

JPT3330 Early Modern Japanese Literature

[Semester/Year]

[Meeting time/day/location]

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Primary General Education Designation: Humanities (H) ([area objectives available here](#))

Secondary General Education Designation: International (N) ([area objectives available here](#))

Writing Requirement: 4,000 words

A minimum grade of C is required for general education credit. Courses intended to satisfy the general education requirement cannot be taken S-U

Course Description

Surveys Japanese literature of the Early Modern period (also called the Edo period), 1600-1868. Introduces and analyzes historically significant, foundational works of Early Modern Japanese literature and theatre **(H)**. Explores how this literature from a different culture and time still treats topics that resonate with readers today and retain relevance to our lives **(N)**. Examines the history of the period and the development of print technologies and new genres, and introduces critical aesthetic and cultural concepts **(H)**. Connects the Edo period to global early modernity, particularly the challenges to feudalism, emergence of market economies, and the formation of ethnic nation-states **(N)**. Also connects the culture of the Edo period to modern Japan, both as a tradition which endures and as a past which has been rejected.

Textbooks and other materials

Required: Shirane, Haruo *Early Modern Japanese Literature: An Anthology, 1600-1900* (2004) Columbia University Press. ISBN 0231109911

Recommended: *Manual for Writers of Research Papers, Theses, and Dissertations, (Chicago Style for Students and Researchers)* 9th Edition, University of Chicago Press, 2018

Additional materials will be made available on Canvas.

Materials and Supplies Fees: n/a

Graded Work

Discussion Leader Days (15%)

Every student will be assigned one day to be the discussion leader. (NOTE: May be two days if the class size is small) When you are the discussion leader you should prepare to give a 10 minute presentation. Your presentation should focus your classmates' attention on specific features of the day's text(s). Point out key features, either visual or narrative; identify key plot or character development moments; compare and contrast to earlier works; show us anything you found surprising or interesting. You should prepare a visual aid to help present your ideas (i.e., Powerpoint). After this quick presentation, you should be prepared to lead the class in a discussion, so you should have 2-3 discussion questions about the text ready that can serve to spark class discussion. A rubric will be used in the evaluation process, below. If you have any questions about the presentation, grading criteria, or if you just want to run your discussion ideas by me, please feel free to contact me in advance.

Class participation (10%)

Since a major aspect of this course is class and group discussion, you should be prepared to participate in these discussions each class day. This means you should have read the assigned reading and thought about them. You need to actively engage with your classmates, contribute your own original ideas, discuss classmates' ideas, and have a positive impact on the class discussion. Consistent informed, thoughtful, and considerate class participation is expected and will be evaluated using the rubric below. The instructor will inform you of your participation grade to date when mid-term exams are returned and schedule a conference if you are earning below 70% of the possible points.

NOTE: If you have personal issues that prohibit you from joining freely in class discussion, e.g., shyness, language barriers, etc., see the instructor as soon as possible to discuss alternative modes of participation.

Essays (2 x 10%)

You must submit two analytical essays, 2,000 words each. These are persuasive essays that present a thesis and defend it by citing from the readings or viewings. For each essay at least two secondary sources are required. Scholarly sources are books from academic presses or articles from academic journals. Encyclopedias, newspapers, magazines, personal websites, and organizational websites are not scholarly sources. Neither are unpublished theses or papers, although exceptions are possible. You should cite other scholars *making an argument that supports your argument*, not random or well-known facts.

The goal of these papers is to give you a high degree of freedom to explore topics and works that interest you, using the knowledge and analytical skills you have learned in class. There are no assigned topics. Instead, you should pick one of the readings we have examined in class and develop your own thesis about it. Keep in mind, however, that the main grading criteria are: a) is your thesis strong? and b) do you successfully persuade your reader of your thesis? You must prove a strong thesis that *analyzes*

the text and uncovers something new about it. Keep that in mind as you think about what you want to write about.

Use the Chicago Manual of Style as a style reference. Use Chicago-style citations in footnotes (NOT author-date), including page numbers.

You will also have to give a 5 minute presentation on your final paper topic during the last week of class.

