

**NEW WAVE CINEMA IN JAPAN**  
**(Film Studies 2242F)**  
**AUTUMN 2015**

**Instructor:** Michael Raine

Email: [mraine3@uwo.ca](mailto:mraine3@uwo.ca)

Office: AHB 1G31

Office Hours: Wednesday, 4:30 – 6:30

**TIMETABLE**

Screening: Monday, 11:30 – 2:30, AHB 3B02

Lecture/tutorial: Thursday, 4:30 – 6:30, AHB 3B02

**DESCRIPTION OF THE COURSE**

This course deals Japanese cinema in the context of the 'new wave' cinemas that emerged around the world between 1955 and 1973. It pays particular attention to local contexts such as the studio-based 'cinema of high economic growth,' the turn to documentary and experimental film-making around 1960, and the rise of the Japanese student movement. The films we study are rhetorical interventions that often scandalized mainstream society with their unsettling juxtaposition of sex, violence, and politics. Students should be warned that many of these films still retain their power to disturb. By studying critical writing as well as the films themselves we will seek to understand the intellectual and material conditions that brought about the new wave. We will debate what the films tell us about Japan, and what they tell us about the global simultaneity and cultural permeability of cinema that is sometimes ignored in single-country film histories. All readings on the course are in English; no Japanese is required.

**COURSE AIMS**

The goal of the course is to develop an understanding of what it means to create something new in the cinema, and how to understand the social movement described as "new wave." It also aims to connect the specific experience of cinema in Japan to its social context. Thinking about this particular situation will give students an understanding of how to approach the relation between text and context in other times and places.

**LEARNING OUTCOMES**

By the end of the course students will have learned to critically appraise a wide range of films and other audio/visual texts, and will be prepared to make historically informed arguments about cinema as both symptom and agent of social change.

**REQUIRED READING**

All readings will be available on the class web site. They are available as individual readings and as a single PDF: print and bind this if you want a reader.

There are two prior surveys in English on the Japanese New Wave. I cannot recommend either in their entirety but they are certainly worth reading. They are:

Desser, David. *Eros Plus Massacre: An Introduction to the Japanese New Wave* (Bloomington: Indiana UP, 1988)

Standish, Isolde. *Politics, Porn, and Protest: Japanese Avant-Garde Cinema in the 1960s and 1970s* (Continuum, 2011)

I would also recommend this book, which deals with material on the course:

Yuriko Furuhashi. *Cinema of Actuality* (Duke UP, 2013)

You can get these through your favorite bookseller.

## **COURSE REQUIREMENTS**

### **1. Attendance and participation [20%]:**

- Attendance will be taken at every class (screenings and lecture/tutorials). More than three absences will affect the attendance mark. If you are absent from a screening or lecture, or an assignment is late due to illness or other legitimate reasons, contact Student Services and have them forward supporting documentation to me. Make sure you catch up with the material by looking through the slides on the web site. A screening on a tiny monitor, while "multitasking" is no substitute for the experience of watching a film as it was intended to be seen, with full-screen projection and an audience. We should watch the films together, as a class. If you must miss a screening or to prepare for the tests and exam, study copies of the films are available in the Film Library, Arts and Humanities 1G19. Students with special permission to watch films on their own time and needing to do so during the 2.00-4.30 period should contact Chris Bell in the Film Library ([cbell57@uwo.ca](mailto:cbell57@uwo.ca)) to make special arrangements to do so, as normally the Film Library will be closed during the afternoon.
- Participation means taking active part in class discussion, demonstrating that you have prepared the readings, and that you have thought carefully about the film. We can't have a discussion if you haven't done the reading. I will assign individual reports if I think people are not sufficiently preparing the readings.

### **2. Pop quizzes [10%]**

Quizzes will be given at the beginning of each class period. You are responsible for arriving on time, having familiarized yourself with major plot points in the film and the main arguments of the readings. Your best 10 quizzes will count toward your grade.

### **3. Final Examination [20%]**

Examination covering material from the entire course. You will be expected to give short answers and paragraph answers, and to write one short essay.

### **4. Essays [15% and 35%]:**

There will be two essay assignments during the term. The first will be a short textual analysis and the second will be a longer essay that combines textual and contextual analysis. The second essay will feature multiple deadlines for topic, outline, and final submission. There will also be the opportunity to raise your grade by up to 10 points by rewriting your essay in the last week of the class. Detailed instructions will be given in assignments posted to the web site. The emphasis will be on marshaling evidence to make cogent arguments, drawing on scholarly and other resources. You might find it helpful to look at the following website on film analysis when you are analyzing a film: <http://classes.yale.edu/film-analysis/>. All essays must be uploaded to the class web site; they will be automatically passed through the plagiarism filters at turnitin.com.

