In this course, we will focus on “classics” of Japanese literature, film, and theater that have engendered countless adaptations over the years. Our texts will range from the eleventh-century *The Tale of Genji* to the 1954 B-movie *Godzilla*; from medieval Noh plays to contemporary *manga* (comic books) and *anime* (animated films). We will consider how and why modern artists repeatedly turned to the “classics” for creative inspiration. We will look at how the adaptation process has been influenced by a number of factors, including the cultural, political, and gendered identity of the artist, and how it has been shaped by differences in genre and medium. Our goal is to become familiar with a wide range of Japanese literary and cultural texts, including premodern, modern, and contemporary literature, film, and popular culture; and to learn to think, discuss, and write critically on the process of adaptation by considering not only content, but also form and socio-historical context. This class requires no background in Japanese language, film, or history; all literature will be read in translation and all films are subtitled in English.

This course carries the Global Cultures flag. Global Cultures courses are designed to increase your familiarity with cultural groups outside the United States. You should therefore expect a substantial portion of your grade to come from assignments covering the practices, beliefs, and histories of at least one non-U.S. cultural group, past or present.

**Required Texts/Course Materials:**

<table>
<thead>
<tr>
<th>Text/Author/Title</th>
<th>Publisher</th>
<th>ISBN</th>
<th>Availability</th>
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<tbody>
<tr>
<td>Course Reader</td>
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<td>Will be available for purchase at the northern branch of Jenn’s Copy shop at 2518 Guadalupe (512-482-0779 • <a href="mailto:jenns2@io.com">jenns2@io.com</a>) on Tues. 1/24.</td>
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3"X5" index cards to be used for in-class pop quizzes & exercises.

Additional discussion/study questions and supplementary readings will be posted regularly on Blackboard (BB) under Course Documents. It’s your responsibility to check for these, read/print out, and bring with you to class for discussion.

Some of the films we will be seeing in class are available for viewing at the reserve desk of the Fine Arts Library (3.200 Doty Fine Arts Building) under course reserves. Check the Library Catalog or look up my official name under “Fischer” or by course number (ANS 320).

**Grading Policy**

Grades are assigned as follows: 93-100 = A; 90-92.9 = A−; 87-89.9 = B+; 83-86.9 = B; 80-82.9 = B−; 77-79.9 = C+; 73-76.9 = C; 70-72.9 = C−; 67-69.9 = D+; 63-66.9 = D; 60-62.9 = D−; below 60 = F. As a rule, I do not grade on a curve or round up grades. If you receive an 89.7, you will receive a B+. One exception to this rule is that a grade that is very close to the next grade level, such as an 89.9 or 79.9, may be rounded up to the higher grade if the student has consistently attended class and participated fully in class discussions. There are no extra credit assignments for this class. **Note the following standards:** an “A” is earned for “excellent” work; “B” for “above average”; C for “average”; D for “pass”; and F for “failing.”
Grading Breakdown (further details on all assignments/exams to be announced):

Pop quizzes, In-class individual and group exercises, Homework assignments 10%

Pop Quizzes will be given frequently at the start of the class. Their purpose is twofold: to track timely attendance and to check if you have done the reading assignments carefully. **Absolutely no make-ups allowed and no lates accepted.** Quizzes will not be returned, but grades will be posted on BB and Answers will be given orally immediately following the quiz. **Without an index card they will not be graded** (beg, borrow, steal as needed). In addition, we will be doing frequent in-class exercises and occasional homework assignments (the first two are listed on the schedule, but others will be added) to help you develop the necessary skills. Your lowest grade will automatically be dropped.

Participation/Contribution 5%

Note that this is based on both your participation (active engagement in all classes) and contribution (quality of your participation) rather than merely on attending classes. **To earn the full 5% points,** you will need to be a consistently active and good participant in class discussions.

One 5-page analytical paper on Unit of your Choice (choose Unit #1, 2, 3, or 4) 25%

You will choose one unit we have worked on in the class to write an in-depth comparative analysis (details to be announced). **Due at the start of class indicated as “Wrap-up discussion for” that Unit. No late submissions.**

Two exams (#1 covers Weeks 1-8; #2 on Weeks 9-13) = 20% each 40%

Exams will include fill-in-the blank, identification questions, and short answers as well as some short essay questions. **No alternate or make-up exams. If you don’t show for the scheduled exam, you’ll receive a “0.”**

Final Project/Paper 20%

For this final project, you can either: 1) create your own adaptation of one of the texts that we have worked on in addition to writing an analytical essay that considers the adaptation process in detail, or 2) write an analytical paper that considers the adaptation process more broadly. You will orally present (or perform) your piece in the final days of class.

