

ARTHI 3671 ANIME: HISTORY AND AESTHETICS OF JAPANESE ANIMATION

Instructor :: Michelle Puetz :: mpuetz@saic.edu :: office hours by appointment

Teaching Assistant :: Xiaomeng Li :: xli2@saic.edu

Spring 2012

School of the Art Institute of Chicago, MC 1307

Tuesdays 6-9pm

This course provides a broad overview of the aesthetic and historical development of anime. Emphasizing thematic shifts within the genre, we will situate anime within the larger context of both Japanese culture and animation studies, and examine the qualities that make Japanese anime distinct from other forms of animation. The course covers lesser-known as well as major directors and studios, taking into consideration shifting perceptions of anime in the last 80 years. Focused primarily on feature-length films and theatrical releases, this course examines the immense international popularity and impact of the genre.

Designed for students ranging from the novice to the hardcore fan, this course examines a wide variety of themes and recurring motifs, including, but not limited to: adaptation and the movement from manga to screen; fantasy and escapism; bodies, sexuality and transformation; feminism; the figure of the cyborg; adolescence and notions of the heroic; history, memory and trauma; the impact of nuclear warfare and WWII; nostalgia and nationalism; apocalyptic visions of the future; machines and the technological body; horror and violence; fan culture and the figure of the "otaku"; mythology and the supernatural; and various sub-genres and styles.



READINGS

There is one required text for this course, and it is available for purchase at the DePaul Barnes & Noble bookstore on State and Jackson. You will need to purchase this book immediately after our first class on January 31st.

Susan Napier *Anime from Akira to Howl's Moving Castle, Updated Edition: Experiencing Contemporary Japanese Animation* (Palgrave Macmillan, 2005)

I also highly recommend the following texts, all of which are outstanding.

Hiroki Azuma *Otaku: Japan's Database Animals* (University of Minnesota Press, 2009)

Steven T. Brown, ed. *Cinema Anime* (Palgrave Macmillan, 2008)

Thomas Lamarre *The Anime Machine: A Media Theory of Animation* (University of Minnesota Press, 2009)

All other required and recommended readings are posted on the SAIC portal under the "files" section of the course homepage, and are designated by author's LASTNAME.TITLEOFARTICLE. You are expected to have read all of the required readings prior to the start of class.

CLASS STRUCTURE

This course is structured as a series of selected screenings. Weekly readings are assigned and a short lecture / introduction will precede the screening. A discussion of the film and assigned reading will follow the screening. **ALWAYS BE PREPARED BY READING ALL OF THE ASSIGNED TEXTS PRIOR TO CLASS!** Active participation in class discussions is expected.

In the spirit of group critique and participation, you should come to class prepared to share ideas, thoughts, reactions, and questions with your fellow students. We will work together to maintain an atmosphere that is conducive to lively discussions, and that maintains, at all times, a respect for one another.

The class will meet every Tuesday from 6-9pm. Class will not meet during Graduate Critique Week. Attendance and punctuality are required. Attendance will be taken at the beginning of every class and you will be considered late if you arrive after 6:15pm or if you return to class late from break. Late arrival to the class is disruptive to your fellow students and unacceptable. Three "lates" are considered one absence. Four or more absences means no credit for the course.

3 "lates" = 1 absence 4 absences = NO CREDIT

ASSIGNMENTS & CREDIT

Credit for the course is earned by completing ALL of the assigned short writing assignments, passing the mid-term exam, and regularly participating in class discussions. If you need a letter grade for this course, please notify me no later than week 10. In order to pass the class you need to have a minimum of 75/100 points (75%) at the end of the semester.

Because I want you all to thoroughly engage with the readings and screenings on a weekly basis, you will complete 12 short weekly writing assignments. The writing assignments will provide a way for you to be thoughtful and reflective about the readings and work we have seen in class. You are expected to complete these EVERY WEEK they are assigned, as soon as possible after class (no later than the start of the next class).

78% 12 WEEKLY WRITING ASSIGNMENTS (6.5 points each)
12% MID-TERM EXAM (SHORT ESSAY)
10% CLASS PARTICIPATION

The weekly writing assignments are minimum 2 page (500-600 words) typed (standard formatting: 12 point font, double spaced, 1" margins) responses to questions distributed in class. The writing assignment prompt questions will ask you to respond to the week's screening, reading, or both. You have to respond to at least one of the questions, but you should feel free to use these responses as a place to address aspects of the screenings or readings that you are particularly excited about or that we didn't have time to discuss in class. The weekly writing assignments will be collected three times over the course of the semester, in class and in hard copy. It is expected that the short writing assignments will be carefully composed, checked for proper spelling and grammar, and include proper references and source citation as necessary.

