

## Keio University Syllabus and Timetable

# ARTS/ART WORKSHOP:DISCOVERING ARTS AND CULTURE IN JAPAN

<b>Subtitle</b>	"ARTS/ART WORKSHOP:DISCOVERING ARTS AND CULTURE IN JAPAN"
<b>Lecturer(s)</b>	HISHIYAMA, YUKO
<b>Credit(s)</b>	2
<b>Academic Year/Semester</b>	2023 Spring (2nd Half)
<b>Day/Period</b>	Sat.3,4
<b>Campus</b>	Mita
<b>Classroom</b>	313
<b>Class Format</b>	Face-to-face classes (conducted mainly in-person)
<b>Registration Number</b>	82708
<b>Faculty/Graduate School</b>	INTERNATIONAL CENTER
<b>Year Level</b>	2, 3, 4
<b>Course Description</b>	A course to aim to get a firm grounding in cultural, social, historical, and practical aspects of art in contemporary Japan through diverse activities including workshops, field trips and research.
<b>K-Number</b>	CIN-CO-00123-212-01

[▼ Detail](#)

## Course Contents/Objectives/Teaching Method/Intended Learning Outcome

This course is designed to provide both international and Japanese students who are interested in art. The goal of this workshop is to give students a firm grounding in cultural, social, historical, and practical aspects of art in contemporary Japan. Students in this course will engage in diverse activities both in and outside of class within this multicultural student body. The activities include workshops, field trips, and research. It is from comparative culture or intercultural communication perspectives with student-centered learning experience of Japanese art.

## Course Plan

### Lesson 1

Introduction.

Japanese handicrafts 1

Traditional technique of Japanese handicraft. Understanding of craftsmanship.

### Lesson 2

Japanese handicrafts 2

Workshop.

Traditional technique of Japanese handicrafts. Understanding of craftsmanship.

Experience of traditional handicrafts.

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### **Lesson 3**

"Self-portrait" 1

Studio work.

Drawing, Painting, Photo, Illustration, Computer Graphics, etc.

Students will express themselves on a sheet of paper. After accumulating various experiences in Japan, in their own countries and others. Construct it in their own way. Students are encouraged to emphasize originality in their work.

Presentation after the completion of the work.

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### **Lesson 4**

"Self-portrait" 2

Studio work.

Students will express themselves on a sheet of paper. After accumulating various experiences in Japan, in their own countries and others. Construct it in their own way. Students are encouraged to emphasize originality in their work.

Presentation after the completion of the work done.

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### **Lesson 5**

Culture in Japan 1

Small trip to Shitamachi area. Research and sketch/photo shooting.

Research of townscape. Architecture. Garden. Shop sign/designs. Advertisements. Making a collage and a story with recorded photo images/sketches.

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### **Lesson 6**

Culture in Japan 2

Small trip to Shitamachi area. Research and sketch/photo shooting.

Research of craft, arts, food and fashion. Visiting artists' studio or exhibition, and discussion with artists. Research on a Japanese fashion style. Making a collage and a story with recorded photo images/sketches.

Research trip might be held outside of class hours.

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### **Lesson 7**

Japanese Traditional Performing Arts 1

Lecture and workshop.

Studying about Japanese classical theater art.

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### **Lesson 8**

Japanese Traditional Performing Arts 2

Lecture and workshop.

Studying about Japanese classical theater art. Might visit to related facilities outside of class hours.

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### **Lesson 9**

Architecture, Design and Contemporary Art in Japan 1

Students study a Japanese architecture and his works. Research and understanding of designs in Japan. Visiting museums in class hours.

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### **Lesson 10**

Architecture, Design and Contemporary Art in Japan 2

Students study a Japanese design and Contemporary Art. Research and understanding of designs in Japan. Visiting museums in class hours.

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### **Lesson 11**

Today's Performing Arts in Japan1

Workshop.

Studying about stage art, costume design, sound design, performance.

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### **Lesson 12**

Hand Lettering, poster designs and typography inspiration.  
Studio work.

Illustrations, Manga, Character Design. Flier/poster design for student art exhibition.

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### **Lesson 13**

"Student Art Exhibition"

Curate an Art Show. Presentation of students' art works and Wrap-up. Discussion. Critique.

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### **Lesson 14**

"Student Art Exhibition"

Curate an Art Show. Presentation of students' art works and Wrap-up. Discussion. Critique.

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### **Other**

Coursework and Assignments/Makeup Class/Visit to Facilities/Fieldwork

## **Method of Evaluation**

平常点：出席状況および授業態度による評価 Attendance & Class Participation

レポートによる評価 Writing Assignments

その他 Other：art projects, presentations

## **Textbooks**

There will be no textbook for this class.

Reading assignments will be given as handouts.

## **Reference Books**

Recommended readings will be provided by the lecture.

## **Lecturer's Comments to Students**

The syllabus is subject to change at the discretion of the instructor; changes will be announced in class.

## Keio University Syllabus and Timetable

**BUSINESS JAPANESE: INTRODUCTION TO JAPANESE FOR BUSINESS AND WORK**

<b>Lecturer(s)</b>	OKUGAWA, IKUKO
<b>Credit(s)</b>	1
<b>Academic Year/Semester</b>	2023 Spring (2nd Half)
<b>Day/Period</b>	Mon.3,4
<b>Campus</b>	Mita
<b>Classroom</b>	146-A
<b>Class Format</b>	Face-to-face classes (conducted mainly in-person)
<b>Registration Number</b>	88892
<b>Faculty/Graduate School</b>	INTERNATIONAL CENTER
<b>Year Level</b>	2, 3, 4
<b>Course Description</b>	A course to aim to master conversational expressions useful in a business environment.
<b>K-Number</b>	CIN-CO-00113-211-02

[▼ Detail](#)
**Course Contents/Objectives/Teaching Method/Intended Learning Outcome**

This course is designed for students who have completed elementary-level Japanese and who wish to master conversational expressions useful in a business environment. According to students' needs, we will learn expressions used in actual situations, such as introducing oneself, being introduced, making accepting and declining requests, setting up meetings, talking on the telephone, and discussing money. Special attention will be paid to in-group and out-group expressions, honorifics, features of the Japanese language which are essential for doing business in Japan. This course is especially recommended for undergraduates or graduate students who seek employment in Japanese companies.

**Course Plan****Lesson 1**

Introduction, L1 Introducing yourself and others

**Lesson 2**

L2 Greetings

**Lesson 3**

L2 Greetings

**Lesson 4**

L3 Making and receiving a call

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## Lesson 5

L3 Making and receiving a call

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## Lesson 6

L4 Advising

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## Lesson 7

L5 Making and declining a request

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## Lesson 8

L5 Making and declining a request

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## Lesson 9

L6 Getting permission

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## Lesson 10

L7 Making an appointment

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## Lesson 11

L8 Making a visit

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## Lesson 12

Practice: Giving a speech

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## Lesson 13

Review, Speech

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## Lesson 14

Course summary, Final exam

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## Other

Final review

## Method of Evaluation

Attendance (15%); Participation (15%); Assignments (20%); Quizzes (20%); Speech (10%); Final Examination (20%)

## Textbooks

『にほんごで働く！ビジネス日本語30時間』（スリーエーネットワーク）

## Lecturer's Comments to Students

Prerequisite: Enrollment in or completion of a K5 level Japanese language course (JLPT, N3 level) or high proficiency in Japanese, is required.

The number of students in the course is capped at 25. If enrollment exceeds the limit, selection among eligible students will be made by the instructor.

