Intro

A survey of Japanese film and new media in the twentieth century and beyond, with attention to changing cultural settings. Taught in English.

This course explores the rich variety of Japanese film and new media. As an introductory survey of Japanese film and new media the course provides a broad historical gloss of developments in the Japanese cinema from early twentieth century silent film through early twenty-first century animated films (anime). The major Japanese genres (such as contemporary drama, period drama, family films, gangster films, samurai films, school films, and disaster films) will be introduced. Students will become familiar with significant directors, stars, and studios in Japan and also learn the structural components of filmmaking in order to better understand how film makes meaning.

COURSE OBJECTIVES

To find answers to questions of difference in kind between cultures of new media and those of old media.

To understand salient features and develop basic knowledge in the following areas: Japanese film history, film aesthetics, technical aspects of the film medium, and Japanese cultural history.

To learn to interpret the popular media of Japan through sensitivity to cultural context and symbolic content while coming to understand the stakes involved in interpretation.

To refine your understanding of the relationship between art, media, and social/cultural context.

To learn to organize thoughts and express them clearly.

To learn to think critically about media’s unique role in representation.

To become a more engaged, critical spectator, reader, and interpreter of cultural products.

STUDIOS MATTER: Each studio had a set of genres they were interested in producing at different times, stables of workers (directors, actors, cameramen), and styles. Knowing their logos can help you understand the film. DAEI

SHOCHICKU

NIKKATSU
GRADING

Attendance/participation:
5 points

The part of your grade that makes all others easy is attendance and participation. If you come to screenings, lectures, and discussion sections, you will go a long way towards knowing and understanding the material. Although all films will be on reserve at the library, attendance at least twelve of the film screenings is required for your participation in the course.

Attendance and participation will be assessed through your clicking with your iClicker at screenings, lectures, and discussion sections. Bring your iClicker with you to every class.

You are required to purchase an i>clicker remote for in-class participation. i>clicker is a response system that allows you to respond to questions I pose during class, and you will be graded on that feedback and/or your in-class participation. In order to receive this credit, you will need to register your i>clicker remote online within the first TWO WEEKS of class. You must have come to class at least once and voted on at least one question in order to complete this registration properly. For more on i>clicker and instructions click here.

Pop Quizzes:
5 points

Pop quizzes may be given at anytime throughout the semester on a given week’s readings. Quizzes will be given when only a few students are participating in discussion or when it appears only a few students have completed the reading or screening assignments for the week.

A student’s lowest 1/3 of scores will be dropped before the pop quiz average is derived and entered into your final grade. Since one third of the quizzes may be dropped there will be no make up quizzes for lateness or absenteeism.

All quizzes will be administered through the iClicker system. Yet another good reason not to ever forget your clicker.

Film Journal:
10 points

Since we will be watching many films and film clips over the course of the semester, the likelihood of forgetting or misremembering a film is high. This assignment will help you remember at least half of the films.

Students will keep a film journal for ten of the films screened throughout the semester. Journals will include basic information like title, year, director, actors, and plot summary in addition to notes on a themes and particularly meaningful scenes and shots. See film journal template.

4 Experiments in Media:
20 points

Throughout the semester we will have four assignments in which students will actively apply the knowledge they have learned to various media. Descriptions of each project will be posted to the Docs page.

Para/photograph – Writing with light and words...

Due Week 3

2. Editing — Choose a Youtube clip and describe....

Due Week 6

3. Theater in a box — In your home vs. in your theater...

Due Week 9

4. Cell/cel/Net — Choose your own experiment....

Due Week 12

SYLLABUS IN FLUX:
CHECK THE WEBSITE

NOTE: In order to remain flexible for student input and interest, the schedule is in flux. Any print or pdf copy is likely already out of date. When changes are made during the semester, course participants will be emailed and changes will be posted to the website. Check here for the most recent changes.

This pdf was last updated:
Tuesday, January 3, 2012
You are required to purchase an i>clicker remote for in-class participation. i>clicker is a response system that allows you to respond to questions I pose during class, and you will be graded on that feedback and/or your in-class participation. In order to receive this credit, you need to register your i>clicker remote online within the first TWO WEEKS of class. You must have come to class at least once and voted on at least one question in order to complete this registration properly.