#### Please note:

- a. Essays are specific assignments that require a specific style, use of argument, and length (within 10%).
- b. Assignments handed in late without a previously approved extension will be penalized 3% per day. Essays should be submitted to the appropriate section of the class web site as a *single uploaded file* in .docx format (put your name and the film title in the filename and include the .docx file extension). I will write comments in your file and send it back to you. Please read them! You will have the opportunity to resubmit your final essay: you must indicate the changes you make, either by changing the color of the text or by using the "track changes" function of Word. You should keep a copy of every assignment you hand in.
- c. Please refer to the grading criteria at the end of this syllabus.

## **E-MAIL POLICY**

Generally, all emails will be responded to within 24-48 hours during weekdays (not including holidays). Don't be shy about reminding me if you don't hear back.

## **LAPTOPS AND CELL PHONES POLICY**

Laptops are not to be used during screenings. Best to pay attention to the screen and make notes at the end. Exceptions may be granted in the case of students with special needs, but this will only come with official approval from academic counseling. Laptops are useful for making notes and reading material from the web site but they are also a source of distraction, to you and to others. Any indication that you are not doing class work will result in laptops being banned for in-class use. Cell phone use is always unacceptable.

### **SENATE REGULATIONS**

1. **Plagiarism and plagiarism checking:** Plagiarism is a major academic offence (see the Scholastic Offense Policy at <[http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/scholastic\\_discipline\\_undergrad.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf)>).
2. **Prerequisites:** Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you will be removed from this course and it will be deleted from your record. The decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.
3. **UWO Policy on Accommodation for Medical Illness:** Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and or assignments must apply to their Academic Counseling Office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department.  
Please go to the following site for information on the university Policy on Accommodation for Medical Illness: <[www.uwo.ca/univsec/handbook/appeals/accommodation\\_medical.pdf](http://www.uwo.ca/univsec/handbook/appeals/accommodation_medical.pdf)>  
For information on the examination services provided by the Student Development Centre, please visit <[www.sdc.uwo.ca/ssd](http://www.sdc.uwo.ca/ssd)>
4. **Mental Health:** Students who are in emotional/mental distress should refer to Mental Health@Western for a complete list of options about how to obtain help.  
<<http://www.uwo.ca/uwocom/mentalhealth/>>
5. **Complaints:** If students have a complaint concerning a course in which they are enrolled, they must discuss the matter with the instructor of the course. Concerns should not be allowed to fester but should be raised with the instructor in a timely manner, so that they can be addressed in time to make a difference to the course. If students are still not satisfied, they should then take the complaint to the Film Studies Office. These regulations are in place because a failure to follow these procedures creates the potential for injustices of various kinds affecting either the instructor or the students themselves, or both parties.
6. **Course and programme aim (in accordance with OCAV requirements)**
  1. Understanding, capacity for argument, judgment and analysis will be fostered by essays, presentations and assignments with formative comment, and by in-class small-group and whole-class discussion.
  2. Communication skills will be imparted through in-class discussion and credit given for frequency and quality of contributions, and by essays and other assignments marked in accordance with a grading scale given to the students and including benchmarks for the expectations associated with each grade, from A+ to F.
  3. Awareness of the limits of knowledge will be enhanced by exploring the legitimate differences of opinion and methodology within the field, and by requiring students to negotiate the formulation of their own opinions in-class with the terms and knowledge brought to that discussion by other students and the instructor.
  4. The ability to argue and decide on complex issues will be fostered by essays and in-class discussion; that to manage time, by the need to prepare properly for class and to deliver assignments in a timely manner; and that for academic responsibility, by the need to source assignments accurately.

## **COURSE SCHEDULE**

### **Week 1 (September 10): Introduction to the Course**

Reading:

Joseph ANDERSON and Donald RICHIE. "Theaters and Audiences"

YOSHIMI Shun'ya. "America as Desire and Violence: Americanization in Japan and Asia during the Cold War"

### **Unit 1: Nothing novel about the new: film studios and "pre-new waves"**

#### **Week 2 (September 14/17): "Sun tribes" and youth films at the Nikkatsu studio**

Screening: *Crazed Fruit* (Kurutta kajitsu, Nikkatsu, 1956, 86 mins)

Reading:

Francois TRUFFAUT. "Yasushi Nakahira: Juvenile Passion"

ŌSHIMA Nagisa. "To Critics, Mainly -- From Future Artists"

