

13-23f.

LSC Use Only Proposal No:	UWUCC Use Only Proposal No: <u>121055</u>	Senate Action Date: <u>App-11/5/13</u>
LSC Action-Date: <u>AP-3/28/13</u>	UWUCC Action-Date: <u>APP-10/15/13</u>	

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

Contact Person(s) Penny Rode	Email Address pmr@iup.edu
Proposing Department/Unit Art	Phone 724.357.7976

Check all appropriate lines and complete all information. Use a separate cover sheet for each course proposal and/or program proposal.

1. Course Proposals (check all that apply)

<input checked="" type="checkbox"/> New Course	<input type="checkbox"/> Course Prefix Change	<input type="checkbox"/> Course Deletion
<input type="checkbox"/> Course Revision	<input type="checkbox"/> Course Number and/or Title Change	<input type="checkbox"/> Catalog Description Change

Current course prefix, number and full title: _____

Proposed course prefix, number and full title, if changing: **ARHI 427 Japanese Narrative Art**

2. Liberal Studies Course Designations, as appropriate
This course is also proposed as a Liberal Studies Course (please mark the appropriate categories below)

<input type="checkbox"/> Learning Skills	<input type="checkbox"/> Knowledge Area	<input checked="" type="checkbox"/> Global and Multicultural Awareness	<input checked="" type="checkbox"/> Writing Across the Curriculum (W Course)
<input checked="" type="checkbox"/> Liberal Studies Elective (please mark the designation(s) that applies – must meet at least one)			
<input type="checkbox"/> Global Citizenship	<input checked="" type="checkbox"/> Information Literacy	<input type="checkbox"/> Oral Communication	
<input type="checkbox"/> Quantitative Reasoning	<input type="checkbox"/> Scientific Literacy	<input type="checkbox"/> Technological Literacy	

3. Other Designations, as appropriate

<input type="checkbox"/> Honors College Course	<input checked="" type="checkbox"/> Other: (e.g. Women's Studies, Pan African) Asian Studies
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4. Program Proposals

<input type="checkbox"/> Catalog Description Change	<input type="checkbox"/> Program Revision	<input type="checkbox"/> Program Title Change	<input type="checkbox"/> New Track
<input type="checkbox"/> New Degree Program	<input type="checkbox"/> New Minor Program	<input type="checkbox"/> Liberal Studies Requirement Changes	<input type="checkbox"/> Other

Current program name: _____

Proposed program name, if changing: _____

5. Approvals	Signature	Date
Department Curriculum Committee Chair(s)	<i>[Signature]</i>	<u>2/15/13</u>
Department Chairperson(s)	<i>[Signature]</i>	<u>2/15/13</u>
College Curriculum Committee Chair	<i>[Signature]</i>	<u>3/19/13</u>
College Dean	<i>[Signature]</i>	<u>3/20/13</u>
Director of Liberal Studies (as needed)	<i>[Signature]</i>	<u>10/3/13</u>
Director of Honors College (as needed)		
Provost (as needed)		
Additional signature (with title) as appropriate		
UWUCC Co-Chairs	<i>Gail Schust</i>	<u>10/15/13</u>

Received
SEP 30 2013

Received
MAR 25 2013

Liberal Studies

Liberal Studies

REQUEST FOR APPROVAL TO USE W-DESIGNATION

LSC # _____
Action _____

COVER SHEET: Request for Approval to Use W-Designation

TYPE I. PROFESSOR COMMITMENT

- Professor _____
- Phone _____ Email _____
- Writing Workshop? (If not at IUP, where? when? _____)
- Proposal for one W-course (see instructions below)
- Agree to forward syllabi for subsequently offered W-courses?

