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SPRING 2019

**LIT 3316HN: Literature of Science Fiction
Anime/Manga - “Apocalypse or Brave New Worlds?”**

W. 5:30 – 8:15pm in AD 2.238

In this course we will explore a selection of visual and verbal Science Fiction narratives in the form of Japanese anime (animation), manga (graphic novels/comics), poetry and novels. For many centuries, human cultures have used science fiction story-telling as a mode of philosophical speculation and exploration, as well as a popular form of entertainment. Anime and manga represent interesting variations 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 section will be “Apocalypse or Brave New Worlds?” – a question that will enable us to examine examples of SF anime that address vital questions for humanity, including matters of life and death, love and hate, the potential good/evil of science and technology (including AI), the physics and philosophy of time travel, the difficulty of creating sustainable communities and the complexities of living within the apparent “war zone” between nature and human technology.

The visual and verbal SF texts that will be read and viewed in this class include some “classic” works, some from foundational “auteurs” such as Osamu Tezuka, Hayao Miyazaki, and others from new anime artists and writers.

Class discussion will consider these kinds of questions:

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 or differ from traditional Science Fiction forms?

How do human beings imagine possible futures in these stories?

How do SF narratives and fictional worlds offer critical perspectives on humanity’s relationship to the natural world and our increasingly technological reality?

What do they tell us about human desires, hopes and dreams and possible ways to live?

How do stories from outside mainstream US culture affect our perceptions of their effectiveness and meaning?

Are there “universal” (pancultural) elements of “good” art and literature that transcend such barriers? If so, what counts as “good” anime /manga and “good” Science Fiction and how do such qualities matter?

Class Format: 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). We will view full-length anime and selected episodes of television series, and read Japanese SF manga, poetry, short stories and a famous novel all of which have influenced or inspired great anime. We will also read fan critiques and scholarly essays that offer artistic, cultural and literary-critical points of view.

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

*** SPECIAL NOTES ***

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

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. Students will keep Reading Journals and will write 2 analytical and interpretative essays and complete 1 creative/interpretative in-class exam.

COURSE REQUIREMENTS / GRADING:

- Attendance/Participation (quizzes, in-class writing, discussion comments, Reading Journals, Creative/Cultural enrichment + any other extra credit) = 1/4th grade
- TWO Mini-Essays, 2 pp single-spaced = 1/4th grade each (1/2 grade total)
- Creative Analytical/Interpretive in-class EXAM = 1/4th grade
- * Extra credit/enrichment opportunities: - listen in class for announcements!

REQUIRED READING:

1. *Electronic Reserve* reading via UT-Dallas Library website. Free! **PASSWORD:** _____
2. Napier, Susan, *MiyazakiWorld: A Life in Art*. Yale UP, 2018. (Brand new !) ISBN: 9780300226850
- 3 and 4. Miyazaki, Hayao, *Nausicaä of the Valley of the Wind* (manga / graphic novel), VIZ, vol. 1 and vol. 7. ISBN-13: 978-1591164081 and ISBN-13: 978-1591163558
5. Murakami, Haruki. *Hardboiled Wonderland and the End of the World*. Vintage, 1993. ISBN-10: 0679743464 / ISBN-13: 978-0679743460
6. 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
7. Lakoff, George and Mark Johnson. *Metaphors We Live By*. U Chicago P, 2003 (with new Afterward). ISBN: 9780226468013
8. McCloud, Scott. *Understanding Comics*. William Morrow (Reprint edition, 1994) ISBN-10: 006097625X or ISBN-13: 978-0060976255

RECOMMENDED: (available used @ Half-Price Books, etc.)

Napier, Susan, *Anime: From Akira to Howl's Moving Castle*, Palgrave (one of the first "scholarly" studies of anime, new expanded edition, 2005) ISBN-10: 1-4039-7052-1 / ISBN-13: 978-1-4039-7052-7

NOTE: with the exception of the two *Nausicaä* manga, all of these books are available as Kindle ebooks on Amazon. Either physical books or ebooks are acceptable for this class—your choice. Reading them is the most important thing! ^_^

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!

