The Atomic Bomb in Literature and Memory: Japan and the United States
JAPN 425
TU/TH TIME, JMZ ROOM

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It is not an exaggeration to say that the United States’ atomic attack on the cities of Hiroshima and Nagasaki, the only two times atomic bombs have been used purposely on human, civilian targets, had a profound impact on all citizens of the earth, forever and irrevocably changing our understanding of life, power, and politics. In the wake of these tragedies, some felt even time had to be refashioned and christened 1945 “Atomic Age: Year One.” Now, in Atomic Age: Year 72, this course examines the ways the invention, testing, use, and “management” of nuclear weapons have played a role in the politics and popular culture of Japan and the U.S. To that end, we will study the fiction surrounding the decision to use “the bomb,” the ways Japanese writers have attempted to express their indescribable experiences in Hiroshima and Nagasaki, and the shaping of historical narratives and national identities in post-war Japan and the U.S. We will investigate representations of the “monstrous” threat of nuclear weapons (Godzilla!) and the history and current state of proliferation and anti-nuclear peace activism. We will familiarize ourselves with the most current and pressing issues related to nuclear power and the fallout of the nuclear disaster caused by the devastating Japanese earthquake of March 11, 2011 as we attempt to understand how the threat of nuclear arms and power continues to loom large in the politics and the popular imagination of these two countries.

Course Requirements:
Class Participation 15%
Assignments/Quizzes/Journal 45%
Midterm Exam 20% In-Class: DATE
Final Exam 20% Online: DATE

Required Texts:
*Fallout*, Jim Ottaviani (historical graphic novel)
*The Crazy Iris and Other Stories of the Atomic Aftermath*, Ōe Kenzaburo, ed.
*Town of Evening Calm, Country of Cherry Blossoms*, Kôno Fumiyo (manga)

The rest of the readings are available on our class website through Canvas or online. 
*Students are responsible for printing out or bringing electronic versions of all readings to class per the reading schedule.*
Mandatory Film Viewing Outside of Class:
*Witness to Hiroshima* (Canvas streaming, 16 minutes)
*Hellfire: A Journey from Hiroshima* (Canvas streaming, 58 minutes)
*Godzilla: King of the Monsters* (Canvas streaming, 81 minutes)
*No More Hibakusha!* (Canvas Streaming, 56 minutes)

**WEEK ONE**

January 27 (TU)
Introduction to the Course

January 29 (TH) *The Creation of the Atomic Bomb* (142)
*Fallout* (pp. 1-142), Jim Ottaviani; (Note: This is an historical graphic novel.)

**WEEK TWO**

February 3 (TU) *Atomic Diplomacy* (53)
“Intro,” “The Trajectory of Japan’s Decline,” “General Efforts to End The War,”
“Preliminaries: April and May 1945,” and “Postponing Confrontation with Stalin,” from
*The Decision to Use the Atomic Bomb*, Gar Alperovitz

February 5 (TH) *Documenting the Decision - Multiple Motivations* (23)
Documents from *The Manhattan Project: A Documentary Introduction to the Atomic Age*

**WEEK THREE**

February 10 (TU) *War and Othering* (54)
“Patterns of a Race War,” and “Apes and Others,” from *War Without Mercy: Race and Power in the Pacific War*, John W. Dower
“I Wanted to Build Greater East Asia,” “As Long as I Don’t Fight, I’ll Make it Home,”
“Qualifying as a Leader,” and “A Village Boy Goes to War” from *Japan at War*

Song: Someone’s Gotta Slap That Jap And Uncle Sam’s the One To Do It (in class)

February 12 (TH)
*The Whole Person* (14)
“The Concerned Scientists” from *The Decision to Use the Atomic Bomb*, Gar Alperovitz
“The Bomb: The Decline to Barbarism” from *The Atomic Bomb: The Critical Issues*, Dwight MacDonald

Video: *Hiroshima/Nagasaki, August 1945* (in class)

**WEEK FOUR**

February 17 (TU) *Trauma and Representation* (79)
*City of Corpses*, Ōta Yōko, from *Hiroshima: Three Witnesses*, ed. Richard Minear
(Read Preface, pp. 145-151; first four sections of *City of Corpses*, pp. 153-224)

February 19 (TH) *Truths and Testimonies* (46)
“Human Ashes” from *The Crazy Iris and Other Stories of the Atomic Aftermath*, Oda Katsuzō
“A Terrible Weapon,” “Eight Hundred Meters from the Hypocenter,” “A Korean in Hiroshima,” “Five Photographs of Aug. 6” from *Japan at War*
“Pictures by Atomic Bomb Survivors” from The Atomic Bomb Voices from Hiroshima and Nagasaki, Kyoko and Mark Selden, eds.

