



July 20 (Fri) – July 31 (Tue), 2018 in Tokyo and Nikko

## Cool Japan Summer Program Team

### Ayako Yokogawa

*Cool Japan Summer Program expands your horizons! Enjoy discovering Japan and its intriguing culture, both traditional and modern, while fostering friendship with young students from around the globe. Our program will bring you an experience that you'd never forget.*



Ayako Yokogawa, a native of Tokyo, is Associate Professor at Organization for International Collaboration of Meiji University. She has earned her master's degree in TESOL (Teaching English to Speakers of Other Languages) at Temple University, Japan Campus. She is actively engaged in global competency education while conducting seminars for English teachers and learners both inside and outside the country.

### Kiyoshi Murata

*Welcome to our Cool Japan Summer Program! This well-known program provides you with one of the most exciting opportunities to learn Japanese traditional and contemporary culture. I hope you'll fully enjoy your days at Meiji University with us. I look forward to seeing you soon!*



Kiyoshi Murata is Deputy Director of the Headquarters of International Collaboration and Professor of MIS at the School of Commerce. He has studied information ethics since 1997 following his career of research on economics, operational research, business administration and management information systems, and established the Centre for Business Information Ethics in April 2006, which is the only research institute to study information ethics in Japan. Kiyoshi has been an international research associate at the Centre for Computing and Social Responsibility, De Montfort University, Leicester, UK since 2005, an advisor of the Computer Ethics Society based in Hong Kong since 2012 and a president of the Japan Society for Information and Management since 2016.

## International Collaboration Office Staff

*Welcome to Meiji University! The Cool Japan Summer Program Team and Meiji students are looking forward to meeting you all this summer. We hope you gain unforgettable memories and lifelong friendships through this program. If you have any questions, please feel free to ask any of us! ☺*

## Lecture Abstracts and Lecturer Profiles

### What is Daikagura?

Friday, July 20

*Daikagura* is known as the Japanese traditional and spiritual performance. In the Edo era, for the people who couldn't offer prayers to major shrines like Ise shrine or Atsuta shrine because of the distance, *Daikagura* troupes visited houses in Edo and gave charms and danced the ritualistic Lion dance to dispel evil spirits and perform juggling to bring in food fortune. Within juggling, every move has an auspicious meaning. For example, we use the umbrella to show prosperity because the open umbrella represents spreading wealth. And the movement called *Gokaijawan* in which the performer balances cups and bowls on his/her chin is represents the audience's happiness piling up as things are added. *Daikagura* performers no longer visit houses and give charms these days, but the spirit to pray for someone's happiness has not changed.

#### Recommended books/YouTube video to read/watch before attending the lecture:

- To know about Yose theater <https://matcha-jp.com/en/1174>
- Ise Daikagura (Japanese) [https://m.youtube.com/watch?v=S\\_7D58seI-0](https://m.youtube.com/watch?v=S_7D58seI-0)
- Daikagura in Kagurazaka <https://m.youtube.com/watch?v=6xR5bc3F9tw>
- Michiyo Kagami(Japanese site) [https://www.huffingtonpost.jp/2016/03/25/michiyo-kagami-daikagura\\_n\\_9548982.html](https://www.huffingtonpost.jp/2016/03/25/michiyo-kagami-daikagura_n_9548982.html)

**Michiyo Kagami**, Daikagura performer. She graduated International Christian University (Tokyo, Japan) and worked at a PR company. After her career as a corporate employee, she entered the training center for Japanese traditional arts at the National Theater and trained for 3 years. She learned Japanese dance and Japanese music instruments like the shamisen, drum and flute, as well as Daikagura. After graduation, she joined the *Rakugo Geijutsu Kyokai* (Rakugo Arts Association) as an apprentice of *Bonbon Brothers*, the Daikagura masters.



She started her stage career from April 2011 at *Asakusa Engei* Hall (Yose theater). She performs not only on the theater stage, but also at the disaster area after the Great East Japan Earthquake.

Yōkoso (Welcome to) Meiji University!

I hope this lesson will be your good motivation to speak Japanese.

