



FA/AS 321 CONTEMPORARY JAPAN ON SCREEN

IES Abroad Tokyo

DESCRIPTION:

The purpose of this course is to explore contemporary (and future) Japan through film from the late 1980s to the present and beyond. The foundations of the course lie in Film Studies in its broader sense. It is not intended to simply summarize the sociopolitical issues of contemporary Japan as depicted in films. Rather, it is designed to analyze the films themselves in order to understand, through their aesthetics and formal aspects, what new forms of production, distribution and consumption, the intersection of screens (in theatres, at home, in our pockets), pop culture and the media mix, etc., tell us about Japan and how its society is evolving. Among the themes covered in this course are the social impact of technology (digitalization, robots); Japan in a globalized world (the Cool Japan initiative, geopolitics); demography (an aging and decreasing population depopulation of rural areas); history (how films look onto the past to understand/justify/criticize the present); and apocalyptic narratives and gender issues.

CREDITS: 3

CONTACT HOURS: 45

LANGUAGE OF INSTRUCTION: English with Japanese terms.

INSTRUCTOR: TBD

PREREQUISITES: None

ADDITIONAL COSTS: Students are required to pay for their transportation to excursion sites and may also have to pay modest entrance fees to events and exhibitions.

METHOD OF PRESENTATION:

Lectures, film viewing, discussions and student presentations. Experiential learning will be promoted through course related trips to sites of interest in the Tokyo area.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Course Participation - 10%
- Quiz (x2) - 10% (2 papers, 5% each)
- Midterm paper - 20%
- Field trip reaction paper - 10%
- Film reaction paper (x2) - 20% (2 papers, 10% each)
- Final assignment:
 - I – Final assignment paper - 20%
 - II – Presentation - 10%

Reaction papers allow you to express your own feelings and opinion on the addressed topic. Nevertheless, they should not simply be just an expression of personal tastes, but a reflection on them while engaging with and making use of the course readings, learned concepts and ideas discussed in class to substantiate your own thought. Also, as class assignments, they should be written in an academic tone and style.

There is more detailed information on each task below, including rubrics. The ones for written assignments and for the presentation are at the end of this section.

COURSE PARTICIPATION

Involvement in class, particularly in the film discussions after screenings, is not only a requirement, but a way to demonstrate having read and reflected on the required readings.

Check specific rubric below:

Rubric for course participation				
Category	rating category			
	Below expectations	Needs improvement	Meets expectations	Exceeds expectations
	1	2	3	4
<i>Contribution to class dynamics</i>	Does not listen with respect nor considers others' ideas.	Listens with respect, but with scarce active participation.	Respectfully listens, discusses and asks questions.	Respectfully listens, discusses and asks questions that engage the whole group and foster classmates' participation.
<i>Contribution to class contents</i>	Almost never provides useful information or ideas for discussion.	Sometimes provides useful information or ideas for discussion.	Usually provides useful information or ideas for discussion.	Usually gathers information and shares useful ideas for discussion that are relevant for the subject and deepens on its contents.

QUIZ (2 papers, 5% each)

Questionnaire on class contents with short answer response.

MID-TERM ASSIGNMENT

The midterm assignment is composed of a question paper (short answers) and a reaction paper (1000-1400 words) to the field trip in session 4 and the film viewed in session 5, which altogether summarize all the contents from previous sessions. Therefore, reflection on all the topics covered until the moment is expected.

Check rubric for written assignments below.

COURSE-RELATED TRIP REACTION PAPER (800-1200 words)

A reaction paper (see above) to the second field trip in session 8.

Check rubric for written assignments below.

FILM REACTION PAPERS (800-1200 words each)

Reaction papers (see above) to the films screened on sessions 9 and 10.

Check rubric for written assignments below.

FINAL ASSIGNMENT

Despite being labeled “final”, this assignment implies a continuous work from the beginning of the course and throughout the duration of the term. It is a research project, for which students would choose a topic, a film or filmmaker (but a genre, series of films or other topic of student’s interest and of relevance to the course content might be allowed if discussed and agreed with the course instructor.

- *Choice of the topic* (should be communicated to the instructor).

