What is in a culture? What makes something popular? How do our stereotypes angle our views of other places and people? Beyond our images of sushi, samurai, and animé, what is Japan? Is part of cool simply the unknown? What happens when we begin to understand the logic of another culture?

This course examines the worlds of Japanese popular cultures. Rather than taking a unified Japanese culture as an assumed, stable, and readable category, this course begins with the hypothetical that there is no such thing as Japanese culture, but only Japanese cultures—multiple, related, global, and contingent subcultures form what is generally considered “Japanese culture”. The course looks at current and contemporary issues and problems in Japan society through the cultural products of various subcultures.

What does it mean that what has long been considered Japanese outside of Japan (its pop, low, Westernized culture) has up until very recently been considered not Japanese within Japan? What do these terms tell us about ourselves and about Japan?

Is it really cool? What makes it so? Should we care?

Course Description
What is in a culture? What makes something popular? How do our stereotypes angle our views of other places and people? Beyond our images of sushi, samurai, and animé, what is Japan? Is part of cool simply the unknown? What happens when we begin to understand the logic of another culture?

This course examines the worlds of Japanese popular cultures. Rather than taking a unified Japanese culture as an assumed, stable, and readable category, this course begins with the hypothetical that there is no such thing as Japanese culture, but only Japanese cultures—multiple, related, global, and contingent subcultures form what is generally considered “Japanese culture”. The course looks at current and contemporary issues and problems in Japan society through the cultural products of various subcultures.

What does it mean that what has long been considered Japanese outside of Japan (its pop, low, Westernized culture) has up until very recently been considered not Japanese within Japan? What do these terms tell us about ourselves and about Japan?

At the risk of uncooling Japan, this course considers the cooling of Japan as a useful lesson in cultural difference.

Course Learning Objectives
- Students will learn approaches for interpretation of alien cultural products while reflecting on the sets of assumptions underlying these various methods.
- Students will examine the differences various disciplinary strategies bring to an object of inquiry and learn to distinguish the pros and cons of combining particular methods with specific materials.

- Students will examine the historically contingent decisions and choices that have led to cultural difference.
- Students will begin to be able to assess the degree to which Japan’s diverse cultures and modes of thought are both reflective of and oppositional to their own.
Course Requirements
Grade Evaluations

<table>
<thead>
<tr>
<th>Assessment</th>
<th>Percentage</th>
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<tr>
<td>QUIZZES</td>
<td>10%</td>
</tr>
<tr>
<td>GROUP PROJECT</td>
<td>15%</td>
</tr>
<tr>
<td>DISCUSSION BOARD</td>
<td>15%</td>
</tr>
<tr>
<td>2 EXAMS 15% each</td>
<td>30%</td>
</tr>
<tr>
<td>FINAL EXAM</td>
<td>30%</td>
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</table>

Pop Reading Quizzes 10%
An unspecified number of pop quizzes may be given at anytime throughout the semester on a given week's readings. Quizzes will be given when only a few students are participating in discussion or when it appears only a few students have completed the reading assignments for the week.

The quiz for which a student has earned their lowest score will be dropped before the pop quiz average is derived and entered into your final grade.

It is entirely possible that there will be no quizzes given during the course (if students are keeping up with the readings and participating in class discussions). In this case, all students will receive full marks for the quiz portion of their final assessment.

"Japan stands out in terms of its international influence in pop culture, and we need to find a means to enhance this advantage."

Yoshikazu Tarui

Group Project 15%
Groups of no more than 5 will present their research on topics related to but not specifically covered by course materials.

Presentations for JAPNS 121 will generally happen on Thursdays.

For details on projects, see Project Guidelines Handout and Instructions below

Discussion Board 15%
Students are expected to participate in an electronic newsgroup (bulletin board), discussing their thoughts on the readings and class discussions. Topics and the manner of the discussion will be decided by DISCUSSION LEADERS. Each and every student will take a turn being a discussion leader. You will have free rein here to discuss topics that do not get raised in class or in the readings. This is a chance to find out what your classmates think about your ideas. It is also a chance for those who are less talkative in class to recover some points for participation.

