

**Fall 2013**

**Prof. Pamela Gossin and Dr. Marc Hairston**

**TA: David Lyons**

## **LIT 3311: Fantasy and Science Fiction: The Anime Fantasy of Hayao Miyazaki**

**W. 4-6:45 pm: Honors Section in GC 1.208B**

**R. 4 -6:45 pm: Regular UG section in JO 4.16**

Prof. Pamela Gossin

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### ***Pre-requisites:***

3 hours of lower-division literature or HUMA 1301. This course is intended for students interested in exploring the interdisciplinary relations between the arts / humanities and science / technology, including students working toward the minor (or future major) in Medical and Scientific Humanities (MaSH).

This class is also valuable for students interested in experimental forms of creative writing, including new media and ATEC/EMAC. No previous knowledge of Japanese language, culture or history is expected or required, and most necessary background information will be provided in class or in required readings.

**\*    *This course counts toward ATEC and Medical and Scientific Humanities (MaSH)*    \***

### ***Course Description:***

In this course we will present a brief historical overview of Japanese comics (manga) and Japanese animation (anime) and their rising stature in American pop culture, in order to help students build an educated appreciation for the artistry, story-telling, and “world-making” of the widely recognized master of anime, Hayao Miyazaki.

Since at least classical times, many human cultures have used a combination of visual and verbal narratives as modes of philosophical speculation and exploration, as well as popular forms of entertainment. Anime and manga represent new manifestations of this ancient quest and present interesting challenges to us as readers (interpreters) and consumers of culture as well as creative contributors to it.

In the process of learning about the development of Miyazaki’s art throughout his career, we will examine his work in the context of significant artistic, cultural, and philosophical questions, such as: How did anime and manga develop as art forms? What status do they have within Japanese and various other world cultures? How do these forms of story-telling build on traditional narrative forms? Differ from them? How do themes of the human imagination of possible futures appear in these stories? How do these narratives display critical perspectives on humanity’s relationship to the natural world and our increasingly technological reality? How does reading / seeing a story from outside mainstream US culture affect our perceptions of its effectiveness and meaning? To what extent do our expectations about style and content limit our ability to analyse and interpret creative works from another culture? Are there “universal” (pancultural) elements of “good” art and literature that transcend such barriers? If so, what counts as “good” anime and manga and how do such qualities matter?

The class format will be primarily discussion (utilizing literary analysis and interpretation) with descriptive or informative lectures providing historical, biographical and cultural background explaining the role and status of Miyazaki’s anime and manga in both the US and Japan. Most class periods will include viewing of Miyazaki’s anime, supplemented by selections of films by other artists.

Required reading will include selections from Miyazaki’s manga, scholarly critiques of animation and graphic arts from artistic, cultural and literary-critical perspectives, an introduction to the history and development of fantasy as a literary form, and at least two works of written fantasy fiction. The class will also host *two special guest speakers: 1) Debbie Scally*, a UT-Dallas doctoral candidate whose dissertation focuses on the nature of the female hero in Miyazaki’s anime; and, *2) Dr. Ian Condry, MIT, author of The Soul of Anime* whose work illuminates aspects of the anime industry.

### ***Course objectives:***

Students will view, read and discuss a wide variety of anime films from various genres, demonstrating the ability to interpret and analyze themes and issues using a diverse range of artistic and literary critical approaches.

### ***Graded Work:***

Students will write a mid-term exam, two brief comparative essays, and a final exam. Participation in on-line discussion may be required. Extra Credit may be earned for Reading Journals (notes on all assigned readings, to be turned-in at Midterm and Finals time)

**Required Texts:**

- 1) ELECTRONIC RESERVE : (IMPORTANT!): Many REQUIRED articles and chapters by scholars and critics are posted online through McDermott Library. Listen in class for our password. These are listed for you individually on the class calendar for each class meeting so you will know what to prepare for each class day.
- 2) Napier, Susan, *Anime: From Akira to Howl's Moving Castle*, Palgrave, (new expanded edition, 2005)  
ISBN-10: 1-4039-7052-1 / ISBN-13: 978-1-4039-7052-7
- 3) Miyazaki, Hayao, *Nausicaa of the Valley of the Wind* (manga / graphic novel), VIZ, vols 1 and 7  
vol.1: ISBN-13: 978-1-59116-408-1      vol.7: ISBN: 1-59116-355-2
- 4) Osmond, Andrew, *Spirited Away*, Palgrave, 2008      ISBN-13: 978-1-84457-230-4  
[\* Off-Campus Books has ordered the most copies (minimal supplies at other vendors)]
- 5) Jones, Diana Wynne *Howl's Moving Castle*, HarperCollins, 2008  
ISBN-10: 0061478784 / ISBN-13: 978-0061478789
- 6) Le Guin, Ursula K. *The Farthest Shore* (The Earthsea Cycle, Book 3), Pocket, 2004  
ISBN-10: 141650964X / ISBN-13: 978-1416509646
- 7) Condry, Ian, *The Soul of Anime: Collaborative Creativity and Japan's Media Success Story (Experimental Futures)*, Duke 2013, ISBN-10: 0822353946 / ISBN-13: 978-0822353942

