

01:565:215 "A-Bomb Literature and Film in Japan"
Rutgers University, Fall 2015

Syllabus

Instructor

Paul Schalow, Professor of Japanese Literature
Office: Scott Hall Rm. 325, tel. (848) 932-6490
Office Hours: Mon. & Thurs 11:15 AM-12:15 PM, or by app't
E-mail: schalow@rutgers.edu

Course Description

Coursework consists of reading and discussion of *fiction and poetry* written by survivors of the 1945 U.S. atomic bombings of Hiroshima and Nagasaki, Japan. We also study *seven documentary films* describing the development and deployment of the bombs and *three feature-length films* depicting the bombings.

Combined with fiction and poetry, the documentary and feature-length films allow us to examine the contemporary global issue of atomic warfare from multidisciplinary perspectives, and address contemporary concerns about the possible future use of atomic weapons.

The goal of the course is to develop an understanding of A-Bomb literature and film and how they remember & redeem the dehumanizing effects of atomic warfare. All readings are in English translation.

Class meets Mon. & Thurs. 9:50-11:10 in Scott Hall Rm. 119 CAC.

Grading

Attendance & Participation (15%)

15 Responses, 1 pt. each (15%)

10 Film Forums, 1 pt. each (10%)

3 Unit Papers, 20 pts. each (total 60%)

Total: 100%

Grade scale: A 90-100; B+85-89; B80-84; C+75-79; C70-74; D60-69; F below 60.

Required Texts (for purchase at Rutgers University-Barnes & Noble Bookstore or NJ Books)

1. Ōe Kenzaburō, ed. *The Crazy Iris* (Perseus, 1985) ISBN 9780802151841
2. Richard Minear, *Hiroshima: Three Witnesses* (Princeton UP, 1990) ISBN 9780691008370
3. Kurihara Sadako, *When We Say Hiroshima: Selected Poems* (U Michigan, 1999) ISBN 9780939512898
4. Ibuse Masuji, *Black Rain* (Kodansha, 2012) ISBN: 9781568364179

Learning Goals

“A-Bomb Literature of Japan” 565:215 satisfies the following Core Curriculum goals:

- *21st Century Challenges* (21C) c. Analyze the relationship that science and technology have to a contemporary social issue.
- *Arts and Literatures* (AHp) Analyze arts and/or literatures in themselves and in relation to specific histories, values, languages, cultures, and technologies.

The course also satisfies the following Asian Languages and Cultures Departmental Learning Goals for Japanese majors and minors:

- *Majors* will be able to demonstrate substantial knowledge of Japanese literature and culture and pursue advanced study and/or employment in a capacity requiring such cultural knowledge. *Minors* will be able to analyze and interpret texts and relate relevant issues to other areas in the humanities.

(See full statement of Asian Languages and Cultures Departmental Learning Goals at http://sas.rutgers.edu/component/docman/doc_download/532-sas-learning-goals)

Academic Integrity Policy

Students are expected to uphold the highest standards of academic integrity at all times. All assignments must be the student’s own work. Violations of academic integrity include the following: submitting assignments that are not your own work; using the work of others without acknowledging the source (plagiarism); denying others access to information or material; and facilitating other student’s violations of academic integrity.

(See full statement of current *Academic Integrity Policy* at http://academicintegrity.rutgers.edu/files/documents/AI_Policy_9_01_2011.pdf)

Attendance and Assignments Policy

Students are allowed no more than two excused absences; if you must miss a class, use the absence reporting website <https://sims.rutgers.edu/ssra/> and an email will automatically be sent to me.

To earn full points, you must upload your assignments by the due date. Late assignments lose a portion of credit for each day late unless you’ve been given an extension.

Requests for extensions should be made by email in advance and include a reason for the need of an extension: schalow@rutgers.edu

Class Schedule

Unit I: What happened on August 6, 1945?

Sept. 3 Thurs.

Lecture: Introduction to Hiroshima and Nagasaki.

Sept. 8 (Mon. schedule)

Lecture: The day of the bombing in Hiroshima.

Reading: *The Crazy Iris*, Oda Katsuzō, "Human Ashes" 63-84.

Due: Response #1

Sept 10 Thurs.

Lecture: Hara Tamiki (1905-1951)

Reading: *Hiroshima: Three Witnesses*, "Hara Tamiki: Translator's Introduction" 21-40.

Documentary film 1: *Kokoro: The Heart Within* "Hiroshima: City of Peace" (Lorien Productions, 1994) 40 mins.

Forum for film 1: post a question/answer a question

Sept. 14 Mon.

Lecture: The days and weeks after the atomic bombing of Hiroshima.

Reading: *Hiroshima: Three Witnesses*, Hara Tamiki, *Summer Flowers* parts 1 & 2 ("Summer Flowers" & "From the Ruins") 41-78.

Due: Response #2

Sept. 17 Thurs.

Lecture: Hiroshima before the atomic bombing.

Reading: *Hiroshima: Three Witnesses*, Hara Tamiki, *Summer Flowers* part 3 ("Prelude to Annihilation") 79-113.

Due: Response #3

Sept. 21 Mon.

Lecture: Ōta Yōko (1906-1963)

Reading: *Hiroshima: Three Witnesses*, "Ōta Yōko: Translator's Introduction" 147-224.

Documentary film 2: "Hiroshima: the Legacy" (NHK, 1987) 50 mins.

Forum for film 2: post a question/answer a question

Sept. 24 Thurs.

Lecture: The terror of radiation ("atomic bomb disease").

Reading: *Hiroshima: Three Witnesses*, Ōta Yōko, *City of Corpses* (An Autumn So Horrible Even the Stones Cry Out"--"The City: A Tangle of Corpses") 147-224.

