

School for New Learning  
DePaul University  
Course Syllabus: AI 386 Unveiling Japanese Literature through Films  
Spring 2008

1. General Information

Faculty: Kumiko Watanuki, Ed.D.  
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Location: O'Hare Campus

Dates/Time: Alternate Saturdays: Meets on 4/5, 4/19, 5/3, 5/17, & 5/31/08  
Hours: 9:00 a.m. to 4:00 p.m.

Credit Hours: 4

2. Course Description and Faculty Biographical Sketch:

Course Description:

This introductory course in Japanese Literature will be presented through award-winning dramas from the Japanese Cinema Masters: Kurosawa; Mizoguchi; Sugii, and Toyoda. It is simply impossible to cover the entire history of Japanese literature in one quarter, however, three key points of reference in Japanese cultural history will help you to understand what shaped much of Japanese civilization: Heian (794-1185), Muromachi or Ashikawa (1392-1568) and Tokugawa including Modern period (1600-1868; 1868-1945). The Tale of Genji is accounted as the greatest classic of Japanese literature of the Heian period; the serene Ginkakuji (Temple of the Silver Pavilion) was built by shogun Ashikawa which exemplifies the pervasive cultural influence of Zen Buddhism; and the Tokugawa period is represented by two important theater of the new townsmen including how Kabuki and Bunraku continue to influence the modern period prior to the break of WWII.

Course Structure and Contents:

A brief overview of Japan and the Japanese Heritage including geography, climate, the values of Japanese culture; high culture, folk culture; family life and ethical values.

Review and compare the selected three points of reference in Japanese Culture: Heian 794-1185; Muromachi or Ashikaga 1392-1568; Tokugawa including Modern (1600 - 1940) against the characteristics of Japanese religion and philosophy.

Through reading assignments and viewing the Japanese films, the students will identify and analyze certain deep structures and tensions that may be served to sum up Japanese culture as a whole, from the primordial myths of Amaterasu (goddess) through the miyabi (the ideal of refined elegance) down to the twentieth century.

**Faculty Biographical Sketch:** Dr. Watanuki has more than 30 years experience in the fields of International Relations and Negotiation, Cultural and Workforce Diversity, Human Resources Administration, Organization

Development and Systems Renewal. Dr. Watanuki conducts a series of International Protocol and Interpersonal Communication and Negotiation Skills seminars to meet the needs of Americans doing business in Japan and Asian countries. She facilitates seminars and workshops on Diversity Management Initiatives, Strategic Business/Market Planning, Organization Development, and Human Resources Development and Training for both for-profit and not-for-profit organizations and institutions in the United States. She holds a BA degree in Business Management from Mundelein College, Chicago, an MA degree in Organization Development from the Center for Organization Development (CORD), Loyola University Chicago, an MPhil degree (Master of Philosophy) in Social Anthropology from the School of Oriental and African Studies (SOAS), University of London and an Ed.D degree (Doctor of Education) in Adult Education from the National-Louis University, Chicago. She is currently pursuing her second doctoral program – Ph.D. in Organization and Management with specialization in Leadership, School of Business and Technology, Capella University.

3. Competences Offered: A-1-C, A-1-E, H-1-E, H-2-A, FX

The following is a list of competences for this course in terms of the content and the process that you will be studying. The following statements will enable you to see a very clear relationship between the Competence Statements and the cognitive skills you will be acquiring and applying in this course.

A-1-C Can analyze artistic or textual works in terms of form, content, and style.

A-1-E Can interpret the work of writers or artists within an historical or social context.

H-1-E Can explain the concept, function, and expression of culture and illustrate this with one or more cultures.

H-2-A Can understand a social problem and can analyze the effectiveness of the social institutions in addressing it.

FX Written by student/faculty. This competence should relate to the contents and the processes presented in any one of the above competences.

4. Course Learning Goals:

Upon successful completion of this course, students will:

- Be able to understand and discuss the Japanese values by reflecting upon the works of selected Japanese literature and cinema.
- Be able to understand and discuss the works under consideration using recognized approaches to artistic critical analyses. Be able to use the tools of analysis across a wide spectrum of genres or forms by using approach from the perspective of at least two film directors.
- Be able to understand the ideas, customs, and beliefs of the Japanese people in the different historical periods and to relate their cultural dimensions of importance to one's own experience.

5. Individual students are responsible to order the following textbooks. Used books are available from online book stores: [www.amazon.com](http://www.amazon.com), and [www.bn.com](http://www.bn.com).

Required Textbooks:

*An Invitation to Japanese Civilization (1980)* by Robert S. Ellwood, Jr. Publisher: Wadsworth, Inc., Belmont,

CA..ISBN 0-87872-237-8

*The Tale of Genji. Lady Shikibu Murasaki*, Translator; Arthur Waley, Paperback, August 2000,– Publisher: Dover Publications, Incorporated, ISBN:0486414159

*Snow Country* by Yasunari Kawabata, Edward Seidensticker (Translator). Paperback, February 1996, Publisher: Knopf Alfred A. ISBN: 0679761047 –  
Additional photocopied handouts will be provided as supplementary course materials.

