101 Introduction to Thesis Writing I

Instructor: Woojeong Joo (wjoo@lit.nagoya-u.ac.jp)

1. **Time and Location**: Friday, 3rd period (13:00~14:30), Rm 131 of School of Letters

2. **Purpose**

   This is a beginner's level writing course intended for learning and practicing the basic structure and rules of academic writing. Students are expected to understand how to organise an essay, from a sentence to paragraphs and sections, and how to build arguments and evidences to reach a conclusion. Technical issues in relation to writing, such as finding resources and using citation, will be also covered.

3. **Course Content**

   Lectures will be on basic rules of academic writing, including sentence and paragraph structure, argument building, finding resources, and revision process. There will be also discussion about reading materials and in-class writing and revision.

4. **Prerequisite**

   This course is primarily designed for freshman year G30 students. Class will be conducted in English.

5. **Textbook**

   No particular textbook is required. Reading materials will be handed out if necessary.

6. **Evaluation**

<table>
<thead>
<tr>
<th>Component</th>
<th>Weight</th>
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<tbody>
<tr>
<td>Short writing (reading response)</td>
<td>10%</td>
</tr>
<tr>
<td>Two mid-term essays (with revision)</td>
<td>40%</td>
</tr>
<tr>
<td>End of term essay</td>
<td>40%</td>
</tr>
<tr>
<td>Class Participation</td>
<td>10%</td>
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</tbody>
</table>
Fall 2015

201 Introduction to Japanese literature

Instructor: Kristina IWATA (Kristina.iwata@lit.nagoya-u.ac.jp; Rm 221)

1. Class Meetings
Monday, 3rd period (starting October 5), Rm 131
Note: This course was originally scheduled for Wed 5th period and may still be listed incorrectly elsewhere!

2. Course Registration
The course is open to all undergraduate students of the G30 Japan-in-Asia Cultural Studies Program, undergraduate students from Japanese programs, as well as NUPACE students.

3. Course Description
This course is intended as a general overview of modern Japanese literature, covering the period between 1868 and the present. We will examine issues surrounding cultural encounters in the modern world through the lens of literary texts. The selected works are discussed in close relation to their respective social and political contexts, providing students with good background knowledge of specific aspects of modern Japanese society. Special attention is given to literary constructions of nation/state/ethnic identities in pre- and postwar literature. Through an in-depth discussion of minority literatures as well as exophonic tendencies in contemporary writing, the course highlights the limitations of concepts such as “national literature”. Finally, the course aims to familiarize students with a number of critical and theoretical approaches useful in any reading of literature.

4. Course Content
This is a survey course focusing on modern Japanese literature written after 1868. However, since some knowledge of premodern literature is indispensable to understand what makes modern literature ‘modern’, students will be asked to read Kato Shuichi’s A History of Japanese Literature: The First Thousand Years (self-study; to be included in final exam).

5. Textbooks & Reference Materials
All weekly readings will be made available in English as PDFs, etc. In addition, students are required to read Kato Shuichi’s A History of Japanese Literature: The First Thousand Years by the end of the semester. Copies are available at the central library as well as the university book store “生協”.

6. Evaluation
Details regarding evaluation will be announced during the first class meeting. An attendance rate of at least 80% is mandatory for all students. No sleeping in class.
INTRODUCTION TO FILM HISTORY  
[first lecture on Oct 8th]

Lecture Period/Location: Thursday★ 10 : 30-12 : 15  
School of Letters, Lecture Room 131  
Lecturer: MA Ran/ 马然  
Email: maran@lit.nagoya-u.ac.jp  
Office Location: School of Letters, Rm 224  
Office Hours: by email appointment  
[we update PDFed readings and important notice here]

Detailed schedule of the semester to be distributed in class

Course Description & Objective  
In this survey course, we aim to provide the very basic yet crucial horizon of knowledge in studying world film history. Our course consists of several converging critical frameworks, 1) early cinema; 2) national cinema (till 1945), which has been divided into three sections: a) European cinemas from the silent era to the sound era; b) the Hollywood studio system, and c) emerging national film industries in Asia. 3) post-WWII national cinemas, which highlights the postwar European cinema, French New Wave and the fall and rise of Hollywood till 1990s; 4) a closing section on transnational cinema.

