

Introduction to Japanese Literature & Culture: Japanese Cinema (1945-)

Daisuke MIYAO

Lecture: Tuesday 4:00-4:50pm
Screening: 5:00-6:50pm
+ 1 Discussion Section (50 min)

Course Description:

This course offers an introduction to the study of post-1945 Japanese cinema. This course pays close attention to the languages and styles of films as well as the historical and socio-cultural contexts. The primary goal of this course is to learn how to read formal and historical aspects of films and develop ability to talk about films in critical terms.

Textbook:

All required texts are available on Blackboard.

Optional: Donald Richie, *A Hundred Years of Japanese Film: A Concise History, with a Selective Guide to DVDs and Videos* (2nd Revised and updated edition; New York: Kodansha America, 2005). Survey of the history of cinema in Japan.

Course Requirements:

1.Attendance & Discussion:

Students will be expected to attend all lectures and screenings and do the reading assignments on time. Students are also expected to attend the discussion section for which they are registered and be prepared to discuss the readings and films. Active participation on the part of every student is expected during discussion sections. Students cannot get credit if they attend a different section. Excessive unexcused absences will adversely affect a student's grade and may result in FAILURE of the course. Please be punctual, as lateness to class will be penalized. In the case of illness or emergencies, you must provide appropriate documentation and notify the professor or GTF in advance.

Seven quizzes (five questions in each quiz) will be administered by discussion GTFs during the course of the quarter (see "Schedule" for dates). Quizzes will be on films, readings, and lectures.

Each student will also be expected to help lead one class discussion. Discussion leaders are expected to post discussion questions on the Discussion Board for JPN 307 by 5 p.m. the day before they are to lead discussion. Discussion questions should be on assigned reading, film, and/or clips of the week. (Students who are enrolled in Wednesday discussion sections should post questions by 10 p.m. on Tuesday. Otherwise, consult

your discussion GTFs.) The JPN 307 Discussion Board may be found in the Communications section of Blackboard. During the first week of classes, discussion sections will meet to go over discussion section policies and to sign up discussion leaders.

In addition, in your discussion section of **Week 9**, you are required to submit a one-page response paper (300-400 words) on your favorite film from the course. You need to digest the reading and the lecture for that film when you discuss it.

Discussion sections will NOT officially meet in week 10. However, your GTF will be available for Q & A and/or comments to the lectures, films and readings. If you come to the section with *substantial* questions and/or comments, you have a chance to earn 5 extra points.

Total possible points: 45 points for attendance (automatic 5 points just for showing up at each discussion x 9); 45 points for participation (maximum of 5 points per discussion x 9: discussion GTFs will evaluate your “participation”); 35 points for quizzes (7 quizzes x 5 points each); 20 points for discussion leading; 5 points for response paper; (5 points for questions/comments in Week 10). Total possible points: $45 + 45 + 35 + 20 + 5 (+ 5) = 150$ (155) points.

2. Examinations:

Two exams will be given during the course of the quarter. **One in Week 4 (Midterm exam: in class) and the other during the Final’s week**, respectively at the same classroom. Midterm exam will consist of 20 questions and Final exam will consist of 30 questions, including multiple choice, true/false, and matching questions drawn from the lectures, readings, and media viewed in class. Midterm exam will be worth 40 points and Final exam will be worth 60 points (2 points per question). Total possible points: $40 + 60 = 100$ points. Exam results will be posted on Blackboard for each student. **BE SURE TO BRING A #2 PENCIL. NO ELECTRONIC DICTIONARIES, LAPTOPS, CELL PHONES, OR MP3 PLAYERS/IPODS/IPADS WILL BE PERMITTED DURING THE EXAM.**

Grade Calculation:

Final grades will be made based on the accumulation of up to **250** total points derived from the categories listed above. These requirements apply both to those taking the course for a grade and to those taking it on a P/N basis.

97% to 100% = A+

94% to 97% = A

90% to 94% = A-

87% to 90% = B+

84% to 87% = B

80% to 84% = B-

77% to 80% = C+

74% to 77% = C

70% to 74% = C-

67% to 70% = D+

64% to 67% = D

60% to 64% = D-

59% or below = F

If you have a documented disability and anticipate needing accommodations in this course, please make arrangements to meet with the professor as soon as possible. Please request that the Counselor for Students with Disabilities send a letter verifying your disability.

Schedule:

Week 1 (January 10): Introduction: What Is Japanese Cinema?

Screening: *Welcome Back Mr. McDonald* (*Rajio no jikan*, Mitani Koki, 1998)

No reading assignment.

Week 2 (January 17): Languages of Cinema (1): Shot and Editing

Screening: *Shall We Dance?* (Suo Masayuki, 1995)

Clips: *Casablanca* (Michael Curtiz, 1942)

The Lonedale Operator (D.W. Griffith, 1911)

Reading: David Bordwell and Kristin Thompson, "The Relation of Shot to Shot: Editing," in *Film Art: Introduction*, 5th edition (New York: McGraw-Hill, 1997), 270-300.