**\*All students wishing to register for this course must fill out a statement of interest by 16:00, April 5th (JST), at this address, <https://forms.gle/hjiicWmxQtjy4ZdC6> and obtain permission from the instructor. Registration without permission will be deleted.**

\*Teaching Mode: face to face

\*1st session: face to face

\*The method of feedback for assignments: in class

\*The time required for preparatory learning: approximately sixty minutes per week

If you have any questions, please feel free to contact me by e-mail at *iokugawa@keio.jp*

## Keio University Syllabus and Timetable

**CULTURE AND EMOTION**

<b>Subtitle</b>	Culture and Emotion
<b>Lecturer(s)</b>	SASAKI, YUMI
<b>Credit(s)</b>	2
<b>Academic Year/Semester</b>	2023 Spring (2nd Half)
<b>Day/Period</b>	Mon.4,5
<b>Campus</b>	Mita
<b>Classroom</b>	412
<b>Class Format</b>	Face-to-face classes (conducted mainly in-person)
<b>Registration Number</b>	19347
<b>Faculty/Graduate School</b>	INTERNATIONAL CENTER
<b>Year Level</b>	2, 3, 4
<b>Course Description</b>	A course to aim to learn and discuss the basic concepts of communication/intercultural communication and basic/universal emotions and different emotions between cultures.
<b>K-Number</b>	CIN-CO-00133-212-10

[▼ Detail](#)
**Course Contents/Objectives/Teaching Method/Intended Learning Outcome**

The aim of the course is to learn and discuss 1) basic concepts of communication/intercultural communication and 2) basic/universal emotions and different emotions between cultures. More specifically, we will discuss (a) how openly certain emotions tend to be expressed, (b) how often certain emotions tend to be controlled, and (c) how differently certain emotions tend to be perceived in particular cultures. We will also discuss how different emotions between cultures could be related to different perceptions of "self" and cognitive styles such as thought patterns.

**Course Plan****Lesson 1**

Class orientation. Self-introduction speech. What is culture? What is culture? Definitions of culture. Group discussion.

**Lesson 2**

What is interpersonal communication/intercultural communication? Why study intercultural communication? Group discussion on your culture background/cultural identity. Discuss and examine what elements seem to be most influential on your cultural background.

**Lesson 3**

Ch.3: Culture and Emotion (1) Cultural differences in concepts of emotion

Ch 3: Culture and Emotion (2) Aspects of culture that predict differences in emotion

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## Lesson 4

Ch.3: Culture and Emotion (3) Power distance: Vertical vs horizontal societies

Ch.3: Culture and Emotion (4) Integrating evolutionary and cultural approaches. Ekman's neuro-cultural theory of emotion.

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## Lesson 5

Ch.1: The Nature of Emotion (1) What is emotion?

Ch.1: The Nature of Emotion (2) Classic theories of emotion

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## Lesson 6

Ch.1: The Nature of Emotion (3) Modern theories of emotion

Ch.1: Theory review.

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## Lesson 7

"How emotions are made": Ch.4: The origin of feeling

"How emotions are made": Ch.4: The origin of feeling

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## Lesson 8

Mid-term presentation Day 1

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## Lesson 9

Mid-term presentation Day 2

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## Lesson 10

"How emotions are made": Ch.4: The origin of feeling Group discussion

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## Lesson 11

"How emotions are made?": Ch.7: Emotions as social reality 1

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## Lesson 12

"How emotions are made?": Ch.7: Emotions as social reality 2: Group discussion

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## Lesson 13

Ch.5: Emotional expression in the face, posture, and voice (1): Culture and emotional expression.1

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## Lesson 14

Ch.5: Emotional expression in the face, posture, and voice (1): Culture and emotional expression.2

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## Other

Review/discussions.

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## Method of Evaluation

(1) attendance (5%) & active participation (5%) 10%

(2) assignment 15%

(3) textbook presentation 20%

(5) mid-term presentation 25%

(6)final paper (1st draft 10% + final version 20%, 2000 words) 30%



## Textbooks

Shiota, N. M., & Kalat, W. J. (2018). *Emotion*. Oxford: Oxford University Press.

Barrett, L.F. (2017). *How emotions are made*. Pan Macmillan.

We will cover only a few chapters in each of the books above. The instructor will distribute other reading materials in class.

## Reference Books

Doi, T. (2014). *Anatomy of dependence*. Kodansha International.

Markus, H. R., & Kitayama, S. (1991). Culture and the self: Implications for cognition, emotion, and motivation. *Psychological Review*, 98(2), 224–253.

Suttie, J. (2015). Why Americans Struggle to be Happy? A new cross-cultural study finds that we should pursue stronger social ties, not happiness. The Greater Good Science Center at the University of California, Berkeley.

[https://greatergood.berkeley.edu/article/item/why\\_americans\\_struggle\\_to\\_be\\_happy](https://greatergood.berkeley.edu/article/item/why_americans_struggle_to_be_happy)

Safdar, S., Friedlmeier, W., Matsumoto, D., Yoo, S. H., Kwantes, C. T., Kakai, H., & Shigemasu, E. (2009). Variations of emotional display rules within and across cultures: A comparison between Canada, USA, and Japan. *Canadian Journal of Behavioural Science / Revue canadienne des sciences du comportement*, 41(1), 1–10.

<https://doi.org/10.1037/a0014387>

## Lecturer's Comments to Students

Students are expected to read the textbooks beforehand to be ready for class/group discussions. That will probably take them an hour or so to prepare for the class.

## Keio University Syllabus and Timetable

# DEEP CULTURE DIFFERENCE : UNDERSTANDING JAPAN THROUGH CROSS-CULTURAL COMPARISON

<b>Subtitle</b>	Understanding Japan through Cross-Cultural Comparison
<b>Lecturer(s)</b>	SHAULES, JOSEPH
<b>Credit(s)</b>	2
<b>Academic Year/Semester</b>	2023 Spring (2nd Half)
<b>Day/Period</b>	Tue.3,4
<b>Campus</b>	Mita
<b>Classroom</b>	512
<b>Class Format</b>	Face-to-face classes (conducted mainly in-person)
<b>Registration Number</b>	47457
<b>Faculty/Graduate School</b>	INTERNATIONAL CENTER
<b>Year Level</b>	2, 3, 4
<b>Course Description</b>	A course to aim to learn about the psychology of experiencing cultural difference and examine cultural differences between Japan and other countries.
<b>K-Number</b>	CIN-CO-00133-212-10

[▼ Detail](#)

## Course Contents/Objectives/Teaching Method/Intended Learning Outcome

In this course we will learn about the psychology of experiencing cultural difference and examine cultural differences between Japan and other countries. We will see that culture affects us at the level of the unconscious mind, and that understanding cultural difference requires process of deep culture learning. The class has two parts, 1) the psychology of deep culture, and 2) analyzing cultural difference. The ultimate goal of this course is a deeper understanding of how culture shapes our minds, and how to gain deeper understanding of Japan and other cultural communities.

## Course Plan

### Lesson 1

First class – The deep culture of Japan

### Lesson 2

The "Oz Moment" and the "international brain".

### Lesson 3

The autopilot - System one versus system two

### Lesson 4

## **Lesson 5**

Systematic Intuitions - Learning to read cultural patterns

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## **Lesson 6**

Dilemma theory and deep cultural difference

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## **Lesson 7**

The cognition of in-group and out-group

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## **Lesson 8**

Deep Culture and Status

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## **Lesson 9**

Deep culture and our moral compass

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## **Lesson 10**

Deep culture and issues of control

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## **Lesson 11**

Deep culture and time

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## **Lesson 12**

Life spaces, privacy and identity

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## **Lesson 13**

Student presentations

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## **Lesson 14**

End of semester course review

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## **Other**

We will be using an online learning platform for interaction between students and engaging more deeply with the material.

## **Method of Evaluation**

1. Final exam (30%)
2. Final Presentation (30%)
3. Participation (attendance + HW assignments) (40%)

## **Textbooks**

- The Intercultural Mind: Connecting Culture, Cognition and Global Living, (2015) Shaules, Intercultural Press, Boston

## Reference Books

- Deep Culture: The Hidden Challenges of Global Living, by Joseph Shaules, Multi-lingual Matters, 2007
- The Beginner's Guide to Deep Culture: Beneath the Surface, (2010), Shaules, Intercultural Press, Boston and London

## Lecturer's Comments to Students

The class will be held in-person.

