

Teaching Japanese Cinema in English: Two Approaches

Patrick McCoy, Tokyo Woman's University

Abstract: This paper will explore two different approaches to teaching Japanese Cinema at two different Japanese Universities in English. The two classes required different approaches in terms of teaching methodologies and materials based on the respective program requirements and the level of student English abilities and can be considered a Content Based Instruction (CBI) course that essentially falls under the banner of Content and Language Integrated Learning (CLIL). The first approach will discuss the Japanese Cinema course that was taught in an English track course in the School of Global Japanese Studies at Meiji University. This course was an upper level course (available only for students of junior or senior standing), which was also available to foreign exchange students studying about Japan in English. For all parties concerned, it was expected that the course and all materials would be in English. The second approach focuses on a Japanese Cinema single semester-long seminar course for freshman students in the new Global Studies program at Kyoritsu Women's University. This approach involved more basic CLIL methodologies and materials in order to help foster improvement in the students' overall English abilities, since these students were at a much lower level of English ability.

Keywords: Japanese cinema, methodology, Content Based Instruction (CBI), Content and Language Integrated Learning (CLIL)

Introduction

When an instructor begins planning a curriculum for a particular course there are several essential points that are necessary to consider while constructing an appropriate curriculum. For example, factors like class size, student ability, previous background knowledge in the subject, and projected outcomes that are expected from students. This is true of teaching any subject and in this case, these essential factors will pertain to the teaching of Japanese Cinema in English to learners who study it as a second language (L2). These essential components include class size, English ability, and the fact that each course was a stand-alone course without specific necessary outcomes for subsequent courses in the overall curriculum of the departments in which they were taught. These factors had an impact on the choosing of a methodology for instruction, content, and assessment of students learning. The first approach was based on an upper-level English-track course with a maximum enrollment of 40 students (of intermediate or advanced English ability including foreign exchange students, some of which were native speakers) in the School of Global Japanese Studies at Meiji University. This necessitated a CBI approach, which has been found to be pedagogically the same as CLIL in instruction, language, societal and educational aims (Cenoz, 2015). While the second approach focused on a Japanese Cinema semester-long seminar course for 25 beginner English ability freshman students in the new Global Studies program at Kyoritsu Women's University. Given these factors, two separate approaches

were necessary for different projected outcomes. However, the basic foundation for both approaches were inspired by using “authenticity of purpose” as defined by Coyle, Hood and Marsh (2010, p.5) for authentic language exposure and production in English as a Foreign Language context. Both approaches included critical thinking strategies. The close relationship between language and thinking skills was established long ago by several theorists and educators (Piaget, 1971; Vygotsky, 1962). Furthermore, this approach adheres to Krashen’s (1982) pronouncement that students can acquire the content area of the subject with comprehensible input, and at the same time increase language skills. Krashen states that in order to achieve language skills improvement, the direction of the teaching should be concerned with authentic and meaningful input rather than the traditional grammatical form. In addition, research has shown that reading and writing are applicable to important thinking skills and was a major part of the Meiji Japanese Cinema course, but not the Kyoritsu course (Moffet & Wagner, 1983; Pearson & Tiernerney, 1984; Standford & Roark, 1974; Staton, 1984).

Japanese Cinema at Meiji University

Meiji University established an English track program in the School of Global Japanese Studies in an effort to attract students to study about Japan in their program in English rather than the usual Japanese language during their exchange. However, these courses were also available as elective courses for regular Japanese students of junior or senior standing. As a result, a number of classes were established in which students could study about Japan in English. These classes were grouped into three general areas: Business and Society, Culture and Art, and Globalization. Japanese Cinema was a year-long course in which section A was held during spring semester and section B was held in the fall semester. Students can enroll in either course or both, but the maximum enrollment is 40 students per section. Since there are no subsequent courses in Japanese Cinema, the instructor decided to organize the curriculum as an introduction to Japanese Cinema with an emphasis on exposing the students to a number of films from a variety of directors with a student-centered critical thinking focus rather than a traditional lecture course framework. There were never more than a handful of native speakers and half of the students were Japanese second language learners of English as were the vast majority of the foreign students, many of whom had a higher English ability than the Japanese students. Student evaluation was based on class participation (attendance and written responses to discussion questions regarding each film seen in class), a group presentation, a report on a film seen outside of class, and culminated with a comparison contrast essay on two films seen in class as a final evaluation.

