

## English 345: Literature & Film

Topic: Cinema Anime (15085; 3 hours)  
Eastern Kentucky University

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**Fall 2016**

**MWF, 1:25–2:15**

**Wallace 230**

Office: Mattox 308

Office Hours: MWF 10:00–11:30 and By Appointment

### Course Description

ENG 345 Literature and Film. (3) A. Crosslisted as COM 345. Prerequisite: ENG 102 or 105 or HON 102. An examination of the relationship between film and literature through a comparative study of the stylistic and technical elements of the two media. Credit will not be awarded for both ENG 345 and COM 345.

### Section-specific goals

Students will learn the basics of film theory with a focus on how they apply to animated films, specifically Japanese animation or *anime*.

### Required Texts

Ed Sikov. *Film Studies: An Introduction*. Columbia University Press, 2010.

Thomas Lamarre. *The Anime Machine: A Media Theory of Animation*. University of Minnesota Press, 2009.

Course films will be available on closed reserve at the main ECU Library.

Additional readings will be supplied via Blackboard.

## POLICIES

### Attendance

Students are expected to attend class and actively participate in all aspects of the learning process. This includes class discussions, written work, and in-class activities. National and local studies have shown a direct correlation between attendance and grade performance. *Therefore, attendance is considered mandatory. Students who miss more than 10% of the regularly scheduled class meetings due to unexcused absences are subject to failing the course.*

As a MWF course, you may not exceed 5 unexcused absences for the semester.

For the purposes of this course, “excused absences” include verifiable medical or family emergencies, university approved activities (accompanied by a university excuse), illness (yours or a family member’s), and other absences as outlined in the University’s “Student Absence from Class” policy:

([http://policies.eku.edu/sites/policies.eku.edu/files/policies/4.1.6\\_student\\_absence\\_adopted\\_12.1.14.pdf](http://policies.eku.edu/sites/policies.eku.edu/files/policies/4.1.6_student_absence_adopted_12.1.14.pdf)). Students should be prepared to document the reasons for the absence. Students whose absences are not excused will not normally be allowed to make up tests, quizzes, and/or assignments. Students who anticipate having a high number of excused absences should contact their instructor as soon as the situation arises so that they can make

arrangements for how to handle missed class time. Late arrival or early departures from class that are unexcused will be considered in the tabulation of absences as well.

### **Mutual Respect**

I encourage vigorous and lively debate in this class and within our university community. However, personal insults involving an individual person's race, class, ability, gender identity, sexuality, and/or veteran status will not be tolerated. Practice empathy and help maintain our classroom and university as a safe and inclusive place.

### **Disability Accommodation Statement**

The University strives to make all learning experiences as accessible as possible. If you are registered with the ECU Center for Student Accessibility (CSA), please obtain your accommodation letters from the CSA, present them to the course instructor, and discuss the accommodations needed. If you believe you need an accommodation and are not registered with the CSA, please contact the office in 361 Whitlock Building by email at [disserv@ecu.edu](mailto:disserv@ecu.edu) or by telephone at (859) 622-2933. Upon individual request, this syllabus can be made available in an alternative format.

A student with a "disability" may be an individual with a physical or psychological impairment that substantially limits one or more major life activities, to include, but not limited to: seeing, hearing, communicating, interacting with others, learning, thinking, concentrating, sitting, standing, lifting, performing manual tasks, working. Additionally, pregnancy accompanied by a medical condition(s), which causes a similar substantial limitation, may also be considered under the Americans with Disabilities Amendments Act (ADAAA).

### **Academic Integrity Statement**

Students are advised that ECU's Academic Integrity policy will strictly be enforced in this course. The [Academic Integrity policy](#) is available at the ECU [policy website](#). Questions regarding the policy may be directed to the Office of Academic Integrity.

### **Add/Drop Dates**

**End of Drop/Add:** August 28, 2016

**Last Day to Drop without a Fee:** September 18, 2016

**Last Day to Drop with a Fee:** November 13, 2016

Please visit the Colonel's Compass online (<http://colonelscompass.ecu.edu/>) for dates and information.

### **Student Progress**

Students should be aware that the instructor participates in the following reports on student progress: First Day of Attendance Faculty Drop, Four Week Progress Reports, mid-term grade reports, final grade deadlines, and approved requests for updates from athletic programs.

### **Email**

I will post class updates and reminders to our class email list, so please check it regularly. I will only respond to email inquiries regarding the class that come from an official ECU email

account—this policy is to protect your privacy, as I have no way of verifying that an email from another service (e.g., gmail, yahoo) is actually from you. I make a great effort to respond to emails in a timely manner and generally will get back to you within 24 hours during the week (usually much sooner—I check several times a day, but not every minute), 48 hours on weekends. If you have emailed me and not heard back within that timeframe, do not hesitate to email again—my not replying may mean the message was caught in a spam folder or otherwise misdirected.

### **Cell Phones, Text Messaging, and Other Distracting Stuff**

How do you react when somebody's cell phone starts ringing in a movie theater or in the middle of a business meeting? How do you feel when you're giving a presentation and someone in the audience is checking Facebook or texting their friends? In general, the policy is this: Do not interrupt the class in any way, or distract your classmates, or show disrespect for the instructor or other students in the class. Turn cell phone ringers to Off. If you must (say, you are waiting on an update on a close relative's condition), take calls and do text messaging outside the classroom, not in it.

