



University of Hawai'i at Mānoa

J. F. Obirin University

Department of History  
Study Abroad Office Machida Campus

Machida, Japan

## COURSE SYLLABUS

# ASAN 393(J): Field Study in Asia: (Japan): Interdisciplinary Approaches to Japanese Photography (Fall 2016)

**Instructor:** Dr. Andrew Wertheimer

アンドリュー・B. ウェルトハイマー

### Contact Information:

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**Course Portal (Laulima):** <https://laulima.hawaii.edu/portal>

**Office Hours:** TBA  
**Class Time:** TBA  
**Classroom:** TBA

We will be taking several field trips in the course. Your attendance in these excursions is required. You should bring your camera, and notebook.

**Warning:** *Some of the photographs we will discuss may contain adult content (nudity, violence, death...). If you are unwilling to view something that may offend your values, please drop this course.*

### Course Catalog Description:

**ASAN 393 (Alpha) Field Study in Asia (3)** Students may submit proposals to have academic course work, field research, or work experience in Asia. See specific center for guidelines and procedures. (C) China; (I) South Asia; (J) Japan; (K) Korea; (P) Philippines; (S) Southeast Asia; (Z) Other. Repeatable one time.

### Textbook:

- Kerry Ross, *Photography for Everyone: The Cultural Lives of Cameras and Consumers in Early Twentieth-Century Japan* (Redwood City, CA: Stanford University Press, 2015).

### Optional Supplemental Texts:

Additional readings are assigned each week and will be available in the library or via Laulima.

### Additional Requirements: A Camera

Part of this course will require you to take photographs and curate a portfolio. You will need to bring or purchase a camera. It is up to you if you will use film or digital cameras. I encourage you not to spend thousands of dollars on gear as I want you to take photos in various settings and not to have to worry about your equipment being stolen or damaged. I would suggest you to get a DSLR or mirrorless camera that allows you to change lenses. My favorite setup is a SONY NEX-5, a used prime lens (like an "Olympus OM 50/1.8" or Takumar 50/1.8"... neither of which should cost more than \$100). You also would need an adapter in such a case. These can be ordered online. I would also suggest you get a wide angle lens if you want to take architectural or street photography. For the latter you might consider a second camera with a fixed lens, like a Ricoh GR Digital (any version). You can find used cameras in Japan at very good prices if you do not mind scratches on camera bodies.

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## Tentative Schedule

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### Week 1: Introduction

- What is photography?
- Selecting a Camera (if you don't have one)
- Legal Issues
- Ethical Issues
- Basic Camera Operations

### Weeks 2+3: Japan's Photography Industry

- History of Invention and Introduction of Cameras/ Photography to Japan
- Industry - Cameras, Film (Technique, Business, Marketing, Distribution),
- Photography as a Profession (Studios, Galleries, Photographer, Fashion, Solo Photographer)

### Weeks 4-7: Japanese Photography as Art

- How photography changed Japanese Aesthetics
  - Japanese Aesthetics
  - Pre-Photography Art Aesthetics
  - Japanese Photographers
- What makes a photo art?
- Curation
- Museums
- Photography Societies

### Weeks 8+9: Interdisciplinary Approaches to Japanese Photography

- Art
- Art History
- Sociology
- Commerce/ Business History (History of Camera equipment, Studios, Film, Hi-Tech)
- Law/ Privacy/ Rights
- Marketing/ Advertising
- Image as Communication / Media
- Gender/ Queer identity (representation, exploitation)
- Sociology and Anthropology (Photoethnography)
- Political Science (Propaganda, coercion)
- Fashion

### Weeks 10+11: Politics + Photography

- Censorship
- Propaganda (Pre-war, Occupation)
- Social Conscience / Social Critique

- Class
- Gender
- Ethnicity

**Final Weeks:            Creating a Narrative**

- Developing a theme
- Basic Graphic Design of a photography book
- Student Presentations of Portfolios