Writing assignment collection dates: February 28, March 27, April 24

If you are sick or unable to come to class on the day of a writing assignment deadline, you are expected to email your work to me by 6pm on that date.

If you turn in your writing assignments late, they will be marked down as follows:

1 day late = 15% off total possible grade
2 days late = 25% off total possible grade
3 days late = 50% off total possible grade
1 week late = 70% off total possible grade

Short writing responses will not be accepted more than 1 week after the deadline.

GRADUATE STUDENTS

In addition to the assignments detailed above, graduate students will compose a short final paper (6-8 pages) which will be due in class on April 24th. This paper can be an expansion of one of the short weekly response papers, and should contain references to at least one of the assigned course readings. I would like to meet with all of the graduate students either before or after class on April 3rd to discuss topics for the final paper. Graduate student grading breakdown is as follows:

- 60% 12 WEEKLY WRITING ASSIGNMENTS (5 points each)
- 10% MID-TERM EXAM (SHORT ESSAY)
- 20% FINAL ESSAY
- 10% CLASS PARTICIPATION

LAPTOP & CELL PHONE POLICY

Computers are not to be used in class for taking notes or any other purpose unless you have a documented medical condition that requires you to use a laptop. Because many of the course readings are in pdf format, I expect you to take notes on the week's readings for in-class discussion. You are strongly encouraged to print out the readings for use both in and outside of the classroom. Cell phone use is not permitted in class. If you need to send an email, text message, or make a phone call, you should do so outside the classroom.

PLAGIARISM

The School of the Art Institute of Chicago prohibits "dishonesty such as cheating, plagiarism, or knowingly furnishing false information to the School" (Students' Rights and Responsibilities, Student Handbook). Plagiarism is a form of intellectual theft. One plagiarizes when one presents another's work as one's own, even if one does not intend to. The penalty for plagiarizing may also result in some loss of some types of financial aid (for example, a No Credit in a course can lead to a loss of the Presidential Scholarship), and repeat offenses can lead to expulsion from the School. To find out more about plagiarism and how to avoid it, you can (1) go to the portal, select the "Services" tab, and click on "Plagiarism" under "Academic Advising and Student Success"; (2) go to the SAIC Web site, select "Departments, Degrees, and Academic Resources," then select "Libraries," then select "Flaxman Library," and then click on the plagiarism links under the "For Our Faculty" tab; or (3) read about it in the Student Handbook under the section "Academic Misconduct." A quick and useful guide can be found here:

<http://www.artic.edu/webspaces/portal/library/plagiarism.pdf>

If you plagiarize in this class you will receive a grade of "no credit" and be reported to the Department Chair and the Assistant Dean of Student Affairs for Academic Advising.

ACCOMMODATIONS

SAIC is committed to full compliance with all laws regarding equal opportunities for students with disabilities. Students with known or suspected disabilities, such as a Reading/Writing Disorder, ADD/ADHD, and/or a mental health or chronic physical condition who think they would benefit from assistance or accommodations should first contact the Disability and Learning Resource Center (DLRC) by phone at 312-499-4278 or email at <http://www.dlrc.saic.edu>. DLRC staff will review your disability documentation and work with you to determine reasonable accommodations. They will then provide you with a letter outlining the approved accommodations for you to deliver to all of your instructors. This letter must be presented before any accommodations will be implemented. You should contact the DLRC as early in the semester as possible. The DLRC is located on the 13th floor of 116 S. Michigan Ave.

1 January 31

WHY ANIME? / THE ROOTS OF ANIME

Screening:

The Village Festival (*Mura matsuri*, Noburo Ofuji, 1930, Chiyogami Paper Craft Film, 3m)

Chameko's Day (*Chameko no ichinichi*, Kiyoji Nishikura, 1931, Cooperative Film Productions, 7m)

Taro's Early Training Days (*Hinomaru Taro: musha shugyo no maki*, Atsushi Suzuki, benshi narration by Shunsui Matsuda, 1936, Sanko Shokai Eiga-bu, 5m)

Chinkoroheibi and the Treasure Box (*Chinkoroheibi to tamatebako*, Noburo Ofuji, 1936, Chiyogami Paper Craft Film, 9m)

Benkei and Ushiwaka (*Benkei tai Ushiwaka*, Masao Kumakawa and Ryotaro Kuwata, 1939, Japan Short Film Company, 14m)

Required reading for February 7:

Susan Napier *Anime from Akira to Howl's Moving Castle*, chapter 1 "Why Anime" and chapter 2 "Anime and Local / Global Identity," pp. 3-38

Thomas Lamarre "Animation Stand," excerpt from *The Anime Machine*, pp. 12-25

Osamu Tezuka *Astro Boy* manga, excerpt pp. 9-32

Recommended reading for February 7:

Kenji Sato "More Animated than Life"

Frederik L. Schodt *The Astro Boy Essays*, chapter 6 "An Interface between Man and Robot," pp. 98-115

2 February 7

PROPAGANDA & WW II / SHAPE SHIFTING: HUMANS & ROBOTS

Screening:

Momotaro's Sea Eagle (*Momotaro no umiwashi*, Mitsuyo Seo, 1942, Art Film Production, 37m)

Cap'n Cub (Ted Eshbaugh Studios, 1945, 9m)

Astro Boy (*Tetsuwan atomu*, Osamu Tezuka, 1963-64, excerpt from series)

Required reading for February 14:

Royall Tyler, ed. *Japanese Tales*, "The Grateful Crab" and "The Sparrow's Gifts"

Taihei Imamura "Japanese Art and the Animated Cartoon"

Thomas Lamarre "Full Animation," excerpt from *The Anime Machine*, pp. 64-76

3 February 14

SHAPE SHIFTING: HUMANS & ANIMALS

Screening:

Legend of the White Serpent (*Hakujaden*, Kazuhiko Okabe & Taiji Yabushita, Toei Animation, 1958, 75m)

Required reading for February 21:

Susan Napier *Anime from Akira to Howl's Moving Castle*, part 3 Intro and chapter 8 "The Enchantment of Estrangement: The *Shojo* in the World of Miyasaki Hayao," pp. 147-168

Thomas Lamarre *The Anime Machine*, chapter 5 "Flying Machines," pp. 55-63

Recommended reading for February 21:

Susan Napier *Anime from Akira to Howl's Moving Castle*, chapter 13 "Waiting for the End of the World: Apocalyptic Identity," pp. 249-274

Masami Toku "Shojo Manga! Girls' Comics! A Mirror of Girls' Dreams"

4 February 21 MAGICAL GIRLS & NATURE 1

Screening:

Nausicaä of the Valley of the Wind (*Kaze no tani no Naushika*, Hayao Miyazaki, 1984, Studio Ghibli, 116m)

Required reading for February 28:

Susan Napier *Anime from Akira to Howl's Moving Castle*, chapter 12 "Princess Mononoke: Fantasy, the Feminine, and the Myth of 'Progress,'" pp. 231-248

Thomas Lamarre "Giving Up the Gun," excerpt from *The Anime Machine*, pp. 86-100

Recommended reading for February 28:

Thomas Lamarre "The Multiplanar Image"

5 February 28 MAGICAL GIRLS & NATURE 2

WRITTEN RESPONSES 1-4 DUE

Screening:

Princess Mononoke (*Mononoke-hime*, Hayao Miyazaki, 1997, Studio Ghibli, 134m)

Required reading for March 6:

Susan Napier, *Anime from Akira to Howl's Moving Castle*, chapter 11 "No More Words: Barefoot Gen, Grave of the Fireflies, and 'Victim's History,'" pp. 213-229

Wendy Goldberg "Transcending the Victim's History: Takahata Isao's *Grave of the Fireflies*"

Keiji Nakazawa *Barefoot Gen: A Cartoon Story of Hiroshima*, vol. 1 manga, excerpt

6 March 6 HISTORY, TRAUMA, VICTIMIZATION

Screening:

Shadow (Seiichi Hayashi, 1969, 3m)

Grave of the Fireflies (*Hotaru no haka*, Isao Takahata, 1988, Studio Ghibli, 89m)

7 March 13 ROMANCE, NOSTALGIA, THE ELEGIAC

MID-TERM EXAM

Screening:

5 Centimeters per Second (*Byosoku go senchimotoru*, Makoto Shinkai, 2007, CoMix Wave, 63m)

Required reading for March 20:

Susan Napier, *Anime from Akira to Howl's Moving Castle*, chapter 3 "Akira and Ranma 1/2: The Monstrous Adolescent," pp. 39-48

Isolde Standish "Akira, Postmodernism and Resistance"

Recommended reading for March 20:

Freda Freiberg "Akira and the Postnuclear Sublime"

8 March 20 THE APOCALYPTIC CITY

Screening:

Akira (Katsuhiro Otomo, 1988, 124m)