A given week's discussion leaders must write and send at least two paragraphs (10 sentences) by

Google Hits for Cool

"America is Cool" 1,210,000
"Japan is Cool" 327,000
"Canada is Cool" 296,000
"China is Cool" 234,000
"India is Cool" 244,000
"France is Cool" 178,000
"Germany is Cool" 152,000
"Korea is Cool" 79,200
FRIDAY at midnight. They should be sure to quote from the following week’s readings and cite the film. DISCUSSANTS (that is, everyone else) must write at least one response by the following MONDAY, at midnight. Responses may be any length five sentences or over. They can respond to any one or all of the discussion leaders for a given week.

All students must SIGN UP for a week to be a DISCUSSION LEADER by the third week of class.

EXAMS 60%
The two Mid-Terms (15%+15%=30%) and the Final Exam (30%) will follow the same format:
1) identify and provide the significance of 10 key terms, ideas, issues or expressions out of a total of 15 given; 2) write essays answering 2 out of 4 questions given.

Homework:
Do it.

Films
As a portion of your homework each week you are responsible to watch a film or several episodes of a TV show on reserve at the library or available freely over the internet. For your convenience an OPTIONAL screening time for the class has been set for MONDAY EVENINGS 6-9PM. RM 214. PATEE Library, 2nd Floor. Capacity 15. (Questions call (814) 865-3616)

IF YOU OPT NOT TO WATCH THE FILM DURING THE SCREENING TIME, YOU ARE STILL RESPONSIBLE TO WATCH THE FILM ON RESERVE BEFORE TUESDAY’S CLASS.

Readings
You are also responsible for completing the week’s readings prior to class. The instructor reserves the right to give pop quizzes on the readings if students seem not to be keeping up with the assignments.
Most readings will be provided via links from the course website.

The following readings are available for purchase at the university bookstore:
› Tetsu Kariya and Hanasaki Akira, Oishinbo: Izakaya—Pub Food ISBN-10: 1421521458
› FAUST I ISBN-10: 034550206X
› Otsuichi, ZOO ISBN-10: 1421525879

GROUP PROJECT INSTRUCTIONS

Sign Up by third week of class.

INSTRUCTIONS FOR Projects:
1. Sign up for a presentation date before the third week of class.
   To sign up: a) go to the googlesites website linked from ANGEL or use the invite email that you received. b) add your name to the week of your choice by clicking edit and save.
2. Meet with your group really or virtually via email. discuss the topic.
   › break the topic up into individual parts.
   › choose one of the subtopics for which you (individually) will be responsible
3. Meet with Professor Abel in office hours or by appointment to discuss your presentation and propose the topic and breakdown of work for all individuals. This meeting is mandatory and no student or group will be allowed to present before meeting with Professor Abel. Failure to do so will result a zero for the project. Remember division of labor should be clear to both the group prior to the meeting. At your meeting with Professor Abel be clear about the division of labor.
4. Research your topic and begin work.
5. On the day of your presentation, show up to the class early if you need to cue up video or internet sites.

Kristine Yano
“Hello Kitty epitomizes cheap and luxurious, innocent and sexy, child and adult, Japan and mukokuseki (no nationality)...It’s everywhere.”