Standards and Expectations:

Careful, thorough reading and viewing of the assigned texts by the date indicated on the schedule. Reading texts and viewing films require your active engagement. Merely highlighting or skimming these will not be sufficient for close analysis. **Detailed note-taking is essential as is bringing your notes/text with you to class.**

Attendance at all classes and considerate and attentive listening to the lecture. Sleepers and disruptive students will be asked to leave.

Active and considerate participation in class and group discussions. Common courtesy is expected. No one will be allowed to monopolize the class discussion and no one will be allowed to shrink into the background. Remember you need to earn the participation/contribution points toward your grade.

Timely completion of assignments. No make-up assignments will be given. Extensions will be granted in only very rare cases for legitimate reasons (i.e. religious holidays), but even in these cases, arrangements must be made with the instructor **one week prior** to the due date. Last-minute family or medical emergencies will be considered, but there are no guarantees and extensions will require a note as well as e-mail or telephone notification **prior** to the class period. No exceptions.

Announcements of quizzes and/or homework assignments may be made in the previous class. If you miss class, it is your responsibility to find out what has been assigned.
Official Policies

Academic integrity: You are expected to adhere to university requirements on academic honesty and integrity. Behaviors, such as plagiarism, copying of another student’s work, or cheating on an exam, are serious offenses that will result in the grade of an “F” for the course and will be reported to the office of Student Judicial Services, where further disciplinary action may be taken. Please refer to the following website for information on how to avoid plagiarism in your work and/or discuss this with the instructor: http://deanofstudents.utexas.edu/sjs/acint_student.php

University Electronic Notification Mail Policy: In this course, e-mail will be used as a means of communication with students. You will be responsible for checking your e-mail regularly for class announcements and assignments. As per the University Electronic Notification Policy (please see http://www.utexas.edu/its/policies/emailnotify.html), it is your responsibility to update your email address and to check your e-mail regularly.

Accommodations for Students with Documented Disabilities: Students who require special accommodations need to get a letter that documents the disability from the Services for Students with Disabilities area of the Office of the Dean of Students (471-6529 voice or 471-4641 TTY). This letter should be presented to the instructor at the beginning of the semester so that appropriate accommodations can be made at that time. For more information, please see: http://deanofstudents.utexas.edu/ssd/

Use of Blackboard in Class: Some of our readings are available on blackboard. You should print these out and bring with you to class. Please allow yourself enough time before an assignment is due. As with all computer systems, there are occasional scheduled downtimes as well as unanticipated disruptions. Blackboard is available at http://courses.utexas.edu. Support is provided by the ITS Help Desk at 475-9400 during business hours on weekdays.

Religious Holidays: If you will need to miss class or other assignments due to the observance of a religious holy day, you will be given an opportunity to complete the work you have missed provided you notify me at least one week prior to the absence.
Schedule (subject to change; consult updated version posted on blackboard):
Notes: All readings should be completed prior to class on the day they are assigned. For Japanese texts the author’s name is listed with last name first (following the Japanese convention). Books indicated with ** on course schedule.

Week One (Jan. 17 & 19) – **Introduction**
Tues.: Introduction
In-class exercises: 1) close reading of literature→film (“Grave of the Fireflies” story by Nosaka Akiyuki, 1967 & film directed by Takahata Isao, 1988) and 2) film→film (Seven Samurai directed by Kurosawa Akira, 1954 & Magnificent Seven by John Sturges, 1960)

Week Two (Jan. 24 & 26) – **Unit One: Unai**
Tues.: --read Unai poems in Manyōshū (ca. 759)
HW Assignment #1 due: Write up a 1-pg. polished essay on one of the class exercises from Thurs. 1/19
Thurs.: --read Episode #147 from Tales of Yamato (ca. 950)

Week Three (Jan. 31 & Feb. 2)
Tues. --read Noh play, “Motomezuka” (The Sought-for-Grave, late 14th century)
--read supplementary essays on “Motomezuka” in Course Reader
Thurs. --read Mori Ōgai’s play, “The River Ikuta,” 1910)
Wrap-up discussion on Unai unit (if you are submitting a paper on Unit 1, due today at start of class)

Week Four (Feb. 7 & 9): **The Theories and Practices of Adaptation**
Tues. --read theoretical essays on adaptation
Thurs. --read excerpts from Sei Shōnagon’s Pillow Book, ca. 996)
In-class view excerpts of The Pillow Book
HW Assignment #2 due: Make your own adaptation of Sei Shōnagon’s Pillow Book and write up a brief 1-
2 page analytical essay explaining what you changed, what you retained, how, and why.