## Possible Field Trips

- **Tokyo Metropolitan Museum of Photography (Ebisu) (re-opening AUG 2016)**
  - Yebisu Garden Place, 1-13-3 Mita, Meguro-ku, Tokyo 153-0062
- **[JIICA Camera Museum](#) & **JCII Photo Salon and JCII Library****
  - JCII Ichiban-cho Bldg., 25, Ichiban-cho, Chiyoda-ku, Tokyo 102-0082 Japan
- **Ginza**
  - Ricoh Cube,
  - Canon House
  - Limon-sha and other used camera shops
  - Photo/ Art Galleries
  - Photowalk
- **Shinjuku**
  - Canon House
  - Nikon
  - Used camera shops
  - Photo/ Art Galleries
    - **Totem Pole Gallery**
    - photographers' gallery
    - **Place M Gallery**
    - Aidem photo gallery Sirius
  - Photowalk
- **Roppongi**
  - FujiFilmSquare
  - National Art Museum (if photo exhibit)
  - Photo/ Art Galleries
    - **Taka Ishii Gallery Photography / Film**
  - Photowalk
- Commercial photography studio

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## Assignments

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	Assignment Name	% of Grade	Due date
1.	Presentation (A): Camera Industry	10	Week 3
2.	Presentation (B): Japanese Photographer	10	Week 7
3.	Presentation (C): Japanese Photography Communities	10	Week 9
4.	Presentation (D): Your Portfolio	20	Final Week
5.	Portfolio	20	Final Week
6.	Journal	20	Final Week
7.	Participation	10	

### Instructions for Assignments:

#### PRESENTATIONS:

##### **General instructions for presentations:**

*Include one slide with your name and a title and subtitle for your talk. Be sure to avoid simply repeating text on the slides. Be sure to credit your sources. Each presentation should include at each least 15 relevant slides to accompany your presentation. A rubric on how you will be evaluated will be posted on the course portal.*

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#### **1) Presentation (A): Camera Industry**

You should prepare an 8-to-10 minute presentation covering one of the following camera manufacturers or models. Your presentation should include the following elements:

- The camera's/company's creators / founders (and any interesting information)
- What were the unique technological advances of the camera at the time
- How much did it cost (in Yen and USD). Adjust the price for inflation today.
- How were the cameras marketed?
- Was the camera used by any major photographers, if so why?
- Was there anything else special about the camera, such as lenses?

#### **Possible Subjects (Individual)**

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|--------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none"> <li>• Bronica</li> <li>• Cosina (Voigtlander Japan)</li> <li>• Epson</li> </ul> | <ul style="list-style-type: none"> <li>• Fuji, Fujica</li> <li>• Kenko and Hoya (Filters)</li> <li>• Kowa</li> </ul> |
|--------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------|

- Konica
- Kuribayashi
- Kyocera
- Minolta
- Miranda
- Nicca
- Okada/ Zeonbia
- Ricoh
- Sekonic (Meters)
- Shutter manufacturers (Copal, Citizen, Seikosha,
- Tamron (Lenses)
- Topcon/ Tokyo Kogaku/ Topcon Horseman
- Tougodo (miniature)
- Yashica (35, TLR)

**Possible Subjects (Group)** (you should work with others to avoid repeating information)

- Canon (Rangefinder, EOS, EOS Digital)
- Mamiya (Six, TLRs)
- Nikon/ Nippon Kogaku (I, S2, F, DI, JI, Nikonos)
- Olympus (OM, PEN, XA, Trip)
- Pentax (Spotmatic, K-mount, 645, Q, )
- Sony (NEX, Alpha, Sensor on iPhone...)

**Suggested Resources:**

- <http://www.camera-wiki.org/>
- <http://camerapedia.wikia.com/>
- Karen Nakamura's PHOTOETHNOGRAPHY Equipment pages are a rich source of information <http://www.photoethnography.com/equipment.html>
- More sites and resources will be shared on the class portal.

## 2) Presentation (B): Japanese Photographer

You should prepare an 8-to-10 minute presentation covering one of the following Japanese photographers. Your presentation should include several of the following elements:

- Basic 2 minutes on the photographer's hometown/birth/death/ where lived
- How did the photographer learn the art or trade?
- Was she/he a full time photographer? What type? How employed?
- What are some of the most iconic images, and why are they interesting
- What are common themes of the photographer (is there a social message)?
- How was the photographer "discovered"? Describe a key exhibit or book or critical comments by a critic?
- What is the photographer's main subjects, locations, equipment...?
- Where can we see more of the photographer's other work? (suggest a bibliography of websites / books / biography/ museum collections)?

- Did this photographer create a new movement or set an example for other photographers?

