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

Acknowledgement of Indigenous Peoples and Traditional Territories

We recognize that many Indigenous nations have longstanding relationships with the territories upon which York University campuses are located that precede the establishment of York University. York University acknowledges its presence on the traditional territory of many Indigenous Nations. The area known as Tkaronto has been taken care by the Anishinabek Nation, the Haudenosaunee Confederacy, the Wendat, and the Métis. It is now home to many Indigenous Peoples. We acknowledge the current treaty holders and the Mississaugas of the New Credit First Nation. This territory is subject of the Dish With One Spoon Wampum Belt Covenant, an agreement to peaceably share and care for the Great Lakes region.

Diversity Statement

Cinema and Media as an industry, cultural practice and area of study contributes to ongoing systemic racism through the perpetuation of stereotypes, the underrepresentation of diverse perspectives, characters and stories, and through discrimination in hiring, funding and casting. Today we are living through a period of unprecedented change where many institutions are reflecting on their complicity and committing to action plans that would redress and change historic inequities. These are also sites where new possibilities and aspirations can emerge. We want to be part of that change. Your suggestions are encouraged and appreciated. Please let me know ways to improve the effectiveness of the course for you personally or for other students. For more information on how our department is addressing systemic racism, please see our Action Plan: https://ampd.yorku.ca/news/action-plan-addressing-anti-black-racism/
Course Director: Sharon Hayashi
Zoom Office Hours: By appointment
E-mail: hayashi@yorku.ca
Course Website: eclass.yorku.ca

Lecture/Seminar: Mondays 11:30am-2:30pm. Class will be held live (synchronously) on zoom videoconferencing software.

Screenings: Available online via York Kanopy, York Criterion on Demand and Youtube.

Technical requirements for taking the course: Please install zoom videoconferencing software on a computer with webcam and microphone, and/or a smart device such as a phone with these features. You will need a stable, higher-speed Internet connection. There are online tests, such as Speedtest, https://www.speedtest.net/ that can be run to determine internet connection and speed.

Useful links for computing information, resources and help for students:
Computing for Students Website https://student.computing.yorku.ca/
Student Guide to eLearning at York University http://elearning-guide.apps01.yorku.ca/
Learning Skills Services https://lss.info.yorku.ca/online-learning/

Course Director Availability:
Zoom office hours are by appointment. Please e-mail at least one week in advance to schedule an appointment. I will try to answer e-mails as quickly as I can but allow for one week for a response. Please reserve e-mail for making appointments, asking brief questions of information and to notify me of class absence. Substantive discussions about course materials and assignments should occur in conversation in office hours. You are encouraged to see me in my office hours to discuss any topic regarding the course including assignments, difficulties you are having with the course, suggestions for further reading, or clarification and expansion of issues that interest you.

There may be times when I will send e-mails to the entire class. Make sure to forward your York email to any non-York account that you use regularly.

TOPICS AND CONCEPTS

Course Description and Objectives:
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 the numerous Japanese cinema offerings online.

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:

Learning Objectives:
• Develop familiarity with histories, genres and networks of Japanese cinema
• Study Japanese film theory and the ways in which Japanese film has inspired film theory
• Develop an understanding of the development of Japanese film production, distribution, exhibition and reception
• Gain an overview of broad trends in Japanese cinema studies as well as alternative practices and theories

After taking this course students should be able to:
• Understand the ways in which the study of Japanese cinema has reformulated the discipline of Cinema and Media Studies.
• Critically evaluate genres, histories and networks of Japanese cinema.
• Develop arguments, frame appropriate questions, apply concepts, principles, and techniques of historical analysis to Japanese cinema.
• Research and creatively present findings about Japanese cinema and Film Festivals

Course Readings:
Readings are available in Moodle 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?
2. Look for arguments made by the author. Why does the author believe or not believe something? What methodologies are employed?
3. 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?
4. 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?
5. Look for contrasts and comparisons. Frequently authors embed these in their texts. When you can, make a chart that shows these contrasts and comparisons.
6. 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?
7. Look for threads, topics that keep coming up repeatedly. What significance do these threads have?
8. 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.
9. 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 2020
Screenings subject to change. Additional reading materials may be assigned.
See moodle for latest updates.

