

ENG 4936 HNR: History and Theory of Japanese Cinema

Professor Maureen Turim 4330 Turlington office hours 3rd period T and R, 7 period T

Seminar meetings T 5-6, R 6

ROL 115

Screenings /ME1-E3

Screenings: ROL 115

392-6650, ext 258

email: mturim@ufl.edu

E-learning Sakai Course Page: Course website for downloading material, online discussions of film and readings, and uploading assignments.

Book: *The Aesthetics of Shadow: Lighting and Japanese Cinema*, Daisuke Miyao

All other readings for the class are reserve readings on ARES, accessible through Course Reserves. You should login to the library website using a proxy if you are off-campus, and then gatorlink on Course Reserves to download the readings as files. Please print out all readings to bring to class, unless you will always bring an ereader or your computer to class, in which case they should be downloaded in a file.

DVDs, video, and books will also be available through library reserves.

Policies and Procedures:

Polite, Active Participation: On time attendance and participation in class discussion is essential. Students should attend all class screenings. Since discussions will critically evaluate readings and films, assigned texts must be read prior to scheduled meetings. Computers are permitted for note-taking, but web surfing or any other use of computers in class, or any other such devices will be considered out of place in this course; you can not fully participate with such distractions, therefore any infractions of this policy will affect your grade. This rule also applies to non-class print material, phones, etc.

Films/Lectures: Normally, a feature length film will be screened each Monday evening, with lectures, discussion and clips from films on Tuesday and Thursday.

Films as Texts: Your primary "texts" are the films themselves. All written materials, including the required books and Ares readings for the course, are secondary sources. No written description of any film can be assumed accurate unless confirmed by your own eyes. Learn to think visually and be able to rely on your own active viewing of the films.

Note-taking: Most films seen in class may be rescreened at the Library reserves; good notes are crucial your ability to critically discuss and write about what you have seen. During or immediately after each film, learn to note specific shots and sequences, perhaps by diagramming action or editing patterns or sketching a shot composition. In your papers, work from your notes to develop arguments carefully, supported by specific examples from individual films.

Criteria: Your ability to speak and write clearly and effectively, as well as the strength of your theoretical and analytical argument, will be the basis for evaluating discussion and papers. You should use film terms and critical concepts properly and develop interpretive analyses. In addition, your own independent thinking is crucial; needless to say, plagiarism (the unacknowledged copying or paraphrasing of another's work) will be penalized severely. All papers will be handed in using two formats: hard copy in class, and this file uploaded on Turnitin. Only films screened during the course may be addressed in your papers unless cleared with the professor in advance. Base your analysis and

argument on specific images and sounds in these films.

Course Requirements:

As mentioned above, two research papers of 7-8 pages each, following an assigned topic. A prospectus describing the argument of the paper is obligatory and an outline optional; due dates for these are on the syllabus. All documents handed in should have your last name and ENG4110/2013 in the document title.

In addition, each student will make a powerpoint of a selected reading to present the week that reading is assigned. There may be other, short assignments.

Class participation in discussion, and weekly participation in discussion online e-learning Sakai site is required. You should download your Sakai discussions as a group to be handed in for a grade on short notice. Bring printouts of readings to class or have them available to consult on a computer or e-reader. Reading all assigned texts and alert watching of all films at screenings is required.

Grading criteria A papers will be extremely well-written and make sophisticated analytical, historical, and/or theoretical arguments, bringing strong insights to the films. The cite assigned reading materials well, and even do additional research. B papers will try to do all of the above, but show less accomplishment in one or more areas, such as misunderstanding sources or lacking organization. C papers are minimal in their execution of the above criteria, but nonetheless show effort on the student's part to perform to the best of his or her abilities. D papers tragically are lacking in care and execution. F papers are off-topic, dashed off, or self-evidently not college level writing. Late submission will also affect your grade, so be sure to hand work in on time.

Grades:

30% of your grade for first paper, including prospectus, outline, and final draft.

40% of your grade for second paper, including prospectus, outline, and final draft.