## Keio University Syllabus and Timetable

# ENTREPRENEURSHIP AND SMALL BUSINESS DEVELOPMENT IN JAPAN

<b>Subtitle</b>	ENTREPRENEURSHIP & SMALL BUSINESS DEVELOPMENT IN JAPAN
<b>Lecturer(s)</b>	MAGNIER-WATANABE, REMY
<b>Credit(s)</b>	2
<b>Academic Year/Semester</b>	2023 Spring (2nd Half)
<b>Day/Period</b>	Mon.1,2
<b>Campus</b>	Mita
<b>Classroom</b>	466
<b>Class Format</b>	Face-to-face classes (conducted mainly in-person)
<b>Registration Number</b>	03925
<b>Faculty/Graduate School</b>	INTERNATIONAL CENTER
<b>Year Level</b>	2, 3, 4
<b>Course Description</b>	A course to aim to learn on different aspects of business management, particularly for students who are interested in starting their own business.
<b>K-Number</b>	CIN-CO-00243-212-07

[▼ Detail](#)

## Course Contents/Objectives/Teaching Method/Intended Learning Outcome

This course is particularly useful for students who are interested in starting their own business and want to learn on different aspects of business management. This course is also suited to those involved in corporate entrepreneurship or in improving competitive positioning and transforming corporations towards value-creation.

In this course the student will learn the essential skills needed to start and manage a successful new business venture.

Upon completion of this course, student will be able to:

- Evaluate the necessary qualities and characteristics of the successful entrepreneurial profile.
- Recognize and determine the steps necessary to open and operate a small business enterprise.
- Identify the marketing, financial, leadership and other competencies needed by an entrepreneur.
- Use information, projections, logic and critical thinking to recognize an opportunity and solve small business problems in a multicultural, ethical and legal environment.
- Develop and present a Business Plan for a business in Japan or another country.

The course primarily uses a combination of lectures, class discussions, and presentations.

## Course Plan

### Lesson 1

The Foundations of Entrepreneurship

Readings:

TBD

### Lesson 2

Conducting a Feasibility Analysis and Designing a Business Model

Readings:

TBD

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### **Lesson 3**

Crafting a Business Plan and Building a Solid Strategic Plan

Readings:

TBD

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### **Lesson 4**

Forms of Business Ownership / Buying an Existing Business

Readings:

TBD

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### **Lesson 5**

Franchising and the Entrepreneur

Readings:

TBD

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### **Lesson 6**

Building a Powerful Bootstrap Marketing Plan

Readings:

TBD

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### **Lesson 7**

Pricing and Credit Strategies

Readings:

TBD

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### **Lesson 8**

Creating a Successful Financial Plan

Readings:

TBD

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### **Lesson 9**

Managing Cash Flow

Readings:

TBD

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### **Lesson 10**

Final exam

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### **Lesson 11**

Entrepreneur Interview Presentations

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### **Lesson 12**

Entrepreneur Interview Presentations

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### **Lesson 13**

Business Plan Presentations

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### **Lesson 14**

Business Plan Presentations

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### **Other**

Review of Business Plans

## Method of Evaluation

Participation (10%)  
Entrepreneur Interview Presentation (20%)  
Written Examination (30%)  
Business Plan Report & Presentation (40%)

## Textbooks

There is no required textbook for this class.

## Reference Books

<https://www.score.org/resource/business-plan-template-startup-business>  
<https://www.score.org/resource/financial-projections-template>

Essentials of Entrepreneurship and Small Business Management, By Norman M. Scarborough & Jeffrey R. Cornwall, Global Edition, 9th Edition, Pearson 2019, ISBN 9781292266022

Business Model Generation: A Handbook for Visionaries, Game Changers, and Challengers, By Alexander Osterwalder and Yves Pigneur, Wiley, 2010, ISBN: 9780470876411

The Lean Startup: How Today's Entrepreneurs Use Continuous Innovation to Create Radically Successful Businesses, By Eric Ries, Crown Business, 2011, ISBN: 9780307887894

## Lecturer's Comments to Students

In addition to individual work, this course requires a lot of group work.  
I look forward to supporting you in crafting a business plan from start to finish!

## Question/Comments

If you have any questions, please contact me.  
magnier-watanabe.gt@u.tsukuba.ac.jp

## Keio University Syllabus and Timetable

# GHOSTS AND GOBLINS IN MODERN JAPANESE LITERATURE

<b>Subtitle</b>	Ghosts and Goblins in Modern Japanese Literature
<b>Lecturer(s)</b>	BERNARD, PETER
<b>Credit(s)</b>	2
<b>Academic Year/Semester</b>	2023 Spring (2nd Half)
<b>Day/Period</b>	Mon.3/Wed.3
<b>Campus</b>	Mita
<b>Classroom</b>	110
<b>Class Format</b>	Face-to-face classes (conducted mainly in-person)
<b>Registration Number</b>	12342
<b>Faculty/Graduate School</b>	INTERNATIONAL CENTER
<b>Year Level</b>	2, 3, 4
<b>Course Description</b>	A course to aim to learn introductory modern Japanese literature through ghost stories to fairy tales to the literary equivalent of the splatter film.
<b>K-Number</b>	CIN-CO-00113-212-02

[▼ Detail](#)

## Course Contents/Objectives/Teaching Method/Intended Learning Outcome

Modern Japanese literature is filled with ghosts and goblins—if only you know where to look. This course surveys some of the strangest, scariest, and wildest fiction in modern Japan. It is designed as an introductory survey to the material, meaning that no prior knowledge of Japanese literature or Japanese history is required. We will begin at the “beginning” of modern Japanese literature in the late nineteenth century and work our way up through more contemporary works, and the stories we will encounter range from ghost stories to fairy tales to the literary equivalent of the splatter film.

Along the way, we will ask ourselves a set of interlinking questions. How did the broad genre of what is today known in Japanese as *gensō bungaku*, roughly corresponding to supernatural, horror, and fantasy genres, emerge and develop as a set of assumptions about the nature of modern life in Japan? How do these assumptions challenge our way of interacting with the world, with other people, and ultimately with our own sense of self? What kind of new understandings of various boundaries—between the real and the unreal, the present and the past, the foreign and the native, the living and the dead—might these stories suggest? And how are these texts part of a larger global network of weird fiction—what, in other words, does it mean to call a Japanese text “Gothic”?

(Please note that this class will be taught in English, and all distributed readings will be in English translation.)

You will need to complete a reading assignment as homework each week. This class requires a significant amount of reading outside of class, so please budget your time wisely with the weekly reading assignments.



### Lesson 1

Course Introduction

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### Lesson 2

Kōda Rohan and the Origins of gensō bungaku

2. Kōda Rohan, "Encounter with a Skull"

Assignment #1 due

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### Lesson 3

Izumi Kyōka's Supernatural Fiction

3. Izumi Kyōka, "One Day in Spring" (first half)

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### Lesson 4

Izumi Kyōka and the Possibilities of Radical Disorientation

4. Izumi Kyōka, "One Day in Spring" (second half)

Assignment #2 due

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### Lesson 5

Real/Unreal in Natsume Sōseki and Mori Ōgai

5a. Natsume Sōseki, selections from Ten Nights Dreaming

5b. Mori Ōgai, "Ghost Stories"

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### Lesson 6

Folk Horror

6a. Lafcadio Hearn, "The Story of Mimi-nashi-Hōichi" and "Yuki-Onna," in Kwaidan: Stories and Studies of Strange Things

6b. Yanagita Kunio, selections from The Legends of Tōno

Assignment #3 due

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### Lesson 7

Gothic Grotesque Nonsense

7. Murayama Kaita, "The Diabolical Tongue"

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### Lesson 8

Specters of Empire

8. Satō Haruo, "The Tale of the Bridal Fan"

Assignment #4 due

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## Lesson 9

Orikuchi Shinobu's "Antiquity"

9. Orikuchi Shinobu, *The Book of the Dead* (first half)

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## Lesson 10

Ghosts, History, and the Uses of the Past

10. Orikuchi Shinobu, *The Book of the Dead* (second half)

Assignment #5 due

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## Lesson 11

The Dark Fairy Tale and Postwar Feminist Horror

11. Kanai Mieko, "Rabbits"

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## Lesson 12

Folktales Retold

12. Matsuda Aoko, selections from *Where the Wild Ladies Are*

Assignment #6 due

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## Lesson 13

Weird Futures

13. Torishima Dempow, "Prologue," "Fragment: Plunder," and "Sisyphean (Or, Perfect Attendants)" (first half), in *Sisyphean*

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## Lesson 14

Horror, Temporality, Identity

14. Torishima Dempow, "Sisyphean (Or, Perfect Attendants)" (second half)

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## Other

Final essay due

## Method of Evaluation

Grades will be calculated as follows:

40% Regular attendance and active participation in class discussion

30% Short written responses

30% Final 2,000-word essay

In-class participation: Please note that active participation in class discussion is an important aspect of the class. Students who complete the weekly readings and participate in class discussion will likely succeed in the class; those who do not have a high chance of failing the class.

