

EAST 361: JAPANESE ANIMATION AND NEW MEDIA
FMST 398: ANIME MEDIA HISTORIES

Fall 2017
Wednesday 13:15-17:15

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OBJECTIVES:

The class aims to introduce students to a variety of topics around Japanese animation and new media. This aims to be an overview of the complexity and variety of “anime” in relation to the emergent or “new” media forms of the period.

METHODOLOGY:

The course will alternate between in-class film screenings, lectures, and discussions of the films within the conceptual framework provided for each week. Attendance at lectures and screenings is mandatory. Students are expected to read the materials before class and to be prepared to discuss them; the lectures will directly address those readings.

COURSE MATERIALS: Course materials will be available at
http://lamarre-mediaken.com/Site/EAST_361.html

EVALUATION:

Essay 1: 30% = Due October 11th (Wednesday in class)
Quiz: 30% = In-class quiz, November 8th (Wednesday in class)
Essay 2: 30% = Due December 4th (Monday)
Attendance: 10%

Each of the two essays constitutes 30% of the final grade. They will be five pages in length, that is, **NO MORE THAN 1,500 WORDS**. The first essay will deal with ‘anime and history,’ the second with ‘media technology,’ and/or ‘self and world.’ Review sessions will be held prior to the due date, the date, time and location TBA.

The quiz will be based on materials covered in the course thus far, and will constitute 30% of the final grade.

Attendance is mandatory and students will sign into class and out of class. If you attend all the classes after add-drop, you receive the full 10%. Each class missed will result in 5% off the final grade.

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MEDIA POLICY: No cell phones during class and screenings. Students may use laptops for taking notes during lectures, however no screen devices are allowed during screenings.

COMMUNICATION POLICY: We wish to encourage questions and comments in class as well as face-to-face communication. We will try to answer email promptly but don't expect immediate responses. As a general policy, to assure quality of communication, we would like you to speak with us in person during our office hours, rather than flooding us with email. Please do not send a last-minute email requesting extensions. These will be ignored.

NOTE for McGill students:

(1) McGill University values academic integrity. Therefore, all students must understand the meaning and consequences of cheating, plagiarism and other academic offences under the Code of Student Conduct and Disciplinary Procedures (see www.mcgill.ca/students/srr/honest/ for more information). (2) In accord with McGill University's Charter of Students' Rights, students in this course have the right to submit in English or in French any written work that is to be graded. (3) In the event of extraordinary circumstances beyond the University's control, the content and/or evaluation scheme in this course is subject to change. (4) If you have a disability please contact the instructor to arrange a time to discuss your situation. It would be helpful if you contact the [Office for Students with Disabilities](#) at 514-398-6009 before you do.

NOTE for Concordia students:

Plagiarism:

The most common offense under the Academic Code of Conduct is plagiarism which the Code defines as "the presentation of the work of another person as one's own or without proper acknowledgement" (Article 16a). This could be material copied word for word from books, journals, internet sites, professor's course notes, etc. It could be material that is paraphrased but closely resembles the original source. It could be the work of a fellow student, for example, an answer on a quiz, data for a lab report, a paper or assignment completed by another student. It might be a paper purchased through one of the many available sources. Plagiarism does not refer to words alone – it can also refer to copying images, graphs, tables, and ideas. "Presentation" is not limited to written work. It also includes oral presentations, computer assignments and artistic works. If you translate the work of another person into French or English and do not cite the source, this is also plagiarism. If you cite your own work without the correct citation, this too is plagiarism.

Simply put: DO NOT COPY, PARAPHRASE OR TRANSLATE ANYTHING FROM ANYWHERE WITHOUT SAYING FROM WHERE YOU GOT IT.

(Source: <http://www.concordia.ca/students/academic-integrity/plagiarism.html>)

Language:

Students may submit written work in either English or French.

In the event of extraordinary circumstances beyond the University's control, the content and/or evaluation scheme in this course is subject to change.

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SCHEDULE

WEEK 1: SEPTEMBER 6: Choose Your Own Episode (Thomas Lamarre)

Reading:

—Thomas Lamarre, “Anime,” in *The Japanese Cinema Book*, ed. Hideaki Fujiki and Alstair Reynolds (London: BFI, forthcoming)

SECTION 1: HISTORY & ANIME

WEEK 2: SEPTEMBER 13: Why Anime? (Marc Steinberg)

Readings:

—Thomas Lamarre, “Introduction,” *The Anime Machine* (Minneapolis: University of Minnesota Press, 2009), xiii-xxxvii.

—Jean-Louis Baudry, “Ideological Effects of the Basic Cinematographic Apparatus” in Philip Rosen ed., *Narrative, Apparatus, Ideology* (New York: Columbia University Press, 1986), 286-298.

