

SSC 496 - Field Study Abroad
Socio-Cultural Analyses of The Tale of Genji
(4 credit hours)

Japanese Language & Culture Study Abroad Program – Spring Semester, 2025
The Japan Center for Michigan Universities (JCMU)
Hikone City, Shiga Prefecture, JAPAN
Instructor: Dr. Jacqueline Jackson, PhD

MSU Course Designation: SSC 496, Section 755
Instructional Days: TBD
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Course Description: Welcome! Social behavior and cultural processes of Japan builds on an in-depth examination of Lady Murasaki Shikibu's *Genji Monogatari*, *The Tale of Genji*.

Course Overview: *Field Study Abroad* facilitates an investigation into the cultural materials, practices and sensibilities presented throughout Kencho Suematsu's inaugural translation of Lady Murasaki Shikibu's classic work *Genji Monogatari*, translated into English as *The Tale of Genji*. *The Tale* holds special importance to JCMU's home prefecture of Shiga, as Lady Murasaki is known to have written significant portions of the work in temples and cities along Lake Biwa, especially in and around Ishiyama. This course builds from studied consultation with the epic text and seeks to inform and situate *The Tale* in its specific Japanese context through field excursions to museums, shrines and temples, online virtual excursions through the rich collections of East Asian cultural objects in major museums, and a live Noh theatrical performance which presents material content and performative practices influential to and contemporaneous with the period and space in which *The Tale* exists. We will also give appropriate attention to Japan's setting in East Asia with respect to its earlier cultural and political influences and exchanges with China and Korea, leading up to the time of Lady Murasaki's novel in the 11th century CE.

The first week opens by establishing the ideological messaging of *The Tale* through an abbreviated consideration of Confucian education and values, and the syncretism of Confucian-Buddhist cultural elements in discussion with the indigenous Japanese system of Shinto belief and practices. Next, a selection of theorists are introduced from the theoretical and applied traditions of sociology, anthropology, history and cultural studies which add interpretive frameworks to the preceding enterprise, along with the expectation that students maintain an accounting of synopses and any insights garnered from traditions commonly associated with Marxism, Structuralism and Functionalism by way of **Theoretical Summaries**. Afterwards, we advance a cadre of articles about High-Context Cultures as prelude to understanding the inherent cognitive enrichments of the setting of Japan, its subtleties, and as preemptive to perhaps grasping the transmission strategies enacted in Heian Court life. Necessarily, the term forwards a **Cultural Analysis** of *The Tale*'s principle sociocultural and socio-historical influences through staggered review of the aesthetic achievements and sensibilities of Tang-era China, Nara-Muromachi-Heian-era Japan, and Goryeo-era Korea through examination of several premier online collections of period artifacts hosted by numerous acclaimed museum institutions. Thereafter, the course will inquire into the question of wholesale adoption or relative adaptation of Tang-era sensibilities during the Nara, Muramachi and the Heian periods, from the perspective of color and the manner and facility with which it was wielded as symbolic device in Nara and Heian Court Cultures. Within the Heian sociocultural milieu, social discourse was transmitted through an ecosystem of artful dialogue consisting of all manner of **Miyabi** (i.e. courtly elegance) or correct taste and high aesthetic principles, including in poetry, music, painting, handwriting, fragrances, scented paper, costume, the language of gesture, knowledge of color, and its combinations and corresponding meanings with respect to religious, political and cultural life through hues, shades and tones. Sophistication in these skills is measured by the degree of restraint, or what is known as *yūgen*. With the stage set, subsequent weeks are devoted to readings of and discussions about the first of the notable translations of Japan's epic work, widely regarded as the world's first novel and psychological thriller.

Throughout the term, students are tasked with completing assignments designed to heighten recognition of various properties of Heian-era Court Life, from waka and renga poetry to the anthology of symbols ascribed to nature, and to the universe of semantic and cultural codes. The first of the three-part **Final Term Project** releases students into the

field in exploration of the collections and contents of several cultural institutions, to Seek and Find aspects of the material culture highlighted in *The Tale of Genji*. The second part of this concluding exercise relies upon the theoretical foundation established in earlier weeks when asked to pursue by synchronic assessment, a concise Functionalist consideration of Social Institutions and Social Roles, in which the character and behaviors of a main character or waki, is matched for resonance with the intentions of state. The finishing segment of this three-part investigation is a short diachronic exercise, and asks whether the valued knowledge and behaviors esteemed by Heian Court Culture and discussed throughout the term, are at all perceptible and targeted by Parenting Strategies depicted in this seventeen-chapter edition of *The Tale*; and whether these same attributes survive in the Pedagogical Objectives of Formal Educational Policy and can be surfaced in an abbreviated Case Study of Elementary Curriculum. In the end, we query how one, in effect, becomes Genji by probing the parenting and institutional methods, practices and decision-making processes involved in inhabiting a social role and the effect exerted upon human character.

Instructional Objectives

1. To utilize Shiga Prefecture as a classroom in which to highlight the connections between Lady Murasaki, her work, and local history, society, and culture.
2. To grow acumen in field studies through a course designed to develop depth of content knowledge in the allegorical transmission strategies of Heian Court Culture as exemplified throughout *The Tale of Genji*. Relatedly, to demonstrate how a literary source may advance historical inquiry when utilized as a multi-dimensional primary source for exploration of place, time, and vantage points.
3. To introduce a selection of literary devices used throughout *The Tale of Genji*, designed to forward the storyline.
4. To facilitate a studied understanding of how a selection of literary devices work to fashion character development as a means of abstracting how environment mediates the character arc.
5. To facilitate a working knowledge of cultural materials associated with sociocultural and sociohistorical periods of *The Tale of Genji*.
6. To introduce interpretive frameworks for elucidation of *The Tale of Genji* drawing from a spectrum of theoretical traditions across the Social Sciences, including Sociology, Anthropology, History and Cultural Studies.
7. To provide a concise introduction to scholarship explanatory of High-Context Cultures.
8. To illuminate the dynamics of social institutions and social roles.
9. To introduce collections in premier cultural institutions which help shed light on Heian Court life.
10. To demonstrate how literature and cultural artifacts represent examples of sociocultural data and informal policy documentation.