- *Final presentation (session 11 or 12).* The allotted time for each presentation will depend on the number of students and decided by the instructor trying to organize within a logic the different topics by their affinity, so they can spark a joint discussion. Check specific rubric below.
- *Research paper* (to be submitted by the end of the course. The questions, comments and discussion after presentation might help redraw some aspects and improve the final outcome, so students giving the presentation on session 11 should submit by December 1, while students giving the presentation on session 12 should submit by December 9). The outcome of the research activity should be submitted in the form of an essay (1200-1600 words).

Check rubric for written assignments below.

Rubric for written assignments				
category	rating category			
	Below expectations	Needs improvement	Meets expectations	Exceeds expectations
	<60%	60 – 70%	70 – 90%	>90%
<i>Information gathering</i>	Not enough relevant information, gathered from limited sources.	Uses a reasonable amount of information, yet not always pertinent and/or gathered from limited sources.	Uses a reasonable amount of pertinent information, gathered from multiple sources, electronic and non-electronic.	Uses a wide amount of information, all of it relevant, gathered from multiple sources, electronic and non-electronic.
<i>Organization</i>	No apparent organization makes it difficult to read and understand.	There is an organization, yet sometimes difficult to follow and understand. Certain parts might go off the topic.	The text is logically organized and easy to read and understand.	The text is carefully organized and easy to read and understand.
<i>Content</i>	The content is inaccurate or overly general. Conclusions are not supported by provided evidence. Readers are unlikely to learn anything or may be misled.	The content has some inaccuracy or is incomplete. Conclusions are loosely based on provided evidence and/or not convincing enough. Readers may learn some isolated facts, but they are unlikely to gain new insights about the topic.	The content is generally accurate and reasonably complete. Conclusions are based in provided evidence. Readers may develop some insights about the topic.	The content is accurate and comprehensive. Conclusions are convincingly supported by provided evidence. Readers are likely to gain new insights about the topic.
<i>Formal aspects</i>	The document presentation is careless. The style and/or tone are not suitable for an academic work. Does not include in-text citations nor bibliography*.	The document presentation is appropriate, but the style and/or tone of the text might include some parts that are not suitable for an academic work. In-text citations and bibliography* are inaccurate and/or sometimes missing.	The document presentation is careful and clean. The text is written in a proper academic style, including in-text citations, bibliography* and footnotes when needed.	The document presentation is meticulously designed. The text is written in a proper academic style, including in-text citations, bibliography*, footnotes when required, and visual elements to support the text.

* Bibliography and in-text citations should follow the Harvard format. A concise guide on its use can be found in the link: <https://www.mendeley.com/guides/harvard-citation-guide>

Rubric for the presentation				
category	rating category			
	Below expectations	Needs improvement	Meets expectations	Exceeds expectations
	<60%	60 – 70%	70 – 90%	>90%
<i>Organization</i>	No apparent organization makes it difficult to follow for listeners. Evidence is not used to support assertions.	There is some organization, but the speaker occasionally goes off topic. Evidence used to support conclusions is weak.	The presentation has a focus and provides reasonable evidence to support conclusions.	The presentation is carefully organized and provides convincing evidence to support conclusions.
<i>Content</i>	The content is inaccurate or overly general. Listeners are unlikely to learn anything or may be misled.	The content has some inaccuracy or is incomplete. Listeners may learn some isolated facts, but they are unlikely to gain new insights about the topic.	The content is generally accurate and reasonably complete. Listeners may develop some insights about the topic.	The content is accurate and comprehensive. Listeners are likely to gain new insights about the topic.
<i>Delivery</i>	The speaker reads notes, rather than speaks. Listeners are ignored. No supporting materials.	The speaker may occasionally read notes, rather than speak. Listeners are often ignored or misunderstood. Supporting material is carelessly prepared and ineffective.	Listeners are generally recognized and understood. Supporting material is appropriate to the purpose of the presentation and helpful to clarify the speaker's claims.	The speaker is comfortable and interacts effectively with listeners. Supporting materials convincingly reinforce the speaker's claims.

