

Department	International College of Liberal Arts		
Semester	Fall 2025	Year Offered (Odd/Even/Every Year)	Odd Years
Course Number	PART/JPNA215		
Course Title	The Anthropology of Japanese Cinema		
Prerequisites	PART120 Introduction to Filmmaking		
Course Instructor	ASHMORE Darren	Year Available (Grade Level)	2
Subject Area	Interdisciplinary Arts: Performing Arts	Number of Credits	3
Class Style	Lecture	Language of instruction	English

(NOTE 1) Depending on the class size and the capacity of the facility, we may not be able to accommodate all students who wish to register for the course

Course Description	An technical and social study course on the development of Japanese cinema that focuses primarily on social film-making and the creative imperative. The course will focus on directors, actors, and studios that are leaving a lasting mark on Japanese cinema history, though it will also focus on how Japanese cinema aesthetics differ from what we now know and the Hollywood Norm. The aim of this course is not only to further develop students notions about motion pictures as more than just entertainment and, as such, will also to use Japanese cinema as a window into the culture and sensibilities of different creators. We will be viewing one feature film per session in the main. Much of the class will revolve around in-class discussions of the works viewed and the books read.
Class plan based on course evaluation from previous academic year	A series of studies, based on the common theme of the development of Japanese film making, which will introduce and expand on a variety of areas of the art. Each Block of study will involve lectures, discussions, presentations and debate.
Course related to the instructor's practical experience (Summary of experience)	N/A
Learning Goals	<p><u>Learning Outcomes</u> Over the course of the program, student will: To provide an introduction and an overview of Social Cinema, focusing primarily on the works of important directors. To acquire a greater aesthetic understanding of the differences between the different 'cultures of film' which are represented in the course. To come to a greater understanding of the cultures that are depicted in the films (and that produced them into the bargain). To develop a critical sense and appreciation for cinema as a social/historical tool. To develop student's analytical skills and ability to think critically about the use of history in developing an understanding of modern Japan.</p> <p>A warning about the use of AI Bots and autotext. owing to the rapidly advancing nature of such bots there is some debate as to how they fit into education. Are they tools for the lazy? Are they a valuable tool for comprehension for students? The jury is out for now. That means, however so are they, in my classes (except when they are not). Points to note: 1: I will be banning the use of computers, tablets and phones in class during any testing or discussion sessions. For obvious reasons. See me for more.</p>

iCLA Diploma Policy	DP1/DP2/DP3
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iCLA Diploma Policy

(DP1) To Value Knowledge – Having high oral and written communication skills to be able to both comprehend and transfer knowledge

(DP2) To Be Able to Adapt to a Changing World – Having critical, creative, problem-solving, intercultural skills, global and independent mindset to adopt to a changing world

(DP3) To Believe in Collaboration – Having a disposition to work effectively and inclusively in teams

(DP4) To Act from a Sense of Personal and Social Responsibility – Having good ethical and moral values to make positive impacts in the world

Active Learning Methods	Problem-Based Learning/Discussion, Debate/Group Work/Presentation				
More details/supplemental information on Active Learning Methods	<p>(DP1) To Value Knowledge – Having high oral and written communication skills to be able to both comprehend and transfer knowledge (DP2) To Be Able to Adapt to a Changing World – Having critical, creative, problem-solving, intercultural skills, global and independent mindset to adopt to a changing world (DP3) To Believe in Collaboration – Having a disposition to work effectively and inclusively in teams</p> <p>It is unusual to address all diploma policies, but this is the nature of human studies. The value of knowledge for its own sake is a laudable goal, but greater yet is the understanding of our commonalities as a species. This reflects our need to adapt as individuals and societies and the collaborative ideal which is our only saving grace as humans In the end, students will have a better understanding of how, though we may not be responsible for the history into which we are born we are responsible for how we respond to its impact on the human realm in which we live.</p>				
Use of ICT	Class polling will be with the Unipa Clicker and through online surveys				
Contents of class preparation and review	Preparation expectations will vary, week to week, depending on assigned readings and/or project work. It is expected that all materials which are assigned should be diligently worked on prior to the class, for both testing and discussion. In terms of review, each item of prep will also have reflection work associated with it, both in class and beyond. The reflection work is to consolidate each lesson and will be discussed with the class Each session, questions based on the assigned readings will be given at the end of the lecture. These questions will be used to guide your discussion. You will be given a daily grade ranging from 1-5 for day in class. This will be based on the following scale: 5 - Thoughtful, engaged & prepared: facilitating/encouraging classmates' participation. 4 - Adequate preparation and good participation 2 to 3 - Inadequate preparation and/or inadequate participation 1 - The spirit has flown 0 - Absent, or present but disruptive.	Hours expected to be spent preparing for class (hours per week)	2 hours	Hours expected to be spent on class review (hours per week)	3 hours
Feedback Methods	After each assessment instrument, both text and face-to-face feedback will be required of students. However, at any time a student may consult on the course during office hours, or by appointment. Seeking feedback is an expected part of the course progress. I will not enforce it, but I urge you not to waste an opportunity for guidance.				

