

Term Information

Effective Term Autumn 2016

General Information

Course Bulletin Listing/Subject Area Japanese
Fiscal Unit/Academic Org East Asian Languages & Lit - D0527
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 2255
Course Title Postwar Culture in Germany and Japan
Transcript Abbreviation Postwar GermnyJapn
Course Description We'll examine postwar culture in Germany and Japan, looking at films, theoretical texts, memoirs, manifestos, and literary works, subjecting our material to cross-cultural analysis that should deepen as our basis for comparison expands.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 7 Week, 4 Week (May Session), 12 Week (May + Summer)
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites
Exclusions Not open to students with credit for German 2255

Cross-Listings

Cross-Listings Cross-listed in German

Subject/CIP Code

Subject/CIP Code 16.0302
Subsidy Level General Studies Course
Intended Rank Freshman, Sophomore, Junior, Senior

Requirement/Elective Designation

General Education course:
Literature

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Students will be able to write cogently about the similarities and differences between the cultural landscapes of postwar Germany and Japan, as well as the role of literature in historical understanding, and be able to identify key cultural figures.

Content Topic List

- Life in Postwar Germany and Japan
- Representing/Negotiating Guilt, Trauma, and Mourning in the Postwar Period
- Generational Tension and the Politics of Public Memory
- Backlash and Fatigue
- The Persistence of the Past

Attachments

- G-J_2255_GE_rationale_Assessment.pdf: GE Assessment
(GEC Course Assessment Plan. Owner: Knicely, Yuching Hsu)
- G-J_2255_Syllabus.pdf: Syllabus
(Syllabus. Owner: Knicely, Yuching Hsu)
- GermanyJapanTeamTeaching.docx: Rationale
(Other Supporting Documentation. Owner: Vankeerbergen, Bernadette Chantal)
- Holub_support_Reitter_Yasar_2015Sep.pdf: Germanic Chair Support Letter
(Other Supporting Documentation. Owner: Vankeerbergen, Bernadette Chantal)
- YasarReitter%20letter%20September%202015.docx: DEALL Chair Support Letter
(Other Supporting Documentation. Owner: Vankeerbergen, Bernadette Chantal)

Comments

- This is a team-taught course *(by Knicely, Yuching Hsu on 09/29/2015 09:16 AM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Knicely, Yuching Hsu	09/29/2015 02:08 PM	Submitted for Approval
Approved	Bender, Mark A	09/29/2015 04:05 PM	Unit Approval
Approved	Heyssel, Garrett Robert	10/02/2015 06:49 AM	College Approval
Pending Approval	Nolen, Dawn Vankeerbergen, Bernadette Chantal Hanlin, Deborah Kay Jenkins, Mary Ellen Bigler Hogle, Danielle Nicole	10/02/2015 06:49 AM	ASCCAO Approval

German/Japanese 2255

Postwar Culture in Germany and Japan

Prof. Paul Reitter
Office: 326 Hagerty Hall
Office Hours: T/R, 2-3:30 and by appointment
Email: reitter.4@osu.edu

Prof. Kerim Yasar
Office: 366 Hagerty Hall
Office Hours: T/R, 12:30-2:00 and by appointment

German/Japanese 2255 is a GE course that satisfies the category Literature.

Goals: Students evaluate significant texts in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; and critical listening, reading, seeing, thinking, and writing.

Expected Learning Outcomes:

1. Students analyze, interpret, and critique significant literary works.
2. Through reading, discussing, and writing about literature, students appraise and evaluate the personal and social values of their own and other cultures.

In reading, discussing, and writing about postwar culture in Germany and Japan, students will develop their abilities to read, think, and write critically. Lectures will aid students in expanding their analytical capabilities. As students learn about cultural responses to the postwar situation in the main “perpetrator nations”—responses that of course shaped the very contexts they engage with—and as students consider and compare the underlying values driving these responses, they will also gain awareness of the ways in which such cultural negotiations relate to social values. This, in turn, will prompt reflection on whether the works under consideration do or do not correspond to students’ own values and beliefs.

Course Description

In the present course, we will be probing the dynamics of postwar culture in Germany and Japan by looking closely at an extensive body of the cultural material produced in these two most notorious “perpetrator nations”—films, theoretical writings, memoirs, artist manifestos, and, above all, literary works—and by subjecting our material to cross-cultural analysis, which should deepen as our basis for drawing distinctions, comparisons, and connections expands. In doing all this, we will enlist the help of a few secondary resources, most notably the groundbreaking recent efforts of the critic Ian Buruma.