LEARNING OUTCOMES:

By the end of the course students will be able to:

- Offer an historical overview of Japanese cinema, as the base to understand contemporary Japanese film culture.
- Demonstrate understanding of some basic concepts from the field of Film studies
- Apply this knowledge to discuss contemporary issues of Japan, extracting relevant information from the viewing of recent films
- Deepen their knowledge and understanding on a diversity of issues related to Japanese culture and society
- Develop a critical stance on contemporary Japan

ATTENDANCE POLICY:

At IES Abroad Tokyo, attendance is mandatory for all classes, including course-related trips. Given the three-hour format, missing one class is the equivalent of missing an entire week of a regular semester. Unexcused absences will result in grade penalties. The first unexcused absence will lower your final grade by one-third of a letter grade, and each additional unexcused absence will reduce your grade by a full letter grade. For example, one missed class turns an A into an A-, two missed classes turn it into a B-, three into a C-, and so on.

Absences are excused only for unavoidable reasons, such as documented illness or other circumstances approved in advance by the instructor. Lateness to class (including class excursions) may count as unexcused absences at the instructor's discretion. Missed exams, tests, presentations, or assignments can only be rescheduled for documented medical or family emergencies.

If a student has accumulated absences representing 25% of the total class hours, the Academic Program Manager (APM) and Centre Director (CD) will contact them to schedule a disciplinary review, and their home institutions will be informed of the result.

CONTENT:

Week	Content	Assignments
Week 1	<u>Course Introduction</u> Outline of the course. Research and study resources. Brief introduction to basic concepts in Japanese moving image and to the history of <i>film studies</i> and Japanese cinema.	- Doughty, R., & Shaw, D. (2008). <i>Film: The Essential Study Guide</i>. London: Routledge. [pp. 79-88, 133-145] - Gerow, A., & Nornes, A. M. (2009). <i>Research Guide to Japanese Film Studies</i>. Ann Arbor: The University of Michigan. [pp.1-7, 150-162] - Centeno, M. (2018). The Misleading Discovery of Japanese National Cinema. <i>Arts</i>, 2018, 7-87, pp. 1-13. - Denison, R., & Joo, W. (2012). Japanese Art Cinema: A Sample Study, pp. 1-8. - da Silva, J. (2014). Ishin Denshin or the Banality of Japanese Film Studies. From http://eiga9.altervista.org/articulos/ishindenshin.html
Week 2	<u>An industry in transformation</u> Evolution of the Japanese film industry from its inception to the collapse of the studios system, creating the conditions to nowadays: new forms of consumption; new forms of production; genre mutations; reception abroad. * Quiz 1 (questionary on sessions 1-2 contents) due by September 19.	- Liman, A. V. (2008). Foreword. In T. Iles (Ed.), <i>The Crisis of Identity in Contemporary Japanese Film. Personal, Cultural, National</i>. (pp. ix–xi). Boston: Brill. - Steinberg, M. (2015). The Second Kadokawa Media Mix Era: The Rise of the Game Master and the Platform Producer. In E. Ōtsuka (Ed.), <i>Anime's Media Mix</i> (pp. 1–29). Tokyo: Kadokawa Shōten. https://www.academia.edu/35185312/The_Second_Kadokawa_Media_Mix_Era_The_Rise_of_the_Game_Master_and_the_Platform_Producer - Zahlten, A. (2011). Free-floating Intensity, Attraction, and Failure: Ishii Sōgo/Gakuryū at the Shifting Center of the Film Industry of Japan. <i>Cineforum</i>, 13(December), 79–95. - Mes, T. (2018). V-Cinema. How Home Video Revitalized Japanese Film and Mystified Film Historians. In A. Freedman & T. Slade (Eds.), <i>Introducing Japanese Popular Culture</i> (pp. 216–227). London: Routledge. - Gerow, A. (2006). Recent Film Policy and the Fate of Film Criticism in Japan. http://www.midnighteye.com/features/recent-film-policy-and-the-fate-of-film-criticism-in-japan/

