

**ASDP Faculty Development Workshop: *Imagining Japan: Literatures, Arts and Religions*
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Curriculum Development: Course Unit for ASIA 100: Foundations of East Asian Studies

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Background: Over the past two years, with the help of a U.S. Department of Education Title VI UISFL Grant, we have been developing a minor in East Asian Studies at Roger Williams University. As part of the new minor, we developed an introductory core course, ASIA100, Foundations of East Asian Studies, which we piloted this past Spring 2011. We focused primarily on balancing components of the culture and history of China and Japan, with some coverage of Korea. We found that the roughly chronological fashion in which we introduced the materials was not the most effective introductory method. Since almost everything we covered was new to most of the students, they found it confusing to differentiate China and Japan. In rethinking the course, the ASDP workshop provided me with a range of resources. The revised course will include readings on Confucianism, Daoism, Shinto, and Buddhism as cultural underpinnings, integrated with other cultural materials, in a case study approach around key moments/events. After introductions of early materials, the course will emphasize the last fifty years and the present. I am scheduled to teach this course Spring 2012, with some guest lectures on music, art history, and economics.

Course Description: ASIA 100 Foundations of East Asian Studies

Course Professors: Dr. Roberta E. Adams, English, and Guest Lecturers

This course offers an introduction to East Asian society, linking important elements of Chinese, Japanese, and Korean heritage with global issues today. Students will read and synthesize primary and secondary sources from a wide variety of disciplines, including history, politics, philosophy, literature, the arts, and economics. Each of the course units will include readings that cover cultural and historical elements, as well as art history, music, and performance. Introductory units will cover Tang Dynasty China, Early Japanese Court Culture and Bushido, and Early Korea. Later in-depth units, building on the foundation materials, will cover Meiji Japan, the Sino-Japanese War and World War II, followed by a unit on East Asian Modernization and Globalization.

Incorporating ASDP Workshop Materials: Shinto, Buddhism and Japanese Identity

While all of the workshops were useful, I will incorporate many materials from Tom Kasulis's presentations on Shinto and Buddhism. I plan to introduce these materials in the "Early Japanese Court Culture and Bushido" unit. Dr. Kasulis's book, *Shinto: The Way Home* (2004), will provide background materials for lecture preparations and possible short selections for students. Another instructor resource will be *Japanese Philosophy: A Sourcebook* (ed. Helsing, Kasulis, Maraldo, 2011). Student readings will include selections from the *Kojiki* and *Tales of the Heike*; selections from *The Tale of Genji*; the Zeami Nō play, "Pining Wind;" and Yamamoto's *Bushido: The Way of the Warrior*, as well as historical background readings. Dr. Kasulis noted that, "It's the interchange between two people that counts in Japan." We will explore the

importance of Japan's "intimacy dominant culture" in the creation of a national identity and how the key Shinto values of purity, renewal, connection with the land, nature, and the "wow" of the kami are inherent in views of self and nation. In later units, students will read the Meiji Constitution and link views of the emperor, Japan's imperial expansion, and nationalism, to the earlier materials. Students will read war diaries (from Donald Keene's collection, *So Lovely a Country Will Never Perish: Wartime Diaries of Japanese Writers* (2010) and research contemporary references to the Yasukuni Shrine controversies.

Other workshop materials that I will incorporate are from Noriko Aso's references to the topic of "good wife/wise mother" and the use of *Tales of the Heike* in Japanese schools today, as well as Bruce Baird's ideas on the Nō theatre, and Noriko Murai's ideas on the importance of the Phoenix Pavilion at the 1893 Chicago Exposition in helping to create a Japanese sense of identity. I have not yet chosen the literature for the modern unit for this course, but will explore further Prof. Baird's comments on the new sense of self related to the growth of the "I novel" and class mobility in the modern period.