The focus of Japanese Cinema for the spring semester, Japanese Cinema A, was “Early Masters and Postwar Humanists” and in the fall semester, Japanese Cinema B, the focus was “The New Wave and After”. The selection of these films and directors was largely based on those interviewed by Audie Bock in her book, *Japanese Film Directors* (1978); the categories cited by Bock were particularly useful (“Early Masters,” “Postwar Humanists,” and “New Wave and After”), and other films curated by the instructor from other viewings and readings about Japanese film. (See Appendix A for the Japanese Cinema A/B syllabus).

Course Objectives

The focus of the class was not only to help students comprehend the meaning the director tried to express in the films viewed, but also to enhance students' thinking and language abilities. Students had to learn vocabulary related to films, evaluate evidence individually and in groups, research information, form judgments based on synthesis and analysis and develop a coherent argument in support of a position about a film or its themes.

The objectives for this course include the following:

- Build on the students' educational background and personal experiences based on the theme of the film (hopefully this will arouse motivation and interest)
- Help the students comprehend the meaning that the directors try to convey
- Help the students comprehend the critical readings that accompany each film viewing (this will provide an opportunity to learn new vocabulary as well)
- Provide the opportunity for further research on directors and their films through independent research
- Provide opportunities for peer cooperative learning
- Enhance students' critical thinking and judgmental abilities
- Develop students' aural/oral fluency by asking questions and sharing feedback
- Develop students' writing ability by writing a report, an essay, and recording answers for discussion notes
- Give students an overview of significant films from Japanese history

Class Activities

The instructor chose a short critical essay written in English to accompany each film and prepared a discussion sheet with pre-viewing and post-viewing questions: these include a number of questions related to the accompanying reading (see Appendix B for an example for Kenji Mizoguchi's *Ugetsu*). Marton and Saljo (1976) have found that study questions intended to guide students are helpful for their understanding of a text pitched at different levels of thinking. Furthermore, prior to each viewing there was a PowerPoint presentation from one of six student groups that introduced the Japanese director and the representative film. Students then discussed the general themes from the film that related to their lives with pre-viewing discussion questions (examples of some of these questions are included in Appendix B). The instructor modeled the first PowerPoint presentation each semester and six student groups were responsible for researching and making a presentation based on the criteria provided by the instructor (see Appendix C for criteria). Each film was screened with English subtitles. After the film, small groups led by the presentation group members discussed the post-viewing questions followed by a large group discussion led by the instructor. These types of activities reflected a large amount of evidence that suggests that peer learning and teaching is effective for a wide range of goals for students with different levels and personalities (Johnson et al., 1981). There was a midterm assignment, the Film Fact Sheet, in which students were required to see a film by one of the directors outside of class and write a 750 minimum word response to it (see Appendix D for assignment).

The final assignment was a Movie Reflection where students were responsible for comparing and contrasting two films seen in class in an essay with a 1000 word minimum (see Appendix E for the assignment).

Assessment

There were a number of ways to assess students' English and content learning in this course. The discussion sheet reflected the students' understanding of the readings and film. This was further demonstrated in the final essay in which students compared and contrasted two films viewed in class during the semester. The instructor also assessed aural/ oral ability by observing the small group presentations on the films and circulating the discussion sheets after the film viewing as well as in the large group discussion that followed.

Japanese Cinema at Kyoritsu Women's University

The course requirements and students at Kyoritsu University were different from those at Meiji, thus a different approach was necessary. The first semester of this seminar was devoted to the promotion of study skills and orientation to the university and the new Global Studies program. The second semester of this course was to be a seminar in the specialty of the instructor, the organizers of the program asked the instructor to teach Japanese Cinema since it was a course the instructor taught in the past. The students had varying levels of English ability, therefore, it was decided that there would be more of an emphasis on basic English skills. Four films were selected for study which reflected the major periods of Japanese cinema: *Ugetsu* directed by Kenji Mizoguchi represented the early period, *Rashomon* by Akira Kurosawa represented the postwar humanists, *The Insect Woman* by Shohei Imamura represented the New Wave period, and *Marbosi* directed by Hirokazu Koreeda represented the contemporary period.

