EXPANDED COURSE DESCRIPTION

FILM AND VIDEO

School of the Arts, Media, Performance and Design
Department of Cinema and Media Arts

FA / FILM 3610D3.0 SECTION A
STUDIES IN NATIONAL CINEMA: JAPANESE CIN
FALL 2018 / WINTER 2019

Last Modified Date: 02/08/2019

COURSE CALENDAR DESCRIPTION

Introduces Japanese cinema in the socio-historical context of both the film industry and modern Japanese history. Special emphasis will be placed on the relationship between the body and landscape in terms of colonialism, regionalism, nationalism, and globalization.

Provides an introductory survey of Japanese cinema grounded in Japanese history and a history of the film industry. Arranged thematically and topically, the course will introduce students to many of the major genres and movements in Japanese cinema over the past 100 years. The topics we will consider include how the films engage with the specter of history, violence, performativity of gender, regional and local identity, and commodity culture. Special emphasis will be placed on the relationship between the body and landscape in terms of colonialism, regionalism, nationalism and globalization. The primary focus of the class will be on situating the films in a socio-historical context but we will also critically examine histories of Japanese cinema. The course has no formal prerequisites, and all reading material will be available in English. Similarly, the films will be shown in their original language with English subtitles. No specific knowledge of Japanese history or film theory is assumed, but a close attention to the films and readings is essential.

INSTRUCTOR(S)

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<th>Section / Format / Term</th>
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<td>Hayashi, Sharon H</td>
<td>Sec. A / SEMR / F</td>
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SPECIAL FEATURES

This course provides an introductory survey of Japanese cinema grounded in Japanese history and a history of the film industry. Arranged thematically, the course will introduce students to many of the major genres and movements in Japanese cinema over the past 100 years and the circulation of Japanese cinema outside of Japan. The topics we will consider include how the films engage with the specter of history, violence, gender, regional and local identity, and global commodity culture. Special emphasis will be placed on the relationship between the body and landscape in terms of colonialism, regionalism, nationalism and globalization. The primary focus of the class will be on situating the films in a socio-historical context but we will also critically examine histories of Japanese cinema. Students are encouraged to take advantage of numerous Japanese cinema offerings across the city.

Prerequisites:
FA/FILM1400 or course director’s permission required. Films will be shown in their original language with English subtitles. All reading material will be available in English. Non-Film majors are asked to read supplementary texts on film analysis.

TOPICS AND CONCEPTS

Course Readings:
Readings are available online and through York University Library (http://www.library.yorku.ca/). Readings have been assigned on a weekly basis and should be prepared before class as they will be discussed during class. Readings for each week are listed in the course outline. Additional readings may be assigned or recommended during the course. In order to participate fully in the course you need to be familiar with the readings.

How to Read Analytically:

1. Look for important concepts and ideas and how they are explained and used. For example, how is the term "cinema of attractions" defined and employed by the writer?

1. Look for arguments made by the author. Why does the author believe or not believe something? What methodologies are employed?

1. What sources does the author quote from? Do these sources give you any ideas about the author's point of view, politics, and/or values?

1. Look at the examples used. Are they relevant? Do they support assertions? Or are they too selective, neglecting other examples they might not support these assertions?

1. Look for contrasts and comparisons. Frequently authors embed these in their texts. When you can, make a chart that shows these contrasts and comparisons.

1. Look for insights—this can be understood as seeing relationship between or among phenomena they you never saw before. Are these insights valuable? Where do they lead you?

1. Look for threads, topics that keep coming up repeatedly. What significance do these threads have?

1. Don't expect to agree with everything an author writes. If you disagree, make sure you have valid reasons. Even if authors are wrong about some things, they may be right about other things.

1. What about the author's style? How important is style in convincing you to believe something? What is distinctive about the author's style?

LIST OF LEARNING OUTCOMES AND EXAMPLES OF

Schedule Fall 2018

(Screenings subject to change. Additional reading materials may be assigned.)

Week 1: Sept 5 Intro

Excerpts:

*You Can’t See it and You Can’t Smell it Either* (Rankin Taxi)
**Darkness in the Light** (Kumai Kei, 2001)

*Not Forgotten* (Shinozaki Makoto, 2000)

*Distance* (Koreeda Hirokazu, 2000)

**Screening:**

*Cure* (Kurosawa Kiyoshi, 1997)

**Reading:**

http://researchguides.library.yorku.ca/film (familiarize yourself with the Library’s Film Resources)

Suggested Reading for the course (required for non-majors):

--Timothy Corrigan, “Film Terms and Topics for Film Analysis and Writing,” 36-81; “Researching the Movies,” 127-155

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**Week 2 : Sept 12 Japanese Cinema and Globalization**