30% for class discussion, class website discussion (weekly posting on films and readings), readings) and short assignments, including powerpoint assignments to be handed in on schedule and posted on sakai e-learning.

Goals:

Greater understanding of cinematic style and historical context, particularly that of Japanese cinema.

Knowledge of how critical theories can enhance our understanding of these films.

Sharpening your skills of visual analysis and narrative analysis, as well as understanding the interaction between dialogue, music, and sound.

Improved critical writing skills.

Preparation for graduate level study, development of honors level scholarship.

Description: From samurai films to social dramas examining the family, from ghost stories to new wave political critiques, from comedies to legendary animation, the Japanese cinema is one of the world's richest national cinemas. This seminar will look at works by major Japanese directors, such as Ozu, Mizoguchi, Kurosawa, Oshima, to explore the art and stylistic experimentation characterizing Japanese inventiveness in film. We will explore the relationship of film to Japanese history, theater, music, and philosophical traditions. Japanese empire and World War II, the atom bomb, and Japan's role in global capitalism are among our historical concerns. We will explore the Japanese studio system and the pattern of distribution of Japanese cinema to the world. The role of gender and sexuality will also be investigated. We will end with a look at recent Japanese genre cinema and animation. Readings will include scholars and theorists of Japanese cinema, including Richie, Burch, Kirihaara, Bordwell, Yoshimoto, Russell, Nygren, Andrew, Raine, and Turim, and much writing recently available in translation.

This is an honors seminar, so the level of participation in class discussion and the elearning discussions will be a major factor in class success.

For General History of the Japanese Cinema:

Donald Richie, *Japanese Cinema: Film Style and National Character* (New York: Anchor Books, 1961

<https://www.cispubs.lsa.umich.edu/electronic/facultyseries/list/series/japanesecinema.php>

WEEK 1 Aug 22 Introduction

Film: in class, clips from *Page of Madness*, *Kurutta Ippēji*, Kinugasa Teinosuke, 1925

Readings: "Visual Style In Japanese Cinema, 1925-1945" *Film History* 1995 7(1): 5-31.

To the Distant Observer, Noel Burch <http://quod.lib.umich.edu/cgi/t/text/text->

[idx?c=cis;cc=cis;idno=0920054.0001.001;node=0920054.0001.001%3A4.4;frm=frameset;view=toc](http://quod.lib.umich.edu/cgi/t/text/text-idx?c=cis;cc=cis;idno=0920054.0001.001;node=0920054.0001.001%3A4.4;frm=frameset;view=toc)

Background section

The Aesthetics of Shadow: Lighting and Japanese Cinema introduction

Introductory powerpoint due Aug 26: one slide with recognizable photo, name, previous experience with film and media courses, English or Art courses. Upload to elearning, please.

WEEK 2 Aug 27-29

Film: *Tokyo monom tari*. (Tokyo Story) Ozu Yasujiro, 1953 136 min

Read: "Late Ozu, Late Naruse." Joan Mellen *Film Quarterly* v. 61 no. 4 (Summer 2008) p. 24-32

"Brilliant shadows: Ozu Yasujiro" Takahashi *Japan Quarterly* v. 31 (July/September 1984) p. 269-77

"The Films of Yasujiro Ozu: True to Form" David Bordwell and Jim Jarmusch

"Attitudes Toward Tokyo on Film," Donald Richie

Ozu and the Poetics of Cinema, David Bordwell, available online 5-180:

<http://quod.lib.umich.edu/cgi/t/text/text->

[idx?c=cis;cc=cis;idno=0920054.0001.001;node=0920054.0001.001%3A4.4;frm=frameset;view=toc](http://quod.lib.umich.edu/cgi/t/text/text-idx?c=cis;cc=cis;idno=0920054.0001.001;node=0920054.0001.001%3A4.4;frm=frameset;view=toc)

WEEK 3 Sept 3-5

Film: *Tokyo Chorus* Tokyo no Orasu, Ozu Yasujiro (1931) 90 min.

