

**LIT 6371: Literature, Science and Culture**  
**“Anime/Manga: Healing Nature”**

**TH. 10am – 12:45pm in GR 4.208 ( . . . eventually!)**  
**Note Room Change!**

*Pre-Reqs: none. May be repeated for credit as topics vary (9 semester credit hours maximum)*

This seminar will be “Forged at the intersection of *what if* and *why not*” (as the Boston Globe’s *Ideas* newsletter says about itself). Together we will explore and experiment with creative ways of combining / re-combining, understanding / re-understanding “literature,” “science” and “culture.” Our primary materials will be an eclectic mix of verbal and visual “texts” that bend, break and stretch “beyond” traditional “literary” notions of what storytelling is (and what it can do) as well as what counts (or could / should count) as “science fiction” and “culture.”

Since its ancient origins (way before Mary Shelley!) literary works of creative science fiction encompassed far greater thematic territory than those typically associated with “classic” 20<sup>th</sup>-c American “space opera” adventures (i.e., rocket ships and robots). Globally, “speculative fiction” has always included serious and complex cultural and philosophical considerations of human societies’ relationships with each other as well as humanity’s relationship with the natural world and the living and nonliving things in it (shout-out to Ursula K. and N. K et al!).

This semester’s subset of Japanese anime and manga (plus some poetry and prose) could all variously and fairly be categorized as Eco-Fiction, Environmental Speculative Fiction or “Cli-Fi” (Climate-Fiction). Unlike “hard science fiction” that often incorporates aspects of the physical sciences and technology, these examples represent “*natural science fiction*” -- narratives that offer utopian and dystopian perspectives on human nature and our interactions with and valuing / devaluing of plants, animals, micro-organisms and dynamic organic and inorganic environmental systems.

We will also reflect on these materials in relation to and as forms of public science education, public-facing humanities, applied humanities, activist humanities and/or planetary humanities. How can creative storytelling enable and empower individuals, communities and our species to “see with eyes unclouded,” and shape our minds and behaviors so that together we can create healthier, sustainable life-ways for all on our home planet?

**Keywords:** genre friction; world weirding; global weirding; global criticality; nonhuman futures; collective trauma; traumascapes; collaborative healing; Indigenous wisdom; becoming human; Afro-Southern Futurism; Black farming; decolonizing; liberatory; Shina discourse; earth talk; grammar of animacy; elegy; becoming lithic; ecofeminism; elemental ecocriticism; extraction; trans-Atlantic; trans-Imperial; transmediation, transformative; transfiguration; beyond binary; heterogloss; community-engaged scholarship; fan studies; fan fic; Haida manga; BD Passion; folklore; anima mundi; solarpunk; universe-city; kinship; radical empathy; radical hope.  
Add your keywords here! \_\_\_\_\_; \_\_\_\_\_; \_\_\_\_\_; \_\_\_\_\_

**Key queries:**

“What do we call “speculative fiction” when the situation is no longer “speculative” or “fiction”?  
& “What kind of ancestor do you want to be?”

**STEM-HUMA methodology:** some of the learning and creativity theories that inform the structure and themes of this course draw upon the neuroscience research and popular neuroscience communication efforts of David Eagleman (et al). As humanities scholars, we all come from a long line of self-conscious ponderers, literary writers, artists, poets and philosophers who thought a lot about the workings of their own minds and consciousness as they engaged a myriad big questions about human life and the cosmos. As DE is fond of saying: “the brain is the universe’s ultimate storyteller.” But, what does he mean by that? Find out by befriending your embodied brain and learning as much about it as you can!

For starters, see: <https://geekinsider.com/the-creative-brain-bending-breaking-and-blending/>

For follow-up viewing: *The Creative Brain* (52 min., Netflix) and *The Brain* (6 part series, available free on Eagleman’s FB) plus, his infinitely interesting website: <https://eagleman.com/>

Other takes:

Matthew B. Crawford, *The World Beyond your Head: On Becoming and Individual in an Age of Distraction* (2015): <http://www.matthewbcrawford.com/new-page-1-1>

Benedict Carey, *How We Learn: The Surprising Truth about How, When and Where it Happens* (2015): <https://blog.12min.com/how-we-learn-summary/>

**Class Format:** primarily student-led discussion and presentations with peer-feedback, utilizing a wide variety of interdisciplinary materials and approaches (building on individuals’ interests). We will view full-length anime and selected episodes of television series. We will read Japanese SF manga, poetry, short stories and a novel -- all of which have influenced or inspired great anime. We will engage a variety of thought-provoking scholarly essays as well as recent literary works that also offer critically challenging artistic, literary, scientific and cultural perspectives.