**Possible Subjects (Individual)\***

- **Araki Nobuyoshi**
- Arima Mitsugi
- **Domon Ken**
- Esaki Reiji
- Fukase Masahira
- Fukuhara Roso
- Fukuhara Shinzo
- Fukumori Hakuyo
- Furukawa Narutoshi
- Gocho Shigeo
- Hanawa Gingo
- Hanaya Kambei
- Hayama Hiroshi
- Hayashi Shigeo
- Hayashi Tadahiko
- Hidaka Chotaro
- Hirai Terushichi
- Hirakawa Noritoshi
- Hiromix
- Hisano Hisashi
- Homma Takashi
- Hori Yohei
- Horino Masao
- **Hosoe Eikoh**
- Ida Kokichi
- Ishimoto Yasuhiro
- Ichiki Shiro
- Ishimoto Yasuhiro
- Ishiuchi Miyako
- Kajima Seibei
- Kamei Koreaki
- Kanemura Osamu
- Kawada Kikuji
- Kimura Ihee
- Kobayashi Norio
- Koishi Kiyoshi
- Kon Michiko
- Kurokawa Suizan
- Kusakabe Kimbei
- Masuko Aitaro
- Miyamoto Ryuji
- **Moriyama Daido**
- Nagano Shigeichi
- **Nagashima Yurie**
- Naito Masatoshi
- Narahara Ikko
- Nakahira Takuma
- Nakayama Iwata
- Narahara Ikko
- Natori Yonosuke
- Ninagawa Mika
- Nojima Yasuzo
- Nomura Hitoshi
- Ogawa Gesshu
- Ogawa Kazuma
- Ohashi Matsutaro
- Okada Chuji
- Okanoue Toshiko
- Otsuji Kiyoji
- Otsuka Tokusaburo
- Sakata Minoru
- Sakuma Hanzo
- Sato Tokihiro
- Shibata Toshio
- Shiihara Osamu
- Shima Kakoku
- Shimamura Hoko
- Shimazu Nariakira
- Shimooka Renjo
- Shimosato Yoshio
- Shiotani Teiko
- Suda Issei
- **Sugimoto Hiroshi**
- Sugita Hideo (Ei-Q)
- Suzuki Risaku
- Takahashi Wataru

- Tanuma Takeyoshi
- Takayama Masataka
- Takebayashi Seiichi
- Tomatsu Shomei
- Tamoto Kenzo
- Tamura Sakae
- Tokiwa Toyoko
- Tomishige Rihei
- Tsuchida Hiromi
- Uchida Kuichi
- Ueda Shoji
- Ueno Hikoma
- Umesaka Ori
- Watanabe Yoshio
- Yamamoto Kansuke
- Yamamoto Makihiko
- Yanagi Miwa
- Yasui Nakaji
- Yokoyama Matsusaburo
- Yoneda Tomoko

*\* Names in bold will be easier to research in English.*

### **Suggested First Resources:**

- Your first step should be to consult the ARTIST PROFILE in Anne Wilkes Tucker's *The History of Japanese Photography* (New Haven: Yale University Press, 2003).
- You should also check the J. F. Oberlin and UHM library catalogs and databases for Asian Studies and Art for additional information, especially for items published in the past 15 years.

### **3) Presentation (C): Japanese Photography Communities**

You should prepare a **10-to-20 minute group** presentation covering one some element about Japanese photography from a sociological or anthropological lens. You are encouraged to do this in a group of two or three members. Your presentation should include some background research relevant to photoethnography or the relevant Japanese subculture. You are strongly encouraged to do fieldwork to observe the photographers in action. Your presentation should include several of the following elements:

- What are the subjects of photography?
- What sort of people are part of this community (gender / class / furusato/ education/ professional education)?
- What are the relations between subjects and photographers if relevant?
- What are the aesthetics of “good photography”?
- Is there a political / social / other message in the work?
- How does the group communicate?
- How does the group determine what is excellence in photography (prizes / exhibitions/ websites / gallery shows...)?



### Possible Subjects (Group)

- Harajuku or Co-splay
- Music Photographers (jazz, ska, punk, pop...)
- Fashion Photographers
- Exaptriate Photographers
- Model Photography
- Large Format Photographers
- Street Photographers
- Holga Photographers
- Pinhole Photographers
- Ethnographers
- Political Photographers of a certain stripe
- Religious photographers

### Suggested Resources:

- TBA
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### 4) Presentation (D): Presentation of Your Portfolio

You should prepare an **8-to-10 individual** presentation introducing your portfolio. Please see the description of the portfolio (below). Your presentation should include several of the following elements:

- What is your theme?
- Why did you select this theme?
- How did you take the photos?
- What challenges did you encounter? How did you overcome them?
- What did you learn while doing the portfolio (a) about yourself, (b) about photography, (c) about Japanese culture...
- How might you build on this work?
- Which photographers/ photographs influenced your vision?
- Were you able to convey your vision / narrative?
- How did you learn about the subject

➤ A rubric on how you will be evaluated will be posted on the course portal.