“Japanese content, such as anime ... video games and fashion, draw attention around the world.... Unfortunately, this ‘soft power’ is not being linked to business overseas ... By linking the popularity of Japan’s ‘soft power’ to business, I want to create a 20 trillion yen to 30 trillion yen [US$200 billion to US $300 billion] market by 2020 and create 500,000 new jobs,”
Former Prime Minister Taro Aso
April 2009
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Notes</th>
</tr>
</thead>
</table>
| Tue, Jan 12, 2010 | **INTRO**  
WHAT IS COOL JAPAN?  
WHAT IS CULTURE?  
WHAT IS POPULAR?  
WHAT IS JAPAN?  
Structure of iki Nihojinron | Cooling the unknown. |
| Thu, Jan 14, 2010 | **OUR MEDIA**  
STEREOTYPES  
STEREOTYPES-TECHNOLOGICAL, DIFFERENT, WEIRD, MILITARISTIC, CUTE. | Readings:  
Douglas McGray, “Gross National Cool”  
Anthony Faiola, “Japan’s empire of cool: Culture becomes its biggest export”  
Daniel Pink, “Japan Ink: The Manga-Industrial Complex”  
NHK “Cool Japan” Website.  
| Mon, Jan 18, 2010 | **ENDS OF LIFE**  
Abortion, Mizuko, Clips from Platonic Sex  
Clips from Deep Love | OPTIONAL SCREENING  
Platonic Sex |
| Tue, Jan 19, 2010 | **ENDS OF THE WORLD**  
Abortion, Mizuko, Clips from Platonic Sex  
Clips from Deep Love | Japan Made in USA (Selections 18-19, 105-108)  
Sheryl WuDunn, “In Japan, a Ritual of Mourning for Abortions,” NYT  
Peggy Orenstein, “When the author’s pregnancy ended in Japan, thousands of miles from home, she...” New York Times |
| Thu, Jan 21, 2010 | **Brain Death**  
Clips from Organ | MORIOKA Masahiro, “Reconsidering Brain Death”  
Margaret Lock, “Deadly Disputes” |
| Mon, Jan 25, 2010 | **OPTIONAL SCREENING**  
Gojira | |
| Tue, Jan 26, 2010 | **ENDS OF THE WORLD**  
Abortion, Mizuko, Clips from Platonic Sex  
Clips from Deep Love | William Tsutsui, “The Birth of Gojira”  
B. Kushner “Gojira as Japan’s First Postwar Media Event”  
| Thu, Jan 28, 2010 | **to Battle Royale and Death Note**  
MIYADAI Shinji’s notion of Homeostasis of the self | Watch “Death Note” |
| Mon, Feb 1, 2010 | **OPTIONAL SCREENING**  
Pulse (Kairo) | |
| Tue, Feb 2, 2010 | **J-HORROR**  
Ero-guro  
Fears of mobility and circulation. | Ranpo Reader selections  
| Thu, Feb 4, 2010 | **to J-Horror clips from The Ring, Parasite Eve** | More Ranpo  
“The Horrors of Film”, “Spectral Voices”, “My Love for the Printed Word”, “Fingerprint Novels of the Meiji Era” |
| Mon, Feb 8, 2010 | **OPTIONAL SCREENING**  
Cosmetic Sales Competition (Minyo no tabi akita obako) 1963 starring Misora Hibari dir Watanabe Kunio | |
| Tue, Feb 9, 2010 | **GENDER I**  
Shojo Culture from Setsuko Harada, Sazae-san, Misora Hibari  
Clips from NHK Morning Drama and Clips Linda, Linda, Linda | Amy Borovoy, The Too Good Wife (Selections)  
IMAMURA Tahei, “Sazae-san and Blondie”  
Alan Tansman, “Misora Hibari: the postwar myth of mournful tears and sake”  
| Thu, Feb 11, 2010 | **to Lolita and Hello Kitty**  
Clips from Shomu-ni  
Images from FRUITS | Koizora translations  
Kinsella, “Cuties in Japan”  
Deborah Shamoon, “Situating the shojo in shojo manga: teenage girls, romance comics, and contemporary Japanese culture” |
<table>
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<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>Mon, Feb 15, 2010</td>
<td>OPTIONAL SCREENING</td>
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<tr>
<td>Tue, Feb 16, 2010</td>
<td>Truck Rascals</td>
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<tr>
<td>Thu, Feb 18, 2010</td>
<td>Selections from Laura Miller Beauty Up</td>
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<tr>
<td>Mon, Feb 22, 2010</td>
<td>OPTIONAL SCREENING</td>
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<tr>
<td>Tue, Feb 23, 2010</td>
<td>Co-Con!</td>
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<tr>
<td>Thu, Feb 25, 2010</td>
<td>Nobue SUZUKI “Of love and the marriage market”</td>
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<tr>
<td>Mon, Mar 1, 2010</td>
<td>OPTIONAL SCREENING</td>
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<tr>
<td>Tue, Mar 2, 2010</td>
<td>Perfect Blue</td>
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<td>Thu, Mar 4, 2010</td>
<td>EXAM 1</td>
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<tr>
<td>Mon, Mar 15, 2010</td>
<td>OPTIONAL SCREENING</td>
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<tr>
<td>Tue, Mar 16, 2010</td>
<td>Otaku in Love</td>
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<tr>
<td>Thu, Mar 18, 2010</td>
<td>TECHNOLOGY/ CONSUMERISM</td>
</tr>
</tbody>
</table>