Final essay: The essay prompt will ask students to synthesize the reading they have done throughout the semester; no outside reading or research will be required to complete the assignment. (More details about the final essay will be distributed later in the semester.)

Please note that there is no final exam administered for this class.

You will need passing grades on all course requirements to obtain a grade for the course.

If you miss more than three class sessions for an unexcused reason you will receive a failing grade for the course.

Any instances of plagiarism or other academic dishonesty will immediately result in a failing grade for the course.

## Textbooks

You will need to purchase the following books for this class:

- 1) Orikuchi Shinobu. *The Book of the Dead*. Translated by Jeffrey Angles. University of Minnesota Press, 2016.
- 2) Matsuda Aoko. *Where the Wild Ladies Are*. Translated by Polly Barton. Tilted Axis Press, 2020.
- 3) Torishima Dempow. *Sisyphian*. Translated by Daniel Huddleston. Haikasoru, 2018.

## Reference Books

Students are welcome to consult with the instructor for suggestions if they are interested in reading more about modern Japanese literature.

## Lecturer's Comments to Students

See above.

(Please note that this class will be taught using a "face-to-face" format in Spring 2023. In other words, students will need to physically attend class sessions on campus.)

## Question/Comments

Students can contact me via email (to be distributed on the first day of class); students are also welcome to schedule office hours to discuss assignments and other course-related matters.

## Keio University Syllabus and Timetable

**INTRODUCTION TO JAPANESE ART HISTORY**

<b>Subtitle</b>	Introduction to Japanese Art: Characteristics and Diversity of Japanese Visual Art
<b>Lecturer(s)</b>	SHIRAHARA, YUKIKO
<b>Credit(s)</b>	2
<b>Academic Year/Semester</b>	2023 Spring (2nd Half)
<b>Day/Period</b>	Thu.3,4
<b>Campus</b>	Mita
<b>Classroom</b>	142-A
<b>Class Format</b>	Face-to-face classes (conducted mainly in-person)
<b>Registration Number</b>	30455
<b>Faculty/Graduate School</b>	INTERNATIONAL CENTER
<b>Year Level</b>	2, 3, 4
<b>Course Description</b>	A course to aim to obtain knowledge and skills to appreciate fundamental and diverse characteristics of Japanese visual art dealing with Japanese art from the ancient times to the contemporary.
<b>K-Number</b>	CIN-CO-00123-212-01

[▼ Detail](#)
**Course Contents/Objectives/Teaching Method/Intended Learning Outcome**

This course deals with masterpieces of Japanese visual artwork from the ancient times to the contemporary. Their meaning, expression, material and technique are to be explained, aiming for guiding students to obtain basic knowledge and skill to appreciate/understand essential work of Japanese art. Each class consists of two sessions as following, as having short break(s). Details of the course plan (consisting of lectures, group discussions, a personal presentation, and the final report), reference and evaluation system are announced in the first session (June 8).

**Course Plan****Lesson 1**

Introduction: Japan in Far East in Asia -Topography and Cultural History-  
Course Plan/References/Evaluation System

**Lesson 2**

"Borderless" between Fine Art and Decorative Art

**Lesson 3**

Formats, Materials and Techniques of Japanese Painting

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**Lesson 4**

Materials and Techniques of Bronze, Wood, and Lacquer Ware

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**Lesson 5**

Literature, Poem and Visual Art: Picture Scroll of the Tale of Genji

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**Lesson 6**

Story and Landscape Drawn by Ink Line: Picture Scroll of the Legends of Mt. Shigi

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**Lesson 7**

Buddhist Teachings and Their Visual Image: from Ancient Concepts to Zen Buddhism

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**Lesson 8**

Religious Imagery Based on "Kami-Buddha Combination" Concept Originated in Japan

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**Lesson 9**

Tea Culture/Mask and Costume of Noh and Kyogen Performances

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**Lesson 10**

Hizen Porcelain Connecting Japan to the West

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**Lesson 11**

Painting of Momoyama and Edo Periods: Kano, Hasegata, Tosa and Rimpa schools' representative work

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**Lesson 12**

Ukiyo-e: from Harunobu, Hokusai to "Japonisme" of the West

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**Lesson 13**

Modern and Contemporary Japanese Art: Artists Crossing Various Borders

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**Lesson 14**

Student's Presentation/Review and Summary

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**Other**

Preparation for the Final Report

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**Method of Evaluation**

1. Attendance (more than 2/3 of session time) with submission of own comment or question's answer at each class: 40%
  2. Personal presentation: 20%
  3. Final report: 40%
- (No examination)

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**Textbooks**

No text book for the course.

## Reference Books

References for each theme or genre will be announced in sessions.

## Lecturer's Comments to Students

Students are requested to prepare own paper notebook (not an electric device) and a writing tool at attending class, which should help you for writing comment or answer in the class. Feedback of is done at the beginning of the next session or class.

All slides used in each session are visible in K-LMS in PDF form after the class (not beforehand).

Students need to review slides and further study by oneself to prepare own presentation (by using PowerPoint) and writing the final report. Accordingly, students will need to spend two hours per week, at least, during the course.

Additional information is to be put up in K-LMS.

## Question/Comments

Students can ask questions to the instructor directly in/after the session or write on a comment/answer sheet.

Instructor will answer it in the following class or comment to the student personally, depending on the case.

Let the instructor know as soon as possible if students have some unavoidable obstacle or accident to attend the class (e-mail is most accessible) . As far as instructor accepts the reason, students are able to take "make-up" short report about contents of the missing class, which will result certain points.

## Keio University Syllabus and Timetable

## JAPANESE BUDDHISM AND SOCIAL SUFFERING

<b>Subtitle</b>	Priests and Temples Reviving Human Relationship and Civil Society
<b>Lecturer(s)</b>	WATTS, JONATHAN S.
<b>Credit(s)</b>	2
<b>Academic Year/Semester</b>	2023 Spring (2nd Half)
<b>Day/Period</b>	Mon.3,4
<b>Campus</b>	Mita
<b>Classroom</b>	463
<b>Class Format</b>	Face-to-face classes (conducted mainly in-person)
<b>Registration Number</b>	52888
<b>Faculty/Graduate School</b>	INTERNATIONAL CENTER
<b>Year Level</b>	2, 3, 4
<b>Course Description</b>	A course to aim to study Buddhism in Japan in a very different way through the actions of Buddhist priests and followers to confront the real life problems and suffering of people in Japan today.
<b>K-Number</b>	CIN-CO-00143-212-08

[▼ Detail](#)

### Course Contents/Objectives/Teaching Method/Intended Learning Outcome

This course is offered as a companion course to Buddhism and Social Change in Contemporary Asia 仏教と現代アジアの社会変化 by the same instructor in the first half of the semester. You do not have to take both courses, but it is recommended to do so for a fuller understanding. This course will look at Buddhism in Japan in a very different way – through the actions of Buddhist priests and followers to confront the real life problems and suffering of people in Japan today. We will look at such issues as:

- 1) human relationships in terms of: a) dying and grieving, and b) alienation and suicide;
- 2) economic development in terms of: a) social and economic gaps, aging society, community breakdown and depopulation of the countryside, b) alternatives to globalization and Buddhist economics, and c) alternative energy and the environment;
- 3) politics in terms of: a) nuclear power and peace, and b) Buddhist complicity with war and work for peace.

