JAPANESE ANIMATION: THE MAKING OF GLOBAL MEDIA

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Office Hours: Sign-up sheets will be posted
Lectures: Monday-Wednesday 1:50-3:10
Screenings: Tuesday 4:00-7:00 (asynchronous)

Description:
This course offers an introduction to Japanese animation, from its origins in the 1910s through and beyond its emergence as global culture in the 1990s. The goal is not only to provide insight into Japanese animation within the context of Japan but also to consider those factors that have transformed it into a global cultural form with a diverse, worldwide fanbase. As such, the course approaches Japanese animation from three distinct perspectives, which are designed to introduce students to three important methodological approaches to contemporary media — film studies, media studies, and fan studies or cultural studies. As we look at Japanese animation in light of these different conceptual frameworks, we will also consider how its transnational dissemination and ‘Asianization’ challenge some of our basic assumptions about global culture, which have been shaped primarily through the lens of Americanization.

Methodology:
The course is structured around two eighty-minute sessions each week. Lecture segments will be brief, around fifteen to twenty minutes, to ensure time for student questions and comments, through discussion and chat. There will be two, sometimes three, lecture segments, accompanied with clips. Because the course will be conducted through Zoom, the format will remain open to suit the needs of students as they change during the quarter. Please provide feedback if you want to make changes.

Course Materials: Print and audiovisual materials will be available through Modules on Canvas. On the syllabus, animations are listed for the day on which they will be directly discussed, but you will get more out of the course if you watch them in advance. Likewise you should read the assigned readings before class.

Screenings: Because teaching is remote, screenings will be asynchronous. During the screening period, from 4 pm on Tuesdays, there will be an optional “anime walk-through” for students who wish to do a close reading of the animations.

Evaluation:
Participation: 30%
Nine discussion posts, one each week, 3 points each (with 3 additional points). Discussions will take place online. The goal is participation. You will not be graded on the content of your post or on the quantity. Details on topics will be given in class and posted in Canvas.

Essays: 70%
Two essays, 5 pages each (1,500 words). Guidelines will be posted approximately a week before the due date. The essay with the highest mark will be counted as 40% of the final, and lower mark as 30%.
SCHEDULE:

WEEK 1
January 11: Introduction

UNIT 1: CINEMA

January 13: Overview
Reading:

WEEK 2
January 18: Martin Luther King Day

January 20: Attractions
Readings:

Screenings:
—How Animated Cartoons Are Made (Wallace Carson, Bray Studios, 1919)
—Inside an Animation Studio Making a Cartoon
—Making of a Color Manga-Film (Ōfuji Noburō, mid-1930s)

WEEK 3
January 25: Cartoon Films
Readings:

Recommended:

Screenings:
—Walt Disney’s Multiplane Camera (1957)
—Paramount’s Popular Science series: Fleischer Studios (stereoscopic rotary system)
—Excerpts from Norakuro series

January 27: Feature-Length Animations
CMST 25620

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  Recommended:

Screenings:
— Seo Mitsuyo, Ari-chan (Little ant, 1941)
— Masaoka Kenzō, Kumo to chūrippu (The Spider & the Tulip, 1943)

WEEK 4
February 1: Tōhō Animation: Disney of the East
Readings:
Screening:
—Takahata Isao, Little Norse Prince (Taiyō no ōji: Horusu no daibōken, 1968)

UNIT 2: TELEVISION AND VIDEO

February 3: World and Variation
Readings:
  Recommended:
Screenings:
—Tetsuwan Atomu / Astro Boy (1963) (1st episode)
—Tetsujin 28-gō / Gigantor (1963) (1st episode)

WEEK 5
February 8: Television as Social Technology
Readings:
Screenings:
—Himitsu no Akko-chan (1969-1970) (1st episode)
—Creamy Mami, the Magic Angel (1983-1984) (1st episode)
February 10:
Readings:

Screenings:

**WEEK 6**  
February 15: Idol and Mecha

Essay 1 due

Readings:

Screening:

February 17: OVA

Readings:

Recommended:

Screenings:
—Rintaro, *Download: Namu Amida Butsu wa koi no uta* (The nembutsu is a love song, 1992)

**WEEK 7**  
February 22: Virtual Worlds and Practices of Self

Readings:


Screening:
UNIT 3: NEW MEDIA AND GLOBAL MEDIA

February 24: Media Mix
Readings:
Screenings:
— Nishio Daisuke, Pretty Cure (Futari wa purikyūa, 2004)
— Suzuki Masashi, Koe de oshigoto! (2010)

WEEK 8
March 1: Worlds and Games
Readings:
Screenings:
— Shinkai Makoto, Voices of a Distant Star (Hoshi no koe, 2002)

March 3:
Readings: Otaku
Screenings:
— Nagai Shinpei, Danna ga nani o itteiru ka wakaranai ken (I Can’t Understand What My Husband is Saying, 2014-2015)
— Oikawa Kei, Kono bijutsubu ni wa mondai ga aru! (This Art Club Has a Problem!, 2016)
— Satō Masao, Denpa kyōshi (Ultimate Otaku Teacher, 2015)

WEEK 9
March 8: Fujoshi
Readings:
Screenings:
March 10: Anime’s ‘Asianization’

Readings:

Recommended:

Screenings:
—*Beryl and Sapphire* (Xiao Lu he Xiao Lan, 2018)
—*Look, I Can See Your Ears* (Wei, kanjian erduo la! 2018)
—*Li Hao Ling, To Be Hero* (2016)
—*Dong Yi, Evil or Live* (2017)

March 22 Essay 2 due