Course Objectives

Like the previously discussed year-long course at Meiji, the focus of the class at Kyoritsu was to help students comprehend the meaning the director tried to express in the films viewed, and enhance students' thinking and language abilities. Students had to learn vocabulary related to films, evaluate evidence individually and in groups, research information, and form judgments based on synthesis and analysis.

The objectives for this course include the following:

- Build on the students' educational background and personal experiences based on the theme of the film (hopefully this will foster motivation and interest)
- Help the students comprehend the meaning that the directors try to convey
- Provide the opportunity for further research on directors and their films through independent research
- Provide opportunities for peer cooperative learning
- Enhance students' critical thinking and judgmental abilities
- Develop students' aural/oral fluency by asking questions and sharing feedback
- Give students an overview of significant films from Japanese history

Class Activities

The three-week units of the course started off with a PowerPoint presentation on the background of the director and film in which students would fill out a gap-fill form based on the presentation (see Appendix F). This was an effective way to keep students on task by making them active listeners, and it also provided an opportunity to highlight important vocabulary. If students were unfamiliar with the term, they could ask for an explanation or look up the word in a dictionary. Some of the categories covered in the PowerPoint presentations were: director biography, filmography, criticism, film synopsis, and cinematic features of the directing style. In addition, prior to viewing the film, the instructor distributed Discussion sheets with pre-viewing questions, comprehension questions, and post-viewing questions (see Appendix G for an examples). These questions give students more opportunity to increase English language fluency, confirm understanding of the film, as well as engage in critical thinking about the film. The final project for the students was an out of class research project in which they presented about a film by another director from one of the four periods of cinema mentioned earlier (see Appendix H for directors represented and criteria).

Assessment

Much like the Meiji year-long course there were a number of ways to assess students' English and content learning in this course. The discussion sheet (see Appendix F for an example of the lecture cloze activity) reflected the students' understanding of the PowerPoint lecture and film. The final project for the students was an out of class research project in which they presented about a director outside of those studied in class (see Appendix H for directors represented and criteria). The project was graded mostly on how much information about the director was presented in the student's individual PowerPoint presentations. This project with class participation was the basis for student evaluation.

Conclusion

The teaching of Japanese Cinema as a subject is consistent with a focus on the development of English fluency mainly because by discussing the issues presented in the films, students can conduct their thoughts through language, and use language authentically. Meanwhile, film provides a window into Japanese culture and history, and helps students understand how people from different times and walks of life have lived and thought. Thus, film helps students to expand linguistic and cognitive skills, cultural knowledge, and trends in Japanese Cinema over time. Accordingly, based on the results of the two courses discussed, one can say that this collaborative CBI with Japanese Cinema studies can develop simultaneous learning of academic content, culture, English language skills, and critical thinking abilities.

