

KCJS Fall 2016

Japanese Film Culture

Instructor: Yuka KANNO

Office hours: Thursday after class and by appointment

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Class meetings: **Tuesday and Thursday, 16:40-18:10**

Screenings: TBA

Course Description

This course offers an introduction to film and visual culture in Japan by covering a wide range of topics, including women filmmakers, representation of minorities and their communities, as well as film festivals and video art. We will look at the history and theory surrounding these topics, examining concrete visual texts and practices (actual film and art production and reception). As images play a critical role in forming identity, fantasy, and social reality both on personal and collective levels, we make recourse to film and visual culture to understand contemporary social, cultural, and political issues in our daily lives. In particular, this course closely analyzes gender, sexuality, race/ethnicity, nationality, and the ways in which each visual text and practice addresses them in form, content, and style.

As Kyoto is not only considered to be the birthplace of cinema in Japan, but also remains an active site of contemporary film and TV production, we will also take field trips to major film studios, such as Shochiku Kyoto Studio and Toei Studios, Kyoto. We are also planning to visit shooting locations in Gion and Nijishin, as well as the film theatres to see how the city reutilizes historical cinematic locales for new film experiences. Students are strongly encouraged to go to the Kyoto Historica International Film Festival to be held from October 31 to November 8. See more details: <http://www.historica-kyoto.com/en/>

Requirements

Attendance and Participation (30%)

Three short response papers (15%×3= 45%)*

Research Paper or Visual Project (25%): due **Monday, December 12.** **

*The purpose of the short response papers is to evaluate your understanding of key terms and concepts from the readings. You will also be asked to analyze certain scenes from the films based on what you have learned.

** Students can choose either research paper or visual project for the grade. The visual project can be a creative video work or visual essay based on concrete plans. Students need to submit a plan sheet with the title, summary, and purpose of the project.

- Attendance will be taken at each meeting, and you are asked to engage substantially in class discussion and demonstrate familiarity with the required readings.
- Arriving more than 10 minutes late to class counts as absence. More than 2 unexcused absences will result in an F grade.
- Please turn off all electronic devices (cell phones and laptop computers) during screenings.

Required Readings:

All texts are available on Courseworks site or Dropbox.

Schedule (subject to change):

September 6:

Introduction to Japanese Film Culture

Interpreting Film: The Case of Ozu Yasujiro

Screening: *Late Spring* (Ozu Yasujiro, 1949) or *Early Summer* (Ozu Yasujiro, 1951)

September 8

• Phillips, Alastair. "Pictures of the past in the present: modernity, femininity and stardom in the postwar films of Ozu Yasujiro." *Screen* 44.2 (2003): 154-166.

September 13

• Abe Mark Nornes, "The Riddle of the Vase: Ozu Yasujiro's Late Spring," in *Japanese Cinema: Texts and Contexts*, ed. Julian Stringer and Alastair Phillips (New York: Routledge, 2007), 78-89.

September 15

• Yuka Kanno, "Implicational Spectatorship." *Mechademia 6: User Enhancement* (2010): 187-303.

Women, Melodrama, and Empire: Naruse Mikio

Screening: *Floating Clouds* (Naruse Mikio, 1955)

September 20

• Horiguchi Noriko, "Migrant Women, Memory, and Empire in Naruse Mikio's Film Adaptations of Hayashi Fumiko's Novels," *US-Japan Women's Journal* (2009): 42-72.

The Male Star and His Body

Screening: *Crazed Fruit* (Nakahira Ko, 1951) or *The Season of the Sun* (Furukawa Takumi, 1956)

September 27

• Michael Raine, "Ishihara Yujiro: Youth, celebrity, and the male body in late-1950s Japan," in *Word and Image in Japanese Cinema*, ed. Dennis Washburn and Carole Cavanaugh (Cambridge: Cambridge UP, 2001): 202-225.

September 29

• Isolde Standish, *A New Century of Japanese Cinema: A Century of Narrative Film* (New York and London, Continuum, 2005), 220-237

Cinematic Kyoto: Studio and *jidaigeki*

Screening: *Twilight Samurai* (Yamada Yoji, 2002)

October 4

- Ichiro Yamamoto (Translated by Diane Wei Lewis), “The *Jidaigeki* Film: *Twilight Samurai*—A Salaryman-Producer’s Point of View,” in *The Oxford Handbook of Japanese Cinema*, ed. Daisuke Miyao (Oxford and NY: Oxford UP, 2014), 306-326.