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### OTHER ASSIGNMENTS:

Written assignments will be graded on the basis of content, logic, exposition, as well as writing (grammar, spelling...) (with the exception of your handwritten journal).

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## 5) Your Portfolio

Your portfolio should be a physical paper of your photographs around a certain theme.

- What is your theme?
  - Why did you select this theme?
  - How did you take the photos?
  - What challenges did you encounter? How did you overcome them?
  - What did you learn while doing the portfolio (a) about yourself, (b) about photography, (c) about Japanese culture...
  - How might you build on this work?
  - Which photographers/ photographs influenced your vision?
  - Were you able to convey your vision / narrative?
  - How did you learn about the subject
- A rubric on how you will be evaluated will be posted on the course portal.

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## 6) Your Journal

Your journal should consist of two parts:

**Part A): a manuscript notebook** with notes when taking photos. It won't be evaluated in much detail as long as there is evidence that you used it to take notes on photographs, photographers, social questions;

**Part B): a word-processed series of at least 5 short essays.** Each essay should be from three to five pages long. The essays should explore some element related to Japanese photography, and should explore issues covered in the class. Some sample themes might include:

- How did you develop as a photographer or consumer of visual communications?
- What is unique about Japanese photography?
- Describe your thoughts on visiting a gallery with an exhibit of Japanese photography? How was it curated? What did the exhibit communicate?
- Read a book or watch a documentary on a Japanese photographer beyond what was required for class. What did you learn? What did it tell you about Japanese idea of art?

- What do you think is the future of photography in Japan (as either art or industries?)
  - How do Japanese read photography differently from Americans?
  - Reflect on the tie between tourism and Japanese photography.
  - How is photography a gendered media in Japan
  - Critique the relationship between commercialism and Japanese photography
  - How do you intend to further develop as a photographer or consumer / critic of Japanese visual culture?
- A rubric on how you will be evaluated will be posted on the course portal.
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## 7) Participation

Your **Class participation** will be calculated based on a combination of the following:

**(1) Attendance.** At the very minimum, this means coming to class on time and staying for the entire period. If you were late or absent because of illness or another emergency, please submit evidence. You should notify me in advance of excused absences (via mail in Laulima), if possible.

**(2) Active participation** in classroom discussion. This does **not** mean monopolizing discussion, but rather means being prepared (especially having reflected on the readings due for that class), as well as actively contributing to discussion. You may be penalized in this section for any activities that disrupt class, such as tardiness, monopolizing class discussion, disrupting class or group-work or class, especially with irrelevant comments.

**(3)** In order to encourage active reading and classroom discussion, you should **come to class prepared with one meaningful sentence or passage from one of the assigned readings**. You should be ready to share that specific sentence or idea, and explain what you found significant about it. You may use this to agree or disagree with the author, but should try to put it within a larger context. **Each day I *may* call on one or more students to give this.**

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## Expectations for All Written Assignments

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**Plagiarism**, if caught, will result in failing the class. It also will be reported to the department for appropriate action. Please don't do it.

As a review, any quotes should either be placed in quotation marks or block quotes for longer extracts. You may use any recognized citation style (Chicago, APA, ASA, MLA) to cite sources of quotations or other information as long as you are consistent in doing so, and that you **cite the specific page**. If you will be citing the same source (such as in

the article critique), then I suggest you use parenthetical references such as the MLA style. For example, you can write (Daniels 1995, 15), or (Daniels 15) if you have only one citation by Daniels, or (15) if you only cite one article.

### **Bibliography**

For papers using parenthetical references, you need to submit a bibliography of works cited. You do not need such a bibliography, however, if you use complete citations in footnotes. Information from personal conversations, letters, e-mail, and Internet or database-derived content should also be cited with the date.

### **Limit Your Quotations**

In addition to being careful with citations, you should limit the number of times that you use quotations except for interviews. Quotations should be selected for narrow specific purposes such as showing an author's language or demonstrating precise definitions. Quotes should not be used simply as if they were your own words to make your argument. You will lose points if your paper becomes a collage of others' quotations.