Another helpful hint:

Create a **READING JOURNAL** to keep track of your notes
on each week's readings, film viewings and our class lectures and discussions.

You will need this info handy when
you write your **ESSAYS** and complete the **MIDTERM EXAM**.

**WK 1 - W. JAN 16: GENERAL INTRO. TO THE COURSE;
BRIEF HISTORIES OF MANGA / ANIME AND SCIENCE FICTION**

FILL OUT questionnaire; Take attendance; Intro. to class organization; Syllabus highlights!

MINI-LECTURES: *A Brief History of Manga and Anime* and *A Brief History of Science Fiction Literature*

[Break]

DISCUSS: What to look for in weekly readings and How to keep a READING JOURNAL

VIEW: *Girl's Last Tour*, episode 1 and 9.

DISCUSS LeGuin “Dragons” essay and the anime's main themes/tropes

REQUIRED READINGS for week 1 (read before first class!)

Email Attachment, E-Reserve or E-Learning Link:

LeGuin, “Why are Americans Afraid of Dragons?”

WK 2 - W. JAN. 23: INTRO TO ANIME IN GRAPHIC ARTS / POPULAR CULTURE

LECTURE: Graphic narratives / Intro. discussion of Scott McCloud, *Understanding Comics*, Chps 1 & 2

[Break]

DISCUSS: Other required week 2 readings: Napier / Poitras / Levi

REQUIRED READINGS for week 2

Books:

McCloud, *Understanding Comics*, Chps 1 and 2, pp. 2-59

E-Reserve or E-Learning Links:

Napier, *ANIME*, Chp 1: “Why Anime?” pp. 3-14

Napier, *ANIME*, Chp 2: “Anime and Local/Global Identity,” pp. 15-34

Poitras, “Contemporary Anime in Japanese Pop Culture” in *Japanese Visual Culture*, pp. 48-67

Levi, Chp. 1: “The Birth of the American Otaku” in *Samurai From Outer Space*

WK 3 - JAN. 30: *METROPOLIS* (APOCALYPSE @ HUMAN-TECHNOLOGY INTERFACE I)

VIEW *Metropolis* anime (Rintaro, 1 hr 48 min)

[Break]

Reading QUIZ?

BACKGROUND INFO

DISCUSS: the anime and week 3 readings

REQUIRED READINGS for week 3:

Book:

McCloud, *Understanding Comics*, Chps 3 and 4, pp. 60-117

E-Reserve or E-Learning Links:

Tezuka, selections from *Metropolis* manga

Makela, Chp 4: "From Metropolis to Metropolis . . ." in *Japanese Visual Culture*, pp.91-113.

Benzon, "The Song at the End of the World . . ." in *Mechademia 1*

Bird, "States of Emergency . . ." in *Mechademia 3*

Clements, "Robotic Angel . . ." on schoolgirlmilkycrisis.com

WK 4 – W. FEB. 6: *GHOST IN THE SHELL* (APOCALYPSE @ HUMAN-TECHNOLOGY INTERFACE II)

BACKGROUND INFO

VIEW *Ghost in the Shell* anime (the original movie, Oshii, 1 hr 23 min)

[Break]

DISCUSSION: anime and week 4 readings

REQUIRED READINGS for week 4

Books:

McCloud, *Understanding Comics*, Chps 5 and 6, pp. 118-161

E-Reserve or E-Learning Links:

Napier, *ANIME*, Chp 6: "Doll Parts: Technology and the Body in *Ghost in the Shell*," pp. 103-116

Osmond, "The World of *Ghost in the Shell*"

Ruh, Chp 6: "*Ghost in the Shell* in *Stray Dog of Anime*," pp. 125-147.

