202 Introduction to cultural theory (Fall 2016)

**The following is a draft syllabus, which will be revised as necessary**

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

1. **Class Meetings**
   Friday, 3rd period (beginning 10/7), Rm 131

2. **Course Registration**
   The course is open to all undergraduate students of the Japan-in-Asia Cultural Studies program as well as to NUPACE students. It will mostly be taught in English but reading responses and seminar papers may be submitted in Japanese as well.

3. **Course Description**
   This course is a general introduction to cultural studies and theory. Knowledge of theoretical approaches, analytical techniques, and interpretive strategies commonly used in the interdisciplinary field of cultural studies will enable students to understand culture not only as a “way of life”, but as a contested site for human discourse and action.

4. **Course Content**
   Students will learn to “read” culture by looking at theoretical and literary texts, visual images and film. We will discuss definitions of culture and related concepts such as identity, hybridity, translation, power, representation, gender/sexuality. Special attention will be given to concepts that are key to Japanese studies, including orientalism, exoticism, and so-called discourses of Japaneseness (nihonjinron). This introductory course will be a combination of lecture and seminar. The goal is to will equip students with a set of tools to critically analyze
(representations of) culture through close reading, and build a foundation for further study in more advanced courses.

5. Textbooks & Reference Materials
All weekly readings will be made available as PDFs, etc. Additionally, the following books are recommended:


6. Evaluation
Evaluation is based on in-class participation; reading responses; oral presentation; term paper.

✓ Minimum attendance 80%
SYLLABUS: INTRODUCTION TO ASIAN CINEMA CULTURE

Lecture Period/Location: Tuesday 2nd Period★10:30--12:00
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
Lecture Blog: nu2016introafc.blogspot.jp/
[we update PDFed readings and important notice here]

Course Description & Objective
This survey course aims to introduce to the students’ the diverse dimensions and especially the recent development of contemporary Asian cinema culture(s) mainly through approaching their most visible regional and worldwide presence and influence at, for instance, international film festivals and markets. Importantly, we would situate our study of film culture at the conjuncture of cinéphile culture, national/regional film industries and business, and the global institution of art cinema, within the larger socio-cultural context across Asian societies that has been drastically changing since 1989. Although the lecture is basically structured in the classic format of national cinema, in each section we would also underscore the dynamics of transnational cinema by looking at the importance and role of film festivals and similar entities. Through this unusual journey, the students are encouraged to rethink and debate on crucial issues related to the film cultures and film movements across Hong Kong, Taiwan, the People’s Republic of China, South Korea, Japan and Southeast Asian countries such as the Philippines, Malaysia and Indonesia. Hopefully this course would shed light on advanced studies in film studies, area studies, gender studies, urban culture and sociology.

Course Prerequisites
This is a lecture of film studies. It is 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.

Notes for Auditing Students:
This course 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.

Evaluation:
10% Attendance
15% contribution to class discussion/presentation
15% take-home quiz/project
30% Reading Journal Assignments (15%x2)
30% Final Paper
NOTE: Three absences, including in-class screenings without proper evidence provided equals FAIL

Note on Plagiarism:
Plagiarism: A writer who presents the ideas of words of another as if they were the writer’s own (that is, without proper citation) commits plagiarism. Plagiarism is not tolerable in this course or at Nagoya University. You should avoid making quotes or drawing on figures from nowhere—you must provide sources of reference for quotation and/or citations you use in the paper. This applies to images and media clips as well. Failure to observe this would risk being charged of plagiarism.
[All assignments/papers will be checked with professional software]

Course Assignments:
Reading Journal Assignment: Due Dates TBA (submission via Email)
Students are expected to submit 2 reading journals (300 words, in WORD document; via email) reflecting upon their reading progress in the previous month.

Take Home Quiz: Due Dates TBA

Final Paper: Due Date TBA. 1000~1500 words. (If you wish, you can go over the word limit.)
Details and writing samples will be offered later.