**Screening:**

*Ringu* (Nakata Hideo, 2003)

**Reading:**


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**Week 3: Sept 19 Japanese Silent Cinema and Japanese Film Studies**

**Screening:**

*I was born, but...*(Ozu Yasujiro, 1932)

**Reading:**


Suggested Reading:


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**Week 4: Sept 26 Transnational Stardom**

**Screening:**

*The Cheat* (Cecil B. DeMille, 1915)


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**Week 5: Oct 3 US Occupation**
Screening:

Stray Dog, (Kurosawa Akira, 1949)

Reading:


Short Paper Due—Turn in hardcopy in class

Reading Week—No Class Oct 10

Week 6: Oct 17 Postwar Documentaries

Screening:
The Effects of the Atomic Bomb on Hiroshima and Nagasaki

Hiroshima, Nagasaki—August, 1945 (Erik Barnouw and Paul Ronder, 1970)

Tokyo Olympiad (Ichikawa Kon, 1965, 170min (excerpts))

Reading:


Week 7: Oct 24 The Body

Screening:

Crazed Fruit (Nakahira Ko, 1956)

Reading:


Suggested Reading:


Week 8: Oct 31 The Yakuza Film

Screening:

Branded to Kill (Suzuki Seijun, 1967)

Reading:

Week 9: Nov 7 Art Theatre Guild
Screening:
Matsumoto Toshio experimental films
*Diary of a Shinjuku Thief* (Oshima Nagisa, 1968)

Reading:
--Roland Domenig, “A Brief History of Independent Cinema in Japan and the Role of the Art Theatre Guild”
--Hirasawa Go, “ATG’s Early Years and Underground Cinema”

Week 10: Nov 14 J-Cinema
Screening:
*Peep “TV” Show* (Tsuchiya Yutaka, 2004)
*Isle of Dogs* (Wes Anderson, 2018)
*The Big House* (Kazuhiro Soda et al, 2018)

Reading:
Anne McKnight, “Peep “TV” Show” (http://www.midnighteye.com/reviews/peeptvshow.shtml)
Additional Readings TBA

Week 11: Nov 21 Prof Alex Zahlten, author of *The End of Japanese Cinema* at The Japan Foundation (Time TBA)

Week 12: Nov 28 Anime
Screening: Curated by the class.
Readings:

Final essay due—turn in hardcopy in class.

Some Useful Japanese Cinema Sites

- Kinema Club: kinemaclub.org
- Midnight Eye: http://www.midnighteye.com/
- Toronto Japanese Short Film Festival: http://tjsff.com/
- Japan Foundation Toronto: http://www.jftor.org/
- J-Film Pow-Wow (film reviews): http://www.jfilmpowwow.blogspot.com

Further Reading on Film Analysis

Select Bibliography of Japanese Cinema and History


Mechademia. Edited by Frenchy Lunning. Minneapolis: University of Minnesota Press, 2009
(Anime journal).


The South Atlantic Quarterly. 99:4 Fall 2000.


GRADED ASSESSMENT

Short paper (due Oct 3): 25%
Long Essay (due Nov 28): 40%

Participation:
Please note that regular attendance is expected and required. Absences from class require a reason. Two or more continuing absences require documentation, such as a medical certificate. Unexplained absences will result in academic penalties. Your participation grade will be determined on the basis of the quality and frequency of
participation in discussion, a presentation and blog entries. Please post at least 2 blog entries that could include information about Japanese Cinema and Media events, resources, short reviews of films not covered in class, etc.

**Oral Presentation:**

Three students will be responsible every week for presenting the reading for the week. A sign-up sheet will be circulated. The oral presentation is not meant to be exhaustive but rather to open discussion on the day’s reading and film. Some guidelines to follow:

1. Outline the goal(s) of the article
2. Summarize the author’s main argument
3. Highlight passages of interest
4. Prepare at least one question to ask the class

**Short Paper: Due Oct 3** (5 pages, 12pt font, double spaced, 1” margins, number pages on lower right hand side and staple pages together)

**Long Essay:**

Final paper due: **Nov 28**
Length: 10 pages (including bibliography in Chicago Manual of Style).

**Writing Skills:**

I cannot emphasize enough the importance of good writing skills. I strongly urge you to take advantage of the university’s Centre for Academic Writing, S329 Ross Bldg (416-736-5134). I cannot emphasize enough the importance of good writing skills.