**Our goal**

- Self-introduction in Japanese
- Short conversation in Japanese
- Counting numbers in Japanese
- Useful phrases

**Recommended books/YouTube video to read/watch before attending the lecture:**

Meiji University Japanese Language Education Center E-learning system

<https://e-edu.muc.meiji.jp/contents/japaneseedu/>

## Miho Imoto

Associate Professor at Organization for International Collaboration of Meiji University

Graduated International Christian University, Tokyo Japan

Received Master of Science in Education at Harding University , Arkansas U.S.A

Teaching Japanese Language to International Students

-Beginner Level to Advanced Level-

Coordinating Japanese Program for International Exchange Students and Meiji Short-term Japanese Language Program in summer and winter (MJLP)

I wish you all a fulfilling experience at Meiji university.



The ultimate goal of *budo* is to bring an opponent to her/his knees without killing or injuring them. *Budo* is not just martial arts. In other words, the ideal of *budo* is to bring an end to fighting without use of “force” while training for “force.” On this occasion, I would like to use several examples to carry out more in-depth discussions.

**Recommended books/YouTube video to read/watch before attending the lecture:**

Alexander Bennett, *Japan The Samurai Survival Guide*

[https://www.amazon.co.jp/Japan-Samurai-Survival-Alexander-Bennett/dp/4805313757/ref=sr\\_1\\_sc\\_1?s=books&ie=UTF8&qid=1527661119&sr=1-1-spell&keywords=alexander+bennette](https://www.amazon.co.jp/Japan-Samurai-Survival-Alexander-Bennett/dp/4805313757/ref=sr_1_sc_1?s=books&ie=UTF8&qid=1527661119&sr=1-1-spell&keywords=alexander+bennette)

## Susumu Nagao

Professor, School of Global Japanese Studies, Meiji University

M.A.(physical education, University of Tsukuba,1983)

Title: Kendo “Kyoshi 8 Dan (grade)”

Book: “*Budo Bunka no Tankyu (Exploring Budo Culture)*” (co-authored),

“*Kendo wo Shiru Jiten (Kendo's Knowing Dictionary)*” (co-author), and many others.



A crash-course in the unique techniques behind Japanese-style animation production, to learn the secrets behind the scenes of anime, and experience them first-hand. What could be captured within a few seconds of anime images? How can you convey your drawings? What are the techniques to make your anime more real than reality? What is the “*Itano Circus*”, a technique for high-speed action sequences? Let’s explore anime through the lens.

**Recommended books/YouTube video to read/watch before attending the lecture:**

Ichiro Itano 1987 : [https://www.youtube.com/watch?v=1\\_pPWpBaXIs](https://www.youtube.com/watch?v=1_pPWpBaXIs)

Yoshikazu Yasuhiko & Ichiro Itano: Gundam Keyframes: <https://www.youtube.com/watch?v=o3HrdqiGWow>

**Ichiro Itano**, is a director/ animator of Graphinica, Inc.. Credits include key action animation for classic anime like *Mobile Suit Gundam* (1979), *Space Runaway Ideon* (1980), and series director on newer hits such as *Gantz* (2004) and *Blassreiter* (2008). In *Super Dimension Fortress Macross* (1982), he created a revolutionary technique known as the “Itano Circus”.

Starting from OVA *Macross Plus* (1994-1995), he introduced 3DCG techniques, and participated as a flying sequence director for special effects in the *tokusatsu* movie *ULTRAMAN* (2004), followed by three sequences of *Ultraman* TV series. He also designed the *kaijyū* monsters and aliens in *Ultraman Max* (2005-2006).



**Renato Rivera Rusca**, is a graduate of Japanese studies at

Stirling University in Scotland and conducted his Master’s and Doctoral research in Sociology on Japanese popular culture at Osaka University and Kyoto University. After being involved in the Kyoto International Manga Museum and teaching at the Faculty of Manga at Kyoto Seika University, he

coordinated the Meiji University Cool Japan Summer Program from AY 2010 to 2016. He is now Assistant Producer at Studio Machiken, an animation production company in Takahashi, Okayama, with the aim of regional revitalization. He also teaches Manga Culture, Animation Culture, Comparative Subculture Studies, and more at Meiji University, Yokohama National University, Okayama University, and Kibi International University. Recently, his writing has been featured in “*Mechademia 8: Tezuka’s Manga Life*” (University of Minnesota Press), “*Manga Vision*” (Monash University Publishing) and “*Introducing Japanese Popular Culture*” (Routledge).