Notes for Auditing Students:  
This course warmly welcomes auditing students, nevertheless it must be made clear that any auditing student should try to keep full attendance and fully participate the classroom activities as the registered students do; unsatisfactory performance on auditing students would be immediately reported to the university office of academic affairs at any stage of the semester. We also engage with a wide spectrum of films, and when there is no in-class screenings, we expect the students to loan/watch films either from the library or from the lecturer to facilitate their study.

Course Approach:  
+Lectures, screenings, discussions/presentations and oral/written analyses. Under the academic guidance and facilitation of the lecturer, students are expected to critically evaluate theories and arguments from their readings and learn to apply the concepts and theories in film analysis. It is also expected that the students could communicate (not mechanically reciting) their ideas effectively via discussions and presentations as well as in writing assignments.
2015 Fall Semester (since 2015 October)

Film-viewing underlines your study flow of the seminar. Screenings will 1) take place as part of the weekly class, or 2) the lecturer will book the classroom for film-viewing as extra to the weekly course plan; 3) assigned to the students for self-study. For students who cannot make the scheduled group screenings for good reasons, they are urged to loan the DVDs from the lecturer or at the local video-shops.

Evaluation:
10% Participation; Attendance
15% contribution to class discussion/presentation
15% take-home quiz/project
30% Reading Journal Assignment (10%x3)
30% Final Paper
Literature in Asia

Instructor: Beth Carter
bmegan@sas.upenn.edu
Office Hours: after class or by appt.

Course Description:
This course serves as a broad introduction to Asian civilization and culture in a
global context through English language translations of canonical modern and
contemporary fiction originally composed in Chinese, Korean, and Japanese. In
addition, we will investigate other narrative genres, such as film, short stories, and
manga.

The instructor will provide background information on political, cultural, and
religious history. Throughout the intensive semester we will pay particular
attention to commonalities among these literatures and narrative genres, as well as
the extent they differ due to region-specific concerns, form, and content. Topics will
include representation of war experience, negotiation with classics, confrontation
with the state, as well as gender and sexuality.

As a literature course, this class will focus on textual analysis through the use of
both Western and Asian literary theories, with special emphasis on issues of
translation and on how texts give representational shape to the social, historical,
and psychological experiences they depict. Class sessions will combine lectures,
discussion, audio-visual materials, and creative as well as analytical writing
exercises.

Grading:
Attendance/Class participation 30%
5 short reading responses (1/2 to 1 page each) 20%
Midterm examination 20%
Final project proposal 5%
Final project 25%

READING RESPONSES: There will be five one-half to one-page reading responses. No
outside research is required; you are simply giving an organized reaction to what you
have read. Make sure that your response has a clear thesis (i.e., a point) and support it
accordingly. Each paper should be ½ to 1 typewritten page, 12 point Times New Roman,
single-spaced, with a 1-inch margin. Each paper is to be submitted as a paper copy at
the beginning of the class period in which it is due. These papers will be graded on a ✓, ✓+,
and ✓- scale, with papers demonstrating critical thinking and analysis scoring
higher than mere summary and unsubstantiated claims and opinions. You are allowed
ONE excused reading response.
MIDTERM: The midterm will consist of multiple-choice questions and short essay questions. It will cover information presented in the Japan and Korea units. The multiple-choice questions will cover factual information presented in class. The short essay questions will cover broader concepts addressed in the readings and discussed in class. Therefore, you should take good notes, as class power points will NOT be provided.

FINAL PROJECT PROPOSAL: Explain the questions and issues you want to address in your final project. The project should cover readings assigned in class. The proposal should contain a thesis statement, a brief outline of the structure of your argument, and a list of sources. Your proposal should be approximately one page, or three hundred words, in length, 12 point Times New Roman, double-spaced, with a 1-inch margin. (I highly recommend meeting with me either in person or via video-chat to discuss your proposal before you hand it in.)

FINAL PROJECT: A six-to-eight-page research paper (12 point Times New Roman, double-spaced, with a 1-inch margin) that draws on a minimum of three academic peer-reviewed sources. You may choose the topic, but the instructor must approve the project proposal. The paper should analyze one of the assigned readings/films OR compare and contrast two of the assigned readings/films (from or between any unit).

**Student Learning Outcomes:**
1. Students will be able to identify and describe major authors, works, features, forms and styles of modern East Asian literature.
2. Students will be able to analyze and interpret translated works of modern East Asian literature and discuss the development of major themes and styles among them.
3. Students will be able to situate and evaluate modern East Asian literature in its social, historical, intellectual and religious contexts.

