



SLC 494 / JPN 494 (Undergrad) / SLC 598 (Grad): The Art of the Ninja

Fall 2021
92730 (SLC 494)
#92713 (JPN 394)
93772 (SLC 598)

General Studies Designations: H, L, G

Contact Information

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Office Hours: TBD

I am available outside of regular office hours via Zoom or face-to-face; please email me or talk to me outside of class to set up an appointment.

Course Description

The ninja is arguably the single best-known representative of Japan in modern popular culture, instantly recognizable in video games, animation, film, TV, museums, popular histories, martial arts books, and more. Despite this, ninja are almost entirely unstudied in English-language academia. This class takes two approaches to ninja. First is weighing the evidence for 'historical ninja,' the claim that there existed groups of spies and assassins in medieval Japan. Second is asking what the 'cultural' ninja, as hero of movies, folktales, video games, *Naruto*, etc, can tell us about the societies in which he (or she) emerges.

Credits: 3 credit hours

Prerequisites or enrollment requirements:

Successful completion of ENG 101, 107 or ENG 105

Course Objectives

Despite the incredible popularity of the ninja, there is almost no serious academic scholarship addressing their origins, cultural significance, or historical reality. This class aims to fix this by

giving students a thorough grounding in ninja culture and equipping them with the tools to do rigorous and well-evidenced research.

We will explore two main areas:

1) the ‘historical ninja,’ the claim that there actually existed a specialized group of spies and assassins active in medieval and early modern Japan, and whose techniques and philosophy survive to the present day as “ninjutsu.” We will consider how far this claim is supported by the evidence available, and explore how, where, and when specific ideas about ‘ninja’ were created and put into circulation. By doing this work, we’ll gain a deeper knowledge of Japan’s overall history, and also learn what makes a given work good (or bad) as historical writing.

2) the ‘cultural ninja.’ Here we are interested less in whether ninja really existed and more in the cultural and ideological work that images and stories of ninja might perform. Among the questions we will attempt to answer are: where did the idea of the ninja come from in Japan during the early modern (1700-1900) period? Why did ninja suddenly experience a boom in 1960s Japan? Why was there also a ninja boom in the English-speaking world between 1960 and 1990, and what does this ninja boom tell us about images of Japan and its feudal history in the West?

Expectations for Undergraduate and Graduate Students

Undergraduate students will work primarily with English-language sources (though if they have Japanese language ability, they are welcome to explore Japanese-language sources as well).

Graduate students are expected to read more deeply and engage with denser critical material. They are also expected to be able to work with Japanese-language sources, and are given additional assignments to reflect that (these are outlined on the syllabus). Working with Japanese-language materials is intended to improve reading skills, but also to provide insight into possible research pathways. Graduate students are also expected to give short summaries and presentations on works that undergraduate students have not read.

Offensive Content

As much of the class deals with images of Japanese warriors, some of the material covered in the class features suicide and violence against others. A very small part of the material also contains nudity and sexual violence. Please contact me as soon as possible if you feel that any of this content is likely to pose problems for you; all such discussions will be treated as strictly confidential.

Learning Outcomes

At the completion of this course, students will be able to:

- Differentiate among and compare periods in Japanese history, particularly in terms of each period's respective social, cultural, political, artistic, and military structures.
(=Broader and more accurate historical knowledge)
- Apply relevant critical theories and methodologies (Orientalism, 'invented tradition,' historicization, etc) derived from secondary readings to identify and analyze common patterns of misrepresentation in written and visual media on 'ninja' and 'samurai.'
(=Acquisition and application of critical theory, which is then used to identify patterns in media discourses)
- Define best practices in historical writing (including but not limited to: supporting claims with evidence, citation of sources, definition of terms, use of images, appropriate conceptual frameworks, avoidance of anachronism); and use these best practices to appraise and analyze existing sources on 'ninja.' (=Learning what good history is and looks like, and understanding the common flaws in most English-language popular sources on ninja)
- Identify appropriate English-language sources and texts to formulate and develop an original research project that makes a contribution to existing English-language knowledge on 'ninja.' (=Write good history oneself, using appropriate textual resources and proper historical methodology).

Graduate Students will also be able to:

- Locate and synthesize Japanese-language textual materials on 'ninja' to develop in-depth research projects. (= Grad students are trained in primary-source research methodology and acquire ability to track down & read Japanese-language sources)

Textbooks and Required Purchases

There are no required texts for this course. All readings will be posted as PDFs to the Canvas site, and all visual media (films etc) will be available through Canvas as streaming video.