To complete the web registration, go to http://www.iclicker.com/registration. Complete the fields with your first name, last name, student ID, and remote ID. Your student ID is your Penn State WEB ACCESS ID, not your Penn State number. The remote ID is the series of numbers and sometimes letters found on the bottom of the back of your i>clicker remote. i>clicker will be used every day in class, and you are responsible for bringing your remote daily.

If you need to change the frequency of your i>clicker:

Most classes will not use the default frequency, and you need to change your frequency at the start of every class. Your instructor will let you know the frequency for the classroom and guide you through the process the first time. You will need to make this change at the start of every class.

Hold your ON/OFF button until you see the blue Power Light flash.

release the ON/OFF button.

Enter the frequency that your professor relays to you.

Your “Vote Status” light will turn green after you enter this new frequency.

Your frequency is now changed for the duration of the lecture & you may vote.

When you turn off your remote, it will return to the default frequency of AA.

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**Quiz on Japanese/Film Terms:**

10 points

**Project/Presentation:**

1. Groups of 5-7
2. 20 minutes
3. As a group group grades/individual individual grades

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**Take Home Mid-Term:**

20 points

5 Identification and significance topics. 10 points each.

1 essay (choose from three). 50 points.

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**Final PAPER:**

20 points

Your final paper will be due in four stages: Thesis, Intro/Outline, Rough Draft, Final. Each stage is worth 5 points.

**Thesis**
Due March 22
1-3 sentences submit to Angel Dropbox

**Intro paragraph and Outline**
Due March 29
1pg submit to Angel Dropbox

**Rough**
Due April 19
3-5 pages submit to Angel Dropbox

**Final**
Due April 30
3-5 pages submit to Angel Dropbox
**SCHEDULE**

**NOTE:** THE SCHEDULE IS IN FLUX. ANY PRINTED COPY IS LIKELY ALREADY OUT OF DATE. WHEN CHANGES ARE MADE DURING THE SEMESTER, COURSE PARTICIPANTS WILL BE EMAILED AND CHANGES WILL BE POSTED HERE. CHECK HERE FOR THE MOST RECENT CHANGES. LAST UPDATED: TUESDAY, JANUARY 3, 2012

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**WEEK ONE - Intro to J-Film**  
January 9, 2012

**SCREENING**  
6-9pm

110 Wartik Lab  
Putagawa Bunrō, Backward Flow (1924) 21 min and Orochi (1925) 74 min  
PN1995.9.J34T26 2007 DVD v.3  
February 10, 2012  110 Wartik Lab

**LECTURE — EARLY FILM**  
READINGS:  
Tanizaki Junichiro, “Miscellaneous Observations on Cinema”  
Keiko McDonald, “Introduction”  
Yale Film Terms, “Part 1: Basic Terms,” and “Part 2: Mis En Scene”  
January 12, 2012 1-2:15pm

**SEMINAR**  
062 Willard Bldg  
110 Wartik Lab

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**WEEK TWO - Politics of Film**  
January 16, 2012 6-9pm  110 Wartik Lab

**SCREENING**  
Kinugasa Teinosuke, Page of Madness (1926)  
Mizoguchi Kenji, Tokyo March (1929)  
January 17, 2012 1-2:15pm  110 Wartik Lab

**LECTURE — The Modern**  
READINGS:  
Edogawa Ranpo, “Horrors of Film,”  
“Daydream”  
Yale Film Terms, “Part 4: Editing”  
“Part 6: Analysis”  
January 19, 2012 1-2:15pm

**SEMINAR**  
062 Willard Bldg  
SEMINAR JR  110 Wartik Lab

**READINGS:**  
Hayama Yoshiki, “The Prostitute”  
Gerow, “Page of Madness”  
Appendices

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**WEEK THREE — Filming Family**  
January 23, 2012 6-9pm  110 Wartik Lab

**SCREENING**  
Koreeda Hirokazu, Still walking,  
2008 (114min) PN1995.9.J34A739 2011  
January 24, 2012 1-2:15pm  110 Wartik Lab

**LECTURE: OZU’s Family Legacy**  
**READINGS:**  
Hori Tatsu “Holy Family”  
Yoshida Yoshishige, Ozu’s Anti-Cinema Selection  
January 26, 2012 1-2:15pm

**SEMINAR**  
EXPERIMENT 1 DUE see Docs, Events, Links

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**WEEK FOUR — Humanism**  
January 30, 2012 6-9pm  110 Wartik Lab