**Course Policies:**
CLASS ATTENDANCE: This is an intensive course, and because 30% of your grade is based on class participation and attendance, each student is allowed only ONE unexcused absence. Documentation is not required to excuse an absence.

CLASS READINGS:
**Readings to be completed before class begins!**
All texts will be distributed via pdf EXCEPT *Nausicaä of the Valley of the Wind*. Please purchase:
MIYAZAKI Hayao, *Nausicaä of the Valley of the Wind* (Kaze no Tani no Naushika, 2004), vol. 1. in English translation.

EXTRA CREDIT: No extra credit opportunities will be provided.

SPECIAL NEEDS: I am willing to accommodate all manner of student circumstances, from special absences to deadline extensions to learning disabilities, as long as I am notified in advance. If you have any concerns about the class or the course material, please contact me.
UNIT 1: Japan

October 5, 2015 (Monday): 39 pages

Self in Modern Literature: 1890 - 1945 (16 pages)
MORI Ōgai, “The Dancing Girl” (Maihime, 1890) in The Columbia Anthology of Modern Japanese Literature, p. 8-23 (16)

Negotiating Gender, Religion, & the Classics: 1890 - 1945 (23)


In class FILM: Izu no Odoriko (“The Dancing Girl of Izu”), 1974

October 6, 2015 (Tuesday): 26 pages + Nausicaä

Negotiating the Classics: 1945 - present (16)

Gender: 1945 - present (10+ Nausicaä)

MIYAZAKI Hayao, Nausicaä of the Valley of the Wind (Kaze no Tani no Naushika, 2004), vol. 1.

*First reading response due.

UNIT 2: Korea

October 12, 2015 (Monday): (49 pages)

Self in Modern Literature: 1890 - 1945 (25 pages)

Self in Modern Literature: 1890 - 1945 (19 pages)
Yi Sang, “Wings” (Nalgae, 1936) in Modern Korean Fiction An Anthology, p. 65-84 (19)

War: 1945 - to the present (5)
HWANG Sunwŏn, “Cranes” (Hak, 1953) in Modern Korean Literature: An Anthology, p. 90-95 (5)

*Second reading response due.
October 13, 2015 (Tuesday): 35 pages
War: 1945 - to the present (22)
CHŏN Kwangyong, "Kapitan Ri" (Kkŏppittan Ri, 1962) in Land of Exile, p. 50-72. (22)

Gender & Family: 1945 - to the present (13)
KIM Ae-ran, "Run, Dad!" (2005) (13)

In class Film: First Person Plural, 2000

*Final project proposal due

October 19, 2015 (Monday): 40 pages
Class & Industrialization: 1945 - to the present (40)
CHO Sehŭi, "A Little Ball Launched by a Dwarf" in The Dwarf (Nanjangi ka sosaollin chagŭn kong, 1978), in Modern Korean Literature: An Anthology, p. 328-367 (40)

Midterm exam (on Japan and Korea readings)

UNIT 3: China

October 20, 2015 (Tuesday): 30 pages
Self in Modern Fiction: 1890 - 1949 (25)
YU Dafu, “Sinking” (Chenlun, 1921) in Columbia Anthology of Modern Chinese Literature, p. 44–69 (25)

Industrialization and War: 1890 - 1949 (5)
Ba Jin, “Dog” (Gŏu, 1931) in Columbia Anthology of Modern Chinese Literature, p. 110-115 (5)

*Third reading response due.

October 26, 2015 (Monday): 48 pages
Industrialization, War, and Gender: 1890 - 1949 (22)
Mao Dun, "Spring Silkworms" (Chun Can, 1933) in Columbia Anthology of Modern Chinese Literature, p. 56-73 (17)

Gender and Sexuality: 1945-present (26)
Xi Xi, “A Woman Like Me” (Xiang wo zheyang de yige niizi, 1982) in Columbia Anthology of Modern Chinese Literature, p. 303-314 (11)

In class Film: Okuribito (“Departures”), 2008

*Fourth reading response due.
November 3, 2015 (Tuesday):

Gender and Sexuality: 1945-present
ZHU Tianwen, “Fin-de-siècle Splendor” (Shijimo de huali, 1990) in Columbia Anthology of Modern Chinese Literature, p. 388-403 (15)

Family, Gender, and Sexuality: 1945-present

*Fifth reading response due.