Course Requirements, Assignments and Evaluations:

Abbreviation for Homework = **HMW**

Required Readings:

Course texts:

- Murasaki S. (1990/1985). "The Tale of Genji" (Vintage classics). Vintage Books.
- Murasaki S. (2022). Lady murasaki's Tale of Genji: the manga edition (The manga edition. First Tuttle). Tuttle Publishing.
- Arthur Waley. The nō plays of Japan: an anthology. (1998). Dover Publications.
- Goff J. E. (1991). Noh drama and The Tale of Genji: the art of allusion in fifteen classical plays. Princeton University Press.

Course Packet:

- Calhoun, C., Gerteis, J., Moody, J., Pfaff, S., & Virk, I. (Eds.). (2022). *Classical sociological theory*. John Wiley & Sons. (4th ed.).

The required textbooks above will be provided by JCMU to all students in the course. In addition to these assigned readings, I have also included other relevant weekly readings, expected to be read in full. On the other hand, readings

described as “Supplementary Resources” can be reviewed by scholarly skim with the overarching goal of lifting the central ideas from text.

Punctuality and Attendance: Students are required to attend all lectures, field observations, and other scheduled events programmed for this course. Excessive tardiness to class and class activities may result in the dismissal of a student from the program.

Absence Policy: Your attendance is very important not only to you but also to other classmates. Due to the nature of Study Abroad, no unannounced absences will be permitted. Your tardiness may be counted as 1/2 unexcused absence. Excessive unexcused absences may result in dismissal.

Preparation and Participation: The student is expected to prepare for class by completing the reading assignments and preparing for selected discussion topics prior to attending class. Participation is a key element to your success in this course. Class discussion and interactivity with the class as a whole is critical to developing an awareness of the content described in lectures and readings. Participation constitutes 10% of your grade.

Theoretical Summaries: This exercise asks that students maintain a concise accounting of synopses and insights garnered from traditions commonly associated with Marxism, Structuralism and Functionalism. Summaries serve as aids for the Final Term Project in terms of plot, storyline, character development and broader deliberations about the demands and precedents of state as materialized in and set by Heian Court Life and Culture.

Cultural Analysis: This exercise prods The Tales principle sociocultural and socio-historical influences by way of staggered review of the aesthetic achievements and sensibilities of Tang-era China, Nara-Muromachi-Heian-era Japan, and Goryeo-era Korea through examination of premier online collections of period artifacts hosted by several world acclaimed museum institutions. Students are asked to canvass digitized collections by the following categories: (1) household and personal objects, (2) musical instruments, (3) religious artifacts, and (4) scholarly items, and to apply a studied skim of the broad scope of objects that by design and function are known as (5) decorative arts, which include such media and objects as ceramics, textiles, lacquerware, woodblock prints, folding screens and fans. The idea is to familiarize yourselves with the categories, forms, iconographic imagery and intended purpose of each class of items and to take note of the function, or any apparent design elements or thematic properties common to or contrasting with the designated neighboring cultures. Students will pay particularly close attention to Heian collections with the goal of acquiring a basic grasp of the array of cultural products associated with the period of 794 to 1185, while aiming to gain relative discernment for items connected to the early eleventh century novel under study.

The assignment requires that students select two of their more favored items from each category and respond to the following probes: (1) What might this object have been used for? Explain possible reasons. (2) What might this object reveal about the people who made and used it? (3) What might this object imply about the available technology and available conveniences at the time it was made? (4) Who or what social role might this object have been designated for? Explain possible reasons. (5) How might this object serve to reinforce the function of this social role within the social organization? Explain possible reasons. (6) What might be assumed about the structure of the social institution within which this social role is situated? (7) How might this object serve to distinguish this social role from surrounding social roles? Explain possible reasons. (8) What potential habits of mind might emerge from repeated use of this object? Explain possible reasons. This exercise serves as a laboratory for Part I of The Final Term Project which requires in-situ identification of objects included throughout the storyline.

To gain familiarity with the material culture of Tang-era China, students will consult the online collections of The Palace Museum in Beijing, China; Metropolitan Museum of Art in New York City, USA; Smithsonian the National Museum of Asian Art of Washington DC, USA; and the Art Institute of Chicago, USA. To gain familiarity with the materiality of objects relevant to Japan’s Nara, Muromachi and Heian periods, students will consult the online collections of The Tokyo National Museum and The Museum of Fine Arts in Boston, Massachusetts. Finally, to gain a purchase on material works relevant to dynastic interstate interactions and tributary gift-exchange systems of Korea’s Goryeo and Japan’s Heian periods, students will consult the digital collections of The National Museum of Korea.

Miyabi Analysis: This activity commences at the very start of the reading of *The Tale and* introduces opportunities for learning basic aspects of allegorical interpretation by requiring that each instance of social discourse between individuals and/or groups, involving all manner of *miyabi* (i.e. courtly elegance), be logged and analyzed. The procedure of this

cataloguing drill employs a return to each page from the beginning to the end of the book. In other words, the entire book will be digested twice: the first read for overall understanding, the second for close analysis. The analytical phase entails attentive inspection of a character's assigned attributes (personality and temperament) and its potential purpose via study of the manner in which it is situated in and is crafted by a milieu of surrounding literary devices including poetry, music, painting, handwriting, fragrances, scented paper, costume, knowledge of color and color combination, to its language of gesture; what do these devices suggest about possible rationales for how a character might come to represent an instrument of religious, cultural or political intention.

