

LIT 3317: Literature of Fantasy: Anime/Manga - Serious Fun

HONORS SECTION: W. 5:30-8:15 in GC 1.208B

REG. SECTION R. 4- 6:45 pm in GR 3.420

Prof. Pamela Gossin

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In this course we will present a selection of Japanese anime (animation), manga (graphic novels/comics), poetry and light novels, focusing on the ways they represent and adapt a wide variety of fantasy themes and conventions. For many centuries, human cultures have used visual and verbal fantasy 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.

The organizing theme for this class will be “Serious Fun” through which we’ll be looking at how some of the “best” anime address really vital questions for humanity, such as life/death, love/hate, war/peace, sustainable community, nature and technology. We’ll examine some films by anime auteur, Hayao Miyazaki, some produced by Studio Ghibli and compare/contrast them with anime by emerging (and potentially meaningful and great) anime artists/writers. We will also read some Japanese manga, poetry, short stories and a novel that have influenced or inspired great anime, along with fan critiques and scholarly perspectives that offer artistic, cultural and literary-critical points of view.

Our class discussion topics will include: How did anime and manga develop as art forms? What status do they have within Japanese and global cultures? How do these forms of story-telling build on traditional fantasy 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? What do such forms tell us about the value of human desires, hopes and dreams and possible ways to live (personally, socially, geopolitically)? How does reading / seeing stories from outside mainstream US culture affect our perceptions of their 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 /manga and “good” fantasy and how do such qualities matter?

The class format will be primarily discussion (utilizing literary analysis and interpretation) with descriptive or informative mini-lectures providing historical and cultural background (from both the U.S. and Japan). Most class meetings will include the viewing of anime or television series (some selections, some full-length features).

*** SPECIAL NOTES:**

We will have special guest speakers (either live or via Skype) and a Cosplay Day and Potluck (for extra credit!)*

*** This course counts toward the MINOR in Medical and Scientific Humanities (MaSH) ***

COURSE REQUIREMENTS / GRADING:

- Attendance/Participation (quizzes, in-class writing, discussion; Reading Journals and other extra credit) = 1/3rd grade
- TWO Mini-Essays, 2 pp single-spaced each (due week 6 and week 15), averaged = 1/3rd grade
- Creative Analytical/Interpretive in-class EXAM (week 12) = 1/3rd grade
- * Optional extra credit/enrichment opportunities: TBA - listen in class for announcements!

REQUIRED READING:

1. *Electronic Reserve* reading via UT-Dallas Library: Selections of articles/blogs etc. by scholars, industry insiders and fans. See individual listings under each day they are due on the syllabus. Most of these are required, with a few listed as “optional or for extra credit.” Listen in class for URL and password.

URL: _____ and PASSWORD: _____

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, vol.1 and vol. 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. 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
- * 6. Tsutsui, Yasutaka. *The Girl Who Leapt Through Time* (Japanese novella in translation). David Karashima,
Translator. Alma Books, 2012. ISBN-10: 184688134X / ISBN-13: 978-1846881343

[* NOTE: this short novel is on back-order so there may not be enough hard copies for the whole class. There is a Kindle version available (\$7.81 at last check on Amazon), so you may want to consider purchasing this in an e-format. Kindle versions will work on Kindles (obviously!), but also on Android and pc/macs with the Kindle app (free) installed. Be sure you get the translated novel, not the manga (totally different!)]