—Toshiya Ueno, “Japanimation and Techno-Orientalism” at <http://www.t0.or.at/ueno/japan.htm>

Further Reading:

—Maureen Furniss, “The Culture of Japanese Animation” from *A New History of Animation* (New York: Thames and Hudson, 2016), pp. 388-404.

Screening:

—*Shingeki no kyojin / Attack on Titan* (Araki Tetsuro, Season 1, Episode 1)

—*Sidonia no kishi / Knights of Sidonia* (Kobun Shizono, Season 1, Episode 1)

—*Neon Genesis Evangelion* (Anno Hideaki, 1995-6, excerpt from Episode 20)

—*FLCL/Furikuri* (Tsurumaki Kazuya, 2001, excerpts)

—*Ouran High School Host Club* (Igarashi Takuya, 2006, Episode 3)

WEEK 3: SEPTEMBER 20: Prewar Animation: Attraction and Narration (Thomas Lamarre)

Readings:

—Tom Gunning, “The Cinema of Attractions: Early Film, Its Spectator and the Avant-Garde,” in *Early Cinema: Space, Frame, Narrative*, eds. Thomas Elsaesser and Adam Barker (London: BFI, 1990), 56-62.

—Imamura Taihei, “Japanese Cartoon Films,” *Mechademia 9: Origins* (University of Minnesota Press, 2014), 107-124.

—Sergei Eisenstein, *Eisenstein on Disney*, trans. Jay Leyda (London: Methuen, 1988), 41-62.

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—Ōtsuka Eiji, “An Unholy Alliance of Disney and Eisenstein: The Fascist Origins of Otaku Culture,” *Mechademia 8: Tezuka’s Manga Life* (University of Minnesota Press, 2013), 251-227.

Screening:

- How Animated Cartoons Are Made* (1919; Wallace Carson, Bray Studios)
- Inside an Animation Studio Making a Cartoon*
- Making of a Color Manga-Film* (Ōfuji Noburō, mid-1930s)
- Paramount’s *Popular Science* series: Fleischer Studios (stereoscopic rotary system)
- Walt Disney’s Multiplane Camera* (1957)
- Norakuro nitōhei* (Stray black dog, private second class, 1931)
and *Ari-chan* (Little ant, Seo Mitsuyo, 1941)
- Masaoka Kenzō, *Kumo to chūrippu* (The Spider & the Tulip, 1943)

WEEK 4: SEPTEMBER 27: Toei and Tezuka (Marc Steinberg)

Readings:

- Marc Steinberg, “Limiting Movement, Inventing Anime” in *Anime’s Media Mix* (Minneapolis: University of Minnesota Press, 2012), 1-36.
- Miriam Hansen, “The Mass Production of the Senses: Classical Cinema as Vernacular Modernism” *Modernism/Modernity* 6.2 (1999) 59-77.
- Natsume Fusanosuke, “Where Is Tezuka?: A Theory of Manga Expression” in *Mechademia 8: Tezuka’s Manga Life* (University of Minnesota Press, 2013), pp. 89-107

Further Reading:

- Jonathan Clements, *Anime: A History* (Palgrave Macmillan, 2013), pp. 133-156.

Screenings:

- Tetsuwan Atomu / Astro Boy* (Episode 1, 1963)
- Making of Tetsuwan Atomu*
- Horus Prince of the Sun* (Takahata Isao, 1968, 88’)
- Kamishibai Ogon Bat: Black Tiger no Maki* (from Disc 1 Japanese Anime Classic Collection)
- TV animation commercials from the 1950s

SECTION 2: MEDIA TECHNOLOGY

WEEK 5: OCTOBER 4: Television as Social Technology (Thomas Lamarre)

Readings:

- Cavell, Stanley. “The Fact of Television.” *Daedalus* (1982): 75-96.
- Yoshimi Shun’ya. “Television and Nationalism: Historical Change in the National Domestic TV Formation of Postwar Japan.” *European Journal of Cultural Studies* 6:4 (2003), 459-487.

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—Kumiko Saitō, “Magic, Shōjo, and Metamorphosis: Magical Girl Anime and the Challenges of Changing Gender Identities in Japanese Society.” *The Journal of Asian Studies* 73 (01), 143–164

Further Reading:

—Matt Hills. "When Television Doesn't Overflow 'Beyond the Box': The Invisibility of 'Momentary' Fandom." *Critical Studies in Television* 5:1 (2010), 97-110.

