

2018/19 CANDIDATE RECORD FORM, PRODUCTION LOG AND ASSESSMENT RECORD

INTERNATIONAL INDEPENDENT PROJECT QUALIFICATION (9690)

Please attach the form to your candidate's work and keep it at the centre or send it to the moderator as required. The declarations should be completed as indicated.

Centre number 12345	Centre name Edgewater School
Candidate number 98765	Candidate's full name Kate Smith

Work submitted for assessment **must** be the candidate's own. If candidates copy work, allow candidates to copy from them, or cheat in any other way, they may be disqualified.

Candidate declaration

Have you received help/information from anyone **other than** your supervisor (include specialist consultant if relevant) to produce this work?

☒ No ☐ Yes (give details below or on a separate sheet if necessary).

Please list below any books, leaflets or other materials (eg DVDs, software packages, internet information) used to complete this work **not** acknowledged in the work itself. Presenting materials copied from other sources **without acknowledgement** is regarded as deliberate deception.

n/a

From time to time we use anonymous examples of candidates' work (in paper form and electronically) within our guidance materials to illustrate particular points. If your work appears in Oxford AQA Exams materials in this context and you object to this, please contact us and we will remove it on reasonable notice.

I have read and understood the above. I confirm I produced the attached work without assistance other than that which is acceptable under the scheme of assessment.

Candidate signature	Date 18 th January 2017
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Supervisor declaration

I confirm the candidate's work was conducted under the conditions laid out by the specification. I have authenticated the candidate's work and am satisfied (to the best of my knowledge) that the work produced is solely that of the candidate.

Supervisor signature	Date 18 th January 2017
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Candidate number	Candidate's full name
98765	Kate Smith

Submission checklist

To be completed by the supervisor

International Independent Project working title	From Japonisme to Miyazaki: A brief introduction to Japan's influence on Western culture
International Independent Project final title	From Japonisme to Miyazaki: How Japan has influenced Western arts (1851-2015)

Please note that failure to complete or submit a compulsory element may result in a mark of zero being awarded.

Select/tick	Items that must be included	Notes
☒	1. A signed and completed <i>Candidate record form, production log and assessment record</i>	This document. All pages must be completed.
☒	2. Research based written report	Must be 5,000 words in length (+/- 10%).
☒	3. Evidence of a presentation within the <i>production log</i>	Presentation on the project process and findings/conclusions.

Candidate number

98765

Candidate's full name

Kate Smith

The taught skills element

To be completed by the supervisor

Outline details of taught skills

Record here details of relevant skills taught in a class/group and details of relevant skills taught individually to this candidate as described in the specification eg your scheme of work. Continue on a separate sheet if necessary.

Record here details of relevant skills taught in a class/group and details of relevant skills taught individually to this candidate as described in the specification eg your scheme of work. Continue on a separate sheet if necessary.

All students received a 30 hour taught skills course, delivered by the supervisor in a class-room setting. This course was divided into five sections, based on the guidance in the IPQ specification:

1. Project Planning/Management
2. Research Skills
3. Report Writing
4. Presentation and Oral Communication
5. Evaluation skills

For the part of the course on Research Skills, the school librarians ran several workshops on skills including: selecting relevant resources, evaluating sources, research ethics and the importance of referencing and bibliographies (in the context of avoiding plagiarism). The librarians also introduced students to the range of paper-based and online/electronic resources available in the school.

Regarding the part of the course on Presentation/Communication skills, students delivered practice presentations (on a separate subject of personal interest), to implement the skills learned.

The taught skills course was based on a number of resources, including the OxfordAQA Scheme of Work (<https://oxfordaqaexams.org.uk/subjects/projects/ipq>) and some online resources from:

- Southampton University: <https://www.southampton.ac.uk/learnwithustransition/epq-support/index.page>,
- Manchester University (Resources for Extended Project tutors and assessors): <http://www.manchester.ac.uk/connect/teachers/students/post-16/extended-project/resources/>
- Birmingham University (Research and Study Skills: Academic Writing): <https://www.birmingham.ac.uk/Documents/students/guide-to-academic-writing.pdf>

No additional/specific skills were taught to the particular student in question.

Candidate number

98765

Candidate's full name

Kate Smith

Record of grade

To be completed by the supervisor

Grades must be awarded in accordance with the instructions and criteria in the specification.

Has the student done the following:

Identified and selects an area of interest.	☒ Yes	☐ No
Set a working title.	☒ Yes	☐ No
Undertaken a risk assessment.	☒ Yes	☐ No
Produced a project plan.	☒ Yes	☐ No
Implemented the project plan and documents any changes to it.	☒ Yes	☐ No
Produced a report addressing the selected final title.	☒ Yes	☐ No
Used a referencing method.	☒ Yes	☐ No
Communicated findings in the report and the presentation.	☒ Yes	☐ No
Created a bibliography/reference list.	☒ Yes	☐ No
Evaluated the strengths and weaknesses of the project.	☒ Yes	☐ No

If you answered "No" to any of the above, the student must be awarded a Grade U. If all answers are "Yes" proceed to the Grading section below.

Grading

Which grade descriptor is the project most like? (circle one)

A

If you selected **A**, is the project an **A**,
or is it better (**A***)
or worse (**B**)?
(circle one)

A*	A	B
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D

If you selected **D**, is the project a **D**,
or is it better (**C**)
or worse (**E**)?
(circle one)

C	D	E
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If you selected **E** above, as a final check,
is the project worthy of a pass (**E**) as
opposed to a fail (**U**)?
(circle one)

E	U
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Candidate number

98765

Candidate's full name

Kate Smith

Record of grade (continued)

To be completed by the supervisor

Summary information to show how the grades have been awarded should be given in the spaces below in addition to comments in other pages of this document and any supporting information in the form of annotations on the candidate's work.

Assessment objectives	Supervisor's supporting statement
AO1: Selection of topic	An appropriate area of interest is identified, but with limited care. The supervisor alludes to the justification for the change of direction (in Proposal Part B) but it is not evident in the log. A working title is somewhat developed but support from preliminary research is absent. Aims and objectives are not really that clear until Presentation Record Part A.
AO2: Planning, monitoring and developing	Planning is evident in the Production Log in places (e.g. Planning Review) but never really strategic or detailed. Monitoring of progress is evident but lacks detail and justification (see Mid Project Review). As mentioned in AO1, there is evidence of project development (most notably the switch in title at the start) but justification is often lacking. Evidence of decision-making in the log was not strong - changes made largely on supervisor advice.; tended to adopt supervisor suggestions without considering alternatives. The Part A Candidate Proposal is rather bland. Excellent Coordinator advice in Part C. Record of Initial Ideas has long section on why the original topic was not successful, but little on the approved topic, other than to read a book recommended by the supervisor. MPR reports much information on Japonisme as a movement, but a lack of modern studies.
AO3: Demonstration of research skills	Evidence of source selection - both primary and secondary research – somewhat in the log but most notably in the report. 15-item bibliography, of which only 7 were referenced in the report. No recorded source scrutiny. Some comment on resources found in EPR, but not on what they were used for.
AO4: Analysis and application of research	There is an attempt at implementing the plan in the report, but this is not always effective. The largest historical section was mostly descriptive and based on three sources only; the modern section drew on slightly more sources and contained more evidence of analysis and synthesis. The report is written in an appropriate style and length but lacks a focus on the final title at times. The aim was achieved, to an extent; the historical section described influences on art and artists, whilst the modern section – post World War II – was more varied through inclusion of technological development and influences on western fashion, design and subcultures, which mainly related to animations and entertainment. Overall, the influence of Japan on western life was proven. Conclusion was based on the evidence reviewed. Oral communication good (PRB). Questions quite bland, but did suggest that the candidate had a good grasp of the topic.
AO5: Evaluation of product, process and self	The Reflection showed clearly the strengths and weaknesses of the work., though lacked detail at times. There was a real sense of development as a person in the reflection, from initial uncertainty and lack of confidence to being proud of what was achieved.

Candidate number

98765

Candidate's full name

Kate Smith

Record of grade (continued)

Supervisor's concluding comments

There was very little evidence that this candidate ever had much control over the work. The project just makes D grade because eventually the candidate completes the work and attempts to address the title. Regarding the report, the title encouraged a somewhat descriptive approach and the topic area is extremely broad including a time period 1851-2015.

Internal moderation comments if appropriate

n/a

Supervisor declaration

I confirm that no work assessed for the award of the grade above is also to be submitted, or has been submitted, for any other accredited qualification(s).

