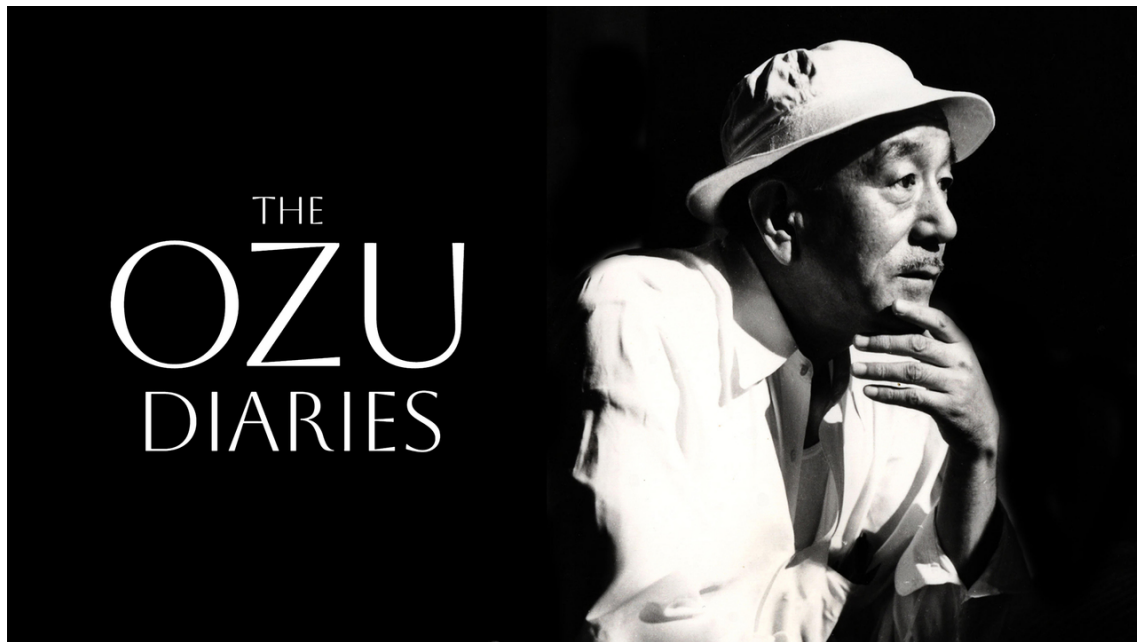




The Ozu Diaries (2025, dir. Daniel Raim)

<https://www.tvinsider.com/show/the-ozu-diaries/>

Japanese Films since the 1950s

Kyoto Consortium of Japanese Studies
Spring 2027

Instructor: Mitsuyo Wada-Marciano

Office Hours: after each class or by appointment via email

Email: mwadamar@gmail.com

Class Meetings:

Wednesday, 13:10-14:40 and 14:55-16:25

Course Objectives

The goal of this course is to explore methodologies for analyzing films throughout the semester. Each class will repeat the three steps of knowing, viewing, and discussing Japanese films. Throughout the course, students will deepen their knowledge of Japanese cinema and, moreover, develop methodologies for talking about films.

In the class, students will view about ten selected Japanese films from the 1950s to present. In addition, the entire class will visit three art film theaters in Kyoto City to see the latest films.

Format

The course consists of film screenings, lectures, and discussions based on both the screenings and the assigned readings, all of which will take place on campus. As I described above, there will be 3 field trips to art house movie theaters.

Requirements

Attendance and Participation

(20%)

- Attendance will be taken at the beginning of each meeting. Please come to class on time, as we often share much information at the beginning of class. Since I take attendance at the beginning of class, if you arrive late for any reason, please be sure to let me know why during class. Otherwise, even if you are present, you may be marked absent. Arriving more than 15 minutes late to class counts as an absence. More than 3 unexcused absences will result in an "F" grade.
- You are expected to engage substantially in class discussion and demonstrate familiarity with the required readings.
- Please turn off all electronic devices—cell phone and laptop computer—during screenings. I recommend taking notes while viewing the film. Please jot down anything that you think might be useful when discussing the film afterward—such as the names of the characters, things that caught your attention, issues or questions regarding the dialogue or subtitles, and questions you'd like to ask after the screening. Therefore, please be sure to bring a notebook and a pen to this class.