ŌSHIMA Nagisa. "Is it a Breakthrough? (The Modernists of Japanese Film)"

#### **Week 3 (September 21/24): Eurocentric modernism: MASUMURA Yasuzō**

Screening: *Giants and Toys* (Kyojin to gangu, Daiei, 1958, 95 mins)

Reading:

MASUMURA Yasuzō. "A Defense: A Farewell to Sentiment, Authenticity, and Ambience" [trans. MJR]

MASUMURA Yasuzō. "On Speed in Film" [trans. MJR]

Michael RAINE. "Modernization without Modernity: *Giants and Toys*"

### **Unit 2: Shochiku new wave melodrama**

#### **Week 4 (September 28/October 1): Filmmaking as a social act: ŌSHIMA Nagisa**

Screening: *Cruel Story of Youth* (Seishun zankoku monogatari, Shochiku, 1960, 96 mins)

Reading:

Mitsuhiro YOSHIMOTO. "Questions of the New: Oshima Nagisa's *Cruel Story of Youth* (1960)"

ŌSHIMA Nagisa. "A Review of 'Sleeping Lion: Shochiku Ofuna'"

ŌSHIMA Nagisa. "Beyond Endless Self-Negation: The Attitude of the New Filmmakers"

ŌSHIMA Nagisa. "Banishing Green"

\*\*\* SCENE ANALYSIS ASSIGNMENT DUE \*\*\*

#### **Week 5 (October 5/8): The alterity of cinema: YOSHIDA Kijū**

Screening: *Good-For-Nothing* (Rokudenashi, Shochiku, 1960, 88 mins)

Reading:

ŌSHIMA Nagisa and YOSHIDA Kijū. "Shidai no eiga o warera no te ni" [trans. MJR]

YOSHIDA Kijū. "The Wall of Cinema: A Critique of Storyism" [trans. MJR]

### **Unit 3: Documentary and the avant-garde**

#### **Week 6 (October 15): Experimental cinema and the Sōgetsu art center**

Screening [in-class]: *Tokyo 1958* (1958), *X [batsu]* (1960), *Navel and A-Bomb* (1960), *Kiss Kiss Kiss* (1964)

Reading:

Sōgetsu Art Center materials at MOMA < <http://post.at.moma.org/themes/4-sogetsu-art-center> >

ŌSHIMA Nagisa. "Katoki no Nihon eiga to wareware no tachiba" [trans. MJR]

### **Unit 4: Studios and the New Wave**

#### **Week 7 (October 19/22): Between "independence" and "eroduction" : IMAMURA Shōhei**

Screening: *The Insect Woman* (Nippon konchūki, Imamura Shōhei, Nikkatsu, 1963, 123 mins)

Reading:

IGARASHI Yoshikuni. "From the Anti-Security Treaty to the Tokyo Olympics: Transforming the Body, the Metropolis, and Memory"

Bill MIHALOPOULOS. "Becoming Insects: Imamura Shohei and the Entomology of Modernity"

**Week 8 (October 26): Commercial cinemas of the absurd**

Screening: *Tokyo Drifter* (Tokyo nagaremono, 1966, 82 mins) [\*\*\* LECTURE AFTER SCREENING \*\*\*]

Reading:

Ian BURUMA. "The Eccentric Imagination of a Genre Filmmaker"

David CHUTE. "Branded to Thrill"

Tony RAYNS. "Tokyo Nagaremono"

**Week 9 (November 2/5):**

Screening: *Three Resurrected Drunkards* (Kaette kita yopparai, 1968, 80m)

Reading:

ŌSHIMA Nagisa. MATSUMOTO Toshio. "Wareware ha machigatteitarō ka" [trans. Junko Yamazaki]

Michael RAINE. "Oshima Nagisa: Paradox and Perversion in the 1960s Avant-Garde"

**Unit 5: Alternative spaces for filming and viewing: Independent production and the Art Theatre Guild**

**Week 10 (November 9/12): Avant-garde documentary and ATG: MATSUMOTO Toshio**

Screening: *Funeral Parade of Roses* (Bara no soretsu, 1969, 107 mins)

Reading:

HIRASAWA Gō. "The Rise of Underground Cinema and the Early Years of ATG"

Roland DOMENIG. "The Art Theatre Shinjuku Bunka and the bunka of Shinjuku"

**Unit 6: Political modernism as the deconstruction of cinema**

**Week 11 (November 16/19): Questioning history and melodrama: SHINODA Masahiro**

Screening: *Double Suicide* (Shinjuten no amijima, Shinoda Masahiro, ATG, 1969)