McBlane, Chp 3: "Just a *Ghost in a Shell*?" in *Anime and Philosophy: Wide Eyed Wonder*, pp. 27-38

WK 5 – W. FEB. 13: *VOICES OF A DISTANT STAR* (BRAVE NEW WORLD? @ HUMAN-TECHNOLOGY INTERFACE I)

BACKGROUND INFO + Sampler of Space Travel SF [MH]

[Break]

VIEW *Voices of a Distant Star* (Shinkai, OVA, 25 min)

DISCUSS *Voices* anime, week 5 readings and GO OVER the **PROMPT for the MIDTERM ESSAY!**

REQUIRED READINGS for week 5:

Book:

McCloud, *Understanding Comics*, Chps 7, 8 and 9, pp. 162-215

E-Reserve or E-Learning:

Ono, Nostalgia and Futurism in *Contemporary Japanese Sci-Fi*

Kuge, In the World That Is Infinitely Inclusive . . . in *Mechademia*

WK 6 – W. FEB. 20: SUMMER WARS**(BRAVE NEW WORLD? @ HUMAN-TECHNOLOGY INTERFACE II)**

**** MIDTERM ESSAY DUE at beginning of class ****

VIEW *Summer Wars* (Hosoda, 1 hr 54 min)

[Break]

DISCUSS anime and week 6 readings

REQUIRED READINGS for week 6:

E-Reserves or E-Learning Links:

Condry, Chp 1 about the production of *Summer Wars* from *The Soul of Anime*

Clements, “Christmas in August” essay on www.mangauk.com

Osmond. interview with Hosoda about *Summer Wars* on www.mangauk.com

Osmond. *Sword Art Online* vs. *Summer Wars* on www.mangauk.com

Shamoon, “Superflat Space”

WK 7 – W. FEB. 27: HAIBANE RENMAI I**(PSYCHOLOGICAL/SPIRITUAL APOCALYPSE/REDEMPTION?)**

**** HAVE THE FIRST HALF of *Hard-Boiled Wonderland* READ BY TODAY ****

and

Episodes 1 - 5 of *Haibane-Renmai* WATCHED BY TODAY

BACKGROUND on ABe’s life and work and Murakami’s life/work.

DISCUSS: *Hard-Boiled Wonderland* . . . Murakami (1st half of novel)

[Break]

VIEW and DISCUSS: *Haibane Renmai*, Episode 6 and week 7 readings

REQUIRED READINGS for week 7:

Book:

Murakami, *Hard-Boiled Wonderland*, have first half read by today!

Electronic Reserves:

“Interview with ABe,” *Animerica*, vol 11, no. 9, Sept 2003, pp. 43-47.

Creamer, The Dream of Redemption in *Haibane Renmei* from **Anime News Network**

HEADS UP NOTE: WATCH Episodes 7-11 of *Haibane-Renmai* before class NEXT WEEK !

**WK 8 - MARCH 6: HAIBANE RENMAI II
(PSYCHOLOGICAL/SPIRITUAL APOCALYPSE/REDEMPTION?)**

**** HAVE ALL OF of *Hard-Boiled Wonderland* READ BY TODAY ****
and
Have episodes 7-11 of *Haibane-Renmai* **WATCHED BY TODAY**

DISCUSS: *Hard-Boiled Wonderland* . . . Murakami (2nd half)

[Break]

VIEW: *Haibane-Renmai*, Episodes 12-13

DISCUSS *Haibane* anime and week 8 readings + format of /strategies for the **IN-CLASS MIDTERM EXAM**

REQUIRED READINGS for week 8:

Books:

ALL OF *Hardboiled Wonderland* should be read by today!

Electronic Reserve / E-Learning Links

Hairston, Fly Away Old Home, *Mechademia* vol 2, pp. 235-249.

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

Napier, *ANIME*, Chp 9 excerpt: The Disappearing Shojo," pp. 188-193

WK 9 - MARCH 13: **IN-CLASS MIDTERM, approx. 2 hrs.**

< SPRING BREAK > "GET AHEAD" HINT: Start reading *Metaphors We Live By* !

**WK 10 - MARCH 27: NIGHT ON THE GALACTIC RAILROAD
(BRAVE NEW HEAVENS AND EARTHS? I)**

BACKGROUND on Kenji Miyazawa's life and work

VIEW *Night on the Galactic Railroad* (1 hr 53 min)

[Break]

Reading QUIZ?