Required Texts:

Course Reader (Available at Campus Barnes and Noble)

Assigned Films can be screened at drm.osu.edu

Assignments:

1. **Three multiple-choice quizzes.** These quizzes will test students' completion of the readings and knowledge of major lecture concepts.
2. **Mid-term exam.** The exam will consist of short answer questions on facts and concepts covered in class, and essay questions in which students will interpret fairy tales in various contexts
3. **Final exam.** The format of this exam is the same as the mid-term.
4. Careful preparation of all required readings and film viewings

Grades will be determined as follows:

		Grading Scale		
1. Quizzes	30%	93-100 = A	80-82 = B-	68-69 = D+
2. Midterm	35%	90-92 = A-	78-79 = C+	63-67 = D
3. Final Exam	<u>35%</u>	88-89 = B+	73-77 = C	below 63 = E
	100%	83-87 = B	70-72 = C-	

Course Plan

Unit 1: Life in Postwar Germany and Japan

Week 1

Introduction: 1945

Tues 8/25: Introduction

Thurs 8/27: Selections from Ian Buruma, *Year Zero* 11-45.

Week 2

Bombing and Brutality: Survival Stories

Tues 9/1: Wolfgang Borchert, "Rats do Sleep at Night"

Selections from W.G. Sebald, *Air Warfare and Literature*

Thurs 9/3: Selections from Kenzaburo Oe, *The Crazy Iris and Other Stories of the Atomic Aftermath*

Selections from John Treat, *Writing Ground Zero: Japanese Literature and the Atomic Bomb*

Week 3

Return and Repatriation

Tues 9/8: Heinrich Boell, "Silent Angel"

Wolfgang Staudte, *The Murderers are Among Us* [film]

Thurs 9/10: Dazai Osamu, *The Setting Sun*

Susan M. Lindee, "The Repatriation of Atomic Bomb Victim Body Parts to Japan: Natural Objects and Diplomacy", Selections from Lori Watt, *When Empire Comes Home: Repatriation and Reintegration in Postwar Japan*

Week 4

Germany *Stunde Null*: The Texture of Everyday Life in 1945

Tues 9/15: Helke Sander, *Liberators and Liberated* (film)

Thurs 9/17: Selections from Christa Wolf, *Patterns of Childhood*

Quiz #1

Week 5

Japan's War Seen from the Inside

Tues 9/22: Hara Kazuo, *The Emperor's Naked Army Marches On* (documentary film)

Thurs 9/24: Selections from Donald Keene, *So Lovely a Country Will Never Perish: Wartime Diaries of Japanese Writers*, Emiko Ohnuki-Tierney, *Kamikaze Diaries: Reflections of Japanese Student Soldiers*

Unit 2: Representing/Negotiating Guilt, Trauma, and Mourning in the Postwar Period

Week 6

The Cold War Effect

Tues 9/29: Graham Greene, *The Third Man*

Michael Verhoeven, *The Nasty Girl* (film)

Thurs 10/1: Imamura Shohei, *Pigs and Battleships* (film)

Selections from John Dower, *Embracing Defeat: Japan in the Wake of World War II*

Week 7

Postwar Humanism

Tues 10/6: Karl Jaspers, "The Question of Guilt"

Ichikawa Kon, *The Harp of Burma* (film)

Thurs 10/8: Midterm

Week 8

Postwar Aesthetics

Tues 10/13: Thomas Bernhard, *Heroes' Square*

R.M Fassbinder, *Devil's Brew* (film)

Thurs 10/15: Fall Break

Unit 3: Generational Tension and the Politics of Public Memory

Week 9

Anger and Experimentation

Tues 10/20: Peter Weiss, *The Investigation*

Marie Kruschnitz, "Hiroshima" (poem)

Oberhausen manifesto

Thurs 10/22: Oshima Nagisa, *The Ceremony* (film)

Selections from Yuriko Furuhashi, *Cinema of Actuality: Japanese Avant-Garde Filmmaking in the Season of Image Politics*

Week 10

Anti-Americanism

Tues 10/27: Günter Grass, "Learn to Resist"

Rolf Hochhuth, *The Deputy*

Thurs 10/29: Tezuka Osamu, *MW* (manga)

Quiz #2

Week 11

Theorizing Memory

Tues 11/3: Alexander Kluge, *The Patriot*

Selections from Alexander and Margerethe Mitscherlich, *The Inability to Mourn*

Thurs 11/5: Selections from Ian Buruma, *The Wages of Guilt: Memories of War in Germany and Japan*

Selections from Yoshikuni Igarashi, *Bodies of Memory: Narratives of War in Postwar Japanese Culture, 1945-1970*

Unit 4: Backlash and Fatigue

Week 12

Conservative Responses

Tues 11/10: Selections from Ernst Nolde, *Fascism and Communism*

Thurs 11/12: Akiko Takenaka, "Reactionary Nationalism and Museum Controversies: The Case of 'Peace Osaka'"

Peter Luebke and Rachel DiNitto, "Maruo Suehiro's *Planet of the Jap*; revanchist fantasy or war critique?"

