

## ASH 3442: Modern Japan

Instructor: Prof. James Gerien-Chen

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Class Meeting Times: MWF Period 5 (11:45–12:35)

Classroom: Turlington 2336

Office Hours: Mondays, 3–5, in-person (Keene-Flint 204), or via Zoom; and by appointment



Still from ŌZU Yasujiro, dir. *Tokyo Story* (1953)

### Course Description

This course charts the history of Japan over the last two hundred years as it transformed from a feudal, semi-centralized polity under samurai rule in 1800 to a global economic superpower at the turn of the millennium. How did people experience and understand the upheavals brought by Japan's modern revolution, emergence as the world's first non-Western, modern empire, total war in the Asia-Pacific, and postwar reemergence and economic resurgence? Using a variety of primary sources and media, we will study the history of modern Japan in local, national, regional, and global contexts. We will see how individuals experienced and made sense of these historical processes across lines of gender, class, and ethnicity. Finally, we will evaluate and debate how historians have analyzed and understood the past.

## Course Objectives

This upper-level course will pursue several inter-related objectives. You will:

- Think about Japan's modern history, identifying key themes, events, figures, and narrating change and continuity over time.
- Engage in historical research and analysis, evaluating secondary scholarship and primary sources in a variety of contexts.
- Craft historical questions and arguments, developing skills in written and oral communication.

## Covid Statement

As we enter the fourth academic year affected by Covid, these continue to be unusual, unpredictable, and often very stressful times. History classes are built around a classroom community, and this semester, as always, relies on our collective willingness to teach and learn from each other. I also recognize that you may be encountering, or may throughout the semester encounter, challenges beyond the classroom. I recognize the strain that these challenges may place on you and truly care about your mental and physical health. I encourage you to reach out to me at any time to discuss concerns or questions you might have about the class or otherwise, or if you are finding it challenging to keep up with class attendance and assignments, participate in discussion, or otherwise.

In response to COVID-19, the following recommendations are in place to maintain your learning environment, to enhance the safety of our in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones.

- If you are not vaccinated, get vaccinated. Vaccines are readily available and have been demonstrated to be safe and effective against the COVID-19 virus. Visit [one.ufl.edu](https://one.ufl.edu) for screening / testing and vaccination opportunities.
- If you are sick, stay home. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 to be evaluated.
- As with any excused absence, you will be given a reasonable amount of time to make up missed work.

## Required Texts

Andrew Gordon, *A Modern History of Japan: From Tokugawa Times to the Present*. New York: Oxford University Press, 4<sup>th</sup> Ed, 2019.

*Note:* UF Libraries has an e-book of the 2003 Edition, which you may use in lieu of the 4<sup>th</sup> Edition.

Amy Stanley, *Stranger in the Shogun's City: A Japanese Woman and her World*. New York: Scribner, 2020. (Available as an e-book through UF Libraries)

Akemi Johnson, *Night in the American Village: Women in the Shadow of the U.S. Military Bases in Okinawa*. New York: The New Press, 2019.

Students are expected to keep up with reading assignments, which average about 75 pages per week. Reading loads will be heavier (by page count) during the weeks we read Stanley's *Stranger* and Johnson's *Night*, and lighter the weeks we are reading a selection of primary and/or secondary sources. All other readings will be made available on Canvas or through the UF Libraries. Additional primary source documents not listed on the syllabus may be distributed from time to time as necessary.

### **Course Format**

Our class will meet **synchronously (live)** during the assigned time. If you will have difficulties attending class, please let me know. Monday and Wednesday meetings will generally feature a mixture of lecture and discussion, while we will devote Friday primarily to small group work and discussion.

### **Course Communication**

Please come to office hours! I enjoy getting to know you outside of the classroom, and office hours are an especially good way to discuss your interests and concerns with the class, assignments, your major, and more.

Please check your UF email regularly, as I will use it to communicate with you about course announcements, reading suggestions, what to expect in class, etc.

Please email me directly at [jgerienchen@ufl.edu](mailto:jgerienchen@ufl.edu). Messages sent via Canvas do not always get forwarded to my Inbox. I will typically get back to you within 24 hours; if you do not hear back within 48 hours, please feel free to send me a reminder. I may be slower to respond over the weekend.