TYPE II. DEPARTMENT COURSE

- Department Contact Person Penny Rode _____
- Phone 7-7976 _____ Email pmr@iup.edu _____
- Course Number/Title ARHI 427 Japanese Narrative Art _____
- Statement concerning departmental responsibility
- Proposal for this W-course (see instructions below)

TYPE III. SPECIFIC COURSE AND SPECIFIC PROFESSOR(S)

- Professor(s) _____
- Phone _____ Email _____
- Course Number/Title _____
- Proposal for this W-course (see instructions below)

SIGNATURES:

Professor(s) *Penny Rode* _____

Department Chairperson *Calvin...* _____

College Dean *David...* _____

Director of Liberal Studies *J. A. ...* _____

COMPONENTS OF A PROPOSAL FOR A WRITING-INTENSIVE COURSE:

- I. "Writing Summary"--one or two pages explaining how writing is used in the course. First, explain any distinctive characteristics of the content or students which would help the Liberal Studies Committee understand your summary. Second, list and explain the types of writing activities, be especially careful to explain (1) what each writing activity is intended to accomplish as well as the (2) amount of writing, (3) frequency and number of assignments, and (4) whether there are opportunities for revision. If the activity is to be graded, indicate (5) evaluation standards and (6) percentage contribution to the student's final grade. (See Summary Chart of Writing Assignments.)
- II. Copy of the course syllabus.
- III. Provide samples of writing assignments that are given to students that include instructions and evaluation criteria. (Single copies of longer items, if essential to the proposal, may be submitted to be passed among LSC members and returned to you.)

Please number all pages. Provide one copy to Liberal Studies Committee.

Before you submit: Have you double-checked your proposal against "The Liberal Studies Committee's Most Frequently Asked Questions"?

Writing summary:

Writing in this course comprises two different types, with two different assessment goals.

1. Two examinations will be given to assess students' mastery of general concepts and broad themes revisited throughout the semester. As part of those exams, students are expected to be able to identify select images from monuments of visual culture and contextualize them within a framework of social, religious and political perspectives. Students' understanding of these constructs will have been developed throughout the semester through class lectures and readings addressing specific works.
2. In earlier semesters, a version of this course was offered as a Synthesis course, as it combines the methodologies and scholarship of several disciplines, especially Art History and Film Studies. I've gradually refined and revised the writing assignments to better reflect the goals of the course (cross-cultural understanding through film and art) as well as encourage critical thinking and the recognition of diverse factors that drive cultural product. Given essential information as to Japanese religious and social experiences, students are encouraged to consider visual products, still and moving, as primary documents of Japanese culture. With this background, students can step outside their comfort zone (usually Western in nature), transcend their subjective responses and recognize the integration of multiple factors inherent in the works.

The preponderance of writing assignments are comprised of students' personal responses to films and works of art shown in class. Past experience has demonstrated that a combination of two different formula work best to accomplish the goals of the course. "Short responses" analyze a single work as cultural product, while "Long responses" require the students to consider the current work in comparison to an earlier scroll, painting or film. In this way, students come to recognize cultural continuity, or disjunction, given the circumstances of a particular time (or times), as evidenced in the visualized product. The process has worked best when students compose their individual responses and submit them *prior* to an open-class discussion, where different points-of-view are expressed, often leading to enthusiastic debates. Papers are returned the following class-meeting, with my comments added. Students then have the opportunity to revise their responses, addressing just mechanical problems (such as organization, grammar, etc.) or even rethinking their ideas in response to the dialogues with other students in class. This process, i.e., viewing, considering, responding, discussion, revision, has lead to significant improvement in composition, self-expression, and objective argument in students' writing, about art, film and the larger issues of contemporary society. These activities expand students' enjoyment of art and film while serendipitously promoting cultural understanding.

Below is a chart summarizing a semester's writing assignments.

Summary Chart for Writing Assignments*

A. Writing Assignments ARHI 427 Japanese Narrative Art					
Assignment Title	# of Assignments	# of total pages	Graded (Yes/No)	Opportunity for Revision (Yes/No)	Written Assignment represents what % of final course grade
"Long Response"	2	10-20	Y	Y**	30%
"Short Response"	2	3-10	Y	N	10%
Totals		13-30	NA	NA	

B. Examinations (Complete only if you intend to use essay exams/short answers as part of the required number of pages of writing.)			
Exams	Approx.% of exam that is essay or short answer	Anticipated # of pages for essay or short answer, or approx. word count	Exam constitutes what % of final course grade
1.	85%	2-4	15%
2.	85%	2-4	15%
3.			
Totals		4-8	30%