FINAL PROJECT DUE BY 12 NOON ON DECEMBER 15, 2015
631 Critical Analysis of Visual Culture  
Instructor: Edward K. Chan

Date & Time: Friday, 2\textsuperscript{nd} period (beginning 10/2), Rm 131

Requirements:
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<tr>
<td>Participation</td>
<td>10</td>
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<td>Journal (10 x 5 points)</td>
<td>50</td>
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<td>Presentation</td>
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<td>Final paper</td>
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<td>Total</td>
<td>100</td>
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Course description: Both manga and anime have become tremendously popular and influential around the world, and an important part of Japan’s “soft power.” This course will provide a historical overview of Japanese manga and anime. We will focus on texts and films that have been important in Japan and/or influential in other countries. Possible texts and films include Astro Boy, The Legend of Kamui, Dragon Ball, The Heart of Thomas, Neon Genesis Evangelion, Death Note, Sazae-san (TV show), Akira (film), Ghost in the Shell (film), Sailor Moon (film), Spirited Away (film), and Samurai X (OVA). Students will develop skills in critical thinking, visual analysis, as well as discussion and academic writing in English. Students will need to participate fully in class discussion, lead a discussion on a particular topic, write reaction papers, read manga and view anime outside of class, and write a final research essay.

Tentative Schedule:
<table>
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<tr>
<th>Date</th>
<th>Event</th>
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<tr>
<td>10/2</td>
<td>Course introduction, Sazae-san (1946-)</td>
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<tr>
<td>10/9</td>
<td>Astro Boy [Tetsuwan Atomu] (1963-6)</td>
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<td></td>
<td>English: <a href="https://www.youtube.com/watch?v=uUsZRzr2kmo">https://www.youtube.com/watch?v=uUsZRzr2kmo</a></td>
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<td></td>
<td>Japanese: <a href="https://www.youtube.com/watch?v=-qq2rhi4Wc">https://www.youtube.com/watch?v=-qq2rhi4Wc</a></td>
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<tr>
<td>10/16</td>
<td>The Legend of Kamui [Kamui gaiden] (1965-7)</td>
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<tr>
<td>10/23</td>
<td>Speed Racer [Mach GoGoGo] (TV: 1967-8)</td>
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<td></td>
<td>Japanese version: <a href="https://www.youtube.com/watch?v=3P1gzI8wRt8">https://www.youtube.com/watch?v=3P1gzI8wRt8</a></td>
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<tr>
<td>10/30</td>
<td>Doraemon (1969-)</td>
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<td>11/6</td>
<td>NO CLASS</td>
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<td>11/13</td>
<td>The Heart of Thomas [Tōma no Shinzō] (1974-5)</td>
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<td>11/20</td>
<td>Akira (1988)</td>
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<td>12/4</td>
<td>Akira (1988)</td>
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<td>12/11</td>
<td>Spirited Away [Sen to Chihiro no kamikakushi] (2001)</td>
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<td>12/18</td>
<td>Spirited Away [Sen to Chihiro no kamikakushi] (2001)</td>
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<td>12/25</td>
<td>Spirited Away [Sen to Chihiro no kamikakushi] (2001)</td>
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<td>1/8</td>
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<tr>
<td>1/15</td>
<td>Neon Genesis Evangelion [Shin seiki Evangelion] (1994-)</td>
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<td>1/22</td>
<td>Death Note (2006-7), Course wrap-up</td>
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1. Class Meetings
Wednesday, 2nd period (starting October 7), Rm 131

2. Course Registration
The course is open to all 3rd and 4th year undergraduate, graduate and NUPACE students. Students from other Schools are welcome if they are familiar with the basics of literary analysis. Although the course will mostly be taught in English, written assignments may be handed in in Japanese.

3. Course Description
There is no such thing as 'minority literature', let alone 'immigrant literature' in Japan. Needless to say, there certainly are not only ethnic and other minorities but also immigrants producing a substantial amount of literature in Japanese, even receiving acclaimed literary prizes. And yet, the term 'minority/immigrant literature' is hardly ever applied to literature written in Japan(ese) but only to such writing in foreign 'immigration countries' such as the US and Canada. In this course we will explore a number of authors and texts that challenge the notion of Japanese literature as written exclusively by ethnic Japanese born and raised in Japan. We will also discuss possible reasons for the lack of a generic term as well as its desirability.