### **Attendance and Participation**

Attendance is mandatory and will be assessed by roll call. Students will be allowed two unexcused absences during the semester without impact to their final grade. Additional absences must be excused in accordance with UF policy. Acceptable excuses include illness, religious holidays, & military obligation. For more information on attendance policies, please visit: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Students are encouraged to employ critical thinking and to rely on data and verifiable sources to interrogate all assigned readings and subject matter in this course as a way of determining whether they agree with their classmates and/or their instructor. No lesson is intended to espouse, promote, advance, inculcate, or compel a particular feeling, perception, viewpoint or belief.



## Assignments and Grading

History classes thrive on discussion, critique, and learning from one another. The class' success, and what we each get out of it, depend on our collective efforts to complete all reading assignments and come to meetings prepared to engage course materials and each other's ideas. That said, I recognize that personal, institutional, and societal circumstances are unusual and may continue to change throughout the semester. Please understand that I will make adjustments to the syllabus and assignments as necessary.

**Full assignment guidelines will be provided in advance and posted on Canvas. You must complete all assignments to pass the course.**

Attendance and Participation	10%	
<u>Less formal writing/participation</u>		
Perusall Annotations	10%	Weekly
Discussion Board Postings	10%	Once per unit, 4x over the semester
<u>More formal writing</u>		
Short Paper 1 (on Stanley's <i>Stranger</i> )	10%	Friday, September 30
Primary Source Analysis (3–4 pgs.)	15%	Friday, October 28
Short Paper (4–5 pgs.)	15%	Friday, November 11
Final Digital Portfolio	30%	Friday, December 9
• Annotated bibliography	5%	Wednesday, November 30
• Final submission	25%	Friday, December 9

### Attendance and Participation (10%)

Please see "Attendance and Participation" policy above.

### Discussion Board Postings (10%):

Post once per unit for a total of four posts a semester, on weeks of your choice, by 11:59pm on the Saturday of that week. Respond with a comment and/or question of about 2-3 sentences on a classmate's post once per unit, by 11:59pm on the Sunday of that week.

Postings should be between one and two paragraphs. I will post prompts, and you should use this as an opportunity to continue and extend the discussions we had in class. The purpose of the postings is **not to summarize the readings, but to offer your opinions, critiques, and questions on the material**. This writing should be less formal in organization/mechanics than a polished essay, but should be primarily analytical in nature. These posts will also serve as first drafts of analysis for your more formal written assignments. Contributions must be timely; late postings will not receive credit.

### Perusall Annotations (10%)

We will use Perusall, an online tool that encourages collaboration, to annotate select readings each week in preparation for discussions, which usually occur on Friday. Annotations are due **by Friday morning (6 am)** each week. On the weeks we have discussion on Wednesdays (Week 2, Week 4, Week 7), annotations will be due by Wednesday morning at 6 am. There will be 11 assignments throughout the semester, and I will drop your lowest grade when calculating your final average.

### Short Paper 1 (on Stanley's *Stranger in the Shogun's City*)—Friday, September 30, 11:59pm

You will write a short paper analyzing Stanley's *Stranger in the Shogun's City*. You may extend your Unit I discussion board posting into a more formal, more analytical piece of writing, of about 3–4 pages.

### Primary Source Analysis (15%)—Friday, October 28, 11:59pm

Please select one text, image, artifact, or otherwise, and offer a close, historical analysis of it. You may select a primary source that we have read together in class, or you may identify one based on your own interests. A list of options will be provided two weeks before the deadline.

### Short Paper (15%)—Friday, November 11, 11:59pm

By the end of Week 12, you should identify one of your discussion board posts to extend into a longer analytical piece of writing, of around 4–5 pages.

### Final Digital Portfolio (30%)—Friday, December 10, 11:59pm

Compile a digital portfolio that consists of:

1. Annotated bibliography, for in-class peer review (Wednesday, November 30)
2. A summative essay of 5–6 pages analyzing the history of modern Japan through an analysis of a combination of primary and secondary sources. This can be a conventional analytical essay. Or, following consultation with me, it can also take the form of a letter to me; a letter to a family member or a friend; an op-ed; or otherwise. Regardless of what genre you choose, your essay should compare and evaluate at least two primary and two secondary sources we have read throughout the semester.
3. Copies of your 4 discussion board postings.
4. A final self-evaluation of two to three paragraphs, evaluating your work and progress over the semester, skills and analytical tools you learned, progress and struggles this semester, memorable moments of insight, and takeaways for the future.

### Grading Scale

93.3-100%	A	73.3-76.6%	C
90-93.2%	A-	*70-73.2%	C-
86.7-89.9%	B+	66.7-69.9%	D+
83.3-86.6%	B	63.3-66.6%	D

80-83.2%	B-	60-63.2%	D-
76.7-79.9%	C+	Below 60	E

\*A grade of C- does not count as a passing grade for major, minor, Gen Ed, Gordon Rule, or basic distribution requirements.