### **Course Objectives/ Student Learning Outcomes:**

Students will read, view and discuss a wide variety of visual and literary texts, demonstrating the ability to interpret and analyze themes and issues using various interdisciplinary methods, including aesthetic, historical, biographical and cross-cultural approaches. Each week, students will prepare for and lead class discussions and contribute creative and constructive peer critique. Students will produce one “publishable quality” book review of a recent relevant literary text with an in-class critique and they will research and write one “conference style” analytical / interpretative paper, along with an in-class presentation (appropriate for an academic audience represented by a current “CFP”).

### **COURSE REQUIREMENTS / GRADING:**

- Attendance/Participation (discussion leadership; peer comments) = 25% grade
- One Book Review with an in-class presentation (1000-1250 words max; 8-10 min.) = 25%
- One 10-12 pp “Conference Style” paper w/ 15-20 min. presentation (averaged 70/30) = 50%

### **EXTRA CREDIT for EARTH DAY enrichment opportunities:**

- Listen in class for additional announcements of Extra Credit opportunities, including local viewings, cultural activities and Earth Day events!

## REQUIRED TEXTBOOKS:

NOTE: with the exception of the two *Nausicaä* manga, all of these books are available as Kindle ebooks on Amazon. Physical books (new or USED) or e-books – your choice.

1. Miyazawa, Kenji, *Night on the Galactic Railroad and Other Stories from Ihatov* (Modern Japanese Classics), Julianne Neville, Translator. One Peace Books, 2014.  
ISBN-10: 1935548352 ISBN-13: 978-1935548355
- 2 and 3. Miyazaki, Hayao, *Nausicaä of the Valley of the Wind* (manga / graphic novel), VIZ, vols. 1 & 7. ISBN-13: 978-1591164081 and ISBN-13: 978-1591163558
4. Murakami, Haruki. *Hardboiled Wonderland and the End of the World*. Vintage, 1993.  
ISBN-10: 0679743464 / ISBN-13: 978-0679743460
5. *Mushi-shi* (Kindle-manga), vol. 1  
<https://www.amazon.com/Mushishi-Vol-1-Yuki-Urushibara-ebook/dp/B00J1HDD3E>
- \* 6. McCloud, Scott. *Understanding Comics*. William Morrow (re: theory of graphic novels; Reprint edition, 1994). ISBN-10: 006097625X or ISBN-13: 978-0060976255
- \* 7. Napier, Susan, *Anime: From Akira to Howl's Moving Castle*, Palgrave (2005; one of the first scholarly studies of anime). ISBN-10: 1-4039-7052-1 or ISBN-13: 978-1-4039-7052-7

\* Note: If you are already familiar with McCloud and Napier's books, no need to re-read!

## **PLUS Rent/Purchase: 1 of these 5 (for your Book Review). \* New option below!**

1. Chang, Alenda, *Playing Nature: Ecology in Video Games*. Univ of Minnesota Press, 2019.  
ISBN-10: 1517906326 ISBN-13: 978-1517906320
2. Kimmerer, Robin. *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants* (Milkweed Editions, 2015)  
ISBN-10: 1571313567 ISBN-13 : 978-1571313560
3. Powers, Richard. *Overstory: A Novel*. (W.W. Norton & Company, 2019)  
ISBN-10: 039335668X ISBN-13: 978-0393356687
4. Robinson, Kim Stanley. *Ministry for the Future* (Orbit, 2020)  
ISBN-10: 0316300136 ISBN-13: 978-0316300131
- \*5. Yoshino, Genazburo, *How Do You Live?* Trans. Bruno Navasky (Chapel Hill, NC: Algonquin Young Readers, 2021). ISBN-9781616209773 or ebook: 9781643751610