NOTE: We have certain standard for academic writing in English. It would be really helpful if you take courses in academic writing and find a native-speaker consultant to check your writings. For self-study, a perfect instruction on writings for East Asian studies courses could be found here: http://writingproject.fas.harvard.edu/files/hwp/files/writing_in_east_asian_studies.pdf

SCHEDULE OF CLASSES

WEEK 1 OCT 4 INTRODUCTION

Required Readings
(for the whole semester):

WEEK 2 OCT 11 ASIAN CINEMA CULTURE—BETWEEN THE NATIONAL AND THE TRANSNATIONAL I

Required Readings


WEEK 3 OCT 18 ASIAN CINEMA CULTURE—BETWEEN THE NATIONAL AND THE TRANSNATIONAL II

Required Readings


Higbee, Will, Lim, Song Hwee. “Concepts Of Transnational Cinema: Towards A Critical Transnationalism In Film Studies”, Transnational Cinemas, Volume 1, Number 1, January 2010, pp. 7-21(15).


WEEK 4 OCT 25

Screening: Ugetsu (雨月物語), Dir. Kenji Mizoguchi, 1953, 96min

1st Reading Journal Due on Oct 26 WEDNESDAY, 5pm

WEEK 5 NOV 1 SCREENING JAPAN I—TOUR DE FORCE OF THE MAESTROS

Required Readings


Tezuka, Yoshiharu. “Chapter 2: Internationalization Of Japanese Cinema: How Japan
Was Different From The West And Above Asia Before Globalization”, *Japanese Cinema Goes Global: Filmworkers’ Journeys*, University of Hong Kong Press, 2011, p25-74

Homework Viewing: 
* Tokyo Godfathers* (東京ゴッドファーザーズ), Dir. Satoshi Kon, 2003

WEEK 6 NOV 8 SCREENING JAPAN II—THE POST-STUDIO ERA

Required Readings


(English subtitled version available at YouTube)
WEEK 7 NOV 15  SCREENING CHINA I—STARTING/ENDING WITH THE FIFTH GENERATION?

Required Readings
(for week 7 &8)

(for week 7)


---

Nov 17th THURSDAY
Special Screening: Summer Palace (颐和园), Dir. Lou Ye, 2006
Time: 6:30pm /Venue: Rm 131

Week 8 NOV 22 SCREENING CHINA II—FROM UNDERGROUND TO INDEPENDENT, AND TO DV-MADE CHINA

Required Readings

Zhang, Zhen & Angela Zito. “Introduction”, Zhang, Zhen, and Angela Zito, eds. DV-made China: Digital Subjects and Social Transformations After Independent Film.
University of Hawai, 2015.


*Secondary Readings*


---

**Nov. 24th THURSDAY**

**Special Screening:** *Flowers of Taipei: Taiwan New Cinema* (光陰的故事-台灣新電影), Dir. Chinlin Shien, 2014, 109min

---

**WEEK 9 NOV 29** ABOUT TAIWAN NEW CINEMA AND ITS AFTERLIFE

*Required Readings*


---

**2nd Reading Journal Due on Nov 30 WEDNESDAY, 5pm**
WEEK 10 DEC 6  Screening: Election 2 (黑社會以和為貴), Dir. Johnnie To, 2006, 93min

WEEK 11 DEC 13 HONG KONG CINEMA FROM POST-1997 TO THE UMBRELLA REVOLUTION

Required Readings


WEEK 12 DEC 20 Screening: The Host, Dir. Bong Joon-ho, 2006, 119min

WEEK 13 DEC 27 THE RENAISSANCE OF KOREAN CINEMA AND ITS GLOBAL AUTEURS

Dec 22nd Thursday
Special screening: *the Captive*, Dir. Brillante Mendoza, 2012
TIME: 6:30pm/ Venue: Rm. 131