Mini-Miyabi Analysis: Literary Devices, Novel versus Manga: This comparative exercise advances lessons learned from the prior Miyabi Analysis in which a comprehensive essay of *The Tale's* literary devices has been conducted. For this Mini-Miyabi Analysis, students will have read both an abridged edition and a much shorter Manga version of *The Tale of Genji*. The assignment begs the question of whether character development is in any way lost to a predominantly image enriched presentation of the story in which text-based literary devices have been largely displaced by pictorial representation. Pursuit of this investigation requires choosing a single character and following the trajectory of its development.

Final Term Project: The Final Term Project is conducted in three parts. Part I releases students into the field in exploration of the collections and contents of several cultural institutions, to Seek and Find aspects of the material culture highlighted in *The Tale of Genji*. The earlier Cultural Analysis establishes a primer for the requested undertaking so that students are previously habituated to basic identification, recognition and description of performative or ritualistic practices and antiquities associated with the historical period under consideration. Part II relies upon the theoretical foundation established in earlier weeks through introduction to synchronic assessment, a Functionalist consideration of **Social Institutions and Social Roles**, in which the character and behaviors of a main character or waki, is matched for resonance with the intentions of state. Part III is an introduction to diachronic assessment and asks whether the valued knowledge and behaviors esteemed by Heian Court Culture discussed throughout the term, are at all perceptible and targeted by **Parenting Strategies** depicted in this seventeen-chapter edition of *The Tale*, and whether these same attributes survive in the **Pedagogical Objectives of Formal Educational Policy** and can be surfaced in an abbreviated Case Study of Elementary Curriculum. In the end, we query how one, in effect, becomes Genji by probing the parenting and institutional methods, practices and decision-making processes involved in producing a social role and a human's character.

Class Writing Assignments: Students are required to demonstrate their baseline or acquired knowledge. Acquired knowledge develops from combined information gained from the course texts, assigned readings and from insightful points raised during the class discussions of key concepts. The following assignments are required for the successful completion of this course:

- Four writing assignments based on class content: Theoretical Summaries, Cultural Analysis, Miyabi Analysis, and the Mini-Miyabi Analysis of Novel and Manga

Academic Honesty and Classroom Etiquette

Students must value academic honesty in their own work. In addition to other malpractices, plagiarism is considered among the most blatant forms of academic dishonesty. This means that a student will not submit any written work that has been copied from the internet or any other form of published media. Additionally, a student will not submit any work that has been written by another person without citing that source and will never submit another's work as his/her own. This would also include unacknowledged paraphrasing. As specified by university policy, such academic dishonesty may result in a penalty grade for the course. For more information on academic dishonesty policy, please refer to the MSU Ombudsperson's webpage: <https://www.msu.edu/unit/ombud/academic-integrity/plagiarism-policy.html>

Grading Criteria and Grading Scale

Students will be graded on four distinct course elements:

- a) Writing assignments (40%)
- b) Final Project (30%)
- c) Attendance (20%) *
- d) Participation (10%)

*** Attendance makes up 20% of the whole course grade. If a student excessively misses classes without advising the instructor, the student may be terminated from the course.

** Participation means “active” participation. Simply being in the classroom is not the same as participating. Points for participation will be awarded only when students are actively engaging in activities, discussion, and other learning activities for this course.

The conversion table between the 4.0 grading scale and point system is as follows:

4.0	3.5	3.0	2.5	2.0	1.5	1.0	0.0
90-100	85-89	80-84	75-79	70-74	65-69	60-64	59 ↓

Class Schedule and Assignments

Please note that the student is expected to have read and studied the assigned reading and prepared for discussions *prior* to each class. Be sure to bring to class the texts under discussion.

Extra Assistance and Tutoring

The opening class session (C1) begins with an overview and rationales for the five Term Assignments. The Theoretical Summaries are brief write-ups required by Week One through Week Three and intended as explicit aids to The Final Term Assignment and are due on the day the reading is expected to be discussed. Resources for pursuit of the Cultural Analysis are provided during the second-class session (C2) of Week One and reintroduced as assignments on Week Four through Week Seven and **DUE during the second-class session of Week Seven, the same week.** The Miyabi Analysis is embedded within Weeks Four through Eight and appears third among the list of bulleted instructions and is **Due on Week Ten.** The Mini-Miyabi Analysis of The Tale of Genji: Literary Devices, Novel versus Manga is assigned during the second-class session of Week Ten and follows the primer Miyabi Analysis and is **DUE on Week Eleven.** The first of the three-part Final Term Project “Field Excursion” is assigned during the second-class session (C2) of Week Ten and is **Due during the second-class session (C2) on Week Eleven.** The second part of the three-part Final Term Project “Social Institutions and Social Roles” is assigned during the second-class session of Week Eleven and is **Due during the second-class session (C2) on Week Twelve.** The third part of the Final Term Project “Heian Parenting Strategies and Pedagogical Objectives of Formal Educational Policy” is assigned during the second-class session (C2) on Week Twelve and **Due during the first-class session of Week Fourteen.**

However, if you would like extra assistance related to course materials or assignments or have any questions related to your performance in the course, please feel welcome to contact me as soon as possible. This should always be your first step in getting assistance, as most questions and concerns can be best addressed this way.

Tentative Class Schedule and Assignments

Syllabi are instructional guides, and this document approximates the flow of the semester. Necessarily, changes may follow from unforeseen factors and circumstances.