Supervisor signature

Date

6th January 2017

Candidate number

98765

Candidate's full name

Kate Smith

Record of initial ideas

To be completed by the candidate

This page records initial meeting(s) with your supervisor to agree your project ideas. Additional pages can be submitted if more than one idea has been explored.

My idea(s) for topic/title:

New Romantics and their influence.

My preliminary research and development of my project ideas:

Having been newly introduced to JSTOR, I thought I would use that as a source, as well as search for books on the New Romantics. I want to try and find out more about the beginnings of the movement as well, which I think will be the easiest to do, via the Internet. In terms of fashion, I will look at various films and music videos of the past and present era, and draw comparisons. I will also write to Vivienne Westwood, a large influence on the scene, to ask for her views, as well as email the fashion and textile department at the Victoria & Albert Museum, regarding the exhibition on the club scene they held last year.

Comment [A1]: Somewhat limited and perhaps overly ambitious preliminary research. (AO1)

My summary of the comments and advice from my supervisor (and specialist consultant if applicable):

My supervisor and I discussed ways to make my topic more specific by thinking about what the possible areas of influence the New Romantics movement might have effected.

Modifications I have made as a result of my discussion with my supervisor (and specialist consultant if applicable):

As a result of the discussion with my supervisor I am not sure the New Romantics is the best idea for my project.

After further discussion I am beginning to think about Japanese arts and their influence on Western culture.

Comment [A2]: Development of project but lacks justification. (AO2)

My proposed title, aims and objectives:

A brief introduction of Japan's influence on Western arts

Comment [A3]: An appropriate area of interest identified but without apparent preliminary research or particular care. (AO1)

Date 26th January 2016

Candidate number	Candidate's full name
98765	Kate Smith

Part A: Candidate proposal

To be completed by the candidate

Working title of my International Independent Project.
Present the topic to be researched in the form of a short statement/question/hypothesis with clear focus.

From Japonisme to Miyazaki: a brief introduction of Japan's influence on Western arts

My initial resources will be

The topic revolves around Japanese and Western culture and relations and sources such as JSTOR, the National Gallery, and the British Museum will all be consulted as well as other sources.

The courses of study or area(s) of personal interest to which the topic relates

The areas of interest that my project relates to include theatre, film, subculture and history of art.

My project aims and objectives

I propose that I write an essay which reflects research from a personal viewpoint.

Comment [A4]: Rather general references to potential sources (AO3)

Comment [A5]: Aims and objectives are rather limited at this stage. (AO1)

Provide details of the courses that you are currently studying

Qualification type	Awarding body and subject	Qualification type	Awarding body and subject
eg A-level, IB, Modern Apprenticeship, BTEC	eg AQA Mathematics, OCR Computing, WJEC English	A-level	History of Art
A-level	English		
A-level	History		
A-level	German		

Notice to candidate You must not take part in any unfair practice in the preparation of project work required for assessment and you must understand that to present material copied directly from any book or any other sources without acknowledgement will be regarded as deliberate deception. If you use or attempt to use any unfair practice you will be reported to Oxford AQA Exams and you may be disqualified from **all** subjects.

Candidate declaration

I certify that I have read and understood Oxford AQA Exams Regulations relating to unfair practice as set out in the notice to candidates above.

Candidate signature

Date 18th February 2016

Candidate number

98765

Candidate's full name

Kate Smith

Part B: Supervisor's comments on candidate proposal

To be completed by the supervisor

Please comment below on the validity and feasibility of the candidate proposal (Part A) as an International Independent Project.

	Supervisor's comments
Indicate the relation to, and development/extension outside of, the main course(s) of study or interest.	This new area of study/title is also a clear extension outside Kate's main course of study. She is interested in art history but Japonisme is not part of her current syllabus.
Comment on the suitability of the proposed initial sources and research base.	Kate has some good initial ideas for sources which are highly relevant and suitable. There is certainly more documented evidence that she can access easily.
Confirm that the project is feasible in the proposed timescale and/or indicate any potential difficulties that may prevent the candidate from meeting the Assessment objectives.	The new idea is a feasible option. Again the research is highly specific and will require a sustained effort to discover relevant documents and art work which support Kate's proposal.
Comment on the suitability of the proposed title, aims and objectives.	A well reasoned decision to change from one topic to another. A clear area of study and a good focus on what research to do, although the starting title may need refining.

Comment [A6]: Little evidence of this in the Production Log so far (AO2)

Supervisor signature

Date

19th February 2016

Candidate number

98765

Candidate's full name

Kate Smith

Part C: Centre coordinator's approval of candidate proposal

Supervisor's name

John Barton

To be completed by the centre coordinator

If you are acting as both the centre coordinator and the supervisor, please seek counter signature from a senior colleague.

Centre coordinator's comments on the feasibility and acceptability of the proposal (parts A and B) as an International Independent Project Qualification.

An interesting IPQ proposal with lots of potential for an original essay to result as the end product. The critical thing will be for the candidate to set/create parameters for discussion and evaluation. If the project is to score highly then it's essential that there is critical evaluation of the sources, with judgements being made.

The candidate has already made a significant change by switching from the idea of the influence of the New Romantics to the present proposal. In order to meet with success, a wide range of sources should be consulted, synthesis of materials and ideas will be required, along with evidenced judgements.

This proposal is both feasible and acceptable.

Comment [A7]: Excellent advice from the CC.

☒ Approved

☐ Approved subject to the implementation of the centre coordinator's recommendations

☐ Resubmission required

Centre coordinator's name

Peter Gloven

Centre coordinator signature

Date

27th February 2016

Candidate number

98765

Candidate's full name

Kate Smith

Planning review

To be completed by the candidate

This page records your outline plan once your proposal has been approved.

My next steps in planning, researching and deadlines that I will set myself. What I intend to do, by when, what resources I will use and how I will implement the recommendations of the centre coordinator (where appropriate).

Overall, my plan to do my project on the New Romantics has been unsuccessful due to a lack of resources. Unfortunately, what I found did not provide me with enough information to write an essay. The email I sent to the Victoria & Albert Museum was answered with automated response, leaving me disheartened and uninspired. I plan to now learn basic information such as dates of key events and movements via the Internet, with particular reference to Wikipedia, which is useful for concise explanations when I do not require detail. At home, my parents have a lot of art books which I hope to look at to try and find one relevant to my project. I also wish to visit the Courtauld Gallery in order to look at its galleries of impressionist works.

Comment [A8]: Some evidence of planning, but lacks a strategic approach and detail (AO2).

The reasons for my decisions.

The main reason for the switch in topics was due to lack of resources for my first idea – the New Romantics.

My summary of the comments and advice from my supervisor (and specialist consultant if applicable).

My supervisor agreed with my plan to change topics, and reminded me to keep Wikipedia as a small, secondary source. He also recommended that I read 'Hare with the Amber Eyes' by Edmund de Waal in order to get a feel for the time in which Japonisme took place.

Modifications I have made as a result of my discussion with my supervisor (and specialist consultant if applicable).

After speaking with my supervisor, I have decided to read 'Hare with the Amber Eyes' and now will definitely remember to not use Wikipedia as a major component of my research.

Please append any relevant planning documentation or tools that you have used.

Date 15th March 2016

Candidate number

98765

Candidate's full name

Kate Smith

Mid-project review

To be completed by the candidate

This page records your outline plan when you have completed your research.

Is my project following my original plan? How has my plan developed?

In terms of successes, I have been able to find a large amount of material on Japonisme as a movement and influence but unfortunately the same cannot be said of the modern-day half of my project. There seems to be a lack of study on that matter.

Comment [A9]: Monitoring of progress is evident but rather brief and lacking in justification (AO2).

My summary of the comments and advice from my supervisor (and specialist consultant if applicable).

My supervisor's main advice is to look at 'At Potter's Book' by Bernard Leach as it discusses the influence of Japanese ceramics.

Modifications I have made as a result of my discussion with my supervisor at this stage (and specialist consultant if applicable).

As a result of discussion with my supervisor, I will look at 'A Potter's Book'.

Comment [A10]: Rather a passive approach taken by the student to the development of the project (AO2)

My final title, aims and objectives.

From Japonisme to Miyazaki: How Japan has influenced Western arts (1851-2015)

My planned next steps to achieve my project's aims and objectives.

Step1: buy more texts that might become useful as I go further into my project.

Step 2: carefully annotate my resources and be selective in reading – not all books are useful as a whole.

Step 3: try to make a list of key dates and facts as well as interesting quotes in order to help the referencing process.

