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 legends, literature, film, paintings 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:**

| Course Reader | Will be available for purchase at the northern branch of Jenn’s Copy shop at 2518 Guadalupe • 2518@jennscopies.com • 512-482-0779 |
| 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 (marked with a call # on the below schedule) 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 posted on BB):

**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 three 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.** Another way to earn points is to submit written comments on an index card before or after class.

**Discussion Questions 5%**

Over the course of the semester, you will submit two separate discussion questions on two separate days that are about the works we will be discussing that day. One must be turned in before spring break and the other after. You must turn these into the TA by the start of class time and in order to get full credit for these, you need to come to class prepared to lead a brief discussion on your question. A sample model discussion question will be distributed in the first week of class.

**Exams (2 total, 30% each) 60%**

Exams will include fill-in-the blank, identification questions, and short answers/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 and write an accompanying analytical essay that considers the adaptation process in detail, or 2) do a creative project and write an accompanying analytical essay that considers the adaptation process more broadly using a large number of texts we have worked on. You will orally present (or perform) your piece in the final days of class. You may choose to work in groups of 2-3 people but will each need to write an individual essay that will be graded separately.

**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/ssf/

**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 works, the author’s name is listed last name first (following Japanese convention). Books are indicated with ** and films marked with a call # are available for re-viewing at Fine Arts Library (3.200 Doty Fine Arts Building).

Week One (Jan. 15 & 17) – Unit One: Kappa & Fireflies
Tues.: Introduction
Thurs.: --read Kappa legends
  --read Foster, “The Metamorphosis of the Kappa”
  In-class clips of anime Summer Days with Coo (dir. Hara Kei’ichi 2007) & trailers for 2 other kappa adaptations

Week Two (Jan. 22 & 24)
Tues.: --read “A Grave of Fireflies” (Nosaka Akiyuki, 1967)
  -- read interviews with Nosaka & Takahata
Homework #1: Fireflies chart

Week Three (Jan. 29 & 31) – Unit Two: Unai
Tues.: --read Hutcheon, A Theory of Adaptation excerpts
  --read Andrew, “Adaptation”
  --read Fehrman, “The Channeling of the Novel,” p. 35
  --read Touré, “Tennis by the Book,” p. 27
Thurs.: --read Unai poems in Man’yōshū (ca. 759)
  --read supplementary background on Man’yōshū poems
Homework #2: Man’yōshū Short Answers

Week Four (Feb. 5 & 7)
Tues.: Background lecture on Heian to the Middle Ages / Noh Theater & Religion
  --read Episode #147 from Tales of Yamato (ca. 950)
Thurs.: --read the Noh play "The Sought-for-Grave (Motomezuka)", (late 14th century)
  --read Rubin, “Nō for Commuters” excerpts & supplementary background on Noh plays
  --read Terasaki, "Motomezuka as an Early Model of the Two-Act Spirits and Ghosts Plays"

Week Five (Feb. 12 & 14)
Tues.: --read “The River Ikuta” (Mori Ōgai, 1910)
Thurs.: Wrap up Unai unit

Week Six (Feb. 19 & 21) – Unit Three: Genji
Tues.: --read b’ground on Genji & “Chapter 9: Heartvine,” The Tale of Genji (Murasaki Shikibu, ca. 1000)
Homework #3: Genji Character Analysis
Thurs.: --read the Noh play "The Lady Aoi" (Zeami Motokiyo, ca. 1400)
  In-class view Zeami’s Noh play The Lady Aoi (Sugiura Kanze Noh Theater Troupe, 50 min., VC 11256)

Week Seven (Feb. 26 & 28)
Tues.: --read "The Lady Aoi" (Mishima Yukio, 1956)
Thurs.: --read Masks** (Enchi Fumiko, 1958)
Week Eight (Mar. 5 & 7)
Tues.:  continue discussion of *Masks*
   -- read Bargen, “Twin Blossoms on a Single Branch”
   -- read Gee, “Great Adaptations”
   *Wrap up* Genji Unit
Thurs.:  Exam #1 on Units One, Two, & Three (30%)

March 11-15: OFF FOR SPRING BREAK

Week Nine (Mar. 19 & 21) – *Unit Four: Cross-Cultural Adaptations & Japonisme*
   In-class clips of *The Japanese Version* (1991)
   -- read Bazin, “Adaptation, or the Cinema as Digest”
   -- read Donadio, “Movie Deals”
Thurs.:  --read “Aspects of Japonisme” (Gabriel P. Weisberg, 1975)
   In-class slides of Japanese adaptations in the West

Week Ten (Mar. 26 & 28) – *Unit Five: Rashômon*
Tues.:  --read “How a Thief…”(#18) in *Tales of Times Now Past* (ca.1120) & “Rashômon” (Akutagawa, 1915)
Thurs.:  --read “How a Man…”(#23) in *Tales of Times Now Past* (ca.1120) and “In a Grove” (Akutagawa, 1922)
Thurs. 5 p.m. screening (PAR 301): *Rashômon* (dir. Kurosawa Akira, 1950, 88 min., DVD 765)

Week Eleven (Apr. 2 & 4)
Tues.:  Discuss *Rashômon* (dir. Kurosawa Akira, 1950, 88 min., DVD 765)
   --read Kurosawa excerpt on “Rashômon” from *Something Like an Autobiography*
Thurs.:  Discuss *Rashômon*

Week Twelve (Apr. 9 & 11)
Tues.:  Discuss *Iron Maze* and *The Outrage*
Thurs.:  Wrap up Rashômon Unit
Thurs. 5p.m. screenings (PAR 301): Screening of *Gojira* (dir. Honda Ishirô, 1954, 98 min.) & *Godzilla, King of the Monsters* (dir. Terry O. Morse, 1956, 80 min., DVD 5546)

Week Thirteen (Apr. 16 & 18): *Unit Six: Godzilla*
Tues.:  Discuss *Godzilla v. Gojira*
   --read Tsutsui, *Godzilla on My Mind* excerpts
   [in-class clips of *What's Up, Tiger Lily?* (dir. Woody Allen, 1966)]
Thurs.:  Wrap up Godzilla Unit

Week Fourteen (Apr. 23 & 25)
Tues.:  Exam #2 on Units Four, Five, and Six (30%)
Thurs.:  In-class view clips of *Adaptation* (Spike Jonze, 2002, 114 min.)
   --read Heffernan, “Lights! Camera! Inaction!”

Week Fifteen (April 30 & May 2)
Tues.:  Final Presentations in-class
Thurs.:  Final Projects & Presentations due in-class (20%)