Week 3	<u>Course-related trip #1:</u> <u>Daigo Fukuryu Maru Exhibition Hall</u> Hiroshima and Nagasaki are symbols of the nuclear trauma, but Japan has experienced the atomic fear on more occasions. One of them is the incident with the ship Daigo Fukuryu Maru, whose crew was incidentally the victim of a nuclear test in the Pacific. The <i>Daigo Fukuryu Maru Exhibition Hall</i> (http://d5f.org/en/tenji.html) accommodates the ship itself, along to a collection of objects, documents and panels explaining the unfortunate events that its crew members were victims of. * The assignment on this class session (Course-related trip reaction paper, 800-1200 words) due by September 27.	• Domenach, É. (2015). Fukushima en Cinéma. Voix du cinéma japonais / Fukushima in Film. Voices from Japanese Cinema. Tokyo: University of Tokyo Press. [pp. 17-24, 169-183] https://www.academia.edu/23457390/Fukushima_en_Cinéma_Voix_du_cinéma_japonais_Fukushima_in_Film_Voices_from_Japanese_Cinema_University_of_Tokyo_Press_2015 • Falk, R. & Matashichi, Ō. (2011). The Day the Sun Rose in the West. Bikini, the Lucky Dragon and I ビキニ事件の真実——いのちの岐路で. <i>The Asia-Pacific Journal Japan Focus</i>, 9(3), pp. 1-10. https://apjif.org/-Oishi-Matashichi--Richard-Falk/3566/article.pdf
Week 4	<u>Japanese History in contemporary films</u> How the past is recreated in recent screen productions and what does it tells us about the present day. <i>Jidaigeki</i> and <i>jidaikigeki</i>. Nationalism and history revisionism. * RECOMMENDED VIEWING BEFORE SESSION 5 <i>Twilight Samurai</i>, <i>The (Tasogare Seibei</i>, 2002, Yamada Yōji)	• Gerow, A. (2011). War and Nationalism in Yamato: Trauma and Forgetting the Postwar. <i>The Asia-Pacific Journal Japan Focus</i>, 9(1), pp. 1-10. http://apjif.org/-Aaron-Gerow/3545/article.pdf • Ortabasi, M. (2014). National History as Otaku Fantasy: Satoshi Kon's Millennium Actress. In M. W. MacWilliams (Ed.), <i>Japanese Visual Culture Explorations in the World of Manga and Anime</i> (pp. 286–306). London; New York: Routledge. • Shamoan, D. (2009). If Casshern Doesn't Do It, Who Will? <i>Mechademia</i>, 4, 323–326.
Week 5	<u>Course-related trip #2:</u> <u>the Tora-san Museum and the Yamada Yōji Museum</u> The Tora-san and Yamada Yōji Museum (http://www.katsushika-kanko.com/tora/) would allow us having a glimpse on the transition from the studios system to contemporary filmmaking through the biography and works of film director Yamada Yōji. Apart from the course contents, this course-related trip would bring the class to the picturesque Shibamata, the neighborhood of Tokyo where it is located. This supposes an immersion on the atmosphere of Showa era Tokyo. The ticket for the museum includes the visit to a nearby mansion, the Yamamoto-tei, with a renowned traditional garden, and the popular Buddhist temple Taishakuten, with	• Kato, K. (2018). It's Tough Being a Humanist: Cynicism and the Significance of Ofuna-cho in Yoji Yamada Films. <i>Asian Cinema</i>, pp. 1-27 • Schilling, M. (1999). <i>Contemporary Japanese film</i>. Boston: Weatherhill. [pp. 14-34, 61-63]