Screenings:

- Himitsu no Akko-chan* (1969-1970) (1st episode)
- Creamy Mami, the Magic Angel* (1983-1984) (1st episode)
- Sailor Moon* (1992-1993) (Ikuhara Kunihiko, 1st episode)
- Puella Magi Madoka Magica* (Akiyuki Shinbo, 2011) (4th or 5th episode)

WEEK 6: OCTOBER 11: Musical Anime and Idol Culture in the 1980s (Marc Steinberg)

ESSAY 1 DUE IN CLASS

Readings:

- Jean Baudrillard, “Simulacra and Simulations” from *Jean Baudrillard: Selected Writings*, ed. Mark Poster (Stanford, CA : Stanford University Press, 1988), 166-184.
- Patrick Galbraith and Jason Karlin, “Introduction: The Mirror of Idols and Celebrity” in *Idols and Celebrity in Japanese Media Culture*, eds. Patrick W. Galbraith and Jason G. Karlin (Basingstoke: Palgrave Macmillan, 2012), 1-32.
- P. David Marshall, “The Promotion and Presentation of the Self: Celebrity as Marker of Presentational Media,” *Celebrity Studies*, 1:1 (2010), 35–48.
- Judith Butler, “The Body You Want: An Interview With Judith Butler” in *Artforum* (November 1992), 82-89.

Further Reading:

- Patrick Galbraith, “Idols: The Image of Desire in Japanese Consumer Capitalism” in Patrick W. Galbraith and Jason G. Karlin, eds. *Idols and Celebrity in Japanese Media Culture* (Basingstoke : Palgrave Macmillan, 2012), pp. 185-208.
- Shinji Miyadai, “Transformation of Semantics in the History of Japanese Subcultures since 1992,” trans. Shion Kono, *Mechademia 6: User Enhanced* (University of Minnesota Press, 2011), pp. 231-258.

Screening:

- The Super Dimension Fortress Macross: Do You Remember Love?* (Dir: Shōji Kawamori, Noboru Ishiguro 1984, 115’)
- Macross Plus* (Shōji Kawamori, Shinichirō Watanabe 1995, 115’)

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WEEK 7: OCTOBER 18: Original Video Animation, or the OVA (Thomas Lamarre)

Readings:

- Michael Newman, “Three Phases” and “Video as Alternative,” from *Video Revolutions: On the History of a Medium* (Columbia University Press, 2014), 1-5; 18-29
- John Thornton Caldwell, “Excessive Style: The Crisis of Network Television,” from *Televisuality: Style, Crisis, and Authority in American Television* (Rutgers University Press, 1995), 3-31
- Anne Friedberg, “The End of Cinema: Multimedia and Technological Change,” in *Reinventing Cinema Studies*, eds. Christine Gledhill and Linda Williams (London: Arnold, 2000), 438-452.

Screenings:

- Sadamitsu Shin’ya, *Bāsu* (Birth, 1984; 80’)
- Kawajiri Yoshiaki, *Midnight Eye Gokū* (1989; 2 x 60’)
- Kambe Mamoru, *Saiko daibā: Mashō bosatsu* (Psycho Diver: Soul Siren, 1997; 48’)
- Umetsu Yasuomi, *Kite* (1998; 2 x 30’)

WEEK 8: OCTOBER 25: Media Mix in the 1990s and 2000s (Marc Steinberg)

Readings:

- Bryan Hikari Hartzheim, “*Pretty Cure* and the Magical Girl Media Mix,” *The Journal of Popular Culture*, Vol. 49, No. 5, 2016, 1059-1085
- Linda Hutcheon, “Beginning to Theorize Adaptation” in *A Theory of Adaptation* (New York: Routledge, 2006), 1-32.
- Jin, *Kagerou Daze* novel, volume 1, section 1 (fan translation)

Further Reading:

- Ōtsuka Eiji, “World and Variation: The Reproduction and Consumption of Narrative,” *Mechademia*, 5 (2010), 99-116.

Screenings:

- Pretty Cure* (Nishio Daisuke, 2004), Episode 1
- Mekaku City Actors* (Yase Yuki and Shinbo Akiyuki, 2014, 4 episodes)
- Kagerou Daze* music videos (YouTube)

SECTION 3: SELF & WORLD

WEEK 9: NOVEMBER 1: Virtual Worlds and Practices of Self (Thomas Lamarre)

Readings:

- Hubert Dreyfus, ‘Nihilism on the Information Highway,’ from *On the Internet* (Routledge, 2001), 73-89.
- McNeill, Will, “Care for the Self: Originary Ethics in Heidegger and Foucault,”

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Philosophy Today 42: 1 (Spring 1998):

—Azuma Hiroki, “The Animalization of Otaku Culture,” trans. Yuriko Furuhashi and Marc Steinberg, *Mechademia 2: Networks of Desire* (University of Minnesota, 2007), 75-187.

—Teri Silvio, “Animation: The New Performance?” *Journal of Linguistic Anthropology* 20:2 (2010), 422-438.