Grading Criteria		
Grading Methods	Grading Weights	Grading Content
Biweekly Theme Tests (Weeks 5-13)	20%	Logic and Retention based Question
Mid Term Exam	20%	Review Based Test
In Depth Review (Week 14)	10%	Logic and Retention based Question
Final Paper	30%	In Class Exam
Studentship	20%	In Class tests

Required Textbook(s)	To be Provided to the class
Other Reading Materials/URL	Further readings will be provided as required at the due time via the learning management system.
Plagiarism Policy	iCLA ACADEMIC DISHONESTY POLICY Acts of Academic Dishonesty: In accord with University policies and good practices in higher education, acts of academic dishonesty such as plagiarism, cheating, forgery (on a paper, examination, test, or other assignment) will result in the failure of the course at a minimum. An act of academic dishonesty during the final examination or assignment in lieu of the final examination will result in failure of all courses registered in the relevant academic term. Cases of academic dishonesty will be reported to the Dean of Academic Affairs for relevant action.
Other Additional Notes (Outline crucial policies and info not mentioned above)	Class Policies in Addition to iCLA Policies 1.Group Workload: Any student unfairly burdening their fellows will be actioned appropriately. 2.Use of devices in class: Phones are banned. Laptops, tablets and other devices may only be used during class tests, or assigned tasks. 3.Test Proctoring: If proctors detect any suspect activity during tests, the student will be withdrawn from the test and actioned by Admin. 4: Attendance is a given, naturally. as a consequence absences will be considered demerits. If you accrue 5-7 absences, you will lose -1 letter grade from your final score at the end of the semester; 8-9 absences -2 letter grades; 10 absences -3 letter grades; 11 or more and you fail automatically in line with iCLA attendance policy. 5: Being more than 10 minutes late to class will be considered absent. Exceptions to participation rule are documented evidence of illness from a clinic or hospital; these must be presented within one week of the missed class. Documented official family emergencies, requiring leaving campus; notify before or just after missed class session.