Course Time Commitment

Students in this course are expected to participate in learning activities in the classroom for 150 minutes 3 days a week and 6 hours per week of independent homework. In total, students should expect to spend around 9-10 hours each week preparing for and actively participating in this course.

Course Assignments

Participation (20% of grade)

In-class activities consist of lectures and discussion, with roughly 1 lecture for every 2 discussions. In-class discussions involve whole-class and small-group discussion centered on analyzing assigned readings. You are expected to be an active participant in class discussions, which means (among other things) answering instructor questions, raising questions of your own, engaging with points raised by your classmates, and developing your own analysis of the material.

Participation is graded on a simple scale of A, B, C, zero, after each discussion session, and is assessed on the following criteria (most important first):

- Cogency, originality, and insightfulness of contributions.
- Engagement with other students' contributions and advancement of class discussion.
- Raising additional questions beyond those covered in postings or offered by the instructor.
- Demonstration of close reading of and attention to class material.

Quality is more important than quantity; a single insightful point will be graded more highly than several contributions that are less insightful.

Postings (30% of grade)

A written posting is required for all class sessions marked "Discussion" on the schedule below (but not for 'Lecture' classes). The posting is submitted through the Canvas site, under "Discussions," and consists of responding to a set of questions about the readings that I post in advance. Generally, each posting should be about 250-300 words.

I use your postings as the basis for in-class discussion, because they tell me how you have understood the readings and what you found most interesting about them. The deadline for submitting a posting is **10 a.m.** the day of each class; most students prefer to post the night before. The reason for this is that I need to read your posting before class to incorporate it into our discussion.

Postings are graded on a simple scale out of **1.0**:

1.0 for Acceptable

0.5 for Needs Work,

0.0 for no submission, late submission, or unacceptable work.

For posts graded as **0.5** (and occasionally for other posts), I will provide written feedback through Canvas' comments system. The most common reasons for a grade of **0.5** are problems with writing mechanics (spelling, punctuation, grammar etc), tone (excessive informality), length (too short), or because a post did not seriously engage with (or misunderstood) the material under discussion.

Research Paper #1 ('Historical Ninja') Draft (10% of grade)

You are expected to produce a complete draft of a research project that explores a claim or representation of the 'historical ninja' in popular media. You are expected to present AND analyze the claim(s) being made using the historical and critical methodologies covered in the course to date. You are relatively free to choose the precise topic, but it should be chosen in consultation with, and with the approval of, your instructor. Time is set aside in the syllabus for student consultations and for you to write – see below. This is your chance to do genuinely original research, to tell the world something we didn't previously know about ninja.

Paper format is Chicago style (footnotes and bibliography – standard for historical writing). Expected length of the first draft is 4000 words (approx. 8 pages) undergrad/8000 grad, not including title page or bibliography.

I will then provide detailed written feedback and criticism, which you will need to incorporate as you revise the draft into the final paper.

Research Paper #1 ('Historical Ninja') Final (15% of grade)

Having responded to instructor feedback on your first draft, you are expected to revise and expand your first research paper. Instructor feedback will include writing mechanics, strength of argument and use of evidence, quality of sources, depth of critical analysis, and degree of originality. The final version should be at least 5000 words (10 pages) to reflect the expansion and development of the paper from the first draft.

Research Paper #2 ('Cultural Ninja') Draft (10% of grade)

This time, you will pick an example of the 'cultural ninja' from a source produced after 1960. Your task this time is less to assess the validity of the historical work and more to use your source as evidence to demonstrate and argue how the depiction of the ninja speaks to broader issues within the culture in which it emerges – thus you might consider 1960s ninja in Japan as political allegories, 1980s ninja in the US as allegories for the Japanese 'other,' etc.

Formatting, word count, etc remain the same as with Paper #1.

Research Paper #2 ('Cultural Ninja') Final (15% of grade)

As before, you will revise, expand, and polish your final paper in response to instructor feedback.

Late or Missed Assignments

For Research Papers (draft and final):

If you are late in submitting a research paper (whether draft or final) and have not cleared the late submission with me beforehand, you will earn a penalty of -5% deducted from the paper grade per day late. This kicks in as soon as you miss the deadline – so a paper submitted at 12:01 a.m. for an 11:59 p.m. deadline loses 5% right off the bat.

I will consider requests for deadline extensions IF you make the request at least 24 hours in advance of the deadline. However, papers more than a week late receive no credit (grade of zero) if you have not made prior arrangements with me.

Revision and responding to feedback is a really important part of the writing process, so I will **not** accept (grade of zero) a final research paper if you have not previously submitted a draft. In other words, you **cannot** skip the first draft and cut straight to submitting the final paper.