Week 1 (C1) Overview of Course Assignments and Rationales; Orientation to the Thought Heritage of *The Tale of Genji* (C2) Theoretical Traditions

- (C1) Overview and Rationale of Term Assignments:
 - ✓ **Theoretical Summaries**
 - ✓ **Cultural Analysis**
 - ✓ **Miyabi Analysis**
 - ✓ **Mini-Miyabi Analysis of The Tale of Genji: Literary Devices, Novel versus Manga**
 - ✓ **Final Term Project**

- (C1) Lecture: *Confucian education and values; the syncretism of Confucian-Buddhist cultural elements; the indigenous system of Shinto belief and practices.*
 - Supplementary Resource: Wan, Helena, "The Educational Thought of Confucius" (1980). *Dissertations. 1875.* https://ecommons.luc.edu/luc_diss/1875
 - Supplementary Resource: Westman, F. (2013). Shinto-Buddhism Syncretism-A historical peculiarity or a renewed spiritual paradigm?
 - Supplementary Resource: Nobutaka, I., Satoshi, I., Jun, E., & Mizue, M. (2003). Shinto: a short history. *Translated by Teeuwen M., and Breen J., Routledge Curzon, London and New York.* Chap 1 "Introduction: what is Shinto?" by Inoue Nobutaka (pp. 1-11).

- HMW (Summaries): Calhoun, C., Gerteis, J., Moody, J., Pfaff, S., & Virk, I. (Eds.). (2022). *Classical sociological theory*. John Wiley & Sons. (4th ed.). "**Introduction Part I**" "Karl Marx and Friedrich Engels" The German Ideology (pp. 154-157); "Emile Durkheim" The Elementary Forms of the Religious Life [1912] (pp. 250-261).
- HMW (Summaries): Anthropological Theory: Moore, J. D. (2000). *Visions of culture: An introduction to anthropological theories and theorists*. Rowman Altamira. "Marcel Mauss" (pp. 125-135).

- (C2) Review "Introduction Part I"
 - HMW (Summaries): Craig J. Calhoun (et al) *Classical sociological theory* (Fourth). "**Introduction to Part II**" "Max Weber" The Distribution of Power within the Political Community: Class, Status, Power [1914] (pp. 314-322); "Max Weber" The Types of Legitimate Domination [1914] (pp. 323-330); "Max Weber" Bureaucracy [1922] (pp. 331-340).

 - HMW: *Gain familiarity with the online collections of The Palace Museum in Beijing, China; Metropolitan Museum of Art in New York City, USA; Smithsonian the National Museum of Asian Art of Washington DC, USA; and the Art Institute of Chicago, USA for Tang-era material artifacts.*
 - ✓ <https://intl.dpm.org.cn/index.html>
 - ✓ <https://www.metmuseum.org>
 - ✓ <https://asia.si.edu>
 - ✓ <https://www.artic.edu>

 - *HMW: Gain familiarity with the online collections of The Tokyo National Museum and The Museum of Fine Arts in Boston, Massachusetts, for relevant Heian, Nara and Muromachi period artifacts; and The National Museum of Korea for material works relevant to dynastic interstate interactions and tributary gift-exchange systems of Korea's Goryeo and Japan's Heian periods.*
 - ✓ <https://www.tnm.jp/?lang=en>
 - ✓ <https://www.mfa.org>
 - ✓ <https://www.museum.go.kr/site/eng/home>

Week 2 (C1) Review "Introduction to Part II" (C2) Introduction to Part III

- (C1) In-class Discussion: "Marcel Mauss and Introduction to Part II"

- HMW (Summaries): Calhoun, C., Gerteis, J., Moody, J., Pfaff, S., & Virk, I. (Eds.). (2022). *Classical sociological theory*. John Wiley & Sons. (4th ed.). “**Part III Self and Society**” “George Herbert Meade” The Self [1934] (pp. 348-360); “Georg Simmel” The Metropolis and Mental Life [1903] (pp. 372-380).

➤ (C2) In-class Discussion: “Introduction to Part III”

- HMW (Summaries): Calhoun, C., Gerteis, J., Moody, J., Pfaff, S., & Virk, I. (Eds.). (2022). *Classical sociological theory*. John Wiley & Sons. (4th ed.). “**Part V Critical Theory**” (pp. 399-405); “Max Horkheimer and Theodor W. Adorno” The Culture Industry [1944] (pp. 418-429); “Herbert Marcuse” One-Dimensional Man [1964] (pp. 430-437).

Week 3 (C1) Review “Part V Critical Theory;” (C2) “Part VI Sociology of Knowledge”

➤ (C1) In-class Discussion: Part V “Critical Theory”

- HMW (Summaries): Calhoun, C., Gerteis, J., Moody, J., Pfaff, S., & Virk, I. (Eds.). (2022). *Classical sociological theory*. John Wiley & Sons. (4th ed.). “**Part VI Sociology of Knowledge**” (pp. 447-450); “Karl Mannheim” Ideology and Utopia [1929] (pp. 451-461); “Peter L. Berger and Thomas Luckman” The Social Construction of Reality: A Treatise in the Sociology of Knowledge [1966] (pp. 462-470); “Alfred Schutz” The Phenomenology of the Social World [1932] (pp. 471-481).

