

HON 240-01: *Anime and War*

Tues./Thurs. 10:00-11:15

Remote Course Zoom PMI: 947-165-4161

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Office: DeMille, Rm. # 114

Office Hours: Monday (Zoom), 2:00-4:00, or by appointment

Course Catalogue Description: Prerequisite, acceptance to the University Honors Program, a Japanese Studies minor or major, or consent of instructor. Japanese animation or *anime* has become much more popular in the United States over the last three decades, and today Japan State policy sees the medium as an important “cultural asset.” However anime is not new, nor is it a medium exclusive to Japan. One might even argue that many technologies of visual animation pre-date its live-action cinematic cousin. As Paul Virilio and others have argued, the history of both animated and live-action film are intimately related to the parallel histories of 20th century warfare. This course will trace the development of mid- and late-20th century Japanese animated films in terms of their relationship to war. Analyzing Japanese films on historical, narrative, diegetic, and formal levels, we will consider relations among image production and viewing, in terms of economic, cultural, social, and political parameters. Readings will include classic theoretical texts on war and cinema, as well as more recent historical and sociological readings specific to Japanese and Pacific contexts. This course will focus upon the following four sub-units; 1) animation theory and modern Japanese visual history 2) the Pacific War and politics of memory 3) the Cold War, ideological alliances, and cultural-economic empires and lastly 4) animated projections and the War on Terror. (Offered as needed.) 3 credits. (VI, AI, SI)

Course Learning Outcomes: Upon Completing this course, students will have:

- 1) A clear understanding of how 20th c. Pacific geopolitics influenced both cultural consumption and production in East Asia and North America.
- 2) A grasp of how visual and cinematic technologies developed alongside and were incorporated into the processes of empire building, colonization, industrialization, and modernization.
- 3) The ability to engage cinematic theory, historiography, and textual analysis in a sophisticated manner.
- 4) The skill of confronting post-Cold War cultural problems of history, memory, identity, and Nationalism and expressing one’s contribution to a larger interdisciplinary discourse through writing and speaking.

Honors Program Learning Outcomes

Upon completing a course in the University Honors Program students will have:

- 1) a. Obtained a starting point for integrative exploration of the development of cultures and intellectual achievements through a variety of disciplinary and interdisciplinary perspectives;
- 2) b. Sharpened their ability to critically analyze and synthesize a broad range of knowledge through the study of primary texts and through engagement in active learning with fellow students, faculty, and texts (broadly understood);
- 3) c. Understood how to apply more integrative and interdisciplinary forms of understanding in the advancement of knowledge and in addressing complex challenges shaping the world;
- 4) d. Developed effective communication skills, specifically in the areas of written and oral exposition and analysis.

Assessment: Your overall grade for the course will be based upon attendance and participation in discussions, film journal entries, and a final writing project. Film journal entries should be limited to one, single-spaced, typed page and should be turned in immediately following class discussion of the film in question. I am not looking for refined prose in these assignments. Instead, the purpose of the film journal is to provide a space in which you might record your immediate thoughts and observations regarding a certain film *before* it is discussed in class. I will expect students to focus not on what the story is about, but how it is related through techniques specific to animation and film. No late journal entries will be

accepted. You may submit more than four film journal entries, but only your top four entries will be considered for a grade. The final paper is to be 10-15 pages (not including stills, images, title page, works cited, etc.) written on a pre-approved topic.

Attendance, participation in discussions, doing readings	25 points
Film journal entries (4 x 10)	40 points
Thesis, abstract, outline, sources (due 3/18)	5 points
Scene analysis (due 4/1)	5 points
Final paper	25 points
Reading quizzes	points taken from participation, if needed

Film Journal Entries—The film journal entries should be single-spaced and one-page in length with no more than 1-inch margins (10 to 12 point font). The purpose of this journal is meant to capture your nearly immediate thoughts of the film. You should try to write them while the film viewing experience is still fresh in your mind. It is hoped that these writing opportunities will serve as an intermediary step between your handwritten notes taken while viewing the film and thoughts you want to articulate during following discussions. In short, you should feel free to revise, organize, re-work your thoughts as you write. Because we will all ostensibly be familiar with the film under analysis, try to avoid plot or narrative summary, unless it is essential to your argument, and even then keep it to a minimum. In other words, don't simply report to your readers *what* the narrative is about, but instead try to focus on *how* the telling of that story is told cinematically, paying attention to how form and narrative work together. This of course, requires a level of detailed analysis of specific shots, scenes, and formal aspects of the animation. Before writing, you may want to first think how the anime in question both works and doesn't work. How does the film exploit the possibilities of animation? What issues does the film engage on the social, historical, or cultural realm? How do formal (dissolves, cuts, camera movements, non-diegetic sounds, etc.) and diegetic (monologue, dialogue, etc.) elements relate to your viewing of the film? What scenes in particular stand out for you as significant to your analysis? How do they impress you or confuse you? Are there inter-textual references that you notice or common themes between films? You will be expected to submit responses to 4 of a dozen or so feature-length films we will view over the course of the class. You are welcome to write more than four responses in order to replace a lower grade. In other words, your grade will be determined by looking at the 4 highest scores you received on responses. I cannot accept late responses after we have discussed the film in class.