The creative solutions some individual Buddhists are developing in response to these problems mark an attempt to revive Japanese Buddhism, which has been primarily associated with funerals and tourism. These efforts are trying to remake the temple as a center of community in an increasingly alienated society.

There will be a variety of teaching methods from homework, readings, group processes, in-class videos, and guest speakers. This course will attempt to be as interactive as possible, so students should be ready to reflect on the issues personally as they experience them as residents of Japan, and to express these reflections not only intellectually but emotionally as well. Regular field trips for this course have been cancelled due to COVID since 2020, but it is hoped that they can be resumed on a limited basis for this course. As such, THIS COURSE IS LIMITED TO 30 STUDENTS. PLEASE SEE DETAILS BELOW.

### **Lesson 1**

A Brief History of Japanese Buddhism

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### **Lesson 2**

The Civilizational Culture of Buddhism meets Japan's Particular Cultural Identity

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### **Lesson 3**

Unit 1: Understanding Japanese Society through a Buddhist Lens & Buddhist Social Analysis

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### **Lesson 4**

Unit 1: The Present Crisis in Japanese Society: The Disconnected Society 無縁社会

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### **Lesson 5**

Unit 2: The Present Crisis in Japanese Buddhism

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### **Lesson 6**

Unit 2: Reforming Funeral Buddhism through End-of-Life Care

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### **Lesson 7**

Unit 2: The Suicide Prevention Priests of Japan Part I

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### **Lesson 8**

Unit 2: The Suicide Prevention Priests of Japan Part II

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### **Lesson 9**

Unit 3: Buddhist Kaihotsu 開発 Development to Confront Rural Decline, Migrant Laborers, Poverty & Homelessness

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### **Lesson 10**

Unit 3: Nuclear Energy & the Eco-Temple

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### **Lesson 11**

Unit 4: Imperial-Way Buddhism 皇道仏教 in the Pre-War Era

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### **Lesson 12**

Unit 4: Japanese Buddhist Peace Activism in the Post-War Era

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### **Lesson 13**

Unit 5: A Buddhist Vision for Japan: From Social Dukkha to Social Nirvana

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### **Lesson 14**

Unit 5: Reviving the Spirit of Kamakura Buddhism for 21st Century Japan

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### **Other**



## Method of Evaluation

1. Exam N/A
2. Attendance, Participation (30%)
3. Mid term Literature Review (20%)
4. Final Paper (50%)

## Textbooks

None; all readings, homework assignments, and other class details will be available on the class homepage: <https://ogigaya.wordpress.com/>

## Reference Books

Nakamura, Hajime. Ways of Thinking of Eastern Peoples (University of Hawaii Press, 1964)  
Watts. Lotus in the Nuclear Sea: Fukushima and the Promise of Buddhism in the Nuclear Age (Yokohama: International Buddhist Exchange Center, 2013).  
Watts. This Precious Life: Buddhist Tsunami Relief and Anti-Nuclear Activism in Post 3/11 Japan (Yokohama: International Buddhist Exchange Center, 2012).  
Watts & Tomatsu, Buddhist Care for the Dying and Bereaved: Global Perspectives (Boston: Wisdom Publications, 2012)

## Lecturer's Comments to Students

This course will be taught as face-to-face only. The number of students in the course is capped at 30. Attendance at the first session is mandatory. If the number of students exceeds the limit, selection will be made by lottery. この授業は英語で行われますが、日本語の教材やビデオを使用することがあります。また、日本語で会話をする機会もあります。しかし最後のレポートは必ず英語で書かなければなりません。日本語・英語、その他の言語でこの授業を楽しみましょう！ While this class is conducted in English, there will be a broad use of Japanese language source texts and videos, and Japanese may be used at times in class. However, all main texts are in English. Translation will be provided during field trips, and the final written report must be done in English. Whether it be Japanese, English or one of the many languages of our international students, let's enjoy communicating together!

## Question/Comments

Jonathan Watts has lived in Indonesia, Thailand and Japan for the past 30 years involved in NGO/NPO work with Buddhist based organizations. He has been researching and assisting Japanese Buddhists engaged in a variety of forms of social work. This research forms the basis of this course and will be published in a large comprehensive volume in 2022. He has also written and edited three other books on related issues: Lotus in the Nuclear Sea: Fukushima and the Promise of Buddhism in the Nuclear Age (Yokohama: International Buddhist Exchange Center, 2013), Buddhist Care for the Dying and Bereaved: Global Perspectives (Boston: Wisdom Publications, 2012) and This Precious Life: Buddhist Tsunami Relief and Anti-Nuclear Activism in Post 3/11 Japan (Yokohama: International Buddhist Exchange Center, 2012). Students will have the opportunity to learn from and meet the many Buddhist priests and social activists in Japan and elsewhere whom he has come to know over the years.

## Keio University Syllabus and Timetable

**JAPAN'S TRADE LAW AND POLICY**

<b>Subtitle</b>	Case Studies in Japan's Trade Policy
<b>Lecturer(s)</b>	IINO, AYA
<b>Credit(s)</b>	2
<b>Academic Year/Semester</b>	2023 Spring (2nd Half)
<b>Day/Period</b>	Tue.4,5
<b>Campus</b>	Mita
<b>Class Format</b>	Online classes (mainly real-time format)
<b>Registration Number</b>	04439
<b>Faculty/Graduate School</b>	INTERNATIONAL CENTER
<b>Year Level</b>	2, 3, 4
<b>Course Description</b>	A course to aim to study on the global trade system/rules (namely WTO Agreements and Free Trade Agreements) and Japanese trade policies and laws under those rules.
<b>K-Number</b>	CIN-CO-00253-222-05

[▼ Detail](#)
**Course Contents/Objectives/Teaching Method/Intended Learning Outcome**

This course focuses on global trade system/rules (namely WTO Agreements and Free Trade Agreements) and Japanese trade policies and laws under those rules. Participation in this course will provide basic knowledge on concepts and terms related to global trade system/rules, together with tools for legal analysis of trade laws and policies of respective countries.

The classes start with lectures on basic trade system/rules/policies followed by case studies. Relevant cases are distributed in advance and active participation in the case-related presentations, debates or other forms of group work, depending on the number of students, is necessary. Please be noted that case studies are based on actual cases and can be complex.

The order of course plans may change as necessary.

**Course Plan****Lesson 1**

-Overview of the World Trade System: WTO and Free Trade Agreements(FTAs)

-Brief history of Japan's trade policy: WTO and FTAs/Economic Partnership Agreement(EPAs)

**Lesson 2**

Basic Trade Rules: GATT (tariff reduction, non-discrimination, etc.)

**Lesson 3**

Case Study: Japan-Taxes on Alcoholic Beverages (China-Rare Earths, EC-IT Products)

**Lesson 4**

Basic Trade Rules and FTAs

**Lesson 5**

Case Study: Legality of Japan-US Trade Agreement

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## Lesson 6

Agriculture and SPS Agreement/TBT Agreement

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## Lesson 7

Case Study: Japan-Apples (Korea-Radionuclides/Japan-Laver Quotas)

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## Lesson 8

Trade Remedies 1: Safeguard

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## Lesson 9

Case Study: Ukraine-Passenger Cars

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## Lesson 10

Trade Remedies 2: Anti-Dumping Duties and Subsidies/Countervailing Duties

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## Lesson 11

Case Study: US-Zeroing (US-Byrd Amendment)

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## Lesson 12

Other Issues (Services/Intellectual Properties) and Dispute Settlement

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## Lesson 13

Case Study: Japan-Film

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## Lesson 14

Report assignments relating to case studies will be indicated.

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## Other

Feedback of classes may be provided.