WEEK FIVE
February 24 (TU) The Power of Poetry (48)

February 26 (TH) The Voice of Art (38)
“Colorless Painting” from The Crazy Iris and Other Stories of the Atomic Aftermath, Sata Ineko
“War, Peace, and Beauty” and “Oil and Water: An Interview with the Artists” from The Hiroshima Murals: The Art of Iri Maruki and Toshi Maruki, John Dower and John Junkerman, eds.

Video: Hellfire: A Journey from Hiroshima (Canvas streaming)

WEEK SIX
March 3 (TU) Neglected Nagasaki (47)
“House of Hands” from The Crazy Iris and Other Stories of the Atomic Aftermath, Inoue Mitsuharu
“Empty Can” from The Crazy Iris and Other Stories of the Atomic Aftermath, Hayashi Kyôko
“Forgetting is a Blessing” from Japan at War

March 5 (TH) Surviving in Postwar Japan (61)
“Fireflies” from The Crazy Iris and Other Stories of the Atomic Aftermath, Ôta Yôko
“The Rite” from The Crazy Iris and Other Stories of the Atomic Aftermath, Takenishi Hiroko

WEEK SEVEN
March 10 (TU) The Water of Life
“Water is Life,” from Choices for Sustainable Living, Osprey Orielle Lake
Witness to Hiroshima, Dir. Kathy Sloane (Canvas streaming)
Visit the Ecological Research and Development Group website and read short entries under Natural History tab: Evolution, Anatomy, Protecting Health, and Conservation. (Link on Canvas)

March 12 (TH) Midterm Exam

Spring Break, March 16-23

WEEK EIGHT
March 24 (TU) The Atomic Legacy Today (113)
“Writing Hiroshima and Nagasaki in the 21st Century: A New Generation of Historical Manga,” Michele Mason (See hyperlink on Canvas.)
Town of Evening Calm, Country of Cherry Blossoms, Kôno Fumiyo (manga)

March 26 (TH) The Construction of the American Myth (34)
“A Thin Line of Criticism” and “An Exact Description” from The Decision to Use the Bomb, Gar Alperovitz
“The Face of the Enemy” from Japan at War

WEEK NINE
March 31 (TU) Remembering the Bomb in America and Japan (62)
“Introduction: The Bomb as Public History and Transnational History” from Bulletin of Concerned Asian scholars, Laura Hein
“Commemoration and Silence: Fifty Years of Remembering the Bomb in America and Japan” from Living with the Bomb, Laura Hein and Mark Selden
“Making Things Visible: Learning From the Censors” from Living with the Bomb, George H. Roeder Jr.

April 2 (TH) The Origins of Godzilla and Postwar Nuclear Icons (6)
“Godzilla, The Monster Made in Japan” from Proceedings of the Association for Japanese Literary Studies, Jim Reichert
“The People’s Clock,” from The Bulletin of the Atomic Scientists
“The Other Icon of our Age,” from The Bulletin of the Atomic Scientists, Steven Heller
“The Origin of the Peace Symbol” (Link on Canvas)

Video: Godzilla: King of the Monsters (Canvas streaming)

WEEK TEN
April 7 (TU) Commemoration Controversies (45)
“Memory Matters: Hiroshima’s Korean Atom Bomb Memorial and the Politics of Ethnicity,” Lisa Yoneyama
“Commemoration Controversies: The War, the Peace, and Democracy in Japan” from Living with the Bomb, Ellen H. Hammond

April 9 (TH) Maintaining the Complexity of History (49)
“Militarism, Colonialism, and the Trafficking of Women: Comfort Women’ Forced into Sexual Labor for Japanese Soldiers” from BCAS, Watanabe Kazuko
“Goodbye to Patriotism,” Robert Jensen (Link on Canvas)
“Student Nurses of the ‘Lily Corps,’” “Now They Call it ‘Group Suicide,’” “ Forced Labor,” “Thought Criminal,” “Isn’t My Brother One of the War Dead?” from Japan at War

WEEK ELEVEN (63)
April 14 (TU) Japanese Nationalism and War Responsibility
“The Malleable and the Contested: The Nanjing Massacre in Postwar China and Japan” from Perilous Memories, Daqing Yang
“Teaching War,” “Unit 731,” “Gas Soldier,” “Army Doctor,” “A Quest for Meaning,” “Homecoming,” from Japan at War
April 16 (TH) *Rethinking National Narratives* (2)
Emperor Hirohito’s Surrender Speech

**WEEK TWELVE**
April 21 (TU) Nuclear Threats (42)
*Nuclear Non-Proliferation Treaty* (NPT)
“Introduction” and “Deadly Connections: Empire and Nuclear Weapons,” from *Empire and the Bomb*, Joseph Gerson
*27,000 Holocausts*, The Pinky Show (Link on Canvas, 30 min)

