

JPT 3391/ENG 4135 Introduction to Japanese Film Spring 2015

T 7 (1:55-2:45), R 7-8 (1:55-3:35), Viewing at W E1-E3 (7:20- the end of the film) NRN331

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Office Hours: Tuesdays 10am-11am, Thursdays 10am-12pm, and by appointment

Course's Objectives

This course offers a general survey of Japanese cinema through introducing important films and directors from the 1930s to contemporary times. Students will learn the historical and social background of the films, as well as engage in close analysis of the films. Reading assignments include film reviews and writings that would assist students in developing students' critical readings of the films.

Required Textbooks

Course Packet (Available at Target Copy, 412 W University Ave)

All the other readings will be posted on the course website (e-learning; Canvas).

Useful References

Hayward, Susan. 2000. *Cinema Studies: The Key Concepts*. London and New York: Routledge.

Columbia Film Language Glossary <http://ccnmtl.columbia.edu/projects/filmglossary/>

Gordon, Andrew, 2003. *The Modern History of Japan*. New York: Oxford University Press.

McClain, James L. 2002. *Japan: A Modern History*. New York: W.W. Norton & Co.

Corrigan, Timothy. 2012. *A Short Guide to Writing About Film*. Boston: Pearson.

Anderson, Joseph L. and Donald Richie. 1982. *The Japanese Film: Art and Industry*. (Expanded Edition) Princeton, NJ: Princeton University Press.

Richie, Donald. 2005. *A Hundred Years of Japanese Film: A Concise History, with a Selective Guide to DVDs and Videos*. New York and Tokyo: Kodansha International; 2nd edition.

Streamings of many of the old movies are available at: ufl.kanopystreaming.com

Assignments and Exams

1. Attendance and Participation (20%)

Your attendance and active participation is essential to the success of the course, and to your grade. Attendance does not simply mean you are present. Read the assigned texts carefully ahead of time, and be prepared to discuss them. Engage in active reading. Mark the texts and/or take notes as necessary. Bring questions to the class.

In order to earn full points for attendance and participation, you are expected to come to class on time and fully prepared, listen attentively to the professor and your fellow students, take notes as appropriate, answer when called upon, and actively participate in class discussions by listening and contributing relevant and insightful comments. Points may be deducted to the extent your participation falls short of this ideal. Extra points may be awarded in rare cases of exceptionally worthwhile contributions to class discussion. Actively disturbing the class and sleeping in class are considered the same as an unexcused absence.

Excused absences will not count as an absence. If you have a legitimate reason for missing class supported by written documentation such as a doctor's note, please provide it to the instructor. Arriving to class late or leaving class early (before the class is dismissed) without a legitimate reason will reduce the attendance grade for the day. You are responsible for catching up with the content and assignments for missed classes, excused or unexcused.

At the end of each film screening on Wednesday, you should pick the one scene that had the largest impression on you and write a short paragraph about your thoughts on the scene and why it impressed you. This paragraph will be collected at the end of the screening, in place of a roll call, and may be used as a starting point in Thursday's class discussion.

Please refer to

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx#absences> for the university policy on attendance.

2. Response Postings (25%)

Students are required to post a concise response to one out of every two-to-three films (one or two well-crafted paragraphs, approximately 300-400 words total) on Canvas **by 12pm (Noon) on Thursday**, the day after the movie screening. There are five responses in total.

Choices of Postings and Deadlines (all deadlines are by 12pm (Noon) except for the optional posting. Pick one from each group. You CANNOT make up for a missing posting by doing multiple times in another group.)

Posting 1: Movie 1 (1/7), Movie 2 (1/14), OR Movie 3 (1/21)

Posting 2: Movie 4 (1/28), OR Movie 5 (2/4)

Posting 3: Movie 6 (2/11), Movie 7 (2/18), OR Movie 8 (2/25)

Posting 4: Movie 9 (3/10), Movie 10 (3/17), OR Movie 11 (3/24)

Posting 5: Movie 12 (4/7), OR Movie 13 (4/14)

Optional posting for extra credit: *Always: Sunset on Third Street* (3/20 at 8pm)

The postings should reflect thoughtful engagement with the assigned film. Students are encouraged to pose questions about the film, address questions raised in classmates' postings, discuss any other aspect of the film, or any combination of the foregoing. For example, what themes are dominant? What dramatic conventions can you see? How are they similar or different from what you expect from (Western) cinematic forms? How can the work be compared with the previous works discussed in the class? What questions did you have? What aspects of the work inspired you? Feel free to write a creative response, or jot down your half-baked ideas. This is meant to aid an active discussion in class. The posting is graded on **a scale of 0-5**. **Late postings** (from one second late up to the beginning of Thursday's class period) **will automatically receive a grade of 3 or less**. Any postings submitted after the beginning of Thursday's class will not be accepted without a legitimate reason accompanied by written documentation [e.g. doctor's note].