**Total writing assignments should contain at least 5000 words (approximately 15-20 typed pages) in two or more separate assignments; written assignments should be a major part of the final grade—at least 50% or more.*

***Students have the option of rewriting one of their "long responses." Extensive feedback is included on every returned and graded response, and a one-on-one teacher/student meeting is encouraged at every point in the semester, but especially when a student indicates s/he is considering revising and submitting a paper. Revised responses should be submitted as soon as possible after the original paper is returned, but no later than the day of the scheduled final exam.*

Part II.

1. Syllabus of Record

Catalog Description

ARHI 427 Japanese Narrative Art

3c-0l-3cr

Introduces the Japanese tradition of presenting narratives pictorially. Works considered include historical and fictional stories imaged in screens and scrolls, as well as modern and contemporary films which continue this visual idiom.

II. Course Objectives

Students will demonstrate their ability to

1. Analyze Japanese visual monuments using the methodologies of several academic disciplines, including archaeology, art history, literary criticism (e.g., hermeneutics and semiotics) and film theory.
2. Formulate and identify continuities of narrative discourse
3. Engage with different types of academic and non-academic sources.
4. Consider the relationships between dominant and non-dominant groups in Japanese society, including women.
5. Understand the importance of maintaining ethical and intellectual honesty in composed written responses.

III. Course Outline

Topics and readings will vary by semester, but all sections will include multiple sources that build an understanding of Japanese culture.

Weeks 1 & 2: Religions and traditional customs in Japanese society

Religions are important factors in the development and social structure of any society, as they form ideologies and social constructs that inform levels of government, family and international perceptions. Japan has integrated multiple religious traditions into a uniquely syncretic world view. Here we'll examine those philosophies/religions that most inform modern Japanese society.

- Shinto
- Buddhism
- Confucianism

Readings: Moua, J. C. and Seth Tabor. "Amaterasu Omikami" Great Goddess Shining in Heaven." <http://www.uwec.edu/philrel/shimbutsudo/>

Hammer, Elizabeth. "Buddhism in Japan." <http://asiasociety.org/countries/religions-philosophies/buddhism-japan>.

Burns, S.L. "The Body as Text: Confucianism, Reproduction, and Gender in Tokugawa Japan." In Elman, B. A., et. al. (eds.) *Rethinking Confucianism: Past and Present in China, Japan, Korea, and Vietnam*. Univ. of California, 2002. pp. 178-220.

Response paper.

Weeks 3-5: A Japanese noblewoman wrote the world's first novel in the eleventh century, about the same time the Japanese practice of creating illustrated versions of important works, both historical and fictional, began. Here we'll

consider surviving examples of selected “graphic” texts, including examples of both *onna-e*; “women’s art,” and “men’s art,” *otoko-e*.

Readings: Chapter 36 (The Oak Tree Chapter, or Kashiwagi) from Murasaki Shikibu’s *The Tale of Genji*. Edward Seidenticker (translator), Knopf, 1978.

Morris, Ivan. In *The World of the Shining Prince*. Chapter 5.

A primary source: Suenaga’s memoir of the Mongol invasion of Japan. Translated in “Sources of Japanese Tradition: Volume 1: From Earliest Times to 1600.” W. T. DeBary, translator. pp. 280-283.

“The Tale of the Heiji,” in *Sources of Japanese Tradition: Volume 1: From Earliest Times to 1600*. W. T. DeBary, translator. pp. 274-277.

The entire *Heiji Monogatari Emaki* is available at <http://learn.bowdoin.edu/heijiscroll/>

Reider, Noriko T., “Japanese Demon Lore” (2010). *All USU Press Publications*. Book 59. http://digitalcommons.usu.edu/usupress_pubs/59

Response paper.

Weeks 6-7: The narrative arts respond to a new audience in Edo Japan. Many of the same themes continue, but with an emphasis on the tastes of the new middle class, in a new format: prints. Ukiyo-e is the foundation of a new graphic form that continues to the present day.