Due: Response #4

Sept. 28 Mon.

Lecture: Literary techniques employed by Oda, Hara, and Ōta.

Reading: *Hiroshima: Three Witnesses*, Ōta Yōko, *City of Corpses* (“Relief” to “Late Autumn Koto Music”) 225-273.

Due: Response #5

Oct. 1 Thurs.

Due: Unit I Paper (post to “Assignments” Sakai course site).

Topic: Based on your reading of Oda Katsuzō’s “Human Ashes,” Hara Tamiki’s *Summer Flowers*, and Ota Yōko’s *City of Corpses*, describe the ways people died in the atomic bombing of Hiroshima. Be sure to give specific examples from each story and discuss how the emphasis differs in each text. Which text gave you the most vivid sense of what it was like to be in Hiroshima and experience the bombing?

Documentary film 3: “Rain of Ruin: The Atomic Bombing of Japan” (History Channel, 1995) 70 mins.

Forum for film 3: post a question/answer a question

Unit II: What happened on August 9, 1945?

Oct. 5 Mon.

Lecture: Restoring humanity in the post-atomic era.

Reading: *The Crazy Iris*, Ōta Yōko, “Fireflies” 85-111.

Due: Response #6

Oct. 8 Thurs.

Lecture: Psychological effects of atomic bombing.

Reading: *The Crazy Iris*, Takenishi Hiroko, “The Rite” 169-200.

Due: Response #7

Oct. 12 Mon.

Lecture: Tōge Sankichi (1917-1953)

Reading: *Hiroshima: Three Witnesses*, Tōge Sankichi “Translator’s Introduction” 277-300.

Documentary film 4: “The Race for the Bomb” (ABC, 1999) 42 mins.

Forum for film 4: post a question/answer a question

Oct. 15 Thurs.

Lecture: Poetry versus prose.

Reading: *Hiroshima: Three Witnesses*, Tōge Sankichi, *Poems of the Atomic Bomb*, 305-369.

Due: Response #8

Oct. 19 Mon.

Lecture: Free verse versus traditional poetic forms.

Reading: Kurihara Sadako, *When We Say Hiroshima: Selected Poems*.

Due: Response #9

Oct. 22 Thurs.

Lecture: Introducing Nagasaki.

Documentary film 5: "Rain of Ruin II: The Bombing of Nagasaki" (Oregon PBS, 1995)
70 mins.

Forum for film 5: post a question/answer a question

Oct. 26 Mon.

Lecture: The role of cultural and historical difference in how the bombs were absorbed.

Reading: Nagai Takashi, *The Bells of Nagasaki*, selected chaps. (PDF posted on SAKAI)

Due: Response #10

Oct. 29 Thurs.

Documentary film 6: "White Light, Black Rain: the Destruction of Hiroshima and Nagasaki" (Steve Okazaki, dir. HBO, 2007) 90 mins.

Forum for film 6: post a question/answer a question

Nov. 2 Mon.

Due: Unit II Paper (post to "Assignments" Sakai course site)

Topic: Based on your viewing of six documentary films in class, give an account of the atomic bombings of Hiroshima and Nagasaki. Explain the technology of two bombs and how they were developed. Describe the dominant perspective that is presented in each documentary, and explain how that perspective impacts the film's interpretation of the military and humanitarian dimensions of the events. You must address **at least three** of the six documentaries in your paper.

Documentary film 7: "The Children of Nagasaki" (City of Nagasaki, 2005) 30 mins.

Forum for film 7: post a question/answer a question

Unit III: When will the Atomic Bombings be over?

Nov. 5 Thurs.

Lecture: The atomic aftermath for women.

Reading: *The Crazy Iris*, Hayashi Kyōko, "The Empty Can" 127-143.

Due: Response #11

Nov. 9 Mon.

Lecture: A community divided by the atomic bomb.

Reading: *The Crazy Iris*, Inoue Mitsuharu, "The House of Hands" 145-168.

Due: Response #12

Nov. 12 Thurs. NO CLASS

Feature-length film 8: Kurosawa Akira, dir. "Rhapsody in August" (Shochiku Films, 1991) 98 mins.

Forum for film 8: post a question/answer a question

Nov. 16 Mon. NO CLASS

Feature-length film 9: Nakazawa Keiji, "Barefoot Gen" (1983) 85 mins.

Forum for film 9: post a question/answer a question

Nov. 20 Thurs. NO CLASS

Feature-length film 10: Imamura Shōhei, dir. "Black Rain" (Imamura Productions, 1989)
123 mins.

Forum for film 10: post a question/answer a question

Nov. 24 Mon. NO CLASS

Assigned reading: Ibuse Masuji, *Black Rain*.

[Thanksgiving Recess] Nov. 26-29

Nov. 30 Mon.

Lecture: The problem of authenticity for non-hibakusha writers: one solution

Reading: Ibuse Masuji, *Black Rain*.

Due: Response #13

Dec. 3 Thurs.

Lecture: The problem of authenticity for non-hibakusha writers: another solution

Reading: *The Crazy Iris*, Sata Ineko, "The Colorless Paintings" 113-125.

Due: Response #14

Dec. 7 Mon.

Lecture: The problem of authenticity for non-hibakusha writers: another solution

Reading: *The Crazy Iris*, Ibuse Masuji, "The Crazy Iris" 17-35.

Due: Response #15

Dec. 10 Thurs. NO CLASS

Due: Unit III Paper (post to "Assignments" Sakai course site).

Topic: Briefly explain your preconceptions about the atomic bombings before you took this course, and then describe in detail your current thinking. Which genre or genres (fiction, poetry, documentary, feature-length film) did you appreciate the most, and why? Be sure to discuss *at least one work from each genre* that had the biggest impact in developing your current perspective.