

# Visualizing Japan in the Modern World

21G.027, 21G.590, CMS.874

Fall 2016

Instructor: Shigeru Miyagawa, [miyagawa@mit.edu](mailto:miyagawa@mit.edu), 32D-836

14E-310, Monday, Wednesday 1:30 – 3:00

Office hour: Wednesday 3:00 - 4:00 or by appointment

We will explore images that pertain to the emergence of Japan as a modern state. We will focus on images that depict Japan as it comes into contact with the rest of the world after its long and deep isolation during the feudal period. We will begin with Commodore Matthew C. Perry's arrival in Japan in 1853-54 using images drawn from a wide range of collections in the U.S. and Japan. Later sections of the course will cover the opening of Japanese ports, especially Yokohama (Smithsonian's Arthur Sackler Gallery); Russo-Japanese War (the Boston Museum of Fine Arts) and the Hibiya Park riot immediately after it; foreign photographers' images of Japanese people and places (Hood Museum, Dartmouth University); modern Japanese women (the Shiseido Archives); and so forth. We will also cover city planning of Tokyo that took place after WWII, and such topics as the 1964 Tokyo Olympics.

A unique feature of this offering of VJ is that we will run it concurrently with the edX MOOC, Visualizing Japan (1850s – 1930s): Westernization, Protest, Modernity, which will cover the first six weeks or so, and Visualizing Postwar Tokyo MOOC, for much of the remainder of the class. Sign up for them by going to the edX site for the course. Most of your assignments will be based on the MOOC during the time it is running.

## Writing and Speaking Assignments for a Communication Intensive Course

Communication intensive subjects in the humanities, arts, and social sciences require at least 20 pages of writing divided among a number of assignments, at least one of which is revised and resubmitted. This class requires three (3) papers that total at least 21 pages in length (double-spaced). The first essay will be graded and returned to you for your revision and resubmission. This resubmission will receive a grade separate from the grade on the first draft. The resubmission grade will be based *on the extent and quality of the revision* (e.g., a B paper that is poorly revised may receive a C for the resubmission). A schedule of due dates is given below.

HASS-CI subjects also offer students substantial opportunity for oral expression, through class discussion and student presentations. This class requires all students to participate in a weekly discussion of the assigned reading and films. In addition, each student will make two (2) formal presentations, both of which will receive written feedback and be graded. The first presentation will be on your second essay, and the second presentation on your final essay. To guarantee sufficient attention to student writing and substantial opportunity for oral expression, the number of students in this class is limited to 25 with the writing advisor.

Finally, The **Writing and Communication Center (12-132)** offers you *free one-on-one professional* advice from published writers about oral presentations and about all

types of academic, creative, and professional writing. Go to <http://writing.mit.edu/wcc> and click on "Appointment." If you cannot find an open appointment slot, do not despair. There are always cancellations on the day of the appointment. Click on the clock in the upper left-hand corner of each day's block. Whenever a cancellation occurs on that day, you will be automatically notified by email. List. The Center's hours are listed on the online scheduler. **The best way to guarantee yourself an appointment is to schedule early.**

### **Assignments & Determination of Course Grade**

All class assignments up to the final individual project, including the above readings, are accessible on the course Stellar site. The assignments are given in this syllabus and/or on Stellar. These assignments must be turned in on time as specified on the Stellar site and, for the hard copy, at the beginning of class on the date they are due. You are expected to attend each class; if you can't make it, contact the instructor ahead of time.

#### **Written & oral work:**

- #1. Week 3: "Variety in Japanese perspective, lack of variety in U.S. perspective"  
[2 pages]
- #2. Week 5: Images of Imperial Democracy  
[5 pages + revision, oral presentation]
- #3. Week 7: "Selling Shiseido"  
[4 pages + oral presentation]
- #4. Week 10: "WWII Film"  
[2 pages]
- #5. Week 13: Final Project  
[10 pages + oral presentation]

#### **Grade:**

#1	First assignment	10%
#2	Second assignment: written	15%
	Revision	5%
#3	Third assignment: written	15%
	Third assignment: oral	5%
#4	Fourth assignment: written	5%
#5	Final assignment: written	25%
	Final assignment: oral	10%
#6	Class participation	10%

Readings:

Unless otherwise noted, all readings are from the MOOC or Visualizing Cultures (<http://visualizingcultures.mit.edu>).

Schedule: subject to minor revisions

September

9/7 (W) Introduction to the course

- The idea behind Visualizing Cultures
- VJx -- Visualizing Japan (1830s - 1930s): Westernization, Protest, Modernity

## BLACK SHIPS & SAMURAI

9/12 (M) BS&S I: Opening of Japan, Beginning of Westernization; Japanese history up to Perry

- Commodore Matthew Perry's Arrival

Study VJx:

1. Day 2 - Introduction: Original Sources for the Perry Encounter
2. Day 3 - Historical Context: Medieval and Early Modern Japan
3. Day 4 - Japan in the Pacific and the World

9/14 (W) BS&S II: How did the Japanese visualize the Americans, and the Americans, the Japanese?