For Postings:

The three lowest posting grades of the semester will be dropped, meaning that a student may miss up to three posting assignments without penalty. From the fourth missed posting and for all subsequent postings not submitted, a penalty of -1% is deducted from the overall final grade for each. So six missed postings would result in -3% (3 excused, then -1% x 3), ten would result in -7% (3 excused, then -1% x 7), and so on.

Submitting Assignments

Postings are submitted via the “Discussion” section of Canvas.

Research paper assignments should be uploaded as Word Documents (PDF or Pages are not accepted), using the “Assignments” section of Canvas.

Course Schedule

Subject to revision with notice

Unit 1 – The Starting Point: What Information is Available About Ninja in English?

1. **Friday, 08/20** Lecture: Intro and Welcome: How to Do Good History About Ninja
2. **Monday, 08/23** Discussion: Defining the Problem: Citation, Evidence, Framing
 - Joel Levy, *Ninja: The Shadow Warriors* (Sterling Publishing Company, 2008)
 - Stephen Turnbull, *Ninja AD 1460-1650* (Osprey Publishing, 2003)
 - **GRAD:** Hackett-Fisher, “Fallacies of Composition” in *Historians’ Fallacies: Towards a Logic of Historical Thought* (1970)
3. **Wed 08/25** Discussion: Defining the Problem II: Citation, Evidence, Framing
 - Turnbull, *Ninja: The True History of Japan’s Secret Warrior Cult* (Caxton Press, 1991)
 - W.M. Trengrouse, *Ninja* (Declassified CIA report, 1993: available online at https://www.cia.gov/library/center-for-the-study-of-intelligence/kent-csi/vol9no2/html/v09i2a06p_0001.htm)
 - **GRAD:** Pick a claim made or text referred to in any of the four texts above (Trengrouse, Turnbull 1991 or 2003, Levy) and try to track it down (this can be a text, an image, an anecdote, or whatever you like). You may not have time to find the precise source, but see if you can identify the text/image and how you might ID & obtain it (ILL, Google Books, ASU Libraries, Worldcat, Hathi Trust, National Diet Library, etc). How hard was it to find the source, given the information the book provides? More importantly - does the book represent the content of the source accurately?

Unit 2 – Further Refining Our Problem: What does Medieval Japan Mean to Western Audiences?

4. **Fri 08/27** Lecture: Feudal Japan in the Western Imagination: The Ninja as “Anti-Samurai”
5. **Mon 08/30** Discussion: ‘Common Knowledge’ About Feudal Japan in the West I
 - **FILM:** Edward Zwick, dir., *Last Samurai* (2003)
 - Dresner, How True to History is Tom Cruise’s Last Samurai?
(<https://historynewsnetwork.org/article/2746>)
 - **GRAD:** Hiroshi Yoshioka, “Samurai and Self-Colonization in Japan,” in *De-colonization of Imagination: Culture, Knowledge and Power*, Edited by Jan Nederveen Pieterse and Bhikhu Parekh, Zed Publishers, 1995.
6. **Wed 09/01** Discussion: ‘Common Knowledge’ About Feudal Japan in the West II
 - **VIDEO:** HistoryTube.com, *Ancient Black Ops: The 47 Ronin* (2014)
 - Anon, “The 47 Ronin: The Most Popular Play in Japan Reveals Bloodthirsty Character of Our Enemy,” *Life Magazine*, November 1943
 - **GRAD:** Saitō, trans, “Arguments” from *Legends of the Samurai*

Unit 3: Historicizing Bushido; or, Why Most of What You Know About Samurai Behavior is Wrong

7. **Fri 09/03** Lecture: Historicizing Samurai: ‘Bushido’ As Case Study
8. **Mon 09/06: Labor Day, No Class**
9. **Wed 09/08** Discussion: Historicizing ‘Bushido’ and Medieval Samurai Behavior I
 - McCullough, trans., *Taiheiki* (Ch. 3, “The Dream of the Supreme Highness and the Matter of Kusunoki”)
 - Conlan, “The Nature of Warfare in 14th Century Japan: The Record of Nomoto Tomoyuki” *Journal of Japanese Studies* 25:2 (Summer 1999)
10. **Fri 09/10** Discussion: Historicizing ‘Bushido’ and Early Modern Samurai Behavior II
 - Alexander Bennett, intro and trans., Yamamoto Tsunetomo (Jōchō), *Hagakure*
 - Hurst, “Death, Honor, and Loyalty: The Bushido Ideal” *Philosophy East and West* 40:4 (1990)
11. **Mon 09/13** Discussion: Historicizing ‘Bushido’ and Medieval Samurai Behavior III
 - Nitobe Inazō, *Bushido* (1899); excerpts
 - Hurst, “Death, Honor, and Loyalty” (as above)