(NOTE 2) Class schedule is subject to change

Class Schedule	
Class Number	Content
Class 1	<p>Class 1: The Birth of Japanese Cinema Overview: This session will explore the origins of film in Japan, looking at the first films, early filmmakers, and how cinema developed in the late 19th and early 20th centuries. We'll focus on the birth of Japanese cinema, its influences, and key early works.</p> <p>Key Topics: The Introduction of Cinema in Japan: The arrival of film technology and the first screenings. Early Film Pioneers: The work of filmmakers like Matsugoro Ohara and Daisuke Ito, who were instrumental in the development of early cinema in Japan. The Silent Film Era: The role of benshi (narrators) and the silent film experience in Japan. Cultural and Historical Context: How early Japanese films reflected the changing social and political landscape of the Meiji and Taisho periods. Key Early Films: Films like <i>The Life of an Office Worker</i> (1929) and <i>The Yoshiwara District</i> (1921), which reflect Japan's urbanization and the impact of Western influences. Objective: By the end of this class, students will understand the beginnings of Japanese cinema and be familiar with the early directors, key films, and the influence of both Western and indigenous storytelling traditions.</p>
Class 2	<p>Class 2: Early Japanese Film and National Identity Overview: This class will build upon the previous session by focusing on the development of early Japanese cinema in relation to national identity, the film industry's growth, and the way cinema was used as a tool for propaganda and culture.</p> <p>Key Topics: The Rise of the Studio System: The formation of major studios like Shochiku and Nikkatsu, and their role in shaping the direction of Japanese cinema. National Cinema and Cultural Identity: The ways early films reflected Japan's struggle with modernization and national identity, especially during the Taisho and early Showa periods. Film as Propaganda: How the government used film during the rise of militarism and the lead-up to World War II. For example, films like <i>Imperial Family</i> (1934). Women in Early Japanese Cinema: The role of female filmmakers and actresses, such as Kinuyo Tanaka and Isuzu Yamada, and the exploration of gender dynamics in early cinema. The Influence of Kabuki and Noh: The relationship between traditional Japanese performing arts and early cinema. Objective: By the end of this class, students will be able to analyze early Japanese films in terms of their national and cultural context, recognizing how the medium both reflected and shaped societal changes and identity.</p>
Class 3	<p>Week two, <i>The Men Who Tread on the Tiger's Tail</i> (1945) Themes: Feudal Japan and samurai codes Noh and Kabuki influences in Japanese storytelling Censorship and Kurosawa's early work under U.S. occupation Discussion Topics: How does the film reflect Japan's historical and artistic traditions? How does it navigate wartime restrictions and postwar censorship? Comparison to its source material (<i>Kanjinchō</i>).</p>

Class 4	<p>Week two, The Men Who Tread on the Tiger's Tail (1945) Themes:</p> <p>Feudal Japan and samurai codes Noh and Kabuki influences in Japanese storytelling Censorship and Kurosawa's early work under U.S. occupation Discussion Topics:</p> <p>How does the film reflect Japan's historical and artistic traditions? How does it navigate wartime restrictions and postwar censorship? Comparison to its source material (Kanjinchō).</p>
Class 5	<p>Week Three, Ikiru (1952) Themes:</p> <p>Postwar bureaucracy and Japanese societal structure Death, meaning, and existentialism in modern Japan Kurosawa's humanism and critique of social institutions Discussion Topics:</p> <p>How does Ikiru reflect the struggles of postwar salarymen? What does Watanabe's journey reveal about Japanese attitudes toward work and death? How does the film's non-linear structure affect its impact?</p>
Class 6	<p>Week Three, Ikiru (1952) Themes:</p> <p>Postwar bureaucracy and Japanese societal structure Death, meaning, and existentialism in modern Japan Kurosawa's humanism and critique of social institutions Discussion Topics:</p> <p>How does Ikiru reflect the struggles of postwar salarymen? What does Watanabe's journey reveal about Japanese attitudes toward work and death? How does the film's non-linear structure affect its impact?</p>
Class 7	<p>Week Four, Kwaidan (1964) Themes:</p> <p>Folklore and supernatural traditions in Japanese culture Visual storytelling and the influence of traditional art The role of spirits, ghosts, and the supernatural in shaping cultural memory Discussion Topics:</p> <p>How do these ghost stories reflect historical anxieties? What does the film reveal about Buddhist and Shinto beliefs? How does Kwaidan use sound and color to create atmosphere?</p>
Class 8	<p>Week Four, Kwaidan (1964) Themes:</p> <p>Folklore and supernatural traditions in Japanese culture Visual storytelling and the influence of traditional art The role of spirits, ghosts, and the supernatural in shaping cultural memory Discussion Topics:</p> <p>How do these ghost stories reflect historical anxieties? What does the film reveal about Buddhist and Shinto beliefs? How does Kwaidan use sound and color to create atmosphere?</p>
Class 9	<p>Week 7: Class Review and Mid-Term Test Preparation Objective: This session will serve as a comprehensive review of key themes, filmmakers, and films discussed in the first half of the course. Students will have the opportunity to reinforce their understanding of classic Japanese cinema and prepare for the upcoming mid-term test.</p> <p>Review Topics:</p> <p>Post-War Japanese Film Landscape:</p> <p>The role of cinema in post-war Japan and its societal impacts. The influence of Western cinema on Japanese filmmakers. Key Directors:</p> <p>Akira Kurosawa: Focus on Ikiru and its existential themes. Kenji Mizoguchi: Storytelling techniques and focus on women's lives. Masaki Kobayashi: Social critiques in Kwaidan and other works. Key Themes and Motifs:</p> <p>Existentialism in Ikiru and Kwaidan. The use of Japanese folklore and supernatural elements in Kwaidan. Social and gender issues addressed through film narratives. Cinematic Techniques:</p> <p>Lighting, composition, and use of color in Ikiru and Kwaidan. The influence of Kabuki and Noh theatre on Japanese cinema. Class Activities:</p> <p>Group discussion on key themes in Ikiru and Kwaidan. Analysis of selected film scenes to identify visual techniques and thematic elements. Review of significant quotes or moments from the films.</p>

