

Department	International College of Liberal Arts		
Semester	Fall 2023	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	Class Methods	Face to face

(NOTE 1) Class Methods are subject to change

(NOTE 2) 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)	Darren Jon Ashmore – Cultural Anthropologist – with research interests in Japanese society, performing arts, media, film and animation.
Learning Goals	<p>Learning Outcomes</p> <p>Over the course of the program, student will:</p> <p>To provide an introduction and an overview of Social Cinema, focusing primarily on the works of important directors.</p> <p>To acquire a greater aesthetic understanding of the differences between the different 'cultures of film' which are represented in the course.</p> <p>To come to a greater understanding of the cultures that are depicted in the films (and that produced them into the bargain).</p> <p>To develop a critical sense and appreciation for cinema as a social/historical tool.</p> <p>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).</p> <p>Points to note:</p> <p>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/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	Lecture and discussion. Observation of media and criticism of same. Students addressing the class on specific media issues.
Use of ICT in Class	Presentation software: we will use presentation software to assist lectures, discussions and any student presentations. Student Devices. Whilst phones, tablets and PCs will generally not be allowed in class, as a mark of respect to others, there will be times in which class material will be supplemented in real time. This use will be directed as required. Polling software: Polling software will be used to gather feedback and opinions from students during lectures and discussions. Video conferencing: Video conferencing tools such as Zoom will be used to engage with off site guests
Use of ICT outside Class	As there are no online classes, use of ICT will be limited to any work done by students on a project site, with regard to their own research. 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.
Expected study hours outside class	Three hours of reading and writing combined.
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
Block Test One	15%	Logic and Retention based Question
Mid Term Exam	20%	Review Based Test
Block Test Two	15%	Logic and Retention based Question
Final Exam	30%	In Class Exam
Four Spot tests	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	Final Essay Questions You must visit me by the end of week eight to agree your essay question. It may follow one of the themes in the class, or may be based on independent research. If not agreed by end of week eight, no submission of paper will be permitted. Please be aware of this.

(NOTE 3) Class schedule is subject to change

Class Schedule	
Class Number	Content
Class 1	Block One Theme: What is Film? In this course we will be learning to 'read' film as a device of social comment more than an expression of the artistic imperative. In order to do that, we must first establish what film is and how their narratives differ from those of other media.
Class 2	Block One Theme: What is Film? In this course we will be learning to 'read' film as a device of social comment more than an expression of the artistic imperative. In order to do that, we must first establish what film is and how their narratives differ from those of other media.
Class 3	Block 2 The First Films? The One Reelers and the era of Experimentation: The age of the earliest commercial cinemas in America and Europe. We shall look at technology, creators and themes in understanding how cinema imposed itself on the cultural map of end of the 19th Century.
Class 4	Block 2 The First Films? The One Reelers and the era of Experimentation: The age of the earliest commercial cinemas in America and Europe. We shall look at technology, creators and themes in understanding how cinema imposed itself on the cultural map of end of the 19th Century.
Class 5	Block 2 – Screenings and Discussion? George Mellies and the Lumiere Brothers: Considering Europe's first film giants. Mellies the master of the technical innovation and the Lumieres, the masters of the mundane.
Class 6	Block 2 – Screenings and Discussion? George Mellies and the Lumiere Brothers: Considering Europe's first film giants. Mellies the master of the technical innovation and the Lumieres, the masters of the mundane.