	famed wood carvings on display, is also in the area. As an integral experience, beyond the strict boundaries of the course, this course-related trip might be valuable to the students in many regards. Arts, history, urbanism, society... many aspects of Japanese culture and society might be experienced with this visit. * RECOMMENDED VIEWING BEFORE SESSION 5 <i>Twilight Samurai, The (Tasogare Seibei, 2002, Yamada Yōji)</i>	
Week 6	Film viewing: <u>The Hidden Blade</u> (<i>Kakushi ken: Oni no tsume</i>, 2004, Yamada Yōji) This film forms a diptych with Yamada's previous release, <i>The Twilight Samurai (Tasogare Seibei, 2002)</i>. This screening and the subsequent discussion complements and summarizes sessions 2 to 4. * Midterm assignment, due by October 7.	- Thornton, S. A. (2008). <i>The Japanese Period Film: A Critical Analysis</i>. Jefferson, N.C: McFarland & Co. [pp. 24-26, 173-202] - Yamamoto, I. (2014). The Jidaigeki Film <i>Twilight Samurai</i> — a Salaryman-Producer's point of view. In D. Miyao (Ed.), <i>The Oxford Handbook of Japanese Cinema</i> (pp. 306–325). Oxford: Oxford University Press.
Week 7	Technology on screen Digitalization and transformations of the screen culture. Virtual worlds. Mechanical bodies, robots, atomic technology and the apocalypse.	- Robertson, J. (2007). Robo sapiens Japanicus: Humanoid robots and the posthuman family. <i>Critical Asian Studies</i>, 39(3), 369–398. - Martinez, D. (2015). Bodies of future memories: the Japanese body in science fiction anime. <i>Contemporary Japan</i>, 27(1), 71–88. - Shamoon, D. (2011). Casshern and the spectre of Japan's war crimes in Asia. <i>Journal of Japanese and Korean Cinema</i>, 2(2), 147–162. - Furukawa, H., & Denison, R. (2015). Disaster and relief: The 3.11 Tohoku and Fukushima disasters and Japan's media industries. <i>International Journal of Cultural Studies</i>, 18(2), 225–241.
Week 8	Youth, elderly, gender Family and generational conflict has been and still is a prominent topic in Japanese films throughout its history. Contemporary cinematic depictions of	Matanle, P. (2014). Ageing and Depopulation in Japan: Understanding the Consequences for East and Southeast Asia in the 21st Century. In H. Dobson (Ed.), <i>East Asia in 2013: A Region in Transition</i> (pp. 30–35). Sheffield: WREAC.

	different generations and the social issues related to them are recurrent. Another social issue such as gender inequalities will be analyzed from film depiction to its dimension behind the screen. * Quiz 2 (questionary on sessions 7-8 contents') due by October 17.	- Iles, T. (2007). Families, Fathers, Film: Changing Images from Japanese Cinema. <i>Japanstudien</i>, 19, 189–206. - Iles, T. (2005). Female Voices, Male Words by. <i>Electronic Journal of Contemporary Japanese Studies</i>, (January 2005), 1–15. http://www.japanesestudies.org.uk/discussionpapers/2005/Iles.html - Karatsu, R. (2009). Questions for a Women's Cinema: Fact, Fiction and Memory in the Films of Naomi Kawase. <i>Visual Anthropology: Published in Cooperation with the Commission on Visual Anthropology</i>, 22 (2), 167–181. - McDonald, K. (1998). Suzaku: Documenting the Country Family in Contemporary Japan. <i>Post Script</i>, XVIII (1), 101–111.
Week 9	Film viewing: <u><i>Robo-G</i></u> (<i>Robo Ji</i>, 2012, Yaguchi Shinobu) This screening and the subsequent discussion complements and summarizes sessions 7 and 8. * Film reaction paper 1 (800-1200 words) due by November 4.	- Fairchild, T. E. (2014). Artificial Consciousness: Where Does Science Fact Break from Science Fiction, and How Do We Know? In <i>The Asian Conference on Film & Documentary 2014</i> (pp. 1-14). Osaka: IAFOR. Retrieved from http://papers.iafor.org/wp-content/uploads/papers/filmasia2014/FilmAsia2014_04779.pdf - Makela, L. (2014). From Metropolis to Metropolisu: The Changing Role of the Robot in Japanese and Western Cinema. In M. W. MacWilliams (Ed.), <i>Japanese Visual Culture Explorations in the World of Manga and Anime</i> (pp. 103–125). London; New York: Routledge.
Week 10	Film viewing: <u><i>All about Lily Chow-Chow</i></u> (<i>Riri Shushu no Subete</i>, 2001, Iwai Shunji) This screening and the subsequent discussion summarizes the whole course. * Film reaction paper 2 (800-1200 words) due by November 11.	- Laird, C. A. (2010). Japanese cinema, the classroom and Swallowtail Butterfly. <i>Jump Cut: A Review of Contemporary Media</i>, No. 52 (Summer), 1–12. http://www.ejumpcut.org/currentissue/lairdswallowtail/index.html - Bukatman, S. (1993). <i>Terminal identity: the virtual subject in postmodern science fiction</i>. Durham: Duke University Press. [pp. 1-31, 69-73]
Week 11	Student presentations * Research paper (1200-1600 words), for students giving their presentation in this session, due by December 1.	