6. Learning Experience :
- a. Using guidelines for studying literature through films participants will discuss and summarize the readings and films:
- What is the story (tale, legend)?
  - What is the plot (scheme, format, plan)?
  - What is this about?
  - What action is it describing or explaining?
  - What do the book and/or the film remind of?
  - Choose one scene that you consider or perceive the most important scene - explain why.
  - Choose one dialogue that you consider or perceive the most important dialogue - explain why.
- b. Understand and recognize certain deep structures and tensions presented in films that can serve to sum up Japanese culture as a whole. Specifically
- Always the theme of the presence of the past, with its lost glories and sacrifices, haunts the present, and always these dreams and the duties they impose must tangle with the present and its practicalities.
  - Always a tight social order, perhaps vibrantly graceful in its symbols and ideals, but suffocating in effect, does subtle war with a questioning, remarkably free spirituality; giri (obligation) versus ninjyo (humanity).
  - Japanese exponents of the spirit turn to women, repressed yet somehow the still center of things like Amaterasu in the cave, who in suffering reflect, interpret, and redeem these paradoxes.
- c. Increase understanding of and become cognizant of characteristics of Japanese cinema in the realm of:
- Communicate emotions - its subtlety and technique
  - Basic themes - social order and absolute priority of the social order
  - How camera was used in unveiling the operation of social control
- d. Selected Japanese films: Original Japanese dialogue with English subtitles:
- Kokoro: The Heart within - Introduction to Japanese Culture and Heritage
  - Chushingura - The Loyal 47 Retainers - 1962 Toho Co., 1998 East-West Classics. Color, 207 min.

- The Tale of Genji - A faithful adaptation of Murasaki Shikibu's literary masterpiece, Central Park Media (CPM) release, directed by G. Sugii, ISBN 1-56219-331-7, Color 110 min.
- Gate of Hell - A film by Teinosuke Kinugasa, 1953, Color, approx. 86 min.
- Rashomon - A film by Akira Kurosawa - 1950, B&W, approx. 83 min.
- Snow Country - directed by Shiro Toyoda, B&W, 134 min.
- Ikiru (To Live) - directed by Akira Kurosawa, B&W 143 min.

7. Evidence the students will submit:

Students will submit an essay reflecting own competence statement(s) from which the nature of topic and content will be determined.

8. Criteria for Assessment:

a. The final grade(s) will be determined based on:

50% - Attendance - Evaluation will be made based on the level of individual's active participation in and contribution to the classroom discussions, small group exercises.

50% - Completion of an essay based on the essay requirements listed in the Evidence the Students will Submit, above.

b. Course Grading Scale.

A = 95 to 100	A- = 91 to 94	B+ = 88 to 90
B = 85 to 87	B- = 81 to 84	C+ = 77 to 80
C = 73 to 76	C- = 69 to 72	D+ = 65 to 68
D = 61 to 64	F = 60 or below	IN = Incomplete

c.. Policy on Incompletes

It is expected that you will complete all course assignments and evidence by specified due dates within the quarter. These are not automatic, and must be negotiated with an instructor before the end of the quarter. In circumstances which the instructor determines to be exceptional, when you are unable to complete require course work by the established due dates, you must request that a grade of Incomplete (IN) be issued. This request must be made formally, in writing, by completing a "Contract for the Issuance of an Incomplete (IN) Grade" specifying what needs to be completed in a time-frame not to exceed *two* quarters after the quarter of enrollment (Exception: Summer.) A copy of this contract must be submitted to the SNL for your file.

Incomplete grades that are not resolved within this time frame will be automatically converted to an "F" and may not be re-opened. The Spring term 2008's Incomplete grades will convert at the end of the Winter 2009 term. Failure to submit outstanding work by the specified due date will result in a grade change from "IN" to "F" for each enrolled competence, along with serious academic and/or financial consequences. After the final submission deadline, you will have no further opportunities to submit work for a passing grade.

d. According to the policies of DePaul University:

All students must be registered and listed on the class roster by the beginning of the second week of the term. Students not on the roster by this time cannot stay in the class under any circumstances. Please contact the SNL Advising Center ([snladvising@depaul.edu](mailto:snladvising@depaul.edu)) or the Office of Financial Aid ([finaid@depaul.edu](mailto:finaid@depaul.edu)) to work out your particular situation.

Students who need to withdraw from the course must do so by the end of the second week of the quarter. After that point is reached, 100% tuition is charged. It is possible to withdraw from a course or competence through the end of the seventh week of the quarter, but there is no tuition refund after the end of the second week.