**OPTIONAL SCREENING**
- Truck Rascals
- Ikuya SATO, Kamikaze Biker (Selections)
- Greenfeld, “Tats: The Speed Tribes”
- Selections from Laura Miller Beauty Up
- Doug Slaymaker, selections from The Body in Postwar Fiction
- Mark Schreiber, “Juvenile Crime in the 1990s”
- Tony D. Guzewicz - “A New Generation of Homeless Hits Tokyo’s Streets”
- Aoki Hideo – “The Urban Underclass and the Homeless”
- Nobue SUZUKI “Of love and the marriage market”
- David Leheny, Think Global, Fear Local (Selections)
- Read Melancholy of Suzumiya Haruhi v.1
- Watch Melancholy of Suzumiya Haruhi
- Simon Partner, Assembled in Japan (Selections)
- Marilyn Ivy, “Formations of a Mass Culture”
- Yumiko lida, “The Age of Rapid Economic Growth and Romantic Resurgence”
- Consuming the Walkman
- Brian Moeran, “In Pursuit of Perfection.”
- Nanette Gottlieb and Mark McLelland, Japanese Cybertcultures (Selections)
<table>
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<tr>
<th>Date</th>
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<tr>
<td>Mon, Mar 22, 2010</td>
<td>OPTIONAL SCREENING</td>
<td>Tampopo</td>
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<td>Tue, Mar 23, 2010</td>
<td><strong>FOOD</strong></td>
<td>Competition Eating, Izakaya Cuisine, Kikoman</td>
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<td>Emiko Ohnuki-Tierney, “McDonald's in Japan”</td>
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<td>“Eating Out-At Home”</td>
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<td>Lorie Brau, “Oishinbo’s Adventures in Eating”</td>
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<tr>
<td>Thu, Mar 25, 2010</td>
<td>Clips from <strong>Colonel in Japan and Udon</strong></td>
<td>Selections from Japanese Cuisine</td>
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<tr>
<td>Mon, Mar 29, 2010</td>
<td><strong>IDENTITY 1: POLITICS</strong></td>
<td>IE Ultra Nationalism: Pro-Wrestling: Takahashi Tetsuya</td>
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<td>“Japanese neo-nationalism: a critique of Katô Norihiro’s ’After the defeat’ discourse”</td>
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<td>Ukai Satoshi – “Reflections beyond the flag: Why is the Hinomaru flag “auspicious/foolish??”</td>
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<td>UENO Chizuko - “Engendering the Nation”</td>
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<td>Hidechiro NAKANO, “The Sociology of Ethnocentricism”</td>
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<td>Yumiko IIDA, “Approaching the questions of Japanese identity and nationalism,” “Back to identity,”</td>
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<td>Linda Hoaglund, “Stubborn Legacies of War”</td>
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<td>Thu, Apr 1, 2010</td>
<td>EXAM 2</td>
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<td>Mon, Apr 5, 2010</td>
<td>OPTIONAL SCREENING</td>
<td>Rakugaki</td>
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<td>Tue, Apr 6, 2010</td>
<td><strong>IDENTITY 2: RACE</strong></td>
<td>Ethnicity: Foreigners, immigrants, John G. Russell, “Race and Reflexivity”</td>
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<td>“The Stigma of Ethnic Difference-The Structure of Prejudice and ‘Discrimination’ toward Japan’s New Immigrant Minority”</td>
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<td>Makiko Hanami, “Minority Dynamics in Japan”</td>
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<td>Thu, Apr 8, 2010</td>
<td><strong>IDENTITY 3: CLASS</strong></td>
<td>Takiji Boom</td>
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<td>Heather Bowen Struyk “Why a Boom in Proletarian Literature in Japan? The Kobayashi Takiji Memorial and The Factory Ship”</td>
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<tr>
<td>Mon, Apr 12, 2010</td>
<td>OPTIONAL SCREENING</td>
<td>Family Game</td>
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<tr>
<td>Thu, Apr 15, 2010</td>
<td><strong>FAMILY IN CRISIS</strong></td>
<td>Merry White – “Family Time and Space”</td>
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<td>Clips Last Family, Survive Style +5, Crazy Family</td>
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<tr>
<td>Mon, Apr 19, 2010</td>
<td>OPTIONAL SCREENING</td>
<td>Metropolis</td>
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<tr>
<td>Tue, Apr 20, 2010</td>
<td><strong>THE POSTMODERN CITY</strong></td>
<td>UJS - “Community and neighborhood”</td>
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<td>Hidenobu JINNAI – “Rhetoric of the modern city”</td>
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<td>Andre Sorensen – “Implementing the new city planning system”</td>
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<td>Lawrence Bird on Metropolis</td>
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<td>Paul Waley, “Re-scripting the city: Tokyo from ugly duckling to cool cat ”</td>
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<tr>
<td>Thu, Apr 22, 2010</td>
<td><strong>OUT OF JAPAN GLOBAL COOL</strong></td>
<td>Jpop in France, China, Taiwan, or Hong Kong.</td>
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<td>“The Birth of Cool:A new generation of trendsetters is laboring to turn ‘Made in China’ into a symbol of style that’s part Western, part traditional and all original” Hannah Beech</td>
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<td>Koichi IWABUCHI, “Recentering Globalization”</td>
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</tbody>
</table>