- Powles, *Bushidō: Its Admirers and Critics*” in John Howes, ed., *Nitobe Inazo: Bridge Across the Pacific* (San Francisco, CA: Westview Press, 1995)
- **GRAD:** Benesch, “The Early Bushido Boom” from *Inventing the Way of the Samurai*

Unit 4: Introducing Some Theoretical and Critical Concepts

12. **Wed 09/15** Lecture: Critical Frameworks and Theorizing Ninja: Or, Why Japan is Always ‘Ancient’

13. **Fri 09/17** Discussion: Some Theoretical Concepts: Orientalism, Fixity, Invented Traditions I

- Trevor-Roper, “The Invention of Tradition: The Highland Tradition of Scotland” in Hobsbawm and Ranger, eds., *The Invention of Tradition* (1983)
- Benesch, “Introduction” from *Inventing the Way of the Samurai*
- **GRAD:** Benesch, “Before Bushido” in *Inventing the Way of the Samurai*

14. **Mon 09/20** Discussion: Theoretical Concepts Continued

- Said, *Orientalism*
- **GRAD:** Bhabha, “The Other Question” from *The Location of Culture* (1994)

Unit 5: Anachronistic Categorization For Fun & Profit: The Folkloric Ninja in Medieval and Early Modern Japan

15. **Wed 09/22** Lecture: Magic, Folklore, and a Historiography of Possibly the Worst Assassins in History

16. **Fri 09/24** Discussion: Re-Enter the Ninja: A Critical Eye on the Medieval & Tokugawa Periods

- Tuck, trans., *Nihon gaishi* Book 9: The Ashikaga & excerpts from *Nihon gaishi*
- **GRAD:** Excerpt from *Kenshin gunki*, and speculative research exercise: Can you find any reliable source in Japanese for the Uesugi Kenshin “murdered by a ninja” story?

17. **Mon 09/27** Discussion: Enter the Ninja, Stage Left: The Medieval “Ninjas” Hattori Hanzō, Ishikawa Goemon, Tokubei from India, Nikki Danjō

- Cummins, *Hattori Hanzō* (Bertrams Print on Demand, 2010)

- “Sanmon Gosan no kiri” in Brandon, ed., *Kabuki Plays on Stage II: Villainy and Vengeance, 1773-1799*, James R. Brandon and Samuel L. Leiter 2002.
- “Sendai meiboku hagi” in *Kabuki Plays on Stage*
- **GRAD:** Following up on Cummins’ book above and using any other method you can devise, attempt to locate reputable Japanese-language sources for “Hattori Hanzō.”

18. **Wed 09/29** Discussion: Enter the Ninja, Stage Left: The Edo Period, Ninja and *Yōjutsu* magic

- William Eliot Griffis, trans., *Jiraiya, or the Magic Frog* (available through Google Books)
https://www.google.com/books/edition/Japanese_Fairy_World/cR3DDwAAQBAJ?hl=en&gbpv=1&dq=jiraiya+or+the+magic+frog&pg=PT74&printsec=frontcover
- *The Tale of Tokubei From India* (kabuki play)
Brandon and Leiter, trans., *Tokubei from India* (Kabuki Plays on Stage III) (one performance can be viewed online at <https://www.youtube.com/watch?v=x6pbMsnd2o>)
- **GRAD:** “Ninja to yōjutsu” in Yamada Yūji, *Ninja no rekishi* (Kadokawa, 2016)

Research Paper #1 draft due by 11:59 P.M., Day of session #17

Unit 6: The Folkloric Ninja in Modern Japan

19. **Fri 10/01** Lecture: The Ninja Meets Modernity: Ninja in 19th and Early 20th Century Japan (including: ‘The Art (History) of the Ninja.’ How *Not* to Use Prints and Images in Historical Work)

20. **Mon 10/04** Discussion: The Archetypal Ninja Hero of the Early 20th Century

- **FILM:** *Jiraiya gōketsu monogatari* (1921) (out of copyright and available at <https://www.youtube.com/watch?v=TnacAyzpf-M&feature=youtu.be>)
- Turnbull, “The Magic of Ninjutsu” from *Ninja: Unmasking the Myth*
- **GRAD:** 1930s Writings of Itō Gingetsu, Fujita Seiko

21. **Wed 10/06** Discussion: The Prewar Ninja: Film & Adaptations of Folklore, Rediscovered ‘Ninja’ & ‘Ninjutsu’

- **FILM:** Sarutobi Sasuke: Daikuhara and Yabushita, dirs., *Shōnen Saturobi Sasuke* (English title: *Magic Boy*, 1959)
- Itō Gingetsu, *Ninjutsu to yōjutsu* [= Ninjutsu and Yōjutsu magic], 1909

- **GRAD:** "Sarutobi Sasuke no oitachi oyobi ninjutsu shūgyō", 1917

Research Paper #1 draft returned with instructor feedback by Session #21.