Q&A Forms Submission

(5% x 6 weeks = 30%)

- Each week, I will distribute a Q&A form about the film we will be watching in class and reading assignments. Please answer the questions at home and submit the form via Google Forms by the day before next week's class (by Tuesday). Points will be deducted for late submissions, and assignments submitted more than one week late will not be counted as submitted.

Going to an Art Movie Theater Research Essay

(25%)

Please write an analytical essay on your experience of going to art movie theaters. You may focus on specific discoveries you made while going to the film theaters, issues that caught your attention, or your reactions to the films you saw there. However, please narrow your focus to a single point and keep your critical essay in no more than 5 pages. You need to display references at the end of your essay.

Please keep the following points in mind when writing your essay:

- * Choose a title that makes it immediately clear what the essay is about, while also making the reader want to read it.
- * Use italics for the title of the film, and always include the year of production after the first mention of the title. Ex: *The Ozu Diaries* (2025).
- * The introduction is crucial. At the beginning, outline what you will write about, what the central question is, and provide a clear path for the reader to follow through to the end.
- * Do not pad your essay with unnecessary information or digressions; instead, structure it to highlight your own ideas and address the key points directly.

* Finally, your essay must be enjoyable for the reader. Please write an essay full of your ideas that will make the reader think, "I never thought of it that way."

Print out and submit it during class on Wednesday, April 14th.

Workshop: Group Presentation on Film Festival (25%)

On Week 4, February 3rd, we will hold a short workshop on film festivals in class. Students will form groups of two or three persons, choose a film festival and conduct research on it together, primarily online. You will present your findings during the class on February 17th.

Presentations should be maximum 10 minutes long. Presenters must use PowerPoint and display references at the end. Further details will be provided in class.

Please select one from the following film festivals (see on page 4). You may choose other notable festivals if you like. In that case, you must consult with me about your choice.

Required Readings

All reading materials will be available on the Dropbox: **TBA**

Schedule (subject to change)

Week 1

January 13

Introduction

Week 2

January 20

Historical Canons

Screening 1:

Talking with Ozu (*Ozu to kataru*, dir. Koji Tanaka, 1993, 40m)

https://www.youtube.com/watch?v=8J4NRMH_Rt0&t=1259s

Screening 2:

Tokyo Story (dir. Yasujiro Ozu, 1953, 2h 17m)—**Q&A Form no.1**

Readings:

Hikari Hori, "Gender and Sexuality: Feminist Film Scholarship: Dialogue and Diversification," In *The Japanese Cinema Book*, edited by Hideaki Fujiki and Alastair Phillips (New York and London: BFI, 2020), 95-106.

Daisuke Miyao, "Introduction: Cinema & The Ethics of Indeterminacy," In *Ozu & The Ethics of Indeterminacy*, 1-28. Durham and London: Duke University Press, 2026.

Week 3

January 27

Contemporary Canons

Screening:

Evil Does Not Exist (Aku wa sonzai shinai, dir. Ryusuke Hamaguchi, 2023, 1h 46m) or
Drive My Car (dir. Ryusuke Hamaguchi, 2021, 2h 59m) —Q&A Form no.2

Readings:

Rob Jones, "I felt something abstract had to be at the core" —Ryusuke Hamaguchi talks Evil Does Not Exist," *FILMHOUNDS* (March 14, 2024) <https://filmhounds.co.uk/2024/03/14/ryusuke-hamaguchi-interview-evil-does-not-exist/> (accessed May 21, 2026).

取材・文 吉野大地、「『ドライブ・マイ・カー』 濱口竜介監督インタビュー」、『神戸映画資料館 インタビュー WEBSPECIAL/INTERVIEW』 (2021 年 8 月) <https://kobe-eiga.net/webspecial/cinemakinema/2021/08/1252/> (accessed June 24, 2026).

Week 4

February 3

Film Festivals

Screening:

Perfect Days (dir. Win WENDERS, 2023, 2h 4m) —Q&A Form no.3

Workshop:

We will be holding a workshop on film festivals. Students will form groups, choose a film festival, and conduct research on it using online resources. I will provide further details in class.