3. Group Presentation (10%)

In teams of 2-3 members, you will give a 15-20 minute presentation. Please present on 3 potential paper ideas (central ideas or theses that could be developed into a paper), and provide some evidence to support each of them, drawing from the movie and connecting it to the reading assignments.

Alternatively, you can pick points from the articles that you think are wrong, and provide evidence from the movie to show why they are wrong. The presentation should be supported by visual images (artworks, photos, diagrams) and film clips and/or handouts, as appropriate. Sign up for a topic/presentation date online, by visiting "People" → "Group Presentation" in Canvas. Rubrics for this assignment will be provided separately.

4. Two In-Class Exams (20%)

There will be in-class exams on 2/23 and 4/5. They will cover all material up to these dates, with a variety of question types (matching, multiple choice, true/false, short answer, fill-in-the-blank, essay).

No make-up will be provided, absent (1) extenuating circumstances such as illness or a family emergency, AND (2) notice to the instructor via e-mail or phone BEFORE the exam, AND (3) written documentation of the extenuating circumstances (e.g. doctor's note).

5. Final Essay (Proposal 5%, Paper 20%)

* Please submit **a one-page proposal hard copy at the beginning of the 4/6 film screening** so that the instructor can reply with comments and suggestions about the proposed topic.

* One 7-8 pages (12 pt Times New Roman; 1 inch margins on all sides; double-spaced; minimum length of 7 FULL pages, excluding heading, title, header and footer, footnotes, and references) final paper will be assigned for this class, **due 4/18 at 1:55pm (at the beginning of the class)**.

* The essay is an analytical paper on more than two films watched for the class, focusing on certain aspects and themes. Please consult with the instructor to determine your paper topic.

* The paper should be submitted in .odt, .doc, .docx, or .pdf format to “Assignments” in E-learning (Canvas) by the due date. (.odt is encouraged; .docx and .pdf are discouraged.) Please make sure to figure in uploading time; one second late is late.

* Any sources that you cite or refer to should be listed on a separate “references” page with full bibliographic information provided. Document sources of information in the paper itself by last name plus year of publication followed by a page number (e.g., “Tabuchi 2012: 112”). Follow the Chicago Manual of Style for the bibliographies (list of references), or use another established style (e.g. MLA) as long as you use it consistently. More details and the rubric for the assignment will be provided separately.

* Late submission of essay will be penalized by **a 10% point reduction up to the first 24 hours**, a 20% point reduction from 24-48 hours late, etc., unless you have a legitimate reason for lateness supported by a written document, such as a doctor’s note. In such cases, consult with the instructor IN ADVANCE of the deadline.

* Late submission will not be accepted after 4/29 at 5pm.

Grading Scale:

A	93% and above	A-	90% and above		
B+	87% and above	B	83% and above	B-	80% and above
C+	77% and above	C	73% and above	C-	70% and above
D+	67% and above	D	63% and above	D-	60% and above
E	Less than 60%				

Other Requirements and Important Notes

Policies and Expectations

1. Use of electronic devices:

Please set your phones to silent mode (no vibration, either) or turn them off during the class. No electronic devices (laptops, ipads, etc.) may be used during the class, except for during your presentation if necessary. Bring a printed-out copies of the readings and take notes by hand during the class.

2. Academic Honesty:

Academic honesty and integrity is a fundamental part of university education. Academic dishonesty of any kind will not be tolerated. All of your assignments and exams must be a result of your own honest and original effort. All sources of information, including print, digital, and verbal, must be acknowledged, and properly cited. For more on academic honesty, please refer to <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>

Some Common Issues:

* The **words** of another person copied verbatim should be placed in quotation marks and accompanied by an appropriate citation.

* The **ideas** of another person, even if expressed with your own entirely new wording, should be properly acknowledged and accompanied by an appropriate citation.

* **NEVER** copy the words of another person, change a few words or phrases here and there, and present it as your own work.

3. Special Accommodations: Please let the me know about any questions or concerns regarding submission of assignments, testing, or other class requirements. You are welcome to visit me during my office hours, speak to me after class, or contact me via phone or email. Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation.

Schedule

* Note that the directors' names are written family-name-first, as is typical in Japan. (E.g. Mizoguchi Kenji's family name is Mizoguchi, and his given name is Kenji.)

* The readings listed beneath each lecture date are to be read **prior to the lecture. It is absolutely necessary that you do all of the readings before class.** Most readings are in the Course Packet.

* May be adjusted as the semester proceeds. Updates will be provided as necessary.

* [CP <page number>] shows the page numbers of Course Packet.