WINTER BREAK: DEC 28-JAN 7

WEEK 14 JAN 10TH A GLIMPSE INTO THE SOUTHEAST ASIAN INDEPENDENT CINEMA


3RD Reading Journal Due on JAN 11 WEDNESDAY, 5pm

WEEK 15 JAN 16 THESIS WORKSHOP
SYLLABUS: ASIAN FILM HISTORY BEFORE 1945

Lecture Period/Venue: Thursday, 2nd Period 10:30 - 12:00/文学部131
[School of Letters Rm 131]
Lecturer: MA Ran/马然
Office Location /mail: School of Letters, Room 224/maran@lit.nagoya-u.ac.jp
Office Hours: by email appointment

Course Blog: nuafh2016.blogspot.jp/
[readings and other course-related materials/notifications would be updated on the course blog]

Course Description & Objective
By figuratively dividing the film history in Asia into two stages, namely the pre and post World War II periods, we shall start our two-part survey on Asian film history with this particular course, in which the highlight is directed to early cinemas from East Asia. In positioning the survey of films within the socio-historical exigencies and cultural context of Japan, China (Taiwan & Hong Kong) and Korea before and during World War II, this course offers the students an opportunity to engage with the early cinemas and their evolvement from the perspective of social history and discourses of modernities in this region. Students are expected to acquire the basic knowledge on early cinemas in Asia, and learn to analyze films in relation to certain socio-cultural issues that became significant during the timeframe under examination. This course comprises a combination of screenings, lectures, and discussions. Students must complete the reading assignments prior to each session.

Course Prerequisites
This is a lecture of film studies. It is 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:
25% Participation & Contribution to Discussion/Presentation
30% Reading Journals (x3)
10% Take Home Project/Group Presentation
35% Final Paper
NOTE: Three absences, including those for in-class screenings without proper evidence provided equals FAIL

Course Assignments:
Reading Journals: Due Dates see class schedule/ Requirements TBA. Students will discuss and/or compare designated film(s) and write a 300~500-word film journal as an analytical essay (NOT a summary of plot). Late submission will NOT be accepted. A more detailed explanation will be given later.

Final Paper: Due Date & Requirements TBA 1,500~2,000 words. (If you wish, you can go over the word limit.) Students will be required to analyze one Asian film in regards to its historical relationship to, and its difference from the films and their contexts we have discussed for this course. Please engage with at least two readings or texts from the required or supplementary reading/viewing lists. It should include a bibliography and use the Chicago Manual of Style citation style. Topic of the paper followed by one paragraph
of justification and two essay references should be submitted and discussed at the Thesis Workshop.

Note on Plagiarism:

Plagiarism: A writer who presents the ideas of words of another as if they were the writer’s own (that is, without proper citation) commits plagiarism. Plagiarism is not tolerable in this course or at Nagoya University. You should avoid making quotes or drawing on figures from nowhere—you must provide sources of reference for quotation and/or citations you use in the paper. This applies to images and media clips as well. Failure to observe this would risk being charged of plagiarism. [All assignments/papers will be checked with professional software]

SCHEDULE OF CLASSES

WEEK 1/OCT 6TH INTRODUCTION: EARLY CINEMAS IN (EAST) ASIA, MAPS AND TIMELINES
Screening: the Frightful Era of Kurama Tengu [鞍馬天狗 恐怖時代], Dir. Teppei Yamaguchi, 38 min, 1928; Jiraiya the Hero[豪傑児雷也], Dir. Makino Shozo, 20min, 1921

I. EARLY CINEMAS ACROSS EAST ASIA

1. EARLY JAPANESE CINEMA: BENSHI & PERIOD FILMS
Week 2/Oct 13th Lecture and Discussion

Required Readings:
Richie, Donald, A Hundred Years Of Japanese Film, Kodansha International, revised edition, 2005, p 17-32

High, “the Dawn of Cinema in Japan”: 23-57

Reference Readings:
2. Accounts of Early Chinese Cinema I : From Peking to Shanghai
Week 3/Oct 20\textsuperscript{th} Screening: Searching for Brodsky【寻找布洛茨基】，Dir. Liao Gene-fon, 2009