## The Future of the Global Anime Business by Renato Rivera Rusca

Tuesday, July 24

Recent years have seen some changes in the Japanese animation industry that have led to a more internationally minded outlook, as opposed to concentration on the domestic consumption of anime. What are the idiosyncrasies of the history of anime up until this point, and what are the challenges that Japanese animation has to overcome in order to enter the next stage of evolution? This lecture will utilize both historical and sociological factors, as well as the latest developments in the animation business, straight from the forefront, to attempt to predict these issues and their possible solutions.

### Recommended books/YouTube video to read/watch before attending the lecture:

Renato Rivera Rusca: Anime & Manga Symposium at AX2015: "New Directions in the Japanese Animation Industry" <https://youtu.be/1e8FjXivKHs>

Renato Rivera Rusca: Anime & Manga Symposium AX2016: Girls Und Robots: Re-Evaluating\_Genre Demarcations in Anime <https://www.youtube.com/watch?v=REeh15I00J4>

Renato Rivera Rusca: Japanese Popular Culture in the News: Exploring Debates about Sexual Norms and Politics : <https://www.youtube.com/watch?v=n7HZ9-E8UrA>

Renato Rivera Rusca: 10 Books to Understand the Japanese Animation Industry :

<http://database.jsas.net/mapping/en/recommendations/rusca/>

## The Otaku Culture and Akihabara

Tuesday, July 24

### LEARNING FROM AKIHABARA: The Otaku City

In Japan, optimism about an ever-progressing technological future ran out in the 70's. It was in the mid-80's that the term *otaku* was coined to signify a new personality that had emerged as a reaction to the loss of "future." The term evokes a stereotyped image of an unfashionable computer nerd, preoccupied with games and anime even after his adolescence. The loss of "future" was also critical to Akihabara, a small area amongst the central districts of Tokyo, which is widely known by the unrivaled concentration of electronics stores. "Community of interest" has taken an urban form in Akihabara. This could be a prophetic phenomenon in which a city is simulating cyberspace, as opposed to the conventional notion of cyberspace simulating a city.

**Kaichiro Morikawa**, associate professor of School of Global Japanese Studies at Meiji University since 2008, was born in 1971. He received MA in Architecture at Waseda University. He served as commissioner of the Japanese pavilion at the Venice Biennale 9th International Architecture Exhibition in 2004 to produce the exhibit OTAKU: persona=space=city (2004). He is involved in establishing Tokyo International Manga Library, and operating Yoshihiro Yonezawa Memorial Museum of Manga and Subcultures at Meiji University. Publications include: *The Birth of a Personapolis* (Gentosha, 2003).



## “Idols” in Japanese Media Culture

Wednesday, July 25

Spend even a day in a major Japanese city like Tokyo and you won't be able to ignore them: “*idols*,” or heavily produced and promoted men and women who perform across media genres and platforms. Though central to the workings and experience of Japanese media culture, idols have received little attention in the study of Japan, which leads to naive and reactionary criticism (for example, Noel Gallagher's 2012 comment that Japan lacks talent). In this lecture, we will consider idols in social, economic and political context. Tracing the rise of Japanese popular music after WWII, we will explore how the unruly energy of rock was subdued by the establishment of “agencies,” which discipline and control performers in order to sell them to advertisers and the nation. If time allows, we will discuss contemporary idol groups such as *Arashi*, *AKB48*, *Kyary Pamyu Pamyu* and *Baby Metal*.

### Recommended books/YouTube video to read/watch before attending the lecture:

-[2017 Year-End Chart] Oricon chart top 100 annual jpop ranking 2017

<https://www.youtube.com/watch?v=6fvdT2PjtHs>

**Patrick W. Galbraith** holds a Ph.D. in Information Studies from the University of Tokyo and a Ph.D. in Cultural Anthropology from Duke University. He is the author and co-editor of many books on Japanese popular culture and media, including *Idols and Celebrity in Japanese Media Culture* (Palgrave, 2012) and *Media Convergence in Japan* (Kinema Club, 2016). He is currently working on an edited volume introducing keywords for media studies in Japan, as well as a book on AKB48.



