



This is an abridged sample syllabus. Information is subject to change. Full syllabus will be distributed to registered students when term begins.

ASIA_V 535 - Japanese Cinema Studies: Theory and Practice

Colleen Laird

This graduate seminar is an introduction to Japanese cinema studies and foundational film theory. Participants will engage with primary theoretical texts including essays by filmmakers and critics, monographs that have shaped Japanese cinema studies, scholarship that shows close readings of Japanese films, and formal sequence analysis and videographic criticism. Students will learn how to make video essays through short videographic exercises. To understand the global context of Japanese cinema throughout motion picture history, participants will watch Japanese films and films from other national cinemas. Students should be prepared to watch several films per week in addition to completing readings. All non-English, non-Japanese language films will have English subtitles. Some Japanese language films will not. Graduate students interested in the course who do not have Japanese language comprehension skills are welcome but should consult with the instructor at the beginning of the term.

Mode of Delivery: Online

Sample Readings

Yoshida, Kijū. Ozu's Anti-Cinema. Ann Arbor: University of Michigan Center for Japanese Studies, 2003. 『小津安二郎の反映画』. 吉田喜重. 東京：岩波書店. 1998. 290 pages.

Hori, Hikari. "Feminist Film Scholarships: Dialogue and Diversification." In The Japanese Cinema Book, edited by Hideaki Fujiki and Alastair Phillips. London: British Film Institute, 2020.

Gerow, Aaron. A Page of Madness: Cinema and Modernity in 1920s Japan. Ann Arbor: University of Michigan Center for Japanese Studies, 2009.

Assignments

Class Preparation and Contributions|20

Sequence Analysis|20

Videographic Exercisesx4|40

Final Paper or Video Essay|20