**FOR CV STUDENTS: ADDITIONAL REQUIRED TEXT!**

- 8) Lakoff, George and Mark Johnson, *Metaphors We Live By*, 3<sup>rd</sup> edition only, UChicago Press (1980, 2003)  
ISBN: 9780226468013

**RECOMMENDED** (for both sections; but esp. CV: this will help you with literary definitions and interpretations and with writing your 2<sup>nd</sup> essay)

- 1) Mendlesohn, Farah and James, Edward, *A Short History of Fantasy* Libri Publishing; Second Edition, 2012. ISBN-10: 1907471669 / ISBN-13: 978-1907471667

## COURSE CALENDAR / DAILY ASSIGNMENTS

\* Note: Please have all readings listed under a particular class day, read FOR that class day's discussion (with the exception of the first week's readings, of course!). Most days (but not all) we will take a short 10-15 min. break – these breaks will not always be at the “midway” point, so plan fluid-intake accordingly!

### **Wk 1: W. Aug 28 / R. Aug. 29 : Introduction and a short history of manga and anime**

- Fill out questionnaires / Intro. to class and go over Syllabus
- Short History of manga and anime
- Read (as background for next week's discussion):
  - Napier, *Anime* book, Chp 1: “Why Anime?” and Chp 2 “Anime and Local/Global Identity”
  - Condry, *Soul* book, “Introduction”
  - Levi, E-Res/online, from *Samurai From Outer Space*, Chp 1 “The Birth of the American Otaku” and Chp 2 “Disney in a Kimono”
  - Poitras, E-Res/online, from *Visual Culture*, Chp 2 “Contemporary Anime in Japanese Pop Culture”
  - LeGuin, E-Res/online, from *The Language of the Night*, “Why are Americans Afraid of Dragons?”
- \* [ CV CLASS: Also start reading Lakoff/Johnson, *Metaphors We Live By* ]

### **Wk 2: W. Sep 4 / R. Sep 5: Miyazaki's Development as a Storyteller**

- Background on early works: *Hols*, *Prince of the Sun*; *Panda go Panda*; *Future Boy Conan*; *Sherlock Hound*; *Castle of Cagliostro*
- Read / Discuss: Napier, Condry, Levi, Poitras and LeGuin selections (from week 1's reading list) and
  - Osmond, book *Spirited Away*, Chp 3 “Background” (if books are in by now!)
  - Condry, book *Soul*, Chp 1 “Collaborative Networks, Personal Futures”
  - McCarthy, E-Res/online, from *Hayao Miyazaki*, Chp 1 (Hayao Miyazaki: Life and Work);
  - Talbot, E-Res/online, from *The New Yorker*, “The Auteur of Anime”

### **Wk 3: W. Sep 11 / R. Sep 12: A Masterly Vision Takes Shape, Part 1**

- Read / Discuss:
  - Miyazaki, *Nausicaa*, manga, vol. 1;
  - Condry, *Soul* book, Chp 3 “Early Directions in Postwar Anime”
  - LeGuin, *The Farthest Shore* book (have first ½ done by today)
  - Interview, E-Res/online, with Miyazaki “Trial and Error Leading Up to the Birth of Nausicaa” from *Art of Nausicaa*
  - Schodt, E-Res/online, from *Dreamland Japan*, “Beyond Manga”

**Wk 4: W. Sep 18 / R. Sep 19: Masterly Vision, Part 2**

-View / Discuss: *Nausicaa of the Valley of Wind* (anime)

- Read/ Discuss:

LeGuin, *The Farthest Shore* (have whole book done by today)

Condry, from *Soul* book, Chp 5 “Making a Cutting Edge Anime Studio”

Loy and Goodhew, E-Res/online, from *The Dharma . . .*, “Dharma of Non-violence”

\* [ CV CLASS: finish *Metaphors We Live By* by today also ]