4. Course Content
We will read works by authors belonging to communities at the margin of Japanese society, communities that have been marked as ethnically or racially 'different' and are thus indispensable for the construction of a 'Japanese Self'. In particular, we will look at literature by *burakumin* authors, *zainichi* Korean literature, Okinawa literature, and possibly exophonic literature. This course is not a lecture but a seminar the learning outcome of which depends on your preparation and active participation in class.

5. Textbooks & Reference Materials
No textbook is required for this class. All texts will be provided in English as PDFs, etc.

**Recommended background readings:**


6. Evaluation
Details regarding evaluation will be announced during the first class meeting. An attendance rate of at least 80% is mandatory for all students. No sleeping in class.
NEW PERSPECTIVES ON CINEMA CULTURE
[first lecture on Oct 2]

Lecture Period/Location: FRIDAY ★ 4:30-6:00PM  
School of Letters, Lecture Room 131  
Lecturer: MA Ran/ 马然  
Email: maran@lit.nagoya-u.ac.jp  
Office Location: School of Letters, Rm 224  
Office Hours: by email appointment  
[we update PDFed readings and important notice here]

Detailed schedule of the semester to be distributed in class

Course Description & Objective

As rightly pointed out by art historian Boris Groys, “there is...nothing more traditional than an orientation to the new”. By traversing and re-examining some of the most exciting and pressing research topics/questions featured in today’s Film Studies, this lecture aims to generate refreshing insights into the study of film cultures in a globalizing yet disorienting era, even if it means that we would have to re-orient ourselves with and start from the seemingly old-fashioned critical frameworks in film studies and cultural studies. Specifically, our weekly lecture will look at how the waves of globalization, urbanization and technological advancement would reframe and contribute to conceptualizing cinema culture from two broadly intersecting aspects, 1) how the cinema engages contemporary societies historically, aesthetically and politically; 2), how the cycle and dynamics of film production, circulation, exhibition and reception have been related to the shifting discourse from national cinema to transnational cinema and vice versa.

Course Prerequisites

This is a lecture of film studies. It is basically open to students who have demonstrated certain interest and background knowledge in cinema studies, and have the competency in reading and analyzing cinematic texts in English. Preferably we welcome students whose written and spoken English abilities are adequate enough for them to participate in presentations and to write short essays and so forth.

Course Approach:
+ Lectures, screenings, discussions/presentations and oral/written analyses. Under the academic guidance and facilitation of the lecturer, students are expected to critically evaluate theories and arguments from their readings and learn to apply the concepts and theories in film analysis. It is also expected that the students could communicate (not mechanically reciting) their ideas effectively via discussions and presentations as well as in writing assignments.
Film-viewing underlines your study flow of the seminar. Screenings will 1) take place as part of the weekly class, or 2) the lecturer will book the classroom for film-viewing as extra to the weekly course plan; 3) assigned to the students for self-study. For students who cannot make the scheduled group screenings for good reasons, they are urged to loan the DVDs from the lecturer or at the local video-shops.

**Evaluation:**
10% Participation; Attendance
15% contribution to class discussion/presentation
15% take-home quiz/project
30% Reading Journal Assignment (10% x 3)
30% Final Paper
722 New Perspectives on Modern Japanese History

1. Date and Time
   Wednesday 13:45-15:15.

2. General Description
   *This a draft syllabus. We will discuss possible changes during the first class session.*

This is a **reading-intensive, discussion-based** course. You cannot slack off, and you will not be able to fake it. You must complete the readings to be involved in the discussions, and must be involved in the discussions to receive a good grade.

It is **not a history survey**, and **not a lecture**. I will not be spoon-feeding you information, nor will we be simply limping along chronologically through the names and deeds of so-called “Great Men.” This is a topical examination of issues in East Asia history in the contexts of transnational and global histories. You will be challenged to reconsider history from multiple angles through the examination of the kinds of topics and issues that animate the passions and careers of professional historians.

This seminar in modern Japanese history will focus on (1) understanding the **continuities and discontinuities** that have contributed to the formation of modern and contemporary Japan through the exploration of discrete issues including race, gender, culture, etc., and (2) improving your **critical thinking, reading, and communication** skills.

There are two categories of goals: **content** and **skills**. By the end of the term you will:

1. rethink the contours of modern Japanese history, culture, and nationality;
   challenge the mythology of a historically monolithic Japan from the
perspective of history, and be able to apply that perspective and our shared findings in other historical contexts, and
2. be a more efficient and critical reader of academic English, and an improved communicator.

