FOW5934-U02
JAPANESE LITERATURE AND CINEMA
Fall 2014
MW 3 - 4:15pm, in GC 274

Instructor: Dr. Hitomi Yoshio
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Office Hours: Wed 11-1pm

COURSE DESCRIPTION

This course offers an overview of modern Japanese literature and film spanning from the late 19th century to the contemporary period. Through close readings and discussions of selected works by representative Japanese authors and directors, we will address socio-cultural and philosophical issues in the context of the historical and cultural transformations over the past century. Major topics include: the advent of Japanese modernity and westernization; nation-building and modern education; cultural translation and hybridity; the modern cityscape and new technologies; the invention of tradition; new forms of gendered, racialized, and classed subjectivities; and post-disaster cultural forms and ecocriticism. By examining various genres of Japanese literature and film, the students are expected to develop critical skills of analyzing literary and cinematic texts. No knowledge of the original language is required.

REQUIRED BOOKS


* There will be additional readings to be posted online.

REQUIRED FILMS

• Kinugasa Teinosuke, *A Page of Madness* (1926, 60min)
• Kurosawa Akira, *Rashomon* (1950, 88min)
• Ozu Yasujirô, *Tokyo Story* (1953, 136min)
• Imamura Shôhei, *Pigs and Battleships* (1962, 108min)
• Nakashima Tetsuya, *Kamikaze Girls* (2004, 102min)
• Kon Satoshi, *Paprika* (2006, 90min)
HISTORICAL AND CRITICAL REFERENCES

Carol Gluck, *Japan's Modern Myth*.
John Dower, *Embracing Defeat: Japan in the Wake of World War II*.
Donald Keene, *Dawn to the West: Japanese Literature in the Modern Era*.
Amy Villarejo, *Film Studies: The Basics, 2nd Revised Edition*.
Keiko I. McDonald, *Reading a Japanese Film: Cinema in Context*.

COURSE REQUIREMENTS

1. **Attendance and class participation**

   Regular reading, attendance, and participation are required. Since this class consists of informed active discussions of each week's readings, it is essential that students come to class having read all of the assigned materials carefully and be prepared to engage actively in the discussion. Students are expected to take an active role by critically engaging with assigned works and by discussing their views on the readings and films with fellow students and the instructor. We will discuss major issues, ideas, and questions that arise out of the rich works, involving students to generate their own questions to be analyzed during a class.

   Each student is required to lead an entire class discussion on the text/film(s) assigned for that session. You will be expected to present background information on the author or director, the historical context, your interpretations and comments based on an in-depth reading of the texts, and further issues or questions you would like to discuss.

   East student will also be expected to give brief presentations on their midterm and final paper topics, and participate in peer review.

2. **Weekly Response Papers**

   You will be required to write a response paper (of at least one page in content) each week that reflects a thoughtful engagement with the assigned readings. The instructor may suggest questions for students to respond to, but students are also encouraged to pose new questions, address questions raised by classmates, and discuss any other aspect of the material. These will be graded on a 1-5 scale.

   The response papers will be due on Wednesdays at the beginning of class. It is essential that students complete these papers each week in order to receive an "A" in the course.
3. Midterm paper
The midterm paper (6-8 pages) will be an analytical paper on at least one work that we have encountered up to that point. The paper provides students with the opportunity to take a deeper look at a text or film discussed in previous classes. These are not research papers: no reading outside of the course assignments is expected. Students are encouraged to consult the instructor concerning both the content and the format of their papers.

4. Final paper
The final paper (12-15 pages) will be a research paper on the topic of your choice, involving at least one work that we have encountered during the semester. You will be expected to consult historical or critical references. If you wish to discuss an additional text or film that was not covered in class, you may do so with the approval of the instructor.

A one-paragraph proposal must be submitted by email to the instructor two weeks before the paper deadline so that the instructor can reply with comments and suggestions.

All written assignments must be typed, double-spaced using a 1" margin all around, a 12 point font letter size. Late papers will be downgraded at the discretion of the instructor.

PLAGIARISM
Plagiarism is defined as "literally theft" and will NOT be tolerated. Plagiarism, in forms some students may not be aware of may include:
(1) A written work that is ENTIRELY stolen from another source
(2) Using quotations from source without proper citation
(3) Paraphrasing from a source without proper citation
If you are found guilty you could receive a failing grade for the course which in some cases leads to dismissal from the course and in severe cases from the university.

COURSE GRADE DISTRIBUTION
1. Attendance, class participation, and in-class presentation (25%)
2. Weekly reading responses (20%)
3. Midterm paper (20%)
4. Final paper (35%)

GRADING SCALE
A 94-100   A- 90-93
B+ 87-89   B 84-86   B- 80-83
C+ 77-79   C 74-76   C- 70-73
D+ 67-69   D 64-66   D- 60-63
F 0-59
CLASS SCHEDULE

Week 1
8/25 Introduction
Kanagaki Robun, short excerpt from *The Beefeater* (1871).

8/27 Love, Education, and Marriage in Modern Times
Mori Ogai, "Dancing Girl" (1890).
Higuchi Ichiyô, "The Thirteenth Night" (1895).

Week 2
[9/1 Labor Day Holiday]

9/3 A Portrait of the Teacher as a Young Man

Week 3
9/8 Hybridity and Identity in Cosmopolitan Urban Life


Week 4
9/15 Metropolis and Scopic: Cinematic Experience

Edogawa Rampo, "The Stalker in the Attic" (1925), "The Horrors of Film" (1925).
Osaki Midori, "Osmanthus" (1929).

Week 5
9/22 Modernist Narratives
Screening: Kurosawa Akira, *Rashomon* (1950, 88min)

Akutagawa Ryûnosuke, "Rashômon" (1915), "In a Bamboo Grove" (1922), "Hell Screen" (1918).
Week 6
9/29 Rural Representations and Imaginary Nostalgia

10/1 Presentations on Midterm Paper Topic
Each student will give a brief presentation on his/her midterm paper topic.

Week 7
10/6 Peer Review of Midterm Paper
Full draft in hard copy due in class to be peer reviewed.

10/8
Screening: Ozu Yasujirô, Tokyo Story (1953, 136min).

** Midterm Paper due in class at 3pm **
(Please also upload your Midterm Paper to Turnitin on Blackboard.)

Week 8
10/13 Modern Families and the New Home Life
Ozu Yasujirô, Tokyo Story (1953, 136min) – continued.

10/15
Ozu Yasujirô, Tokyo Story (1953) – discussion.

Week 9
10/20 Postwar Decadence: Pigs, Pimps, and Prostitutes

10/22
Imamura Shôhei, Pigs and Battleships (1961) – discussion.

Week 10
10/27 Problematizing Motherhood
Oba Minako, "The Three Crabs" (1968).
Tomioka Taeko, "Family in Hell" (1974).

10/29 Anxieties and Fantasies in Everyday Life
Week 11
11/3 The Rise of the Girl Power

11/5

Week 12
11/10 Remembrance of Things Past

11/12

Week 13
11/17 Anime's Dream Weaver: Between Reality and Fantasy
Screening: Kon Satoshi, Paprika (2006, 90min).

11/19

Week 14
11/24 Post-Disaster Literature

11/26
March Was Made of Yarn – continued.

Week 15
12/1 Presentations on Final Paper Topic
Each student will give a brief presentation on his/her final paper topic.

12/3 Peer Review of Final Papers
Full draft in hard copy due in class to be peer reviewed.

** Final Paper due Monday 12/8 by 5pm in mailbox **
(Please also upload your Final Paper to Turnitin on Blackboard.)