Comment [A11]: Some evidence of ongoing planning, but again, lacking in detail and strategy. (AO2)

Please append any relevant planning documentation or tools that you have used.

Date 22nd May 2016

Candidate number

98765

Candidate's full name

Kate Smith

Project product review

To be completed by the candidate

This page records the near completion of your project product. Outline the successes, failures, additions and/or changes you made as you followed the plan in your mid-project review.

Did my project follow my revised plan from the mid-project review?

Overall I feel that the essay has been a success but of course, not perfect. It was a constant struggle to find sources on how Japanese culture affected in the 1910s-1960s, although this did indicate certain things for my conclusion. Luckily I managed to find helpful resources on Japan's influence in the modern day without much trouble as I relied on Internet-based articles rather than printed books or academic papers.

Comment [A12]: Monitoring evident but lacking in detail.

My summary of the comments and advice from my supervisor at this final stage (and specialist consultant if applicable).

Towards the end, my supervisor was concerned that my title did not fit my project and that it was slightly contradictory towards my final conclusion.

Modifications I have made as a result of discussion with my supervisor (and specialist consultant if applicable) at this final stage.

Do I need to do anything else to complete my project?

I have chosen to tweak the title of my project to fit it conclusion further.

Comment [A13]: Evidence of development, but lacking in detail/justification (AO2)

Please append any relevant planning documentation or tools that you have used.

Date 18th September 2016

Candidate number

98765

Candidate's full name

Kate Smith

Presentation record part A

To be completed by the candidate

This page records your presentation and its preparation.

Planned format of my 10 minute presentation (eg audience, use of visual aids, slides, use of notes, etc).

Ideally I will select who views my presentation and plan for a few questions at the end of the presentation. However, as random audience members are selected I will simply invite those who I feel will enjoy the topic most.

The presentation will last roughly ten minutes and will use a PowerPoint as a visual aid to the audience, which will feature pictures to illustrate the points I will make.

Planned content of my presentation.

• Project process:

Introduction to the topic

Explanation of my research

Talk about the change from artefact to essay

Importance of the log

What would I have changed?

• Project findings and conclusions:

In my essay I explore the phenomenon of Japonisme in the mid-1800s and analyse how this has influenced theatre, literature and art in particular. I also look at later parts of the 20th Century to try and understand the resurgence of popularity Japan faced in those decades whilst mainly reflecting on the mediums of animation and fashion. I came to the conclusion that we are facing a second wave of Japonisme, only it is more subtle, as it interests mainly subcultures and children.

Comment [A14]: First real mention of objectives/parameters of the project – rather late! (AO1)

Modifications I have made as a result of rehearsal and/or discussion with my supervisor (and specialist consultant if applicable):

I am now considering a timeline within the presentation to show key dates and facts within my essay. I also need more images in order not to bore my audience to death.

Date 2nd October 2016

Candidate number

Candidate's full name

98765

Kate Smith

Presentation record part B

To be completed by the supervisor

Record and comment below on the delivery of the presentation.

	Supervisor's record/comments
The nature of the audience should be a minimum of two adults including supervisor (include numbers of staff, students and others present).	6 pupils, Upper Sixth and Lower Sixth 3 members of staff
The nature of the presentation (include use of notes, use of display items, and use of presentation software).	PowerPoint and Q cards
Comment on the content and delivery of the presentation (for example clarity of ideas, structure of presentation, pace, engagement with audience).	Delivery good and Kate's subject knowledge was very good; did not need to refer to cards. The pace was good but she needed to spend more time on the main topic of her essay to explain more about the current influence of Japanese art/culture on the West. The PowerPoint needed more visual images to enable the audience to make the comparisons that Kate described. She also should have blown her own trumpet more about the amount of books, research and museum visits that she made.

Please append any relevant planning documentation or tools that you have used.

Candidate number

Candidate's full name

98765

Kate Smith

Presentation record part B

To be completed by the supervisor

Record and comment below on the delivery of the presentation.

Comment on the response of the candidate to questions that demonstrated understanding and grasp of the project and/or its production. Give examples of five questions asked and answers given.	1. Why did you choose Japonisme? I am hoping to read History of Art and I wanted to research into something that was a completely new area of study which is not on the syllabus.
	2. When you talk about Japonisme, do you mean Art that features Japan or Japanese art? It is Japanese art, the work itself, the way the artist's work and the depiction of their lifestyle.
	3. What do you think was your most useful piece of research? The book.
	4. During your planning stage did you think about any risk assessments you should carry out? Yes. When we did the lesson on risk assessment I thought about if there were risks for my project. I started to fill in the form but decided that there were no real risks because of the secondary research I was doing and the topic of the project.
	5. You have read the Hare with the Amber Eyes? Yes I found that most interesting and thought provoking.
	6. Did you go to see any work of the artists first hand? Yes at the Van Gogh Museum.

Comment [A15]: Six questions included, but responses are rather brief/lacking in detail. They do not show a particularly 'sound' grasp of the subject matter (AO4)

Supervisor signature

Date 29th September 2016

Candidate number

Candidate's full name

98765

Kate Smith

Summary and reflection

To be completed by the candidate

This page records your summary, reflection and evaluation when you have completed your report and given your presentation.

Some questions you may wish to answer in this section include, what have I learned from completing this project? What new knowledge or expertise have I enjoyed or found valuable? What are the strengths and weaknesses of my project (including planning and organisation)? What skills have I improved? What changes would I make if I undertook such work again? What advice would I give to others undertaking such a project?

My project presents itself as an essay and explores the cultural and artistic influences Japan has impressed upon the West within the last 150 years or so. Within it, I explore the phenomenon of Japonisme in the mid-1800s and analyse how this has influenced theatre, literature and art in particular. I also look at later parts of the 20th Century to try and understand the resurgence of popularity Japan faced in those decades whilst mainly reflecting on the mediums of animation and fashion. I came to the conclusion that we are facing a second wave of Japonisme, only it is more subtle, as it interests mainly subcultures and children.

Comment [A16]: Some evidence of strategy taken (AO1)

The EPQ is a process and, as with any process, it is something that allows you to learn along the way. It is fair to say that I went through a fair amount of changes and indecision to achieve the finished product of this project. To start with, I changed my title early on. This was a case of being unable to make a concrete decision about what my strengths were. My fear of being unable to plan the essay led me to put off making an obvious decision, which was to work on my project using a medium that I was skilled at. Eventually, the planning came naturally as I managed to find a balance between using chronology as the structure of the essay, while making sure I didn't venture into pure narrative. Learning how to manage the essay was easier than I had thought, and I had been preparing myself for worse. On an organisation level, I was inconsistent in terms of meeting with my supervisor. This stemmed from a mixture of forgetfulness, busyness and sometimes also laziness, I must admit. I would recommend firmly to go to every meeting to make sure that you don't let the EPQ go to the back of your mind. At times, I would find myself forgetting about my project, which meant that research was done in a sporadic manner.

Comment [A17]: Development of project is good here (AO2)

Comment [A18]: Reflects on own learning in some detail (AO5)

My research was easy enough for the parts on Japonisme, but for certain periods, like those in the earlier half of the 20th Century, there was very little research or evidence of influence. This made my work harder as I had to look high and low for information. However, it did teach me not to rely on my materials so much and to focus on listening to my brain and use my prior knowledge and ability to rationalise information. Luckily when it came to books, I have always been fairly good at precis writing and the art of suppressing a lot of information (which I struggled to do towards the end of my essay). The research was definitely one of the more enjoyable parts of the project and it was always satisfying to find links between different sources. The feeling that pieces were coming together was a relief after any and every bit of information that didn't make sense with my project. I was fortunate that even when places like the Victoria & Albert Museum close their Japanese section, I have enough research to not require extra facts.

Comment [A19]: Evaluation of the organisation – present (AO5)

After every success, I found that my project came together more and more. Failure didn't scare me after a while, as I began to count on myself and overcome the self-doubt I felt at the beginning of the project. The words began to flow. Every time I made a mistake, I just deleted that piece of information and replaced it with something else as I ended up with enough resources to construct a dissertation. This pushed me over the word limit slightly, but eradicating certain sections made the project lose structure and rhythm and it didn't make sense to change it. At the end of the project I feel fulfilled, I feel happy to have done a project that is in line with my interests and, most importantly, I feel unafraid and prepared for the coursework I will face this year.