Week 4/Oct 27\textsuperscript{th} Lecture & Discussion
\textit{Required Readings}

Jay, Leyda. Dianying/Electric Shadows, 15-59


\textit{Reference Readings}
Kirk Denton’s OSU webpage, “a Brief History of Chinese Film” [http://people.cohums.ohio-state.edu/denton2/courses/c505/temp/history/history.html]

Film for Discussion: Lai Man-wai, Father of Hong Kong Cinema, Dir. Choi Kai-kwong, 2001

\underline{Week 5 NOV 3 National Holiday: No Class}

\begin{center}
\begin{tabular}{|c|}
\hline
★Film Journal No.1 due on Oct 31\textsuperscript{st}, 5pm via Email on 2 films: \\
\textit{Laborer’s Love} 「勞工之愛情」, Dir. Zhang Shichuan, 1922; \textit{Never Weaken}, Dir. Harold Lloyd, 1921[available at YouTube] (details to be given later) \\
\hline
\end{tabular}
\end{center}

3. Accounts of Early Chinese Cinema II : Shadow Play in Context
Week 6/Nov 10\textsuperscript{th} Lecture & Discussion
Required Readings


Reference Readings
Zhen, Zhang, Amorous History of the Silver Screen, 89-117

II. EVOLVEMENT AND TRANSFORMATION: THE 1930s-40s

1. Fallen Woman of Shanghai

Week 7/Nov 17th Screening
The Goddess 「神女」, Dir. Wu Yonggang, 1934, 76 min

★Film Journal No.2 Due on Dec 2nd, 5pm via email on 1 film:
Centre Stage 「阮玲玉」, Dir. Stanley Kwan, 1992, 118 min
Screening of this film: Nov 21st (Monday) Rm 131, 4:30pm~

Week 8/Nov 24th Lecture & Discussion
Required Readings
Kristine Harris, “The Goddess: Fallen Woman of Shanghai,” in Chris Berry, ed. Chinese Films in Focus II

[for Week 7 to Week 8]


2. Mizoguchi’s Fallen Women

Week 9/Dec 1st


Required Readings


Homework Viewing:
Sisters of the Gion [祇園の姉妹], dir. Kenji Mizoguchi, 1936 (available at YouTube with English subtitle)

3. Empire and Colonialism: Filmmaking in Manchuria and Korea I
Week 10/Dec 8th Screening: Suchow Night 「蘇州の夜」 (1941), dir. Hiromasa Nomura, 1941

Week 11/Dec 15th Lecture & Discussion
Required Readings
Michael, Baskett. The Attractive Empire: Transnational Film Culture in Imperial Japan, p1-12, 72-84


4. Empire and Colonialism: Filmmaking in Manchuria and Korea II

Week 12/Dec 22nd

Screening: Dear Soldier, Dir. Bang Han-joon, 1944

Dec 28th-Jan 7th Winter Break

★Film Journal No.3 due on Jan 8th, 5pm via Email on 2 films: Suchow Night & Dear Soldier

Week 13/Jan 12th
Lecture & Discussion

Required Readings

Baskett, Michael. The Attractive Empire: Transnational Film Culture in Imperial Japan, 84-105

Yecies, BM & Shim, AG. “Collaborative Film Production Under Japan’s War-preparation System, 1937-1945”, Korea’s Occupied Cinemas, 1893-1948, 115-140


Week 14/Jan 19th Group Presentation
(details TBA)