## Method of Evaluation

Attendance, Participation ( presentation, debates or other group-work depending on the number of students)  
Y2023 evaluation will be based on participation and reports.

## Textbooks

Original handouts or materials will be provided.

## Reference Books

Reference books or materials will be indicated if necessary.

## Lecturer's Comments to Students

Classes are provided online basis (real time) using Zoom. The link for the 1st class will be provided on the Canvas LMS (or Class Support System) before the 1st class.

This course is also for students who have not necessarily studied law.

## Question/Comments

Questions/Comments via keio system in principle.



## Keio University Syllabus and Timetable

# OTAKU CULTURE IN JAPAN AND ITS TRANSNATIONAL RELATION

<b>Lecturer(s)</b>	SUGIURA, KAZUNORI
<b>Credit(s)</b>	2
<b>Academic Year/Semester</b>	2023 Spring (2nd Half)
<b>Day/Period</b>	Fri.4,5
<b>Campus</b>	Mita
<b>Classroom</b>	421
<b>Class Format</b>	Face-to-face classes (conducted mainly in-person)
<b>Registration Number</b>	87418
<b>Faculty/Graduate School</b>	INTERNATIONAL CENTER
<b>Year Level</b>	2, 3, 4
<b>Course Description</b>	A course to aim to learn how the roots of these Otaku cultural activities in Japan have expanded internationally as one of Simulacra with creators, and activists of the fields.
<b>K-Number</b>	CIN-CO-00133-212-86

[▼ Detail](#)

## Course Contents/Objectives/Teaching Method/Intended Learning Outcome

"Anime", "Comic", and "Game" are some of the aggressive and innovative forms of popular culture spreading throughout the world. Japan is one of the major countries influencing this unique popular culture with its creativity. Enthusiast of such popular culture are defined as "Otaku". It also delivers a new sense of atmosphere in terms of "Kawaii", and "Moe". These so called "Otaku" cultures are now focused throughout the globe and giving Japan an important role to enhance its innovative creativity. These contents and subcultures distributed from Japan have created trans-national cultural boom referred to as "Cool Japan" and now creating an inevitable cultural influence. Furthermore, political strategy suggests favorable international competitiveness to claim these cultural deliverable as the seeds of creativity influencing its national branding.

Objective of this course is to understand how the roots of these Otaku cultural activities in Japan have expanded internationally as one of Simulacra with creators, and activists of the fields: How the technology has been created and knowing its real motivation to drive these sub-cultural activities. This course will first address the backgrounds and characteristics as well as its innovative expansion of "Otaku" culture recognized internationally, that were once born in the age of competing creativity that comes from Social Darwinism inherent during the phase of its economic growth and development of Japan.

We will share the history of "Otaku Culture" and its technology in Japan from three perspectives. 1) Potential of expression process 2) Digital Content technologies that are being applied 3) Breakthrough of "Otaku Culture" influenced by Trans-nationalization and Internationalization. We will learn the creation process of media contents, games, and expressions for the next generation, especially learning and understanding technologies and methods to become a representative of "Otaku Culture creator and producers". We will discuss with participants, the next generation evolving reinvented, recreated animation, games, and expression contents produced internationally outside of Japan, especially from Asia. This course will also introduce you to get use to the views, methodologies, and ideologies based on "Otaku" with practical evidence, together with knowing the route in psychological process of satisfying desire and greed with its Otaku creativity.

### Lesson 1

**"Japanese Otaku Culture Surrounded and Distributed in Akihabara"** There are always relations between the Japanese "Otaku Culture" and its distributed location. "Akihabara" is one of the areas in Japan making an excessive influence on "Otaku Culture". The first three weeks of this course will start out with introduction, and understanding a place called "Akihabara" in Tokyo: a presentation layer of Japanese "Otaku Culture". We will also learn the "Shift", "Change" and "Transformation" in Akihabara to analyze based on social cultural perspective. We will also share virtual tour to "Akihabara" with videos. During this virtual tour, we will check the co-existence of "Media Contents (Software)", "Hardware" and "Service" in Akihabara, influencing and re-inventing each other creating endless cycle of evolution.

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### Lesson 2

#### "Akihabara Tour"

We will be creating a group. The entire group will be going to Akihabara as a walking tour with some of the themes discussed on first class. During the tour, we will check the co-existence of "Media Contents (Software)", "Hardware" and "Service" influencing and re-inventing each other creating endless cycle of evolution inside "Akihabara" We will also keep in mind its changes in evolution while we do our next tour in the latter half of this course in spare time. Please note it is not mandatory to join this Akihabara tour if you are already a frequent Akihabara tourist.

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### Lesson 3

#### "Summary of Akihabara Culture"

We will summarize the characteristics of Akihabara based on the tour last week, Understanding how Akihabara has been a place suitable for Otaku.

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### Lesson 4

#### "Video Game Console and Gaming Industries Part 1"

Nearly 40 Years have passed since video games has infiltrated in our culture. Second day, we will look into the history of game industries to know the creative evolution with its technologies behind. The interactive design, including game design, are "transparent design" which you cannot see in reality, but within the game itself. We will learn the implementation of these designs rooted on psychological desire, sense and physical instinct of "Otaku". Meritocracy coupled together with metacognition are also important factors on video gaming.

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### Lesson 5

#### "Video Game Console and Gaming Industries Part 2"

Understanding Consumer Gaming Consoles.

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### Lesson 6

#### "Gaming and Network"

Networks, connecting computers on both ends, actually connected a peoples' interaction that are using them. This session will introduce the figurative implementation based upon Japanese "Omotenashi" pursue and technology used in the network games.

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### Lesson 7

#### "Doujin and Comike Part 1"

Creative contents sold in Comiket (Comic Market) and Doujin conventional events are the essence for the Otaku people in Japan and now spreading worldwide. We will learn the kinds of contents being created and distributed in such events, and also know the facts, motives, and technologies of the most famous and attractive otaku events of all: "Comiket", more than 650 Thousand people participate in only 3 days. We will also look into the management and operation process of such "Otaku" event.

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### Lesson 8

## "Otaku Event Management"

Otaku is somewhat socialized people. we will discuss about how otaku events are being handled and managed.

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### Lesson 9

#### "Cosplay and Event"

"Role-playing" to become Anime and Comic character is once given birth by the "board game" ages. Japanese Otaku cultures have evolved such "role-playing" to one of MR (Mixed Reality) transparent expression. We will understand the expression techniques, technologies of "Cosplay", and also seek into rational desires contained in its expressions. Anime and Comike cultures have given new expression to creativity.

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### Lesson 10

#### "Kigurumi"

Kigurumi is a new expression scheme to become a character of contents. In this session, we seek how otaku kigurumi enthusiasts experience the kigurumi culture.

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### Lesson 11

#### "Creative Expression (Ita-sha and ETC)"

Majority of Otaku creations are disclosed and presented to public as a work of art and as a cultural expression. We will seek the evolution principle of Otaku culture based on handicap principle expressed by Amotz Zahavi. We focus on Designs of "痛車(Ita-sha or Ouch Cars)", decorating stickers or directly painting an Anime characters to body of the car. What are the psychological backgrounds and motivations to create such art? What are the creative technologies used for creation? How can we apply these powers to new innovations?

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### Lesson 12

#### "Idol and Passionate/Braves:漢(おとこ), Instinct, sense, and desire Part 1"

Otaku(Wotaku) motivated from Idols are also called as Passionate /Braves: "漢(おとこ)". Within these practices of ever-changing popularity against the collection of idols, we will seek into its management and stealth marketing strategy to keep these Wotaku in a position to support Idol (Ideal) world. With a specific example, we will also discuss the limitation in the Idol market based on its capitalism society of passionate Wotaku organizational cohesion community equipped with its social Darwinism.