Unit 7: Taking Time to Think About Writing: Advice on Your Paper Draft #1 ('Historical Ninja')

- 22. **Fri 10/08** Lecture: How to Structure and Write a Good Paper
- 23. **Mon 10/11** *Fall Break – No Class*
- 24. **Weds 10/13** Individual paper consultations (Zoom or in-person); writing time
- 25. **Fri 10/15** Individual paper consultations (Zoom or in-person); writing time

Unit 8: The Ninja Gets Political: Shinobi movies in 1960s Japan

- 26. **Mon 10/18** Lecture: The Ninja as Proletarian Hero in 1960s Japan
- 27. **Wed 10/20** Discussion: The 1960s Ninja Movie Boom in Japan
 - **FILM:** Yamamoto Satsuo, dir., *Shinobi no mono* (English title: 'Ninja: A Band of Assassins,' 1962)
 - **GRAD:** Ogawa Tetsu, "Ninja wa teikōsha tarienu ka: *Shinobi no mono no seijisei*" (=Can the Ninja Be a Figure of Resistance?: The Politics of 'Shinobi no mono'), *Eiga hyōron* 20-2 (Jan 1963)

Research Paper #2 Final due 11:59 P.M. day of Session #26

- 28. **Fri 10/22** Discussion: The 1960s Ninja Movie Boom in Japan, cont'd
 - **FILM:** Yamamoto Satsuo, dir., *Zoku Shinobi no mono* (English title: 'Shinobi no mono 2: Vengeance,' 1963)
- 29. **Mon 10/25** Discussion: Shirato Sanpei's Marxist Ninjas: The Manga & Anime of *Ninja bugeichō*
 - **FILM:** Ōshima Nagisa, dir., *Ninja bugeichō* (English title: 'Tales of the Ninja/Band of Ninja,' 1967)
 - **GRAD:** Shirato Sanpei, *Ninja bugeichō* (manga)
 - **GRAD:** Sas, "Moving the Horizon: Violence and Cinematic Revolution in Ōshima Nagisa's *Ninja bugeichō*" *Mechademia*

Unit 9: How the Martial Arts Business Created Ninja for US Audiences

- 30. **Wed 10/27** Lecture: The Ninja Goes to America: How and Why Ninja Infiltrated Western Pop Culture
- 31. **Fri 10/29** Discussion: You Too Can Be a Ninja: The Martial Arts Angle

- Anon, “The Art of Invisibility” *Argosy Magazine*, May 1961
- Jay Gluck, *Zen Combat* (1962)
- **FILM: (extract):** Lewis Gilbert, dir., *You Only Live Twice* (1967)
- **GRAD:** Donn Draeger, “Facts and Legends” in *Ninjutsu: The Art of Invisibility: Facts, Legends, Techniques* (1989): how many of the stories Draeger cites can you (a) identify, (b) determine as fact or fiction, and (c) find a source for, ideally a Japanese-language one?

32. **Mon 11/01** Discussion: You Too Can Be a Ninja II:

- Andrew Adams, *Ninja: The Invisible Assassins* (1973)
- Masaaki Hatsumi, *Ninjutsu: History and Tradition* (1981)
- **GRAD:** Inoue Toshihiro, “NINJA ni natta Nihon no ninja” (‘Japan’s ninja become NINJA’) in *Ninja bungei kenkyū dokuhon* (Kasama Shoin: 2014)

Unit 10 – Tracing the Web of Misinformation: Bibliographic Research Exercise

33. **Wed 11/03** Lecture: Your Turn: Student Research Exercises, Bibliographical Checking & Data Analysis

In these next two sessions, you will work in groups checking citations, bibliographies, and information to try to build up a web of how the now-established ideas about who and what ninja were spread in Anglophone literature & popular culture from the 1960s to the 1980s.

Your job is to read the immense range of ninja books I’ll provide and do some old-fashioned checking of citations and bibliography, as far as this is possible (a lot of texts don’t have these or do them properly, unfortunately). We’ll also use a Google Docs spreadsheet to compile a database of specific claims about ninja, where they appear, and who’s citing who, so we can trace the transmission of ninja claims over time and better understand the evidentiary base for them. In addition, we’ll learn how to use Google’s NGRAM software to try to get a bird’s eye view of when specific concepts and words make their first appearances in English-language books, allowing us to trace the rise and fall of certain pop culture formations.