## Watching Yo-Kai: A History of Japan's Yokai Monsters

Wednesday, July 25

The islands of Japan abound with tales of shape-shifting creatures, collectively known as yokai. They are superstitions with personalities, the things that go bump in Japan's night. Today, Japan is widely hailed as a pop-cultural powerhouse, famed for its anime and manga. Characters like Totoro, Pikachu, and Godzilla are instantly recognizable icons around the world. But Japan's public face of high-tech manufacturing and entertainment is built upon a deeply entrenched foundation of animism and polytheism. Japan's ancient yokai are the first visible manifestations of Japan's character creation culture.

### Recommended books/YouTube video to read/watch before attending the lecture:

- “Yokai Attack!—The Japanese Monster Survival Guide” (Tuttle Publishing)

**Matt Ait**, a native of Washington, D.C., has been working as a professional translator and writer since the early 1990s. His experience includes four years as an in-house technical Japanese translator for the United States Patent and Trademark Office. He currently runs AltJapan Co., Ltd., a Tokyo-based localization company that produces the English versions of video games, comic books, and other forms of entertainment. An expert in Japanese folktales and character culture, he is the co-author of numerous books, including “*Yokai Attack! The Japanese Monster Survival Guide*” and the upcoming “*Japandemonium Illustrated: the Yokai Encyclopedias of Toriyama Sekien.*”



## Field Trip in Nikko

### Traditional Japan in Nikko

Thursday, July 26 –  
Friday, July 27

We visit the Nikko area in Tochigi prefecture for our Traditional Japan field trip! The highlight of this trip is the visit to Nikko Toshogu Shrine, the UNESCO World Heritage Site (<https://www.toshogu.jp/english/index.html>). Enjoy the traditional architecture and atmosphere of a Japanese shrine. We will also stop by Edo Wonderland, where you will dress up in Edo Period clothing and experience the culture of Edo. Other activities include, Kinugawa river boat ride and wood carving.



## Field Trips in Tokyo

### Tea Ceremony & Flower Arrangement

Monday, July 23

·**Sado** - tea Ceremony, the way of tea

We will participate in an authentic tea ceremony to understand its philosophy which includes the essence of Japanese harmony.

·**Kado** - Ikebana, Japanese flower arrangement

We can enjoy Ikebana to learn more about the Japanese approach to appreciate nature and the spirit of simplicity.



### Kabukiza Gallery Tour ~Take a closer look at kabuki~ Wednesday, July 25

Once you step into the Kabukiza Gallery, a place where you can 'experience' kabuki at first hand, you will surely come to love this wonderful performance art. The Gallery is full of 'real' things that are used in the actual kabuki performances. Take them in your hands and try them out for yourselves! After the Kabukiza Gallery Tour, you may watch a single act (if tickets are available) and buy gifts at the souvenir shops too to enjoy Kabukiza!

**Recommended books/YouTube video to read/watch before attending the field trip:**

[https://www.youtube.com/watch?v=uoK8oAGBWxk&list=PL\\_ndIdJX38cA5B6Z3J2iljLmE9BqbqoqB](https://www.youtube.com/watch?v=uoK8oAGBWxk&list=PL_ndIdJX38cA5B6Z3J2iljLmE9BqbqoqB)

Today, 'kabuki' is recognized internationally as one of Japan's great performing arts. Essentially a popular theater, it has always reflected the tastes and fashions of the townspeople. With a history stretching back over 400 years, this all-male theater form has a vast repertoire that is still performed, ranging from antique pieces that are hundreds of years old right up to brand new theatrical experiments. The word 'ka-bu-ki' itself is made up of three characters that mean 'song' (ka-歌), 'dance' (bu-舞) and 'acting skill' (ki-伎), indicating the composite nature of this art that includes elements of music, dance and drama, disciplines that would in most other cases be performed separately. Kabukiza Gallery is a gallery that opened in 2013. It exhibits real props used in kabuki performances along with gorgeous kabuki costumes. Spending your time at the Kabukiza Gallery will surely take you deeper inside of the world of kabuki!



**\*Watching Kabuki performance is NOT included in this tour. After the tour, we will take you to the Hitomaku-mi Single Act Box Office (single act tickets are only sold on the day and cannot be reserved). If you wish to watch Kabuki, you may purchase the Hitomaku-mi single act ticket there, but tickets may sell out quickly!**

**For your reference:** <https://blog.gaijinpot.com/kabukiza-theater-tickets/>