Whether or not you are involved with Japan in the future, these are skills and knowledge directly applicable to your lives beyond university, both in and out of the workplace.

3. Course Content
We will be reading from some of the most important recent English-language works on Japan, and also trying to get a sense of their place within a longer historiography of Japan in the Western academy.

Schedule
1. Introduction 13-14. Presentations
2-12. Classes 15. TBA

Assignments
The work in this course is not limited to reading and discussion. Guidelines provided separately, and specifics will vary by enrolment, but you will:
1. **Lead discussion** at least once, with 1+ partner
   - Leaders will be assigned in advance, and will meet with me prior to class (by appointment) to prepare.
2. **Produce a final project**
   - You may write a traditional seminar research paper (15-25 pages), but I urge you to propose a creative project taking advantage of your unique talents and interests. Write an app, make a movie, curate an exhibit online or off, build a model, etc. Group projects are encouraged (*not* coauthored papers).
3. **Make a presentation** of a “draft” version of your final project
   - Present your work to the class in Week 13 or 14.
4. Write **weekly reading responses** online
   - You will write a précis of one reading per week. Detailed guidelines will be provided.

**Class Notes**
I will make available any lecture notes after each class. Please feel free to use them to review, explore, and study. They won’t replace your own in-class notes, but can hopefully be a useful supplement.

4. **Textbook**
All readings will be supplied online as PDFs, etc.

5. **Reference Materials**
To supplement your knowledge of Japanese history as needed, I recommend the library’s electronic copy of:

6. **Evaluation**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Participation</td>
<td>15%</td>
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<tr>
<td>Reading précis</td>
<td>15%</td>
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<td>Discussion leader</td>
<td>15%</td>
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<tr>
<td>Presentation</td>
<td>15%</td>
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<tr>
<td>Project</td>
<td>40%</td>
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For reference, be aware that a “good” project gets a B. Amaze me and you get an A, disappoint me and you’re looking at a C at best. Same for the course.

“**A**” = exceptional. “**B**” = good. “**C**” = meh. Anything else = trouble.
802 Research Methods in Culture and History II

Instructor: Woojeong Joo (wjoo@lit.nagoya-u.ac.jp)

1. **Time and Location**: Wednesday, 3rd period (13:00~14:30), Rm 131 of School of Letters

2. **Purpose**

   This course surveys the basics of research methodology used in cultural and historical studies. Class will cover such issues as what is required in good research, developing research question, and how to write research proposal and literature review.

3. **Course Content**

   Students are expected to read and analyse exemplary research articles in the field, and also practice designing and writing their own proposal and literature review. There will be end of term presentation sessions regarding individual research.

4. **Prerequisite**

   This course is primarily designed for the first year master’s student who need a survey of research method in humanities and social sciences field. Class will be conducted in English.

5. **Textbook**

   No particular textbook is required. Reading materials will be handed out if necessary.

6. **Evaluation**

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<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Research Proposal</td>
<td>30%</td>
</tr>
<tr>
<td>Term Paper (Literature Review)</td>
<td>40%</td>
</tr>
<tr>
<td>Presentation</td>
<td>20%</td>
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<tr>
<td>Class Participation</td>
<td>10%</td>
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Fall 2015

903 Graduate Seminar: Literary theory and practice III

—Narratives of War/ War of Narratives 70 Years On—

**Instructor:** Kristina IWATA (Kristina.iwata@lit.nagoya-u.ac.jp; Rm 221)

1. **Class Meetings**
   Monday, 1\textsuperscript{st} & 2\textsuperscript{nd} period (bi-weekly), Rm 131
   
   *Beginning 10/5 at 10:30 (2\textsuperscript{nd} period)*

2. **Course Registration**
   The course is open to all graduate students as well as (graduate and undergraduate) NUPACE students. It will mostly be taught in English but all participants should have some understanding of Japanese and ideally be able to follow discussions in both languages. Reading responses and seminar papers can be submitted in either language.

3. **Course Description**
   A lifetime after the end of the Pacific War, its commemoration remains a highly contested field, not only among the nations of East Asia but also inside Japan. As the 70\textsuperscript{th} anniversary of the Japanese defeat approaches, diplomatic political tension over a number of historical issues is again mounting. In this course, we will look at postwar Japan’s literary and popular cultural narratives of war and situate them in the ongoing war of narratives surrounding (fictional) representations of the past. Among other things, we will discuss a number of fictional accounts of specific events such as the atomic bombings, as well as (significantly fewer) representations of the institutionalized violence in the ‘comfort women’ system as well as the Nanjing massacre, and discuss the controversies that some of the works have sparked to this day.

