Recent years have seen an explosion of worldwide interest in Japanese popular media, including manga (comics), anime (animation), and films. These works in fact circulate so widely in global markets that they are often said to constitute one of the few viable rivals to the dominance of American popular cultural products. Yet Japan's current success in exporting anime and other moving pictures abroad is by no means just a recent phenomenon. Japan's rich tradition of filmmaking caught the interest of Western film critics early on and continues to exert an influence on the work of many directors.

This course will explore Japanese live action film and animation from its origins in the early twentieth century to today. Students will learn to read films as narrative texts, view them as visual and aural art, and critique them on multiple levels. In the process, we will attempt to seek out what about Japanese cinematic art has caught the attention of Western critics. Films have been chosen to offer exposure to a wide array of genres, styles, and themes, but special attention will be accorded to the variety of ways in which film and anime have attempted to address the horrors of the Pacific War. During the course, we will also think about the nature of fan cultures and the global contexts in which popular media from Godzilla to Pokemon are consumed.

Films are available for streaming on Latte. Students are expected to watch each film before the class meeting for which it is assigned; recording your observations, impressions of significant scenes, and thoughts as you watch the film is strongly encouraged in order to facilitate discussion.

Very brief quizzes concerning the readings and lectures will be given periodically. Students will also be asked to write brief (about 250-300 well-chosen words) response essays to the weekly readings at least four times during the semester. These are to be posted to the online discussion forum (via LATTE) on the evening before class. A short paper (about 5-7 pages in length) will be assigned halfway through the term that will ask students to compare two works that we have covered; suggested topics will be provided but students are welcome to formulate their own questions in consultation with the instructor. As a final project, each student will be required to submit a final paper (about 8-10 pages in length) that will provide a chance to analyze a film that we have not viewed as a class either on its own or in comparison with a film we have seen together. A list of twelve films for this project will be made available, along with suggested critical readings relevant to those films. Students will be encouraged to choose one of the listed films, but films not on this list can be chosen in consultation with the instructor. Both the mid-term short paper and the end-of-term long paper will be evaluated for their coherence, critical argumentation, persuasiveness, and thoroughness of engagement with the material. All films and readings are in English.

Success in this four-credit course is based on the expectation that students will spend a minimum of 9 hours of study time per week in preparation for class (readings, papers, discussion sections, preparation for exams, etc.).

Grades will be determined as follows:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Attendance and class participation</td>
<td>15%</td>
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<td>Quizzes</td>
<td>20%</td>
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<tr>
<td>Webposts (at least four)</td>
<td>20%</td>
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<tr>
<td>Short Paper</td>
<td>20%</td>
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<tr>
<td>Long Paper</td>
<td>25%</td>
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</table>
Instructor:
Prof. Matthew Fraleigh Mail: fraleigh@brandeis.edu Phone: 6-3229
Class: M, W 3:30-4:50 pm (Lown 2) Office: Mandel 115 Hours: Monday 1:00-3:00

Disabilities:
If you are a student with a documented disability on record at Brandeis University and wish to have a reasonable accommodation made for you in this class, please see me immediately.

Academic Integrity:
You are expected to be honest in all of your academic work. Please consult Brandeis University Rights and Responsibilities (http://www.brandeis.edu/studentlife/srcs/rr/) for all policies and procedures related to academic integrity. Students may be required to submit work to TurnItIn.com software to verify originality. Allegations of alleged academic dishonesty will be forwarded to the Director of Academic Integrity. Sanctions for academic dishonesty can include failing grades and/or suspension from the university. Citation and research assistance can be found at LTS - Library guides (http://guides.library.brandeis.edu/c.php?g=301723).

Late Work:
Extensions are not granted except in cases of medical or family emergency. Late work will be penalized one grade per day late; e.g. a paper turned that would have earned an A- had it been turned in on time Monday becomes a B+ if turned in Tuesday, a B if turned in Wednesday etc.

Required Texts:

Reference and Reserve Materials:

UNIT 1 – Japanese Cinema as World Cinema

Week One – Overview and Introduction
Wednesday August 29: Overview of class aims and policies.
Week Two – A Brief Look at Prewar Film
Monday September 3 (Labor Day): no class

Wednesday September 5: The beginnings of cinematic culture in Japan
  • Dick, Bernard F. Anatomy of a Film. St. Martin’s, 2009. “Understanding the Medium” and “Graphics and Sound” 1-50 (esp. 42-50)

Thursday September 6 (Brandeis Monday)
FILM: I Was Born But, dir. Ozu Yasujirō, 1932.

Week Three – A Brief Look at Prewar Film
Monday September 10: Rosh Hashanah: No university exercises

Wednesday September 12
FILM: Osaka Elegy; dir. Mizoguchi Kenji, 1936.

Week Four – Monstrous Images from Postwar Japan
Monday September 17:
FILM: Gojira; dir. Honda Ichirō (Japanese Version, 1954)
  • Napier, Susan. “When Godzilla Speaks.” In Godzilla’s Footsteps. 9-19.

Wednesday September 19: Yom Kippur: No university exercises

Week Five – Japanese Cinema Emerges on the Global Stage
Monday September 24: Sukkot: No university exercises
Tuesday September 25 (Brandeis Monday):

**FILM: Godzilla, King of the Monsters;** dir. Honda Ichirō (US Version, 1956)

Wednesday September 26:


**Week Six – Japanese Cinema: the jidaigeki (period piece) and its Western adaptations**

Monday October 1: Shmini Atzeret: No university exercises

Wednesday October 3:


- Dick, Bernard. Anatomy of a Film. 119-99 (esp. 120-22; 133-41).

**UNIT 2 – The Pacific War in Japanese Film and Anime**

**Week Seven – Representations of the Pacific War**

Monday October 8:

Wednesday October 10:

Week Eight – Representations of the Pacific War
Monday October 15:

Wednesday October 17:
**FILM:** *Story of a Prostitute,* dir. Suzuki Seijun, 1964.

Short Paper (5-7 pages) due Friday October 19

Week Nine – Representations of Hiroshima
Monday October 22:

Wednesday October 24:
**FILM:** *Black Rain,* dir. Imamura Shōhei, 1989

Week Ten – “The Most Japanese Director” – Ozu Yasujirō and the *gendaigeki*
Monday October 29
**FILM:** *Tokyo Story,* dir. Ozu Yasujirō, 1953.

Wednesday October 31
UNIT 3 – Contemporary Anime and Popular Culture

Week Eleven – Anime on the Global Stage

Monday November 5:


Wednesday November 7:

**FILM: *Akira,* dir. Ōtomo Katsuhiro, 1987.**


Week Twelve – Anime, the Future, and the Post-human

Monday November 12:

**FILM: *Ghost in the Shell,* dir. Oshii Mamoru, 1995.**


Wednesday November 14:

Week Thirteen – Non-Anime Anime
Monday November 19:


Wednesday November 21 (no class)

Week Fourteen – Cute Culture
Monday November 26:

Wednesday November 28:

**FILM:** *Spirited Away*; dir. Miyazaki Hayao, 2001.

Week Fifteen – Otaku, Fandom
Monday December 3
Wednesday December 5


**Week Sixteen – Conclusion**

Monday December 10

- Bolton, Christopher. *Interpreting Anime.* 253-60.

**Final Papers due: Wednesday December 12**