**SCREENING**  
Kurosawa Akira, I live in fear,1955  
Kobayashi Masaki, Samurai Rebellion, 1967 (121)  
February 1, 2012 1-2:15pm  110 Wartik Lab

**LECTURE**  
READINGS:  
Prince, “Will Power Can Cure All Human Ills”  
Midnight eye, “Samurai Rebellion”:  
February 2, 2012 1-2:15pm

**SEMINAR**  
FILM TERM QUIZ

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**WEEK FIVE -- Postwar Culture**  
February 6, 2012 6-9pm  110 Wartik Lab

**SCREENING**  
Mizoguchi Kenji, Street of Shame (Akasen chitai) (1956, 86 min)  
February 7, 2012 1-2:15pm  110 Wartik Lab

**LECTURE**  
The Oldest Profession and the “New” Japan  
**READINGS:**  
Sarah Kovner, “Introduction: A Special business”  
February 9, 2012 1-2:15pm

**SEMINAR**

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**WEEK SIX -- Rebel Yell**  
February 13, 2012 6-9pm  110 Wartik Lab

**SCREENING**  
Oshima Nagisa, Violence at Noon (Hakuchū no tōrima) (1966, 99 min)  
PN1997.H282 2010 DVD  
February 14, 2012 1-2:15pm  110 Wartik Lab

**LECTURE --- American Security = Japanese frustration**  
**READINGS:**  
Selections from Eros Plus Massacre and Cinema and the State  
February 16, 2012 1-2:15pm

**SEMINAR**  
EXPERIMENT 2 DUE see Docs, Events, Links

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**WEEK SEVEN -- J Horror**  
February 20, 2012 6-9pm  110 Wartik Lab

**SCREENING**  
Shindō Kaneto, Black Cat (Yabu no naka no kuroneko) 1958  
PN1995.9.J34K888 2011 DVD  
February 21, 2012 1-2:15pm  110 Wartik Lab

**LECTURE -- (Pre-) Histories of J Horror**  
**READINGS:**  
Colette Balmain “Intro” and “Vengeful Cat Women”  
February 23, 2012 1-2:15pm

**SEMINAR**

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**WEEK EIGHT -- Film since TV**  
February 27, 2012 6-9pm  110 Wartik Lab

**SCREENING**  
February 28, 2012 1-2:15pm

**LECTURE --- From FILM TO TV AND BACK**  
March 1, 2012 1-2:15pm *  110 Wartik Lab

**SEMINAR --- MID-TERM EXAM**

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**SPRING BREAK**

Begin READING  
Murakami Haruki, Hard Boiled Wonderland
WEEK NINE -- TV LIFE
March 12, 2012 6-9pm  110 Wartik Lab
SCREENING
Ozu Yasujiro, Good Morning (Ohayo)
March 13, 2012 1-2:15pm  110 Wartik Lab
LECTURE
Clips from Peep TV show, Gekko
Kamen, Spiderman, Heroman
March 15, 2012 1-2:15pm  110 Wartik Lab
SEMINAR
EXPERIMENT 3 DUE see Docs, Events, Links

WEEK TEN -- Music
March 19, 2012 6-9pm  110 Wartik Lab
SCREENING
Izutsu Kazuyuki, Patchigi ! Love and Peace (2007, 127min)
March 20, 2012 1-2:15pm
LECTURE
Clips from Linda Linda Linda,
Terayama Shuji, Throw out your books,
Oshima Sexy Ballads, Sogo Ishii Burst City
READINGS:
Murakami Haruki, Hard Boiled Wonderland
Yale Film Terms “Part 4: Sound”
March 22, 2012 1-2:15pm
SEMINAR
Thesis

WEEK ELEVEN -- MANGA
March 26, 2012 6-9pm  110 Wartik Lab
SCREENING
Doraemon, Ranma, Cowboy bebop,
Rurouni Kenshin episodes
March 27, 2012 1-2:15pm
LECTURE: Narrative Stylings and Blank Spaces
READINGS:
Hagio Moto, Drunken Dreams and Other stories
March 29, 2012 1-2:15pm
SEMINAR
INTRO PARAGRAPH AND OUTLINE DUE

