CMST 25620
JAPANESE ANIMATION: THE MAKING OF GLOBAL MEDIA

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Lectures: Logan 201 Tuesday-Thursday 12:30-1:50

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, comments, and discussion. There will be two, sometimes three, lecture segments, accompanied with clips.

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. Recommended readings are ones that you should read because they will be discussed in class and will be useful for the essays. But if you are pressed for time, you might defer the recommended reading.

Screenings: Because the audiovisual materials are mostly television series (and prints were not available for the films), we will not have separate screenings.

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
September 27: Introduction
Reading:

UNIT 1: CINEMA

September 29: 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)
—Murata Yasuji, Norakuro nitōhei (Private Second Class Norakuro, 1933)
—Murata Yasuji, Norakuro nitōhei: Kyōren no Maki/Enshū no Maki (Private Second Class Norakuro: Drills/Exercises, 1933)

WEEK 2
October 4: Cartoon Films
Readings:
Recommended:
Screenings:
—Walt Disney’s Multiplane Camera (1957)
—Paramount’s Popular Science series: Fleischer Studios (stereoscopic rotary system)

October 6: Feature-Length Animations
Screenings:
—Seo Mitsuyo, Ari-chan (Little ant, 1941)
—Masaoka Kenzō, Kumo to chūrippu (The Spider & the Tulip, 1943)
WEEK 3
October 11: Feature-Length Animations
Readings:
  Recommended:

October 13: Tōhō Animation: Disney of the East
Readings:
Screening:

UNIT 2: TELEVISION AND VIDEO
WEEK 4
October 18: World and Variation
Readings:
Screenings:
—*Tetsuwan Atomu / Astro Boy* (1963) (1st episode)
—*Tetsujin 28-gō / Gigantor* (1963) (1st episode)

October 20: Television as Social Technology
Readings:
Screenings:
—*Himitsu no Akko-chan* (1969-1970) (1st episode)
—*Creamy Mami, the Magic Angel* (1983-1984) (1st episode)

WEEK 5
October 25: Domestic Television
Readings:
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Screenings:
—Shinbō Akiyuki, Puella Magi Madoka Magica (2011) (4th or 5th episode)

October 27: Idol and Mecha

Readings:

Screening:

WEEK 6

Essay 1 due

November 1: OVA

Readings:
Recommended:

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

November 3: Virtual Worlds and Practices of Self

Readings:
—Hubert Dreyfus, ‘Nihilism on the Information Highway,’ from On the Internet (Routlege, 2001), 73-89.

Screening:
—Nakamura Ryūtarō, Serial Experiments Lain (Shiriaru Ekusuperimentsu Rein, 1998)

UNIT 3: NEW MEDIA AND GLOBAL MEDIA

WEEK 7

November 8: Media Mix

Readings:
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Screenings:

November 10: Worlds and Games

Readings:

Screenings:
—Shinkai Makoto, *Voices of a Distant Star* (*Hoshi no koe*, 2002)

WEEK 8

November 15:

Readings: Otaku

Screenings:
—Oikawa Kei, *Kono bijutsubu ni wa mondai ga aru!* (This Art Club Has a Problem!, 2016)
—Satō Masao, *Denpa kyōshi* (Ultimate Otaku Teacher, 2015)

November 17: Fujoshi

Readings:

Screenings:
—Ishiodori Hiroshi, dir. *Watashi ga motte dō sunda* (Kiss Him, Not Me!, 2016)
—Tokoro Toshikatsu, dir. *Fudan kōkō seikatsu* (The High School Life of a Fudanshi, 2016)
WEEK 9

November 29: Anime’s ‘Asianization’
Readings:

Screenings:
— *Hana yori dango* (Boys over Flowers; Japan, 1996), episode 1
— *Liúxīng Huāyuán* (Meteor Garden: Boys over Flowers; Taiwan, 2001), episode 1
— *Kkotboda Namja* (Boys over Flowers; Korea, 2009), episode 1
— *Liúxīng Huāyuán* (Meteor Garden: Boys over Flowers; China, 2018), episode 1

December 1: Chinese Anime
Readings:

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

December 5  Essay 2 due