Suggested Reference: Bordwell and Thompson, *Film Art*, "Glossary," in *Film Art*, 477-81. **For your reference only. You do not need to memorize all the terms in the glossary for quizzes and exams.**

1st quiz at discussion section.

Week 3 (January 24): Languages of Cinema (2): Lighting and Sound

Screening: *Rashomon* (Kurosawa Akira, 1950)

Readings: Donald Richie "Rashomon," in *Rashomon*, ed. Donald Richie (New Brunswick, N.J.: Rutgers University Press, 1994), 1-21; Akutagawa Ryunosuke, "In a Grove," in *Rashomon*, 102-109.

2nd quiz at discussion section.

Week 4 (January 31): Languages of Cinema (3): Ozu

Screening: *Good Morning* (*Ohayo*, Ozu Yasujiro, 1959)

Reading: Kristin Thompson and David Bordwell, "Space and Narrative in the Films of Ozu," *Screen* 17, 2 (Summer 1976): 41-73.

Midterm Exam at the end of class

No quiz at discussion session

Week 5 (February 7): The Post-WWII Occupation 1945-52 (1): *Jidaigeki* (Period Drama)

Screening: *Zatoichi* (Kitano Takeshi, 2003)

Clips: *Game of Autumn Leaves (Momijigari)*, Shibata Jokichi, 1898)
Jiraiya the Ninja (Goketsu Jiraiya), Makino Shozo, 1909)
The Mark of Zorro (Fred Niblo, 1920) w. Douglas Fairbanks, Sr.
Orochi (Futagawa Fumitaro, 1925)

Reading: Mitsuhiro Yoshimoto, *Kurosawa: Film Studies and Japanese Cinema* (Durham: Duke University Press, 2000), 207-234, 412-418.

3rd quiz at discussion section.

Week 6 (February 14): The Post-WWII Occupation 1945-52 (2): Melodrama

Screening: *Mother (Okaasan)*, Naruse Mikio, 1952)

Clip: *Twenty-four Eyes (Niju-shi no hitomi)*, Kinoshita Kiusuke, 1954)

Reading: Catherine Russell, *The Cinema of Naruse Mikio: Women and Japanese Modernity* (Durham: Duke University Press, 2008), 236-241, 421.

4th quiz at discussion session

Week 7 (February 21): The Golden Age of Japanese Cinema in the 1950s

Screening: *Ugetsu (Ugetsu monogatari)*, Mizoguchi Kenji, 1953)

Clip: *House of Ghost Cat (Borei kaibyō yashiki)*, Nakagawa Nobuo, 1958)

Reading: Keiko I. McDonald, “*Ugetsu*: Why Is It a Masterpiece?” in *Ugetsu*, ed. Keiko McDonald (New Brunswick, N.J.: Rutgers University Press, 1993), 3-16;

Suggested Reading: Ueda Akinari, “The House Amid the Thickets,” in *Ugetsu*, 79-85.

5th quiz at discussion session

Week 8 (February 28): “The Post War Years Are No Longer”: Economic Miracle in the Late 1950s-60s

Screening: *Giants and Toys (Kyojin to gangu)*, Masumura Yasuzo, 1958)

Reading: Michael Raine, “Modernization without Modernity: Masumura Yasuzo’s *Giants and Toys* (1958), in *Japanese Cinema: Texts and Contexts*, eds., Alastair Phillips and Julian Stringer (London: Routledge, 2007), 152-167.

6th quiz at discussion session

Week 9 (March 6): The Decline of the Film Industry and the Rise of Independent Filmmaking: 1970s-Present

Screening: *Swallowtail Butterfly* (Suwarouteiru, Iwai Shunji, 1996)

Reading: Yomota Inuhiko, “Stranger Than Tokyo: Space and Race in Postnational Japanese Cinema,” in *Multiple Modernities: Cinemas and Popular Media in Transcultural East Asia*, ed. Jenny Kwok Wah Lau (Philadelphia: Temple UP, 76-89).

7th quiz at discussion session

Response paper due at discussion session

Week 10 (March 13): Anime

Screening: *The Girl Who Leapt through Time (Toki o kakeru shojo)*, Hosoda Mamoru, 2006)

Clips: *The Thief of Baguda Castle (Baguda-jo no tozoku)*, Ofuji Noburo, 1926), with *benshi* performance

Peach Boy's Sea Eagle (Momotaro no umiwashi, Seo Mitsuyo, 1942)

Legend of a White Serpent (Hakujaden, Okawa Hiroshi, 1953)

Astro Boy (Tetsuwan Atomu, 1963-)

Neon Genesis Evangelion (Anno Hideaki, 1998-)

Reading: Douglas McGray, "Japan's Gross National Cool," *Foreign Policy* 130 (May-June 2002): 44-54.

Final Exam: 1:00pm, Tuesday March 20