COURSE CALENDAR / DAILY ASSIGNMENTS

* *Note: Please have all readings listed under a particular class day, read FOR that class day's discussion.*

*Most days (but not all) we will take a short 10-15 min. break, but . . .
these breaks will not always be at the "midway" point, so plan your fluid-intake accordingly!*

*** Helpful hint: Create a *READING JOURNAL* to help you keep track of your notes on each week's readings and class discussions.
These may be turned in at the end of the semester for *EXTRA CREDIT!***

Wk 1: W. Aug 26 / R. Aug. 27 : *Introduction to the course and A Brief History of Manga and Anime*

- Fill out questionnaires / Intro. to class and go over Syllabus
- **Lecture/keynote:** Brief History of manga and anime
- **Lecture/keynote:** Background on the history of Fantasy in literature and visual art.
- **Discuss:** What to Look for in this Week's Readings and How to Keep a READING JOURNAL

REQUIRED READING (keep notes on these in a READING JOURNAL):

Book:

1 & 2: Napier, Chp 1: "Why Anime?" and Chp 2 "Anime and Local/Global Identity"

Electronic Reserves:

3. LeGuin, from *The Language of the Night*, "Why are Americans Afraid of Dragons?"

OPTIONAL (For Deeper Understanding/Insight. Response may be turned in for Extra Credit):

Electronic Reserves:

1 & 2: Levi, Chp. 1 from *Samurai From Outer Space*, "The Birth of the American Otaku"
and Chp. 2 "Disney in a Kimono"

Wk 2: W. Sep. 2 / R. Sep 3: *Love/Hate; Life/Death; War/Peace: What Do We Tell the Children?* ~~ Mamoru Hosoda and *Wolf Children*

- **Lecture/keynote:** Brief background on Hosoda's life and work
- **View/Discuss:** *Wolf Children* (whole film/PG, 117 min.)
- **Read for In-class Discussion:**

REQUIRED READING (Keep notes in your READING JOURNAL):

Web readings:

1. "Review: Wolf Children," Charles Solomon, Indiewire.com

<http://blogs.indiewire.com/animationscoop/review-wolf-children>

2. "Interview: Mamoru Hosoda," About.com <http://anime.about.com/od/creators/a/Interview-Mamoru-Hosoda-Director-Of--wolf-Children-Ame-And-Yuki--.htm>

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OPTIONAL (For Deeper Understanding/Insight. Response may be turned in for Extra Credit):*Web readings:*

1. "Interview with Mamoru Hosoda," Madman Entertainment News
<http://www.madman.com.au/news/interview-with-wolf-children-director-mamoru-hosoda/>
2. "Parental Thoughts About Wolf Children," Ard Vijn, Twitchfilm.com
<http://twitchfilm.com/2013/12/parental-thoughts-about-the-wolf-children.html>

...and a couple more interviews. There's some repeated material from the two required reading interviews, but some good supplemental questions and ideas added:

3. "Interview: Mamoru Hosoda," Anime News Network <http://www.animenewsnetwork.com/interview/2013-07-15/interview-mamoru-hosoda-director-of-wolf-children>
4. "Interview: Magic of Hand-drawn Animation and Parenting," Twitchfilm.com
<http://twitchfilm.com/2013/03/mamoru-hosoda.html>

Wk 3: W. Sep. 9 / R. Sep. 10: Love/Hate; Life/Death; War/Peace: What Do the Children Tell Us?

~ ~ *Grave of the Fireflies*

- **Lecture/keynote:** Brief background and history of first showing
- **View/Discuss:** *Grave of the Fireflies* (whole film/Unrated ~PG13; 89 min.)
- **Read for Discussion:**

REQUIRED READING (Keep notes in your READING JOURNAL):*Electronic Reserves:*

1. Goldberg, "Transcending the Victim's History: Takahata Isao's Grave of the Fireflies" *Mechademia*, vol. 4, 2009
- Web readings:*
2. Roger Ebert's review: <http://www.rogerebert.com/reviews/great-movie-grave-of-the-fireflies-1988>
 3. Interview with Takahata and Nosaka (the author)
<http://ghibliicon.blogspot.com/2011/04/animerica-interviews-isao-takahata-and.html>

OPTIONAL (For Deeper Understanding/Insight. Response may be turned in for Extra Credit):*Web readings:*