Readings: Pollack, David. “Marketing Desire: Advertising and Sexuality in the Edo Arts.” In *Gender & Power in the Japanese Visual Field*. Norman Bryson et. al. (eds.) Honolulu: University of Hawaii Press, 2003. pp. 71-86.

Deguchi, Midori (1985) “One Hundred Demons and One Hundred Supernatural Tales.” In *Japanese Ghosts & Demons: Art of the Supernatural*. Stephen Addiss (ed.), 9-13. New York: George Braziller, Inc.

Ito, Kinko. “Manga in Japanese History.” In M. W. MacWilliams (ed.) *Japanese Visual Culture*. East Gate: 2008. pp.26-47.

Repp, Martin. “Buddhism and Cartoons in Japan.” *Japanese Religions* 31.2: 187-203. http://japanese-religions.jp/publications/assets/JR31_2_a_Repp2.pdf

Response paper.

Week 8: Midterm exam

Weeks 8-10: Film Japan. Many of the topics we’ve discussed thus far (religion, philosophy, *Yamato-e*, etc.), continue as fundamental concepts when we move from “still” pictures to “moving” ones. Some of the most prominent and innovative film-makers of the twentieth century are Japanese, and we will screen a few of their seminal works. Here, the emphasis will be on “live-action” works of directors such as Ozu, Kurosawa, and Mizoguchi. Students will have the opportunity to formulate a written response after any of the viewings.

Readings: “A Basic Narrative Mode in Yasujiro Ozu’s *Tokyo Story*.” In *Cinema East: A Critical Study of Major Japanese Films*. East Brunswick, N.J.: Associated University. 1983.

Yoshimoto, Mitsuhiro. *Kurosawa: Film Studies and Japanese Cinema*. Duke U. (2nd edition), 2001.

McDonald, K. I. “Dream, Song, and Symbol: Akira Kurosawa’s *Drunken Angel*.” In *Reading a Japanese Film: Cinema in Context*. University of Hawaii, 2006. pp. 33-49.

Serper, Zvika. “Lady Kaede in Kurosawa’s *Ran*: verbal and visual characterization through animal traditions.” *Japan Forum*; Sep2001, Vol. 13 Issue 2, p145-158.

Weeks 11-12: When *Anime* makes its appearance in the mid 20th century, it continues a tradition of illustrated narrative that began 900 years earlier, with the addition of sound and motion. Papers will consider those links with the past, either religious, social or visual., using specific examples.. Films will include at least one work by director Hayao Miyazaki (*Spirited Away*; *My Neighbor Totoro*; or *Princess Mononoke*.) An additional film which addresses historical events will also be included, such as *Graveyard of the Fireflies* or Hirata Toshio's *Rail of the Star*.

Readings:

- Levi, Antonia. (2001) "New Myths for the Millennium: Japanese Animation." In *Animation in Asia and the Pacific*. John A. Lent (ed.), 33-50. Bloomington: Indiana University.
- McDonald, K. I. "Animation Seminal and Influential." In *Reading a Japanese Film*. Honolulu: University of Hawaii. 2006
- Patten, Fred. "Simba Versus Kimba: The Pride of Lions." In *Watching Anime Reading Manga*. Berkeley: Stone Bridge, 2004. pp. 144-185
- Yoshioka, Shiro. "Heart of Japaneseness: History and Nostalgia in Hayao Miyazaki's *Spirited Away*." In M. W. MacWilliams (ed.) *Japanese Visual Culture*. East Gate: 2008. pp. 256-274.

Week 13: Modern Manga:

Readings: McCarthy, Helen. *The Art of Osamu Tezuka, the God of Manga*. Abrams ComicArts, 2009.

Week 14: *Gojira*. (the original *Godzilla*) Despite the kitschy remakes and sequels, the original film, when viewed through the lens of our discussions this semester, embodies and summarizes many of the concepts and traditions that make it uniquely Japanese. Your final response paper may address this film, in which case it is due the day of our scheduled final exam.