* Please print out the articles posted online and bring the hard copy to class.

Week 1

1/5 T

Introduction

Movie #1 Mizoguchi Kenji, *Sisters of the Gion* (1936)

1/6 W

Screening

1/7 R (2)

Background and Discussion

Read: * McDonald, Keiko I. 2006. "Introduction." In *Reading a Japanese Film: Cinema in Context*. Honolulu: University of Hawaii Press, pp. 1-13. [On Canvas.]

* Corrigan, Timothy. 2012. "Writing about the Movies." In *A Short Guide to Writing About film*. Boston: Pearson, pp. 1-18. [On Canvas.]

1/12 T

Discussion

Presentation 1

Read: * McDonald, Keiko I. 2006. "Synergy of Theme, Style, and Dialogue: Kenji Mizoguchi's *Sisters of the Gion* (1936)." In *Reading a Japanese Film: Cinema in Context*. Honolulu: University of Hawaii Press. *Reading a Japanese Film*, pp. 17-31. [CP 11-18]

* Burch, Noël. 1979. "Mizoguchi Kenji." In *To the Distant Observer: Form and Meaning in the Japanese Cinema*. Berkeley: University of California Press, pp. 227-246. [CP 118-138]

Movie #2 Ozu Yasujiro. *Tokyo Story* (1953)

1/13 W

Screening

1/14 R (2)

Background and Discussion

1/19 T

Presentation 2

Read: * Bordwell, David. 1988. "Tokyo monogatari." In *Ozu and the Poetics of Cinema*. London: BFI Pub., pp. 328-333. [pdf on Canvas]

* Desser, David. 1997. "Introduction." *Ozu's Tokyo Story*. Cambridge, U.K.: Cambridge University Press, pp. 1-24. [CP 139-153]

Movie #3 Honda Ishiro, *Gojira* (1954)

1/20 W
Screening

1/21 R (2)
Background and Discussion

1/26 T
Presentation 3

Read: * Kushner, Barak. 2006. "Gojira as Japan's First Postwar Media Event." Tsutsui William M. and Michiko Ito, eds. In *Godzilla's Footsteps: Japanese Pop Culture Icons on the Global Stage*. New York: Palgrave Macmillan, pp. 41-50. [CP 155-162]
* Kalat, David. 2007. "Gojira," "Gojira (Godzilla)" In *A Critical History and Filmography of Toho's Godzilla Series*. Jefferson: McFrand, pp. 13-17, 18-23. [CP 75-83]

Movie #4 Oshima Nagisa, "Cruel Story of Youth," (1960)

1/27 W
Screening

1/28 R (2)
Background and Discussion

2/2 T
Presentation 4

Read: * Turim, Maureen. 1998. "Cruel Stories of Youth and Politics." *The Films of Oshima Nagisa: Images of a Japanese Iconoclast*. Berkeley: University of California Press, pp.27-60. [CP 163-182]

Movie #5 Kurosawa Akira, *Yojimbo*. (1961)

2/3 W
Screening

2/4 R (2)
Background and Discussion

Read: * Richie, Donald. 1996. "Akira Kurosawa." In *The Films of Akira Kurosawa*. 3rd Ed. Berkeley: University of California Press. pp. 10-13. [CP 87-90]
Optional: Bock, Audie. 1978. "Akira Kurosawa." In *Japanese Film Directors*. New York: Kodansha International. pp.163-181. [.pdf on Canvas]

2/9 T
Presentation 5

Read: * Richie, Donald. 1996. "Yojimbo." In *The Films of Akira Kurosawa*. 3rd Ed. Berkeley: University of California Press. pp. 147-155. [CP 91-99]
* Prince, Stephen. 1991. "History and the Period Film." In *The Warrior's Camera*. Princeton, NJ: Princeton University Press, pp. 200-233. [CP 183-201]

Movie #6 Teshigahara Hiroshi, *Woman in the Dunes* (1964)

2/10 W

Screening

2/11 R (2)

Background and Discussion

2/16 T

Presentation 6

Read: * McDonald, Keiko I. 1983. "Teshigahara's *The Woman in the Dunes*." *Cinema East: A Critical Study of Major Japanese Films*. London and Toronto: Associated University Press. pp. 36-50. [CP 205-212]

* Ehrlich, Linda C. and Antonio Santos. 2000. "The Taunt of Gods: Reflections on *Woman in the Dunes*." in *Word and Image in Japanese Cinema*. Dennis Washburn and Carole Cavanaugh, eds. Cambridge: Cambridge University Press, pp. 89-107. [CP 41-50]

Movie #7 Yamada Yoji, *Am I Trying* (1969)

2/17 W

Screening

2/18 R (2)