GET HELP AND SUPPORT

Visit our website for information, guidance, support and resources at oxfordaqaexams.org.uk

You can contact the IPQ team directly;

E: IPQ@oxfordaqaexams.org.uk



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LINACRE HOUSE, JORDAN HILL, OXFORD, OX2 8TA
UNITED KINGDOM
enquiries@oxfordaqaexams.org.uk
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- The report contains an attempt at implementing the plan but it is not always effective
- The largest historical section was mostly descriptive and based on only three sources
- The modern section drew on slightly more sources and contained more evidence of analysis and synthesis
- The report is written in an appropriate style and length but lacks a focus on the final title at times
- The aim was achieved, to an extent.

From Japonisme to Miyazaki: How Japan has influenced Western Arts (1851 - 2015)

Introduction

France in the mid-1800s was the time to be alive for those fascinated by mysterious cultures, and there was no culture so intriguing as Japan's. After forced reopening of the country in 1853, trade with the whole of Japan was starting again and Paris was paying attention. Although other nations such as the British were also intrigued, it was never to the extent of the French, something which is apparent from the francophone term used to describe Japan's influence. From Van Gogh to Puccini's *Madame Butterfly*, it is clear that there was something in the kimonos and the *ukiyo-e* prints that naturally inspired the West and, particularly, its visual arts. This is something that is still apparent today, although the demographic Japan appeals to now obviously differs from its 19th century fanbase. However, it is not only anime fans at conventions or Nintendo and Xbox game-players who are inspired, but fashion houses founded by Japanese designers, such as Kenzo and Issey Miyake, feature prominently on the runways and their work influences Western designers as well. Whether it be children's television or an aesthetic movement, Japan's influence has been clear since the 1850s and it does not seem to be dwindling.

Some setting of aims and objectives in this opening paragraph, but they could more clearly be stated here. (AO1)

Historical Background

Before we explore Japonisme, the West's past with Japan and its own attempt to influence the culture of Japan must be examined in order to understand the history behind the movement. In 1542, Fernão Mendes Pinto, a Portuguese explorer escaping from forced labour in China, was shipwrecked on the island of Tanegashima and becoming the first documented Westerner to set foot on Japanese soil. Soon after, Pinto began to work

Use of subheadings gives the report an appropriate style. (AO4)

with the Japanese, trading lacquered items and porcelain (the latter was already available from China) and making large profits. He brought St Francis Xavier to the islands in 1549, convinced that Catholicism was ideal for this nation. Indeed, at the height of the faith's popularity, there were roughly 130,000 Japanese converts, most of them near Kyushu, close to Tanegashima. This time of conversion was short-lived: twenty six Christian missionaries were crucified on February 5th 1597, as the Japanese shogunate began to see outsiders as foes rather than as friends. By the 1630s, any Christianity in Japan was underground. It may be that this sudden change of heart not only inspired horror within the West but a certain fascination. No other country seems to have resisted Catholicism in quite this way before. Over thirty years after this incident, Japan closed the group of islands off in the Closed Country Edict of 1633-39, allowing no foreigner into Japan (except for trade purposes in the Five Trade Cities) and no Japanese citizen out of the isles.

During the following two centuries, Western imperialism went from strength to strength as much of the Eastern world (and, later, Africa) was colonised. Countries like Holland became extremely wealthy over the years due to their strong naval tradition and mercantile knowhow, allowing them easily to journey from one country to another. The Dutch East India Trading Company made huge amounts of money through trade w China in porcelain (which was a part of the 'Delftware' craze), which fuelled the eighteenth-century love of Chinoiserie. With the new popularity of hot beverages, particularly tea, chinaware was in high demand and when China descended into civil wa in 1640, the Arita area of Japan became the main exporter of porcelain and Imari and Kakiemon products, known for their iron-red lip-rings. The china was seen as more decorative than useful (e.g. tiles), and even in the case of tea sets and dishes, their use quickly became ornamental rather than functional. At the time, Japan was also the major supplier of lacquer, a varnish-like substance which came from the Japanese sumac tree. These wares, often inlaid with mother of pearl or ivory, seemed exotic to Europeans.

After much trade and discussion with Europe and eventually also the United States, by the middle of the 19th century Japan had finally decided to come out of isolation and began to receive Western visitors once more.

The Emergence of Japonisme

With the ending of the era of isolation (Sakoku) under the Edo dynasty, Japan became a blank canvas of a country for the West. The possibilities for trade were now immense and there was clear demand for Japanese products. To the Western eye, Japan must have seemed to be a sort of fantasy. For the first time in 200 years, Japanese products other than porcelain and lacquer were being sold and through woodblocks and screens, its culture was further revealing itself. There was previously little for modern Westerners of the time to base their expectations of Japan and its people on; they could not determine how far behind or ahead Japan was. Japan's mountainous landscape and lavish styles of dress impressed even the most modish Parisians of the period and the Japanese countryside became something artists and traditionalists deeply yearned for in the age where steam was supreme.

Whilst somewhat descriptive, this historical context is relevant. (AO4)

Indeed, despite Japan's earlier violent conflicts with the West, most of the Western population saw the country as something meek and mild, something soothing and feminine. In this age of steam engines and empires, the people of Japan seemed delicate and innocent, the Yang to Europe and the United States's boisterous Yin. As such, Japan's aesthetics seemed best suited to the more elusive things in life, such as the arts. Books and theatre such as Pierre Loti's *Madame Chrysanthème* and Gilbert and Sullivan's *The Mikado* reflected this fascination and the movement's influence on the Impressionists is well-known and thoroughly documented. Around the same period (the second half of the 19th century), an Anglo-Japanese movement also occurred although this tended to focus more on decorative arts and garden design.

The World Exhibitions occurring during the mid 1800s were the key to unlocking Japan and its art. In this time of empires, countries such as France and England were eager to show off the cultures and art of the lands they claimed as their own. However these events were not just a show of domination but a chance for discovery. Japan was never controlled by a European empire and it had been closed off for the past two hundred years. Naturally, this elusiveness excited those eager to explore the world, especially those who could not afford to physically visit these distant countries. It was a new and exciting country, and in the minds of some, a more refined culture than could be found in the rest of Asia.

In the Great Exhibition of 1851, Japanese objects were shown, although they excited relatively little comment.¹ By 1862, Japanese lacquer work was greatly admired: one description of it stated; “Our own manufacturers should do well to study such works and improve their present system of decoration, which is fundamentally bad.”² Considering the position of superiority Britain regarded itself as having, this reverent description of Japan and condemnatory tone towards its own manufacturers is noteworthy. This shows the influence that Japan was already starting to have, even before the significant opening up of Japan during the Meiji Period (1868-1912).

However it was Paris that experienced the full force of Japan and its creative expertise. The shogunate sent Tokugawa Akitake as Japan's representative for the Paris Exposition Universelle of 1867³, an indication of the close relationship France and Japan would later achieve. Again the ceramics and materials shown by Japan were praised, but it was also noted by Sano Tsunetami, a representative from the Saga Clan, that Japan lacked modernity⁴. It was perhaps this lack of modern technology that drew the public's eye to the art, seeing it as somehow both more in tune with nature and more honest. These exhibitions changed perceptions of Japan and educated the general public, as well as the elite.

As far as the Japanese were concerned, however, their craft was not truly appreciated until the Third Annual Exhibition of London in 1873. Tomita Atushisa, who was partially in charge of the Japanese exhibit, commented in his report that “they [the English] became aware of the existence of such a country with highly developed crafts in the far east for the first time”⁵, while noting that, though widely admired, many items were not deemed to coincide with the taste of the English upper classes. Hiroko Yokomizo wrote at this time that “traditional designs and exquisite techniques would meet the demand of European markets”⁶.

However, Japanese manufacturers did adapt and began to make pieces that catered directly to Western tastes. This involved, for example, the making of thousands of netsuke: these small objects were originally belt toggles, usually made of wood in Japan

¹ pg 55, Japonisme and the Rise of the Modern Arts Movement: the Arts of the Meiji Period

² pg 55, Japonisme and the Rise of the Modern Arts Movement: the Arts of the Meiji Period

³ pg 57, Japonisme and the Rise of the Modern Arts Movement: the Arts of the Meiji Period

⁴ pg 57, Japonisme and the Rise of the Modern Arts Movement: the Arts of the Meiji Period

⁵ pg 62, Japonisme and the Rise of the Modern Arts Movement: the Arts of the Meiji Period

⁶ pg 62, Japonisme and the Rise of the Modern Arts Movement: the Arts of the Meiji Period

Synthesis
of
information
here.
(AO4)

Appropriate
referencing.
(AO4)



but carved from marble and semi-precious rocks for the West. Netsuke were initially avidly purchased by wealthy collectors such as Charles Ephrussi⁷ but, as they had no practical use in Europe, they became purely decorative, and eventually kitsch, thus falling from fashionable favour. The Japanese also applied a new method which involved transferring photographs onto their ceramics⁸, even though these could damage the final product. The willingness to cater to Western tastes indicates the flexibility of Japanese industry. As aforementioned, these items of porcelain and ceramic were a symbol of status for the middle classes in particular, as they indicated a sense of culture and of one's being educated and well-travelled.

