### Course Information

<table>
<thead>
<tr>
<th>Year</th>
<th>2017</th>
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<tbody>
<tr>
<td>Course Title</td>
<td>Selected Topics in Film and Mass Media</td>
</tr>
<tr>
<td>Instructor</td>
<td>SEVERNS, Karen J.</td>
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<tr>
<td>Term/Day/Period</td>
<td>Spring semester 01:Wed.4/02:Wed.5</td>
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<tr>
<td>Eligible Year</td>
<td>2nd year and above</td>
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<tr>
<td>Credits</td>
<td>4</td>
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<tr>
<td>Category</td>
<td>Advanced Subjects</td>
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<tr>
<td>Classroom</td>
<td>01:3-305, 02:3-305</td>
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<tr>
<td>Course Key</td>
<td>210EX43100</td>
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<tr>
<td>Main Language</td>
<td>English</td>
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<tr>
<td>First Academic disciplines</td>
<td>Media Studies</td>
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<td>Second Academic disciplines</td>
<td>Media Studies</td>
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<tr>
<td>Third Academic disciplines</td>
<td>Media Studies</td>
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<tr>
<td>Level</td>
<td>Advanced, practical and specialized</td>
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<tr>
<td>Types of lesson</td>
<td>Lecture</td>
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<tr>
<td>Subtitle</td>
<td>Auteur Study: New Masters of Japanese Cinema</td>
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### Course Outline

Auteur theory has influenced film criticism since 1954, when French critics-cum-filmmakers began to focus on the creative role of the director, whom they considered to be the primary author ("auteur") of the film. Despite the collaborative nature of the medium, the theory holds that the director’s personal vision is distinct enough to distinguish each of his or her films, making them identifiable by recurring thematic concerns and distinctive visual styles. In Japanese cinema, the names of established auteurs are well known: Kurosawa, Ozu, Mizoguchi, Imamura, Oshima. But these are not the only worthy representatives of Japan’s ongoing film history. This course will begin with an examination of these renowned creators, and progress from the postwar to the current Japanese cinema, exploring the work of eight contemporary auteurs. Students will acquire the ability to identify the hallmarks of Japanese auteurism, and expand their critical understanding of cinema as a rich medium that allows us to visually comprehend other worlds, while reflecting on the universality of human nature.

### Objectives

Through weekly lectures and screenings, students will learn to properly read evolving filmic expression, to identify the hallmarks of Japanese auteurism, and to draw connections between the cultural changes in Japan since the 1950s and the work of the directors subjected to inquiry. By the end of the semester, students should be adept at analyzing not only the authorship role of each director under scrutiny, but also the evolving cinematic representations of Japan and their reception overseas.

### Course Schedule

1. 1st: Vol. 1 Introduction and history of the auteur theory
   - Introduction and history of auteur theory
2. 2nd: Vol. 2 Classic masters: Mizoguchi Kenji, Ozu Yasujiro, Kurosawa Akira
   - Screening of clips, lecture and discussion
3. 3rd: Vol. 3 Classic masters: Ishikawa Kon, Imamura Shohei, Oshima Nagisa
   - Screening of clips, lecture and discussion
4. 4th: Vol. 4 Classic masters: Shindo Kaneto, Teshigahara Hiroshi, Suzuki Seijun
   - Screening of clips, lecture and discussion
5. 5th: Vol. 5 Review and midterm exam
   - Review and midterm exam
6. 6th: Vol. 6 Kitano Takeshi: A Prankster Takes on Gangsters
   - Screening of clips, lecture and discussion
7. 7th: Vol. 7 Harada Masato: Social Critic as Entertainer
   - Screening of clips, lecture and discussion
8. 8th: Vol. 8 Iwai Shunji: Maestro of Mood
   - Screening of clips, lecture and discussion
9. 9th: Vol. 9 Kurosawa Kiyoshi: Philosopher of Dread
   - Screening of clips, lecture and discussion
10. 10th: Vol. 10 Kore-eda Hirokazu: Poet of Everyday Life
    - Screening of clips, lecture and discussion
20: Vol.10 Koreeda Hirokazu: Poet of Everyday Life
   Screening of clips, lecture and discussion
21: Vol.11 Kurosawa Kiyoshi: Philosopher of Dread
   Screening of clips, lecture and discussion
22: Vol.11 Kurosawa Kiyoshi: Philosopher of Dread
   Screening of clips, lecture and discussion
23: Vol.12 Kawase Naomi: Documenter of Self
   Screening of clips, lecture and discussion
24: Vol.12 Kawase Naomi: Documenter of Self
   Screening of clips, lecture and discussion
   Screening of clips, lecture and discussion
26: Vol.13 Hosoda Mamoru: Humanist of Hand-drawn Worlds
   Screening of clips, lecture and discussion
27: Vol.14 Team presentations
   Presentations by student teams
28: Vol.14 Team presentations
   Presentations by student teams
29: Vol.15 Team presentations
   Presentations by student teams
30: Vol.15 Team presentations
   Presentations by student teams

Textbooks
There will be handouts to read, drawn from the Reference texts below, as well as extensive use of online resources.

Reference
Casio Abe, Beat Takeshi vs. Takeshi Kitano
Aaron Gerow, Kitano Takeshi
Alexander Jacoby, A Critical Handbook of Japanese Film Directors: From the Silent Era to the Present Day
Rie Karatsu, Questions for a Women’s Cinema: Fact, Fiction and Memory in the Films of Naomi Kawase
Keiko I. McDonald, Reading A Japanese Film: Cinema in Context
Tom Mes, Agitator: The Cinema of Takashi Miike
Tom Mes, Iron Man: The Cinema of Shinya Tsukamoto
Tom Mes and Jasper Sharp, The Midnight Eye Guide To New Japanese Film
Jamey Franciscus Modestus, Masato Harada
Arthur Nolletti, Jr. and David Desser, Reframing Japanese Cinema
Arthur Nolletti, Jr., editor, Film Criticism xxxv, Special Double Issue on Hirokazu Kore-eda
Donald Richie and Joseph L. Anderson, The Japanese Film: Art and Industry
Catherine Russell, Classical Japanese Cinema Revisited: A New Look at the Canon
Mark Schilling, Contemporary Japanese Film
Isolde Standish, A New History of Japanese Cinema
Jerry White, The Films of Kiyoshi Kurosawa: Master of Fear

Evaluation

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<tr>
<th>Rate</th>
<th>Evaluation Criteria</th>
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<tr>
<td>Exam: 30%</td>
<td>The midterm exam will allow students to determine their progress.</td>
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<td>Papers: 50%</td>
<td>The final paper will be the text for team presentations that will demonstrate the</td>
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<td>extent to which students have mastered analytical and creative expression.</td>
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<td>Class Participation: 20%</td>
<td>Active participation in discussion is expected.</td>
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