In class excerpts: *I Was Born, But, I I mare te wa mita keredo*, Ozu Yasujiro, 1932

Read: "Spoken Silents in the Japanese Cinema" J L Anderson

"Ozu and the Nation," Kathe Geist

"Ozu's Anti-Cine," Yoshida Kiju

"Towards Intrinsic Norms" David Bordwell (Same as above)

The Aesthetics of Shadow: Lighting and Japanese Cinema Chapter 1

WEEK 4 Sept. 10-12

Film: *Osaka Elegy*, *Nrnwa hika*, Mizoguchi Kenji 1936 90 min

Read: *Osaka Elegy* (1936), Mizoguchi Kenji by Joanne Bernardi

"Geisha, Prostitution and the Street," Mark Le Fanu

"Modernization of the Japanese Theater: The Shingeki Movement" A. Horie

Webber

"Naniwa Elegy" Donald Kiriara

The Aesthetics of Shadow: Lighting and Japanese Cinema Chapter 2

Paper Prospectus due Sept. 16 elearning submission

WEEK 5: Sept. 17-19

Film: *No Regrets for Our Youth* Waga seishun ni kuinashi, Akira Kurosawa 1946 110 min

Read: "A Filmic Staging of Postwar Ootemporal Politics: On Akira Kurosawa's
Sixty Years Later" Rey Chow.

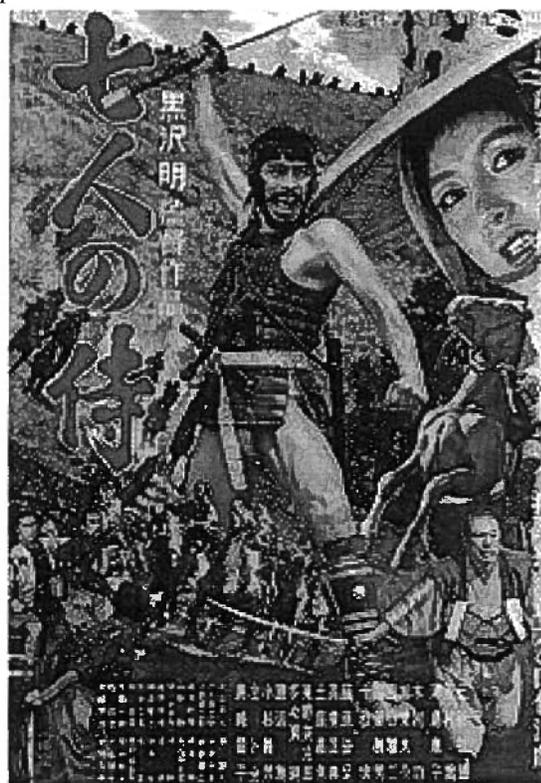
"Overcome by Modernity History, Culture, and Community in Interwar Japan" Harry Harootunian,

"The Meiji Restoration and the Modernization of Japan 1837-1891" W. Scott
Morton

"Cinema/Nihilism/Freedom," by Nibuya Takashi.

"*No Regrets for Our Youth*: A Case Study of Democratization Film" Kycko
Hirano

The Aesthetics of Shadow: Lighting and Japanese Cinema Chapter 3



WEEK 6 Sept. 24 -26

Film: *Seven Samurai*, (Shichinin no samurai) 1954 207 min.

READ: "Toward a Structural Analysis of the Postwar Samurai Film." David
Desser

"The Samurai Film" Alain Silver-13-31

"History and the Period Film" Stephen Prince "Method, Technique,
and Style" Donald Richie "Seven Samurai" Mitsuhiro Yoshimoto

"Narrative Form" Roy Stafford

WEEK 7 Oct. 1 -3

When a Woman Ascends the Stairs. Qnnagakaidan wo agam toki, Naruse Mikio, 1960, 86m

Read: "Kimono and the Constmction of Gendered and Cultural Identities." Goldstein-Gidoni,
"A Theory of the Cinema and Traditional Aesthetic Thought in Japan" Asanuma Keiji.
"Mikio Naruse: A Japanese Women's Cinema," Catherine Russell