➤ (C2) In-class Discussion: Part VI “Sociology of Knowledge”

- HMW (Summaries): Calhoun, C., Gerteis, J., Moody, J., Pfaff, S., & Virk, I. (Eds.). (2022). *Classical sociological theory*. John Wiley & Sons. (4th ed.). “**Part VII Functionalism**” “Robert K. Merton” Manifest and Latent Functions [1957] (pp. 498-504) “Robert K. Merton” Social Structure and Anomie (pp. 505-512).
- HMW (Summaries): Calhoun, C., Gerteis, J., Moody, J., Pfaff, S., & Virk, I. (Eds.). (2022). *Classical sociological theory*. John Wiley & Sons. (4th ed.). “**Part VIII Social Exchange**” “George C. Homans” Social Behavior as Exchange [1958] (pp. 520-530); “Peter M. Blau” Exchange and Power in Social Life [1964] (pp. 531-542).

Week 4 (C1) Review “Part VII Functionalism”; “Part VIII Social Exchange”; (C2) “High Context Cultures”

➤ (C1) In-class Discussion: “Part VII Functionalism”; “Part VIII Social Exchange”

- HMW: Hall, J. A., Horgan, T. G., & Murphy, N. A. (2019). Nonverbal communication. *Annual review of psychology*, 70, 271-294.
- HMW: Matsumoto, D. (2006). Culture and nonverbal behavior. *The SAGE handbook of nonverbal communication*, 219-235.
- HMW: Chen, C., & Jack, R. E. (2017). Discovering cultural differences (and similarities) in facial expressions of emotion. *Current opinion in psychology*, 17, 61-66.
- HMW: Nishimura, S., Nevgi, A., & Tella, S. (2008). Communication style and cultural features in high/low context communication cultures: A case study of Finland, Japan and India. *Teoksessa A. Kallioniemi (toim.), Uudistuva ja kehittyvä ainedidaktiikka. Ainedidaktinen symposiumi*, 8(2008), 783-796.
- HMW: Nisbett, R. E., & Miyamoto, Y. (2005). The influence of culture: holistic versus analytic perception. *Trends in cognitive sciences*, 9(10), 467-473.

➤ (C2) In-class Discussion: “High Context Cultures”

- HMW: **Part I** Anthropological Theory: Moore, J. D. (2000). *Visions of culture: An introduction to anthropological theories and theorists*. Rowman Altamira. “Edward Tylor (pp. 3-11),” “Lewis Henry Morgan (pp. 13-24),” “Claude Lévi-Strauss (pp. 277-298).”
- HMW: Murasaki S. (1990/1985). *The Tale of Genji* (Vintage classics). Vintage Books. Chap 1 The Chamber of Kiri (pp. 19-35).

- HMW: Hyun, J. (2013). *Gift Exchange among States in East Asia During the Eleventh Century* (Doctoral dissertation). Chap 2 “Rhetoric of Interstate Relations” (pp. 13-31); Chap 3 “Rituals of Envoy Missions” (pp. 32-58); Chap 5 “Diplomatic Gifts as Material Objects” (pp. 92-137).
- HMW: Dusenbury, M. (2015). *Color in ancient and medieval East Asia*. Spencer Museum of Art, University of Kansas. “Color at the Japanese Court in the Asuka and Nara Periods” (pp. 124-135) by Mary M Dusenbury; “Color and Yearly Palace Rituals in Japan during the Nara and Heian Periods” (pp. 150-162) by Monica Bethe; “Color at the Court of Japan in the Heian Period” (pp. 164-177) by Mary M Dusenbury.
- HMW: **Begin Cultural and Miyabi Analyses** (see page 3 for instructions)
 - ✦ *Cultural Analysis: Survey the online collections of The Palace Museum in The Forbidden City of China, Metropolitan Museum of Art in New York, Smithsonian National Museum of Asian Art of Washington DC, USA and the Art Institute of Chicago, USA for Tang-era material artifacts.*
 - ✦ *Cultural Analysis: Survey the online collections of The Tokyo National Museum and The Museum of Fine Arts in Boston, Massachusetts, for relevant Heian, Nara and Muromachi period artifacts.*
 - ✦ *Miyabi Analysis: Log each instance of social discourse between individuals and/or groups involving all manner of miyabi (i.e. courtly elegance): poetry, music, painting, handwriting, fragrances, scented paper, costume, knowledge of color and color combination, to its language of gesture in which sophistication itself is measured by degree of restraint, or what is known as yūgen.*
 - Reference (Poem “Poem Matching Cards” pg. 259): [https://www.metmuseum.org/art/metpublications/The Tale of Genji A Japanese Classic Illuminated](https://www.metmuseum.org/art/metpublications/The_Tale_of_Genji_A_Japanese_Classic_Illuminated)
 - Reference (Murasaki Shikibu at Ishiyamadera Temple, based on the print “The Moon at Ishiyama,” from the series One Hundred Aspects of the Moon [Tsuki hyakushi: Ishiyama no tsuki]): <https://www.metmuseum.org/art/collection/search/815478>
 - **Weekend Field Excursion to Ishiyama-dera Temple.**

Week 5 (C1) “Review Part I Anthropological Theory; **Review Tale of Genji Chap 1**; (C2) Part II Anthropological Theory; **Review Tale of Genji Chap 2**