Week Five (Feb. 14 & 16) – **Unit Two: Genji & Lady Aoi**
Tues. --read “Chapter 9: Heartvine,” The Tale of Genji (Murasaki Shikibu, ca. 1000), pp. 158-84
Thurs. --continue discussion of “Chapter 9: Heartvine,” The Tale of Genji
In-class view excerpts of anime and manga versions of The Tale of Genji (dir. Ichikawa Kon, 1966; Yamato
Waki, 1980-93)

Week Six (Feb. 21 & 23)
Tues. --read the Noh play "The Lady Aoi" (Zeami Motokiyo, ca. 1400), pp. 125-26; 134-39
In-class view Zeami’s Noh play The Lady Aoi (Sugiura Kanze Noh Theater Troupe, 50 min.)
Thurs. --read "The Lady Aoi" (Mishima Yukio, 1956), pp. 143-71

Week Seven (Feb. 28 & Mar. 1)
Tues.: --read and discuss Masks** (Enchi Fumiko, 1958, 141 pgs.)
Thurs.: --continue discussion of Masks
--read supplementary essays on Masks

Week Eight (Mar. 6 & 8)
Tues.: Wrap-up on Genji unit (if you are submitting a paper on Unit 2, due today at start of class)
Thurs.: In-class EXAM #1 on Units One and Two

March 12-16: OFF FOR SPRING BREAK
Week Nine (Mar. 20 & 22) – **Unit Three: Rashōmon**

**Tues.:** In-class screening of *Rashōmon* (dir. Kurosawa Akira, 1950, 88 min.)

**Thurs.:** finish screening and discuss *Rashōmon*

--read “How a Thief…”(#18) and “How a Man…”(#23), *Tales of Times Now Past* (ca.1120), pp. 183-86

Week Ten (Mar. 27 & 29)

**Tues.:** --read “In a Grove” (1922) and “Rashōmon” (1915) by Akutagawa Ryūnosuke

**Wed. night screening:** watch *Iron Maze* (dir. Yoshida Hiroaki, 1991, 104 min.) and/or *The Outrage* (dir. Martin Ritt, 1964, 96 min.) (starting at 5 p.m./location TBA)

**Thurs.:** *Wrap-up of Rashōmon unit* *(if you are submitting a paper on Unit 3, due today at start of class)*

(Suggestion: start reading *Kappa* and/or *The Kappa Child* a.s.a.p…)

Week Eleven (Apr. 3 & 5) – **Unit Four: Kappa**

**Tues.:** --read Kappa legends from *Folk Legends of Japan*

--read “The Metamorphosis of the Kappa” (Michael Dylan Foster, 1998), pp. 1-24

**Thurs.:** --read *Kappa* (Akutagawa Ryūnosuke, 1927)

[in-class: compare *Little Red Riding Hood* and Freeway (dir. Matthew Bright, 1996) excerpts]

Week Twelve (Apr. 10 & 12)

**Tues.:** --read *The Kappa Child* (Hiromi Goto, 2001, 276 pgs.)

**Thurs.:** discuss *The Kappa Child*

--read supplementary essays & view clips on *Kappa*

[In-class clips of anime *Summer Days with Coo* (dir. Hara Kei’ichi 2007) & trailers for 2 other kappa adaptations]

Week Thirteen (Apr. 17 & 19)

**Tues.:** *Wrap-up discussion of Kappa Unit* *(if you are submitting a paper on Unit 4, due today at start of class)*

**Thurs.:** *In-class EXAM #2 on Units Three & Four*

Week Fourteen (Apr. 24 & 26) – **Unit Five: Godzilla**

**Mon. Night Double Feature:** *Gojira* (dir. Honda Ishirō, 1954, 98 min.) and *Godzilla, King of the Monsters* (dir. Terry O. Morse, 1956, 80 min.) (starting at 5 p.m./location TBA)

**Tues.:** *In-class quiz* & discuss *Godzilla v. Gojira*

--read supplementary essays on Gojira/Godzilla

[In-class clips of What’s Up, Tiger Lily? (dir. Woody Allen, 1966)]

**Thurs.:** Continue discussion of *Godzilla/Gojira*

Week Fifteen (May 1 & 3)

**Tues.:** In-class view *Adaptation* (Spike Jonze, 2002, 114 min.) and/or in-class presentations

**Thurs.:** Finish viewing and discuss *Adaptation*; wrap-up in-class presentations

**Final Projects Due**