Week 13

The Question of Normalization

11/17: Robert Menasse, *The Land without Qualities*

11/19: Selections from Murakami Haruki, *The Wind-Up Bird Chronicle*

Naoki Sakai: "History and Responsibility: On the Debates on the Shōwa History"

Unit 5: The Persistence of the Past

Week 14

Anniversaries

11/24: Günter Grass, *Crabwalk*

Jörg Gleiter, "The Lived Space of Recollection: How Holocaust Memorials are Conceived Differently Today"

Selections from Kazuhiko Togo, *Japan and Reconciliation in Post-War Asia: The Murayama Statement and Its Implications*

11/25: Thanksgiving

Week 15

The Past Persists But the Politics of Representation Change

Tues 12/1: Selections from Yasha Mounk, *Stranger in My Own Country*

Tues 12/3: Quiz #3

Hayao Miyazaki: *The Wind Rises* (film)

Week 16

Tues 12/8: Last class--review

Academic Misconduct:

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 335-5-487). For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/info_for_students/csc.asp).

Disability statement:

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

1. This course is interdisciplinary—indeed, profoundly so—in a number of ways. In the first place, it brings together two distinct fields of study, Asian studies and German studies, and in doing so it challenges students to develop new perspectives on both areas as well as an understanding of the interrelatedness of German and Japanese culture in the post-war era. The thematic set up of the course, moreover, calls for interdisciplinary approaches and expertise on the part of the instructors, who will have to frame historically and analyze a wide range of materials, from film, photography, and experimental theater to protest movements and generational conflict, something that will involve working with critical models from an array of disciplines.

2. On the East Asian side, this course will be of interest to undergraduates and graduate students in DEALL, those studying modern Japan in the History, Art History, Political Science and other departments, and those in the M.A. program in East Asian Studies. Students will learn about the postwar Japanese experience not only in comparative context alongside that of Germany, but also in terms of the intertwined histories of Germany, Japan, and the United States. The course will thus be of value not only to those interested in the respective histories of Germany and Japan, but also to those who would benefit from learning about the roles that US foreign policy has played during the Cold War and beyond. This gives the course a potentially very wide constituency.

While DEALL currently offers survey and upper-level courses in modern Japanese literature and film, there are no offerings with this course's thematic focus and interdisciplinary approach. This course directly addresses one of DEALL's primary academic goals, which is to teach students about East Asian literature and culture in both historical and transnational contexts. Furthermore, because of what we anticipate will be its broad appeal, it will also introduce the study of postwar Japan to students who might otherwise never take a course on East Asia. Much the same goes for GLL, which shares the goal of presenting its material in a multiplicity of contexts and of engaging students with interdisciplinary approaches. While some versions of GLL's introduction to German studies course touches on post-war culture, others do not, something that also can be said of GLL's GE course on the Holocaust in German literature and film. GLL's honors course on the Holocaust treats this crucial moment in more detail, but not with the depth and the comparative framework that the moment calls out for. It is fair to say that post-war culture, and, more particularly, the post-war German reckoning with the Nazi past, has not figured as significantly in GLL's English-language undergraduate course offerings as one would hope or expect.

3. Germany and Japan share similar experiences of defeat and wartime reconstruction, but their cultural models of remembrance and reconciliation diverge radically. A comparative course of this type calls for deep specialist expertise in, and sensitivity to, the languages and cultures of both nations, a tall order for any individual instructor and one that no single faculty member at

Ohio State can fill. There is, furthermore, a disciplinary complementarity at work: While both Reitter and Yasar have taught both literature and film, Reitter is primarily a scholar of literature while Yasar is primarily a scholar of film and media. This will create ample opportunity for conceptually and analytically productive trespasses across both national and disciplinary boundaries. In short, this particular collaboration not only adds value: It makes the otherwise impossible possible.