**If you have difficulties with the English language or if you have a learning, physical, psychological, or sensory disability, please speak to the course director (see Access/Disability below)**

**Grading, Assignment Submission, and Lateness Penalties:**

**Assignment Submission:** Proper academic performance depends on students doing their work not only well, but on time. Accordingly, assignments for this course must be received on the due date specified for the assignment. Assignments are to be handed in directly to the instructor. Assignments not handed in directly to the instructor must be dropped off at the Department of Cinema and Media Arts CFT225. All assignments must have your student name and number, and course title and number clearly indicated on the front page. Do not slip assignments under doors. E-mailed and faxed assignments are not accepted. Ensure that you keep hard copies of all submitted work. In case of lost assignments you are responsible for a replacement.

**Grading:** The grading scheme for the course conforms to the 9-point grading system used in undergraduate programs at York (e.g., A+ = 9, A = 8, B+ = 7, C+ = 5, etc.). Assignments will bear either a letter grade designation or a corresponding number grade (e.g. A+ = 90 to 100, A = 80 to 90, B+ = 75 to 79, etc.)

For a full description of York grading system see the York University Undergraduate Calendar - http://www.registrar.yorku.ca/grades/legends/fa

**Lateness Penalty:** Assignments will be penalized half a grade point per day late, including weekends (i.e. a full grade point for Saturday and Sunday). Exceptions to the lateness penalty for valid reasons such as illness, compassionate grounds, etc., may be entertained but will require supporting documentation (e.g., a doctor’s
Important Dates:
Sept 18 — Last date to enroll without permission of course instructor
Oct 2 — Last date to enroll with permission of course instructor
Nov 9 — Last date to drop fall term course without receiving a grade

Academic Honesty and Integrity:
Any thesis or research which you borrow from another writer should be cited in a footnote, endnote or by other acceptable form of reference to source material. Theft of intellectual property is dealt with harshly by the university and can lead to academic penalty. For rules about plagiarism and other forms of academic dishonesty please refer to the Senate Policy on Academic Honesty. In this document there is ample discussion of the issue, including definitions of breach of academic honesty. Among other things the senate policy discusses offences such as cheating; submission of one piece of work in satisfaction of two assignments without prior consent; impersonation; plagiarism and other misappropriation of the work of another; abuse of confidentiality; falsification or forgery of documents; obstruction of the academic activities of another; and aiding or abetting academic misconduct. If you are unclear about these definitions, please consult the course director or visit this location:

http://www.yorku.ca/academicintegrity

Access/Disability:
York provides services for students with disabilities (including physical, medical, learning and psychiatric disabilities) needing accommodation related to teaching and evaluation methods/materials. These services are made available to students in all Faculties and programs at York University.

Students in need of these services are asked to register with counselling and disability services as early as possible to ensure that appropriate academic accommodation can be provided with advance notice. You are encouraged to schedule a time early in the term to meet with each professor to discuss your accommodation needs.

Please note that registering with counselling and disabilities services and discussing your needs with your professors is necessary to avoid any impediment to receiving the necessary academic accommodations to meet your needs.

Additional information is available through Counselling & Disability Services at www.yorku.ca/cds or from disability service providers:
• Personal Counselling and Learning Skills Services: N110 BCSS, 416-736-5297
• Mental Health Disability Services: N110 BCSS, 416-736-5297
• Learning Disability Services: W128 BCSS, 416-736-5383
• Physical, Sensory and Medical Disability Services: N108 Ross, 416-736-5140, TTY: 416-736-5263

Deaf, deafened and hard-of-hearing students may also contact dhh@yorku.ca

Glendon students - Counselling & Disability Services, Glendon Site: Glendon Hall E103, 416-487-6709

Ethics Review Process:
York students are subject to the York University Policy for the Ethics Review Process for Research Involving Human Participants. In particular, students proposing to undertake research involving human
participants (e.g., interviewing the director of a company or government agency, having students complete a questionnaire, etc.) are required to submit an Application for Ethical Approval of Research Involving Human Participants at least one month before you plan to begin the research.

Religious Observance Accommodation:

York University is committed to respecting the religious beliefs and practices of all members of the community, and making accommodations for observances of special significance to adherents. Should any of the dates specified in this syllabus for an in-class test or examination pose such a conflict for you, contact the Course Director within the first three weeks of class. Please note that to arrange an alternative date or time for an examination scheduled in the formal examination periods (December and April), students must complete an Examination Accommodation Form, which can be obtained from Student Client Services, Student Services Centre or online at http://www.registrar.yorku.ca/pdf/exam_accommodation.pdf

Student Conduct:

Students and instructors are expected to maintain a professional relationship characterized by courtesy and mutual respect and to refrain from actions disruptive to such a relationship. A statement of the policy and procedures involving disruptive and/or harassing behaviour by students in academic situations is available on the York website http://www.yorku.ca/univsec/policies/document.php?document=82

Many courses utilize Moodle, York University's course website system. If your course is using Moodle, click here to access it.

Moodle @ York University