For more information in UF's grading systems and policies, please see the [UF Undergraduate Catalog](#).

### **Extensions**

You are allowed a one-time, no questions asked 48-hour extension on any written assignment during the semester (not including the midterm or the final). To take advantage of this opportunity, you must email the instructor via email at least 24 hours prior to the assignment deadline. If you anticipate difficulties in meeting subsequent deadlines, please contact the instructor right away to discuss extensions.

## Policies and Expectations

### Attendance and Makeup Policy

Attendance is mandatory in all class sessions. To accommodate unexpected circumstances, you are allowed two unexcused absences throughout the semester, no questions asked. Unexcused absences beyond this will adversely affect your grade. Students who miss more than 50% of class meetings cannot pass the course.

For extended absences related to the coronavirus pandemic, please contact the instructor as soon as possible.

Requirements for class attendance and make-up assignments in this course are consistent with university policies that can be found in the online catalog at Attendance Policies.

<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

### Classroom Etiquette

Students are expected to arrive to class on-time. Students should use electronic devices (laptops and tablets) only to take notes or reference assigned texts and materials. Please refrain from using electronic devices for texting or other personal reasons during class.

### Statement Regarding Course Recording

**For lecture-based sessions:** Our lecture-based class sessions may be audio visually recorded for students in the class to refer back to and for use of enrolled students who are unable to attend live. Students who participate via Zoom with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate verbally are agreeing to have their voices recorded. If you are unwilling to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared.

**For discussion-based sessions:** Participation in our class is fundamental since improving oral conversation skills is a key objective of the course. Discussion sessions will not be recorded by the instructor and may not be recorded by students.

**Student recordings:** Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A "class lecture" is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the



presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

### **Academic Honesty**

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](#) 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 in this class.

### **Accommodations for Students with Disabilities**

Students with disabilities requesting accommodations should first register with the Disability Resource Center (<https://disability.ufl.edu/students/get-started/> or 352-392-8565) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

### **Evaluations**

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 from the [Gatorevals website](#). 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 the evaluation system. Summaries of course evaluation results are available to students at the [public results website](#).



Course Schedule (subject to change)

Date	Readings and Assignments	Deadlines and Reminders
<b>UNIT I: EARLY MODERN JAPAN</b>		
<b>Week 1: Introduction</b>		
August 24, 26	Read: Gordon, <i>A Modern History of Japan</i> , Preface, Introduction, and Chapters 1–3.	
<b>Week 2: City and Country in Early Modern Japan</b>		
August 30, September 1, 3	<u>Discussion:</u> <b>Wednesday</b> <ol style="list-style-type: none"> <li>1. YAMAGA Sokō, “The Way of the Samurai” <b>(Perusall, by WEDNESDAY)</b></li> <li>2. KAIBARA Ekken, “The Great Learning for Women” (1716)</li> </ol> <b>Friday</b> <ol style="list-style-type: none"> <li>1. Stanley, <i>Stranger in the Shogun’s City</i>, Prologue, Chapters 1–6. <b>(No Perusall)</b></li> </ol>	
<b>Week 3: Family, Sex, and Gender in Early Modern Japan</b>		
Sept 7, 9	<u>Discussion:</u> <ol style="list-style-type: none"> <li>1. Stanley, Chapters 7–9</li> <li>2. Amy Stanley blogposts, TBD <b>(Perusall)</b></li> </ol>	
<b>Week 4: Early Modern Japan in the World</b>		
Sept 12, 14	Read: Gordon, Chapter 4.  <u>Discussion:</u> <ol style="list-style-type: none"> <li>1. David Howell, “Foreign Encounters and Informal Diplomacy in Early Modern Japan” <i>The Journal of Japanese Studies</i>, Vol. 40, No. 2, 2014. <b>(Perusall, by WEDNESDAY)</b></li> <li>2. AIZAWA Seishisai, “New Theses,” excerpt (1825)</li> </ol>	Make sure you have contributed to the Discussion Board at least once for Unit I.
<b>UNIT II: MODERN REVOLUTIONS</b>		
<b>Week 5: Civilization and Enlightenment I</b>		
Sept 21, 23	Read: Gordon, Chapter 5 and 6.  <u>Discussion:</u> <ul style="list-style-type: none"> <li>- FUKUZAWA Yukichi, “An Outline of a Theory of Civilization,” (1875) “An Encouragement of Learning” (1872–76) <b>(Perusall)</b></li> <li>- Iwakura Mission Documents (1871–73)</li> </ul>	
<b>Week 6: Civilization and Enlightenment II</b>		
Sept 26, 28, 30	<u>Discussion:</u> <ol style="list-style-type: none"> <li>1. Nishiki-e shinbun illustrated reportage of Taiwan Expedition from <i>Tokyo nichinichi shinbun</i> (1874) <b>(Perusall)</b></li> </ol>	Short Paper 1 (Stanley) due Friday, Sept. 30.