## RECOMMENDED GENERAL REFERENCES:

- Alpert, Steve. [\*Sharing a House with the Never-Ending Man: 15 Years at Studio Ghibli\*](#). Albany, CA: Stone Bridge Press.
- Bolton, Christopher. [\*Interpreting anime\*](#). Minneapolis: University of Minnesota Press.
- Clements, Jonathan, & McCarthy, Helen. [\*The anime encyclopedia: A century of Japanese animation, Third Revised Edition\*](#). Berkeley, CA: Stone Bridge Press.
- Clements, Jonathan. [\*Anime: A history\*](#). London, UK: British Film Institute.
- Condry, Ian. [\*The soul of anime: Collaborative creativity and Japan's media success story\*](#). Durham, NC: Duke University Press.
- Lamarre, Thomas. [\*The anime ecology: A genealogy of television, animation, and game media\*](#). Minneapolis: University of Minnesota Press.
- Napier, Susan. [\*Miyazakiworld: A life in art\*](#). New Haven, CT: Yale University Press.

**\* First, a Personal Note about Weeks 1-3 (and beyond . . .?) ~**

As you know, for at least the next 3 weeks (and probably longer, IF we're actually semi-smart about it), all Spring classes will be meeting online. This one will meet via ZOOM . . . I hope! OR . . . if not, we'll go to Plan B or C.

Plan B: If, on the first day of class, we are not able to successfully connect everyone, we will simply bail out of ZOOM and I will email you all the pdfs that you'll need for week 2, etc. You can then email me any questions you have and I will answer them individually during our class time.

Plan C: for Week 2, we'll try ZOOM again (unless I notify you otherwise). If it still does not work for everyone, we might need for one of you with fabulous internet to "host" our meetings via TEAMS from your better-connected location, with me joining as a guest avatar. This is not ideal, obviously, but it will probably work well enough to get us through a few weeks. If you are willing to volunteer to be "on call" as our "back-up server," please let me know! For real.

As you might imagine, a highly visual course like this presents extra challenges to your friendly, neighborhood "instructional team" (namely me, a mere mortal, not-bot). Unlike other profs. who can pop safely into their offices to use campus wifi to host online classes, I will be working "remotely"—really remotely—on a rural acreage, 200 miles north of campus, where typical phone connectivity is 1.5 bars (on a good day!).

Over the past two years, I've learned the hard way that audio-only works best for TEAMS from out here, but it frequently disconnects whenever I run video. So, ever since we "got the memo" about Spring, I have been busy upgrading our system and testing ZOOM options. I am still trying to figure out various kinds of "bandwidth" issues, technologically (and emotionally . . . iibh). I know that I have not figured out every potential glitch. While I am fairly sure that the "professional" version of ZOOM will work, I am also fairly sure that things will not work perfectly! Together, we will be running this real-life experiment and we'll need to keep improvising as we go.

So, here's my main concern: how can we view the films and videos, when we cannot just watch them together "in" class? As of today, eLearning does not appear to be a willing ally (you may detect here some use of controlled understatement; okay . . . "barely controlled" ;-0). However, I have not given up and I am still seeking a legal ("permitted under educational use") kind of way for us to "view" things either through that platform (that shall no longer be named) or maybe through links to "view only" recordings on Box?? Eek! Help? All ideas for potential fixes welcome!

As you'll see in the class calendar below, I have planned for potential "online" learning all the way to Spring Break "just in case." This way we all will know what to expect, no matter what. Sort of. Please know that I will very much need (and will sincerely appreciate!) each of you bringing positive energy, good-wishes and kindness (as well as a cheerful and collective sense of humor) as we work together to "animate" this class to share with each other! And please, all along the way, reach out and let me know what you need too ~ I pledge to help in anyway I can.<3

To launch our partnership in trouble-shooting how to view the films, please email me and let me know if you have any way to view the following on your own (via dvd, online streaming subscriptions, etc): **Voices of a Distant Star** and **My Neighbor Totoro**; **Spring and Chaos**; **Night on the Galactic Railroad**; **Nausicaä of the Valley of the Wind**.

Thank you! Here we go . . . ~ Prof G

## COURSE CALENDAR / DAILY ASSIGNMENTS

### **Wk 1 - Th. JAN 20: INTRO to LIT 6371: Literature, Science and Culture “Anime / Manga: Healing Nature”**

**10-11:15am:** Class meeting begins on ZOOM (hopefully . . .)

\* Introduction to class themes and ideas; Syllabus overview; weekly expectations; graded written work and presentations (w/ pre-professional goals in mind!).

