COURSE SYLLABUS

HIST 452 (D) History and Film (Asia):
The War and Occupation in Japanese Film
and Memory
(Fall 2016)

Instructor: Dr. Andrew Wertheimer
アンドリュー・B. ウェルトハイマー

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Course Portal (Laulima): https://laulima.hawaii.edu/portal
This course meets the Diversity – Humanities (DH) and Writing Intensive (WI) undergraduate requirements. You should plan on taking time to write, proofread carefully, and rewrite for this class. You also will be proofreading other student’s work for credit.

We will be taking several field trips in the course. Your attendance in these excursions is required. You should bring a notebook.

Disclosure: Please understand that Japanese films can include sexually explicit images, nudity, violence, death.

Movie Screening and Classroom Session
• The films will be shown on XX days at XX:00 p.m. in Room XXX.
• Attendance for the screening sessions will be required and be a part of your grade.
• If you forced to miss a screening session due to illness or excused university activities, you are responsible to see the film on your own before the class session discussion of the film.

Course Catalog Description:

HIST 452 (Alpha) History and Film (3) Explores the many relationships between history and film including how film has reflected and shaped society in the past and our relationship to the past. (D) Asia/Pacific. Repeatable one time for different alphas. Pre: junior standing or consent. DH. Prerequisites: None

Textbook:
• John W. Dower, Embracing Defeat: Japan in the Wake of World War II (New York: W. W. Norton, 2000).

Optional Supplemental Texts:

Additional readings are assigned each week and will be available in the library or via Laulima.

Course Schedule

• This schedule is subject to change. Lecture topics vary in response to current happenings.

PART 1: BASICS

DAY 1:
Lecture: Film Studies: A Primer

DAY 2:
Lecture: History: Prelude to the Pacific War

PART 2: Film in National Service

DAY 3:
Lecture: Kokutai and National Cinema
Readings: Select two of the following:

**DAY 4: SCREENING:**
The Most Beautiful (一番美しく = Ichiban utsukushiku) [1944 / dir: Kurosawa Akira/ 86 min.]

**DAY 5: SCREENING:**
Kurosawa (documentary) [2000 / dir: Adam Low/ 215 min.]

**WEEK 4: Comparing Propaganda: A Case Study**

**DAY 5: TBA**

**DAY 6: TBA**

**PART 2: Film in National Service**
DAY 7:
Lecture: Censorship during the Pacific War and American Occupation and Japanese Film under the American Occupation

Select two of the following:


DAY 8: SCREENING:
No Regrets for Our Youth (わが青春に悔なし = Waga seishun ni kuinashi), [aka No Regrets for My Youth] [1946 / dir: Kurosawa Akira/110 min.]


DAY 9: SCREENING:
Stray Dog (野良犬 = Nora Inu) [1949 / dir: Kurosawa Akira/ 122 min.]

• James Maxfield, “The moral ambiguity of Kurosawa's early thrillers.” Film Criticism 18, no.1 (Fall 1993) p. 20-35
DAY 10: SCREENING:
Ikiru (生きる = Ikiru = ‘To Live’) [1952 / dir: Kurosawa Akira/ 143 min.]


WEEK 7:
DAY 11:
Lecture HIROSHIMA and FIRE-BOMBING

PART 3 POSTWAR MEMORY: HOME FRONT

DAY 12: SCREENING:
Grave of the Fireflies (火垂るの墓 = Hotaru no haka) [1988 / dir: Takahata Isao / Studio Ghibli. / 89 min.]

Select two of the following:

- David C. Stahl, “Victimization and 'response-ability': remembering, representing, and working through trauma in Grave of the Fireflies” in Stahl, David; Williams, Mark, eds. Imag(in)ing the war in Japan:
representing and responding to trauma in postwar literature and film. 

DAY 13: SCREENING:

(Berkeley; University of California Press, 1991): 296-314

DAY 14:
Discussion

PART 4: POSTWAR MEMORY: HIROSHIMA

DAY 15: SCREENING:
Black Rain (黒い雨 = Kuroi ame) [1989 / dir: Imamura Shohei / 123 min.]