Required reading for March 27:

Susan Napier, *Anime from Akira to Howl's Moving Castle*, chapter 6 "Doll Parts: Technology and the Body in *Ghost in the Shell*," pp. 103-116

Recommended reading for March 27:

Christopher Bolton "From Wooden Cyborgs to Celluloid Souls: Mechanical Bodies in Anime and Japanese Puppet Theater"

Sharyl Orbaugh "Frankenstein and the Cyborg Metropolis: The Evolution of the Body and City in Science Fiction Narratives"

9 March 27 CYBORG BODIES / FRACTURED IDENTITIES 1

WRITTEN RESPONSES 5-8 DUE

Screening:

Ghost in the Shell (Kokaku kidotai), Mamoru Oshii, 1995, Production I.G. / Bandai Visual, 82m)

Required reading for April 3:

Susan Napier, *Anime from Akira to Howl's Moving Castle*, chapter 4 "Controlling Bodies: The Body in Pornographic Anime" and chapter 5 "Ghosts and Machines: The Technological Body," pp. 63-102

Recommended reading for April 3:

Donna Haraway "A Cyborg Manifesto"

Susan Napier "When the Machines Stop: Fantasy, Reality, and Terminal Identity in *Neon Genesis Evangelion* and *Serial Experiments: Lain*"

Mark C. Taylor "Refiguring the Human"

10 April 3 CYBORG BODIES / FRACTURED IDENTITIES 2

Screening:

Guyver: Out of Control (Kyoshoku soko Guyver: Kikaku Gaihim), Hiroshi Watanabe, 1986, Studio Wave, 55m)

Neon Genesis Evangelion (Shinseki evangerion), Hideaki Anno, 1995-96, Gainax Studios, excerpt)

Required reading for April 10:

Lawrence Eng "The Fans Who Became Kings: Gainax and Otaku Culture"

Thomas Lamarre "Otaku Imaging," excerpt from *The Anime Machine*, pp. 144-154

Recommended reading for April 10:

Thomas Lamarre "Structures of Depth" and "The Distributive," excerpts from *The Anime Machine*, pp. 110-143

Saito Tamaki "Otaku Sexuality"

Toshio Okada, Kaichiro Morikawa, and Takashi Murakami "Otaku Talk"

Susan Napier "Differing Destinations: Cultural Identification, Orientalism, and 'Soft Power' in Twenty-First-Century Anime Fandom"

Susan Napier "The World of Anime Fandom in America"

Roland Kelts, *Japan America* excerpts "DIY" and "Doujinshi"

11 April 10 THE OTAKU & ANIME FANDOM

Screening:

Daicon III and IV Opening Animations (1981/1983, Daicon Film)

Otaku no video (Takeshi Mori, 1991, Gainax Studios, 100m)

Required reading for April 17:

Susan Napier "Excuse Me, Who Are You?": Performance, the Gaze, and the Female in the Works of Kon Satoshi"

Sharon Kinsella "Cuties in Japan"

Recommended reading for April 17:

Interview with Satoshi Kon by Tom Mes in *Midnight Eye*, February 11, 2001:

http://www.midnighteye.com/interviews/satoshi_kon.shtml

Junko Mizuno *Pure Trance* manga, excerpt pp. 150-158

12 April 17 POP & FAN CULTURE / THE PERFORMANCE OF IDENTITY

Screening:

Perfect Blue (*Pafekuto buru*, Satoshi Kon, 1997, Madhouse Ltd., 81m)

Required reading for April 24:

Thomas Looser "Superflat and the Layers of Image and History in 1990s Japan"

Recommended reading for April 24:

Yoshihiro Tatsumi "Unpaid" and "Make-Up" manga

Takashi Murakami "A Theory of Superflat Japanese Art"

**13 April 24 SUPERFLAT / ANIME IN THE ART WORLD
WRITTEN RESPONSES 9-12 DUE**

Screening:

Mind Game (Masaaki Yuasa, 2004, Studio 4c, 103m)

14 May 1 NO CLASS – CRITIQUE WEEK

15 May 8 CONCEPTUALIZING REALITY

Screening:

Paprika (*Papurika*, Satoshi Kon, 2006, Madhouse Ltd., 90m)