\* Q&A?

\* “Potluck” Meet and Greet: Who are you? and . . . How are you?  
Introduce yourselves and share a healing idea, story or artifact <3

[15 min. BREAK]

**11:30-1245pm:** Class resumes.

\* We need each person to volunteer to lead some portion of next week’s discussion!  
Let’s fill in the blanks!

\* Have any provisional ideas for projects in mind? Wonder if they’re do-able?  
Let’s launch them now!

\* Please fill-out our class questionnaire (+ email it back by midnight tonight, if you haven’t already)

***Post-class Points to Ponder: Is anyone else thinking about such things?***

<https://emergencemagazine.org/essay/a-little-more-than-kin/>

(17 min podcast or 20 min. read)

OR, for a deeper dive (if you have time and interest) . . .

<https://emergencemagazine.org/interview/kinship-community-and-consciousness/>

(65 min podcast or 30 min. read):

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## **Wk 2 - Th. JAN 27: Telling Stories about Humans and Nature**

BACKGROUND READING: Napier, *Anime*, Foreword, Chps 1 & 2: ix-xviii; 3-14; 15-38  
(to enrich foundational info and use in discussion, as per student interest)

**10-11:15am:** Class meeting begins on ZOOM

\* Questions about class stuff?

\* STUDENT-LED “partner-pair” DISCUSSION of today’s READINGS (15-20 min. each):

1) Napier, Susan, “Hametsu” selection from *MiyazakiWorld*, pp. 1-15

led by: \_\_\_\_\_ and \_\_\_\_\_

2) Ono, Yoko, “Nostalgia and Futurism in Contemporary Japanese Sci-Fi Animation

led by: \_\_\_\_\_ and \_\_\_\_\_

3) McCloud, Scott, *Understanding Comics*, Intro., Chps 1 & 2: i; 1-23; 24-59

led by: \_\_\_\_\_ and \_\_\_\_\_

[15 min. BREAK]

**11:30-1245pm:** Class resumes (or, do we re-zoom?)

4) Kuge, Shu, “In the World That Is Infinitely Inclusive: Four Theses on *Voices of a Distant Star* and *The Wings of Honneamise*, pp. 251-266 (15-20 min)

led by: \_\_\_\_\_ and \_\_\_\_\_

\* BACKGROUND on anime creator, Makoto Shinkai (15-20 min)

led by: \_\_\_\_\_ and \_\_\_\_\_

\* DISCUSS: ***Voices of a Distant Star*** [OVA: Everyone try to view this on your own] (30-40 min)

led by: \_\_\_\_\_ and \_\_\_\_\_

\* Closing Qs?

***Post-class Points to Ponder: (optional “enrichment” info)***

[These may be available via eLearning, once / IF I get them to “link” properly.]

- Dr. Marc Hairston: “A Brief History of Anime and Manga”

- Prof G: “A Brief History of Science Fiction Literature: Not Just Robots and Rocket Ships”!

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### **Wk 3 - Th. FEB 3: Natural Nostalgia? Intimations of a Post-natural World?**

BACKGROUND READING: Napier, *Anime*, Chps 3 & 4: 39-62; 63-84.

**10-11:15am:** Class meeting begins on ZOOM

\* STUDENT-LED “partner-pair” DISCUSSION of today’s READINGS (15-20 min. each):

1) McCloud, Scott, *Understanding Comics*, Chps 3 & 4: 60-93; 94-117

led by: \_\_\_\_\_ and \_\_\_\_\_

2) Fujiki, “My Neighbor Totoro: The Healing of Nature, the Nature of Healing,” *Resilience: A Journal of the Environmental Humanities*, 2.3: 152-157

led by: \_\_\_\_\_ and \_\_\_\_\_

3) Okuhara, “Walking Along With Nature: A Psychological Interpretation of *My Neighbor Totoro*,” *The Looking Glass: New Perspectives on Children’s Literature*, 10.2: ~5 pp.

led by: \_\_\_\_\_ and \_\_\_\_\_

[15 min. BREAK]

**11:30-1245pm:** Class resumes.

\* BACKGROUND on anime creator, Hayao Miyazaki (25 min)

led by: \_\_\_\_\_ and \_\_\_\_\_

\* DISCUSS: ***My Neighbor Totoro*** [View on your own] / Napier, *Miyazakiworld*, 7: 101-121 (45 m)

led by: \_\_\_\_\_ and \_\_\_\_\_ and \_\_\_\_\_ and \_\_\_\_\_

#### **Post-class Points to Ponder:**

<https://www.theatlantic.com/international/archive/2013/10/why-so-many-icelanders-still-believe-in-invisible-elves/280783/>

and/or: Search “forest-bathing” info online; then try it and see if you feel better!