Select two of the following:

  Any edition of this.
- John T. Dorsey and Naomi Matsuoka, “Narrative Strategies of 
  Understanding in Black Rain as a Novel and Film.” (pp. 203-221). in 
  Hibakusha Cinema: Hiroshima, Nagasaki and the Nuclear Image in 
- Maya Morioka Todeschini, “‘Death and the Maiden’: Female Hibakusha 
  as Cultural Heroines, and the Politics of A-bomb Memory.” in Hibakusha 
  Cinema: Hiroshima, Nagasaki and the Nuclear Image in Japanese Film. 
  Shohei’s Black Rain” in Word and Image in Japanese Cinema. Edited by 
  Dennis Washburn and Carole Cavanaugh. (New York: Cambridge 
• Robert Cardullo, “Vengeance was his: the post-war cinema of Japan's Shohei Imamura.” Asian Cinema 24 (2013): 37-49

DAY 16: SCREENING:
Rhapsody in August (八月の狂詩曲 = Hachigatsu no rapusō) [1991 / dir: Kurosawa Akira / 98 min].


DAY 17:
Seminar Discussion

PART 5: POSTWAR MEMORY: OCCUPATION

DAY 18: SCREENING:
MacArthur's Children (瀬戸内少年野球団 = Setouchi Shōnen Yakyū-dan) [1984 / dir: Shinoda Masahiro / 125 min.]


DAY 19: SCREENING:
The Most Terrible Time in My Life (我が人生最悪の時 = Waga jinsei saiaku no toki) [1994 / dir: Hayashi Kaizo / 92 min.]


DAY 20: SCREENING:
Always: Sunset on Third Street (ALWAYS 三丁目の夕日 = Ōruweizu: San-chôme no Yūhi) [2005 / dir: Yamazaki Takashi / 133 min.]


PART 6 POSTWAR MEMORY: TOKYO WAR CRIMES TRIBUNAL

DAY 21: SCREENING:
** Pride (プライド運命の瞬間 = Puraido: Unmei no Toki) [aka: Pride: The Fateful Moment] [1998/ dir: Itō Shunya / 161 min.]

- “No whitewash for war criminal.” Beijing Review 41, no.23 (Jun 8-14 1998): 6

DAY 22: SCREENING:

EITHER
The Emperor in August (日本のいちばん長い日) [2015/ dir: Harada Masato / 135 min.]
Or if unavailable:
Japan’s Longest Day (日本のいちばん長い日 Nihon no ichiban nagai hi), [1967 / dir: Kihachi Okamoto / 157 min.]


DAY 23
Optional Field Trip to Tokyo’s National Showa Memorial Museum (Showakan) and Yasakuni Shrine and Yūshūkan (遊就館) War Museum

DAY 24
Presentation of Research Paper

Possible Field Trips
In addition to the planned visit of Tokyo’s National Showa Memorial Museum (Showakan) [with optional visit to Yasakuni Shrine and Yūshūkan (遊就館) War Museum] other possible field trips (depending on schedule) include:

- Tokyo International Film Festival (October)
- National Film Center National Film Center, The National Museum of Modern Art, Tokyo
- Jack & Betty Theater, Yokohama
- Genius of Movie
- Shinemavu~era Shibuya
- Benshi Cinema Performance (via ATG)
## Assignments

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<td>7</td>
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### Instructions for Assignments:

**PRESENTATION:**

General instructions for presentations:

- Include one slide with your name and a title and subtitle for your talk. Be sure to avoid simply repeating text on the slides.
- Be sure to credit your sources. Each presentation should include at least 15 relevant slides to accompany your presentation.
- A rubric on how you will be evaluated will be posted on the course portal.

**Film Review**

You are to compose an extensive critique of one an assigned film. You are to incorporate your own readings, elements from Japanese history, elements and terms from film studies, biographical information on the director, cast, cinematographer and anyone else relevant to the film as a work of art and a historical document. As a writing intensive course, this paper should be carefully proofread and edited. Additional
Presentation on a Director

You should prepare an 8-to-10 minute presentation covering either the director of a film we will see in class or another director relevant to the course. Your presentation should include the following elements:

- Other major films by the director
- What are the director’s main concerns?
- How is the director seen in Japan/abroad by critics and the general public?
- Does the director have any major cinematographic influences, camera techniques, narrative approaches, overarching themes...
- Other questions will be available in the class Laulima site.

RESEARCH PAPER

Your main assignment for the course is to write a concise, scholarly paper on some aspect of the theme of Japanese cinema, war, historical memory. You are to incorporate the readings, comments and the films, and your own additional research. You can also incorporate themes, such as comparison of historical memory of the Pacific War in other Asian cinema, or the aspect of gender in War cinema. Please consult with your instructor about your writing ideas. You could also explore films not dealt with in this class (Japanese or foreign). You will have to spend some time doing research and screening films.

This assignment includes a draft essay, doing a peer critique, and changes to the final draft. Additional requirements on length and citation format, and the grading rubric will be available at the class Laulima site.