This adaptability did not go unnoticed. In the Paris Exposition of 1878, rules were enforced in order to keep the Japanese wares as traditional as possible, while also adding that they should not be “out of fashion, or to attempt to start a new fashion”⁹. One piece of advice given to the participants of an 1873 exhibition in Vienna was that “the most important objective when participating in foreign exhibitions is to bring honour to our country and promote trade[...] we must have many visitors coming to the venue and have them purchase of objects”¹⁰. This advice, more than anything else, captures the Japanese's commercial attitude to their arts in the context of the West.

Above all other artists, above even Whistler and Toulouse-Lautrec, the Impressionists were the group of artists most thoroughly inspired by the sudden influx of all things Japanese. It was not only the clothes of the Japanese that caught the collective eye of the Impressionists but it was their fascination with nature, which tended to be portrayed in a simple and honest way. As industry had begun to take over France, and after the wide avenues of Haussmannisation in Paris, there was little nature to be at peace with in the bustling French capital. Famed for capturing *la vie moderne* on their canvases, Japanese woodblocks and paintings depicted contemporary life in Japan as well as simple historical scenes. The thirst for these works, and eventually also Impressionist paintings, illustrates the Parisian interest in a different vision of modernity. Though entering a new era, Japan still seemed a magical place of exoticism, a group of islands shrouded in figurative mist.

Analysis is evident, though not necessarily detailed. (AO4)

⁷ The Hare with the Amber Eyes

⁸ pg 62, Japonisme and the Rise of the Modern Arts Movement: the Arts of the Meiji Period

⁹ pg 64, Japonisme and the Rise of the Modern Arts Movement: the Arts of the Meiji Period

¹⁰ Japonisme and the Rise of the Modern Arts Movement: the Arts of the Meiji Period

Ukiyo-e prints (Japanese woodblocks and paintings) are perhaps the most famous source for much of the Impressionists' inspiration. Even the 'Impressionist before Impressionism', Edouard Manet, was inspired by Japan and painted *The Lady with Fans* in 1874. These prints can even be seen hanging in Zola's study in Manet's *Portrait of Zola* from 1868. Although his other works don't appear to quote Japanese works in the way that many of the Impressionist paintings do, these pieces show Manet's awareness of the movement and also the importance of it, hence its appearance in Zola's portrait. He even lifts certain elements, such as the sectioning of space, straight from works and into his own, e.g. *The Railway* in 1873. The gate behind the mother and child are not in any way dissimilar to fencing behind two women in *Two Oiran in Choiya: Ioraya and Kataura*, a Japanese piece created over half a century earlier¹¹.

Among the most inspired of the painters was Claude Monet, although Monet's most clearly Japonisme-inspired work was seen as a failure in his eyes. In *Japonnerie*, Monet's wife wears a large and elaborate red kimono and holds a Japanese fan, while other fans cover the wall behind her. It is an almost perfect allegory for the French obsession with Japan, as although many elements are Japanese, his wife is clearly Caucasian and the painting style is clearly French. It looks like a tacky imitation rather than the cheerful and Japan-infused piece it was probably meant to be, and it was likely this that upset Monet. In other landscapes, he is more successful in his attempts to produce a Japan-inspired painting. For example, *Terrace at Sainte-Adresse* is distinctly French and without pretension but also quotes a *ukiyo-e* print by Hokusai due to the design of the terrace. Later on, with *The Wooden Bridge, Argenteuil* he also quotes a work by Hiroshige¹². Both Hokusai and Hiroshige's prints very much impressed the Impressionists and they were the most popular Japanese artists of the period. Hokusai's *Thirty-Six Views of Mount Fuji* were very influential as they "suggested a way of returning in differing ways and reinterpreting formal pictorial elements"¹³. There is a strong likelihood that *Mount Kolsaas, Norway* and Monet's series of poplar trees were both inspired by this series, in terms of subject matter and seriality respectively.

Although inspired by the Impressionists, Vincent van Gogh was a post-Impressionist with a penchant for all things Japanese. In the earlier days of his career, he spent time with Camille Pissarro, one of the Impressionist group, who had been influenced by

¹¹ pgs 106-7, Japonisme and the Rise of the Modern Arts Movement: the Arts of the Meiji Period

¹² pgs 118-9, Japonisme and the Rise of the Modern Arts Movement: the Arts of the Meiji Period

¹³ pg 79, The Hare with the Amber Eyes

Japonisme when it was at its height. Van Gogh bought prints and netsuke with the little money he had and made direct copies of these works as well as creating works inspired by them. In 1888 he even stated, "in a way all my work is founded on Japanese art". What led Van Gogh to Japanese art seems to be a fascination with nature and the sense of peace that came from it. Although Japanese artworks and Van Gogh's artworks both display human creations such as house or bridges, there are often few people and, even in more animated scenes, one's attention is drawn to the flat colour of the sky or the burning red of the sun rather than the crying child in a mother's arms. Van Gogh considered his art very Japanese in the sense that there was "a microscopic figure of a ploughman, a little train passing through the wheatfields; that's the only life there is in it"¹⁴. ✓

Van Gogh is also an obvious example of one who not only heavily quotes Japanese art but also replicates it. Kris Schiermeier's essay, "Imitation or Innovation? Van Gogh's Japonaiserie and Japanese Art of the Meiji Period", delves deeper into comparing Van Gogh's works with ones that would have been shown in exhibition centres of the time. Direct replicas of Japanese prints from actual exhibitions are shown, as are the ways in which he inserts details such as a toad (*New Prints of Worms and Insects* by Utagawa Yoshimaru) from other *ukiyo-e* prints. These can be seen more as quoting and admiration rather than plagiarism. What is more striking is the comparison between Van Gogh's *Almond Blossom* and Ando Jubei's *Vase Decorated with Plum Blossom*¹⁵. Both show white blossoms on top of a blue background and while Van Gogh's painting is executed in a far more Western manner, they are so similar that it is almost uncanny. Interestingly enough, the vase is dated at around 1900 whereas Van Gogh's work was created over 10 years earlier. While it is probable that the vase is in fact older than estimated and thus inspired Van Gogh, it is curious to imagine a man so influenced by Japan that perhaps he, in turn, inspired those working on the other side of the world. ✓

The extent of Japonisme was not limited to painting. While Japan and its influence on visual art is more prominent, story-telling undoubtedly felt an impact as well. Most famous of all is Puccini's *Madame Butterfly*, in which the fickle Pinkerton leaves his young Japanese wife in search of a more 'suitable' American wife. As might be expected, it all ends in tragedy when Butterfly kills herself, still longing for Pinkerton, for whom she even converted to Christianity. Clearly this revisits old themes of scornful Western attitudes and ideas of simplicity associated with Japan at the time, as well as harking back ✓

¹⁴ pg 134, Japonisme and the Rise of the Modern Arts Movement: the Arts of the Meiji Period

¹⁵ pgs 148-9, Japonisme and the Rise of the Modern Arts Movement: the Arts of the Meiji Period

to Japan and the West's less remembered, but bloody, missionary history. This 1904 work of Puccini's was based upon *Madame Chrysanthème*, the tale of a similar relationship between a very young Japanese girl and what we would regard today as a Western racist.

Pierre Loti, *Madame Chrysanthème*'s original author, had based the book on his own experience in Japan. Visiting as a sailor he wrote that; "I will never love this land or any creature of this sad yellow race"¹⁶. As one can tell from this unsympathetic extract, Loti was not taken with Japan. He was not an artistic man by nature; he could not wax lyrical about the silks of the kimono or the sun setting over a river. Loti was a naval officer and before the navy, he could not even read. It is thus somewhat surprising that he went on to write over twenty books in a semi-autobiographical style. Some, such as Puccini and Regamey, saw *Madame Chrysanthème* as a timeless love story. They had seen how Loti had tried to feminise Japan and make it delicate to the point of inhuman fragility, and were carried along by it. Others saw the contempt bubbling beneath the surface and did not enjoy seeing their current subject of fascination ridiculed. In my view, there was probably a third group: those who agreed with Loti's dismissive attitude seeing Japan as exotic, yes, but trivial and ridiculous. The bourgeois traditionalists and uneducated masses alike might have seen something strange in it, something uncomfortable in its very difference from the West. Weren't there people who saw Japonisme as tacky and who longed for the mythological paintings of the Salon? Christopher Reed argues that it was a taste for French absolutism that attracted many to Japonisme in the first place, that people were bored of the tasteful 1800s and longed for something a bit more ornate along the lines of the possessions of Louis XV¹⁷.