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#### **\* NOTE for Weeks 4-8:**

As you will see, I have planned ahead for the possibility that we may still be online for a few more weeks after weeks 1-3 (maybe even until Spring Break?). IF we are able to safely resume in-class / in-person learning, we will NOT meet on ZOOM at all.

Instead, we will simply go back to “normal (ish)” in-person class and we will follow the same schedules as given below (except, on the prof. side, I’ll trade-out having glitches on ZOOM for having glitches with in-person classroom AV! ~ manical laugh ~ but that will mean that we will be viewing our “visual texts” together, in real-time, in class (yay!))

**Wk 4 - Th. FEB 10: Natural Visions**

BACKGROUND READING: Napier, *Anime*, Chps 5 & 6: 85-102; 103-116.

**10-11:15am:** Class meeting begins [on ZOOM or in-person]

\* Questions / comments?

\* STUDENT-LED “partner-pair” DISCUSSION of today’s READINGS (~20 min. each):

1) McCloud, Scott, *Understanding Comics*, Chps 5 & 6: 118-137; 138-161

led by: \_\_\_\_\_ and \_\_\_\_\_

2) Pulvers, webpage, “Miyazawa Kenji, Rebel With a Cause”

<http://www.kenji-world.net/english/essay/essay.html>

led by: \_\_\_\_\_ and \_\_\_\_\_

3) Beginning Japanology NHK documentary on Miyazawa (33 min. viewing time)

<https://www.youtube.com/watch?v=ZWGzkGK72pM>

led by: \_\_\_\_\_ and \_\_\_\_\_

[15 min. BREAK]

**11:30-1245pm:** Class resumes.

\* PRESENT BACKGROUND on Kenji Miyazawa, (20 min)

led by: \_\_\_\_\_ and \_\_\_\_\_

\* VIEW &/or DISCUSS: ***Spring and Chaos*** (55 min. anime)

[View in class; or on your own, via TEAMS or Box -- if we’re still online]

led by: \_\_\_\_\_ and \_\_\_\_\_

\* Closing Qs?

***Post-class Points to Ponder:***

Want more Kenji? *The Life of Budori Gusuko* (anime + translation can usually be found online)

For a review of the anime:

<https://www.animenewsnetwork.com/shelf-life/2018-03-19/129132#budori>

See also: <https://www.humansandnature.org/>

and: <https://naturalhistoryinstitute.org/>

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**Wk 5 - Th. FEB 17: Cosmic Nature**

BACKGROUND READING: Napier, *Anime*, Chp 7: 117-150.

**10-11:15am:** Class meeting begins [on ZOOM or in-person]

\* Questions / comments?

\* STUDENT-LED “partner-pair” DISCUSSION of today’s READINGS (~20 min. each):

1) McCloud, Scott, *Understanding Comics*, Chp 7: 162-184

led by: \_\_\_\_\_ and \_\_\_\_\_

2) “Morning of the Last Farewell,” poem

led by: \_\_\_\_\_ and \_\_\_\_\_

3) *Night on the Galactic Railroad*” novella, pp. 45-112

led by: \_\_\_\_\_ and \_\_\_\_\_

[15 min. BREAK]

**11:30-1245pm:** Class resumes.

\* DISCUSS: ***Night on the Galactic Railroad***, *excerpt* of the anime + novella  
[View in class; or, on your own, via TEAMS or Box, if we’re still online]

led by: \_\_\_\_\_ and \_\_\_\_\_

\_\_\_\_\_ and \_\_\_\_\_

\_\_\_\_\_ and \_\_\_\_\_

\* Closing Qs?