Week 1: Sept 14 Intro
Welcome! An overview of the course and a short intro to major events that have shaped recent Japanese cinema.

Some of the films and media we’ll look at excerpts of today:
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)

Useful Film Resources in the Library:
http://researchguides.library.yorku.ca/film

Screenings will be on York Kanopy, York Criterion on Demand, and youtube.
For further viewing, Criterionchannel.com (pay service) has a large selection of Japanese Cinema. Individual Japanese films can be found on a large number of streaming sites. Although the selection of Japanese cinema is limited, as students in a film program, you are eligible for a free subscription to MUBI (https://mubi.com/filmstudent). Toronto Reel Asian Film Festival and the Japan Foundation will also be screening films throughout the Fall.

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

Week 2: Sept 21 Film Festivals I
Discussion of Short Paper Assignment—How has Japanese film/anime traveled to you?

Screening:
Rashomon (Kurosawa Akira, 1950, 89min)
https://yorku.kanopy.com/video/rashomon

Reading:
Alexander Zahlten, “History of Nippon Connection,” Nippon Connection Blog
https://blog.nipponconnection.com/2020/06/12/guest-article-history-of-nippon-connection/

Further Reading:

Week 3: Sept 28 Japanese Cinema and Globalization
Screening:
Ringu (Nakata Hideo, 2003)
https://media3-criterionpic-com.ezproxy.library.yorku.ca/htbin/wwform/006/wwk770?t=P07669

Reading:

Further Reading:

Week 4: Nov 5 Transnational Stardom and Photogenie
Screening:
The Cheat (Cecil B. DeMille, 1915)
https://www.youtube.com/watch?v=tLW8U7aP5KA&feature=youtu.be

Reading:

https://ebookcentral.proquest.com/lib/york/detail.action?docID=1170520

Further Reading:

Further Viewing:
Laura Ivins, “What is Photogenie?” (videoessay)
https://www.youtube.com/watch?time_continue=229&v=S_wGUZ-mdo8&feature=emb_logo

Week 5: Oct 12 Reading Week—No Class

Week 6: Oct 19 Japanese Silent Cinema and Japanese Film Studies
Short Paper Assignment due
Screening:
I was born, but…(Ozu Yasujiro, 1932)
https://yorku.kanopy.com/video/i-was-born

Reading:

Further Reading:


Week 7: Oct 26 US Occupation
Screening:
Stray Dog, (Kurosawa Akira,1949)
https://yorku.kanopy.com/video/stray-dog
Reading:

Week 8: Nov 2 Postwar Documentaries
Screening:
Tokyo Olympiad (Ichikawa Kon, 1965, 170min (excerpts))
https://www.youtube.com/watch?v=WHt0eAdCCns

Reading:

Week 9: Nov 9 The Body
Screening:
Crazed Fruit (Nakahira Ko, 1956)
https://yorku.kanopy.com/video/crazed-fruit

Reading:

Week 10: Nov 16 The Yakuza Film
Screening:
Branded to Kill (Suzuki Seijun, 1967)
https://yorku.kanopy.com/video/branded-kill

Reading:

Week 11: Nov 23 Experimental Film/Independent Cinema
Screening:
Diary of a Shinjuku Thief (Oshima Nagisa, 1968) (Excerpts in class)
Funeral Parade of Roses (Matsumoto Toshio,1969, 106min)
https://yorku.kanopy.com/video/funeral-parade-roses

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”

Further Reading:

Week 12: Nov 30 Film Festivals II
Final Project due
Screening:
Shoplifters/Manbiki kazoku (Koreeda Hirokazu, 2018, 121min)
https://media3-criterionpic-com.ezproxy.library.yorku.ca/htbin/wwform/006?T=MON2711