Weekly Screening—The logistics of screening films outside of class is particularly challenging during this time of Covid mitigation. I cannot simply schedule screenings in a big room, likewise placing films on reserve is not possible. Please pay attention to weekly viewing opportunities. I am hopeful that we will find suitable methods for accessing the films.

Readings—Please refer to the assignment listing for specific reading and writing assignments. Make sure readings are done by class time the following day. All readings will be accessible through Canvas. If it appears students are not keeping up with readings, I may reserve the right to give unannounced reading quizzes.

Attendance— It is expected that you attend every class prepared and dedicated to participate in the course. Any truancy beyond three absences will negatively affect your gross grade (1/3 of raw final grade per absence beyond three). An excused absence will be considered at the instructor's discretion for extreme circumstances such as cases of family bereavement, public health threats, emergency hospitalization, etc. In such cases, it is the responsibility for the student to contact and consult with the instructor as soon as possible by e-mail, phone, or in-person. The student may also be asked to provide documentation such as a physician's note, airline tickets, etc. Furthermore, it is important that everyone arrives to class on time and participates in the entirety of the class. Tardy arrivals or abrupt departures from class during the scheduled time will lead to a deduction of attendance points. Missing half of a class or more will be counted as an absence.

Final Paper— There will be a final writing assignment that will be due by the last day of class. It is expected that you will be working on the final paper throughout the semester. While 10-15 pages may seem like a daunting task to some, it will be made more manageable with particular benchmarks for progress as we move throughout the semester. To this end, on 3/18 all students will propose a thesis, abstract, potential outline and possible secondary sources to the class. Likewise, on 4/1 students will present an analysis of a scene that will be central to their project. These two activities are meant to contribute to the completion of your project and will be worth 10% of your final grade.

Withdrawal: If you withdraw from the class, it is your responsibility to follow the appropriate procedures and meet the relevant deadlines established by Chapman University. The instructor reserves the right to withdraw a student from the class if the student is absent the first week of class or for three consecutive classes during the term.

Academic Integrity Policy: Chapman University is a community of scholars who emphasize the mutual responsibility of all members to seek knowledge honestly and in good faith. Students are responsible for doing their own work, and academic dishonesty of any kind will not be tolerated anywhere in the University. At their discretion the faculty may submit student work to plagiarism detection software such as *Turnitin* for review.

Students with Disabilities Policy: In compliance with ADA guidelines, students who have any condition, either permanent or temporary, that might affect their ability to perform in this class are encouraged to contact the Office of Disability Services. If you will need to utilize your approved accommodations in this class, please follow proper notification procedure for informing your professor. This notification process must occur more than a week before any accommodation can be utilized. Please contact Disability Services at (714) 516-4520 if you have questions regarding this procedure, or for information and to make an appointment to discuss and/or request potential accommodations based on documentation of your disability. Once formal approval of your need for an accommodation has been granted, you are encouraged to talk with your professor about your accommodation options. The granting of any accommodation will not be retroactive and cannot jeopardize the academic standards or integrity of the course.

Equity and Diversity Statement: Chapman University is committed to ensuring equality and valuing diversity. Students and professors are reminded to show respect at all times as outlined in Chapman's Harassment and Discrimination Policy: <http://tinyurl.com/CUHarassment-Discrimination>. Any violations of this policy should be discussed with the professor, the Dean of Students and/or otherwise reported in accordance with this policy.

2/2 Introduction: What is "war," "anime," "animation?"

Screening: *From Scrolls to Screen*

2/4 Japanese visual history and the origins of animation in Japan

Screening: *Bunraku* theater

Read: Wells, p. 68-97

2/9 Towards a grammar of cel animation

Discuss Paul Wells

2/11 Towards a grammar of cel animation

Discuss Paul Wells

Feature Film#1: *Gojira* (1954, 104 min.)