- Readings:** Napier, Susan J. "Panic Sites: The Japanese Imagination of Disaster from *Godzilla* to *Akira*." In *Contemporary Japan & Popular Culture*. John Wittier Treat (ed.), 235-261. Honolulu: University of Hawaii, 1996.
- Noriega, Chon A. "Godzilla and the Japanese Nightmare: When *Them!* is U.S." In *Hibakusha Cinema: Hiroshima, Nagasaki and the Nuclear Image in Japanese Film*. Mick Broderick (ed.) New York: Kegan Paul International, 1996. pp. 54-74.
- Guthrie-Shimizu, Sayuri. "Lost in Translation and Morphed in Transit: Godzilla in Cold War America." In *In Godzilla's Footsteps*. William M. Tsutsui and Michiko Ito (eds.), 51-62. New York: Palgrave/Macmillan, 2006.
- Shapiro, Jerome, "When a God Awakes: Symbolism in Japan's Mysterious Creature Movies." *The World & I* (May 1998), 182-93.

Final Exam during exam week.

IV. Evaluation Methods

- 40% (two "long," comparative in nature (15% each) and two "short," (5% each) dealing with a particular work. Usually, at least six opportunities will be offered. From these, students will choose four. Specifics will be presented throughout the semester, as they will vary with each

response. In these papers, students will analyze, from multiple perspectives, paintings, prints or films, considering ideas presented in associated readings. Note: At least one of the four responses must address a reading or a film.

- 15% Contribution to a group presentation on an approved topic
- 30% Two exams, (15% each) The tests are structured so as to assess students' recognition of major monuments, as well as his/her ability to contextualize that work and identify the influences of religion and social and political constructs which prompt their creation. Questions will require problem solving, and may focus on unfamiliar images.
- 15% Class participation and interest, based on: Attendance; student's thorough and timely completion of reading assignments or submission of response papers; student's participation in classroom dialogues, contributing independent and original observations.

V. Grading Scale

- 90%+ =A
- 80-89.999% =B
- 70-79.999% =C
- 60-69.999% =D
- 59.999% or less =F

VI. Undergraduate Course Attendance Policy

- The IUP Attendance policy will be followed, as outlined in the undergraduate catalogue.

VII. Required Textbooks, Supplemental books and readings

- none
- Required readings as listed on the syllabus will be available as PDFs from the D2L website.

VIII. SPECIAL RESOURCE REQUIREMENTS

DVDs: Will vary by semester; many already in the IUP collection, such as Kurosawa Akira, *Ran*; Hirata Toshio, *Rail of the Star*; and Hayao Miyazaki, *Spirited Away*; *My Neighbor Totoro*; and *Princess Mononoke*); Katsuhiro Otomo, *Akira*

IX. BIBLIOGRAPHY

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- Conlan, T. D. *In Little Need of Divine Intervention: Takezaki Suenaga's Scrolls of the Mongol Invasions of Japan*. Cornell: 2001.
- Davis, Darrell William. *Picturing Japaneseness*. New York: Columbia University Press, 1995.
- Deguchi, Midori (1985) "One Hundred Demons and One Hundred Supernatural Tales." In *Japanese Ghosts & Demons: Art of the Supernatural*. Stephen Addiss (ed.), 9-13. New York: George Braziller, Inc.