April 23 (TH) TBD

**WEEK THIRTEEN**
April 28 (TU) What to do with a Problem like Nuclear Power? (5)
*Nuclear Power Explained: Climate of Hope*, Parts 1, 2, and 3 (Link on Canvas, 30 min)
Visit Beyond Nuclear website and read “An Introduction to Beyond Nuclear,” which can be found under the “Pamphlets” tab (Link on Canvas)
“The Change in Sustainability Framework,” “Biological and Technical Nutrients” (PDFs)

Bonus Viewing:
Pluto-kun, Our Reliable Friend (video, Link on Canvas, 11 min)
Nuclear Reactor Boy’s Tummy Ache (video, Link on Canvas, 4.5 min)

April 30 (TH) Crisis and Precarity: Depicting the Fukushima Daiichi Disaster (19)
“Happy to See Cherry Blossoms,” Mayuzumi Madoka, ed. (article, Link on Canvas)
“The Sloppy Realities of 3.11 in Shiriagari Kotobuki’s Manga,” Mary Knighton

**WEEK FOURTEEN**
May 5 (TU) Fukushima and Popular Protest
*Blind* (movie, Link on Canvas, 5 min)
*Down with TEPCO (Let’s Join Tokyo Electric)* (song, Link on Canvas, 6 min)
*Rokkasho* by Shing02 (song, Link on Canvas, 7 min)
*You Can’t See It or Smell it Either* by Rankin Taxi and Oki Dub Ainu Band (song, Link on Canvas, 4.5 min)

May 7 (TH) Injustice to and Inspiration from Indigenous Communities
*Poison Wind*, Dir. Norman Patrick Brown and Jenny Pond (Canvas Streaming)
TED Talk: “Reclaiming the Honorable Harvest,” Robin W. Kimmerer

Bonus: “The Intelligence in All Kinds of Life.” Extended conversation with Dr. Kimmerer on TEK and the Center for Native Peoples and the Environment on the *On Being* podcast. (Link on Canvas)
WEEK FIFTEEN
May 12 (TU) Thinking Beyond Borders: The Notion of Global Hibakusha
“Hiroshima Unknown,” from Peace Now!, Andrew Lichterman

Video: No More Hibakusha!

Final Exam: DATE
(Only in the case of illness, death in the family, or other dire circumstance will arrangements be made for a make-up exam. In such cases, please don't hesitate to contact me to work something out.)

Policies:

1. Students who require special accommodations for exams or other matters must contact me at the beginning of the semester to make appropriate arrangements.

2. Students who need to miss class because of religious observances must contact me at the beginning of the semester to make appropriate arrangements.

3. The University has approved a Code of Academic Integrity which prohibits students from cheating on exams, plagiarizing papers, submitting the same paper for credit in two courses without authorization, buying papers, submitting fraudulent documents, and forging signatures. Plagiarism policy: all quotations taken from other authors, including from the Internet, must be indicated by quotation marks and referenced. Paraphrasing must be referenced as well. The following University of Maryland Honor Pledge has been proposed by the Council and approved by the University Senate: "I pledge on my honor that I have not given or received any unauthorized assistance on this assignment/examination." I assume that all of you have agreed to this even without writing it on every assignment and exam.

4. This syllabus may be subject to change. Students will be notified in advance of important changes that could affect grading, assignments, etc.

5. Unless otherwise directed, students are expected to remain in the classroom for 15 minutes in the unlikely event that the instructor should not arrive on time. After 15 minutes, it may be assumed that class will not be held.

6. Make friends with a fellow student and get her/his phone number. When a student is absent the best way to find out what happened in class and about the next assignment is to 1) ask a fellow classmate and 2) check Blackboard.

7. Cell phones should be turned off and stored in a student’s pocket or backpack. They should not be visible in the classroom.

8. Use of computers is provisionally allowed in class. If one student abuses the privilege of having a computer in class – i.e. using it for something other than taking notes or activities related to in-class activities – ALL students will lose permission to use computers in class.
9. **Email Etiquette**: Following these rules for email should be considered part of the process of developing habits of "professionalism" which, ultimately, will be helpful in the "real" world. Please note that I will not reply to a student’s email if it does not meet these requirements.

   a) A proper subject heading (include JAPN### for a quick response)
   b) A proper greeting (e.g. Dear Professor Mason or Dr. Mason, NOT “Yo Teach!”)
   c) A succinct statement of your business/question.
   d) Proper grammatical and punctuation conventions.
   e) A proper signing off – Sincerely, full name.
   e) Expect 24 hours or more for a reply/response.