- Festival International de Films de Femmes de Creteil (France)
- Cineffable-Paris Feminist and Lesbian Film Festival (France)
- Women in Film & Video (WIFV) Women's Voices Now Film Festival (USA)
- International Women's Film Festival Dortmund+Cologne (Germany)
- Thessaloniki Women's Film Festival (Greece)
- Vancouver International Women in Film Festival (Canada)
- International Women's Film Festival "Listapad" (Belarus)
- Nara International Film Festival (Japan): <https://nara-iff.jp/about/>
- Senior Women's Film Festival (Japan): <https://sister-waves.fem.jp/>
- Aichi International Women's Film Festival (Japan)
- Seoul International Women's Film Festival (South Korea)
- Women Make Waves Film Festival (Taiwan)

Readings:

Cindy Hing-Yuk Wong, "Introduction," *Film Festivals: Culture, People, and Power on the Global Screen* (New Brunswick, New Jersey, and London: Rutgers University Press, 2011): 1–28.

Patrick Frater, "'Perfect Days' Wins Best Film at Asia Pacific Awards as Japan, Korea, Kazakh Titles Dominate," *Variety* (Nov 3, 2023) <https://variety.com/2023/awards/news/apsa-film-awards-winners-1235778977/> (accessed May 21, 2026).

Peter Bradshaw, "Perfect Days review—Wim Wenders explores a quiet life in Tokyo," *The Guardian*, <https://www.theguardian.com/film/2023/may/25/perfect-days-review-wim-wenders-tokyo-toilet-cleaner> (Thu 25 May 2023 17.03 BST; accessed May 20, 2026).

Hashino Yukinori, "The Tokyo Toilet Project Makes a Splash in Shibuya and Cannes," *nippon.com Your Doorway to Japan*, <https://www.theguardian.com/film/2023/may/25/perfect-days-review-wim-wenders-tokyo-toilet-cleaner> (Jul 14, 2023; accessed May 20, 2026).

Week 5

February 10

Going to Movie Theater 1: TBA

Week 6

February 17

Student Presentations

Gropu 1: (	)(	)
Gropu 2: (	)(	)
Gropu 3: (	)(	)
Gropu 4: (	)(	)
Gropu 5: (	)(	)
Gropu 6: (	)(	)

Week 7

February 24

Food on Film

Screening:

Tampopo (dir. Jūzō ITAMI, 1985, 1h 54m) – excerpt

Kamome Diner (dir. Naoko OGIGAMI, 2006, 1h 42min) —Q&A Form no.4

Readings:

Timothy Iles, “*Tampopo*: Food and the Postmodern in the Work of Itami Jūzō,” *Japanstudien* 12, no. 1 (January 2001): 283–97, <https://doi.org/10.1080/09386491.2001.11827251>.

Linda C. Ehrlich, “Itami Juzo’s *Tampopo* (1985) - Braided Narrative,” in *Japanese Cinema: Texts and Contexts*, ed. Alastair Phillips and Julian Stringer (New York: Routledge, 2007), 263–72.

“Experience a New Fusion of Finnish and Japanese Culture at Ravintola Kamome,” <https://www.kamome.fi/> (accessed May 21, 2026).

Nick Currie, “The Post-Materialist / Japanese Food Porn,” *The New York Times*, May 16, 2008 <https://archive.nytimes.com/tmagazine.blogs.nytimes.com/2008/05/16/the-post-materialist-japanese-food-porn/> (accessed May 21, 2026).

Week 8

March 3

Feminism and Woman’s Film

Screening:

Katsumori (dir. Naomi KAWASE, 1994, 40min)

See Heaven (dir. Naomi KAWASE, 1995, 10min)

Hi wa katabuki (dir. Naomi KAWASE, 1996, 45min) —Q&A Form no.5

巻次	配架場所	請求記号	資料番号	状態
	吉田南 1F 視聴覚室	778.2 K 68	200007517382	帯出 不可

Readings:

Alison Butler, "Introduction: From Counter-Cinema to Minor Cinema," in *Women's Cinema: The Contested Screen* (London and New York: Wallflower, 2002), 1-23.

Eric Schoneveld, "Biographies of Loss: The Cinematic Melancholy of Kawase Naomi," In *A Companion to Japanese Cinema*, edited by David Desser, 193-214. NJ and West Sussex: Wiley Blackwell, 2022.