	<ol style="list-style-type: none"> <li>FUKUZAWA Yukichi, "On Leaving Asia" (1885)</li> <li>FUSHINE Kōzō's Speech in the Human Pavilion (1903)</li> </ol>	
<b>Week 7: The "Emperor System"</b>		
Oct 3, 5	<u>Discussion:</u> <ol style="list-style-type: none"> <li>TANAKA Shōzō, "Appeal to the Emperor," from Robert Stolz, <i>Bad Water</i>. (Perusall, by WEDNESDAY)</li> </ol>	

**UNIT III: IMPERIALISM AND TOTAL WAR**

**Week 8: Japan as Modern Empire**

Oct 10, 12, 14	Read: Gordon, Chapter 7–8.  <u>Discussion:</u> <ol style="list-style-type: none"> <li>Todd Henry, "Sanitizing Empire: Japanese Articulations of Korean Otherness and the Construction of Early Colonial Seoul, 1905–1919" (Perusall)</li> <li>TAKEKOSHI Yosaburō, "Japanese Rule in Formosa," excerpts (1907)</li> </ol>	
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**Week 9: Interwar "Imperial Democracy" and Its Challengers**

Oct 17, 19, 21	Read: Gordon, Chapters 9–10.  <u>Discussion:</u> <ol style="list-style-type: none"> <li>Yi Kwangsu, "On National Reconstruction" (1922) (Perusall)</li> <li>Excerpt from the "Petition for the Establishment of a Taiwanese Parliament" (1923)</li> </ol>	
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**Week 10: Rural Crisis**

Oct 24, 26, 28	Read: Gordon, Chapter 11.  <u>Discussion:</u> <ol style="list-style-type: none"> <li>"A Message to Rural Youth" (1925)</li> <li>"Youth Associations and Thought Guidance" (1932)</li> <li>"Manchuria Beckons" (1936)</li> </ol>	<b>Primary Source Analysis due Friday, Oct. 28.</b>
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**Week 11: Total War**

Oct 31, Nov 2, 4	Read: Gordon, Chapter 12.  <u>Discussion:</u> <ol style="list-style-type: none"> <li>Sayaka Chatani, "Between 'Rural Youth' and Empire: Social and Emotional Dynamics of Youth Mobilization in the Countryside of Colonial Japan under Japan's Total War," <i>American Historical Review</i> 122:2 (April 2017), 371–398. (Perusall)</li> </ol>	
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**UNIT IV: POSTWAR AND POST-POSTWAR JAPAN**

<b>Week 12: The Allied Occupation, High Growth, and Its Costs</b>		
Nov 7, 9	<u>Discussion:</u> 1. Johnson, <i>Night in the American Village</i> , 1–140.	Short Paper 2 due Friday, Nov. 11.
<b>Week 13: The Bubble and Its Aftermath</b>		
Nov 14, 16, 18	Read: Gordon, Chapter 16–17. <u>Discussion:</u> 1. Johnson, <i>Night in the American Village</i> , 141–280.	
<b>Week 14: Historical Memory and Responsibility</b>		
Nov 21	In-class screening of Miki Dezaki, dir. “Shusenjō” (2019, 121 mins.)	
<b>Week 15: Historical Memory and Responsibility</b>		
Nov 28, 30, Dec 2	Read: Gordon, Chapter 18. <u>Discussion:</u> 1. Carol Gluck, “Operations of Memory: ‘Comfort Women’ and the World,” in <i>Ruptured Histories: War, Memory, and the Post-Cold War in Asia</i> <b>(Perusall)</b> 2. Primary Sources: Selections related to Comfort Women (TBD)	Annotated bibliography due in-class for peer review workshop (Nov. 30).
<b>Week 16: Japan in the 21<sup>st</sup> Century World</b>		
Dec 5, 7	Read: Gordon, Chapter 19.	

<b>FINAL PORTFOLIO</b>		
Due Friday, December 9, 11:59pm		