DISCUSS anime, Miyazawa's short story and *Metaphors* (first half)

REQUIRED READINGS for week 10:

Book:

Lakoff/Johnson, *Metaphors We Live By* (first half, pp. 1-125)

Short Story:

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

E-Reserves or E-Learning:

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

Pulvers, "Miyazawa Kenji, Rebel With a Cause"

"Who is Miyazawa Kenji?" [only the bio page is required, but great site to explore for all things Kenji!]

WK 11 – APRIL 3 : **SPRING AND CHAOS + MUSHISHI** (**BRAVE NEW HEAVENS AND EARTHS? II**)

VIEW AND DISCUSS *Spring and Chaos*

[Break]

VIEW AND DISCUSS *Mushishi* selected episodes; DISCUSS rest of *Metaphors We Live By*

REQUIRED READINGS for week 11:

Book:

Lakoff/Johnson, *Metaphors We Live By* (pp. 126 to the end)

E-Reserves:

+ other poems/stories by Kenji ?

+ others on *Mushishi*?

WK 12 – APRIL 10: **NAUSICAA - MANGA (HUMAN-NATURE-TECHNOLOGY INTERFACE I)**

BACKGROUND INFO on Miyazaki's life and early works [MH]; Reading QUIZ ?

[Break]

DISCUSS *Nausicaä* manga, vols. 1 and 7 + BACKGROUND on the narrative of Vols 2-6

REQUIRED READINGS for week 12:

Books:

Vols. 1 and 7 of the *Nausicaä* manga

Napier, *MiyazakiWorld*, Prologue + Chps 1, 2, 3, 4 and 5 (pp. ix-xviii; pp. 1- 85)

Electronic Reserves:

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

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

Hairston, "The Reluctant Messiah . . ." from *Manga: An Anthology...*

WK 13 – APRIL 17: **NAUSICAA – anime (HUMAN-NATURE-TECHNOLOGY INTERFACE II)**

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

[1 pg. single-spaced response to Miyazaki's interview "I Understand Nausicaa a Bit More..."
OR Gossin essay on E-Res.]

VIEW *Nausicaä of the Valley of Wind* anime (Miyazaki, 1 hr 57 min)

[Break]

DISCUSS anime and Vol. 7 + week 13 readings

REQUIRED READINGS for week 13:

Books:

Napier, *MiyazakiWorld*, Chps 6, 7, 8, 9 and 10 (pp. 86-175)

Electronic Reserves / E-Learning Links:

Napier, *ANIME*, Chp 8: "The Enchantment of Estrangement," pp. 151-168

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

Loy and Goodhew, Dharma of Non-violence from *The Dharma of Dragons and Daemons . . .*

Gossin, "'Animated' Nature: Aesthetics, Ethics and Empathy in Miyazaki's Ecophilosophy" in *Mechademia 10*

WK 14 – APRIL 24: PRINCESS MONONOKE (APOCALYPSE-REBIRTH?)VIEW: *Princess Mononoke*

[Break]

DISCUSS: *Mononoke* anime and week 14 readings**REQUIRED READINGS for week 14:***Books:*Napier, *MiyazakiWorld*, Chps 11, 12, 13 (pp. 176-228)*E-Reserves: TBA***WK 15 – MAY 1: _____ (surprise anime)**

POTLUCK / COSPLAY COSTUME SHOW for EXTRA CREDIT POINTS: _____

BACKGROUND on creation of _____

VIEW/DISCUSS: _____ (~ 2 HRS)

DISCUSS **PROMPT FOR FINAL ESSAY****REQUIRED READINGS for week 15:***Book:*Napier, *MiyazakiWorld*, Chps 14, 15 and 16 (pp. 229-265)*E-reserves / E-Learning: TBA***** FINAL ESSAY DUE Mon. MAY 6th at high noon ******(You may earn 1pt of extra credit –added to this essay grade -- for each day you turn it in early; for ex: +1 pt if by May 5 at noon; +2 if by May 4 at noon . . . up to +5 if by May 1st at classtime)****SEND to psgossin@utdallas.edu and hairston@utdallas.edu
via your utdallas email only****** THERE WILL BE NO CUMULATIVE FINAL or CLASS MEETING DURING FINALS WEEK ****

cuz Profs G and H ;-)

HAPPY SUMMER!

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, 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 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>