Screenings:

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

— Kishi Seiji, *Devil Survivor 2: The Animation (Debiru sabaibā tsū ji animēshon)*, 2013)

WEEK 10: NOVEMBER 8: Cyberpunk, Japan (Guest Lecture: Takayuki Tatsumi, Keio University)

QUIZ HELD IN-CLASS

Readings:

—Yamano Kōichi, “Japanese SF, Its Originality and Orientation (1969),” trans. Kazuko Behrens, Darko Suvin and Takayuki Tatsumi, *Science Fiction Studies* 21: 1 (1994): 67-80.

—Tatsumi Takayuki, “Junk Art City,” from *Full Metal Apache: Transactions between Cyberpunk Japan and Avant-Pop America* (Durham: Duke University Press, 2006), 112-122.

—Tatsumi Takayuki, “Transnational Interactions: District 9, or Apaches in Johannesburg,” in *Science Fiction Double Feature: The Science Fiction Film as Cult Text*, ed. J. P. Telotte and Gerald Duchovnay (Liverpool: Liverpool University Press, 2015).

Screening:

—Murase Shūkō, dir. *Genocidal Organ (Gyakusatsu kikan)*, 2017, 115’)

WEEK 11: NOVEMBER 15: Regionality, Platforms and Distribution (Marc Steinberg)

Readings:

—Chung, Hye Jean. “Media Heterotopia and Transnational Filmmaking: Mapping Real and Virtual Worlds.” *Cinema Journal* 51: 4 (Summer 2012), 87-109.

—Stevie Suan, “Anime’s Performativity: Diversity through Conventionality in a Global Media-Form” in *animation: an interdisciplinary journal* 2017, Vol. 12(1), 62–79

—Jinying Li, “The Interface Affect of a Contact Zone: *Danmaku* on Video-Streaming Platforms” in *Asiascape: Digital Asia* (forthcoming)

Further Reading:

—Ramon Lobato, “Introduction: The New Video Geography” in Ramón Lobato & James Meese, eds. *Geoblocking and Global Videoculture* (Amsterdam: Institute of Network Cultures, 2016), pp. 10-22.

—Thomas Lamarre, “Regional TV: Affective Media Geographies,” *Asiascape: Digital Asia* 2, no. 1-2 (2015): 93-126.

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Screenings:

To Be Hero (Li Haoling, 2016), episode 1
Avalon (Oshii Mamoru, 2001), excerpts
Love and Pop (Anno Hideaki, 1998, 110')

WEEK 12: November 22: Fanthropologies (Thomas Lamarre)

Readings:

—Martyn Hammersley, "Ethnography: Problems and Prospects," *Ethnography and Education* 1.1 (2006), 3-14.
—Adrienne Evans and Mafalda Stasi, "Desperately Seeking Methods: New Directions in Fan Studies Research," *Participations* 11.2 (2014), 4-23.
—Hiromi Tanaka and Saori Ishida, "Enjoying Manga as Fujoshi: Exploring its Innovation and Potential for Social Change from a Gender Perspective," *International Journal of Behavioral Science* 10.1 (2015), 77-85.
—Patrick Galbraith and Thomas Lamarre, "Otakuology: A Dialogue," *Mechademia 5: Fanthropologies* (University of Minnesota Press, 2010), 360-374.

Screenings:

—Nagai Shinpei, dir. *Danna ga nani o itteiru ka wakaranai ken* (I Can't Understand What My Husband is Saying, 2014-2015)
—Oikawa Kei, dir. *Kono bijutsubu ni wa mondai ga aru!* (This Art Club Has a Problem!, 2016)
—Satō Masao, dir. *Denpa kyōshi* (Ultimate Otaku Teacher, 2015)
—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 13: NOVEMBER 29: World-Style and the Everyday (Marc Steinberg)

Readings:

—Takeshi Okamoto, "Otaku Tourism and the Anime Pilgrimage Phenomenon in Japan," *Japan Forum*, 27:1 (2016), 12-36
—Tsunehiro Uno, "Imagination after the Earthquake: Japan's Otaku Culture in the 2010s," trans. Jeffrey C. Guarneri, *Verge: Studies in Global Asias* 1:1 (2015), 114-136
—Ramona Bajema, "Brave New Sanriku: Recovering From 3.11," in *Planetary Atmospheres and Urban Society After Fukushima*, eds. Christophe Thouny and Mitsuhiro Yoshimoto (Basingstoke: Palgrave Macmillan, 2017), 73-94.

Screening:

—*Kimi no Na wa. / Your Name* (Shinkai Makoto, 2016, 112')

ESSAY 2 DUE DEC 4TH (MONDAY)