

Introduction to Japan Studies

Mid-Term Test

27 May 2025

Marking System

Note that the pass mark is 20 out of 35. **You cannot gain credits for this course unless you clear this pass mark.**

	Marks	Out of
Week 1 Questions		/ 3
Week 2 Questions		/ 10
Week 3 Questions		/ 8
Week 4 Questions		/ 8
Week 5 Questions		/ 3
Week 6 Questions		/ 3
TOTAL		/ 35

Do not write your name on the booklet. This is to ensure blind marking. Please write your student number ONLY on the back cover. People who write their name on this booklet will receive a penalty of -2 points!

Week 1 Question:

Look through the TUFS website and Course Information booklet. Give three characteristics of the School of Japan Studies that meet the definition of Japan(ese) Studies given in Week 2 (3 x 1 point).

Japan(ese) Studies Defined

the interdisciplinary or multidisciplinary

study of Japan

in the social sciences and humanities,

in which analysis of Japan in domestic,
international or comparative contexts

using both Japanese and non-Japanese sources

is disseminated to an international audience



www.philipseaton.net

Characteristic 1: _____

Characteristic 2: _____

Characteristic 3: _____

Week 3 Questions:

The following actions violate research ethics. Explain what they are (1 point each) and why they are wrong (1 point each).

Having a conflict of interest: _____ _____ _____ _____ _____
Falsifying data: _____ _____ _____ _____ _____
Plagiarizing: _____ _____ _____ _____ _____

Your friend has been caught cheating in an end of term examination. Tell your friend the punishment that s/he will receive from the university (1 point). Then explain why universities are so severe about cheating and dishonesty (1 point).

Week 4 Questions:

Look at this page from an article in an academic journal. There are four sentences underlined. Are they a **mention**, a **summary**, a **paraphrase** or a **quotation**? Write the answer clearly next to the underlined section (1 point each).

2

Japanese popular culture and contents tourism

1935 film *The mutiny on the Bounty*, which sparked an influx of tourists to Tahiti (Roesch 2009, p. 9). But it was not until 1996 that the then British Tourism Association 'was the first tourism organization that tried to capitalize on film tourism through the publication of a movie map featuring locations from various films shot in Great Britain' (ibid., p. 3). Beeton's *Film-induced tourism* (2005) is broadly acknowledged as the 'first definitive work about film-induced tourism',¹ and her book was notable not only for bringing together the variety of different themes within the field hitherto presented in many separate papers and case studies, but also for expanding the previous focus on movie-induced tourism (mainly Hollywood movies) 'to include television, video and DVD' (Beeton 2005, p. 9).

Within Japan, however, the buzzword in the Japanese academy, and the term adopted by the Japanese government in its official promotional strategies regarding film-induced tourism, is *kontentsu tsūrizumu* (contents tourism).² Contents tourism focuses not on the media format but primarily on the contents, namely the narratives, characters and locations. This concept is of particular use in an age of 'multi-use' or the 'media mix' (Yamamura 2011, p. 50), when the same characters and narratives may be sold as novels, films, games, toys and cartoons simultaneously, with sequels and prequels added to expand the franchise even further. Steinberg (2012, p. viii) identifies incidences of the media mix, also known as convergence in the English-language literature, back to the 1960s in the context of the anime media mix generated by *Astro boy*. For Yamamura, however, multi-use and the media mix really took off in the 1990s. He identifies three key periods: the 1990s, when multi-use between manga, anime and games mushroomed; the early 2000s, when the internet made digital production and sharing of contents accessible to the masses; and from the 2000s onwards when local communities can be thought of as 'media' because they became increasingly involved in the production and marketing of contents, and their spaces are increasingly mediatized (via museums, monuments and websites). This third stage, when geographical place and contents get linked together in a commercial partnership, is when the economic potential for contents tourism really emerges.

However, just as examples of the media mix can be found, with hindsight, considerably further back into history than the existence of the term that has come to describe the contemporary phenomenon, so too has contents tourism come to be seen as a new term that describes essentially a very old phenomenon. Masubuchi (2010, p. 29), for example, has argued that the visits by Japanese people in the Edo period to places made famous by the poetry of Bashō Matsuo may be considered an early form of contents tourism. Furthermore, as the articles in this special edition indicate (particularly those by Akiko Sugawa-Shimada and Philip Seaton), contents tourism in Japan has had a vibrant history since at least the 1970s.

In the remainder of this short introduction, we place contents tourism within the broader context of tourism studies and highlight the Japanese government

Week 4 Questions (cont):

Look at this page from the bibliography of a published article. There are four entries underlined. Are they a **monograph**, a **book chapter**, a **journal article**, or a **website article**? Write the answer clearly next to the underlined section (1 point each).

- 18 *Akihiro Ogawa and Philip Seaton*
- JNTO, 2019. 2019-nen hōnichi gaikyakusū (sōsū) (2019 Foreign visitor arrivals) [online]. Japan National Tourism Organization. Available from: www.jnto.go.jp/jpn/statistics/since2003_visitor_arrivals.pdf [accessed 26 March 2019].
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If you need more space to write, use the area below.

Student Number: _____