References

- Bock, A. (1978). *Japanese film directors*. Kodansha International Ltd.: Tokyo, New York, & San Francisco.
- Cenoz, J. (2015) Content-based instruction and content and language integrated learning: the same or different?, *Language, Culture and Curriculum*, 28: 1, 8-24, DOI: 10.1080/07908318.2014.1000922.
- Coyle, D. Hood, P. & Marsh, D. (2010). *Content and language integrated learning*. Cambridge: Cambridge University Press.
- Krashen, S.D. (1982) *Principles and practices of second language acquisition*. Oxford: Pergamon Press.
- Marton, F. & Saljo, R. (1976b). On qualitative differences in learning: II-Outcome as a function of the learner's conception of the task. *British Journal of Educational Psychology*, 46, 115-127.
- Moffet, J. & Wagner, B. J. (1983). *Student-centered language arts and reading: A handbook for teachers*. (5th ed.). Boston, Massachusetts: Houghton Mifflin.
- Pearson, P.D. & Tierney, R. (1984). On becoming a thoughtful reader: Learning to read like a writer. In A. Purves, & O. Niles (Eds.), *Becoming readers in a complex society* (p.144-173). Chicago: University of Chicago Press.
- Piaget, J. (1971). *Genetic epistemology*. (E. Duckworth, Trans.) New York: W. W. Norton & Company.
- Stanford, G. & Roark, A. (1974). *Human interaction in education*. Boston, Massachusetts: Allyn and Bacon.
- Staton, J. (1984). Thinking together: Language interaction in children's reasoning. In C. Thaisis, & C. Suhor (Eds.), *speaking and writing, K-12: Classroom strategies and new research* (p.144-187). Urbana, Illinois: National Council of Teachers of English.
- Vygotsky, L. (1962). *Thought and language*. Cambridge, Massachusetts: The MIT Press.

Appendix A

Japanese Cinema A: "Early Masters and Postwar Humanists"

Week 1: Introduction

Week 2: Kenji Mizoguchi: *Ugetsu*. Reading: "From The Other Shore," essay by Philip Lopate.

Week 3: Kenji Mizoguchi: *Ugetsu* Continued.

Week 4: (Group 1) Yasujiro Ozu: *Late Spring*. Reading "Home With Ozu" essay by Michael Atkinson.

Week 5: Yasujiro Ozu: *Late Spring* Continued.

Week 6: (Group 2) Mikio Naruse: *When A Woman Ascends the Stairs*. Reading: "When A Woman Ascends the Stairs: They Endure" by Philip Lopate.

Week 7: Mikio Naruse: *When A Woman Ascends the Stairs* Continued.

Week 8: (Group 3) Akira Kurosawa: *Rashomon*. Reading: "Rashomon" by Stephen Prince.

Week 9: Akira Kurosawa: *Rashomon* Continued. Midterm Assignment Due.

Week 10: (Group 4) Kaneto Shindo: *Onibaba*. Reading: "Onibaba: Black Sun Rising" by Chuck Stephens.

Week 11: Kaneto Shindo *Onibaba* Continued.

Week 12: (Group 5) Kon Ichikawa: *Fires On The Plain*. Reading: "Fires On The Plain" by Terrence Rafferty.

Week 13: Kon Ichikawa: *Fires On The Plain* Continued.

Week 14: (Group 6) Masaki Kobayashi: *Harikiri*. Reading: "Hari Kiri: History and Kobayashi" by Joan Mellen.

Week 15: Masaki Kobayashi: *Harikiri* Continued. Movie Reflection Due

Japanese Cinema B: "The New Wave and After"

Week 1: Introduction

Week 2: Shohei Imamura: *The Insect Woman*. Reading: "The Insect Woman: Learning to Crawl" by Dennis Lim.

Week 3: *The Insect Woman* Continued

Week 4: (Group 1) Nagisa Oshima: *Merry Christmas Mr. Lawrence*. Reading: "Lawrence of Shinjuku: *Merry Christmas Mr. Lawrence*" by Chuck Stephens.

Week 5: *Merry Christmas Mr. Lawrence* Continued.

Week 6: (Group 2) Masahiro Shinoda: *Pale Flower*. Reading: "*Pale Flower: Loser Take All*" by Chuck Stephens.

Week 7: *Pale Flower* Continued. Midterm Assignment Due.

Week 8: (Group 3) Seijun Suzuki: *Story Of A Prostitute*. Reading: "*Story Of A Prostitute*" by David Chute.

Week 9: *Story of a Prostitute* Continued.

Week 10: (Group 4) Hiroshi Teshigahara: *The Woman In The Dunes*. Reading: "The Spectral Landscape of Teshigahara, Abe, and Takemitsu" by Peter Grilli.

Week 11: *The Woman In The Dunes* Continued.

Week 12: (Group 5) Takeshi Kitano *Hanabi*. Reading: "Never Yielding Entirely into Art: Performance and Self-Obsession in Takeshi Kitano's *Hana-Bi*" by Dan Edwards.