- (C1) Remarks about High-Context Culture & The Colors of Court
- (C1) In-class Discussion: **Part I** Anthropological Theory
- (C1) In-class Discussion: Reflections about Ishiyama-dera Temple
- (C1) In-class Discussion: “*The Tale of Genji*” Chap 1 The Chamber of Kiri pp. (pp. 19-35)
 - Reference: [https://www.metmuseum.org/art/metpublications/The Tale of Genji A Japanese Classic I Illuminated](https://www.metmuseum.org/art/metpublications/The_Tale_of_Genji_A_Japanese_Classic_Illuminated)
- HMW: **Part II** Anthropological Theory: Moore, J. D. (2000). *Visions of culture: An introduction to anthropological theories and theorists*. Rowman Altamira: “Edward Sapir (pp. 89-105),” “Marvin Harris (pp. 229-244).”
- HMW: Murasaki S. (1990/1985). “The Tale of Genji” (Vintage classics). Vintage Books. Chap 2 The Broom-Like Tree (pp. 36-68).
- HMW: **Cont. Cultural and Miyabi Analyses** (see page 3 for instructions)
 - ✦ *Cultural Analysis: Survey the online collections of The Palace Museum in The Forbidden City of China, Metropolitan Museum of Art in New York, Smithsonian National Museum of Asian Art of Washington DC, USA and the Art Institute of Chicago, USA for Tang-era material artifacts.*
 - ✦ *Cultural Analysis: Survey the online collections of The Tokyo National Museum and The Museum of Fine Arts in Boston, Massachusetts, for relevant Heian, Nara and Muromachi period artifacts.*
 - ✦ *Miyabi Analysis: Log each instance of social discourse between individuals and/or groups involving all manner of miyabi (i.e. courtly elegance): poetry, music, painting, handwriting, fragrances, scented paper, costume, knowledge of color and color combination, to its language*

of gesture in which sophistication itself is measured by degree of restraint, or what is known as *yūgen*.

- Reference (Chap 1 Fig 51 and Ishiyamadera Temple pg. 115; Chap 1 Fig 52/Fig 53/Fig 54 Ishiyamadera Temple pp. 116-117; Fig. 6 Poem from the Collection of Elegant Flowers (Reikashū, comp. 1005-9), one of the Scented-Paper Fragments (Kōshi-gire) pg. 35):https://www.metmuseum.org/art/metpublications/The_Tale_of_Genji_A_Japanese_Classic_Illuminated

➤ (C2) In-class Discussion “Tale of Genji” Chap 2 The Broom-Like Tree; Part II Anthropological Theory

- HMW: Murasaki S. (1990/1985). *The Tale of Genji* (Vintage classics). Vintage Books. Chap 3 Beautiful Cicada (pp. 69-74); Chap 4 Evening Glory (pp. 75-99)
- HMW: **Cont. Cultural and Miyabi Analyses** (see page 3 for instructions)
 - ✦ *Cultural Analysis: Survey the online collections of The Palace Museum in The Forbidden City of China, Metropolitan Museum of Art in New York, Smithsonian National Museum of Asian Art of Washington DC, USA, and the Art Institute of Chicago, USA, for Tang-era material artifacts.*
 - ✦ *Cultural Analysis: Survey the online collections of The Tokyo National Museum and The Museum of Fine Arts in Boston, Massachusetts, for relevant Heian, Nara and Muromachi period artifacts.*
 - ✦ *Miyabi Analysis: Log each instance of social discourse between individuals and/or groups involving all manner of *miyabi* (i.e. courtly elegance): poetry, music, painting, handwriting, fragrances, scented paper, costume, knowledge of color and color combination, to its language of gesture in which sophistication itself is measured by degree of restraint, or what is known as *yūgen*.*
- Reference (Chap 3 “A Molted Cicada Shell” pg. 178; Chap 4 Fig. 67 “The Lady of the Evening Faces” pg. 235; Chap 4 “Yugao’s Spirit Possession” “The Lady of the Evening Faces” pg. 295):https://www.metmuseum.org/art/metpublications/The_Tale_of_Genji_A_Japanese_Classic_Illuminated

Week 6 (C1) Review *Tale of Genji* Chap 3-4; (C2) Review *Tale of Genji* Chap 5-6

➤ (C1) In-class Discussion: “The Tale of Genji” Chap 3-4

- HMW: Murasaki S. (1990/1985). *The Tale of Genji* (Vintage classics). Vintage Books. Chap 5 Young Violet (pp. 100-121); Chap 6 Saffron Flower (pp. 122-137)
- HMW: **Cont. Cultural and Miyabi Analyses** (see page 3 for instructions)
 - ✦ *Cultural Analysis: Survey the online collections of The Palace Museum in The Forbidden City of China, Metropolitan Museum of Art in New York, Smithsonian National Museum of Asian Art of Washington DC, USA and the Art Institute of Chicago, USA for Tang-era material artifacts.*
 - ✦ *Cultural Analysis: Survey the online collections of The Tokyo National Museum and The Museum of Fine Arts in Boston, Massachusetts, for relevant Heian, Nara and Muromachi period artifacts.*
 - ✦ *Miyabi Analysis: Log each instance of social discourse between individuals and/or groups involving all manner of *miyabi* (i.e. courtly elegance): poetry, music, painting, handwriting, fragrances, scented paper, costume, knowledge of color and color combination, to its language of gesture in which sophistication itself is measured by degree of restraint, or what is known as *yūgen*.*
- Reference (Chap 5 “Little Purple Gromwell” pg. 246; Chap 5. Fig. 25 “Scene of Genji meeting a holy man in the northern mountains” pg. 57; Chap 5. Fig. 27 Fan painting depicting “Little Purple Gromwell” pg. 58)
https://www.metmuseum.org/art/metpublications/The_Tale_of_Genji_A_Japanese_Classic_Illuminated