**Wk 5: W. Sep 25 / R. Sep 26: Masterly Vision, Part 3 and Background on other Ghibli Productions and Grave of the Fireflies**

**\* DUE TODAY \***

**\* 3pp double-spaced comparative/interpretative essay over *Farthest Shore* and *Nausicaa* \***

**\* [ CV CLASS: your paper should also include Lakoff/Johnson, *Metaphors We Live By* ]**

- Read/Discuss:

Miyazaki, *Nausicaa* manga, vol 7

Condry, from *Soul*, Chp 6 “Dark Energy: What Overseas Fans Reveal About the Copyright Wars”

Hairston, E-Res/online, from *Manga: An Anthology...*, “The Reluctant Messiah: Hayao Miyazaki’s *Nausicaa of the Valley of the Wind*”

\* EXTRA CREDIT: read long interview with Miyazaki done after the completion of the *Nausicaa* manga, “I Understand Nausicaa a Bit More than I did a Little While Ago” from *Comic Box* and turn in 1 pg. response (this week or next week ok also)

**Wk 6: W. Oct. 2 / R. Oct. 3: A Master Vision Re-envisioned: Mononoke part 1**

\* GUEST SPEAKER \* Debbie Scally: “Miyazaki’s Girl Heroes”

- View: *Power of Myth*, episode 1 (~50m); first 30 min of *Mononoke*

- Read/Discuss:

Condry, from *Soul* book, Conclusion: Future Anime”

J. Campbell, online, from *Power of Myth*, Chp 5 “The Hero’s Journey”;

Crispin Freeman (Yes, THAT Crispin Freeman!) and F. Lunning, online, from *Mechademia 3* “Torenda (Trends) Giant Robots and Superheroes . . .”

**SPECIAL EVENT:**

**\* TUESDAY OCT 8: SPECIAL GUEST, DR. IAN CONDRY, MIT, *The Soul of Anime* \*  
JO Performance Hall, 7:30pm - 9 pm, Sponsored by the ATEC Program <3 !**

**EXTRA CREDIT for 1 pp response write-ups on audience response!**

**Wk. 7: W. Oct. 9 / R. Oct. 10: Master Vision Re-envisioned: Mononoke part 2**

**Weds-CV Class:**

- 1<sup>st</sup> half of class: OPEN Q&A: Dr. Condry will be visiting us for first half of class tonight – Have good questions and discussion topics ready!
- 2<sup>nd</sup> half: Read/Discuss:
  - Napier, from *Anime* book, Chp 12 “Mononoke”
  - Napier, E-Res/online, from *Positions*, “Confronting Master Narratives . . .”
- [ Screening time for CV class to view *Mononoke tba* \_\_\_\_\_ ]

**Thrs Class:**

- View: *Mononoke* (~2h.30m)
- Read/Discuss:
  - Napier, from *Anime* book, Chp 12 “Mononoke”
  - Napier, E-Res/online, from *Positions*, “Confronting Master Narratives . . .”

**Wk 8: W. Oct. 16 / R. Oct. 17: \* MIDTERM EXAM \***

- 70 points: Mix of IDs/Interpretation; Short Answer; Definitions; 2 hours exam time (Will be combined with the 30 possible points of essay #1 to equal one 100-point “midterm”)
- FYI: Grades from these exams will not be reflected on “midterm grades” – just Attendance / Participation and essay #1 (1-2 days grading time is not enough even for flying girls!)

**Wk 9: W. Oct. 23 / R. Oct. 24: Laputa: Castle in the Sky**

- View *Laputa: Castle in the Sky*
- Read/Discuss:
  - Lioi, Anthony, E-Res/online, from *ImageTExT*: “The City Ascends: Laputa: Castle in the Sky as Critical Ecotopia”
  - Dennison, Rayna, E-Res/online from *Animation*: “Star-Spangled Ghibli: Star Voices in the American Versions . . .”
  - Napier, Susan, E-Res/online, from *From Impressionism to Anime*, Chp 8: “In Search of Sacred Spaces” (on Miyazaki fan community)
- \* EXTRA CREDIT: read Book 3 of *Gulliver’s Travels*, turn in 2 pp, double-spaced, response (worth triple Extra Credit points)

**Wk 10: W. Oct. 30 / R. Oct. 31: Epic Scale-Reimagined 1: My Neighbor Totoro**

**\* COSPLAY DAY! \* (Extra Credit for Costumes!)**

- View: *Totoro*
- Read/Discuss:
  - Napier, from *Anime* book, Chp 8, read pp.156-162
  - Stibbe, E-Res/online, from *Journal for the Study of Religion, Nature and Culture*, “Zen and Art of Totoro”
  - Yamanaka, E-Res/online, from *Japanese Visual Culture*, “The Utopian ‘Power to Live’”

**Wk 11: W. Nov. 6 / R. Nov. 7: *Epic Scale-Reimagined 2: Ponyo***

- View: *Ponyo*

- Read/Discuss:

Napier, from *Anime*, rest of Chp 8: "The Enchantment of Estrangement: The Shojo . . ."