Reading Journal (10%)

You will be required to keep a reading journal. For each day's reading(s), you should jot down about two paragraphs. This is a learning tool that will help you reflect upon the readings. This will become a journal of your thoughts that might be useful when writing the essay and during class discussions. Submit before each class day on Canvas. Graded on completion.

Exams (45%)

The midterm (20%) and final exams (25%) will be taken in class, closed book and closed notes. The final will be cumulative.

Grading Scale

Grade	Percentage
A	93-100
A-	90-92
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
E	0-59

A grade of C- is not a qualifying grade for major, minor, Gen Ed, or College Basic distribution credit. For further information on UF's Grading Policy,

see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>; <https://student.ufl.edu/minus/grades.html>

Course Schedule

Week 1: Class Intro Introduction to cultural studies and the shift from the medieval period to early modernity.

* Said - Orientalism

EMJL – Introduction pp. 1-10

* Nobuhiko – Commercial Change

* Hall – The New Look of Tokugawa History

EMJL – Introduction pp. 10-20

* Keene – World Within Walls

* Pollack – Marketing Desire

Week 2: Early parody As the political and economic regimes of early modernity solidified, a vibrant new urban class began to look on traditional literate as something separate from the culture of the present, and a target for parody.

EMJL Chapter 2 pp. 21-41

* Putzer – Inu makura

* Rucinski – A Japanese Burlesque

Week 3: Ihara Saikaku, Japan's first novelist The proliferation of literacy and printing technology created the conditions for Japan's first novelist in the modern sense to emerge, both a clever satirist and a keen observer of the human condition.

EMJL Chapter 3 pp. 42-120

EMJL Chapter 3 pp. 120-169

Week 4: The Poetry of Bashō / Chikamatsu, Japan's Shakespeare Bashō was the master of the haiku form, still celebrated and internationally famous today. Chikamatsu was Japan's great playwright, often compared to Shakespeare. Just like Shakespeare, he wrote heartrending tragedies that probe human weakness and social conditions, plays which are still performed, taught, and relevant in the present day.

EMJL Chapter 5 pp. 178-232

* Ueda – Basho and His Interpreters

EMJL Chapter 6 pp. 233-300

Video: Sonezaki Shinju

Week 5: Chikamatsu continued / other Bunraku

EMJL Chapter 6 pp. 300-351

EMJL Chapter 10 pp.389-410

Week 6: Popular Bunraku continued After Chikamatsu, the bunraku (puppet) theatre he wrote for continued to evolve, producing hit plays that both admired and critiqued the feudal values of the samurai caste.

EMJL Chapter 10 pp.410-434

* Leiter – Sugawara's Secrets of Calligraphy

Week 7: Early Kabuki Kabuki emerges as the dominant theatrical form in the latter half of the early modern period. Kabuki actors were stars, cheered by adoring audiences, their images proliferated far beyond the theater in actor prints and advertisements, much like modern Hollywood actors. Many played superheroes who defied samurai authority. Furthermore, all actors were men and some specialized in playing women's roles, in the process becoming the object of male sexual desire, a chance to examine early modern gender instability and its relation to present-day ideas about gender.

* Brandon – Sukeroku

Video: Sukeroku

Week 8: Kabuki continued, midterm

*Brandon - Kanjinchō

===Midterm===

Week 9: Buson, Ueda Akinari Buson was Japan's second great haiku poet. Ueda Akinari was Japan's great writer of the supernatural and the macabre. His stories continue to thrill readers, and have been made into movies. His writing, however, marks a turn towards a darker, more cynical literature as the economic contradictions of late feudalism became sharper and mismanagement by the samurai caste caused repeated crises.

EMJL Chapter 13 pp. 538-554

* Ueda – Winter Trees

EMJL Chapter 14 pp. 563-598

Week 10: Kokugaku (nativist studies), Sharebon (books of fashion), Kokkeibon (joke books) Nativist studies is a crucial link in the formation of modern Japanese ideology, heavily influencing official thought and ideology in the modern period up until Japan's defeat in World War II. Nativist scholars pushed back against the influence of Chinese culture and ideology, instead discovering a native "Japanese character" and "Japanese spirit." Therefore, they contributed greatly to the foundation of modern Japanese identity and the construction of the ethnic nation-state, similar to constructions of ethnic identity in the nineteenth century in other parts of the world.