Class 10	<p>Week 8: Mid-Term Test</p> <p>Objective: The mid-term test will assess students' understanding of the material covered in the first half of the course, including key themes, directors, films, and the historical and cultural context of post-WWII Japanese cinema.</p> <p>Test Format:</p> <p>Part 1: Multiple Choice (10 questions)</p> <p>Questions will cover key facts about the films, directors, and historical context.</p> <p>Part 2: Short Answer (5 questions)</p> <p>Brief explanations of key concepts, themes, or techniques from the films.</p> <p>Part 3: Essay Question (1 question)</p> <p>A more detailed critical analysis, comparing and contrasting key themes or techniques from the films discussed in the course so far.</p>
Class 11	<p>Week Six, Grave of the Fireflies (1988)</p> <p>Themes:</p> <p>War trauma and the impact on civilian life The loss of innocence and childhood during wartime The contrast between collective and individual suffering in Japan</p> <p>Discussion Topics:</p> <p>How does the film portray the consequences of war beyond the battlefield? What does the struggle for survival reveal about Japan's social fabric? How does animation as a medium enhance the emotional weight of the story?</p>
Class 12	<p>Week Six, Grave of the Fireflies (1988)</p> <p>Themes:</p> <p>War trauma and the impact on civilian life The loss of innocence and childhood during wartime The contrast between collective and individual suffering in Japan</p> <p>Discussion Topics:</p> <p>How does the film portray the consequences of war beyond the battlefield? What does the struggle for survival reveal about Japan's social fabric? How does animation as a medium enhance the emotional weight of the story?</p>
Class 13	<p>Week Seven: Late Spring (1949)</p> <p>Themes:</p> <p>The tension between tradition and modernity in post-war Japan Familial duty, sacrifice, and the role of women in society The inevitability of change and the passage of time The understated expression of emotion and Ozu's unique cinematic style</p> <p>Discussion Topics:</p> <p>How does Late Spring address the generational conflict between tradition (as represented by Noriko's father) and the pressures of modern life? In what ways does Ozu portray the complexities of familial duty, especially through the character of Noriko? What role does the setting and the use of space play in the emotional depth of the film? How does Ozu's minimalist visual style and his use of low-angle shots contribute to the film's emotional tone and its exploration of interpersonal relationships? What is the significance of Noriko's eventual marriage, and how does it reflect the broader societal expectations of women during this time in Japan? How does Late Spring evoke the theme of the passing of time and inevitable change, both within the family and in the larger context of post-war Japan?</p>
Class 14	<p>Week Seven: Late Spring (1949)</p> <p>Themes:</p> <p>The tension between tradition and modernity in post-war Japan Familial duty, sacrifice, and the role of women in society The inevitability of change and the passage of time The understated expression of emotion and Ozu's unique cinematic style</p> <p>Discussion Topics:</p> <p>How does Late Spring address the generational conflict between tradition (as represented by Noriko's father) and the pressures of modern life? In what ways does Ozu portray the complexities of familial duty, especially through the character of Noriko? What role does the setting and the use of space play in the emotional depth of the film? How does Ozu's minimalist visual style and his use of low-angle shots contribute to the film's emotional tone and its exploration of interpersonal relationships? What is the significance of Noriko's eventual marriage, and how does it reflect the broader societal expectations of women during this time in Japan? How does Late Spring evoke the theme of the passing of time and inevitable change, both within the family and in the larger context of post-war Japan?</p>
Class 15	<p>Week Eight, Tampopo (1985)</p> <p>Themes:</p> <p>Food culture and its connection to Japanese identity Satire of Westernization and consumerism Film as a "ramen Western" (parody of samurai and cowboy genres)</p> <p>Discussion Topics:</p> <p>How does Tampopo celebrate and critique food culture? What do the vignettes say about the intersection of tradition and modernity? How does the film play with genre conventions?</p>