➤ (C2) In-class Discussion: “The Tale of Genji” Chap 5-6

- HMW: Murasaki S. (1990/1985). *The Tale of Genji* (Vintage classics). Vintage Books. Chap 7 *Maple Fête* (pp. 138-146); Chap 8 *Flower Feast* (pp. 147-150); Chap 9 *Hollyhock* (pp. 151-160).
- HMW: **Cont. Cultural and Miyabi Analyses** (see page 3 for instructions)
 - ✦ *Cultural Analysis: Survey the online collections of The Palace Museum in The Forbidden City of China, Metropolitan Museum of Art in New York, Smithsonian National Museum of Asian Art of Washington DC, USA and the Art Institute of Chicago, USA for Tang-era material artifacts.*
 - ✦ *Cultural Analysis: Survey the online collections of The Tokyo National Museum and The Museum of Fine Arts in Boston, Massachusetts, for relevant Heian, Nara and Muromachi period artifacts.*
 - ✦ *Miyabi Analysis: Log each instance of social discourse between individuals and/or groups involving all manner of miyabi (i.e. courtly elegance): poetry, music, painting, handwriting, fragrances, scented paper, costume, knowledge of color and color combination, to its language of gesture in which sophistication itself is measured by degree of restraint, or what is known as yūgen.*
- Reference (Chap 7 Fig. 38 “An Imperial Celebration of Autumn Foliage” pg. 72; Chap 8 Fig. 57 “A Banquet Celebrating Cherry Blossoms” pg. 130; Chap 9, Fig. 22-23 “Battle of the Carriages” pp. 52-55)

[:https://www.metmuseum.org/art/metpublications/The Tale of Genji A Japanese Classic Illuminated](https://www.metmuseum.org/art/metpublications/The_Tale_of_Genji_A_Japanese_Classic_Illuminated)

Week 7 (C1) **Review Tale of Genji Chap 7-9;** (C2) **Review Tale of Genji Chap 10-12**

- (C1) In-class Discussion: “Tale of Genji” Chap 7-9
 - HMW: Murasaki S. (1990/1985). *The Tale of Genji* (Vintage classics). Vintage Books. Chap 10 *Divine Tree* (pp. 161-173); Chap 11 *Villa of Falling Flowers* (pp. 174-175); Chap 12 *Exile at Suma* (pp. 176-190)
 - HMW: **Cont. Cultural and Miyabi Analyses** (see page 3 for instructions)
 - ✦ *Cultural Analysis: Survey the online collections of The Palace Museum in The Forbidden City of China, Metropolitan Museum of Art in New York, Smithsonian National Museum of Asian Art of Washington DC, USA and the Art Institute of Chicago, USA for Tang-era material artifacts.*
 - ✦ *Cultural Analysis: Survey the online collections of The Tokyo National Museum and The Museum of Fine Arts in Boston, Massachusetts, for relevant Heian, Nara and Muromachi period artifacts.*
 - ✦ *Miyabi Analysis: Log each instance of social discourse between individuals and/or groups involving all manner of miyabi (i.e. courtly elegance): poetry, music, painting, handwriting, fragrances, scented paper, costume, knowledge of color and color combination, to its language of gesture in which sophistication itself is measured by degree of restraint, or what is known as yūgen.*
 - Reference (Chap 10, “A Branch of Sacred Evergreen” pg. 173; Chap 12 “Genji in Exile at Suma” pp. 154-155; pp. 157-159; pg. 186; Chap 12 “A samurai seducing a fisherwoman” “Exile to Suma” pg. 311)

[:https://www.metmuseum.org/art/metpublications/The Tale of Genji A Japanese Classic Illuminated](https://www.metmuseum.org/art/metpublications/The_Tale_of_Genji_A_Japanese_Classic_Illuminated)
- (C2) In-class Discussion: *The Tale of Genji* Chap 10-12
- (C2) **Cultural Analysis: DUE**
 - HMW: Murasaki S. (1990/1985). *The Tale of Genji* (Vintage classics). Vintage Books. Chap 13 *Exile at Akashi* (pp. 191-199); Chap 14 *The Beacon* (pp. 200-205)
 - HMW: **Cont. Miyabi Analyses** (see page 3 for instructions)
 - ✦ *Miyabi Analysis: Log each instance of social discourse between individuals and/or groups involving all manner of miyabi (i.e. courtly elegance): poetry, music, painting, handwriting, fragrances, scented paper, costume, knowledge of color and color combination, to its language of gesture in which sophistication itself is measured by degree of restraint, or what is known as yūgen.*

- Reference (Chap 13 Fig. 47 “The Lady at Akashi” pg. 83, pg. 113; “Genji at Akashi” pg. 141; Chap 14 Fig. 35 “Channel Markers” pg. 68):[https://www.metmuseum.org/art/metpublications/The Tale of Genji A Japanese Classic Illuminated](https://www.metmuseum.org/art/metpublications/The_Tale_of_Genji_A_Japanese_Classic_Illuminated)

Week 8 (C1) **Review *The Tale of Genji* Chap 13-14;** (C2) **Review *Tale of Genji* Chap 15-17**

- (C1) In-class Discussion: “Tale of Genji” Chap 13-14
 - HMW: Murasaki S. (1990/1985). *The Tale of Genji* (Vintage classics). Vintage Books. Chap 15 Overgrown Mugwort (pp. 206-211); Chap 16 Barrier House (pp. 212-214); Chap 17 Competitive Show of Pictures (pp. 215-223).
 - HMW: **Cont. Miyabi Analyses** (see page 3 for instructions)
 - ✚ Miyabi Analysis: Log each instance of social discourse between individuals and/or groups involving all manner of *miyabi* (i.e. courtly elegance): poetry, music, painting, handwriting, fragrances, scented paper, costume, knowledge of color and color combination, to its language of gesture in which sophistication itself is measured by degree of restraint, or what is known as *yūgen*.
- Reference (Chap 16. Fig. 30 “The Barrier Gate” pg. 61; Chap 17 Fig. 37 “A Contest of Illustrations” pg. 71; Chap 17 Fig. 9 Calligraphy “A Contest of Illustrations” pg. 37) :[https://www.metmuseum.org/art/metpublications/The Tale of Genji A Japanese Classic Illuminated](https://www.metmuseum.org/art/metpublications/The_Tale_of_Genji_A_Japanese_Classic_Illuminated)
- (C2) In-class Discussion: “Tale of Genji” Chap 15-17
- (C2) Introduction to relevant websites from The Ministry of Education Website (MEXT)
 - HMW: **Cont. Miyabi Analyses** (see page 3 for instructions)
 - ✚ Miyabi Analysis: Log each instance of social discourse between individuals and/or groups involving all manner of *miyabi* (i.e. courtly elegance): poetry, music, painting, handwriting, fragrances, scented paper, costume, knowledge of color and color combination, to its language of gesture in which sophistication itself is measured by degree of restraint, or what is known as *yūgen*.
 - HMW: Goff J. E. (1991). *Noh drama and The Tale of Genji: the art of allusion in fifteen classical plays*. Princeton University Press. “Introduction” (pp. 3-13); “The Reception of the Genji in the Middle Ages” (pp. 14-29); “The Genji and the Noh” (pp. 45-61).
- **Weekend Field Excursion to a Noh Drama Presentation**