Week 13: *Hanabi* Continued.

Week 14: (Group 6) Hirokazu Koreeda *Maborosi*. Reading: "The Imagination of the Transcendent: Koreeda Hirokazu's *Maborosi*" by David Desser.

Week 15: *Maborosi* Continued. Movie Reflection Due

Appendix B

***Ugetsu* Discussion Questions**

Previewing theme questions

What is life like during wartime? What kinds of struggles do people go through? Why do you think some people are compelled to go to war?

Post viewing questions

1. In Phillip Lopate's essay, "*Ugetsu: From the Other Shore*," he mentions *The Story of The Last Chrysanthemums* (1939) as being a breakthrough film. Why? What elements of filmmaking did he perfect?

2. In Lopate's essay, what was Mizoguchi trying to accomplish according to his notes to screen writer Yoshitaka Yoda?

3. In *Ugetsu*, Genjuro is driven to financial success by selling his wares to competing armies and Tobei seeks glory as a samurai against both of their wives' wishes. Does

this ring true? Isn't ambition an attractive quality in a man? Is it better to play it safe and avoid risk in life?

4. There are two types of ghosts in *Ugetsu*. Lady Wakasa is a very gentle and sad ghost. And Miyagi is a ghost that is mother-like with boundless love. How are these ghosts different from traditional ghosts in the west or typical Japanese ghosts?

5. In the original screenplay it was said that Tobei doesn't return to his wife, but the studio wouldn't allow such an ending. Do you think that ending is more realistic? Is it also more depressing? Why?

Appendix C

Director Group Presentations:

There will be 6 groups that will be responsible for Director's Information and Discussion Leading after the film.

Director's Information:

Before the screening your team is responsible for making a PowerPoint presentation about the director of the film you are responsible for. It should include biography, filmography, criticism, historical/cultural background of the film and so forth (5-10 minutes).

EVALUATION CRITERIA

BIOGRAPHY

Information given about the director's family, life experiences, education, influences, accomplishments and overall reputation.

Comprehensive (S) Good (A) Adequate (B) Minimum (C) Insufficient (F)

FILMOGRAPHY

Information about the number of films directed, written, etc. Special attention is paid to milestones, award winning films, departures from style or genre.

Comprehensive (S) Good (A) Adequate (B) Minimum (C) Insufficient (F)

CRITICISM

Specific information about the director's strong filmmaking aspects as well as perceived weaknesses. These should be derived from academic sources.

Comprehensive (S) Good (A) Adequate (B) Minimum (C) Insufficient (F)

FILM BACKGROUND

Information about the origins of the script and production. Any difficulties associated with the film as well as how it was received at the time it was released and any life that the film had after its initial release.

Comprehensive (S) Good (A) Adequate (B) Minimum (C) Insufficient (F)

Appendix D

Film Fact Sheet:

- View a film by one of the directors (or one of the directors mentioned in the syllabus – if unsure check with the instructor) that was not viewed in class
- The Film Fact Sheet should include background of the film (or director if he or she was NOT presented in class), a summary of the plot, and your opinion of the film
- Minimum of 750 words
- You will need a minimum of TWO academic ENGLISH sources (this is in order to promote the use of vocabulary, phrases, and collocations related to film). This means an academic book or article from a scholarly publication (i.e. journal – try using Google Scholar if you are having trouble finding articles). There is a list of acceptable resources in the Meiji Library and the instructor’s personal library that can be checked out. Acceptable websites: Sense of Cinema, Strictly Film School, and Midnight Eye (if not sure check with the instructor)

AVOID: Wikipedia / IMBD / Film reviews / Personal blogs

NOTE ON BACKGROUND: If the director is a director that was presented in class, then the background should focus on the film alone and NOT on the director. If a student submits a paper with a director’s background of a director presented in the class, it will result in an automatic “**C**” (60) grade.