Madame Chrysanthème must have caused something of a small outrage, as Felix Regamey rewrote the story in 1893, five years later. Re-named *The Pink Notebook of Madame Chrysanthème*, Regamey tells a love story, where there is no scorn shown by this loving husband, no ugliness in his bride. Despite his firsthand knowledge of Japan, this adaptation is unfeasible, the story turned into a love story with very little of Japan about it and is written as if it were Chrysanthème's diary. Much like Japonisme itself, the story is only as Japanese as the West wants it to be. There is no desire to look at the brutal differences in culture, only the delicate ones. After all, no respectable Parisian gushed over prints of seppuku (an honourable disembowelment). Christopher Reed writes

¹⁶ pg 21, *The Chrysanthème Papers*

¹⁷ pgs 34 and 36, *The Chrysanthème Papers*

that “the difference between Loti and Regamey concerns not so much their perceptions of Japan and its women as their own relationship to that perception.”¹⁸ Loti's relationship is that of the imperialist, sure of his superiority, and Regamey's view of Japan was of something more similar to France and its own ‘civilised’ culture.¹⁹

The history of *Madame Butterfly* and *Madame Chrysantheme* illustrates some of the complexity of the West's attitude to Japan. These perceptions were to change significantly in the twentieth century.

The Modern Era

The very familiarity which Japonisme brought undermined the origins of its success, diluting its exoticism and the sense of discovery. Japonisme diminished at the beginning of the twentieth century as the West became divided and embroiled in two World Wars. While an ally of the Entente in the First World War, Japan pursued its own regional territorial ambitions. It is remarkable that, having allied in World War Two with the Axis powers in a bitter conflict with the Allies and having suffered the trauma of Hiroshima and Nagasaki, Japan was subsequently able to emerge as a major global economic power and, once again, influence the Western world. This renaissance, driven by a need for trade, encompassed dominance in manufactured goods from cars to consumer electronics - did the West's admiration of Japanese miniaturisation in, for example, the Sony Walkman, echo that nineteenth-century fascination with netsuke?

Interesting question - straying outside scope of title but shows evidence of synthesis. (AO4)

Finding books on the first wave of Japonisme is not difficult but writing on how Japan is affecting our contemporary culture is scarce. Perhaps it is because Japan no longer gives us images of samurais, misty mountains, and delicate girls, but a vision of the new age. When it comes to electronics and manufacturing prowess, Japan was ahead of the West for decades and has visions for even greater things to come (in the field of robotics to name but one).

Today, there is far less of a focus on formal customs, the monarchy or traditional Japanese crafts. Japan's position in the world has changed enormously since the Meiji

¹⁸ pg 32, The Chrysantheme Papers

¹⁹ pg 32, The Chrysantheme Papers

period and any who looked down on the country before, must now accept its status as an equal, or in some fields, a superior, to the West.

Although less pronounced, throughout the twentieth century Japan's impact could still be felt firmly within art, whether in minimalism or Andy Warhol's silkscreen printing (a technique previously popular in 1920s-30s Japan) or the influence of Kurosawa's films or the pervasiveness of the Haiku. For example, more recently the fashion industry has turned its gaze upon Japan and Japanese designers. Both Issey Miyake and Rei Kawakubo started to design in the 1970s, and these Japanese designers continue to charm every type of client. Few can claim both John Waters, godfather of gay cinema, and Victoria Beckham, who chooses not to smile for aesthetic purposes, as fans of their work. In fact Kawakubo's work at Comme des Garçons has not attracted only monochrome-loving Parisians but R&B artists of all kinds. So how has Japan's influence and aesthetic gone from being a source of exotica for Victorian-era bourgeoisie to the sort of thing Kanye West and Pharrell want to collaborate with?²⁰

Issey Miyake is famed for changing the fashion world through his use of shape and monochrome. Designers like Miyake have steered clear of old-fashioned associations of Japan and Japanese creativity as something natural and harmonious. Instead they have chosen to go forward in completely fresh directions. Claire Wilcox, fashion curator at the V&A, said in a Financial Times article that "it's about opposition to body shape"²¹. There is nothing sleek or finished about Miyake designs, although they always appear complete, for they are made to challenge, and built to rebel against preconceptions. The same can be said of Yohji Yamamoto, whose designs tend to foretell either a great technological age or an apocalypse. This element of 'otherworldliness', but also wearability, is what makes these designers so popular: even in the destruction of the clothes and fabric, there is something sophisticated in the clothing as well as a unique vision. However much designers such as Carven and the late Alexander McQueen may enjoy referencing Japan's past, it is the Japanese designers of today who hold sway. While moving forward and recreating fashion as we know it, these fashion houses carefully follow the concept of *wabi-sabi*²² (one of the ideas also behind minimalism). No matter how wild the design,

²⁰<http://www.billboard.com/articles/columns/the-hook/5930465/pharrell-williams-and-comme-des-garcons-colaborate-on-girl>

²¹ <http://www.ft.com/cms/s/0/90ed8954-ae2-11d0-96d7-00144feabdc0.html>

²² representative of 'impermanence', one of the three Buddhist marks of existence

there is very rarely garish pattern and there is a sense of impermanence as well as imperfection about the designs that all hold true to this aesthetic theory.

Although it could have been by anyone, Steve Jobs' iconic black roll neck sweater was by Issey Miyake. There is a reason why one of the great minds in technology wore a Miyake sweater and not one from Primark. This is because there is an undeniable practicality to Miyake and his designs, even if his runways might display less utilitarian styles. Unlike some fashion houses, who claim to promote a certain intellectualism with their clothing, Miyake said in a 1992 interview that “design is not for philosophy – it is for life.” Miyake completely changed the fashion industry through his strange but innovative use of shape and texture, subtly influencing everyone. It is notable that the only designers similar to Miyake are fellow Japanese designers such as Yamamoto and Kawakubo. There is no possibility of imitation when it comes to Miyake, the master of the pleat.

Franco-Japanese brands like Kenzo fuse both East and West to appeal to their customers by combining a mixture of prints, unusual fabrics, and an element of street style into their collections. No matter the season, Kenzo sells sweatshirts with its logo of the brand name inside a tiger's jaw, and have also managed to appeal to a variety of different people. Humberto Leon and Carol Lim of Opening Ceremony have taken over at Kenzo in recent years. They have chosen to go right back to the brand's roots and go against the flow of seasonal trends, collaborating with designers instead. Yet somehow, the brand manages to continue to find inspiration in Japan, despite the Australian designers-in-chief, with neoprene and childlike prints that resonate with the fashion-forward population of Tokyo's Harajuku district.

The report seems to be losing focus on the influence of Japonisme at this stage... (AO4)

Moving away from the avant-garde, Japan still influences Western aesthetics and subculture. For example, Muji caters to organisation and the traditional idea of Zen-simplicity that many Western liberal intellectuals insist will change your life. From architecture to packaging to the clothes and products themselves, Japan has a distinctive effect on Western design. Where before designs were changed to suit Western tastes, modern Japanese companies realise that a part of their charm to Western buyers is their different culture and heritage. The allure of the perceived exoticism of the East has transformed into a strong attraction to the practicality and distinctive innovation of countries like Japan.

In terms of subculture, Japan and its fondness for 'kawaii' (meaning 'cute') has slowly begun to leak into the West in its own form of subculture. In Japan sex sells as well as in any other nation but the appeal is based more on innocence and appearing sweet, than it is about appearing mature and 'sexy'. In Western eyes, 'cuteness' isn't seen as something sexually desirable (apart from within the Lolita complex, which is an entirely separate discussion), but the idea of a person being soft and kind-natured appeals, no matter the nation. It is this that perhaps draws a young audience towards 'kawaii' fashion. Coming of age is a tirelessly (and maybe tiresomely) explored concept in most media platforms across the world, and for some, 'kawaii' is a way of self-expression that doesn't appear to be outwardly mature. It is reaffirming for those who do not want to grow up for the time being. Aspects of this fashion include accessories such as cat ears and knee socks, frilly petticoats, and lace umbrellas. Subsections of the style revolve around 'Lolita' styles such as 'Gothic Lolita' or 'Victorian Lolita'²³. Again, these focus on old-fashioned and more demure styles, as well as styles that make the wearer appear younger. In Western culture today, make-up and Instagram filters have given every twelve year-old the magical ability to look nineteen or older, and as such, those who choose to adapt the 'Loli' or 'kawaii' style rebel against the desire to look older by focusing on their inner child to bring them confidence with their appearance instead.