### **Contextualizing Your Information**

Any time that you introduce a quotation or information, you should preface it with some information about the source. For example:

In a *Cahiers du Cinéma* interview, Japanese Director Mizoguchi Kenji claimed, "..." (Suzuki, 2015, 15)

This context shows the reader the credibility of the source and its value.

### **Long/ Block Quotations**

You should not have many quotations that are over 2 or 3 lines long. Any such "long quotation" (more than 1 sentence) should be placed in a **block quotation**, which does not use quotation marks or italics, but should be single-spaced and indented on both sides, along with full citation.

### **Formatting**

Use 12-point Times font and double-space your written assignments and leave a 1-inch margin on all sides. Footnotes and block quotations should be single-spaced. Papers should also be stapled. Assignments under 10 pages should not have a cover page, but should include your name, the date, and assignment name, my name [Professor Wertheimer] and class (all single spaced) on the first page of all materials. Assignments 10 pages or more should have a cover sheet. Pages following this should have your name in the header. Each page should be paginated (except a cover page, which does not get counted).

Papers should be spell-checked and proofread. My interest is to see that you follow the instructions and are able to develop a logical, analytical, well-written paper, and provide evidence for your observations.

## **Titles and Headings**

You also should use a descriptive and unique **title** for each paper. These help writers to establish a focused theme. You are also highly encouraged to use a few section headings on larger papers to organize your thoughts.

Papers are due at the start of class. One point per day late will be subtracted from **overdue assignments** (starting with the time papers are handed in). No overdue assignments or extra credit projects will be accepted after final class meeting date.

## **Note Taking**

You should take good class notes of lecture and discussion. I do not usually make copies available of PowerPoint lectures (My main exception is for ESL students, who can download the slides from the computer immediately after class). I do this because studies have shown that note taking dramatically increases your memorization and keeps you more mentally involved in class.

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## **Grading**

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### **General Grading Criteria:**

Specific grading criteria are mentioned in the instructions for each assignment, but in general I like to reward papers that are well-written, well-researched, creative, and show me that you are integrating questions from this class and your real life experiences and readings from relevant professional literature.

### **Grading:**

I hope that you will focus more on learning and experience than your grade in this course. Your grade will be determined on the following basis.

### **Grading Scale:**

100-98 A+,	97-94 A,	93-90 A-;
89 - 87 B+,	86-83 B,	82-80 B-;
79 - 77 C+,	76-73 C,	72-70 C-;
69 - 67 D+,	66-63 D,	62-60 D-.

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## **Student Learning Objectives**

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**This course is an interdisciplinary introduction to the many ways of seeing photography in Japan. The course has the following Student Learning Objectives:**

- I. Develop the language and presentation skills related to photography as an artistic medium and form of expression.

2. Develop photographic skills, and be able to create a narrative form of expression using photography and text.
3. Develop a deeper understanding of Japanese culture, history, politics, industry by focusing on photography over the past century.
4. Cultivate or further develop an interest in and engagement with Photography and Japanese Studies.

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### University of Hawai'i at Mānoa Study Abroad Center Student Learning Outcomes

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1. Demonstrate awareness of your own cultural values and biases and how these impact your ability to work with others.
2. Demonstrate knowledge of diversity with a focus on the population or topic of interest in your Study Abroad program.
3. Communicate appropriately and effectively with diverse individuals and groups.
4. Demonstrate an increased capacity to analyze issues with appreciation for disparate viewpoints.

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### Teaching Method

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Class-time instruction will be a combination of lectures, guest lectures, student presentations and group discussions. Oral and written assignments, such as case studies, are designed to promote critical analysis and reflection on readings. Assignment due dates are indicated on the course schedule. Attendance and constructive participation are required. Some assignments will appear readily applicable to your first days of professional work, while the majority of assignments will lay the foundations for more advanced understanding. Lecture dates, readings, and guest speakers are subject to change.

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### *Course/ Teaching Philosophy*

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My personal and professional ambition is to facilitate your learning, so I welcome specific or rough proposals for **alternative** learning experiences to assignments (preferably during office hours). I reserve the right to reject them or offer counterproposals. If you want to pursue this, please consult with me well in advance of the deadline of the assignment you want to replace.

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*Kokua*

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If you need reasonable accommodations because of the impact of a **disability**, please [1] contact the **Kokua Program** (V/T) at 956-7511 or 956-7612 in Room 013 of the Queen Lili'uokalani Center for Student Services; [2] speak with me privately to discuss your specific needs. I will be happy to work with you and the KOKUA Program to meet your access needs related to your documented disability.

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**Created: 1 December 2015**

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