Week 12	<u>Student presentations and wrap-up of the course</u> * Research paper (1200-1600 words), for students giving their presentation in this session, due by December 9.	

REQUIRED READINGS:

- Bukatman, S. (1993). *Terminal identity: the virtual subject in postmodern science fiction*. Durham: Duke University Press. [pp. 1-31, 69-73]
- Centeno, M. (2018). The Misleading Discovery of Japanese National Cinema. *Arts*, 2018, 7-87, pp. 1-13.
- Denison, R., & Joo, W. (2012). Japanese Art Cinema: A Sample Study.
- Domenach, É. (2015). Fukushima en Cinéma. Voix du cinéma japonais / Fukushima in Film. Voices from Japanese Cinema. Tokyo: University of Tokyo Press. [pp. 17-24, 169-183] Retrieved from [https://www.academia.edu/23457390/Fukushima en Cinéma. Voix du cinéma japonais Fukushima in Film. Voices from Japanese Cinema University of Tokyo Press 2015](https://www.academia.edu/23457390/Fukushima_en_Cinéma_Voix_du_cinéma_japonais_Fukushima_in_Film_Voices_from_Japanese_Cinema_University_of_Tokyo_Press_2015)
- Doughty, R., & Shaw, D. (2008). *Film: The Essential Study Guide*. London: Routledge. [selected fragments]
- Falk, R., Matashichi, O., Matashichi, Ō., Translated, R. F., & Minear, R. H. (2011). Ōishi Matashichi and Richard Falk, The Day the Sun Rose in the West. Bikini, the Lucky Dragon and I ビキニ事件の真実——いのちの岐路で. *The Asia-Pacific Journal | Japan Focus*, 9(3), 10. Retrieved from <https://apjif.org/-Oishi-Matashichi--Richard-Falk/3566/article.pdf>
- Furukawa, H., & Denison, R. (2015). Disaster and relief: The 3.11 Tohoku and Fukushima disasters and Japan's media industries. *International Journal of Cultural Studies*, 18(2), 225–241.
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- Iles, T. (2007). Families, Fathers, Film: Changing Images from Japanese Cinema. *Japanstudien*, 19, 189–206.
- Iles, T. (2005). Female Voices, Male Words by. *Electronic Journal of Contemporary Japanese Studies*, (January 2005), 1–15. Retrieved from <http://www.japanesestudies.org.uk/discussionpapers/2005/Iles.html>
- Karatsu, R. (2009). Questions for a Women's Cinema: Fact, Fiction and Memory in the Films of Naomi Kawase. *Visual Anthropology: Published in Cooperation with the Commission on Visual Anthropology*, 22 (2), 167–181.
- Kato, K. (2018). It's Tough Being a Humanist: Cynicism and the Significance of Ofuna-cho in Yoji Yamada Films. *Asian Cinema*.
- Laird, C. A. (2010). Japanese cinema, the classroom and Swallowtail Butterfly. *Jump Cut: A Review of Contemporary Media*, No. 52(Summer), 1–12. Retrieved from <http://www.ejumpcut.org/currentissue/lairdswallowtail/index.html>
- Lan, K. W. (2013). Apocalyptic post-human and techno-religious transcendence in Casshern. *Journal of Japanese and Korean Cinema*, 5(1–2), 77–97.
- Liman, A. V. (2008). Foreword. In T. Iles (Ed.), *The Crisis of Identity in Contemporary Japanese Film. Personal, Cultural, National*. (pp. ix–xi). Boston: Brill.
- Lozano Méndez, A. (2010). Techno-orientalism in East-Asian Contexts: Reiteration, Diversification, Adaptation. In M. Telmissany & S. Tara (Eds.), *Counterpoints: Edward Said's Legacy* (pp. 183–206). Cambridge: Cambridge Scholars Publishing.