4. There will necessarily be a number of alternating lectures as each instructor presents the material that he knows best, but we will endeavor to bring the two narratives into dialogue with one another, not only through roundtable-style discussions in class but also through group projects in which students collaborate on comparative analyses focused on specific themes. We will also experiment with having Reitter present some of the Japanese material while Yasar presents some of the German material. Forcing each instructor out of his comfort zone, while presenting challenges, may also yield cross-pollinating insights that would otherwise never emerge. While most lecture classes present the instructor as an authority figure performing mastery, as “the one who knows,” we will here instead model a more authentic mode of scholarly inquiry, the kind that happens at conferences and workshops and seminars, where one is teacher, colleague, and student simultaneously. Yasar has extensive team-teaching experience, having co-taught an East Asian humanities survey course with four different faculty members over four semesters while a postdoctoral fellow at Princeton University, and this experience should prove helpful in navigating both the logistical hurdles and delicate negotiations that teach-teaching often entails. Reitter is currently co-teaching CS 1100 with Maurice Stevens.

Rationale

a) **How do the course objectives address the GE category expected learning outcomes?**

German/Japanese 2255 fulfills the GE category “Literature” because it develops students’ capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing. By placing literary texts within larger cultural, cross-cultural, and historical contexts, it encourages students to become closer, more careful readers, mining texts not only for narratives but also for resonances with larger cultural and historical issues. Comparing disparate texts against one another, in our experience, often helps students to pay closer attention to detail as they try both to categorize and to account for the differences and similarities. Being asked to write about these similarities and differences will encourage students to sharpen their thinking further, and organize that thinking into coherent arguments rather than simple bullet points.

b) **How do the readings assigned address the GE category ELOs?**

The readings present a balanced mix of fiction, memoir/diary, historiography, and secondary scholarship. This allows us to address issues of genre as well as the varied ways in which historical understanding is produced and received. We begin with Ian Buruma’s *Year Zero*, which will lay the foundation by describing the historical and cultural conditions in both nations in 1945. Stories by Kenzaburo Oe and the novel *The Setting Sun* by Osamu Dazai will present vivid literary representations of life in wartime and the immediate postwar that we will then compare against more historiographical representations. Further texts and films will trace historical and dialectical trajectories of remembrance, remorse, and revision, culminating in Murakami Haruki’s long-form historical meditation *The Wind-Up Bird Chronicle* and Miyazaki Hayao’s ambiguous and controversial blending of fact and fiction, *The Wind Rises*. In addition, stories such as Heinrich Böll’s “The Silent Angel” and Thomas Bernhard’s play *Heroes’ Square* will occasion discussions of the unique ways literature can function as social criticism, something that also goes for Peter Weiss’s documentary drama *The Investigation*.

c) **How do the topics address the GE category ELOs?**

All of the topics are centered on guiding students in analyzing, interpreting, and critiquing both works of literature and historiography in light of the other. Students will further be challenged to think critically about where the line between the two resides and just how ambiguous that line can be, thus developing their “capacities for aesthetic and historical response and judgment.” Students will learn about the postwar German and Japanese experiences not only in comparative context alongside each other, but also in terms of the intertwined histories of Germany, Japan, and the United States.

d) **How do the written assignments address the GE category ELOs?**

The exam essays require students to conduct their own analyses and interpretations of the material covered in the course. The exam short-answer questions require students to outline the key elements of analytical approaches and to identify ways in which the literary texts relate to the cultures and historical experiences of Germany and Japan.

e) **How does the course aim to sharpen students' response, judgment, and evaluation skills?**

Students will have the opportunity to refine their responses to and their understanding and analysis of the texts on a daily basis, as they compare their own interpretations of the texts to the interpretations presented in class. Class periods will consist of critical discussion of the texts, in which students continually will be asked to reflect on the similarities and differences between their own and others' understandings, and to articulate for themselves their own evaluation of the texts' meaning and cultural importance. By introducing students to a variety of critical approaches and questions, the course will also provide them with a toolbox for approaching, evaluating, and interpreting literary texts.

Assessment plan for the course:

a) Direct assessment is embedded in the grading criteria for the assignments; that is, the quizzes and exams will be evaluated based on the goals and objectives of the course, which align with the Expected Learning Outcomes. Specifically, the course will evaluate the extent to which students' assignments indicate that they have learned to:

- apply a variety of analytical frameworks to literary and artistic products;
- conduct critical interpretations of literary texts within their historical and cultural contexts; and
- reflect critically on their own cultural values and on the differences and similarities between these values and those of people in other times and places.