34. **Fri 11/05** Bibliographic Exercise #1 (in-class)

35. **Mon 11/08** Bibliographic Exercise #2 (in-class)

Research Paper #2 Draft (‘Cultural Ninja’) Due 11:59 P.M., day of session #33

Unit 11: The Heyday of the Ninja in the Anglophone World: Masculinity and Moral Panic

36. **Wed 11/10** Lecture: The Dart of the Ninja: Shuriken and Ninja Weapons as Invented Tradition

37. **Fri 11/12** Discussion: Martial Arts III: The Invention of Ninja Weapons & Moral Panic

- Turnbull, “A Star is Born” from *Ninja: Unmasking the Myth* (2017)

- **FILM:** *Shogun Assassin* (1980)
- Chris Jager, “Today I Discovered The UK Government’s Irrational Fear Of Ninjas” *Lifehacker.com.au*, July 18th 2018
(<https://www.lifehacker.com.au/2018/07/today-i-discovered-the-uk-governments-irrational-fear-of-ninjas/>)
- **GRAD:** Research/Survey Assignment: Using Japanese-language sources, what reliable information can you find about the history of the iconic ‘shuriken’?

38. **Mon 11/15** Discussion: The Ninja Boom in the Anglophone 1980s: Cannon Films & Shō Kosugi

- **FILM:** Menahem Golen, dir., *Enter the Ninja* (1981)
- Channon, “Western men and Eastern arts: The significance of Eastern martial arts disciplines in British men's narratives of masculinity” *Asia Pacific Journal of Sport and Social Science* 1-2/3, 2012

Research Paper #2 draft (‘Cultural Ninja’) returned with instructor feedback by Session #36

Unit 12: The Ninja as Anglophone Pop Culture Staple

39. **Wed 11/17** Discussion: You Used to Be About the Assassinations, Man: The Ninja Sells Out in the 1980s

- Eric Van Lustbader, *The Ninja* (1980; excerpts)
- **VIDEO:** *Teenage Mutant Ninja Turtles* (Season 1, 1987)
- Cobb, “Behind the Inscrutable Half-Shell: Images of Mutant Japanese and Ninja Turtles” *Melus* 16:4 (Winter 1989-90)

40. **Fri 11/19** Discussion: The 21st Century Ninja, And A Surprising Volte-Face

- VIDEO:** *Naruto* (S1 Episodes 1-4)
- Lone Wolf and Cub* (manga, vol. 1).
- “Introduction” from Turnbull, *Ninja: Unmasking the Myth* (Frontline Books, 2017)

41. **Mon 11/22** Lecture: The Ninja Museum: Imagining Feudal Culture in Contemporary Japan

- GRAD:** Excerpts from Benesch and Zwigenberg, *Japan’s Castles: Citadels of Modernity in War and Peace* (Cambridge UP, 2019)

Unit 13: Wrapping Up, Final Paper Workshop

42. **Wed 11/24** *No Class – Thanksgiving Holiday*

43. **Fri 11/26** *No Class – Thanksgiving Holiday*

44. **Mon 11/29** In-class Writing Workshop: brainstorming, writing mechanics, developing analysis

45. **Wed 12/01** Writing time; instructor available on Zoom or in-person for student consultation.

46. **Fri 12/03** Writing time; instructor available on Zoom or in-person for student consultation.

Research Paper #2 Final ('Cultural Ninja') due 7 days after last class session of semester

Expected Classroom Behavior

Recording any part of the class without the instructor's express permission is prohibited.

Laptops and tablets may be used to display course materials and for in-class exercises. Any other use (shopping, social media, etc) is not permitted. Phones should be put away; they are a distraction and not suitable for reading course materials.

You may use personal computers or tablet computers to display course materials for class discussion or for in-class work as directed by the instructor but NOT for any other purpose – Facebook, Twitter, or whatever – during class. It distracts both you and your classmates. Similarly, no cellphones out during class, please – aside from the potential to distract you, I really do not recommend trying to read course texts on a cellphone.

If students are asked to participate in a synchronous meeting via a video conferencing application, students are expected to use their web cameras so they can be seen. Students should ensure that background noises and distractions are removed (food, TVs, music, other people in the room). Students should dress appropriately for this academic meeting. They should remember that any inappropriate distracting behavior via a virtual meeting will be dealt with in the same manner as in the physical classroom.