Class 16	<p>Week Eight, Tampopo (1985) Themes:</p> <p>Food culture and its connection to Japanese identity Satire of Westernization and consumerism Film as a "ramen Western" (parody of samurai and cowboy genres) Discussion Topics:</p> <p>How does Tampopo celebrate and critique food culture? What do the vignettes say about the intersection of tradition and modernity? How does the film play with genre conventions?</p>
Class 17	<p>Week Nine, Kagemusha (1980) Themes:</p> <p>The illusion of power and identity in Japanese history The role of samurai in mythology versus reality The Tokugawa period and its representation in modern cinema Discussion Topics:</p> <p>How does Kagemusha reflect Kurosawa's interest in the power of perception? What does the film say about the nature of leadership and duty? How does it compare to Kurosawa's earlier samurai films?</p>
Class 18	<p>Week Nine, Kagemusha (1980) Themes:</p> <p>The illusion of power and identity in Japanese history The role of samurai in mythology versus reality The Tokugawa period and its representation in modern cinema Discussion Topics:</p> <p>How does Kagemusha reflect Kurosawa's interest in the power of perception? What does the film say about the nature of leadership and duty? How does it compare to Kurosawa's earlier samurai films?</p>
Class 19	<p>Class Discussion: Social Japanese Film In this course, we have explored Japanese cinema that addresses social issues, focusing on films like Late Spring (1949) by Yasujiro Ozu and Grave of the Fireflies (1988) by Isao Takahata. These films highlight societal challenges, post-war trauma, and family dynamics in Japan.</p> <p>We've examined: The balance between personal desire and societal expectations, particularly regarding family duties and generational conflict in Late Spring. The devastating impact of war on individuals and families, particularly children, in Grave of the Fireflies. The portrayal of social trauma, resilience, and the breakdown of societal fabric in times of war and change.</p> <p>Key Themes: Familial duty vs. personal desires. Societal roles and expectations in post-war Japan. The portrayal of individual suffering in a collective context.</p>
Class 20	<p>Mid-Term Test: Social Japanese Film Instructions: Answer the following questions using specific examples from the films we've discussed, including Late Spring, Grave of the Fireflies, and any other relevant films viewed in the course. Provide detailed analysis and context in your responses.</p> <p>What role does familial duty play in Late Spring?</p> <p>Discuss the tension between tradition and modernity, particularly how Noriko's sacrifices reflect societal expectations of women in post-war Japan. How does Grave of the Fireflies depict the impact of war on civilian life, especially on children?</p> <p>Analyze how the film critiques societal priorities during wartime and the emotional consequences of the destruction of the family unit. In what ways does Ozu's filmmaking style contribute to the themes of emotional restraint and societal pressures in Late Spring?</p> <p>Explore how visual techniques, such as the use of low-angle shots and editing, enhance the film's exploration of generational conflict and societal expectations. Compare and contrast how Grave of the Fireflies and Late Spring treat individual suffering in relation to social issues.</p> <p>How do these films address the role of the individual within the broader societal context, and what commentary do they offer about societal roles and expectations?</p>
Class 21	<p>Week Eleven, Battle Royale (2000) Themes:</p> <p>Youth, education, and state control in modern Japan Violence as a critique of contemporary society The global impact of Battle Royale on dystopian cinema Discussion Topics:</p> <p>How does the film reflect anxieties about Japan's rigid educational system? What is the significance of state-imposed violence among youth? How does it compare to The Hunger Games and other survival narratives?</p>
Class 22	<p>Week Eleven, Battle Royale (2000) Themes:</p> <p>Youth, education, and state control in modern Japan Violence as a critique of contemporary society The global impact of Battle Royale on dystopian cinema Discussion Topics:</p> <p>How does the film reflect anxieties about Japan's rigid educational system? What is the significance of state-imposed violence among youth? How does it compare to The Hunger Games and other survival narratives?</p> <p>Plus Block Test 4</p>