JOURNAL

Your journal should be a word-processed series of at least 6 short essays. Each essay should be from three to five pages long. The essays should explore some element related to Japanese cinema and history, and should explore issues covered in the class.
PARTICIPATION

You should participate in classroom discussion ACTIVELY. If the instructor judges that you have not read the reading material and are not a prepared active participant, you will not receive full participation points. An unexcused absence on either class session or screening will be the deduction of minus 1% from your final grade. Attending class without screening a particular film would also cost you to receive a ZERO on your class participation score. Inform the instructor in advance for an excused absence, or submit a doctor’s slip the next class session if you were ill.

Active participation in classroom discussion. This does not mean monopolizing discussion, but rather means being prepared (especially having reflected on the readings due for that class), as well as actively contributing to discussion. You may be penalized in this section for any activities that disrupt class, such as tardiness, monopolizing class discussion, disrupting class or group-work or class, especially with irrelevant comments.

Expectations for All Assignments

Plagiarism, if caught, will result in failing the class. It also will be reported to the department for appropriate action. Please don’t do it.

As a review, any quotes should either be placed in quotation marks or block quotes for longer extracts. You may use any recognized citation style (Chicago, APA, ASA, MLA) to cite sources of quotations or other information as long as you are consistent in doing so, and that you cite the specific page. If you will be citing the same source (such as in the article critique), then I suggest you use parenthetical references such as the MLA style. For example, you can write (Daniels 1995, 15), or (Daniels 15) if you have only one citation by Daniels, or (15) if you only cite one article.

Bibliography
For papers using parenthetical references, you need to submit a bibliography of works cited. You do not need such a bibliography, however, if you use complete citations in footnotes. Information from personal conversations, letters, e-mail, and Internet or database-derived content should also be cited with the date.

Limit Your Quotations
In addition to being careful with citations, you should limit the number of times that you use quotations except for interviews. Quotations should be selected for narrow specific purposes such as showing an author’s language or demonstrating precise definitions. Quotes should not be used simply as if they were your own words to make your argument. You will lose points if your paper becomes a collage of others’ quotations.

Contextualizing Your Information
Any time that you introduce a quotation or information, you should preface it with some information about the source. For example:

In a *Cahiers du Cinéma* interview, Japanese Director Mizoguchi Kenji claimed, “....” (Suzuki, 2015, 15):

This context shows the reader the credibility of the source and its value.

Long/ Block Quotations
You should not have many quotations that are over 2 or 3 lines long. Any such “long quotation” (more than 1 sentence) should be placed in a block quotation, which does not use quotation marks or italics, but should be single-spaced and indented on both sides, along with full citation.

Formatting
Use 12-point Times font and double-space your written assignments and leave a 1-inch margin on all sides. Footnotes and block quotations should be single-spaced. Papers should also be stapled. Assignments under 10 pages should not have a cover page, but should include your name, the date, and assignment name, my name [Professor Wertheimer] and class (all single spaced) on the first page of all materials. Assignments 10 pages or more should have a cover sheet. Pages following this should have your name in the header. Each page should be paginated (except a cover page, which does not get counted).

Papers should be spell-checked and proofread. My interest is to see that you follow the instructions and are able to develop a logical, analytical, well-written paper, and provide evidence for your observations.

Titles and Headings
You also should use a descriptive and unique title for each paper. These help writers to establish a focused theme. You are also highly encouraged to use a few section headings on larger papers to organize your thoughts..

Papers are due at the start of class. One point per day late will be subtracted from overdue assignments (starting with the time papers are handed in). No overdue assignments or extra credit projects will be accepted after final class meeting date.

Note Taking

There may be one or more quizzes or exams in class. These would be reflected as a part of your participation score. (See Participation for more on this.)

You should take good class notes of lecture and discussion. I do not usually make copies available of PowerPoint lectures (My main exception is for ESL students, who can download the slides from the computer immediately after class). I do this because studies have shown that note taking dramatically increases your memorization and keeps you more mentally involved in class.

Grading

General Grading Criteria:
Specific grading criteria are mentioned in the instructions for each assignment, but in general I like to reward papers that are well-written, well-researched, creative, and show me that you are integrating questions from this class and your real life experiences and readings from relevant professional literature.

Part of demonstrating professionalism includes using historical and film studies terminology when appropriate. I also am happy if you can tie theoretical issues to the larger world as long as this supplements your readings (not in lieu of them). I highly value critical thinking. Do not take everything you read or hear as truth.