Communication and Technology Requirements

Your Canvas Email/Messages is an official means of communication among students, faculty, and staff. Students are expected to read and act upon messages in a timely fashion. Students bear the responsibility of missed messages and should check their ASU-assigned email regularly. ***All instructor correspondence will be sent to your ASU email account.***

This course requires a computer with Internet access and the following:

- Web browsers ([Chrome](#), [Mozilla Firefox](#), or [Safari](#))
- [Adobe Acrobat Reader](#) (free)
- [Adobe Flash Player](#) (free)
- Webcam, microphone, headset/earbuds, and speaker
- Microsoft Office or Google Drive ([Microsoft 365](#) and Google Drive are free for all

- currently-enrolled ASU students)
- Reliable broadband internet connection (DSL or cable) to stream videos.

Note: A smartphone, iPad, Chromebook, etc. may not be sufficient for completing your work in ASU courses. While you will be able to access course content with mobile devices, you must use a computer for all assignments, quizzes and exams, and virtual labs.

Technical Support

This course uses Canvas to deliver content. It can be accessed through MyASU at <http://my.asu.edu> or the Canvas home page at <https://myasucourses.asu.edu>. To monitor the status of campus networks and services, visit the System Health Portal at <http://syshealth.asu.edu/>. To contact the help desk, call toll-free at 1-855-278-5080.

Attendance

Regular attendance is essential to success in this class. Lectures provide information you cannot get elsewhere and which will help you understand the readings, and you miss a major part of the course if you are not present for discussions.

You are allowed up to **THREE** absences for any reason. You do not need to contact me if you need to take one of these absences, though the courtesy is appreciated.

More than three absences will result in a penalty applied to your final grade. This penalty is -2% off for the fourth and each subsequent absence. So, for example, 6 absences results in -6% off your final grade (3 excused, then 3x -2% = -6%), 9 absences results in -12% (3 excused, then 6x -2% = -12%), and so on.

I do take attendance, using an old-school attendance sheet. Please make sure to sign in during the class session, or at the end if you came late (more than 10 mins late twice counts as one absence).

Students that need to be absent from class due to religious observances ([ACD 304-04: Accommodations for Religious Practices](#)) or due to participation in university-sanctioned activities ([ACD 304-02: Missed Classes Due to University-Sanctioned Activities](#)) should notify the instructor at the beginning of the semester about the need to be absent from class and make arrangements to make up missed assignments and in-class work.

Academic Integrity

Academic honesty is expected of all students in all examinations, papers, and laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal from ASU. For more information, see <http://provost.asu.edu/academicintegrity>.

Academic dishonesty includes, but is not limited to:

Plagiarism

1. Using another writer's words or ideas without citing the writer.
2. Not using quotation marks and citing the source when you use other's words and ideas; "others" includes your teachers, fellow students (lab reports, computer programs as well as papers), the Internet books, published papers, newspapers, and magazines.

Double submission

Submitting the same paper for two (or more) different classes, without permission from your professor(s).

Inappropriate Collaboration

1. Working with others when you should be doing the work individually.
2. Not doing your share of work when assigned to a group project.

Zero Tolerance at ASU and the Consequences of Cheating

Cheating is not wise. ASU's policy on cheating is zero tolerance. If you are caught cheating, you could face severe short-and-long term consequences, such as:

- Grades: You may fail the test or get a failing grade on the paper; you may fail the course. "XE": You may receive this grade on your transcript, signaling that you failed because you cheated. It's on your record!
- Suspension: You may be forced to leave the program (major) you are in and/or the university.

Accommodating Students with Disabilities

Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. The DRC Tempe office is located on the first floor of the Matthew Center Building. DRC staff can also be reached at (480) 965-1234 (v) or (480) 965-9000 (TTY). For additional information visit:

www.asu.edu/studentaffairs/ed/drc.

Expected Classroom Behavior

Policy Against Threatening Behavior

All incidents and allegations of violent or threatening conduct by an ASU student (whether on or off campus) must be reported to the ASU Police Department (ASU PD) and the Office of the Dean of Students. If either office determines that the behavior poses or has posed a serious threat to personal safety or to the welfare of the campus, the student will not be permitted to return to

campus or reside in any ASU residence hall until an appropriate threat assessment has been completed and, if necessary, conditions for return are imposed. ASU PD, the Office of the Dean of Students, and other appropriate offices will coordinate the assessment in light of the relevant circumstances.

Reporting Title IX Violations

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at (<https://sexualviolenceprevention.asu.edu/faqs>).

As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. ASU Counseling Services, <https://eoss.asu.edu/counseling>, is available if you wish discuss any concerns confidentially and privately. ASU online students may access 360 Life Services, <https://goto.asuonline.asu.edu/success/online-resources.html>.