Week 9 (C1) Reflections on Weekend Field Excursion to a Noh Drama Presentation & Introduction to Noh Plays of Japan; (C2) Arthur Waley and Janet Goff

- (C1) In-class Discussion: History, structure, form and content of Noh Drama Presentation
 - HMW: Arthur Waley. *The nō plays of Japan: an anthology*. (1998). Dover Publications. “Introduction” (pp. 17-29); “Note on Buddhism” (pp. 31-33).
 - HMW: Goff J. E. (1991). *Noh drama and The Tale of Genji: the art of allusion in fifteen classical plays*. Princeton University Press. “Note on Aoi No Uye” (pp. 143-144); “Aoi No Uye” (pp. 145-152).
- Reference (“Lady Aoi” pp. 274-276) :[https://www.metmuseum.org/art/metpublications/The Tale of Genji A Japanese Classic Illuminated](https://www.metmuseum.org/art/metpublications/The_Tale_of_Genji_A_Japanese_Classic_Illuminated)
- (C2) In-class Discussion: Arthur Waley’s *The nō plays of Japan: an anthology*. “Introduction”; “Note on Buddhism”;
- (C2) In-class Discussion: Janet Goff’s *Noh drama and The Tale of Genji*: “Note on Aoi No Uye”; “Aoi No Uye”;

- HMW: Murasaki S. (2022). *Lady murasaki's Tale of Genji: the manga edition* (The manga edition. First Tuttle). Tuttle Publishing. (Chap 1-5)

Week 10 (C1) Tale of Genji, Manga Edition; (C2) Tale of Genji, Manga Edition

- (C1) In-class Discussion: "Tale of Genji, Manga Edition" (Chap 1-5)
- (C1) **Miyabi Analysis: DUE**
 - HMW: Murasaki S. (2022). *Lady murasaki's Tale of Genji: the manga edition* (The manga edition. First Tuttle). Tuttle Publishing. (Chap 6-10)
- (C2) In-class Discussion: "Tale of Genji, Manga Edition" (Chap 6-10)
 - **Begin the Mini-Miyabi Analysis of The Tale of Genji: Literary Devices, Novel versus Manga** (see page 3 for instructions)
 - **PART I Final Term Project: Weekend Field Excursion/Museum(s)** (see page 3 for instructions)

Week 11 (C1) Field Excursion/Tale of Genji: Museum(s); (C2) Tale of Genji: Museum(s)

- (C1) In-class Discussion: Museum Exercise
- (C1) **Mini-Miyabi Analysis of The Tale of Genji: DUE**
 - HMW: Complete Part I Final Term Project
- (C2) **PART I Final Term Project: DUE**
- (C2) **PART II Final Term Project: Social Institutions and Social Roles.** (see page 3 for instructions)
 - **Weekend Field Excursion/Kyoto: Buddhist Temple and Shinto Shrine**
 - HMW: Goff J. E. (1991). *Noh drama and The Tale of Genji: the art of allusion in fifteen classical plays.* Princeton University Press. Chap 7 "Plays about Lady Rokujo" (pp. 125-133); "Aoi No Ue" (pp. 134-139)
 - HMW: Goff J. E. (1991). *Noh drama and The Tale of Genji: the art of allusion in fifteen classical plays.* Princeton University Press. Chap 8 "Plays about Genji and Ashaki Lady" (pp. 150-154); "Suma Genji" (pp. 155-159); "Sumiyoshi Shrine" (pp. 160-165)

Week 12 (C1) Field Excursion Review/Kyoto: Buddhist Temple; (C2) Field Excursion Review/Kyoto: Shinto Shrine

- (C1) In-class Discussion: Reflections about Buddhist Temple
- (C1) In-class Discussion: Plays about Lady Rokujo "Aoi No Ue" (pp. 134-139)
 - HMW: Complete Part II Final Term Project
- (C2) In-class Discussion: Reflections about Shinto Shrine
- (C2) In-class Discussion (Shinto Shrine): Plays about Genji and Ashaki Lady: "Suma Genji" (pp. 155-159); "Sumiyoshi Shrine" (pp. 160-165)
- (C2) **PART II Final Term Project: DUE**
- (C2) **PART III Final Term Project: Heian Parenting Strategies and Pedagogical Objectives of Formal Educational Policy.** (see page 3 for instructions)

Week 13 (C1); (C2)

- (C1) In-class Work
- (C2) In-class work
 - HMW: Complete Part III Final Term Project

Week 14 (C1) PART III Final Term Project Deadline; (C2)

- (C1) **Part III Final Term Project: DUE**
- (C2) Congratulations! Well done!