Week 15/Jan 26th Thesis Workshop
FILMOGRAPHY

*the Frightful Era of Kurama Tengu*, Dir. Teppei Yamaguchi, 1928

*Centre Stage*, Dir. Stanley Kwan, 1992, 118 min

*Dear Soldier*, Dir. Bang Han-joon, 1944

*The Goddess*, Dir. Wu Yonggang, 1934

*Searching for Brodsky*, Dir. Liao Gene-fon, 2009

*Laborer’s Love*, Dir. Zhang Shichuan, 1922

*Lai Man-wai, Father of Hong Kong Cinema*, Dir. Choi Kai-kwong, 2001

*Never Weaken*, Dir. Harold Lloyd, 1921

*Sisters of the Gion*, dir. Kenji Mizoguchi, 1936

*Suchow Night* (1941), Dir. Hiromasa Nomura, 1941

**Reading List:**


Yecies, BM & Shim, AG. *Korea’s Occupied Cinemas, 1893-1948*, Routledge, 2011
Richie, Donald, *A Hundred Years Of Japanese Film*, Kodansha International, revised edition, 2005


*Further Readings:*


Kirihara, Donald. *Patterns of Time: Mizoguchi and the 1930s.* Madison, WI: University of Wisconsin Press, 1992


Paul, Fonoroff. “A Brief History of Hong Kong Cinema”, *Renditions.* 29/30 (Spring and Autumn 1988), 293-308


601 Critical analysis of modern Japanese literature (Fall 2016)

—Love, longing, and desire in modern Japanese literature—

**The following is a draft syllabus, which will be revised as necessary**

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

1. Class Meetings
Friday, 2nd period (beginning 10/7), Rm 131

2. Course Registration
The course is open to undergraduate students (2nd year and above), graduate and NUPACE students with a background in literary studies. It will mostly be taught in English but reading responses and seminar papers may be submitted in Japanese as well.

3. Course Description
“Love” at first sight appears as an obvious concept, but in reality it has undergone radical changes over time and differs depending on the cultural context. This course explores representations of love, longing, and desire in modern Japanese culture and literature. Following a brief excursion to pre-modern understandings of love and tracing its translation into a modern, westernized notion, we ask how love has been conceptualized in relation to sexuality, gender, marriage, and the modern nation state. In particular, we will discuss the (literary) representation of themes such as romantic love, postwar pure love, homosexual love, prostitution, love suicide, parental love, and more.

4. Course Content
While our focus will be on (translated) works of modern literature, we will make excursions to the pre-modern era and also read texts that look at “love” from a historical, sociological and/or anthropological perspective. All literary texts (but 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 weekly readings will be made available in English as PDFs, etc. Additionally, the following books are recommended:


6. Evaluation
Participation 20%; Summaries & Reading responses 20%; Presentation/Discussion Leader 30%; Term Paper 30%; Minimum attendance 80%.
622 Japanese Culture and East Asia

1. Date and Time
Wed 1st period (8:45–10:15).

2. General Description
This is an introduction to the formation of modern and contemporary Japanese culture(s) in the context of East Asian histories and cultures.

3. Course Content
This is a discussion-based seminar on Japanese culture(s). It is topical, covering themes including: gender, music and film, television, and consumer (pop) culture.

Each week, you will be responsible for reading all of the readings and for submitting a précis on at least one. This is preparation for class discussion (participation is part of your grade) and for a final project, described separately. Additionally, you will lead discussion at least once, and present (5-10”) on your final project in the second half of the semester.

Course Site
https://www.coursesites.com/s/_622F16
All course materials and communication will be conducted through the site. You must enroll ASAP. Use the code “sparklemuffin” (no quotes) when prompted.

Schedule
The following is a tentative schedule. It will be revised based on student enrolment.

Wk 1: Introduction
Wk 2~10: Japanese Culture(s) and East Asia
Wk 11~12: Presentations
Wk 13: Wrap-up
Wk 14: TBA
Assignments
The work in this course is not limited to reading and discussion. You will need to, at the very least:

1. **Lead discussion** at least once
   - Discussion leaders will be assigned in advance, and will meet with me for about one hour prior to class (by appointment) to prepare. Specifics will vary according to student enrolment, but you will work with at least one partner. Guidelines provided separately.