- Group exercise: Image analysis of Black Ships

Study VJx

1. Day 5 - Introduction: Imaging Japan, 1853
2. Day 6 - Perry's Expeditions
3. Day 7 - American Barbarians in the Eyes of the Japanese

9/19 (M) Facing East, Facing West I: **Assignment 1 due: Variety in Japanese perspective, lack of variety in U.S. perspective**

- Group exercise: Image annotation

Study VJx:

1. Day 8 - Shore Life in the Eyes of the Americans
2. Day 9 – Encounters
3. Day 10 - The Significance of the Perry Encounter

4. On day 10, pages 3, 4, 5, there are image annotation exercises. For each, annotate to show some major theme from BS&S. Be prepared to present in class.

9/21 (W) Transition: After Perry: Historical overview of the transition from Perry to Russo-Japanese War  
BS&S: Evaluation of the MOOC so far

- In class group activity: image annotation, Day 11, p. 3: annotate to show instances of cosmopolitanism.

Study VJx

1. Day 11 - Yokohama Boomtown and Meiji Modernization
2. Day 12 - The Rise of Imperial Japan

9/26 (M) Group activity: Perspectives -- Japanese, American, both, neither.

## **SOCIAL PROTEST IN IMPERIAL JAPAN: THE HIBIYA RIOT OF 1905**

9/28 (W) Social protest and the media

Study VJx:

1. Day 13 – Introduction
2. Day 14 – Media

10/3 (M) Imperial democracy

[Assignment 2 due: Images of Imperial Democracy](#)

Student presentations

Study VJx

1. Day 15 -The Urban Crowd
2. Day 16 - Targets and Motivations
3. Day 17 - Imperial Democracy

## **TRANSITION: FROM HIBIYA TO SHISEIDO**

10/5 (W) From Hibiya to Shiseido:

Shiseido: Consumer culture, cosmopolitanism

Group activity: how Shiseido images represent various forms of cosmopolitanism

VJx:

1. Day 18 - The Era of Popular Protest
2. Day 19 - Modernity and the Masses in Interwar Japan
3. Day 20 - Introduction: Art and Commerce in an Age of Mass Production
4. Day 21 - Cosmopolitan Ginza

10/10 (M) Columbus Day, Holiday, NO CLASS

10/12 (W) Shiseido & modernity: Teach yourselves--student-run class

Group activity: how is the modern woman depicted in the Shiseido images?

VJx:

1. Day 22 - Advertising and the Shiseido Network
2. Day 23 - Tradition and Modernity
3. Day 24 - Gender, Labor, and the State

10/17 (M) Conclusion of VJx Revision of Assignment 2 due

VJx:

1. Day 25 - Modernity, Militarism, and War

10/19 (W) World exposition (assignment TBA)

10/24 (M) Student presentations on the Shiseido assignment  
Assignment 3 due on Selling Shiseido

10/26 (W) Student presentations on the Shiseido assignment

10/31 (M) Work in class to prepare your world exposition exhibit

11/2 (W) Student presentations: your world's exhibit

VISUALIZING POSTWAR TOKYO I -- UTOKYO MOOC

11/7 (M) Occupation and Americanism

Study VPT:

- 1.1: Views from The U.S. Air Force (5:38)
- 1.2: Views from People in Tokyo (4:18)
- 1.3: The U.S. Army as a Camera (7:10)
- 1.4: Sudden Americanized Lives (11:29)
- 1.5: Occupation in the Center of Tokyo (6:51)

11/9 (W) Occupation and Americanism, cont'd

Study VPT:

- 1.6. Washington Heights and Harajuku (8:08)

- 1.7. Shonan Beach (6:11)
- 1.8. From a Military City to a Commercial City (12:45)
- 1.9. Tokyo: Imperial City / Colonial City (12:29)

11/14 (M), 11/16 (W): Film on WWII

11/21 (M) Imperial Gaze and Royal Wedding **Assignment 4 on WWII Film due**

Study VPT:

- 2.1. Entrance and Disappearance of the Emperor (8:39)
- 2.2. Tokyo: Imperial Capital (6:55)
- 2.3. Occupying the Emperor's Image (9:32)
- 2.4. Reconstructing the Emperor's Image (10:01)
- 2.5. Imperial Palace after the War (10:31)

11/23 (W) Imperial Gaze and Royal Wedding, cont'd

Study VPT:

- 2.6. The Royal Wedding (9:18)
- 2.7. The Royal Family: Old and New (8:34)
- 2.8. The Mass-Mediated Emperor System in Postwar Japan (10:21)
- 2.9. TV Stations, the Occupation and the Post-Imperial City (7:35)
- 2.10. The End of Showa and the Limits of the (Post-)Imperial Gaze (9:59)

11/28 (M) Occupation: A Play, The Olympic City

Study VPT:

- 3.1. Celebrating the Economic Growth (11:41)
- 3.2. Creating the National Heroes on TV (13:01)
- 3.3. Olympic as GAIATSU (Outer Pressure) (11:39)
- 3.4. The Tokyo Olympics 1940 (10:53)
- 3.5. Failure of the War Damage Reconstruction Planning in Postwar Tokyo (13:27)

11/30 (W) The Olympic City, cont'd

Study VPT:

- 3.6. From War Reconstruction to Olympic Construction (8:21)
- 3.7. From Military to Sports (12:37)
- 3.8. Tokyo Reaching for the Sky (9:41)
- 3.9. The Tokyo Olympics and Loneliness in the City (11:01)

12/5 (M) Individual consultation for the final paper.

12/7 (W) TBA

12/12 (M) **Final paper due.** Student presentations.

12/14 (W) Student presentations.