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### Lesson 13

#### "Moe, Simulacra, Desire, and Motivation"

What is "Moe(萌え)"? With specific example of creation from pop cultures, we will seek for the hints of its origins and essence. Why is there a culture that created a character called "Otokonoko(男の娘)": a Boy in cute girls' outfit? With a mixture of the pop culture and the Real world that we live in, we will evaluate a form of "Moe" based upon some of the perspective such as a life given from creation of "Lolicon: Lolita Complex", and "Shota" or the personification of inorganic forms(擬人化).

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### Lesson 14

#### "Future of Otaku"

Contents created by so called "Cool Japan" does not originate from Japan, but from all over the world. We will see how the origins of Japanese pop culture have re-innovated and developed outside of Japan and now re-influencing the Japanese pop culture.

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## Other

#### Wrap ups.

With all the classes we discussed, we will summarize this course to recognize the collaborative possibilities based on Otaku pop cultural activities.

## Method of Evaluation

Evaluation Scheme will be as follows:

- 1) Participants to the class, attendance questions
- 2) Submission of Assignments/Reports

## Textbooks

Text books and materials will be announced during the lectures.

## Reference Books

Text books and materials will be announced during the lectures.

## Lecturer's Comments to Students

This lecture will be held in English, and if required, in Japanese as well. Some of the terminology will be in Japanese (You will need to learn some Otaku terminology in Japanese as well as in English).

## Question/Comments

TARGET SCOPE:

Target of this workshop is for whom wishes to know further on

- \* Japanese Otaku Culture in General
- \* How endless seeds of creativity are born
- \* Internationalization and Trans-national "Otaku Culture"
- \* Knowing from "Comike": World's Largest Otaku Gatherings
- \* How it is being managed and steered
- \* Knowing the Participants of the event
- \* Understanding the future of "Comike"
- \* Knowing the technology and techniques behind Otaku
- \* Digitalization process of Comics and Anime
- \* Cosplay, Kigurumi "Technologies"

Assuming Target:

- \* Undergraduates and Graduates:

College of Arts and Science

Asian Studies (Especially Japanese and Asian Cultures)

Computer Science

Computer Games, Game Theory, Gaming Industries

Communications, Network Technology(Infrastructure)

Economics

Consumption Society

Creative Economics

Film Studies

Amateur filming

Anime and Animation

Humanities, Psychologies, Sociology

Age of Post Moratorium

Japanese

Japanese culture

Philosophy

Logics and Ethics of Otaku Culture

Media Studies, Media Production

Technology, Arts, and Media

- \* Whom have interests in "Otaku Culture"
- \* Whom involved in "Otaku" Activities



## Keio University Syllabus and Timetable

**SEEING JAPANESE CULTURE AND SOCIETY FROM A QUALITATIVE PERSPECTIVE**

<b>Lecturer(s)</b>	SUZUKI, RIE
<b>Credit(s)</b>	2
<b>Academic Year/Semester</b>	2023 Spring (2nd Half)
<b>Day/Period</b>	Tue.2/Fri.2
<b>Campus</b>	Mita
<b>Classroom</b>	523-B
<b>Class Format</b>	Face-to-face classes (conducted mainly in-person)
<b>Registration Number</b>	88869
<b>Faculty/Graduate School</b>	INTERNATIONAL CENTER
<b>Year Level</b>	2, 3, 4
<b>Course Description</b>	A course to aim to observe and analyze people's conducts and/or language usage in the contemporary Japanese society.
<b>K-Number</b>	CIN-CO-00133-212-08

[▼ Detail](#)
**Course Contents/Objectives/Teaching Method/Intended Learning Outcome**

This course provides an opportunity to observe and analyze people's conducts and/or language usage in the contemporary Japanese society. As one approach to examine these issues, you will be introduced to the basics of qualitative research methods, which allows you to see the world surrounding you more critically and deeply. By using some of the methods, you will then design and conduct a group research project, to investigate some socio-cultural aspects of Japan identified in your everyday life.

**Course Plan****Lesson 1**

Introduction

**Lesson 2**

Qualitative research method: Its approach

**Lesson 3**

Quantitative and qualitative research methods

**Lesson 4**

Observation: Getting to know the method

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## Lesson 5

Interview: Getting to know the method

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## Lesson 6

Designing a research project 1: Writing a research proposal

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## Lesson 7

Designing a research project 2: Revising a research proposal

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## Lesson 8

Designing a research project 3: Writing an interview guide

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## Lesson 9

Designing a research project 4: Revising an interview guide

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## Lesson 10

Designing a research project 5: Preparing for data collection

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## Lesson 11

Collecting and analyzing data 1

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## Lesson 12

Collecting and analyzing data 2

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## Lesson 13

Analyzing data and preparing for your group presentation

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## Lesson 14

Presentation day

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## Other

Assignments

## Method of Evaluation

1. Attendance and participation (40%)
2. Assignments and group presentation (25%)
3. Final report (35%)

## Textbooks

Materials will be provided through the course page.

## Reference Books

Denzin, K. N. & Lincoln, S. Y. (eds.) (1994). Handbook of Qualitative Research. London: Sage.  
Punch, K. F. (1988). Introduction to Social Research: Quantitative and Qualitative Approaches. London: Sage.

## Lecturer's Comments to Students

- **This course will be offered on a face-to-face basis.** Further details of the course organization will be explained in the first session.

- **This course is designed both for international students and for local students, majoring in any field of study. Having previous experience in conducting research in a qualitative manner is NOT required.**

Students will rather be expected to actively participate in designing and conducting a group project, communicating well with classmates.

- **The number of students for this course is limited to 20. Those who wish to take this course are required not only to register the course via Academic Affairs Web System but also to fill out a questionnaire by 16:45 on April 5th (JST), by logging in Google Forms with their Keio accounts and using the link:**

<https://forms.gle/1oH6Vhw2a5gHy5it7>

When the number of applicants exceeds 20, a selection will be made based on the information provided through the questionnaire.

## Question/Comments

If you have any questions, please feel free to contact me by e-mail at [riesuzuki@keio.jp](mailto:riesuzuki@keio.jp)

## Keio University Syllabus and Timetable

# SOCIOLOGY OF EDUCATION FOCUS ON ASIAN EDUCATION SYSTEMS

<b>Subtitle</b>	Focus on Globalization and Development of Education in Asia
<b>Lecturer(s)</b>	DAWSON, WALTER
<b>Credit(s)</b>	2
<b>Academic Year/Semester</b>	2023 Spring (2nd Half)
<b>Day/Period</b>	Wed.1,2
<b>Campus</b>	Mita
<b>Classroom</b>	107
<b>Class Format</b>	Online classes (mainly real-time format)
<b>Registration Number</b>	04410
<b>Faculty/Graduate School</b>	INTERNATIONAL CENTER
<b>Year Level</b>	2, 3, 4
<b>Course Description</b>	A course to aim to study the globalization and development of education and the effect that globalization and development have on societies and education systems in Asia.
<b>K-Number</b>	CIN-CO-00223-222-08

[▼ Detail](#)

## Course Contents/Objectives/Teaching Method/Intended Learning Outcome

This seminar course will focus on globalization and development of education and the effect that globalization and development have on societies and education systems in Asia. Students will learn about the roles and activities of agencies such as the UN, the World Bank, JICA, and grassroots NGOs and their impact on education in the developed and developing countries of East and Southeast Asia.

## Course Plan

### Lesson 1

Introduction to Comparative Sociology of Education and International Educational Development (IED)

### Lesson 2

Sociological Theory on Globalization of Education

### Lesson 3

Colonial Education in Asia: Taiwan and the Philippines

### Lesson 4

Education, Economics and Human Capital Theory

### Lesson 5

Education, Political Science and International Organizations

### Lesson 6

### **Lesson 7**

Bilateral Aid, JICA and Education

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### **Lesson 8**

NGOs and Education in Cambodia

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### **Lesson 9**

Debate: Funding International Organizations vs. Grassroots NGOs

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### **Lesson 10**

Shadow Education (Private Tutoring) in Japan, South Korea and Cambodia

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### **Lesson 11**

Comparing Bilateral Aid Agencies: China, Japan, and South Korea

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### **Lesson 12**

Future Issues for Education in Asia

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### **Lesson 13**

Final Presentations and Course Summary

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### **Lesson 14**

A debate will be held in class session 10 and students will write their Debate Reflection Paper about that debate topic.