Readings:

NAKAMURA Kichiemon. "Boy, Would I Love to Do Something Wild"

David GOODMAN. "The Double Suicide at Ten no Amijima"

SHINODA Masahiro. "The Space Created by Images – Language" [trans. Diane Lewis]

SHINODA Masahiro. "Realism and Enchantment in Chikamatsu" [trans. Diane Lewis]

\*\*\* final essay topic due \*\*\*

**Week 12 (November 23/26): Performance and Perversion: Ōshima Nagisa**

Screening: *The Man Who Left His Will on Film* (Tokyo senso sengo hiwa, 1970)

Reading:

YOMOTA Inuhiko. "Two or Three Things I Know About ATG"

Yuriko FURUHATA. "Diagramming the Landscape: Power and the Fūkeiron Discourse"

\*\*\* outline and bibliography due \*\*\*

**Week 13 (November 30/December 3): Theatre and the end of cinema: TERAYAMA Shūji**

Screening: *Throw Away Your Books, Go Into the Streets* (Sho o sute yo machi e deyō, 1971)

Reading:

Steven RIDGELEY. "Japanese Counterculture. The Anti-Establishment Art of Terayama Shuji"

\*\*\* Final Essay due \*\*\*

**Week 14 (December 7): Course review**

\*\*\* Rewrite Essay due \*\*\*

TBA: FINAL EXAMINATION

## **GRADING GUIDELINES**

### **A+ (90-100)**

**Argument:** Clear development of a specific, challenging and original thesis. Distinctive ideas and content have achieved highly cogent form. Detailed reference to appropriate texts, with evidence of individual response. Ability not only to expound subject but to see it around—subtleties and ambiguities, qualifications and concessions, relations to other subjects, etc.

**Presentation, structure:** Quotations well integrated into text. Proper paragraphs.

**Language Skills:** Graceful style, neither pompous nor breezy, and few grammatical errors.

**Research/scholarship:** Evidence of effective, extensive and independent research, with proper documentation of sources. Quotations used appropriately and purposively.

### **A (80 to 89)**

**Argument:** Clear development of a specific and challenging thesis, with proper paragraphs. Detailed reference to appropriate texts, with evidence of individual response. Ability not only to expound subject but to see it around—subtleties and ambiguities, qualifications and concessions, relations to other subjects, etc.

**Presentation, structure:** Quotations well integrated into text. Proper paragraphs.

**Language Skills:** Graceful style, neither pompous nor breezy, and few errors.

**Research/scholarship:** Evidence of effective and independent research, with proper documentation of sources. Quotations used appropriately and purposively.

### **B (70 to 79)**

**Argument:** Clear development of a specific thesis, with proper paragraphs. Adequately detailed reference to texts. Ability to expound reasonably sophisticated ideas with clarity.

**Presentation/structure:** Quotations well integrated into text. Proper paragraphs. A few typographical errors.

**Language Skills:** Style not too wordy, with errors relatively few and minor.

**Research Scholarship:** Evidence of adequate research, with proper documentation of sources.

### **C (60 to 69)**

**Argument:** Reasonably clear development of a thesis, with proper paragraphs. Basic ability to expound ideas, whose development might be rather thin. Effort to support points with references to the text. Tendency to replace analysis with descriptive retelling of plot.

**Presentation/structure:** Presentation showing lapses in tidiness and/or proofreading. Poor use of paragraphs.

**Language Skills:** Errors relatively few, but occasionally serious, with evident misunderstanding of some point of elementary grammar.

**Research/Scholarship:** reasonable effort at documentation, but rather thin.

### **D (50 to 59)**

**Argument:** Difficulty with paragraphing or consecutive thought. Ideas inchoate and further clouded by weak expression. Overgeneralization with inadequate support, or examples that run to lengthy paraphrase, with little or no analysis.

**Presentation/structure:** Very poor to non-existent use of paragraphs. Inadequate and inaccurate documentation. Multiple typographical errors.

**Language Skills:** Errors of grammar or diction frequent enough to interfere with understanding.

**Research/Scholarship:** Little serious effort to research the topic.

### **F (49 and down)**

**Argument:** Ideas too simple for level of course. Argument completely incoherent. Erroneous content showing little or no understanding of subject.

**Presentation/structure:** Very sloppy proof-reading. Documentation virtually non-existent.

**Language Skills:** Writing frequently ungrammatical.

**Research/Scholarship:** Non-existent. Content largely "borrowed" from sources with no individual distillation, but no apparent attempt to deceive.

### **0 (Report to Department)**

Plagiarism with intent to deceive.