**The Syllabus is in Flux**

Any version of the syllabus in print will likely already be out of date. For the latest version of the syllabus, check the course website. In an effort to be sensitive the interests of seminar participants, I reserve the right to modify the syllabus up to a week prior to a given reading due date. If this happens, announcements will be made in class and/or emails will be sent advising you of the situation. Last Updated: Monday, January 11, 2010
Grading Scale
A 93 and above
A- 90-92
B+ 87-89
B 83-86
B- 80-82
C+ 76-79
C 70-75
D 60-69
F 59 and below

Evaluation Guidelines for Attendance & Participation
90-100 %  Student is well prepared, as demonstrated by her/his critical response papers and comments made in class; is interested in and respects others' opinions; asks and responds to questions; demonstrates knowledge of course materials; fosters a vibrant intellectual community.
80-89 %  Student is generally prepared, makes an effort to refer to readings and course topics; is willing to participate in discussions in class.
70-79 %  Student reluctantly participates in class activities and is often unprepared; rarely practices critical thinking; does not demonstrate sufficient knowledge of course materials.
60-69 %  Student is unwilling to participate in class activities and unable to ask or answer questions; is generally unprepared; demonstrates little knowledge of course materials.
0-59 %  Student is absent (physically or mentally), unprepared, or disruptive in class.

University Policy

Expectations for Classroom Behavior
Civil behaviors are expected in the classroom. Do not use computer for activities unrelated to the class. Do not use your cell phone in class. Penn State Code of Conduct [http://www.sa.psu.edu/ja/conduct.shtml] prohibits "obstruction or disruption of classes‖ (Policy Statement 1). Disruption is defined as —an action or combination of actions by one or more individuals that unreasonably interferes with, hinders, obstructs, or prevents the operation of the University or infringes on the rights of others to freely participate in its programs and services." Course instructors have the authority to request that a disruptive student leave a class for the remainder of the period. Examples of disruptive behavior include: inappropriate in-class behavior including harassing other students/faculty members, constant interruptions, and the like. Cases of disruptive behaviors will be referred to the Associate Director of Student Affairs for judicial action. Sanctions may include moving the student to another section of the course or administrative removal from the course resulting in a