NOTE ON OPINION: When stating your opinion about the film, you need to address the points:

1. What you think the director’s theme or message of the film was.
2. Please make a comment about at least two of the following film making aspects:
 - Acting
 - *Mise en scene* (everything that is presented before the camera: direction of actors, placement of cameras, the setting and location)
 - Music/score/soundtrack-how does it add or detract from the overall impression
 - Editing/transition: dissolve/wipe, montage, flashback, establishing shot, cutaway, duration: long shot versus multiple cuts
 - Cinematography: close-up, medium, long shots / static or moving camera
 - Lighting: background, mood, soft, cameo, key

Appendix E

Japanese Cinema Movie Reflection: Compare/Contrast Essay

You will choose two films shown in class to compare and contrast, and discuss what you found interesting, what you liked, what new things you learned, etc. (1000 words minimum)

1. The reason for writing the essay is to look more closely at two of the films seen in class to evaluate different aspects of the film.
2. Some possible points of comparison include: camera style, framing scenes, the use of music, storytelling devices, social messages, portrayals of women, the use of music, etc.

Content Notes

When contrasting different aspects of the film I would like you to consider the following aspect of film making when comparing and contrasting the two films:

- Acting
- *Mise en scene* (everything that is presented before the camera: direction of actors, placement of cameras, the setting and location)
- Music/score/soundtrack – how does it add or detract from the overall impression
- Editing/transition: dissolve/wipe, montage, flashback, establishing shot, cutaway, duration: long shot versus multiple cuts
- Cinematography: close-up, medium, long shots / static or moving camera
- Lighting: background, mood, soft, cameo, key
- Story/message: what do you think is the director's message, is the story believable or effective in getting the message across

Academic Sources

There is a requirement of a minimum of two academic sources in ENGLISH (this is because it is necessary to learn and use proper vocabulary and expressions that are specific to cinema commentary). Academic sources means commentary from a film specialist. There are several sources available in the school library and my personal library (I am willing to check them out to you, but, if lost, it must be replaced at your cost) a list is included in your syllabus.

Try using **Google Scholar in English** to find academic articles related to your film. Some acceptable film sites include:

Sense of Cinema: <http://sensesofcinema.com/>

Strictly Film School: <http://www.filmref.com/>

***NOT ACCEPTABLE:** *Wikipedia, amateur film reviews from blogs or sites like IMBD or Rotten Tomatoes*

Appendix F

Japanese Cinema Note Taking: Hirokazu Koreeda's *Maborosi*

1. Biography • Born in Tokyo in 1962.

- Originally intended to be a _____, after graduating from Waseda University in 1987.
- He went on to become an assistant director at T.V. Man Union to make _____
- He directed his first television documentary, *Lessons from a Calf*, in 1991.
- Koreeda's debut feature, *Maboroshi no Hikari (Maborosi, _____)*
- *After Life* (1998) won prizes at San Sebastian, Torino, and Buenos Aires film festivals.
- Yuya Yagira won a _____ at the Cannes Film festival in 2004 in Koreeda's *Nobody Knows*.
- He won the _____ at the Cannes Film Festival for *Like Father, Like Son* in 2013.

2. Filmography • _____ | *Umi Yorimo Mada Fukaku* (2016)

- *Our Little Sister* | *Umimachi Diary* (2015)
- *Like Father, Like Son* | *Soshite Chichi ni Naru* (2013)
- _____ | *Kiseki* (2011)
- (2009)
- *Night-fragrant Flower* (2009)
- *Daijobude aruyouni: Cocco's Endless Journey* (2008)
- _____ | *Aruitemo aruitemo* (2008)
- *Hana yori mo naho* (2007)
- _____ (2004)
- *Distance* (2001)
- _____ (1998)
- *Without Memory* (1996)
- *This World* (1996)

•*Maborosi* (1995)

3. Criticism •Koreeda's films have been described as "cine-poems" due to their _____ quality and _____ beauty.

•The relationships between _____, loss, _____ and truth are explored in *After Life* (1998) and *Distance* (2001).

•Another noteworthy characteristic is the way in which they combine _____ and styles. (*Nobody Knows*, 2004) is based on real events from Tokyo in 1988, when four young siblings are abandoned by their mother.