This idea of 'kawaii' is mainly sparked by manga and anime, an industry that dominates much of children's television. With large eyes, good intentions, and the obligatory school uniform, female anime characters perfectly embody the 'kawaii' aesthetic. Strangely, Western subcultures such as 'goths' and 'emos' are all fond of anime and its sunny, optimistic characters. Nobody seems to have examined the psychological reasons for this phenomenon, but it may be that 'kawaii' provides a contrast to the darker aspects of these social groups. In parallel, anime and manga have branched out to cover darker subject matter. Popular animes such as Soul Eater and Shingeki no Kyojin focus on fighting off monsters threatening harm to the mortal population and destroying titans (large humanoids that eat humans and destroy families) respectively. Fans have almost developed cults dedicated to these shows, something easy to do due to large casts of characters and series that can last for over 700 episodes, which is unparalleled in Western television.

²³ <http://hellolace.net/about/novices-guide>

Some evidence of synthesis (of two sections of the report) here - though rather brief. (AO4)

In the 1980s a new hero in family entertainment arrived in the form of Studio Ghibli and Hayao Miyazaki, a man with a vision and a thousand stories. "My Neighbour Totoro" was perhaps the first one of his films to capture Western imaginations. Often revolving around complex female characters and environmental concerns, Miyazaki's fantasy worlds are filled with real issues and have honest feeling behind them. The films hold something organic, which Disney films do not, and also have an element of whimsicality that reminds one of what originally drew the Western imagination to Japan. In the global market, anime and manga are now more successful than Western animations²⁴, suggesting a new era of Japonisme ✓

With regard to children's television, anime raised, and raises, a generation of children. During the mid 1990s, Sailor Moon came to popularity, featuring a gang of superhero teenage girls who were all distinctly different and were firm friends. In contrast to other TV shows of the time, which featured competitive high schools or happy families, the show demonstrated the good teenage girls could do if they worked together, rather than oppose each other. Modern Japan still holds very traditional views ✓ when it comes to femininity and marriage but when it came to positive messages in children's television, few were as forward-thinking as Sailor Moon, a show which also featured a lesbian couple and a girl who didn't identify with traditional femininity (something still rarely seen today in Western television). At the same time, Japan's Dragonball-Z came onto American screens ✓ where a man leads his friends against alien threats to the Earth. As with Sailor Moon, a certain level of censorship was introduced by American networks as both series contain small amounts of crude humour and violence. Ironically, the US now produces many shows considered as family entertainment which have blatant crude humour. While there is no direct evidence to suggest this, it is possible that anime and its often more explicit messages might have inspired certain networks to accept shows such as Family Guy ✓ and the Simpsons ✓

Analysis lacks depth here (AO4) - the reader is left asking 'why?'

By 2010, Pokemon had been running for twelve years and has continually grown in popularity. Pokemon has made sales of 250 billion dollars in the US²⁵, which accounts for only a third of the company's overseas sales. Clearly influential, other pocket pets have become a significant part of the children's toy industry, although not all of them follow Pokemon's theme of monsters! Companies in charge of Pokemon and Yu-Gi-Oh have once again proved their marketing genius by selling collectable cards. In fact the entire

²⁴ pg 210, Japanese Art

²⁵ pg 211, Japanese Art

basis of Yu-Gi-Oh is magical playing cards so, for small children, possession of the physical cards is one step closer to life imitating art. Other Japanese toys and products, such as Bakugan, have also proved to be highly successful in the Western market. However influential these toys may be, they are not copied outright in the West in the blatant way of earlier Japonisme: the Japanese products are so particular and unique that one would be sued for copyright infringement. These products are strange, and 'out of this world weird' in some cases. The air of 'otherness' that sparked Japonisme has continued into the modern age. It doesn't matter whether it is a group of kids protecting the world in a Saturday morning cartoon or robot copies of professors going on international lecture tours, Japan seems to lead as far as both simplicity and utter bizarreness are concerned.

Some synthesis here, but lacks detail and justification. (AO4)

Conclusion

Overall, it is now evident that Japan is a nation of great originality. Since the beginning of Japonisme, it has clearly had a certain something that the West cannot resist. In the 19th century, it was more about "an air of eroticised possibility"²⁶ and a return to a more nature-centric way of life that enticed the public, whereas now it is Japan's bold vision of the future that continues to make a distinctive contribution to Western culture. However much the West has changed the world, it is innovative nations like Japan that hold the key (or microchip) to the modern age, and all we need to do is follow.

Conclusion shows some synthesis but could have more of a direct focus on the title. (AO4)

²⁶ pg 56. The Hare with The Amber Eyes

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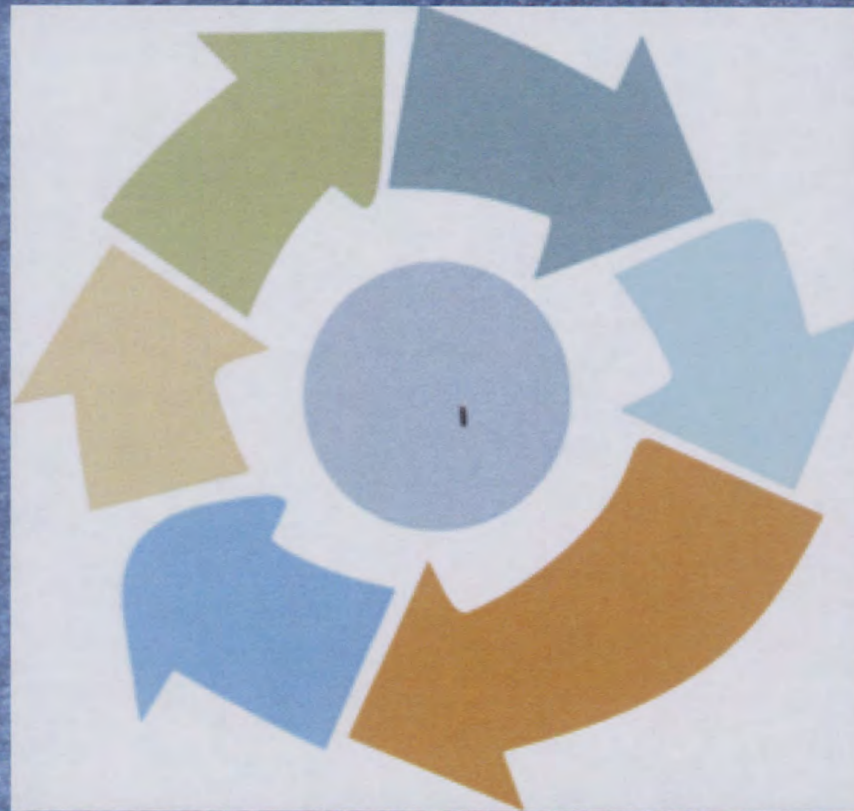
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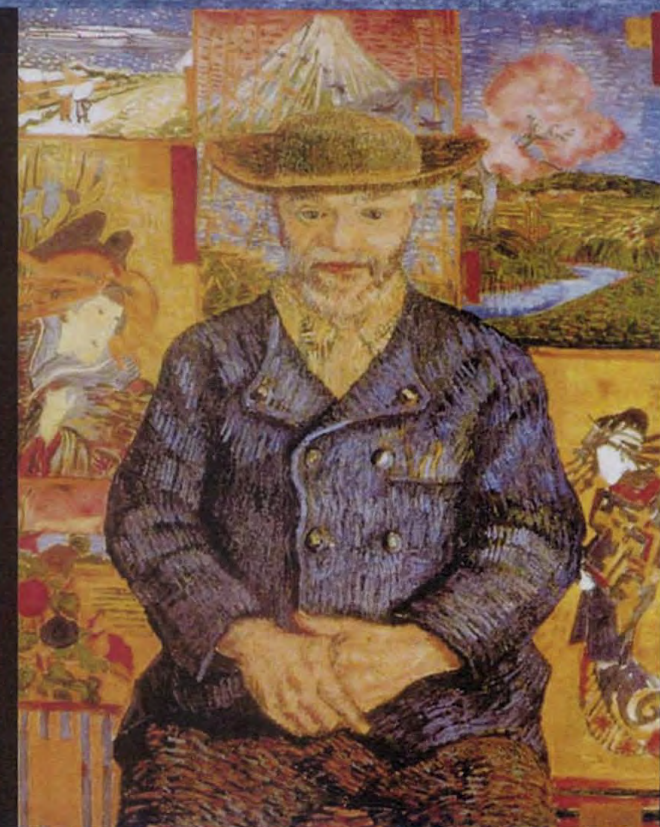
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**From Japonisme to Miyazaki: A
Brief Introduction to Japan's
Influence on Western Culture
(1853 - 2010)**