The instructors will assess the degree to which these objectives have been achieved in the various course assignments.

As an indirect assessment measure, the attached student survey will be appended to the narrative course evaluation forms collected by both GLL and DEALL at the end of the semester. (See Appendix A).

b) Since direct assessment will be based on the course assignments, whose core criteria are the ELOs, the measure of student achievement will derive from the grades on these assignments. On the final examination, 80% of students should receive a "C" or above on their analytical essay.

On the indirect assessments, the course will be considered successful if at least 80% of the students answer "agree" or "strongly agree" on each question on the survey in Appendix A.

c) The department offices will maintain the instructors' assessments and other comments in the course file for review by the Undergraduate Studies Committee and the department chair.

Based on the comments of the students on the narrative evaluations and the instructor's assessment of the course (which includes an evaluation of the materials and pedagogy employed to reach the objectives of the course, as well as of student performance and comments), appropriate changes will be made to the syllabus.

Appendix A:

German/Japanese 2255: Postwar Culture in Germany and Japan

GE: Literature

Student Learning-Self-Evaluation

Please select the response that best reflects your experience in this course.

As a result of this course, I.....	Strongly agree	Agree	Disagree	Strongly disagree
... have learned to analyze, interpret, and appreciate significant literary works.				
... have reflected on the ways that my values both resemble and differ from the values of people in other times and places.				
...have learned to understand ways in which historical, social, and political context impact the form and the meaning of literary texts.				

Please feel free to explain your answers:



September 9, 2015

College of Arts and Sciences
186 University Hall
230 North Oval Mall

Dear Dean ^{David} Mandersheid,

I am writing today in support of a course developed for the team-teaching program in the College. The syllabus has been written jointly by Paul Reitter of our Department and Kerim Yasar of DEALL. The course deals with postwar culture in Germany and Japan, but it examines postwar developments from the perspective of how each of these countries dealt with their problematic pasts.

This course represents a fascinating opportunity to examine how two cultures that are very different in traditions and history faced up to their responsibilities for horrific occurrences during the Second World War. As far as I know, there is only one book on this topic, Iam Buruma's *The Wages of Guilt*. Most scholars of German are simply unable to deal with Japanese events, and vice versa.

We are fortunate to have two scholars who are interested enough to put together a course based on their expertise in postwar culture in Germany and Japan. The course will demand an openness to traditions less familiar to some students coming from different backgrounds, and will help to highlight different ways of thinking about history, about war, and about racism.

GLL currently has courses that touch on postwar materials, and several that deal with the Holocaust and its aftermath. But the course proposed by Reitter and Yasar is unique since it goes beyond the German and European context, providing students with insights into a country that experienced the same issues that Germany faced, but approached these issues in a different fashion. This course will therefore assist GLL majors in situating coming to terms in the past within a global framework.

I fully support the efforts to establish this course for the curriculum and to have it taught by Reitter and Yasar.

Yours truly,

A handwritten signature in black ink, appearing to read "R. C. Holub".

Robert C. Holub, Chair, Department of German Languages and Literatures

To Whom It May Concern:

I would like to write in strong support of the new interdisciplinary undergraduate team-taught course collaborative teaching proposal between DEALL and German in the form of a course concerning Post-war Germany and Japan to be offered by Prof. Kerim Yasar of DEALL and Prof. Paul Reitter of the German Department.

The proposed course is GLL/DEALL 22260 Postwar Culture in Germany and Japan. My support is based on the belief that students will benefit from the combined expertise of these two outstanding professors on a unique subject that focuses on literature and film media to explore cultural developments in two of the major players in the spheres of World War II. Such a course also has the potential to increase the enrollment net for each department.

The two professors have put together a thought-provoking and substantial syllabus that should attract students from a wide variety of disciplines and interests due to the unique vantage point of examining parallel developments.

The course fits well with DEALL's academic goals in providing both texts and contexts concerning modern, pre-war, and contemporary East Asia. It also enhances DEALL's curricular map, strengthening the offerings in modern Japanese literature and culture, and those of modern Chinese and Korean literatures and culture as well. It would be a first in terms of such comparative content.

This is an excellent example of the type of transnational/transdisciplinary teaching and research that is encouraged by ASC.

As chair of DEALL I will point out that Prof. Kerim Yasar is a true rising star in the field of Japanese film, media, and modern literature. This opportunity will enrich his career and I feel it is likewise the same for his collaborator. Again, I give my full support to this application.

Yours truly,

Mark Bender
Professor and Chair
DEALL