Reading:

Week 13: Dec 7 Anime
Screening: Paprika (Kon Satoshi, 2006)
https://media3-criterionpic-com.ezproxy.library.yorku.ca/htbin/wwform/006?T=MON1399

Readings:

Some Useful Japanese Cinema Sites

Kinema Club                                            kinemaclub.org
Midnight Eye                                            www.midnighteye.com/
Toronto Japanese Film Festival                         jccc.on.ca/films/tjff
Toronto Japanese Short Film Festival                   tjsff.com/
Japan Foundation Toronto                                jftor.org/
Toronto Reel Asian Film Festival                       www.reelasian.com/
Nippon Connection Film Festival                        nipponconnection.com/en
Japan Film Festival Los Angeles                        www.jffla.org/
Japan Cuts Festival                                     www.japansociety.org/page/programs/film/japan-cuts-2020

Further Reading on Film Analysis


Select Bibliography of Japanese Cinema and History

GRADED ASSESSMENT

Method of Evaluation:
Class participation (in-class participation, brief presentation): 25%
Discussion posts: 10%
Short paper (due Oct 19): 25%
Final Project (due Nov 30): 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 discussion posts. Please post at least 2 discussion entries that could include information about Japanese Cinema and Media events, resources, short reviews of films not covered in class, etc.

Oral Presentation:
1-2 students will be responsible every week for presenting on 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 19 (5 pages, 12pt font, double spaced, 1” margins, number pages on lower right hand side, your name, student number, course name and number should be included)

Final Project:
Final project due: Nov 30
Length: approx 10 pages (including bibliography in Chicago Manual of Style). A short video essay or other formats are also possible but make sure to contact me well in advance to discuss.

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
https://writing-centre.writ.laps.yorku.ca/

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 uploaded to moodle. All assignments must have your student name and number, and course title and number clearly indicated on the front page. Ensure that you keep copies of all submitted work.
Lateness Penalty: Please contact me advance if you foresee having problems turning in your assignments on time and we can discuss the possibility of a short extension. Otherwise 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 letter).

ADDITIONAL INFORMATION

Academic Policies / Information
The Senate Academic Standards, Curriculum and Pedagogy Committee (ASCP) provides a Student Information Sheet that includes York’s Academic Honesty Policy and Procedures, Access/Disability, Ethics Review, Religious Observance Accommodation, Student Code of Conduct.

Additional information:

- Academic Accommodation for Students with Disabilities
- Alternate Exam and Test Scheduling
- Grading Scheme and Feedback Policy

The Senate Grading Scheme and Feedback Policy stipulates that (a) the grading scheme (i.e. kinds and weights of assignments, essays, exams, etc.) be announced, and be available in writing, within the first two weeks of class, and that, (b) under normal circumstances, graded feedback worth at least 15% of the final grade for Fall, Winter or Summer Term, and 30% for ‘full year’ courses offered in the Fall/Winter Term be received by students in all courses prior to the final withdrawal date from a course without receiving a grade.

- Important University Sessional Dates (you will find classes and exams start/end dates, reading/co-curricular week, add/drop deadlines, holidays, University closings and more.
https://registrar.yorku.ca/enrol/dates/fw20

- Manage my Academic record
http://myacademicrecord.students.yorku.ca/

Important Dates:

Last date to drop a Fall term (F) course without receiving a grade: November 6, 2020
Last date to submit Fall term work: December 9, 2020

"20% Rule"

No examinations or tests collectively worth more than 20% of the final grade in a course will be given during the final 14 calendar days of classes in a term. The exceptions to the rule are classes which regularly meet Friday evenings or on Saturday and/or Sunday at any time, and courses offered in the compressed summer terms.

Final course grades may be adjusted to conform to Program or Faculty grades distribution profiles

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