Read: Wells, p. 97-126

2/16 *Godzilla*, film, and viewing audiences

2/18 Early experiments in cel animation

Screening: Examples from the *Matsuda katsudô day shashin* archive

Feature Film #2: *Momotarô: Umi no Shinpei/Momotaro: Holy Soldiers of the Sea* (1943, 73 min.)

Read: TBD

2/23 The Pacific War and cinema

2/25 The cinematic legacy of Peachboy

Feature Film #3: *Hadashi no Gen/ Barefoot Gen* (1983, 85 min.)

Read: Miyao, pp. 83-103

3/2 The Bomb(s)

3/4 Anime goes (half) global

Screening: *Tetsuwan no Atom/ Astro Boy* (1963-66) and *Maha go go go/ Speed Racer* (1967-68)

Feature Film #4: *Hotaru no haka/ Grave of the Fireflies* (1988, 93 min.)

Read: Koichi Iwabuchi, "'Soft' Nationalism and Narcissism: Japanese Popular Culture Goes Global," in *Asian Studies Review* 26:4 (2002)

3/9 Cinema and memory, *Grave of the Fireflies*

3/11 Imperial memory and *Rail of the Star*

Screening: *Onsoku raigekitai/ Supersonic torpedo squad* (25 min.)

Feature Film #5: *Ohoshisama no rail/ Rail of the Star* (1997, 80 min.)

Read: Napier, pp. 161-174

Write: Work on your proposed abstract, thesis, secondary sources for a possible final paper. Find either hard- or electronic copies and bibliographic information for at least 1) one animated film; and 2) at least four journal or book chapters related to a possible final paper topic. The paper should relate animation and war in some way and should be written for an informed and focused academic audience (your seminar mates and myself). You may choose to focus on one film (or one scene in one film, for that matter), or you may instead attempt to address a particular motif, theme, semiotic relation, theoretical/historiographic issue, or ethical concern across a series of animated films that are somehow related to war. Your final paper should be roughly 12-15 pages (w/o Works Cited, Title Page, and shots/images). To be submitted 3/18.

3/16 Nationalism and popular culture

3/18 Student paper presentations

Feature Film #6: *Kaze tachinu/ The Wind Rises* (2013, 126 min.)

Read: LaMarre, pp. 45-54

3/23 Spring Break

3/25 Spring Break

3/30 Cold War Anxieties/ Cold War Cartoons

4/1 Student scene analysis

Feature Film #7: *Akira* (1988, 125 min.)

Write: **scene analysis** from a film you are working with in your final paper. By now you should be fairly confident in your working thesis and have considered the story and style (narrative and form) of at least one animated work in relation to war. What is a/the crucial scene related to your thesis, reading, interest? Think about the interplay of form and narrative in a particular scene central to your final paper. Go through and analyze the scene, attempting to write clearly and in significant descriptive depth. At this point you do not have to necessarily make connections between your paper and the scene analysis explicit. That is the final paper! Instead, simply pick out a scene you think will be important to your argument and describe it. How is it put together? How does it work (or not)? What are the meaning-effects of these choices?

4/6 Animated Pasts/Animated Futures

4/8 *Akira* and the cyberpunk aesthetic

Feature Film #8: *Kidō keisatsu patorebaa/ Patlabor 1: The Movie* (1990, 100 min.)

Read: TBD

4/13 Imagining a post-Cold War: possibilities and limits

4/15 Screening: *Blood: The Last Vampire* (2000, 48 min.)

Feature Film #9: *Jinrō/ Jin Roh: The Wolf Brigade* (1998, 102 min.)

Read: Jiwon Ahn, "Animated Subjects: On the Circulation of Japanese Animation as Global Cultural Products,"

4/20 The War on Terror Projected

4/22 *Jin Roh* and anime/terrorism connections

Feature Film #10: *Ghost in the Shell* (1995)

Read: Mizuno, pp. 104-124

4/27 Future Worlds/Future Wars

4/29 *Anime* after Japan

Feature Film #11: *Metropolis* (2001, 108 min.)

Read: selections from Brown, pp. 1-19; Film as Experiment (Koch), pp. 131-144

5/4 Cybernetic weaponry and the anime imaginary

5/6 Animetic trajectories

Feature Film #12: *Sakasama no Patema/Patema Inverted* (2013)

5/11 *Sakasama Patema* and the World through a Looking Glass

5/13 Wrap up

No Final