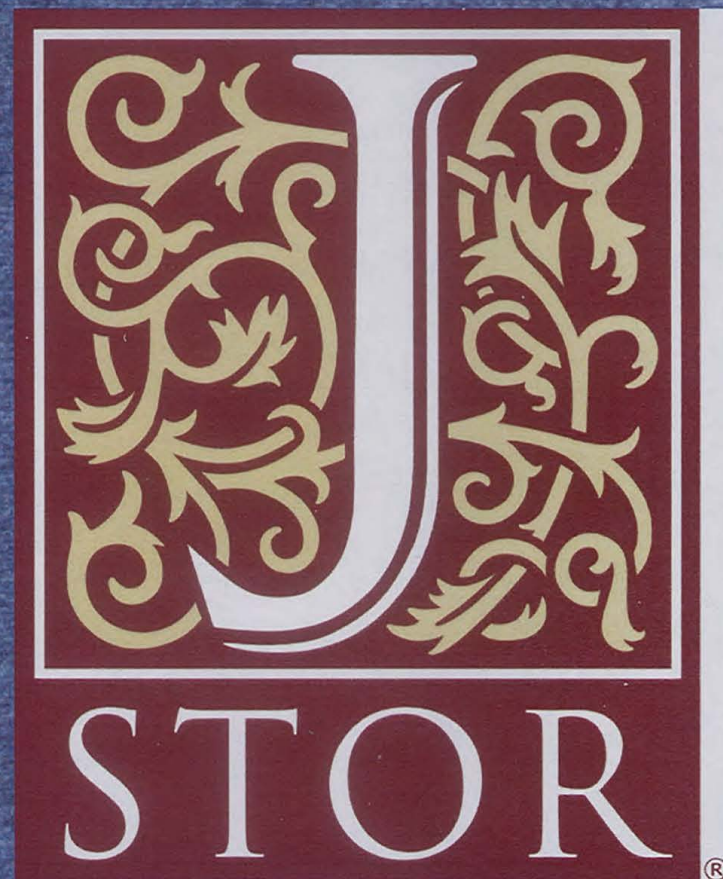
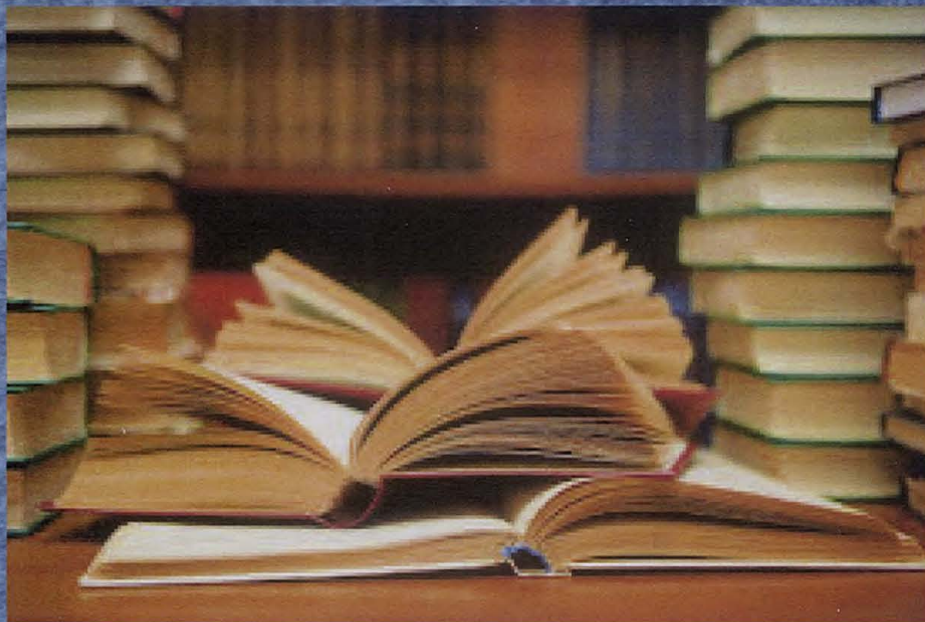
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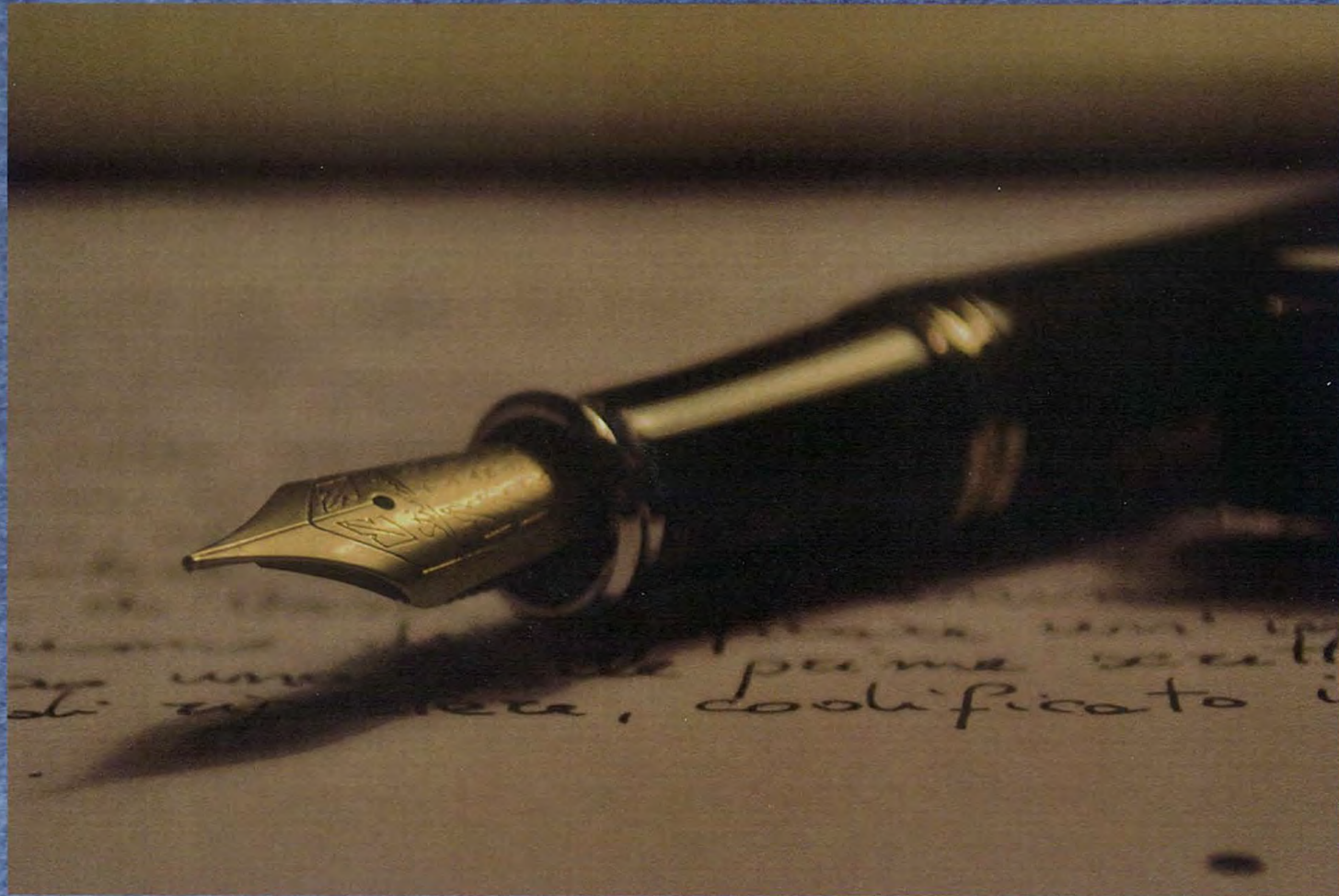
What is Japonisme?



Research



The Log



What would I have done differently?