Hairston, E-Res/online, from *Animerica*, "A Cel for Angie"

Niskanen, E-Res/online, from *Imaginary Japan . . .*, "Riding Through Air and Water . . ."

Lightburn, E-Res/online, from *Foreign Lang. and Lit.*, "Through the Eyes of a Child . . .  
Ponyo"

Carvin, E-Res/online, from NPR.org, "Ponyo: A Role Model for Kids with Autism?"

**Wk 12: W. Nov. 13 / R. Nov. 14: *Extra-Ordinary Heroes 1: Spirited Away***

- View *Spirited Away*

- Read/Discuss:

Osmond, rest of the book;

Wynne Jones, begin reading *Howl's Moving Castle* (aim to have first ½ done today)

Yoshioka, E-Res/online, from *Japanese Visual Culture*, "Heart of Japaneseness . . ."

Satoshi, E-Res/online, from *Bookbird*, "Regaining Continuity with the Past: Spirited Away  
and Alice in Wonderland"

Reider, E-Res/online, from *Film Criticism*, "Spirited Away: Film of Fantastic and Evolving  
Japanese Folk Symbols"

**Wk 13: W. Nov. 20 / R. Nov. 21: *Extra-Ordinary Heroes 2: Howl's Moving Castle***

- View *Howl*

- Read/Discuss:

Diana Wynne Jones, *Howl's Moving Castle* (have whole book done)

Napier, from *Anime*, Chp. 9: "Disappearing Shojo"

Levi, online, from *Mechademia 3*, "Review of *Howl*"

Kimmich, online, from *Fantasy Fiction into Film*, "Animating the Fantastic . . ."

Boyd and Charlton, online, from Japan Studies Assoc., "Contemporary Japan through the Lens  
of *Howl's Moving Castle*"

**Wk 14: *FALL BREAK: HAPPY THANKSGIVING***

[ \* 3 pp essay due next week! \* ]

**Wk 15: W. Dec. 4 / R. Dec. 5: *New Horizons: Anime in a Post-Miyazaki World***

**\* DUE TODAY \***

**\* 3pp double-spaced interpretative/analytical essay over *Howl* (novel and anime)**

**\* [CV CLASS: your paper should draw on the two *Howls* + Mendlesohn, *Rhetorics of Fantasy* ]**

Reading: TBA: new material about *The Wind Rises* will become available as the semester progresses and we'll be adding them to the E-Reserves online

Discuss: Miyazaki's latest anime, *The Wind Rises*, the future of Ghibli and anime after Miyazaki, work of animators who have been at Ghibli (Miyazaki's legacy?) etc. . . .

**FINAL EXAM:** 2 hour exam, same 70 point format as Midterm, covering material since the midterm.

Wed class: \_\_\_\_\_

Thr. class: \_\_\_\_\_

**Grading / Course Requirements**

- One midterm unit exam (IDs/Interpretation; Short Answer; Definitions) = 70 pts
- Two 3 page, typed, double-spaced comparative/interpretative essays, averaged = 30 pts each
- One final unit exam (covering material since the midterm) = 70 pts
- Attendance and participation (A&P includes in-class and online discussion, any quizzes, etc) = 100 pts
- Extra Credit: Reading Journals may be turned at Midterm and Final to enhance Participation grade

**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 nor 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 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 Professor. 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).***

FOR ADDITIONAL APPLICABLE UTD POLICY STATEMENTS SEE:

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

### **OTHER ONLINE MATERIAL – FOR FURTHER READING:**

Miyazaki, Hayao “I Understand Nausicaä a Bit More Than I Did a Little While Ago,” interview in Comic Box magazine, January 1995, <http://www.comicbox.co.jp/e-nau/contents.html>

Roger Ebert review of Totoro,  
<http://rogerebert.suntimes.com/apps/pbcs.dll/article?AID=/20011223/REVIEWS08/112230301/1023>

Roger Ebert review of Mononoke  
<http://rogerebert.suntimes.com/apps/pbcs.dll/article?AID=/19991029/REVIEWS/910290303/1023>