Class 7	Block 3 – The Era of Expansion? Filmmaking leaves the cradle. The birth of Hollywood and the spread of cinema round the World – Between 1905 and 1925. We shall look at some of the most important and radical changes wrought in film (commercial, political and social) to which the camera was turned.
Class 8	Block 3 – The Era of Expansion? Filmmaking leaves the cradle. The birth of Hollywood and the spread of cinema round the World – Between 1905 and 1925. We shall look at some of the most important and radical changes wrought in film (commercial, political and social) to which the camera was turned.
Class 9	Block Four – The Studios vs the Stars? Money enters filmmaking and converts a quiet valley in California into 'Hollywoodland' – the center of film making for nearly a century.
Class 10	Block Four – The Studios vs the Stars? Money enters filmmaking and converts a quiet valley in California into 'Hollywoodland' – the center of film making for nearly a century.
Class 11	Block Five – Chaplin, Film and Social Responsibility Lecture and Discussion concerning Charlie Chaplin's rise in the industry, the birth of 'United Artists' and – most importantly – the notion of 'social cinema' which he helped develop through comic takes on the civil wrongs of Great Depression era media in the US.
Class 12	Block Five – Chaplin, Film and Social Responsibility Lecture and Discussion concerning Charlie Chaplin's rise in the industry, the birth of 'United Artists' and – most importantly – the notion of 'social cinema' which he helped develop through comic takes on the civil wrongs of Great Depression era media in the US.
Class 13	Block Test One – Early Film Making
Class 14	Block Test One – Early Film Making
Class 15	Screening: <i>Metropolis</i> (1927) A German silent film, directed by director Fritz Lang, which considers a dystopian futuristic society's spiral into technological decadence and revolution. One of the most striking and impressive products of film history.

Class 16	<p>Screening: Metropolis (1927)</p> <p>A German silent film, directed by director Fritz Lang, which considers a dystopian futuristic society's spiral into technological decadence and revolution. One of the most striking and impressive products of film history.</p>
Class 17	Q/A Early Films and Feedback
Class 18	<p>Block Six – French and German Experimentation</p> <p>Lecture and Discussion on the work of the interwar films of the French and German artistic movements – the directors of which rejected the simplistic Hollywood tropes and attempted to apply a variety of artistic principles to cinema as high art.</p>
Class 19	<p>Block Six – French and German Experimentation</p> <p>Lecture and Discussion on the work of the interwar films of the French and German artistic movements – the directors of which rejected the simplistic Hollywood tropes and attempted to apply a variety of artistic principles to cinema as high art.</p>
Class 20	<p>Block Seven – British, American, Japanese, Soviet and National Socialist Political Realism</p> <p>Lecture and Discussion on the use of cinema as an arm of nationalist political ideology, both in war and in peace.</p>
Class 21	<p>Block Seven – British, American, Japanese, Soviet and National Socialist Political Realism</p> <p>Lecture and Discussion on the use of cinema as an arm of nationalist political ideology, both in war and in peace.</p>
Class 22	Mid Term Exam
Class 23	<p>Block Eight – British Formalism</p> <p>Lecture and Discussion on expanding the previous topic and looking specially at the British form of 'Formalist' film making (also known as the documentary style). We shall specially focus on the work of creators such as The Archers.</p>
Class 24	<p>Block Eight – British Formalism</p> <p>Lecture and Discussion on expanding the previous topic and looking specially at the British form of 'Formalist' film making (also known as the documentary style). We shall specially focus on the work of creators such as The Archers.</p>

Class 25	Block Nine – Hong Kong and the Action Era Lecture and Discussion on the B Movie boom which developed in British Governed Hong Kong in the 1960s, 70s and 80s, when the World became aware of the wonders of the WuShu media craze.
Class 26	Block Nine – Hong Kong and the Action Era Lecture and Discussion on the B Movie boom which developed in British Governed Hong Kong in the 1960s, 70s and 80s, when the World became aware of the wonders of the WuShu media craze.
Class 27	Block Ten – Fantasy in Film technology Lecture and Discussion on how the 70s and 80s became the age of the Phantasmagoria. We shall look at technology, art and inspiration which gave us the 'Post Star Wars' world.
Class 28	Block Ten – Fantasy in Film technology Lecture and Discussion on how the 70s and 80s became the age of the Phantasmagoria. We shall look at technology, art and inspiration which gave us the 'Post Star Wars' world.
Class 29	Final Block Film-making in Review Discussion
Class 30	Final Block Film-making in Review Discussion