Class 23	<p>Week Twelve, Godzilla (1954) Themes:</p> <p>Atomic horror and Japan's postwar fears Kaiju as metaphor for nuclear destruction The evolution of Godzilla as a cultural icon Discussion Topics:</p> <p>How does Godzilla reflect Japan's trauma from Hiroshima and Nagasaki? What is the role of science and military intervention in the film? How has Godzilla evolved from a political symbol to a pop-culture phenomenon?</p>
Class 24	<p>Week Twelve, Godzilla (1954) Themes:</p> <p>Atomic horror and Japan's postwar fears Kaiju as metaphor for nuclear destruction The evolution of Godzilla as a cultural icon Discussion Topics:</p> <p>How does Godzilla reflect Japan's trauma from Hiroshima and Nagasaki? What is the role of science and military intervention in the film? How has Godzilla evolved from a political symbol to a pop-culture phenomenon?</p>
Class 25	<p>Week 13: The Wind Rises (2013) Themes:</p> <p>The ethical dilemma of invention and wartime technology Miyazaki's reflection on history, nostalgia, and pacifism The intersection of art, dreams, and reality in Japanese culture Discussion Topics:</p> <p>How does The Wind Rises complicate the legacy of Japan's wartime engineers? What does the film say about the pursuit of beauty despite destruction? How does it serve as a personal statement from Miyazaki on his career and Japan's history?</p>
Class 26	<p>Week 13: The Wind Rises (2013) Themes:</p> <p>The ethical dilemma of invention and wartime technology Miyazaki's reflection on history, nostalgia, and pacifism The intersection of art, dreams, and reality in Japanese culture Discussion Topics:</p> <p>How does The Wind Rises complicate the legacy of Japan's wartime engineers? What does the film say about the pursuit of beauty despite destruction? How does it serve as a personal statement from Miyazaki on his career and Japan's history?</p> <p>Plus Block Test 5</p>
Class 27	<p>In-Depth Review: Blind Film You are tasked with reviewing a film that will be assigned to you in advance. This will be a blind review, meaning you will not know the film beforehand, but will receive the details during the prior week. You will have one hour to complete your review, focusing on your ability to analyze and critique the film based on its key elements.</p> <p>To help you prepare, here are some key aspects to focus on when reviewing the film:</p> <p>Plot Overview and Themes</p> <p>Provide a concise summary of the film's plot, highlighting the key narrative arcs. Identify and explore the main themes and how they develop throughout the film. Consider the film's social, historical, or philosophical context.</p> <p>Character Analysis</p> <p>Identify the protagonist and key supporting characters. Discuss the character development within the story. How do the characters evolve? What are their motivations?</p> <p>Visual and Cinematic Techniques</p> <p>Analyze the cinematography, lighting, and use of color. Discuss the director's approach to visual storytelling. How do the camera angles, framing, and shot composition contribute to the narrative or themes?</p> <p>Sound Design and Music</p> <p>Consider the role of music, sound effects, and dialogue in the film. How does the score influence the atmosphere or emotional tone of key scenes?</p> <p>Directorial Approach and Style</p> <p>Reflect on the director's style and how it shapes the overall tone of the film. What are some signature techniques or motifs the director uses to convey the story or themes?</p> <p>Social or Cultural Significance</p> <p>Explore the film's relevance to society or its cultural context. Does the film address important social, political, or cultural issues? How does it reflect the time period or societal attitudes in which it was made?</p> <p>Preparation Tips:</p> <p>Watch any relevant films from the course to refresh your memory on key themes and styles. Reflect on the techniques and methods we've discussed in class, and apply them when analyzing the film. Focus on a structured and clear approach to writing your review. Provide evidence for your claims by referencing specific scenes or film techniques. This exercise will test your ability to critically engage with a film without prior knowledge, so take the time to observe every detail. Remember, your goal is to craft a comprehensive review that reflects a thoughtful understanding of the film's cinematic language, its themes, and its broader significance.</p>