4. **Course Content**
   While our focus will be on (translated) works of modern literature including manga, we will also make reference to anime/ film adaptations. All literary texts but few/none of the research papers read are available in Japanese as well.

   This course is not a lecture but a reading-intensive seminar the learning outcome of which depends on your preparation and active participation in class.

5. **Textbooks & Reference Materials**
   No textbook is required for this course. All reading assignments will be made available *in English* as PDFs, etc.

6. **Evaluation**
   Details regarding evaluation will be announced during the first class meeting. An attendance rate of at least 80\% is mandatory for all students. No sleeping in class.
CINEMA THEORY AND PRACTICE III
---PERPETUAL MOTION: TRANSNATIONAL CINEMA IN PERSPECTIVE
[first seminar on Oct 2]

Lecture Period: FRIDAY★ 2:45-4:15 PM
Location: School of Letters, Lecture Room 131
Lecturer: MA Ran/馬然
Email: maran@lit.nagoya-u.ac.jp
Office Location: School of Letters, Rm 224
Office Hours: by email appointment
[we update PDFed readings and important notice here]

Detailed schedule of the semester to be distributed in class

Course Description & Objective

“Transnational cinema” seems to have become the buzzword for the studies of films nowadays. This graduate seminar, without disavowing its yearning to flow with the trend, refuses to take the discourse and practices of “transnational cinema” as granted; it seeks to challenge some of the facile observations and conveniently drawn conclusions that we shall frequently encounter in the academic inquiry into the transnationality/transnationalism of cinema. “Perpetual Motion” is envisioned to throw relevant questions in critically engaging with various discourses and praxis of transnational cinema. Starting with the theory-building section on critiques of postcolonialism, imperialism and globalization, each of the following session would zoom in onto one specific cinematic text (films produced since 1990s) in pushing the discussions further in interrogating the industrial mechanisms, sociocultural dynamics and desires, political agendas and so forth as crucial aspects in the study of transnational cinema in the context of East Asia. With this seminar, we hope that our students would benefit from the theoretical depth, multiplicity and critical perspectives generated by the discussions and debates among their peers and with the lecturer.

Course Prerequisites
This seminar is basically open to merely graduate students who have demonstrated certain interest and background knowledge in cinema studies, and have the competency in reading and analyzing cinematic texts in English. Preferably we
welcome students whose written and spoken English abilities are adequate enough for them to participate in presentations and to write short essays and so forth. *Importantly, it is however possible for undergrads (including NUPACE students) to sit in or enroll at our seminar*, based on mutual understanding on the level of the seminar and the responsibility shared (namely, the students understands the academic challenges, and lecturer acknowledges the students’ potential and efforts). Under such circumstances, individual consultation with the lecturer and trial sessions are possible.

**Notes for Auditing Students:**
This course warmly welcomes auditing students, nevertheless it must be made clear that any auditing student should try to keep full attendance and fully participate the classroom activities as the registered students do; unsatisfactory performance on auditing students would be immediately reported to the university office of academic affairs at any stage of the semester. We also engage with a wide spectrum of films, and when there is no in-class screenings, we expect the students to loan/watch films either from the library or from the lecturer to facilitate their study.

**Course Approach:**
+ Primarily designed as a graduate-level seminar, it to great extent relies on the discussions/presentations on the part of the students to facilitate the flow of each session. Under the academic guidance and facilitation of the lecturer, students are expected to critically evaluate theories and arguments from their readings and learn to apply the concepts and theories in film analysis. It is also expected that the students could communicate (not mechanically reciting) their ideas effectively via discussions and presentations as well as in writing assignments.
+ Film-viewing underlines your study flow of the seminar. Screenings will 1) take place as part of the weekly class, or 2) the lecturer will book the classroom for film-viewing as extra to the weekly course plan; 3) assigned to the students for self-study. For students who cannot make the scheduled group screenings for good reasons, they are urged to loan the DVDs from the lecturer or at the local video-shops.

**Evaluation:**
25% Participation; Attendance; contribution to class discussion/presentation
15% take-home quiz/project
30% Reading Journal Assignment (10%x3)
30% Final Paper