EMJL Chapter 15 pp. 599-630

EMJL Chapter 16 pp. 631-671

EMJL Chapter 18 pp. 730-759

===Essay 1 Due===

Week 12: Kibyōshi (comic books) and Ninjōbon (books of human emotion) *Kibyōshi* anticipate modern manga (although they are not connected to it) and became briefly popular for many of the same reasons. Meanwhile, *ninjōbon*, or romance novels, probed the intensity of universal emotions like love and jealousy and mirror the early modern emergence of novels marketed to women globally.

EMJL Chapter 17 pp. 672-687, 711-729 (Skip "playboy")

* Kern – Edo Playboy

EMJL Chapter 19 pp. 760-799

* Knight – Why We Enjoy Condemning Sentimentality

Week 13: Gōkan (multivolume story books) and late Kabuki After two centuries of non-agricultural urban economic growth driven by commoners, the agricultural taxes levied by the feudal lords (samurai) were no longer sufficient to fund their lifestyles as consumers in the urban economy. Samurai responded with higher taxes, repressive regulations, forced debt forgiveness, censorship, and restrictions on consumption. Amidst this, late Edo theatre and literature takes a turn towards the pessimistic, cynical, and grotesque. Samurai are now depicted as immoral, inhuman monsters, but there is no justice for those they harm. Or, alternatively, samurai of the past are brought forth to pointedly critique their degenerate descendants.

EMJL Chapter 20 pp. 800-842

EMJL Chapter 21 pp. 843-884

Week 14: Yomihon (reading books) and rakugo (comic storytelling) Feudal censorship regimes force authors to return to stories of martial valor that the samurai approved of, but which still contain veiled critique of the ruling class.

EMJL Chapter 22 pp. 887-909

EMJL Chapter 27 pp. 961-968

* Pollack – The Love Suicides at Shinagawa

Week 15: The transition to modernity, Student research presentations As Japan enters its modern period in response to the threat of Western colonialism, a new literature heavily informed by Western models emerges. A new generation of authors in the 1890s critique the literature of the Edo period for what they see as its deficiencies and write the first modern novel.

* Tsubouchi Shōyō – Essence of the Novel

* Futabatei Shimei – Drifting Cloud

===Essay 2 Due===

===Final Exam=== (During exam week)

Student Learning Outcomes

1. **Identify, describe, and explain** theories and methodologies used in the disciplines of literature and Japanese culture. Examine how early modern literature was both produced by and critiques early modern political, economic, and social structures. Students will examine these theories in secondary source readings and learn how to apply them to the primary source texts in class discussion. **(H/Content—assessed through class participation, reading journals, exams)**
2. **Analyze and evaluate** the history of thought about Japan's early modernity and how that has shaped the changing evaluation of early modern literature both within Japan and in the West. **(H&N/Critical Thinking – assessed through Class participation, reading journals, essays)**
3. **Develop and present** persuasively their own ideas about early modern texts, both orally through class discussion, and in writing. **(H/Communication – assessed through class presentation, class participation, essays.)**
4. **Understand** the global political, social, and economic forces that operated in early modern Japan and how those forces shaped Japanese modernity and ultimately impacted the global history of the twentieth century. **(N/Content—assessed through class discussion, reading journals, and exams)**
5. **Analyze and evaluate** through literature how a different set of cultural practices, social systems, and religious beliefs produced a modern Japan with both vast differences with and similarities to students' own culture, which fully participates in modern globalization. **(N/Critical Thinking—assessed through class discussion)**

Class Policies

Attendance

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Students Requiring Accommodation

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting

<https://disability.ufl.edu/students/get-started/>. It is important for students to share their

accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

UF Evaluations Process

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

University Honesty Policy

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Counseling and Wellness Center

Contact information for the Counseling and Wellness Center: <https://counseling.ufl.edu/>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

The Writing Studio

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall for one-on-one consultations and workshops.