2. **Produce a final project**
   - You may write a traditional seminar research paper (10-15 pages; 15-25 for grad students), but I would prefer that you 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 (coauthored papers are not, in principle). Guidelines provided separately.

3. **Make a presentation** of a “draft” version of your final project
   - Present your work to the class at the end of the term. Specifics will vary according to student enrolment. Guidelines provided separately.

4. **Submit précis weekly**
   - A précis is a kind of *academic* summary, different from a summary of the piece itself. It is a tightly focused summary of *the argument* expressed by a piece of academic writing. Guidelines provided separately.
4. **Textbook**
No textbook is required for this class. All readings will be provided electronically as PDFs, etc., or reserved at the library. Reading topics are listed in the Reading section at the conclusion of this syllabus.

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

6. **Evaluation**
- Participation 10%
- Weekly précis 25%
- Discussion leader 10%
- Presentation 15%
- Project 40%

For reference, be aware that B is “good.” Impress me and you get an A, disappoint me and you’re looking at a C at best.


Email me a picture/video of a sparklemuffin to earn bonus points.
7. Readings

1. Getting it Right, Getting it Wrong

2. Appropriation and Authenticity


**Optional**


5. **Gender**


• Wai-hung Yiu, and Alex Ching-shing Chan. “‘Kawaii’ and ‘Moe’--Gazes, Geeks (Otaku), and Glocalization of Beautiful Girls (Bishōjo) in Hong Kong Youth Culture.” *Positions* 21, no. 4 (Fall 2013): 853–84.

**Optional**


6. **Nature and Rural Japan**

7. **Food**

8. **Music and Film**
9. **Pop Culture and Consumerism**
   

   **Optional**
   

10. **TV Dramas**
    
    - And one of the following:
• Lee, Dong-Hoo. “Cultural Contact With Japanese TV Dramas: Modes of Reception and Narrative Transparency.” 251–74.
SEMINAR SYLLABUS: CITY, URBAN CULTURE AND CINEMA IN CONTEMPORARY ASIA

Lecturer: MA Ran (maran@lit.nagoya-u.ac.jp)

Class: Thursday 5th Period, 16:30~18:00

Place: School of Letters, Room 131

Office/Hours: School of Letters Rm 224, appointment via email

SEMINAR BLOG: 2016NUCITY.BLOGSPOT.JP
[readings and other course-related materials, notifications would be updated at the course blog]

Description & Objectives:
In this fast-changing, ever globalizing world, the life and existence of human beings are to great extent defined by the urban condition they are enmeshed within and struggling with. This graduate-level seminar attempts to survey major urban issues and cultural topics in modern societies by engaging with a wide spectrum of cultural texts drawn from films, literary works as well as architecture; in case studies, particular attention is paid to the social context and cities in Asia. City will not only be simply explored as the theme or ambience featured in these texts, following our adventure of “entering” the city, with the socio-historical dimensions of urban space theoretically surveyed, we shall direct our attention to the urbanites and their mental life. A critical journey of wandering in the city as flâneur and encountering other strangers would lead us into the “invisible city” as interwoven with fear, desire, memory, and dream. Finally, the seminar will position the study of urban culture within the heated discourses and debates on globalization. Departing from observations upon Asian metropolises, students are expected to debate and discuss cinematic texts in relation to the urban condition of local, regional and global scales. Through the seminar, students will learn to approach and critique the cultural space of cities by utilising key concepts drawn from various theoretical perspectives such as cultural studies, visual culture and sociology.

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% Attendance
20% Contribution to class discussion/presentation
20% Reading Journal Assignment (x2)
10% In-class Quiz/Take-home Essay
30% Final Paper

**NOTE:** Three absences, including in-class screenings, **without proper evidence provided** equals FAIL

**Course Assignments:**
*Reading Journal Assignment*: Due on Nov.30\(^{th}\) (Wed)/Dec 27\(^{th}\) (Tue) 5pm, via email
For November and December, students are expected to submit one reading journal assignment reflecting upon their reading progress in the previous month (till the date of the submission). They are required to review, evaluate and even critique concepts and arguments by referring to both the required and reference readings (from the previous month) and write a 500-word journal. Details will be offered later in class.