Alejandra Armendariz-Hernandez and Irene Gonzalez-Lopez, "'Female Director': Discourses and Practices in Contemporary Japan," In *A Companion to Japanese Cinema*, edited by David Desser, 421-445. NJ and West Sussex: Wiley Blackwell, 2022.

Recommended Reading:

Everistus Gomado, "History and Theory of Feminism,"

https://www.academia.edu/27184077/HISTORY_AND_THEORY_OF_FEMINISM?email_work_card=title (Accessed May 21, 2026).

Week 9

March 10

Going to Movie Theater 2: TBA

Week 10

March 17

Queer Cinema

Screening:

Close-Knit (dir. Naoko OGIGAMI, 2017, 2h 7min) —Q&A Form no.6

巻次	配架場所	請求記号	資料番号	状態	ニ
；レンタル専用	附図 3F × ディア・コ モンズ	DVD 映 画 763	200039761881	帯出 不可	

Readings:

Elena Lazić, "Review: *Close-Knit* marks an important milestone for Japanese LGBTQ cinema," *Seventh Row*, April 11, 2017 <https://seventh-row.com/2017/04/11/review-close-knit-lgbtq/> (accessed June 23, 2026).

Guy Lodge, "Berlin Film Review: '*Close-Knit*,'" *Variety*, Feb 19, 2017

<https://variety.com/2017/film/reviews/close-knit-review-berlinale-2017-1201990328/> (accessed June 23, 2026).

Judith Halberstam, *In a Queer Time and Place: Transgender Bodies, Subcultural Lives* (New York and London: New York University Press, 2005) pp.1-21 and pp.76-96.

Week 11

March 24

[Anime and Cross Media 1:](#)

Screening:

Atama-yama (dir. Kōji YAMAMURA, 2002, 10m)

Tsumiki no ie (The House of Small Cubes, dir. Kunio Katō, 2008, 12m)

Mind Game (dir. Masaaki YUASA, 2006, 1h 43m) -- excerpt

Kemonozume (dir. Masaaki YUASA, 2004, TV Mini Series, 23m x 13 episodes) ---- excerpt

Readings:

Thomas Lamarre, "ANIME: Compositing and Switching: An Intermedial History of Japanese Anime," In *The Japanese Cinema Book*, edited by Hideaki Fujiki and Alastair Phillips (New York and London: BFI, 2020), 310-324.

Joshua A. Stevens, "An Interview with Masaaki Yuasa (*Night Is Short, Lu over the Wall*) • Anime UK News," Anime UK News, October 3, 2017, <https://animeuknews.net/2017/10/interview-masaaki-yuasa/>.

Week 12

March 31

[Anime and Cross Media 2:](#)

Screening:

Zom 100: Bucket List of the Dead (dir. Yusuke ISHIDA, 2023, 2h 8min)

Rayna Denison, "Transmedial Relations: Manga at the Movies: Adaptation and Intertextuality," In *The Japanese Cinema Book*, edited by Hideaki Fujiki and Alastair Phillips (New York and London: BFI, 2020) 203-213.

Alexander Zahlten, "Media Models of 'Amateur' Film and Manga," In *Routledge Handbook of Japanese Cinema*, edited by Joanne Bernardi and Shota T. Ogawa (London and New York: Routledge, 2021) 153-169.

Week 13

April 7

[Going to Movie Theater 3: TBA](#)

Week 14

April 14

[Winding Down](#)

[Submit an Art Movie Theater Research Essay in class.](#)

Course Policies

Regarding Plagiarism and the Use of AI

As members of an academic community, each one of us bears the responsibility to participate in scholarly discourse and research in a manner characterized by intellectual honesty and scholarly integrity. Collaborative scholarship requires the study of other scholars' work, the free discussion of such work, and the explicit acknowledgement of those ideas in any work that informs our own. This

exchange of ideas relies upon a mutual trust that sources, opinions, facts, and insights will be properly noted and carefully credited.

In practical terms, this means that, as students, you must be responsible for the full citations of others' ideas in all your research papers and projects; you must be scrupulously honest when taking your examinations; you must always submit your own work and not that of another student, scholar, or internet agent. Any breach of this intellectual responsibility is a breach of faith with the rest of our academic community. It undermines our shared intellectual culture, and it cannot be tolerated.