Class 28	<p>In-Depth Review: Blind Film You are tasked with reviewing a film that will be assigned to you in advance. This will be a blind review, meaning you will not know the film beforehand, but will receive the details during the prior week. You will have one hour to complete your review, focusing on your ability to analyze and critique the film based on its key elements.</p> <p>To help you prepare, here are some key aspects to focus on when reviewing the film:</p> <p>Plot Overview and Themes Provide a concise summary of the film's plot, highlighting the key narrative arcs. Identify and explore the main themes and how they develop throughout the film. Consider the film's social, historical, or philosophical context.</p> <p>Character Analysis Identify the protagonist and key supporting characters. Discuss the character development within the story. How do the characters evolve? What are their motivations?</p> <p>Visual and Cinematic Techniques Analyze the cinematography, lighting, and use of color. Discuss the director's approach to visual storytelling. How do the camera angles, framing, and shot composition contribute to the narrative or themes?</p> <p>Sound Design and Music Consider the role of music, sound effects, and dialogue in the film. How does the score influence the atmosphere or emotional tone of key scenes?</p> <p>Directorial Approach and Style Reflect on the director's style and how it shapes the overall tone of the film. What are some signature techniques or motifs the director uses to convey the story or themes?</p> <p>Social or Cultural Significance Explore the film's relevance to society or its cultural context. Does the film address important social, political, or cultural issues? How does it reflect the time period or societal attitudes in which it was made?</p> <p>Preparation Tips: Watch any relevant films from the course to refresh your memory on key themes and styles. Reflect on the techniques and methods we've discussed in class, and apply them when analyzing the film. Focus on a structured and clear approach to writing your review. Provide evidence for your claims by referencing specific scenes or film techniques. This exercise will test your ability to critically engage with a film without prior knowledge, so take the time to observe every detail. Remember, your goal is to craft a comprehensive review that reflects a thoughtful understanding of the film's cinematic language, its themes, and its broader significance.</p>
Class 29	<p>Week 15: Final Review: Japanese Cinema in its Totality Overview: This week will serve as a comprehensive review of all the key themes, movements, filmmakers, and films studied throughout the course. Students will reflect on the evolution of Japanese cinema, from the post-war era to contemporary filmmaking, and discuss its global impact and cultural significance.</p> <p>Key Topics:</p> <p>Key Film Movements: Post-War Cinema, New Wave, Contemporary Japanese Cinema Themes in Japanese Film: Social issues, cultural identity, family dynamics, and gender roles Major Filmmakers: Ozu Yasujiro, Kurosawa Akira, Miyazaki Hayao, and other influential directors Genre Exploration: Anime, J-Horror, Samurai Cinema, and their global influence Visual and Narrative Techniques: Cinematic style, symbolism, and slow cinema The International Influence of Japanese Cinema: Its impact on global filmmakers and audiences</p> <p>Review Activities:</p> <p>Class Discussion: Reflect on key films and their cultural context Group Work: Create a timeline or map of key events in Japanese cinema Quickfire Quiz: Recap major filmmakers, films, and themes Reflection: Discuss the future of Japanese cinema and its global trajectory</p>
Class 30	<p>Week 15: Final Review: Japanese Cinema in its Totality Overview: This week will serve as a comprehensive review of all the key themes, movements, filmmakers, and films studied throughout the course. Students will reflect on the evolution of Japanese cinema, from the post-war era to contemporary filmmaking, and discuss its global impact and cultural significance.</p> <p>Key Topics:</p> <p>Key Film Movements: Post-War Cinema, New Wave, Contemporary Japanese Cinema Themes in Japanese Film: Social issues, cultural identity, family dynamics, and gender roles Major Filmmakers: Ozu Yasujiro, Kurosawa Akira, Miyazaki Hayao, and other influential directors Genre Exploration: Anime, J-Horror, Samurai Cinema, and their global influence Visual and Narrative Techniques: Cinematic style, symbolism, and slow cinema The International Influence of Japanese Cinema: Its impact on global filmmakers and audiences</p> <p>Review Activities:</p> <p>Class Discussion: Reflect on key films and their cultural context Group Work: Create a timeline or map of key events in Japanese cinema Quickfire Quiz: Recap major filmmakers, films, and themes Reflection: Discuss the future of Japanese cinema and its global trajectory</p>