

Syllabus

for course at first level

The Cultural History of Japanese Cinema
Den japanska filmens kulturhistoria

**7.5 Higher Education
Credits**
7.5 ECTS credits

Course code:	FV1022
Valid from:	Autumn 2008
Date of approval:	2007-12-05
Department	Department of Media Studies
Subject	Film Studies
Specialisation:	G1N - First cycle, has only upper-secondary level entry requirements

Decision

The course outline was approved by the board of the Department of Cinema Studies on the 5th December 2007, and is valid per the 25th August 2008.

Prerequisites and special admittance requirements

Basic eligibility.

Course structure

Examination code	Name	Higher Education Credits
FV10	A Cultural History of Japanese Cinema	7.5

Course content

This course, co-taught by Cinema Studies and the Department for Oriental Languages, provides a clear introduction to the cultural history of Japanese film. Cultural theory, technology, intermediality and the political perspectives of 'modernity' and 'tradition' in Japanese film and its ideas are related to the history of film in other countries. The course also considers in what ways 'national film' has been a central historical and theoretical concept in the understanding of style and themes in films produced in Japan and the West.

Learning outcomes

On completion of the course the student should have acquired:

1. a clear knowledge of Japanese cinema's culture, politics, themes and stylistic features.
2. knowledge of the theoretical problems surrounding modernity and tradition as well as issues around national film.

Education

Lectures and seminars are offered within budgetary constraints. The departmental board is responsible for the overall planning of the course and its mandatory components.

Forms of examination

a. The viewing of film, television and other media throughout the course is mandatory and will be assessed on par with course literature. The course is examined by means of written and/or oral assignments. Essays or theses should be word processed and students may be required to present them electronically. Genuine Text may be used to protect against plagiarism. Cases of suspected cheating, such as plagiarism, will be reported to the University's Disciplinary Committee by the departmental chair or director of studies.

b. Grades are given according to a criterion referenced seven-point scale:

A = Excellent
B = Very good
C = Good
D = Satisfactory
E = Poor
Fx = Inadequate
F = Unacceptable

c. The grading criteria for this course are to be distributed at the beginning of the course.

d. The final grade for the whole course must be at least E to pass.

e. In order to obtain at least a grade of E, a student who has received an F or Fx has the right to additional four tests provided the course is still offered. A student who has received a grade of E or higher may not take the test again in order to get a higher grade.

A student who has received the grade of Fx or F twice on a given test and by the same examiner can, on application, be granted a new examiner, unless there are specific reasons against it. The application should be addressed to the board of the department.

Interim

When the course is no longer offered or its contents have been essentially revised, the student has the right to be examined according to this course syllabus once per semester for a three-semester period. However, the restrictions above under Forms of examinations still hold.

Limitations

This course cannot be included in a Bachelor's or Masters degree together with courses taken nationally or internationally of which the contents overlap with the course.

Required reading

Course readings with reservation for changes

Donald Richie, *A Hundred Years of Japanese Film* (Tokyo: Kondansha Int. 2001), 311s. *Kompendium* (ca 185 s.): -Eric Cazdyn, *The Flash of Capital; Film and Geopolitics in Japan*, (Durham, N.C. ; Duke University Press, cop. 2002), s. 52-55, 79-87. -David Desser, "Three Men Who Left Their Will on Film", *Eros + Massacre; An Introduction to the Japanese New Wave Cinema*, (Indianapolis: Indiana University Press 1988), s. 192-212. -Sergei Eisenstein, "The Cinematographic Principle and The Ideogram", *Film Form* (New York: Harcourt Brace Jovanovich 1949), s. 28-44. -Freda Freiberg, "Turning Serious; Yamanaka Sadao's Humanity and Paper Balloons". *Japanese Cinema; Texts and Contexts*, (London: Routledge 2007), 12s.. -Hiroshi Komatsu, "Some Characteristics of Japanese Cinema Before World War I," in *Reframing Japanese Cinema: Authorship, Genre, History*, ed. Arthur Nalletti, Jr. and David Desser (Bloomington: Indiana UP, 1992), s. 229-258. -Daisuke Miyao, "Before anime: animation and the Pure Film Movement in pre-war Japan", *Japan Forum*, vol. 14, nr 2, 2002. - Melek Ortobasi, "National History as Otaku Fantasy: Satoshi Kōns Millennium Actress", *Japanese Visual Culture; Explorations in the World of Manga and Animé*, edited by Mark W. MacWilliams, s 274-294. -Alastair Phillips, Julian Stringer, "Introduction", *Japanese Cinema; Texts and Contexts*, (London: Routledge 2007) s. 3-11. -Isolde Standish, "A New History of Japanese Cinema; A Century of Narrative Film (NY: Continuum 2005) s. 152-165. -Marc Steinberg, "Immobile Sections and Trans-Series Movement: Astroboy and the Emergence of Anime", *Animation: an interdisciplinary journal*, vol. 1(2), 2006. -S. A. Thornton, "The Shinkokugeki and the Zenshinza: Western Representational Realism and the Japanese Period Film." *Asian Cinema* 7, no. 2 (winter 1995), s. 46-55. -Mitsuyo Wada-Marciano, "Construction of Modern Space: Tokyo and Shochiku Kamata Film Texts", Gerow, Nornes (eds.), *In Praise of Film Studies* (Trafford Publishing 2006). *E-tidsskrifter*: -David Bordwell, "Visual Style in Japanese Cinema 1925-1945", *Film History* vol. 7, 1995, s. 5-31. -Komatsu Hiroshi, "The Foundation of Modernism; Japanese Cinema in the Year 1927", *Film History*, Volume 17, s. 363-375. -Mitsuyo Wada-Marciano, "Imaging Modern Girls in the Japanese Women's Film", *Camera Obscura* XX:60, 2005. *Kilder internet* (tilsvarer ca 100 s.): -David Bordwell, *Ozu and the Poetics of Cinema* (London: BFI/Princeton University Press 1988) s. 237-243 (analysen av Tokyo no onna). -Noel Burch, *To the Distant Observer* (Ozu-kapitlet, s. 151-185 og Kurosawa-kapitlet, s. 291-321) -Ian Condry, "Youth, Intimacy, and Blood: Media and Nationalism in Contemporary Japan", www.japanfocus.org/products/details/2403 - James L. Huffman, "Yasukuni Shrine on the Silver Screen: Spirits of the state", www.japanfocus.org/products/details/1744