1. Rathke, "30 Years of Ghibli: Grave of the Fireflies"
<http://entropymag.org/30-years-of-ghibli-grave-of-the-fireflies/>
2. Runyon, "The Studio Ghibli Retrospective: Grave of the Fireflies"
<http://moviemezzanine.com/studio-ghibli-retrospective-grave-of-the-fireflies/>

Wk 4: W. Sep. 16 / R. Sep. 17: Miyazaki's Masterly Vision, Part 1: Origins

*** **HOMEWORK ASSIGNMENT DUE at beginning of class today** ***

1 pg. Single-spaced response to the interview with Miyazaki done right after he finished the Nausicaa manga, "I Understand Nausicaa a Bit More than I did a Little While Ago" from Comic Box
<<http://www.comicbox.co.jp/e-nau/e-nau.html>>

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Wk 4: W. Sep. 16 / R. Sep. 17: continued . . .

- **Lecture/keynote:** background on Miyazaki's life and early works: *Hols*, *Prince of the Sun*; *Panda go Panda*; *Future Boy Conan*; *Sherlock Hound*; *Castle of Cagliostro*

- **Read for Discussion:**

REQUIRED READING (Keep notes in your READING JOURNAL):

Books:

1 & 2: Volumes 1 and 7 of the *Nausicaä* manga.

Electronic Reserves:

1. McCarthy, Chp 1 "Hayao Miyazaki: Life and Work" from *Hayao Miyazaki*

2. Talbot, "The Auteur of Anime", from *The New Yorker*

3. Hairston, "The Reluctant Messiah: Hayao Miyazaki's "Nausicaa of the Valley of the Wind" from *Manga: An Anthology...*

OPTIONAL (For Deeper Understanding/Insight. Response may be turned in for Extra Credit):

Web reading:

1. Osmond, "Creating Nausicaa," Mangauk.com

<http://www.mangauk.com/post.php?p=creating-nausicaa>

Wk 5: W. Sep 23 / R. Sep 24: Miyazaki's Masterly Vision, Part 2: Transmediation

*** LISTEN FOR INFO on how to write your 1st MINI-ESSAY (DUE NEXT WEEK)! ***

FOR MINI-ESSAY #1: Compare/contrast how 3 of the anime/manga from weeks 1-5 incorporate themes/imagery about LOVE/HATE, LIFE/DEATH, WAR/PEACE and discuss why/how they are effective, describing examples from each.

- **View and discuss:** *Nausicaä of the Valley of the Wind* anime (whole film/PG, 117 min.)

- **Lecture/keynote:** *Nausicaä* – the rest of the story (vols 2-6)

- **Read for Discussion:**

REQUIRED READING (Keep notes in your READING JOURNAL)

Electronic Reserves:

1. Interview with Miyazaki "Trial and Error Leading Up to the Birth of Nausicaa" from *Art of Nausicaä*

2. Loy and Goodhew, "Dharma of Non-violence", from *The Dharma of Dragons and Daemons : Buddhist Themes in Modern Fantasy*

3. Gossin, "'Animated' Nature: Aesthetics, Ethics and Empathy in Miyazaki Hayao's Ecophilosophy," *Mechademia 10* (forthcoming)

Wk 6: W. Sep. 30 / R. Oct. 1: *Other Visions of Sustainable Natural / Human Environments, Part 1*
 ~ ~ *Spring and Chaos (Life and Work of Kenji Miyazawa)*

***** 1st MINI ESSAY (2 pp single-spaced) DUE AT BEGINNING OF CLASS TODAY *****

- **Lecture / keynote:** Background of Miyazawa's life and work
- **View / Discuss:** *Spring and Chaos* (whole film; Unrated, 55 min.)
- **Read for Discussion:**

REQUIRED READING (Keep notes in your READING JOURNAL):

Short Story:

1. Kenji Miyazawa, *Night on the Galactic Railroad* (READ WHOLE story by today)

Electronic Reserves:

2. Napier, section on "Galactic Railroad" from *Fantastic in Modern Japanese Literature*

Web reading:

3. Sevakis, "Ihatov Fantasy: Kenji's Spring (A.K.A. Spring and Chaos)", from *Buried Treasure* column in Anime News Network <http://www.animenewsnetwork.com/buried-treasure/2007-12-06>
4. "Who is Miyazawa Kenji?" [a short biographical sketch from an extensive fan website about Miyazawa. Only the bio page is required reading, but we strongly urge you to explore the rest of this site for more information.] <http://www.kenji-world.net/english/who/who.html>

OPTIONAL (For Deeper Understanding/Insight. Response may be turned in for Extra Credit):

Web readings:

1. "Spring and Chaos," from *The Anime Review* <http://www.theanimereview.com/reviews/spring.html>
2. Pulvers, "Miyazawa Kenji, Rebel With a Cause", a longer biographical sketch <http://www.kenji-world.net/english/essay/essay.html>
3. Box, "*Spring and Chaos: adaptations of Kenji Miyazawa's life and works*," a student review of *Spring and Chaos* that points out the more recent Miyazawa references in anime <http://uwimprint.ca/article/4843-spring-and-chaos-adaptations-of-kenji>

[* TIME-MANAGEMENT HINT: START WATCHING *Haibane-Renmei* at home, episodes 1 to 13.

Depending on your binge-capacity, you may need to watch these over several days/nights/weeks.

Have all watched by Oct 14/15. Please watch responsibly!

The subtitled versions are free to watch here: <http://www.funimation.com/shows/haibane-renmei/home>]

Wk. 7: W. Oct. 7 / R. Oct. 8: *Deeper Visions: Beyond Mind/Body, Life/Death?*

Part 1: The Art and Magic of Memory: Millennium Actress

- **Lecture/Keynote:** Background for *Millennium Actress*
- **View/Discuss:** *Millennium Actress* (whole film; PG, 87 min.)
- **Read for Discussion:**

REQUIRED READING (Keep notes in your READING JOURNAL):

Electronic reserves:

1. Osmond, "Millennium Actress: The Running Woman," from *Satoshi Kon: The Illusionist*

Web reading:

2. Arnold, "Millennium Actress" from *Midnight Eye* <http://www.midnighteye.com/reviews/millennium-actress/>

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Wk. 7: W. Oct. 7 / R. Oct. 8: continued:

OPTIONAL (For Deeper Understanding/Insight. Response may be turned in for Extra Credit):

Electronic reserves:

1. Ortabasi, "Natural History as Otaku Fantasy: Satoshi Kon's Millennium Actress", from *Japanese Visual Culture*
 2. Chang, "Satoshi Kon's Millennium Actress: A Feminine Journey with Dream-Like Qualities," from *Animation: An Interdisciplinary Journal*
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**Wk 8: W. Oct. 14 / R. Oct. 15: *Deeper Visions: Beyond Mind/Body, Life/Death?*
Part 2: Yoshitoshi ABE and Haruki Murakami**

* Have all 13 episodes of *Haibane-Renmai* watched by today

[The subtitled versions are free to watch here: <http://www.funimation.com/shows/haibane-renmei/home>]

* READ FIRST HALF of *Hardboiled Wonderland* by today! *

- **Lecture/keynote:** Background of ABE's life and work; background on Murakami's life/work.

- **View and Read for Discussion:** *Haibane-Renmai* and *Hardboiled Wonderland*

[WILL DISCUSS ONLY FIRST HALF of NOVEL TODAY - Spoilers no spoiling!!]

REQUIRED READING (Keep notes in your READING JOURNAL)

Electronic Reserves:

1. Hairston, "Fly Away Old Home," *Mechademia* vol 2, pp. 235-249.
2. "Interview with ABE," *Animerica*, vol 11, no. 9, Sept 2003, pp. 43-47.