Background and Discussion

Presentation 7

Read: *Richard Torrence, "Otoko wa tsuraiyo: Nostalgia or Parodic Realism?" in *Word and Image in Japanese Cinema*, pp. 226-249. [CP 51-62]

2/23 T

First Exam (Movies #1-#7)**Movie #8 Fukasaku Kinji, *Battles without Honor and Humanity* (1973)**

2/24 W

Screening

2/25 R (2)

Background and Discussion

3/1-3/3 Spring Break

3/8 T

Presentation 8

Discussion

Read: * Schilling, Mark. 2003. "Kinji Fukasaku (1930-2003)" and "Jingi Naki Tatakai." In *The Yakuza Movie Book*. Berkeley: Stone Bridge Press. pp. 43-55; 212-214. [CP 65-74]

* Moeran, Brian. 1986. "The Beauty of Violence: Jidaigeki, Yakuza and 'Eroduction' Films in Japanese Cinema." In Riches, David, ed. *The Anthropology of Violence*. New York: Basil Blackwell, pp. 103-117. [CP 213-222]

Movie #9 Morita Yoshimitsu, *Family Game* (1984)

3/9 W

Screening

3/10 R (2)

Background and Discussion

3/15 T

Presentation 9

Read: * Gerow, Aaron (2008). "Playing with Postmodernism: Morita Yoshimitsu's *Family Game*." In Phillips, Alastair and Julian Stringer. *Japanese Cinema: Texts and Contexts*. Routledge. pp. 240–252. [CP 103-108]

McDonald, Keiko (1989). "Family, Education, and Postmodern Society: Yoshimitsu Morita's *The Family Game*." In *Reading a Japanese Film: Cinema in Context*, pp. 136-151. [CP 19-26]

Movie #10 Itami Juzo, *Tampopo* (1985)

3/16 W

Screening

3/17 R (2)

Background and Discussion

3/18 F (Optional) Japan Week Event, Screening of **Yamazaki Takashi, *Always: Sunset on Third Street* (2005)**. If you attend this event and post a short response on Canvas, you get extra credit.

3/22 T

Presentation 10

Read: * Ashkenazi, Michael. 2004. "Food, Play, Business, and the Image of Japan in Itami Juzo's *Tampopo*." In *Reel Food: Essays on Food and Film*. Anne L. Bower, ed. New York: Routledge. pp. 27-40. [CP 223-232]

* Iles, Timothy, 2000. "Tampopo: Food and the postmodern in the work of Itami Juzo." *Japanstudien* 12: 283-97 (http://www.dijtokyo.org/doc/dij-jb_12-iles.pdf)

Movie #11 Koreeda Hirokazu, *Maboroshi* (1995)

3/23 W

Screening

3/24 R (2)

Background and Discussion

3/29 T

Presentation 11

Read: * McDonald, Keiko. "The Danger and Allure of Phantom Light : Koreeda's *Maboroshi* (1995)," In *Reading a Japanese film: cinema in Context*, pp. 198-218. [CP 27-37]

* Desser, David. "The Imagination of the Transcendent: Kore-eda Hirokazu's *Maborosi* (1995)." pp. 273-283. [CP 111-116]

3/30 W
No Screening.

3/31 R (2)
No Class. Please prepare for the second exam and final paper proposal due the following week.

4/5 T
Second Exam (Movie #8-#11)

Movie #12 Miyazaki Hayao, *Princess Mononoke* (1997)

4/6 W
Screening

Final Paper one-paragraph proposal DUE. Bring a hard copy to the screening.

4/7 R (2)
Background and Discussion

4/12 T
Presentation 12

Read: * “Anime and Animism: A Roundtable Discussion of the History and Philosophies that Shaped Princess Mononoke,” Kyoto Journal 41 [.pdf Provided on Canvas]
* Mizoguchi, Koji. “Self-Identification in the Modern and Post-Modern World and Archaeological Research;” An Archeology of Asia [CP 233-244]
* Tashiro, Charles. “Passing for the Past: Production Design and the Historical Film,” *Cinéaste* 29:2. [CP 245-256]

Movie #13 Nakajima Tetsuya, *Kamikaze Girls* (2004)

4/13 W
Screening

4/14 R (2)
Background and Discussion

4/19 T
Presentation 13

Read: * Orbaugh, Sharalyn. 2003. “Busty Battlin’ Babes: The Evolution of the *Shojo* in 1990s Visual Culture.” Joshua Mostow, Norman Bryson and Maribeth Graybill, eds. *Gender and Power in the Japanese Visual Field*. Honolulu: University of Hawai’i Press, pp. 201-228. [CP 257-228]

Final Paper Due 4/19 Tuesday by 1:55pm (beginning of the class) via Canvas.