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, based, 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 write on more than three syllabus films, but only your top three entries will be
considered for a grade. The final paper is to be 15-pages (not including stills, images, title page, works cited, etc.) written on a pre-approved topic.

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<tr>
<th>Assessment Category</th>
<th>Points</th>
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<tr>
<td>Attendance, participation in discussions, doing readings</td>
<td>100 points</td>
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<tr>
<td>Film journal entries (3 x 20)</td>
<td>60 points</td>
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<tr>
<td>Thesis, abstract, sources (due 10/22)</td>
<td>10 points</td>
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<td>Shot-movement-shot analysis (10/29)</td>
<td>10 points</td>
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<td>Scene analysis (due 11/5)</td>
<td>10 points</td>
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<td>Outline (11/12)</td>
<td>10 points</td>
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<tr>
<td>Final paper</td>
<td>100 points</td>
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<tr>
<td>Reading quizzes</td>
<td>points taken from participation, if needed</td>
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*Film Journal Entries*—The film journal entries should be single-spaced and one-page in length with no more that 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. Avoid plot or narrative summary, unless it is essential to your argument, and even then keep it to a minimum. 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? Is the film engaging on the social, historical, or cultural levels? How do formal (dissolves, cuts, camera movements, etc.) and diegetic (monologue, dialogue, etc.) elements relate to your viewing of the film? What scenes in particular stand out for you? 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 write responses to 3 of 14 films over the course of the class. You are welcome to write more in order to replace a lower grade. In other words, your grade will be determined by looking at the three highest scores your received on responses. I cannot accept late responses after we have discussed the film in class.

*Readings*—Please refer to the assignment listing for specific reading and writing assignments. Make sure readings are done by class time the following day. Other than the two texts for the class, all readings have been put on Blackboard. 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 two absences will negatively affect your gross grade (1/3 of grade per absence beyond two). 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.

*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 you 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.

Class Schedule
8/27 Introduction: What is “war,” “anime,” “animation?”
Screening: From Scrolls to Screen
8/29 Japanese visual history and the origins of animation in Japan
Screening: Bunraku theater
Read: Karatani Kojin, pp. 11-75.

9/3 Labor Day Break
9/5 Towards a grammar of cel animation
Screening: Various early animation
Thursday screening: Gojira (1954, 104 min.)
Read: Paul Wells, pp. 68-126; Miyao, pp. 83-103

9/10 Discuss Godzilla films and readings
9/12 The Pacific War and Cinema
Thursday screening: Momotarô: Umi no Shinpei/Momotaro: Holy Soldiers of the Sea (1943, 73 min.)
Read: Virilio, pp. 1-45

9/17 Southern Expansion and Japanese Colonialism
9/19 Discuss Momotaro films
Thursday screening: Hotaru no haka/ Grave of the Fireflies (1988, 93 min.)
Read: Virilio, pp. 46-90

9/24 Pacific War and ongoing historiographic debates
9/26 Discuss cinema and memory, Grave of the Fireflies
Thursday screening: Ohoshisama no rail/ Rail of the Star (1997, 80 min.)
Read: Napier, pp. 161-174

10/1 Discuss Imperial memory and Rail of the Star
10/3 Nationalism and popular culture
Screening: Onsoku raigekitai/ Supersonic torpedo squad (25 min.)
Thursday screening: Kaze tachinu/ The Wind Rises (2013, 126 min.)
Read: LaMarre, pp. 221-251

10/8 The Bomb(s)
10/10 Cold War Anxieties/ Cold War Cartoons
Screening: Tetsuwan no Atom/ Astro Boy (1963-66) and Maha go go go/ Speed Racer (1967-68)
Thursday screening: Hadashi no Gen/ Barefoot Gen (1983, 85 min.) or Kono Sekai no Katasumi ni/ In This Corner of the World (2016)

10/15 Discuss Cold War cinema/pop. Culture
10/17 Strained friends: US-Japan alliance under scrutiny
   Screening: Blood: The Last Vampire (2000, 48 min.)
Thursday screening: Akira (1988, 125 min.)
Read: Find either hard- or electronic copies and bibliographic information for at least 1) one academic theory and/or history text; 2) two animated films; and 3) 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 20-pages (w/o Works Cited, Title Page, and shots/images).
Write: Thesis, Abstract, and list of possible sources (above) for final paper

10/22 Animated Pasts/Animated Futures
10/24 Discuss Akira and Blood
Thursday screening: Uchû senkan Yamato/ Space Battleship Yamato (‘74-‘75/ 1977, 2:15) or Yamato 2199
Read: Bolton, pp. 125-142
Write: shot-movement-shot analysis of a particular moment in an animation central to your final project. As you each begin to structure your general interests into a thesis-driven research paper, consider how animation as a medium is important or crucial. While you may still be struggling to focus your thesis, ask yourself what shots seem iconic, ironic, or otherwise important to your argument/interests. This is not a cut analysis (sometimes done in film classes), but instead a focus on continuity of image through movement.

10/29 Imagining a post-Cold War: possibilities and limits
10/31 Discuss Battleship and anime in global contexts
Read: Orbaugh, pp. 81-112
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?

11/5 The War on Terror Projected
11/7 Discuss Jin Roh and anime/terrorism connections
Thursday screening: Kidô keisatsu patorebâa/ Patlabor 1: The Movie (1990, 100 min.)
Read: Mizuno, pp. 104-124
Write: Submit revised thesis, abstract, and outline

11/12 Future Worlds/Future Wars
11/14 Discussion of anime after Japan
Thursday screening: Metroporisu/ Metropolis (2001, 108 min.)

Thanksgiving Break
Write: Complete final draft

11/26 Cybernetic weaponry and the anime imaginary
11/28 Discussion of historic trajectory of anime and the world
Thursday screening: Ghost in the Shell (1995)
Read: selections from Brown, pp. 1-19; Film as Experiment (Koch), pp. 131-144

12/3 Presentation of paper topics and findings
12/5 Wrap up
No Thursday screening last week of class