When submitting essay assignments or giving presentations, you must print out and submit the AI usage declaration to me. Please use the sample form of the declaration. Please note that I cannot accept your submission without this declaration.

About Disabilities

If you are a student with a disability and have a Disability Services-certified 'Accommodation Letter' from your university, please send me this letter before the first day of class to confirm your accommodation needs. If you believe that you might have a disability that requires accommodation and do not have an accommodations letter, please consult with me on the first day of our course.

Classroom Environment

All students are expected to respect each other's experiences and perspectives. I will intervene if a discussion risks harming participants based on racism, sexism, classism, ableism, homophobia, transphobia, xenophobia, or religious prejudice. I hope that, as a community, we can all learn something new from one another.

Content Warnings

Many of the works we will cover contain violence or graphic scenes. In addition to the warnings included in the syllabus and on the course page, I will make a point of verbally issuing warnings during class regarding content related to sexual violence, racially motivated violence, self-harm, and suicide. These warnings are intended to ensure that all students can fully participate in the course. If you feel that my warnings are insufficient, please let me know.

SAMPLE FORM:

Overview of Tools Used and Declaration of AI Use¹

Overview of Tools Used

The table is intended to make transparent the use of AI tools in your coursework or assessment. Please list **all** AI tools you have used in your work and complete the table as follows:

1. **AI Tool:** Indicate the name of the AI tool used (e.g., ChatGPT, DeepL).
2. **Purpose of Use:** Describe how you used the tool (e.g., creation of an outline, translation into English).
3. **Comments (optional):** Add additional information if necessary (e.g., "corrected by a native speaker," "used as inspiration").

Important: All AI tools used must be listed, regardless of the extent of their use. This ensures that the use of AI tools is fully documented in line with the principles of good academic practice.

AI Tool	Purpose of Use	Comments (optional)
ChatGPT	Creation of an outline draft	Initial structuring of content
DeepL	Translation into English	Proofread by native speaker
(Example)	(Area of use)	(Optional comment)

Student Declaration

I hereby declare that:

- I assume full responsibility for the scholarly quality and content of the submitted work, the chosen methodology, the production process, and the cited literature.
- I confirm that the work was prepared in compliance with the principles of good academic practice (see guidelines on good academic practice).
- I confirm that the use of AI tools was agreed in advance with the instructor or examiner and that the agreed rules were followed.

Place, Date: _____

Signature: _____

¹ This form is a proposed implementation tool and does not form part of the guideline itself. Specific adaptations—particularly regarding the disclosure of AI tools used—should be made by the individual disciplines.

Final Presentation Must-Do List

Project/Topic: _____

Presenters: _____

By the day before your presentation, make your presentation outline (key points) on 1 page and submit it by email to mwadamar@gmail.com. □

1. Content

- Clarify your objective. □
- Write a 1-sentence takeaway; repeat it in the intro and conclusion. □
- Check your flow: problem → approach → results → next step/proposal. □
- Cut “nice-to-have” content (does each slide have a clear role?). □
- Fact-check everything (sources, dates, units, definitions, consistency). □

2. Slides (clarity & consistency)

- One idea per slide; write a conclusion-style headline. □
- Don’t pack each slide. Check readability (font size, contrast, spacing, alignment). □
- Standardize terms and formatting (capitalization, number format). □
- Add slide numbers (and section titles if the deck is long). □

3. Timing & rehearsal

- Time a full run-through (incl. transitions/demo): within 10 minutes. □
- Decide in advance what to cut if you run long (backup slides). □
- Practice your opening and closing (about 1 minute each). □
- Rehearse with your partner(s) and adjust clarity, pace, and emphasis. □

4. Q&A preparation

- List likely questions (evidence, limitations, comparisons, next steps). □
- Prepare backup materials (extra data / 1-slide methods summary). □
- Be ready to answer “why this / why now” in one short sentence. □

5. Tech check

- Test audio/video, screen share, and presenter view/clicker in advance. Bring your own PC. Also prepare backups (PDF export + a local copy). □

6. Day-of checklist

- Arrive/connect early and confirm you can share your title slide. □
- Turn notifications off (do-not-disturb) and close unnecessary tabs. □
- Keep your notes, timing plan, and backup slides ready to open quickly. □