Grading:
I hope that you will focus more on learning and experience than your grade in this course. Your grade will be determined on the following basis.
Grading Scale:

- 100-98 A+, 97-94 A, 93-90 A-
- 89-87 B+, 86-83 B, 82-80 B-
- 79-77 C+, 76-73 C, 72-70 C-
- 69-67 D+, 66-63 D, 62-60 D-

A Note Regarding Finding Film Reviews (courtesy of Professor Hoffenberg)

There are several relatively painless ways to find film reviews, both on- and off-line. Please use both types of archives. For example, you can find in Hamilton library the collected reviews and essays of major film reviewers, such as Andrew Sarris and Pauline Kael, and the Film Review Index. You can also turn to an electronic source, such as the Lexis/Nexis Academic database. That includes a special book/film/theater review section. If the film was made in the last twenty years, you can refer to Academic Search Premier. Not surprisingly, among the most helpful reviews are published in The New Yorker and The New York Times. Both of those are indexed. The British Film Institute and the American Film Institute have printed and online reviews of films.

Student Learning Objectives

Develop the skills to intelligently and engagingly discuss and analyze films; that is, to be cinematically literate.

Develop the skills to write intelligently and convincingly about film as an historical source.

Appreciate the many roles that film has played and continues to play in the unfolding of Japanese society, culture and political life.

Develop a deeper understanding of some of the fundamental questions at the heart of the pre-war, wartime, and postwar Japanese experience; that is, to be historically literate.

Develop the ability to consider and discuss some of the many relationships between History and Film, Literature and Film, and Memory and Film, including, but not limited to, the history of film itself and the ways that film influences our understanding of the past.
Cultivate or further develop an interest in and engagement with film.

Teaching Method

Class-time instruction will be a combination of lectures, guest lectures, student presentations and group discussions. Oral and written assignments, such as case studies, are designed to promote critical analysis and reflection on readings. Assignment due dates are indicated on the course schedule. Attendance and constructive participation are required. Some assignments will appear readily applicable to your first days of professional work, while the majority of assignments will lay the foundations for more advanced understanding. Lecture dates, readings, and guest speakers are subject to change.

Course/ Teaching Philosophy

My personal and professional ambition is to facilitate your learning, so I welcome specific or rough proposals for alternative learning experiences to assignments (preferably during office hours). I reserve the right to reject them or offer counterproposals. If you want to pursue this, please consult with me well in advance of the deadline of the assignment you want to replace.

Rationale for this Specific Course

Continuing Your Studies in Film Studies and Japanese History

When you return to UHM, there are several courses on Japanese film studies, history, and film studies at large. Many of the films I selected for this course are not the most famous films by these directors, so you should be able to take other courses and gain more insight. J. F. Oberlin University also offers a course in Japanese Film. I encourage you to continue to advance your research on this.

As a note, I should explain that this course is not a study of the war per se. We will look more at the home front and social impact of propaganda and historical memory. As we will explore in class, this question of war and historical memory is one of the biggest political fault lines in Japan in terms of education, and foreign relations. Historical memory of war and occupation are key in policy decisions of the current government. We can see how Japanese and foreign political actors use and abuse historical memory for short term goals. I hope this
course will allow you to focus on learning more about Japanese culture, history, current politics, film studies theory, and Japanese film.

History Major Student Learning Outcomes

Courses taken in the Department of History at the University of Hawaii at Manoa offer students an opportunity to learn a particular set of skills, called Student Learning Outcomes (SLOs). Below you'll find the SLOs for courses in the Department of History:

1. Students can explain historical change and continuity.
2. Students can develop a clear argument using recognized historical methods.
3. Students can write clear expository prose and present their ideas orally according to disciplinary conventions.
4. Students can interpret and use primary sources.
5. Students can identify the main historiographical issues in a specific area of concentration.

University of Hawaiʻi at Mānoa Study Abroad Center

Student Learning Outcomes

1. Demonstrate awareness of your own cultural values and biases and how these impact your ability to work with others.
2. Demonstrate knowledge of diversity with a focus on the population or topic of interest in your Study Abroad program.
3. Communicate appropriately and effectively with diverse individuals and groups.
4. Demonstrate an increased capacity to analyze issues with appreciation for disparate viewpoints.

Kokua

If you need reasonable accommodations because of the impact of a disability, please contact the Kokua Program (V/T) at 808-956-7511 or 808-956-7612 in
Room 013 of the Queen Lili‘uokalani Center for Student Services; [2] speak with me privately to discuss your specific needs. I will be happy to work with you and the KOKUA Program to meet your access needs related to your documented disability.

Created: 1 December 2016

Thanks to the History Department for authorization to teach this course and also to UHM Colleagues Professors Peter Hoffenberg and Noriko Asato for sharing their syllabi and professional insight.