WEEK TWELVE -- ANIME
April 2, 2012 6-9pm  110 Wartik Lab
SCREENING
Yamazaki Kazuo, City hunter, the motion picture
March 3, 2012 1-2:15pm  110 Wartik Lab
LECTURE: City as Media
READINGS:
Faust 1
April 5, 2012 1-2:15pm
SEMINAR
EXPERIMENT 4 DUE see Docs, Events, Links

WEEK THIRTEEN -- Cell Phone
April 9, 2012 6-9pm  110 Wartik Lab
SCREENING
Platonic Sex PN1995.9.J34P88 2003 DVD
April 10, 2012 1-2:15pm  110 Wartik Lab
LECTURE: Connections and Circulations Redux
April 12, 2012 1-2:15pm  062 Willard Bldg
SEMINAR
WEEK FOURTEEN - Internet
April 16, 2012 6-9pm  110 Wartik Lab
SCREENING
Hosoda Mamoru, Summer Wars (2009)
April 17, 2012 1-2:15pm  110 Wartik Lab
LECTURE --- Catastrophic Media: Connections and misconnections
Clips from Lilly ChouChou
April 19, 2012 1-2:15pm
SEMINAR
ROUGH DRAFT PAPER DUE???
Presentation of Papers

WEEK FIFTEEN - The Future of J Media — Overview
April 23, 2012 6-9pm  110 Wartik Lab
SCREENING
Student’s Choice
April 24, 2012 1-2:15pm  110 Wartik Lab
LECTURE --- From Here to Where?
April 26, 2012 1-2:15pm
SEMINAR
Presentation of Papers
DUE Monday April 30
FINAL PAPER

NOTE ON THE READINGS
Sophomore

THE FOLLOWING BOOKS ARE AVAILABLE AT COMIC SWAP AND THE PENN STATE BOOKSTORE.
1. Hagio Moto, Drunken Dreams
2. Faust 1
3. Murakami Haruki, Hardboiled Wonderland and the End of the World

ALL OTHER READINGS ARE AVAILABLE FOR DOWNLOAD FROM THE COURSE SCHEDULE WEBPAGE.
EVALUATION

Grading Scale

A 93 and above
A- 90-92
B+ 87-89
B 83-86
B- 80-82
C+ 76-79
C 70-75
D 60-69
F 59 and below

Evaluation Guidelines for Attendance & Participation

90-100 %  Student is well prepared, as demonstrated by her/his critical response papers and comments made in class; is interested in and respects others' opinions; asks and responds to questions; demonstrates knowledge of course materials; fosters a vibrant intellectual community.

80-89 %  Student is generally prepared, makes an effort to refer to readings and course topics; is willing to participate in discussions in class.

70-79 %  Student reluctantly participates in class activities and is often unprepared; rarely practices critical thinking; does not demonstrate sufficient knowledge of course materials.

60-69 %  Student is unwilling to participate in class activities and unable to ask or answer questions; is generally unprepared; demonstrates little knowledge of course materials.

0-59 %  Student is absent (physically or mentally), unprepared, or disruptive in class.

Academic Integrity

Dishonesty of any kind will not be tolerated in this course. Dishonesty includes, but is not limited to, cheating, plagiarizing, fabricating information, facilitating acts of academic dishonesty by others, having unauthorized possession of exams, submitting work of another person or work previously used without informing the instructor, or tampering with the academic work of other students. Students who are found to be dishonest will receive academic sanctions and will be reported to the University's Judicial Affairs office for possible further disciplinary sanctions. Penn State defines academic integrity as the pursuit of scholarly activity in an open, honest and responsible manner. All students should act with personal integrity, respect other students' dignity, rights and property, and help create and maintain an environment in which all can succeed through the fruits of their efforts (Faculty Senate Policy 49-20). Possible academic sanctions include reduced course grade to F for course. In addition, there are disciplinary sanctions that may include the XF grade and permanent expulsion.

Access Statement

The Penn State University encourages qualified students with disabilities to participate in its programs and activities. If you anticipate needing any kind of accommodation in this course or have any questions about physical access, please tell the instructor as soon as possible. For more information, visit: http://www.equity.psu.edu/ods/student/confidential_release.asp

Registration Policy

During the drop/add period at the beginning of the semester, the Department of Comparative Literature encourages students to visit all courses in order to make an informative judgment about which ones to take. After the first week, however, only students registered in the course may remain. Any late-add (or reenrollment of a dropped registration) after the third week of the semester has to be petitioned to the department on a form available in the office, 427 Burrowes.