OPTIONAL (For Deeper Understanding/Insight. Response may be turned in for Extra Credit):

Web reading:

1. Creamer, "The Dream of Redemption in Haibane Renmei" from Anime News Network
<http://www.animenewsnetwork.com/feature/2015-07-24/the-dream-of-redemption-in-haibane-renmei/.89103>
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Wk 9: W. Oct. 21 / R. Oct. 22: *Deeper Visions: Beyond Mind/Body, Life/Death?*

Part 2, continued: ABE and Murakami

Continue Discussion: *Haibane-Renmai* and *Hardboiled Wonderland* [HAVE WHOLE BOOK DONE]

- **Read for Discussion:**

REQUIRED READING (Keep notes in your READING JOURNAL):

Books:

1. ALL OF *Hardboiled Wonderland* should be read by today!
2. Napier, Chapter 9: "The Disappearing Shojo," pp. 188-193

From Electronic Reserve:

1. Napier, "Contemporary Dystopias" section on "Hardboiled" from *Fantastic in Modern Japanese Literature*

Wk 10: W. Oct. 28 / R. Oct. 29: *Other Visions of Sustainable Natural / Human Environments, Part 2*

*** **COSPLAY DAY!** ***

*** **EXTRA CREDIT FOR COSTUMES and BRINGING FOOD/DRINKS FOR POTLUCK!** ***

- **View / Discuss:** *Mushi-shi*: View 1 or 2 Episode(s) in class (25 min. each)
[Other episodes viewable just for fun at: <<http://www.crunchyroll.com/mushi-shi>>]
- **Lecture/keynote:** Background about creation and marketing of Mushi-shi
+ ***SPECIAL APPEARANCES BY SKYPE GUESTS?***
- **Read for Discussion:**

REQUIRED READING (Keep notes in your READING JOURNAL):

Book:

1. Napier, Chap. 14: “Elegies,” pp. 275-290

Electronic Reserves:

2. Anderson, “Powers of (Dis)Ability: Toward a Bodily Origin in Mushisi” from *Mechademia* vol 9.
 3. Bryce and Plumb, “Mushishi: Post Modern Representation of Otherness in and outside Human Bodies,”
International Journal of the Humanities, Volume 9, Issue 11.
 4. Jackson, Paul, “Space Between Worlds . . .” *Mechademia* 5 (2010)
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Wk 11: W. Nov. 4 / R. Nov. 5: *Gaming Life/Death, Part 1: Escaping Time.*

-**View / Discuss:** *The Girl Who Leapt through Time* (whole film; Not Rated, 98 min.)

- **Read for Discussion:**

REQUIRED READING (Keep notes in your READING JOURNAL):

Book:

1. *The Girl Who Leapt through Time* [READ WHOLE novella BY TODAY]

Electronic Reserves:

2. Lee, “Adaptations of Time Travel Narratives in Japanese Multimedia: Nurturing Eudaimonia Across Time and Space,” *International Research in Children’s Literature*, vol 7, issue 2.

Web readings:

3. Sevakis, “Review of The Girl Who Leapt Through Time,” from Anime News Network
<http://www.animenewsnetwork.com/review/the-girl-who-leapt-through-time>
4. Osmond, “Time Traveller: The Girl Who Leapt Through Time,” from Manga UK
<http://www.mangauk.com/post.php?p=time-tunnel>

OPTIONAL (For Deeper Understanding/Insight. Response may be turned in for Extra Credit):

Web readings:

1. Osmond, “Steins Gate Versus The Girl Who Leapt Through Time,” from Manga UK
<http://www.mangauk.com/post.php?p=11936>
2. Clements, “Back to the Future with Masaaki Taniguchi’s Time Traveller”, from Manga UK (a review of the live-action 2011 version of TGWLTT with some comparison between the anime and this live-action version).
<http://www.mangauk.com/post.php?p=love-in-the-time-of-analogue>

Wk 12: W. Nov. 11 / R. Nov. 12: ** IN-CLASS EXAM, covering weeks 1-12, allow 2 HOURS ******

Wk 13: W. Nov. 18 / R. Nov. 19: *Gaming Life/Death: The Magic of Creativity in Princess Kaguya*

Lecture/Keynote: Background for *Princess Kaguya*

View/Discuss: *Princess Kaguya* (whole film; PG/ 137 min.)