Academic Integrity
Dishonesty of any kind will not be tolerated in this course. Dishonesty includes, but is not limited to, cheating, plagiarizing, fabricating information, facilitating acts of academic dishonesty by others, having unauthorized possession of exams, submitting work of another person or work previously used without informing the instructor, or tampering with the academic work of other students. Students who are found to be dishonest will receive academic sanctions and will be reported to the University’s Judicial Affairs office for possible further disciplinary sanctions. Penn State defines academic integrity as the pursuit of scholarly activity in an open, honest and responsible manner. All students should act with personal integrity, respect other students’ dignity, rights and property, and help create and maintain an environment in which all can succeed through the fruits of their efforts (Faculty Senate Policy 49-20). Possible academic sanctions include reduced course grade to F for course. In addition, there are disciplinary sanctions that may include the XF grade and permanent expulsion.

Access Statement
The Penn State University encourages qualified students with disabilities to participate in its programs and activities. If you anticipate needing any kind of accommodation in this course or have any questions about physical access, please tell the instructor as soon as possible. For more information, visit: http://www.equity.psu.edu/ods/student/confidential_release.asp

Registration Policy
During the drop/add period at the beginning of the semester, the Department of Comparative Literature encourages students to visit all courses in order to make an informative judgment about which ones to take. After the first week, however, only students registered in the course may remain. Any late-add (or reenrollment of a dropped registration) after the third week of the semester has to be petitioned to the department on a form available in the office, 427 Burrowes.

The Syllabus is in Flux
Any version of the syllabus in print will likely already be out of date. For the latest version of the syllabus, check the course website.
In an effort to be sensitive the interests of seminar participants, I reserve the right to modify the syllabus up to a week prior to a given reading due date. If this happens, announcements will be made in class and/or emails will be sent advising you of the situation. Last Updated: Monday, January 11, 2010
“I am all right now,’ he had said, after a shave. ‘Your mother fusses too much.’ And remembering that occasion, I thought that my mother was not entirely to blame. I had been on the verge of saying, ‘But you should take his illness more seriously, even if he doesn’t,’ but decided to say nothing after all. It would be unjust, I thought, to chide her. Instead, I told her all I knew about my father’s disease. Of course, I knew little more than what Sensei and his wife had told me.

Natsume Sōseki, Kokoro

Swine Flu Addendum
Special Spring 2010 Flu Protocols

In compliance with Pennsylvania Department of Health and Centers for Disease Control recommendations, students should NOT attend class or any public gatherings while ill with influenza. Students with flu symptoms will be asked to leave campus if possible and to return home during recovery. The illness and self-isolation period will usually be about a week. It is very important that individuals avoid spreading the flu to others.

Most students should be able to complete a successful semester despite a flu-induced absence. Faculty will provide students who are absent because of illness with a reasonable opportunity to make up missed work. Ordinarily, it is inappropriate to substitute for the missed assignment the weighting of a semester's work that does not include the missed assignment or exam. Completion of all assignments and exams assures the greatest chance for students to develop heightened understanding and content mastery that is unavailable through the weighting process. The opportunity to complete all assignments and exams supports the university's desire to enable students to make responsible situational decisions, including the decision to avoid spreading a contagious virus to other students, staff, and faculty, without endangering their academic work.

Students with the flu do not need to provide a physician's certification of illness. However, ill students should inform their teachers (but not through personal contact in which there is a risk of exposing others to the virus) as soon as possible that they are absent because of the flu. Likewise students should contact their instructors as quickly as possible to arrange to make up missed assignments or exams. If you have questions about academic policy-related issues, please call the Associate Dean/Chief Academic Officer of your college. For health-related questions you can email Dr. Margaret Spear, director, University Health Services, at uhsinfo@sa.psu.edu.