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### **Other**

Make-up classes will be scheduled as necessary.

## **Method of Evaluation**

Participation-25%

Midterm Essay-25%

Presentation of Final Paper-25%

Final Paper-25%

## **Textbooks**

The materials listed below will be uploaded to a Google Drive for the course:

1. Syllabus
2. Readings (pdf file format)
3. Lecture Presentation Files
4. Assignment Instructions

## **Lecturer's Comments to Students**

1. This course will be conducted in English but whenever necessary the instructor can assist and advise students in Japanese.
2. Students will read pdf readings and watch pre-recorded course lectures on Youtube before each class.
3. From the first class we will join a Zoom class where we can discuss the lectures and readings. Zoom Link is on Canvas LMS.
4. Assignments will be submitted to the instructor by email. Feedback will be returned by email.

## Question/Comments

Please feel free to email the instructor at any time ([dawson@icu.ac.jp](mailto:dawson@icu.ac.jp)).

Zoom meetings can be scheduled if students need advice or guidance.

Accommodations will be made for the English level of the students to ensure that all students feel comfortable taking this class.

## Keio University Syllabus and Timetable

**SURVIVAL JAPANESE: INTRODUCTION TO THE JAPANESE LANGUAGE**

<b>Lecturer(s)</b>	OKUGAWA, IKUKO
<b>Credit(s)</b>	1
<b>Academic Year/Semester</b>	2023 Spring (2nd Half)
<b>Day/Period</b>	Mon.1,2
<b>Campus</b>	Mita
<b>Classroom</b>	346
<b>Class Format</b>	Face-to-face classes (conducted mainly in-person)
<b>Registration Number</b>	88888
<b>Faculty/Graduate School</b>	INTERNATIONAL CENTER
<b>Year Level</b>	2, 3, 4
<b>Course Description</b>	A course to aim to develop four basic skills—speaking, listening, reading, and writing—with a focus on situations encountered in daily life.
<b>K-Number</b>	CIN-CO-00113-211-02

[▼ Detail](#)
**Course Contents/Objectives/Teaching Method/Intended Learning Outcome**

This course is designed for students with no or little knowledge of Japanese. The goal of this course is to develop four basic skills—speaking, listening, reading, and writing—with a focus on situations encountered in daily life. Upon successful completion of the course, students will be able to carry out basic linguistic tasks such as introducing themselves, ordering food in a restaurant, asking the time, talking about their schedules, and reading hiragana and katakana.

**Course Plan****Lesson 1**

Introduction, Unit 1 Nice to meet you

**Lesson 2**

Unit 2 What is this?

**Lesson 3**

Unit 3 What time is it?

**Lesson 4**

Unit 4 Shopping strategies

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## Lesson 5

Unit 5 I am going to Okinawa

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## Lesson 6

Unit 6 Using telephone strategies

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## Lesson 7

Unit 7 Thank you for the meal

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## Lesson 8

Unit 8 My perfect Sunday

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## Lesson 9

Unit 9 That's nice!

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## Lesson 10

Unit 10 How was it?

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## Lesson 11

Unit 11 Calling in sick

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## Lesson 12

Unit 12 My hometown, Speech Practice

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## Lesson 13

Speech, (Unit 12 My hometown)

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## Lesson 14

Course summary, Final exam

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## Other

Final review

## Method of Evaluation

Attendance (15%); Participation (15%); Assignments (20%); Quizzes (20%); Speech (10%); Final Examination (20%)

## Textbooks

『Nihongo Daijoubu! きょうから話せる! にほんごだいじょうぶ』 (The Japan Times)

## Lecturer's Comments to Students

The number of students in the course is capped at 25. If enrollment exceeds the limit, selection among eligible students will be made by the instructor.



**\*All the students wishing to register for this course must fill out a statement of interest by 16:00, April 5th (JST), at this address, <https://forms.gle/HYEhiQerPo4e5f2aA> and obtain permission from the instructor. Registration without permission will be deleted.**

\*Teaching Mode: face to face

\*1st session: face to face

\*The method of feedback for assignments: in class

\*The time required for preparatory learning: approximately sixty minutes per week

If you have any questions, please feel free to contact me by e-mail at *iokugawa@keio.jp*

## Keio University Syllabus and Timetable

# THE SUPREME COURT OF JAPAN: STRUCTURE, FUNCTION, CASE LAW

<b>Subtitle</b>	The Supreme Court of Japan: Structure, Function, Case Law
<b>Lecturer(s)</b>	ORTOLANI, ANDREA
<b>Credit(s)</b>	2
<b>Academic Year/Semester</b>	2023 Spring (2nd Half)
<b>Day/Period</b>	Thu.1,2
<b>Campus</b>	Mita
<b>Classroom</b>	443
<b>Class Format</b>	Face-to-face classes (conducted mainly in-person)
<b>Registration Number</b>	84222
<b>Faculty/Graduate School</b>	INTERNATIONAL CENTER
<b>Year Level</b>	2, 3, 4
<b>Course Description</b>	A course to aim to study on the Supreme Court of Japan from the origin, the structure and the functions of the Supreme Court to the role it plays in the Japanese legal system, and an overview of the most important cases.
<b>K-Number</b>	CIN-CO-00253-212-05

[▼ Detail](#)

## Course Contents/Objectives/Teaching Method/Intended Learning Outcome

This course will focus on the Supreme Court of Japan.

The first lessons will present the origin, the structure and the functions of the Supreme Court.

The second part of the course will present the role it plays in the Japanese legal system, and will provide an overview of the most important cases it decided.

Depending on the participants' interests and on the circumstances related to the Covid-19 pandemic, one lesson might consist in a field trip to the Supreme Court of Japan.

## Course Plan

### Lesson 1

Introduction to the course.

Judicial review in Japan.

### Lesson 2

Provisions on the courts and on the Supreme Court.

### Lesson 3

Provisions on the courts and on the Supreme Court.

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#### **Lesson 4**

The judges of the Supreme Court; administrative staff.

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#### **Lesson 5**

The judges of the Supreme Court; administrative staff.

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#### **Lesson 6**

Administrative functions and judicial independence.

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#### **Lesson 7**

Administrative functions and judicial independence.

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#### **Lesson 8**

The role of precedents at the Supreme Court. Case law on art. 9.

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#### **Lesson 9**

The role of precedents at the Supreme Court. Case law on art. 9.

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#### **Lesson 10**

Case law on State and religion.

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#### **Lesson 11**

Case law on State and religion.

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#### **Lesson 12**

Case law on human and civil rights.

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#### **Lesson 13**

Case law on human and civil rights.

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#### **Lesson 14**

Visit to the Supreme Court and/or to the Ministry of Justice.

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#### **Other**

Session for Q&A, discussion.

### **Method of Evaluation**

Attendance and participation (50%), mini-exams (take-home exams, 50%).  
Details about the evaluation standards will be given in lesson 1.

### **Textbooks**

There is no mandatory textbook.  
All reading materials will be provided by the instructor.

## Reference Books

Shigenori Matsui, *The Constitution of Japan: A Contextual Analysis*, Hart Publishing, 2011.

Hiroshi Itoh, *The Supreme Court and benign elite democracy in Japan*, Ashgate Publishing, 2010.

"Decision Making on the Japanese Supreme Court", 88 *Wash. U. L. Rev.* 1365-1780 (2011) (Symposium issue of the *Washington University Law Review*)

## Lecturer's Comments to Students

All classes and all readings will be in English. Some optional readings may be in other languages.

A background in law is not a condition for attending the classes, but participants should have a basic knowledge of modern Japanese constitutional history (please refer to the suggested books).

Feedback on the assignments will be provided during office hours or via email.

Workload for the course will consist in reading about 30 pages per week and in 1 or 2 mini-exams (take-home exams).

## Question/Comments

Students can contact the instructor at the end of the classes or by email (details will be given during the class).