- Elman, B. A., et. al. (eds.) *Rethinking Confucianism: Past and Present in China, Japan, Korea, and Vietnam*. Univ. of California, 2002.
- Foster, M. D. *Pandemonium and Parade: Japanese Monsters and the Culture of Yōkai*. Univ. of California, 2009.
- Gravett, P. *Manga: 60 Years of Japanese Comics*. Harper Design, 2004
- Imamura, A. E. ed. *Re-imagining Japanese Women*. University of California, 1996.
- Ito, Kinko. "A History of Manga in the Context of Japanese Culture and Society." In *The Journal of Popular Culture*. V 38.3 (February 2005). pp. 456–475.
- Kaminishi, Ikumi. *Explaining Pictures: Buddhist Propaganda and Etocki Storytelling in Japan*. University of Hawaii, 2006.
- Lamarre, T. *The Anime Machine: a Media Theory of Animation*. University of Minnesota, 2009.
- Levenson, J. A. *Encompassing the Globe: Portugal and the World in the 16th and 17th Centuries*. Smithsonian, 2007.
- Liden, O. G. *Tanegashima: The Arrival of Europe in Japan*. Nordic Institute of Asian Studies, 2002.
- Loulanski, T. and V. Loulanski. "Outgrowing the museum: The heritage Of *Rakuchu Rakugai* and its modern purposes." In *International Journal of Cultural Studies*, November 2011 vol. 14 no. 6 607-630.
- MacWilliams, M. W. ed. *Japanese Visual Culture*. East Gate: 2008.
- McDonald, K. I. *Reading a Japanese Film: Cinema in Context*. University of Hawaii, 2006.
- Morris, Ivan. *World of the Shining Prince*. Vintage, 2013.
- Murasaki Shikibu. *The Tale of Genji*. Edward Seidenticker (translator), Knopf, 1978.
- Pandey, Rajyashree. "Medieval Genealogies of Manga and Anime Horror." In MacWilliams, M. W. ed. *Japanese Visual Culture*. East Gate: 2008. 219-236.
- Pollack, David. "Marketing Desire: Advertising and Sexuality in the Edo Arts." In *Gender & Power in the Japanese Visual Field*. Norman Bryson et. al. (eds.) Honolulu: University of Hawaii Press, 2003
- Richie, Donald. *A Hundred Years of Japanese Film: A concise History*. Kodansha USA: 2 Rev Upd edition, 2005.
- Richie, Donald. *Japanese Cinema; An Introduction*. Oxford: Oxford University Press, 1990.
- Royal, D. P. "Introduction: Coloring America: Multi-Ethnic Engagements with Graphic Narrative." *MELUS*, Vol. 32, No. 3, (Fall, 2007), pp. 7-22.
- Screech, Timon. "Pictures (The Most Part Bawdy)": The Anglo-Japanese Painting Trade in the Early 1600s." *The Art Bulletin* V 87.1 (Mar., 2005), pp. 50-72
- Washburn, Dennis and Carole Cavanaugh (eds.) *Word and image in Japanese Cinema*. New York : Cambridge University Press, 2001.
- Watanabe, Masako. *Storytelling in Japanese Art*. Metropolitan Museum of Art. 2011
- Weidner, Marsha. *Flowering in the shadows : women in the history of Chinese and Japanese painting*. Honolulu : University of Hawaii Press, 1990.
- Wilson, Brent. "Becoming Japanese: *Manga*, Children's Drawings, and the Construction of National Character." In *The Arts in Children's Lives*. L Bresler and C.M. Thompson, (eds.) Springer Netherlands: 2002. pp 43-55
- Yamamoto, Fumiko. *Japanese women artists, 1600-1900*. Lawrence: Spencer Museum of Art, University of Kansas, 1988.
- Nagata, Seiji. *Hokusai: Genius of the Japanese Ukiyo-e*. Translated by J. Bester. Kodansha USA, 2000.
- Ito, Kinko. "Manga in Japanese History." In M. W. MacWilliams (ed.) *Japanese Visual Culture*. East Gate: 2008. pp.26-47.
- Shimbutsudo: A Web Page for the Study of Japanese Religions:*
<http://www.uwec.edu/philrel/shimbutsudo/>

Sample assignment

Hayao Miyazaki's *Nausicaä of the Valley of the Wind* 1984

What happens when we don't protect nature

Nausicaä, a young princess of the Valley of the Wind who gets involved in a struggle with Tolmekia, a kingdom that tries to use an ancient weapon to eradicate a jungle of mutant giant insects. Nausicaä must stop the Tolmekians from enraging these creatures.

Guidelines for response paper.

Time: More than 1000 years in the future

Kingdom of Tolmekia

Ohmu armored caterpillar-like creatures

Lord Yupa elder in the Valley of the Wind
Princess Lastelle of Pejite
Asbel, the Pejite pilot, twin brother of Lastelle
Princess Kushana
Officer Kurotowa
Giant Warrior

Your response may take one of two forms, each fulfilling one of the four composed this semester.