In certain circumstances (such as illness, death of family members, natural disasters, etc.), a late withdrawal will be refunded tuition. These circumstances must be documented, and presented to the University through the SNL Exceptions Committee ([snlexceptions@depaul.edu](mailto:snlexceptions@depaul.edu)). In no case is such a refund allowed more than once during a student's career at DePaul.

e. Academic Integrity:

All members of the DePaul community are bound by the University's guideline on academic integrity found in the student Handbook (<http://studentaffairs.depaul.edu/handbook/code16.html>). The Handbook's definition of plagiarism is as follows:

Plagiarism is a major form of academic dishonesty involving the presentation of the work of another as one's own. Plagiarism includes but is not limited to the following:

The direct copying of any source, such as written and verbal material, computer files, audio disks, video programs or musical scores, whether published or unpublished, in whole or part, without proper acknowledgment that it is someone else's.

- Copying of any source in whole or part with only minor changes in wording or syntax, even with acknowledgement
- Submitting as one's own work a report, examination paper, computer file, lab report or other assignment that has been prepared by someone else. This includes research papers purchased from any other person or agency.
- The paraphrasing of another's work or ideas without proper acknowledgement.

*Plagiarism, like other forms of academic dishonesty, is always a serious matter. If an instructor finds that a student has plagiarized, the appropriate penalty is at the instructor's discretion. Actions taken by the instructor do not preclude the College or the University taking further punitive action including dismissal from the University.*

See <http://studentaffairs.depaul.edu/handbook/code16.html> for Academic Integrity Policy and <http://studentaffairs.depaul.edu/handbook/code17.html> for Academic Integrity Disciplinary Procedures.

9. Recommended Reading List:

Beauty and Sadness by Yasunari Kawabata, Howard S. Hibbett (translator), Vintage Books, February 1996, ISBN 0679761955 (paper)

The Book of Five Rings: The Real Art of Japanese Management by Miyamoto Musashi, translated by Bradford J. Brown, Bantam Books, NY, 1982

The Chrysanthemum and the Sword: Patterns of Japanese Culture by Ruth Benedict with a Foreword by Ezra F. Vogel, Houghton Mifflin Co, Boston, 1946, 1974, 1989, ISBN 0-395-50075-3

The Dancing Girl of Izu and Other Stories by Yasunari Kawabata, J. Martin Holman (Translator), Counterpoint Press, August 1997, ISBN 1887178147 (hc).

Kokoro, A novel by Natsume Soseki, translated from the Japanese and with a foreword by Edwin McClellan, Regency Publishing, Inc. Wash, D.C., 1957, 1996, ISBN 0-89526-715-2 (pbk)

The Pillow Book of Sei Shonagon (Translations from the Oriental Classics) by Sei Shonagon, Ivan Morris (translator), Columbia Univ. Pr. October 1991, ISBN 0231073372 (paper)

Tale of Genji [Abridged] by Murasaki Shikibu, Luanne Walter (editor), Edward G. Seidensticker (translator), Reprint edition July 1990, Vintage Books, ISBN 0679729534 (paper)

Thousand Cranes by Yasunari Kawabata, Edward G. Seidensticker (Translator), Reprint edition, December 1996, Random House, ISBN 0679762655 (paper).

10. Class Schedule: Topics and Time Frame.

The following topics may be subject to change or additional topics may be presented. Any supplemental materials will be provided during the sessions.

Date	Session No.	Topic	Assignment
04/5/08	1	Review of the Syllabus and Learning Project Introduction to Japanese Civilization via Film "Kokoro" <ul style="list-style-type: none"> <li>• The Japanese Heritage</li> <li>• The Values of Japanese Culture</li> </ul> Introduction to "Genji" via Film	Reading Assignments for the next session: Textbook: An Invitation – Chapters 1, 2 and 3 (pp. 1 – 60). Tale of Genji
04/19/08	2	Review of Session 1 – Q&A Selected Period in Japanese History <ul style="list-style-type: none"> <li>• The Heian Period (794 – 1185)</li> </ul> Analysis and discussion of the Tale of Genji Film Viewing – The Heike Story	Reading Assignments for the next session: Textbook: An Invitation – Chapters 4 & 5 (pp. 61 –93)
05/03/08	3	Review of Session 2 – Q & A Characteristics of Japanese Religion and Philosophy Film Viewing – Ugetsu	Reading Assignments for the next session: Textbook: An Invitation – Chapters 6 & 7 (pp. 95 – 125) Snow Country

05/17/08	4	Review of Session 3 – Q&A Analysis and discussion of Ugetsu relative to religion and philosophy Film Viewing – Snow Country Discussion and analysis Book vs. Film  <b>YOUR ESSAY PAPER IS DUE ON THE FIFTH SESSION</b>	Reading Assignments for the next session: Textbook: An Invitation – Chapter 11
05/31/08	5	Review of Session 4 – Q&A Film Viewing – Ikiru (To Live) What have we learned? Can we apply them to our every day lives? Reflection on selected films Course Evaluation	