Course Description
This class explores what a hundred years of Japanese cinema can reveal of the shifting meanings, emotions, and values ascribed to human and non-human landscapes. What is the relationship between environments experienced on screen and those in the “real” world? What role have camera movement, lighting, sound, editing, and other cinematic techniques played in crafting our collective imagination of landscape and the built environment? Does landscape signify differently in animation, documentary, and other genres? Is landscape inherently a European concept, as some theorists claim? How can we best understand the interface between culture and geography? Engaging with a range of interdisciplinary approaches to these questions from inside and outside Japan (including cultural studies, environmental history, philosophy, geography, urban studies, and film theory), this senior seminar pairs an introduction to key works of Japanese film with a close look at the shifting landscapes at the base and the “background” of this cinema. This course is registered as writing intensive.

Objectives
- Understand the varied ways landscape has been understood across twentieth and twenty-first century Japan, and how this intersects with the history of media, technology, living environments, and ideas of “nature.”
- Engage with the variety of ways theorists and philosophers have understood landscape, including as an aesthetic phenomenon, a horizon of self-understanding, a resource to be harvested, and a site of contested power.
- Examine cinematic approaches to landscape in Japanese film, and the role moving image media have played in our understanding of space, place, and environment.
- Devise an approach to studying cinematic landscapes sensitive to cultural difference, the non-human environment, and the spatial traditions of different cinematic genres.

Required Books

Course Policies
- Attendance: Missing more than two class sessions will adversely affect your participation grade. In most cases, make-up work can be arranged if you contact me
ahead of time. Attendance is also required for at least one of the two weekly screening sessions. For double features, the film order will be reversed the second screening of the week. If your schedule allows, viewing the films more than once is highly recommended.

- **Participation**: This is a discussion-based course, and you are expected to come to class having read/viewed the materials carefully and with questions and observations to introduce to the group. As we will be looking closely at each of the assigned texts, always bring a copy of the day’s readings with you to class (preferably in paper rather than electronic form).

- **Late work**: 10% of the grade will be subtracted for every 24 hours late

- **Academic Honesty**: Consequences for plagiarism can include zero points for the assignment, failure of the course, and suspension. If you are in doubt about what constitutes plagiarism in the context of a particular assignment, or whether a source is reliable, contact me.

- **Students with Disabilities**: Any student with a documented disability is welcome to contact me as early in the semester as possible so that we may arrange reasonable accommodations. As part of this process, please be in touch with Student and Employee Accessibility Services at 401-863-9588 or SEAS@brown.edu.

**Student Responsibilities**

1. In-class engagement and participation (15%)
2. Two 1-page close reading responses (presented in class) (5% each) - **signups in 2nd week**
3. **Landscape Scene Analysis** - short written analysis of landscape aesthetics in a scene from a Japanese film of your choice (15%) - **due 2/18**
4. **Providence Atmosphere Study** - short written report examining the mood of a built environment in town (15%) - **due 3/17**
5. **Final paper**:
   a. Submit two project proposals (5%) - **due 4/7**
   b. Submit complete draft (15%) - **due 4/28**
   c. Present to class (5%) - **during 5/5 meeting**
   d. Submit final version (20%) - **due 5/17**

**Schedule**

**Week 1. 1/28**

**Intro to Landscape & Cinema**

**Week 2. 2/4**

**Silent Film, City Symphonies**

<table>
<thead>
<tr>
<th>Screening</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tokyo March (Mizoguchi Kenji, 1929, 29’)</td>
<td>I Was Born, But… (Ozu Yasujiro, 1932, 100’)</td>
<td>Japanese Girls at the Harbor (Shimizu Hiroshi, 1933, 72’)</td>
</tr>
</tbody>
</table>

- Tim Ingold, “The Temporality of the Landscape” (1993: 152-74)
Week 3. 2/11  **Landscapes Rural and Past**
Screening  *Seven Samurai* (Kurosawa Akira, 1954, 207’)
- Mitsuhiro Yoshimoto, “Seven Samurai” (2000: 205-45)

Week 4. 2/18  **A Japanese Frontier?**
Screening  *Ran* (Kurosawa Akira, 1985, 162’)
- John Wylie, *Landscape*, Chs. 3-4 (55-138)
Due by midnight: Landscape Scene Analysis

Week 5. 2/25  **Sand and Street in the 60s**
Screening  *Women in the Dunes* (Teshigahara Hiroshi, 1964, 147’)
*Diary of a Shinjuku Thief* (Ōshima Nagisa, 1969, 96’)
- Yuriko Furuhata, *Cinema of Actuality* (1-87)

Week 6. 3/3  **Documenting Environmental Change**
Screening  *On the Road: A Document* (Tsuchimoto Noriaki, 1963, 54’)
*The Shiranui Sea* (Tsuchimoto Noriaki, 1975, 150’)
- John Wylie, *Landscape*, Chs. 5-6 (139-217)

Week 7. 3/10  **Diagramming Urban Space**
Screening  *The Man Who Left His Will on Film* (Ōshima Nagisa, 1970, 94’)
*Vengeance is Mine* (Imamura Shôhei, 1979, 140’)
- Yuriko Furuhata, *Cinema of Actuality* (88-202)

Week 8. 3/17  **The Forest for the Trees**
Screening  *Fire Festival* (Yanagimachi Mitsuo, 1985, 126’)
*Charisma* (Kurosawa Kiyoshi, 1999, 104’)
- Jordan Sand, *Tokyo Vernacular* (1-87)
Due by midnight: Providence Atmosphere Study

Week 9. 3/24  **Memories of the Future**
Screening  *AKIRA* (Ōtomo Katsuhiro, 1988, 121’)
*Memories* (Ōtomo/Morimoto/Okamura, 1995, 114’)
- Jordan Sand, *Tokyo Vernacular* (88-166)
- Christopher Bolton, “From Ground Zero to Degree Zero: *Akira* from Origin to Oblivion” (2014: 295-315)

< Spring Break - No Class or Screenings - Enjoy >
Week 10. 4/7  Imperial/Exotic
Screening  
 Antonio Gaudí (Teshigahara Hiroshi, 1984, 72’)
 The Bird People in China (Miike Takashi, 1998, 118’)

- Kate Taylor, “Colonial Dreams: Landscape in Imperial Japanese Cinema” in Film Landscapes (2013: 43-57)
- Ben Andersen, “Affective Atmospheres” (2009: 77-81)

Due by midnight: Final project proposals

Week 11. 4/14  Mapping Recessionary Moods
Screening  
 Eureka (Aoyama Shinji, 2001, 218’)

- Tom Conley, Cartographic Cinema (1-105)
- Aoyama Shinji, “Nouvelle Vague Manifesto; or, How I Became a Disciple of Philippe Garrel” (online + Gerow’s Introduction)

Week 12. 4/21  Topological Space and Virtual Horizons
Screening  
 Paprika (Kon Satoshi, 2006, 90’)
 Patema Inverted (Yoshiura Yasuhiro, 2013, 99’)

- Tom Conley, Cartographic Cinema (106-213)

Week 13. 4/28  Post-3.11 Landscapes
Screening  
 The Land of Hope (Sono Sion, 2012, 142’)
 Nuclear Nation (Funahashi Atsushi, 2012, 96’)

- Excerpts from In the Wake: Japanese Photographers Respond to 3-11 (2015)

Due by midnight: Draft of final project

Week 14.  Final Paper Workshop
Mon 5/2 and Tue 5/3 - Presentation of final papers (during usual screening times - please arrange to attend both days)

[ Final paper upload: due 5/20 ]