Option 1: Film (short) response (3-5 pages)

This constitutes a response to the *film* only.

Consider any of the factors that make Japanese culture *Japanese*: religion(s); social structure, (hierarchical and gendered), etc. How are they incorporated into *Nausicaä*? Miyazaki has been described as the ultra-conservationist, concerned with environmental degradation before it was the "in" topic it is today. Considering *Nausicaä*'s date, do you see his ideas as particularly prescient? Still valid today? More or less?

As before, you cannot address all these elements in the allotted space, so discuss those you think most important. Or approach it from any angle you see pertinent. You may consult outside sources in your discussion; just be sure to cite them scrupulously.

Option 2: Comparative (long) response (5-10 pages)

Think of ideas we've seen visualized in prints, scrolls and other films. Do the narrative techniques used by Miyazaki reference any of them? And considering the

different subject matter here, are they effective in conveying their message? Given the writings on anime you've read, do you agree with the observations of either author? Why or why not? Does the narrative technique and aesthetic style revive those of any earlier examples we considered? What about the roles of the female characters, as compared to the other films we've seen? You can go as far back in the semester to identify meaningful topics as you see useful.

These are just some thoughts to stimulate yours. Or, feel free to go in any other direction that seems meaningful to you. Bring any of these "other" examples into your discussion to explore Miyazaki's message and methods.

Guidelines for either (both?) options:

- Don't summarize the entire film. Rather, just give us enough so that we can understand the points you want to make.
- Be specific in your answers. Try to cite exact examples, precise scenes, when you see something pertinent taking place.
- Your response must be typed, double-spaced, in 10-12 pt font (Times-Roman or Arial). NUMBER and STAPLE TOGETHER the pages! (Don't count or number your cover page). Include a cover sheet that clearly indicates your name, the class title, and your topic. Note whether this is to be considered a "film response" or a "comparative response."
- Although no outside research is required or even desirable, it will help if you read Donald Richie's short (8 short pages + notes) observations on how "viewing" and "reading" a Japanese film may differ from those Western ones you're probably more familiar with, before we watch the movie. If you do consult a source beyond Richie, YOU MUST CITE THAT SOURCE, using a recognized academic standard.
- These responses are YOUR perceptions and observations. Nevertheless (and this is important) AVOID THE USE OF PERSONAL PRONOUNS THROUGHOUT. Your reader knows these are your thoughts, ideas, etc. Don't keep reminding us of that fact. Just say what you want to, in the clearest way possible.
- You are writing to an audience who has not seen either work.
- Include no illustrations in your paper.

Grading for both options:

- Your ideas are most important. They should reflect a serious approach to the assignment, a depth of understanding of the issues the author(s) are trying to portray, and develop more than the most superficial observations.
- These ideas are conveyed in a logical sequence which is easy for your reader to follow.
- You have an opening sentence or paragraph that gives your reader a clear idea of your intent, and a concluding sentence or paragraph that "wraps up" your ideas. Do not introduce new information in that last paragraph.
- As college students close to graduation, you should be able to write a short paper (as both these are) with NO grammatical mistakes. Aim for that perfection.

Anything less will negatively affect your grade, relative to their number and severity. Sooo,

- **SPELL CHECK!** and double-check the grammar throughout. It often helps to read what you've written out-loud, or even hand it off to a colleague to check for grammatical mistakes or where awkward constructions make your ideas difficult to follow. Remember, IUP offers help for an assignment like this through the Writing Center. Don't hesitate to enlist that help. Which means it would be good to write your paper ASAP, to allow time for changes after you've consulted the Center.

Department commitment

The chair will be responsible for ensuring that all sections of the course are taught in the appropriate manner. Although assignments may vary somewhat, all sections will include an amount of writing analogous to the current version.