Policy on Sexual Discrimination

Arizona State University is committed to providing an environment free of discrimination, harassment, or retaliation for the entire university community, including all students, faculty members, staff employees, and guests. ASU expressly prohibits discrimination, harassment, and retaliation by employees, students, contractors, or agents of the university based on any protected status: race, color, religion, sex, national origin, age, disability, veteran status, sexual orientation, gender identity, and genetic information.

Copyrighted materials

All content in this course, including video lectures/meetings, presentations, assignments, discussions, quizzes, and exams is protected by copyright and may not be shared, uploaded, sold, or distributed.

Students must refrain from uploading or submitting material that is not the student's original work to any website, course shell, or discussion used in this course or any other course unless the students first comply with all applicable copyright laws. Instructors reserve the right to delete materials on the grounds of suspected copyright infringement. Any recording of class sessions by students is prohibited, except as part of an accommodation approved by the Disability Resource

Center.

Syllabus Disclaimer

The syllabus is a statement of intent and serves as an implicit agreement between the instructor and the student. Every effort will be made to avoid changing the course schedule but the possibility exists that unforeseen events will make syllabus changes necessary. Please remember to check your ASU email and the course site often.

Grading Procedure

Grades are viewable in the “Grades” section of the Canvas site, divided up by assignment. If students wish to appeal any grading decisions, please see <http://catalog.asu.edu/appeal>.

Grade Appeals

Grade disputes must first be addressed by discussing the situation with the instructor. If the dispute is not resolved with the instructor, the student may appeal to the department chair per the [University Policy for Student Appeal Procedures on Grades](#).

Drop/Add and Withdrawal Dates

Be aware of course [drop add deadlines](#). Consult with your academic advisor and notify your instructor to add or drop this course. If you are considering a withdrawal, review the following ASU policies: [Withdrawal from Classes](#), [Medical/Compassionate Withdrawal](#), and a [Grade of Incomplete](#).

Communication and Technology Requirements

Your Canvas Email/Messages is an official means of communication among students, faculty, and staff. Students are expected to read and act upon messages in a timely fashion. Students bear the responsibility of missed messages and should check their ASU-assigned email regularly. *All instructor correspondence will be sent to your ASU email account.*

This course requires a computer with Internet access and the following:

- Web browsers ([Chrome](#), [Mozilla Firefox](#), or [Safari](#))
- [Adobe Acrobat Reader](#) (free)
- [Adobe Flash Player](#) (free)
- Webcam, microphone, headset/earbuds, and speaker
- Microsoft Office or Google Drive ([Microsoft 365](#) and Google Drive are free for all currently-enrolled ASU students)
- Reliable broadband internet connection (DSL or cable) to stream videos.

Note: A smartphone, iPad, Chromebook, etc. may not be sufficient for completing your work in ASU courses. While you will be able to access course content with mobile devices, you must use a computer for all assignments, quizzes and exams, and virtual labs.

Technical Support

This course uses Canvas to deliver content. It can be accessed through MyASU at <http://my.asu.edu> or the Canvas home page at <https://myasucourses.asu.edu>. To monitor the

status of campus networks and services, visit the System Health Portal at <http://syshealth.asu.edu/>. To contact the help desk, call toll-free at 1-855-278-5080.

Language Tutoring and Other Campus Resources

SILC Learning Support Services offers free language tutoring services. They provide both face-to-face and online tutoring. To check their schedule and sign-up for a tutoring session, go to <https://silc.asu.edu/learning-support-services/tutoring> (scroll down to find the schedule for tutors in your target language).

Please refer to the following additional resources available to ASU students:

- [ASU Academic Success Program](#) (tutoring)
- [Counseling Services](#)
- [Financial Aid](#)
- [Disability Resource Center](#)
- [Major & Career Exploration](#)
- [Career Services](#)
- [Student Organizations](#)

Absences

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Be sure to arrive on time for class. Excessive tardiness will be subject to sanctions. Any disruptive behavior, which includes ringing cell phones, listening to your mp3/iPod player, text messaging, constant talking, eating food noisily, reading a newspaper, will not be tolerated. The

use of laptops (unless for note taking), cell phones, MP3, IPOD, etc. are strictly prohibited during class.

If students are asked to participate in a synchronous meeting via a video conferencing application, students are expected to use their web cameras so they can be seen. Students should ensure that background noises and distractions are removed (food, TVs, music, other people in the room). Students should dress appropriately for this academic meeting. They should remember that any inappropriate distracting behavior via a virtual meeting will be dealt with in the same manner as in the physical classroom.

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