October 6

- Field Trip to the Studio (Shochiku or Toei).

Kyoto in Film: Memory and Local Identity

Screening: *Conflagration* (Ichikawa Kon, 1958)

October 11

- Keiko I. McDonald, “A Cinematic Creation: Ichikawa Kon’s *Conflagration* (1958)” in *Japanese Cinema: Texts and Contexts*, ed. Alastair Phillips and Julian Stringer (New York and London: Routledge, 2007), 137-49.

October 13

- Dennis Washburn, “A Story of Cruel Youth: Kon Ichikawa’s *Enjo* and the Art of Adapting in 1950s Japan,” in *Kon Ichikawa*, ed. James Quandt (Bloomington: Indiana UP, 2001), 155-174.

Mizoguchi and Kyoto

Screening: *Sisters of the Gion* (Mizoguchi Kenji, 1936)

October 18

- Kamimura Masako and Ishikawa Yumi, “Japanese Film and Women: The Works of Mizoguchi Kenji and Naruse Mikio,” *Review of Japanese Culture and Society* 8 (1996): 28-32.

October 20

- Sato Tadao, *Kenji Mizoguchi and the Art of Japanese Cinema* (New York: Berg, 2008), 41-54

Representing Otherness

Screening: *Go* (Yukisada Isao, 2001)

October 25

- Mika Ko, *Japanese Cinema and Otherness: Nationalism, Multiculturalism, and the Problem of Japaneseness* (London and New York: Routledge, 2010), 117-135.

October 27

- Mika Ko, *Japanese Cinema and Otherness*, 160-170.

Love and Friendship in Girls’ Film

Screening: *Kamikaze Girls* (Nakashima Tetsuya, 2004)

November 8

- Vera C. Mackie, “Reading Lolita in Japan,” in *Girl Reading Girl in Japan*, ed. T. Aoyama & B. Hartley (London: Routledge: 2010), 187 - 201

November 10

- Deborah Shamoan, “Situating the shōjo in shōjo manga: Teenage girls, romance comics, and contemporary Japanese culture” in *Japanese visual culture: explorations in the world of manga and anime*, ed. Mark W. MacWilliams (London: Routledge, 2014), 137-154.

Anime/Animal

Screening: *Ponyo on the Clif* (Miyazaki Hayao, 2008)

November 15

- Suzan J. Napier, “The Anime Director, the Fantasy Girl and the Very Real Tsunami 宮崎 駿, ポニョ, 現実の津波,” *The Asia-Pacific Journal | Japan Focus Volume 10:11* (2012): 1-10.

November 17

- Mel Chen, *Animacies: Biopolitics, Racial Mattering, and Queer Affect* (Durham: Duke UP, 2012), 223-237.

Kawase Naomi and Autobiographical Ethnography

Screening: *Suzaku* (Kawase Naomi, 1997) or *The Mourning Forest* (Kawase Naomi, 2007)

November 22

- Keiko I. McDonald, *Reading a Japanese film: Cinema in context* (Honolulu: University of Hawaii Press, 2006), 244-258.

November 24

- Kie Karatsu, "Questions for a Women's Cinema: Fact, Fiction and Memory in the Films of Naomi Kawase," *Visual Anthropology 22.2-3* (2009): 167-181.

Hamano Sachi: Aging and Sexuality

Screening: *Lily Festival* (Hamano Sachi, 2001)

November 29

- Hikari Hori, “Aging, Gender, and Sexuality in Japanese Popular Cultural Discourse: Pornographer Sachi Hamano and Her Rebellious Film *Lily Festival* (*Yurisai*),” in *Faces of Aging: The Lived Experiences of the Elderly in Japan*, ed. Yoshiko Matsumoto (Stanford: Stanford UP, 2011), 109-134.

December 1

- Shuichi Wada, “The Status and Image of the Elderly in Japan: Understanding the Paternalistic Ideology,” *Faces of Aging*, 47-58.

Queer Film Culture in Japan

December 6

- Mark McLelland, “Japan’s Queer Cultures,” in *Routledge handbook of Japanese culture and society*, ed. Victoria Bestor et al. (London and New York: 2011), 140-149.

December 8

- B. Ruby Rich, “Why Do Film Festivals Matter?” in *The Film Festival Reader*, ed. Dina Jordanova (St Andrews: At Andrews Film Studies, 2013), 157-165.