Read for Discussion:

REQUIRED READING (Keep notes in your READING JOURNAL):

Web readings:

1. “Isao Takahata interview: The Tale Of The Princess Kaguya” from Den of Geek
<http://www.denofgeek.us/movies/studio-ghibli/244690/isao-takahata-interview-the-tale-of-the-princess-kaguya>
2. “Interview with Studio Ghibli’s Isao Takahata”, from Manga UK
<http://www.mangauk.com/post.php?p=interview-with-studio-ghiblis-isao-takahata>
3. Kermode, “The Tale of the Princess Kaguya – a beautiful historical fantasia”, from The Guardian
<http://www.theguardian.com/film/2015/mar/22/tale-of-princess-kaguya-review-kermode>

OPTIONAL (For Deeper Understanding/Insight. Response may be turned in for Extra Credit):

Web readings:

1. Turan, “In Princess Kaguya, a wondrous parable about what matters”, from the Los Angeles Times
<http://www.latimes.com/entertainment/movies/la-et-mn-tale-princess-kaguya-review-20141017-column.html>
2. Taylor, “Beauty and Loss in The Tale of Princess Kaguya”, from National Public Radio
<http://www.npr.org/2014/10/16/356111666/beauty-and-loss-in-the-tale-of-princess-kaguya>
3. Clarke, “Isao Takahata and his Tale of the Princess Kaguya”, from Manga UK
<http://www.mangauk.com/post.php?p=isao-takahata-and-his-tale-of-princess-kaguya>
4. Osmond, “Takahata’s Style” (a background on Takahata’s other films), from Manga UK
<http://www.mangauk.com/post.php?p=takahatas-style>

TIME-MANAGEMENT HINT: *Start watching Madoka, episodes 1-11 this week (if you haven’t already). Save final Episode 12 for next class. The subtitled versions are available to watch for free here:*
<http://www.crunchyroll.com/puella-magi-madoka-magica>

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

Wk 15: W. Dec. 2 / R. Dec. 3: Gaming Life/Death, Part 3: The Magical World of *Madoka*

***** NOTE: 2nd MINI-ESSAY for “5 Bonus points” DUE TODAY ***
(REGULAR 100 POINT-VALUE DUE DATE is: W. 12.9 at 5 pm in GC 1.208B)**

View / Discuss: *Madoka* * Have first 11 episodes watched by today (save final episode 12 for in-class viewing!) *
Episode 12: (TV-14, 25 min.)

Course Wrap-up!**REQUIRED READING (Keep notes in your READING JOURNAL):**

Electronic reserves:

1. Saito, “Magic, Shojo, and Metamorphosis: Magical Girl Anime and the Challenges of Changing Gender Identities in Japanese Society”, from *The Journal of Asian Studies*, Feb 2014.
2. Shen, “The Dark, Twisted Magical Girls: Shojo Heroines in Puella Magi Madoka Magica”, from *Heroines of Film and Television: Portrayals in Popular Culture*, 2014.

Web readings:

3. Osmond, “Penguindrum vs. Madoka Magica”, from Manga UK
<http://www.mangauk.com/post.php?p=penguindrum-vs-madoka-magica>

Grading / Course Requirements

- Attendance and participation = 1/3rd
- One IN-CLASS EXAM(IDs/Interpretation; Short Answer; Definitions) = 1/3rd
- TWO mini-essays (2pp single-spaced each), averaged together = 1/3rd

- Extra Credit: listen in class for opportunities to earn extra credit points that enhance your A&P 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>