First Paper due Oct 4 as upload to elearning turnitin and hardcopy in class Oct 8

WEEK 8 Oct. 8-10

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

Read: "Youth, Celebrity, and the Male Body in late 50s Japan" Michael Raines
"Marketing Desire: Advertising and Sexuality in Edo Literature, Drama, and Art," David Pollack

WEEK 9 Oct. 15-17

The Sun's Burial Taiyo no hakaba Oshima Nagisa, 1960 87 min

Read: "Japan's Long Postwar: The Trick of Memory and the Ruse of History" Harry Harootunian
"Cruel Stories of Youth and Politics," Maureen Turim

WEEK 10 Oct. 22-24

Film: *Ceremonies*, Gishiki, Oshima Nagisa, 1967 min

Read:

Ceremonies, Rituals, Maureen Turim

To the Distant Observer, Noel Burch <http://quod.lib.umich.edu/cgi/t/text/text->

[idx?c=cis;cc=cis;idno=0920054.0001.001;node=0920054.0001.001%3A4.4;frm=frameset;view=toe](http://quod.lib.umich.edu/cgi/t/text/text-idx?c=cis;cc=cis;idno=0920054.0001.001;node=0920054.0001.001%3A4.4;frm=frameset;view=toe)

WEEK 11 Oct. 29-31

Film: *The Face of Another* Tanin no kao Teshigahara Hiroshi 1966 124 min.

Read: "Stylistic Experiment: Teshigahara's *The Face of Another* (1966)" Keiko McDonald

"Notes on the Film Music of Takemitsu Toru" Donald Richie

"Toward Silence." Ross, A. *The New Yorker* v. 82 no. 48 (February 5 2007) p. 81-2

Abe Kobe. Literary Strategist Thomas Schnellbticher 15-41

Paper Prospectus due Nov 3 submission

WEEK 12 Nov. 5-7

Film: Kwaidan (Kaidan) Masaki Kobayashi 1964

Read: "The Story of Mimi-nashi-Hoichi" "The Reconciliation" "Yuki-Onna" by
Lafcadio Hearn

"Kwaidan (1964) Start Galbraith IV

"Woman lost: the dead, damaged, or absent female in postwar fantasy." Susan
Napier

"One hundred demons and one hundred supernatural tales" Midori Deguchi

Paper Outline Due Nov. 17 email submission, 18 hardcopy in class

WEEK 13 Nov. 12-14

Film: *Pulse*, Kiyoshi Kurosawa, 2001

Read:

“J Horror: New Media's Impact,” Mitsuyo Wada Marciano

“Networked Screen: Moving Images, Materiality, and the Aesthetics of Size,” Haidee Wasson

The Time-Image: Chapter 6 The Powers of the False

Readings: <http://www.midnighteye.com/interviews/kiyoshi-kurosawa-3/>

WEEK 14 Nov. 19-20

Film: Double Suicide Shinjii ten no Amijima, Shinoda Masahiro 142 min

Read: The Love Suicides at Amijima (ShinjuTen no Amijima) Chikamatsu
trans Keane.

"Double Suicide: Domestic Tragedies, Classical and Modern" Keiko I.
McDonald.

"The Tradition of Bunraku Backstage at Bunraku" Barbara C. Adachi, Joel
Sackett

"History of Bunraku" Donald Keene

"Elements of Performance" Karen Brazell

"International Modernism" Scott Nygren

WEEK 15 Nov. 26

Film: *Spirited Away*, Sen to Chihiro no Kamikakushi Miyazaki
Hayao 124 min.

Read: 'Liminal Spaces and Allegorical Quests: Anime of Hayao Miyazaki'
Ota, Carol

"16. *Spirited Away* The anime art of Hayao Miyazaki" Dani Cavallaro

"Matter Out of Place: Carnival, Containment, and Cultural Recovery in
Miyazaki's "Spirited Away" Susan J. Napier

WEEK 16 Dec. 3

Presentations of your final papers.