**Final Paper:** Due Date & other details TBA

**Take Home Project:** Due Date & other details TBA

**Note on Plagiarism:**
*Plagiarism*: A writer who presents the ideas of words of another as if they were the writer’s own (that is, **without proper citation**) commits plagiarism. Plagiarism is not tolerable in this course or at Nagoya University. You should avoid making quotes or drawing on figures from nowhere—you must provide sources of reference for quotation and/or citations you use in the paper. This applies to images and media clips as well. Failure to observe this would risk being charged of plagiarism.

[All assignments/papers will be checked with professional software]
SCHEDULE OF CLASSES

WEEK 1/OCT 6TH INTRODUCTION: OBJECTIVES; TOPICS; APPROACH; ASSIGNMENTS

Screening (part): Sans Soleil, Dir. Chris Marker, 1983


WEEK 2/OCT 13TH READING SESSION: CITY AS CULTURAL TEXT

Required Reading

Roland Barthes, “the Eiffel Tower”

Walter Benjamin, “Paris, the Capital of the Nineteenth Century”, 1935

WEEK 3/OCT 20TH ARRIVING IN THE CITY: SPACE, EVENT AND CINEMA

Required Reading
Yomi Braester, “Arriving in the City; Touring the City; Watching the City”, Cinema at the City's Edge: Film and Urban Networks in East Asia. Yomi Braester, James Tweedie, eds., Hong Kong University Press: 2010.

Mark Shiel. “Cinema and the City in History and Theory”, Cinema and the City: Film and Urban Societies in a Global Context, ed. Tony Fitzmaurice and Mark Shiel, 2001

Reference Reading

Film for discussion: Sans Soleil, Dir. Chris Marker, 1983
(also refer to Tokyo-ga, Dir. Wim Wenders, 1985)

THE DISAPPEARING CITY: RUINS & MONUMENTS I
Week 4/Oct 27th  Screening: *Hiroshima Mon Amour*, Dir. Alain Resnais, 1959

Week 5 NOV 3 National Holiday: No Class

Week 6/Nov 10th  Seminar Session
Required Readings
Mercken-Spaas, Godelieve “Destruction and Reconstruction in *Hiroshima, Mon Amour*”, *Literature/Film Quarterly*, 1980 Vol. 8, No. 4, p244-250


---

**SCREENING**

*Shower*, Dir. Zhang Yang, 1999

Nov 14th (Monday), Venue: Rm 131, Time: 4:30pm~

---

WEEK 7/NOV 17TH  THE DISAPPEARING CITY: RUINS & MONUMENTS II
Required Reading


Film for discussion: *100 Flowers Hidden Deep*, Dir.:Chen Kaige (available at YouTube); *Shower*, Dir. Zhang Yang, 1999

Reference Reading

### INVISIBLE CITY: DREAM, DESIRE & MEMORY I

**WEEK 8/NOV 24**

Screening *Goodbye Dragon Inn*, Dir. Tsai Ming-liang, 2003, 82min

**WEEK 9/DEC 1**

**SEMINAR SESSION: CASE STUDY OF TSAI MINGLIANG’S FILMS**

**Required Reading:**


**SCREENING**

*2046*, Dir. Wong Kar-wai, 2004

Dec 5th (Monday), Venue: Rm. 131, Time: 4:30pm~

**WEEK 10/DEC 8**

**INVISIBLE CITY: DREAM, DESIRE & MEMORY II**

**Required Reading:**

Georg Simmel: “The Metropolis and Mental Life”, 1903


**SCREENING**

*Double Vision*, Dir. Chen Kuo-fu, 2002, 113min

Dec 12th (Monday), Venue: Rm 131, Time: 4:30pm~
WEEK 11/DEC 15TH  HAUNTING CITIES: THE UNCANNY AND THE GHOSTLY