- Makela, L. (2014). From Metropolis to Metropolis: The Changing Role of the Robot in Japanese and Western Cinema. In M. W. MacWilliams (Ed.), *Japanese Visual Culture Explorations in the World of Manga and Anime* (pp. 103–125). London; New York: Routledge.
- Matanle, P. (2014). Ageing and Depopulation in Japan: Understanding the Consequences for East and Southeast Asia in the 21st Century. In H. Dobson (Ed.), *East Asia in 2013: A Region in Transition* (pp. 30–35). Sheffield: WREAC. Retrieved from https://www.academia.edu/6336840/Ageing_and_Depopulation_in_Japan_Understanding_the_Consequences_for_East_and_Southeast_Asia_in_the_21st_Century
- McDonald, K. (1998). Suzaku: Documenting the Country Family in Contemporary Japan. *Post Script*, XVIII (1), 101–111.
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- Nornes, A. M. (2013). Reading Burch's "To the Distant Observer." Retrieved from <http://kinemaclub.org/research-note/reading-burchs-distant-observer>
- Ortabasi, M. (2014). National History as Otaku Fantasy: Satoshi Kon's Millennium Actress. In M. W. MacWilliams (Ed.), *Japanese Visual Culture Explorations in the World of Manga and Anime* (pp. 286–306). London; New York: Routledge.
- Martinez, D. (2015). Bodies of future memories: the Japanese body in science fiction anime. *Contemporary Japan*, 27(1), 71–88.
- Robertson, J. (2007). Robo sapiens Japanicus: Humanoid robots and the posthuman family. *Critical Asian Studies*, 39(3), 369–398.
- Shamoon, D. (2009). If Casshern Doesn't Do It, Who Will? *Mechademia*, 4, 323–326.
- Shamoon, D. (2011). Casshern and the spectre of Japan's war crimes in Asia. *Journal of Japanese and Korean Cinema*, 2(2), 147–162.
- da Silva, J. (2014). Ishin Denshin or the Banality of Japanese Film Studies. Retrieved January 17, 2016, from <http://eiga9.altervista.org/articulos/ishindenshin.html>
- Steinberg, M. (2015). The Second Kadokawa Media Mix Era: The Rise of the Game Master and the Platform Producer. In E. Ōtsuka (Ed.), *Anime's Media Mix* (pp. 1–29). Tokyo: Kadokawa Shōten. Retrieved from https://www.academia.edu/35185312/The_Second_Kadokawa_Media_Mix_Era_The_Rise_of_the_Game_Master_and_the_Platform_Producer
- Yamamoto, I. (2014). The Jidaigeki Film Twilight Samurai — a Salaryman-Producer's point of view. In D. Miyao (Ed.), *The Oxford Handbook of Japanese Cinema* (pp. 306–325). Oxford: Oxford University Press.
- Yoshimoto, M. (2000). Kurosawa: film studies and Japanese cinema. London: Duke University Press. [pp. 7-50]
- Yoshimoto, M. (2000). The University, Disciplines, National Identity: Why is There No Film Studies in Japan? *The South Atlantic Quarterly*, 99(4), 697–713. Retrieved from http://muse.jhu.edu/journals/south_atlantic_quarterly/v099/99.4yoshimoto.html
- Zahltan, A. (2011). Free-floating Intensity, Attraction, and Failure: Ishii Sōgo/Gakuryū at the Shifting Center of the Film Industry of Japan. *Cineforum*, 13(December), 79–95.

RECOMMENDED READINGS:

- Blandford, S., Grant, B. K., & Hillier, J. (2001). *The film studies dictionary*. Oxford: Oxford University Press.
- Broderick, M. (1996). *Hibakusha cinema: Hiroshima, Nagasaki and the nuclear image in Japanese film*. London etc.: Kegan Paul International.
- Coates, J. (2018). Mediating memory: Shōjo and war memory in classical narrative Japanese cinema. *Cultural Studies*, 32(1), 105–125.
- Condry, I. (2013). *The Soul of anime: collaborative creativity and Japan's media success story*. Durham: Duke University Press.
- Dessler, D. (Ed.). (2022). *A companion to Japanese cinema*. New Jersey: Wiley Blackwell.
- Etherington-Wright, C., & Doughty, R. (2011). *Understanding film theory*. Basingstoke: Palgrave Macmillan.
- Fujiki, F. & Phillips, A. (Eds.). (2020). *The Japanese cinema book*. London: British Film Institute – Bloomsbury Publishing.
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RECOMMENDED FILMS:

(Excerpt clips of many of them will be used during class presentations)

- *5 Centimeters per Second* (『秒速5センチメートル』 *Byōsoku 5 Senchimētoru*, 2007, Shinkai Makoto)
- *About the Pink Sky* (『ももいろそらを』 *Momoiro sora wo*, 2011, Kobayashi Keiichi)
- *After Life* (『ワンダフルライフ』 *Wandafuru Raifu*, 1998, Koreeda Hirokazu)
- *Air Doll* (『空気人形』 *Kūki Ningyō*, 2009, Kore'eda Hirokazu)
- *Akira* (『AKIRA』, 1988, Ōtomo Katsuhiro)
- *All about Lily Chow-Chow* (『リリイ・シュシュのすべて』 *Rirī Shushu no Subete*, 2001)
- *Animatrix* (*The Animatrix*, 2003, VVAA)
- *Azumi* (『あずみ』, 2003, Kitamura Ryūhei)
- *Babel* (2006, Alejandro González Iñárritu)
- *Battle Royale* (『バトル・ロワイアル』 *Batoru Rowaiaru*, 2000, Fukasaku Kinji)
- *Bounce Kogals* (『バウンス ko GALS』 *Baunsu kogals*, 1997, Harada Masato)
- *Casshern* (『キャシャーン』 *Kyashān*, 2004, Kiriya Kazuaki)
- *Fireworks* (『打ち上げ花火、下から見るか? 横から見るか?』 *Uchiage Hanabi, Shita Kara Miru ka? Yoko Kara Miru ka?*, 1993, Iwai Shunji)
- *Ghost in the Shell* (『攻殻機動隊』 *Kōukaku kidōtai*, 1995, Oshii Mamoru)
- *Hana* (『花よりもなほ』 *Hana yori mo naho*, 2006, Kore'eda Hirokazu)
- *Hidden Blade, The* (『隠し剣 鬼の爪』 *Kakushi ken: Oni no tsume*, 2004, Yamada Yōji)
- *Izo* (『IZO』, 2004, Miike Takashi)
- *Kamome Dinner* (『かもめ食堂』 *Kamome shokudō*, 2007, Ogigami Naoko)
- *Keitai Chūshingura* (『携帯忠臣蔵』, 2000, Suzuki Masayuki)
- *Love Letter* (『ラブレター』 *Raburetā*, 1995, Iwai Shunji)
- *Love & Pop* (『ラブ&ポップ』 *Rabu & Poppu*, 1998, Anno Hideaki)
- *Millenium Actress* (『千年女優』 *Sennen joyū*, 2001, Kon Satoshi)
- *Paprika* (『パプリカ』 *Papurika*, 2006, Kon Satoshi)
- *Picnic* (『PICNIC』 *Pikunikku*, 1995, Iwai Shunji)
- *Plan 75* (2022, Hayakawa Chie)
- *Robo-G* (『ロボジー』 *Robo Jī*, 2012, Yaguchi Shinobu)
- *Sayonara* (『さようなら』, 2015, Fukada Kōji)
- *Shara* (『沙羅双樹』 *Sharasōju*, 2003, Kawase Naomi)

- *Spirited Away* (『千と千尋の神隠し』 *Sen to Chihiro no kamikakushi*, 2001, Miyazaki Hayao)
- *Taste of Tea, The* (『茶の味』 *Cha no Aji*, 2004, Ishii Katsuhito)
- *Scabbard Samurai* (『さや侍』, *Sayazamurai*, 2011, Matsumoto Hitoshi)
- *Summer Wars* (『サマーウォーズ』 *Samā Wōzu*, 2009, Hosoda Mamoru)
- *Swallowtail* (『スワロウテイル』 *Suwarôteiru*, 1996, Iwai Shunji)
- *Twilight Samurai, The* (『たそがれ清兵衛』 *Tasogare Seibei*, 2002, Yamada Yōji) * **RECOMMENDED VIEWING BEFORE SESSION 5**
- *Violent Cop* (『その男、凶暴につき』 *Sono otoko, kyōbō ni tsuki*, 1989, Kitano Takeshi)