



# *The Hebrew University of Jerusalem*

## *Syllabus*

### *"Musical and Cultural Politics: Modernity and Modernism in Japan and Korea" - 46629*

*Last update 06-03-2023*

*HU Credits:* 2

*Degree/Cycle:* 1st degree (Bachelor)

*Responsible Department:* Asian Studies

*Academic year:* 0

*Semester:* 2nd Semester

*Teaching Languages:* English

*Campus:* Mt. Scopus

*Course/Module Coordinator:* Daria Melnikova

*Coordinator Email:* [Daria.Melnikova@mail.huji.ac.il](mailto:Daria.Melnikova@mail.huji.ac.il)

*Coordinator Office Hours:* TBA

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Teaching Staff:

Dr. Daria Melnikova

Course/Module description:

Modernism is a term that came to designate a multiplicity of aesthetic practices and ideas that circulated in parallel and in dialogue with each other in local and global contexts. This course explores the relationship between modernism and modernity in a comparative way of Imperial Japan and Colonial Korea and decenters the Euro-American account of modernism. We will focus on how modernist culture and music have reflected, interrogated, and revised their forms, while shaping and radically transforming socio-political structures in East Asia. Lectures will engage with the works of art, film, literature, theater, dance, and music. Some of the themes will include nationalism, colonialism, orientalism, gender, race, and disability. Class sessions will combine lectures, discussion, audio-visual materials, and short creative as well as analytical writing exercises.

Course/Module aims:

Learning outcomes - On successful completion of this module, students should be able to:

Upon completing this course students will emerge with a more general knowledge about modern Korean and Japanese arts and culture. Students will learn how to interpret the modernist works and relate them to the development of modernity in the region in increasingly informed and sophisticated way. This course also aims to enhance six skills: critical reading, analysis, interpretation, critique, synthesis, and collaboration. The mid-term short paper and a final take-home exam will allow you to synthesize the class readings and discussions. We will take advantage of the vibrant cultural scene in Jerusalem and attend museum and cultural events relevant for the course.

Attendance requirements(%):

100

Teaching arrangement and method of instruction:

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Course/Module Content:

Week 1 – No Class

Week 2 – Introduction, Modes of Engagement with Musical and Cultural Politics

Week 3 – Politics of Embodiment: Erotic Nationalism and the Japanese Nude

Week 4 – Parallel Modernism: Robots, Bodies and Nature

Week 5 – Empire and Creating Oriental Beauty

Week 6 – Nation, Cosmopolitanism, and Fiction

Week 7 – Modernist Fiction, Negations of Genre, and Feminism

Week 8 – Cinema, Body, and Modernity

Week 9 – Staging Modernism as Colonial Critique

Week 10 – All That Jazz: Modernism and Musical Politics

Week 11 – Dancing Modernism in the Age of the Dancefloor

Week 12 – Decentering Musical Modernity

Week 13 – Overcoming Modernity/ Decentering Modernism

Required Reading:

Week 3

Bert Winther-Tamaki, “Yōga, the Intercultural Art of Embodiment and Disembodiment” +

“Accelerating the Heartbeat: Erotic Nationalism and the Japanese Nude” in *Maximum Embodiment: Yōga, the Western Painting of Japan, 1912–1955* (Honolulu: University of Hawaii Press, 2012), pp. 1-14, 63-86.

Week 4

Chinghsin Wu, “Introduction” + “Collage Modernity: Machines, Bodies, and Nature in Surrealist Art,” in *Parallel modernism: Koga Harue and Avant-Garde Art in Modern Japan*, pp. 1-12, 129-169.

Week 5

Joan Kee, “Modern Art in Late Colonial Korea: A Research Experiment,” 215-243.

Week 6

Mori Ogai, “Maihime (The Dancing Girl, 1890)” trans. Richard Bowring, in

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*Monumenta Nipponica* 30. 2 (1975): 151-166.

Christopher Hill, "Mori Ōgai's Resentful Narrator: Trauma and the National Subject in 'The Dancing Girl,'" *Positions: East Asia Cultures Critique* 10. 2 (2002): 365-97.

Week 7

Hayashi Fumiko, "Diary of a Vagabond," in Joan E. Ericson, *Be a Woman: Hayashi Fumiko and Modern Japanese Women's Literature* (Honolulu: University of Hawaii Press, 1997), selected pages, total 10 pages.

Seiji Lippit, "Negations of Genre: Hayashi Fumiko's Nomadic Writing" in *Topographies of Japanese Modernism* (New York Chichester, West Sussex: Columbia University Press, 2002), 161-185.

Week 8

Kawabata Yasunari, "Page of Madness" in *Modanizumu: Modernist Fiction from Japan, 1913-1938*, ed. William J. Tyler (Honolulu: University of Hawai'i Press, 2008).

William O. Gardner, "New Perceptions: Kinugasa Teinosuke's Films and Japanese Modernism," *Cinema Journal*, Vol. 43, No. 3 (Spring, 2004), pp. 59-78.

Week 9

Akita Ujaku, trans. Cody Poulton, "The Skeleton's Dance," in *The Columbia Anthology of Modern Japanese Drama*, pp. 57-71.

Gennifer Weisenfeld, "Introduction," "Theater, Theatricality, and the Politics of Pleasure," in *Mavo: Japanese Artists and the Avant-Garde, 1905-1931* (Berkeley: University of California Press, 2002), pp. 1-6, 217-226.

Week 10

Taylor Atkins, "Talkin' Jazz: Music, Modernism, and Interwar Japan's Culture Wars," in *Blue Nippon: Authenticating Jazz in Japan* (Duke University Press, 2001), 93-126.

Week 11

Daria Solignac (Melnikova), "Dawn of Modernist Dance in the Age of the Dancefloor" in *Body, Camera, Action: The Trajectory of Performance Art in Japan* (unpublished manuscript, don't distribute).

Week 12

Choi Yu-Jjun, "Modernity as Postcolonial Encounter in Korean Music" in *Decentering Musical Modernity: Perspectives on East Asian and European Music History*, eds. Tobias Janz and Chien-Chang Yang (Bielefeld: transcript Verlag, 2019).

Additional Reading Material:

TBA

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Course/Module evaluation:

End of year written/oral examination 40 %

Presentation 0 %

Participation in Tutorials 20 %

Project work 20 %

Assignments 20 %

Reports 0 %

Research project 0 %

Quizzes 0 %

Other 0 %

see Additional information

Additional information:

Attendance + Participation 20%

Short in-class writing responses 20%

Mid-term short paper (2-3 pages) 20%

Final take-home exam 40%