Required Readings

Freud, “Uncanny”, 1919

Tweedie, James. in “Morning In The New Metropolis: Taipei And The Globalization Of City Film,” Cinema Taiwan: Politics, Popularity And State Of The Arts, edited by Darrell William Davis and Ru-shou Robert Chen, Routledge, 2007,p116-130

Film for discussion: Double Vision, Dir. Chen Kuo-fu, 2002, 113min

II. ENCOUNTERS: FLÂNEUR AND STRANGER

WEEK 12/DEC 22ND  FLÂNEUR AND DÉRIVE: ROAMING IN THE CITY

Required Readings
Walter Benjamin, “On Some Motifs on Baudelaire”


Reference Reading
Marshall Berman, “Baudelaire: Modernism in the Streets”

Thomas, Mcdonough. “the derive and Situationist Paris”, Situacionistas/Situationists: Arte, Politica, Urbanismo/Art, Politics, Urbanism

Homework Viewing: Suzhou River, Dir. Lou Ye, 2000

Dec 28th-Jan 7th Winter Break

WEEK 13/JAN 12TH  STRANGERHOOD IN THE METROPOLIS
Required Readings
Georg Simmel, “the Stranger”
Also available online at:
http://midiacidada.org/img/O_Estrangeiro_SIMMEL.pdf

Homework Viewing: *Stranger than Paradise*, Dir. Jim Jarmusch, 1984

---

**BORDER TRANSGRESSED: MINORITY, DIASPORA AND REFUGEE**

**Week 14/Jan 19th**
Screening: *Old Dog*, dir. Pema Tseden, 2013

**Week 15/Jan 26th**
Lecture + Seminar Session:

Required Readings


**FILMOGRAPHY:**
*100 Flowers Hidden Deep*, Dir.:Chen Kaige (available at YouTube)
*2046*, Dir. Wong Kar-wai, 2004
*Goodbye Dragon Inn*, Dir. Tsai Ming-liang, 2003
*Hiroshima Mon Amour*, Dir. Alain Resnais, 1959
*Old Dog*, dir. Pema Tseden, 2013
*Sans Soleil*, Dir. Chris Marker, 1983
*Shower*, Dir. Zhang Yang, 1999
*Stranger than Paradise*, Dir. Jim Jarmusch, 1984
*Suzhou River*, Dir. Lou Ye, 2000

**READING LIST**
Ackbar Abbas, *Hong Kong: Culture and the Politics of Disappearance.*
Georg Simmel, *On Individuality and Social Forms.*
Tony Fitzmaurice and Mark Shiel, eds. *Cinema and the City: Film and Urban Societies in a Global Context*, 2001
Walter Benjamin, *Charles Baudelaire, A Lyrical Poet in the Era of High Capitalism*.

**FURTHER READINGS**
Roland Barthes, *The Empire of Signs*. 
901 Graduate Seminar: Literary theory and practice IV (Fall 2016)

**The following is a draft syllabus, which will be revised as necessary**

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

1. Class Meetings
Friday, 5th period (beginning October 7), Rm 131

2. Course Registration
The course is open to all graduate students as well as 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
The course aims to deepen graduate students’ understanding of research approaches to the study of modern and contemporary Japanese literature, as well as related fields.

4. Course Content
This graduate seminar will examine a broad range of topics in modern literature and related fields. The course is designed to give maximum support to students and aims to familiarize them with critical and theoretical approaches useful for their specific research projects.

This is a reading-intensive course the outcome of which depends on your preparation and active discussion in class. Assignments will depend on the class size but are likely to include short writing assignments, presentations and panel discussions. Students are expected to write a final research paper of 20-25 pages.

5. Textbooks & Reference Materials
No textbook is required for this course. All readings will be made available as PDFs, etc.

6. Evaluation
TBA. An attendance rate of at least 80% is mandatory for all students.