Course Analysis Questionnaire

Section A: Details of the Course

- A1 This course adds to the controlled electives available to the growing number of students majoring or minoring in Art History. As such, it is a needed course that expands the selections available to students within the department. Additionally, it exposes non-majors to monuments in art, as well as the culture, society and religions of Japan. The course material is too expansive to be included in any existing course. The Department currently offers courses that examine selected works from China, India and Japan, as well as a survey of Asian art that touches on the major works and movements, and their context, from pre-history to the present. The proposed course will expand on a particular tradition in Japanese visual culture, utilizing a unifying theme to touch on several different expressions.
- A2 The proposed course does not require changes in the content of existing courses or requirements for a program. No catalogue descriptions of other courses need be changed.
- A3 A version of this course has been offered several times in the form of a synthesis course (LBST 499). This proposal draws from and builds on that course, incorporating those aspects of the Synthesis course that best served the needs of our students, as well as reflecting the changes in direction that successive offerings of that course developed. The course, Genji to Godzilla, was last offered in Spring, 2011.
- A4 This course will not be a dual level course.
- A5 This course will not be offered for variable credit.
- A6 No course exactly like this one is currently offered in a set curriculum in any major institution. Although integrating the various topics together in this way is, to some degree, innovative, the course material incorporates select parts of stand-alone courses offered in many universities and colleges. Examples include:

Japanese film:

San Diego State University: Asian Studies/Comparative Literature 451

This course examines early modern and modern popular Japanese narrative traditions in a variety of mainstream cultural products including written and pictorial texts, performing arts, film, animation, and graphic novels. In addition to examining the characteristics of narrative genres in Japan, class discussions will also incorporate broader issues including class, gender, nationalism and identity. Spring 2013 Focus: Narrative traditions of Japanese Popular Culture

Bowdoin College: FILM STUDIES 101: Film Narrative

Ohio State University: History of Japanese Cinema

NYU: Japanese Cinema

University of Texas at San Antonio: Topics in Japanese Culture: Japanese Film.

Anime:

Cornell: ASIAN 2261: Cinema and Anime in Japan
MIT: SP.270 Japanese Animation: Still Pictures, Moving Minds
UCLA: 189 Japanese Media Culture

Scrolls:

University of Colorado, Boulder: A Case Study of Heian Japan Through Art: Japan's Four Great *Emaki*
Harvard: History of Japanese Painting

Japanese scrolls always form a significant component of any Course that broadly addresses Japanese art. Similarly, all courses in Japanese art include, if only tangentially, discussions of religions that prompt their creation.

Japanese Religions:

University of Southern California: REL 332: Religions of Japan.
McMaster University: Religion and Popular Culture in Contemporary Japan. RS 2TT3/JS 2TT3

Prints:

Hoabart and William Smith Colleges: Painting and prints as part of ARTH 252. Japanese Art & Culture.
PSU: History of Traditional East Asia
New Castle University (UK): JPN4004 : Origins and Developments of Japanese Popular Culture

A7 None of the content of the proposed course recommended or required by a professional society, accrediting authority, law or other external agency..

Section B: Interdisciplinary Implications

- B1 The course will not be taught by instructors from more than one department.
- B2 No other department offers similar course content. No conflicts are perceived with any other Department's course offerings.
- B3 This course will not be cross-listed with other departments, although it will serve as a Category A elective for students majoring or minoring in Asian studies.

Section C: Implementation

- C1 Faculty resources for this course are currently adequate.
- C2 IUP currently owns copies of many major Japanese films. As time progresses, it is likely that copies of additional films may be required. Additionally, texts, or access to electronic resources, may also be desirable in the future, as interests change or expand.
- C3 None of the resources for this course are funded by a grant.
- C4 The course is likely to be offered every third year, or perhaps, fifth semester. The course is not particularly designed for or restricted to certain seasonal semesters.
- C5 One section of the course would be offered in any single semester.
- C6 This course involves extensive writing and group discussions, with frequent consultations between student and teacher. Consequently, an enrollment of 20 students is appropriate.
- C7 IUP's own recommendations suggest a cap of no more than 24 students in a writing intensive course such as this.
- C8 This course is not a distance education course.

Section D: Miscellaneous

No additional information is necessary.