Writing Assessment Rubric

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Papers exhibit at least some evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide at least an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off-topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit at least some identifiable structure for topics, including a clear thesis statement but may require readers to work to follow progression of ideas.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the Satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical sentence structure. At a minimum, documents will display a less precise use of vocabulary and an uneven use of sentence structure or a writing style that occasionally veers away from word choice or tone appropriate to the context, genre, and discipline.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the Satisfactory range, papers may contain some spelling, punctuation, or grammatical errors that remain unobtrusive so they do not muddy the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

- The Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning.
- The instructor will evaluate and provide feedback, on all of the student's written assignments with respect to grammar, punctuation, clarity, coherence, and organization. The largest component of the essay grade is an evaluation of whether the essay successfully conveys in writing an argument that is provable, well-organized, and persuasive. See assignment description under "Graded Work" for details.
- WR Course grades have two components. To receive writing requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course.
- Use the Chicago Manual of Style as a style reference. Use Chicago-style citations in footnotes (NOT author-date), including page numbers.

Participation Rubric

Participation / Engagement	25 points always came prepared to class and actively participated in all discussions and activities	21 points usually came prepared and participated in discussions without being called on	17 points showed some preparation for class, but needed more to fully participate	13 points showed little preparation for class	9 points showed no preparation for class	4 points did not attend enough classes or did not demonstrate sufficient participation for evaluation	_____ _____/25
Respect/ Attention	25 points always listened attentively when others spoke; took initiative in discussions and promoted ongoing dialogue about the ideas under discussion; asked questions if uncertain	18 points listened attentively when others spoke; contributed to ongoing dialogue about the ideas under discussion	17 points occasionally inattentive to class discussion; participated briefly in discussions if called on, but was more passively attentive than active	13 points distracted, inattentive, or disengaged from class activities and discussions	9 points mostly inattentive to class discussions, the instructor, and peers	4 points did not attend enough classes or did not demonstrate sufficient participation for evaluation	_____ _____/25
Impact on class	25 points actively made a positive impact on the class	18 points made a positive, although quiet and passive contribution to the class	17 points neutral impact on class process	13 points participated minimally in classroom activities; negative impact on class process	9 points failed to contribute to the class a/o detracted from the class with her/his negative attitude	4 points did not attend enough classes or did not demonstrate sufficient participation for evaluation	_____ _____/25
TOTAL							_____ _____/75
COMMENTS							

Discussion Leader Presentation Rubric

					Your Points
Organization	5 Audience cannot understand presentation because there is no sequence of information.	9 Audience has difficulty following presentation because student jumps around.	13 Student presents information in logical sequence which audience can follow.	17 Student presents information in logical, interesting sequence which audience can follow.	
Subject Knowledge	5 Student does not seem to understand the topic very well. Fails to meet objective of assignment.	9 Student shows a good understanding of parts of the topic. Knowledgeable but fails to meet objective of assignment.	13 Student shows a good understanding of the topic. Knowledgeable and somewhat meets objective of assignment.	17 Student shows a full understanding of the topic. Meets objective of assignment.	
Visual Aids	5 Student uses superfluous visual aids or no visual aids.	9 Student occasionally uses visual aids that rarely support the presentation.	13 Student's visual aids relate to the presentation.	17 Student's visual aids explain and reinforce the presentation.	
Presentation	5 Student makes no eye contact and only reads from notes. Student mumbles or speaks too quietly for audience in the back of class to hear.	9 Student occasionally uses eye contact, but still reads mostly from notes. Student's voice is low and audience members have difficulty hearing.	13 Student maintains eye contact most of the time but frequently returns to notes. Student's voice is clear and Most audience members can hear.	17 Student maintains eye contact with audience, seldom returning to notes. Student uses a clear voice and all audience members can hear.	
Length	3 Too long or too short; five or more minutes above or below the allotted time.	7 Within four minutes of allotted time.	11 Within three minutes of allotted time.	15 Within two minutes of allotted time.	
Discussion Questions	5 Student provides only one discussion question, or questions are not relevant to the text.	9 Student provides at least two questions, but they are primarily plot questions.	13 Student provides at least two questions relevant to the text that are not easily answerable and facilitate class discussion.	17 Student provides at least two questions relevant to the text that connect it to some larger issue and facilitate insightful class discussion.	
				Total Points:	