**Post-class Points to Ponder:**

See: Animated Nighthawk Star <https://www.youtube.com/watch?v=N1ZKWJIGFik>

and: <https://www.darksky.org/>

and: <https://annettelee.com/>

<https://annettelee.com/index.php/bio/>

and: <https://www.nativeskywatchers.com/>

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**Wk 6 - Th. FEB 24: Epic Nature**

BACKGROUND READING: Napier, *Anime*, Chp 8: pp. 151-168

**10-11:15am:** Class meeting begins [on ZOOM or in-person]

\* Questions / comments?

\* STUDENT-LED “partner-pair” DISCUSSION of today’s READINGS (~20 min. each):

1) McCloud, Scott, *Understanding Comics*, Chp 8: 185-192

led by: \_\_\_\_\_ and \_\_\_\_\_

2) Interview w/Miyazaki, “Trial and Error Leading Up to the Birth of *Nausicaä*”

led by: \_\_\_\_\_ and \_\_\_\_\_

3) Talbot, “The Auteur of Anime” from ***The New Yorker***

led by: \_\_\_\_\_ and \_\_\_\_\_

[15 min. BREAK]

**11:30-1245pm:** Class resumes.

4) Hairston, “The Reluctant Messiah . . .” from ***Manga: An Anthology***

led by: \_\_\_\_\_ and \_\_\_\_\_

\* DISCUSS: *Nausicaä, of the Valley of the Wind*, manga vol. 1

led by: \_\_\_\_\_ and \_\_\_\_\_

\_\_\_\_\_ and \_\_\_\_\_

\* Closing Qs?

**Post-class Points to Ponder:**

[https://www.adfl.mla.org/bulletin/article/adfl.46.2.28?utm\\_campaign=careeralertdec2021&utm\\_medium=email&utm\\_source=mlaoutreach](https://www.adfl.mla.org/bulletin/article/adfl.46.2.28?utm_campaign=careeralertdec2021&utm_medium=email&utm_source=mlaoutreach)

<https://www.bbc.com/culture/article/20190110-how-science-fiction-helps-readers-understand-climate-change>

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## **Wk 7 - Th. MARCH 3: Epic Nature, continued**

BACKGROUND READING: Napier, *Anime*, Chps 9 & 10: pp.169-194; 195-216.

**10-11:15am:** Class meeting begins [on ZOOM or in-person]

\* Questions / comments?

\* STUDENT-LED “partner-pair” DISCUSSION of today’s READINGS (~20 min. each):

1) McCloud, Scott, *Understanding Comics*, Chp 9: 193-215

led by: \_\_\_\_\_ and \_\_\_\_\_

2) Loy and Goodhew, “Dharma of Non-violence” from *The Dharma of Dragons and Daemons*

led by: \_\_\_\_\_ and \_\_\_\_\_

3) Gossin, “‘Animated’ Nature: Aesthetics, Ethics and Empathy in Miyazaki’s Ecophilosophy” in ***Mechademia 10***

led by: \_\_\_\_\_ and \_\_\_\_\_

4) Miyazaki’s interview “I Understand Nausicaa a Bit More...”

led by: \_\_\_\_\_ and \_\_\_\_\_

[15 min. BREAK]

**11:30-1245pm:** Class resumes.

\* DISCUSS: *Nausicaä, of the Valley of the Wind*, anime + Napier, *Miyazakiworld*, Chp 10: 158-175

led by: \_\_\_\_\_ and \_\_\_\_\_

\* DISCUSS: *Nausicaä, of the Valley of the Wind*, manga vol. 7

led by: \_\_\_\_\_ and \_\_\_\_\_

\* Closing Qs?

**Post-class Points to Ponder:**

<https://www.bostonglobe.com/2021/12/31/opinion/try-upbeat-nihilism-2022/>

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**Wk 8 - Th. MARCH 10: \*\*\* No class meeting today! \*\*\***

Happy “Give Yourself Some Grace Day!”

Take a walk out in nature. Soak up some sunshine or rain . . . it’s all good ;-).

Then . . . maybe catch up on your reading -- or grading.