4. *Maborosi*: Synopsis •Early on Yumiko dreams of her grand-mother, afflicted with telling her that she must return to Shikoku to die. When Yumiko was a young girl, her grandmother disappeared. She was plagued into adulthood by this loss.

•Later she marries Ikuo and gives birth to a son, Yuichi. But Ikuo commits soon after the birth of his son.

•Later Ikuo and Yuichi move to the Noto Peninsula to become family with a _____ and his daughter.

•While living there Yumiko feels compelled to commit suicide but fights it and lives.

5. Cinematic Features •The two most important structures Koreeda borrows from Ozu are de-dramatization and narrative _____.

•As Ozu tends to elide (leave out) certain _____ moments in a film - so, too, Koreeda skips over those moments. Yumiko returns to Osaka to attend her brother's wedding, but that ceremony is elided (left out). Most major dramatic actions are left out of the film.

•Koreeda likes to use _____ in this film. The average shot length of Koreeda's film is well over 21 seconds. And Koreeda has a large number of shots that last over _____, one shot that lasts over two minutes, and the climatic take is over three minutes in duration.

Appendix G

Maborosi Discussion Questions

Previewing Questions: What's your earliest memory? Why do you think you can remember that particular memory?

How do you cope with depression?

Comprehension Questions

1. In the beginning of the story Yumiko's grandmother wants to go home to Osaka, why?
2. What is the name of Yumiko's boyfriend when the film shows her as a young woman?
3. Why did they paint the bicycle?
4. What did the policeman want Yumiko to do?
5. What happened to Yumiko's husband?
6. What is her son's name?
7. Why do they move to Ishikawa?
8. Why did Yumiko go back to Osaka?
9. Why did Yumiko and Tamio have a fight?
10. When Yumiko asks Tamio why her husband did it, what does he tell her?

Discussion Questions

1. Why do you think Ikuo committed suicide?
2. What do you think the reason for the light was?
3. Which film shown in class this semester was your favorite? Why?

Appendix H

JAPANESE CINEMA: DIRECTORS POWERPOINT PRESENTATION

Each student will be responsible for making a PPP about a director from the list below. Each student must choose a different director from the list. It will be first come, first served situation. Please tell the instructor which director you would like to research.

Early Masters: (1) Yasujiro Ozu (2) Hiroshi Shimizu (3) Mikio Naruse (4) Teinosuke Kinugasa

Postwar Humanists: (5) Keisuke Kinoshita (6) Masaki Kobayashi (7) Kon Ichikawa (8) Hiroshi Inagaki (9) Tadashi Imai (10) Kinuyo Tanaka

New Wave: (11) Nagisa Oshima (12) Kaneto Shindo (13) Seijun Suzuki (14) Kinji Fukasaku (15) Hiroshi Teshigahara (16) Masahiro Shinoda (17) Yasuo Masamura (18) Kihachi Okamoto

Contemporary: (19) Naomi Kawase (20) Takeshi Kitano (21) Takeshi Miike (22) Yoji Yamada (23) Juzo Itami (24) Shinji Aoyama (25) Shunji Iwai

It should include four parts: biography, filmography, criticism, and cinematic features (5-10 minutes).

EVALUATION CRITERIA

BIOGRAPHY Information given about the director's family life experiences, education, influences, accomplishments and overall reputation.

Comprehensive (S) Good (A) Adequate (B) Minimum (C) Insufficient (F)

FILMOGRAPHY Information about the number of films directed, written, etc. Special attention is paid to milestones, award winning films, departures from style or genre.

Comprehensive (S) Good (A) Adequate (B) Minimum (C) Insufficient (F)

CRITICISM Specific information about the director's strong filmmaking aspects as well as perceived weaknesses. These should be derived from academic sources.

Comprehensive (S) Good (A) Adequate (B) Minimum (C) Insufficient (F)

CINEMATIC FEATURES Please describe the visual style or defining characteristic of the films of the director you choose.

Comprehensive (S) Good (A) Adequate (B) Minimum (C) Insufficient (F)