Selected Bibliography

- Azuma, Hiroki. *Otaku: Japan's Database Animals*. Minneapolis: University of Minnesota Press, 2009.
- Bolton, Christopher, Istvan Csicsery-Rony, Jr., and Takayuki Tatsumi, eds. *Robot Ghosts and Wired Dreams : Japanese Science Fiction from Origins to Anime*. Minneapolis: University of Minnesota Press, 2007.
- Broderick, Mick, ed. *Hibakusha Cinema: Hiroshima, Nagasaki, and the Nuclear Image in Japanese Film*. New York: Columbia University Press, 1996.
- Brown, Stephen T. *Cinema Anime*. New York: Palgrave Macmillan, 2006.
- Cavallaro, Dani. *Anime Intersections*. Jefferson: McFarland Press, 2007.
- Cavallaro, Dani. *The Anime Art of Hayao Miyazaki*. Jefferson: McFarland Press, 2006.
- Cavallaro, Dani. *Magic as Metaphor in Anime: A Critical Study*. Jefferson: McFarland Press, 2009.
- Clemens, Jonathan and Helen McCarthy. *The Anime Encyclopedia: A Guide to Japanese Animation since 1917 (Revised and Expanded Edition)*. Berkeley: Stone Bridge Press, 2006.
- Craig, Timothy J., ed. *Japan Pop: Inside the World of Japanese Popular Culture*. Armonk: M.E. Sharpe, 2000.
- Ga-netchu! The Manga Anime Syndrome*. Exhibition catalog, Deutsches Film Museum, Henschel Verlag, 2008.
- Hu, Tze-yue G. *Frames of Anime: Culture and Image Building*. Seattle: University of Washington Press, 2010.
- Kelts, Roland. *Japanamerica: How Japanese Pop Culture Has Invaded the US*. New York: Palgrave Macmillan, 2006.
- Lamarre, Thomas. *The Anime Machine*. Minneapolis: The University of Minnesota Press, 2009.
- Levi, Antonia. *Samurai From Outer Space: Understanding Japanese Animation*. Chicago: Open Court, 1996.
- MacWilliams, Mark. *Japanese Visual Culture: Explorations in the World of Manga and Anime*. Armonk: M.E. Sharp, 2008.
- Martinez, D.P., ed. *The Worlds of Japanese Popular Culture: Gender, Shifting Boundaries and Global Cultures*. Cambridge: Cambridge University Press, 1998.
- Mechademia* journal, issues 1-4. Edited by Frenchy Lunning.
- Mizuno, Junko. *Pure Trance*. San Francisco: Last Gasp, 2005.
- Morley, David and Kevin Robins. *Spaces of Identity: Global Media, Electronic Landscapes and Cultural Boundaries*. London: Routledge, 1995.

Murakami. *Little Boy: The Arts of Japan's Exploding Subculture*. New Haven: Yale University Press, 2005.

Murakami, Takashi. *Superflat*. Madora Shuppan Japan, 2000.

My Reality: Contemporary Art and the Culture of Japanese Animation. Exhibition catalog, Des Moines Art Center and Independent Curators International, New York, 2001.

Susan Napier. *Anime from Akira to Howl's Moving Castle, Updated Edition: Experiencing Contemporary Japanese Animation*. New York: Palgrave Macmillan, 2005.

Napier, Susan. *From Impressionism to Anime: Japan as Fantasy and Fan Cult in the Mind of the West*. New York: Palgrave Macmillan, 2007.

Nornes, Abe Mark and Fukushima Yukio, eds. *The Japan/America Film Wars : World War II Propaganda and its Cultural Contexts*. Langhorne: Harwood Publishers, 1994.

Patten, Fred. *Watching Anime, Reading Manga: 25 Years of Essays and Reviews*. Berkeley: Stone Bridge Press, 2004.

Poitras, Gilles. *The Anime Companion*. Berkeley: Stone Bridge Press, 1999.

Ruh, Brian. *Stray Dog of Anime: The Films of Mamoru Oshii*. New York: Palgrave Macmillan, 2004.

Schodt, Frederik. *The Astro Boy Essays: Osamu Tezuka, Mighty Atom, Manga / Anime Revolution*. Berkeley: Stone Bridge Press, 2007.

Tatsumi, Yoshihiro. *Abandon the Old in Tokyo*. Quebec: Drawn and Quarterly, 2009.

Tatsumi, Yoshihiro. *The Push Man and Other Stories*. Quebec: Drawn and Quarterly, 2009.

Tezuka, Osamu. *Astro Boy*. Milwaukee: Dark Horse Press, 2008.

Tyler, Royall, ed. *Japanese Tales*. New York: Pantheon Books, 1987.

Yoda, Tomiko and Harry Harootunian, eds. *Japan after Japan : Social and Cultural Life from the Recessionary 1990s to the Present*. Durham: Duke University Press, 2006.