(Your book review for this class will be due right after Spring Break ~)

**<SPRING BREAK>**

\* NOTE:

Once we know for sure what format / modality we’ll be teaching and learning in, I will finalize the rest of the syllabus. I plan to include the following works and follow this basic order . . . for your planning and “reading ahead” purposes . . .<3

FYI: We will finish up Napier, *Anime*, Chps 11-end + a full-length novel and I’d recommend budgeting a bit more energy / life-force for some additional “viewing time” as well.

**Wk 9 - Th. MAR 24: BOOK REVIEWS & PRESENTATIONS DUE****Wk 10 - Th. MAR 31: Epic Nature, re-envisioned**

VIEW and DISCUSS: *Princess Mononoke*

**Wk 11 - TH. APR 7: Human Nature, continued**

VIEW and DISCUSS: Haibane-Renmai, episodes # 1- 6

READ and DISCUSS: *Hard-boiled Wonderland*, Chps 1-20

**Wk 12 - Th. APR 14: Human Nature, continued**

VIEW and DISCUSS: Haibane-Renmai, episodes # 7-13

READ and DISCUSS *Hard-boiled Wonderland*, Chps 21-40 (the end?)

**Wk 13 - Th. APR 21: A Natural Perspective <Earth Day Week!>**

READ and DISCUSS: Mushi-shi, manga, vol. 1

VIEW and DISCUSS: *Mushi-shi* anime, episodes, \_\_\_\_ & \_\_\_\_

**Wk 14 - Th. APR 28: Natural Resolutions I**

**PRESENTATIONS and FINAL PAPERS # 1-6**

Potluck? Cosplay for Extra Credit?

**Wk 15 - Th. MAY 5: Natural Resolutions, II < Last Day of Class >**

**PRESENTATIONS and FINAL PAPERS # 7-12**

\* Peace, Happiness . . . and dare we hope . . . Joy? \*

## **Instructor's Policies and Class Philosophy / UTD Policies**

Please inform the professor *in advance* (via utd email ) of any possible absences or situations that may keep you from submitting assignments on time. We'll try to help in any way we can. Late assignments will not be accepted or absences excused *without such prior notice*. Because attendance and participation count as a substantial part of your grade in this course, unexcused absences, tardy arrivals, early departures, cell phone usage or other disruptions *will count against* this portion of your grade.

In accordance with university policy, this is a drug-free, alcohol-free, smoke-free, barrier-free classroom. In the interests of promoting a comfortable learning environment, all students and the professor pledge to respectfully consider the expression of ideas and opinions by others regardless of political, philosophical, religious, intellectual, cultural, racial, generational or gender differences.

Any student found guilty of plagiarism (using another person's thoughts, words, ideas, terminology etc. without properly acknowledging them with footnotes, endnotes, or parenthetically in the text with a bibliography will be subject to disciplinary action under the policies of the University of Texas-Dallas. See the university's student code, MLA style sheet or Chicago Manual of Style for more information.

*All syllabus info., descriptions and timelines are subject to change at the discretion of the Professors.*

*Students are responsible for listening for in-class announcements/changes and checking their UT-Dallas email account for additional messages or postings (which may supercede info. on this syllabus).*

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### **Classroom Safety and COVID-19**

To help preserve the University's in-person learning environment, UT Dallas recommends the following:

Adhere to the University's [CDC Updated Guidelines](#) issued on July 30, 2021. All Comets are strongly encouraged to wear face coverings indoors regardless of vaccination status. Note: With the emergence of the omicron variant, N95 or KN95 medical grade masks are now HIGHLY recommended for ALL indoor class meetings or gatherings.

### **Class Recordings**

Students are expected to follow appropriate University policies and maintain the security of passwords used to access recorded lectures. Unless the Office of Student AccessAbility has approved the student to record the instruction, **students are expressly prohibited from recording any part of this course**. Recordings may not be published, reproduced, or shared with those not in the class, or uploaded to other online environments except to implement an approved Office of Student AccessAbility accommodation. Failure to comply with these University requirements is a violation of the [Student Code of Conduct](#).

The instructor may record meetings of this course. These recordings may be made available to all students registered for this class to supplement the classroom experience. If the instructor or a UTD school/department/office plans any other uses for the recordings, consent of the students identifiable in the recordings will be acquired prior to such use unless an exception is allowed by law.

FOR ADDITIONAL APPLICABLE UTD POLICY STATEMENTS SEE:

<http://go.utdallas.edu/syllabus-policies>