Roger Ebert review of Spirited Away  
<http://rogerebert.suntimes.com/apps/pbcs.dll/article?AID=/20020920/REVIEWS/209200306/1023>

Roger Ebert review of Howl’s Moving Castle  
<http://rogerebert.suntimes.com/apps/pbcs.dll/article?AID=/20050609/REVIEWS/50601002/1023>

Elvis Mitchell review of Spirited Away  
<http://movies.nytimes.com/movie/review?res=9504E0DB1030F933A1575AC0A9649C8B63&scp=1&sq=spirited%20away%20miyazaki&st=cse>

A. O. Scott review of Howl’s Moving Castle  
<http://movies.nytimes.com/2005/06/10/movies/10howl.html>

<http://www.nytimes.com/2005/06/12/movies/12scot.html?scp=2&sq=spirited%20away%20miyazaki&st=cse>

A. O. Scott background piece on Miyazaki in conjunction with Howl’s Moving Castle  
<http://www.nytimes.com/2005/06/12/movies/12scot.html>

Charles Solomon article about Earthsea  
<http://query.nytimes.com/gst/fullpage.html?res=9D07EED71330F936A25753C1A9609C8B63>

Charles Solomon comparing American animation and Miyazaki  
<http://query.nytimes.com/gst/fullpage.html?res=9503E5DF1131F93AA25750C0A9609C8B63>

Caryn James review of the limited theatrical release of Laputa in 1989 in NY  
<http://movies.nytimes.com/movie/review?res=950DE4DA163FF93BA2575BC0A96F948260>

Stephen Holden review of limited release of Totoro in 1993 (with several factual mistakes)  
<http://movies.nytimes.com/movie/review?res=9F0CE7DC1430F937A25756C0A965958260>

Peter Nichols review of the DVD release of Totoro and comparing it to Lilo and Stitch.  
<http://query.nytimes.com/gst/fullpage.html?res=9B0DE5DF1238F93AA15752C1A9649C8B63>

Peter Nichols review of the DVD release of Kiki (where he keeps referring to “Miyazake”)  
<http://query.nytimes.com/gst/fullpage.html?res=9B0CE5DB1E3BF932A35751C0A96E958260>

Ken Tucker article about Kiki and mostly Mononoke (1999)  
<http://query.nytimes.com/gst/fullpage.html?res=9405E1D71F3AF931A2575AC0A96F958260>

NYTimes article about Miyazaki from 1999 when Mononoke arrived  
<http://query.nytimes.com/gst/fullpage.html?res=9502E1DF1339F932A15753C1A96F958260>

Janet Maslin’s review of Mononoke  
<http://movies.nytimes.com/movie/review?res=9C01E2DF1E3FF934A1575AC0A96F958260>

Preview of 2006 Academy awards <http://www.nytimes.com/2006/01/15/movies/redcarpet/15solo.html>  
 Quote: “A sign posted in the studio as he made his previous film, "Spirited Away," sums up Mr. Miyazaki's attitude: "Do everything by hand, even when using the computer.””

*Comic Box*, a Japanese animation magazine, devoted an entire issue to the Nausicaa manga after the final issue and ran all the articles in both English and Japanese. Besides the interview with Miyazaki we referenced above, they also ran four essays by Miyazaki's friends and colleagues:

Yoko Gomi, The Purifying Darkness of Miyazaki's World  
 <<http://www.comicbox.co.jp/e-nau/yoko.html>>/

Emiko Okada, Thoughts of a Faithful Reader for 12 Years  
 <<http://www.comicbox.co.jp/e-nau/emiko.html>>

Toren Smith (original translator of the Nausicaa manga), The New Miyazaki Generation Spreading Even Into English Speaking Countries  
 <<http://www.comicbox.co.jp/e-nau/toren.html>>

Frederik Schodt, Reading the Classic Nausicaa, One Can See the Problems with Today's Manga  
 <<http://www.comicbox.co.jp/e-nau/fred.html>>

### **Extra articles we have posted on the E-Reserves site:**

David A. Ross, Musings on Miyazaki, Early and Late, *Southeast Review of Asian Studies*

Montserrat Rifà-Valls, Postwar Princesses, Young Apprentices, and a Little Fish-Girl: Reading Subjectivities in Hayao Miyazaki's Tales of Fantasy, *Visual Arts Research*

Funda Basak Baskan, Review of Ponyo on the Cliff by the Sea, *Marvels & Tales*

Kevin Moist and Michael Bartholow, When Pigs Fly: Anime, Auteurism, and Miyazaki's Porco Rosso, *Animation*