### **Grading Distribution**

Blogging: 200  
 Participation: 100  
 Paper 1: 200  
 Midterm: 200  
 Paper 2: 300  
 Total Points: 1000

**Grading Scale:** A 900–1000, B 800–899, C 700–799, D 600–699, F 0–599

### **Course Requirements:**

All major assignments (Paper 1, Midterm, and Paper 2) must be completed to pass the class. Not completing and submitting any of these assignments will result in failure (F) of the course.

### **Assignment Descriptions**

#### **Blogging**

We'll use a private, password-protected Wordpress blog to post reading responses and film analyses. Check the daily schedule to see when required blogs are due. In addition to writing your own post, also **respond to at least two of your classmates' posts**.

**Blog posts are due by the start of class; responses are due by that evening**, but I encourage you to respond earlier if are able. To help with site navigation, please use subject tags and the “read more” tool—I'll show you how to do this in class.

When writing **Reading Responses**, do any or all of the following:

- Test out the ideas—apply them to something you've watched (feel free to link out)
- Make connections to other readings—how do putting the ideas together change them? Do you see some friction between them? Does using them together help us see something new?

- Raise questions
- State disagreements

When writing a **Film Analysis**, avoid writing a review of the anime—that’s a different genre. Instead, apply some of the theories we’ve been reading about in class. You may come back to ideas explored in your blog posts later, when you begin writing your essays for the course.

### Participation

Contribute to class discussions, ask questions, bring in examples. In addition to in-class participation, you may also contribute to the course by writing extra blog posts and making extra responses to your peers’ posts, beyond those assigned as part of your blogging grade.

### Paper 1—Film Analysis

Paper 1 will be a more formal version of the film analyses you’ve been posting to the blog. Use some of the concepts from class and apply them to make a thesis-driven argument about one of the anime we’ve watched so far. Draw from at least two of our course readings to support your argument. You may also use theoretical concepts from other courses to enhance your reading of the film—for example, feminist theory, Marxist critique, etc. The main requirement is that your analysis *must* address the visual techniques of the film; that is, it must treat it as a *visual, filmic* text, not simply as a narrative. For example, you might address how a particular anime uses camera angles and sound to represent differences in social power between characters; or, discuss how a director enables or disrupts the male gaze; or explain how a movie uses the *mise-en-scène* to ground an environmental critique of consumer capitalism. I’ll ask you to submit a brief topic proposal before you fully commit to a topic. Length: 4 pages

### Midterm Exam

A mix of short answer, multiple-choice, and short essay questions, drawing from the readings and class discussions.

### Paper 2—Film Argument

Your final paper should make an argument about Auteur, Genre, Tropes, or Audience Participation. While the first paper looked at one film, this paper should address a larger body of work. It should be thesis-driven and make an original argument, backed up with outside sources and concepts from class.

You have a good deal of flexibility regarding your topic: You might focus on trends you see from one director’s work (taking an “auteur” approach, such as Lamarre’s reading of representations of technology in Miyazaki’s films); you could discuss a genre, drawing from several anime by different directors—for example, looking at shifts in mecha anime, or in magical girl anime; or you can look at character or storytelling tropes in anime that extend beyond a single director or genre—for example, applying Azuma’s “database” theory of character elements to chart the rise of certain character archetypes; or look at audience engagement through participatory culture (Jenkins; Condry)—for example, looking at amateur web animations or at *doujinshi*.

Regardless of your focus, paper 2 needs to engage with visual storytelling in some way. I will consider variations on this assignment, so if you have a topic you think might fit but are not sure, please run it by me! As with paper 1, I'll ask you to submit a brief project proposal before you fully commit.

Sources: The paper should draw on three to four outside sources, as well as ideas covered in the course readings

Length: 6 pages

#### Extra Credit Opportunities

You may earn a maximum of 40 bonus points.

**Conference or poster session**—Submit a paper or a paper proposal for consideration; it does not need to be accepted to receive credit. 20 pts.

**Attend an anime-related convention**—show me a copy of your badge/pass and write a longer blog post sharing your experiences and making connections to some of our class topics. 20 pts.

### WEEKLY SCHEDULE FOR ENG345, FALL 2016

Schedule is subject to change. Planned changes will be announced in class, on Blackboard, and via email; emergency cancelation or changes will be announced via email and Blackboard—**please check your ECU email account regularly.**

*You are responsible for keeping up with material covered and assignments due on any days that you miss class.*

	In-class activities	Due
	<b>Week 1</b>	
8/22	Introductions	
8/24	Read: Poitras, "Contemporary Anime" pdf Reading Discussion Blog post walkthrough	<b>Blog 1</b>
8/26	Read: Condry, "Soul of Anime: Introduction" pdf Reading Discussion	<b>Blog 2</b>
	<b>Week 2</b>	
8/29	Read: Sikov, intro and chapter 1—Mise-en-scene: within the image Reading Discussion	Bring an informal list of anime where the mise-en-scene is particularly important; be ready to discuss why you think so.
8/31	Read: Sikov ch. 2—Mise-en-scene: camera movement Discuss <i>Whisper of the Heart</i>	<b>Blog 3: Film Analysis</b>
9/2	Read: Sikov ch 4—Editing: from shot to shot More on <i>Whisper of the Heart</i>	Bring an informal list of anime where the shot-to-shot editing is particularly noticeable.

	<b>Week 3</b>	
9/5	Monday—Labor Day, no classes	
9/7	Read: Napier, “Vampires, Psychic Girls, Flying Women and Sailor Scouts: Four faces of the young female in Japanese popular culture,” pdf	
9/9	Read: Mullvey, “Visual Pleasure and Narrative Cinema,” pdf View clips from <i>Ghost in the Shell</i>	<b>Blog 4</b>
	<b>Week 4</b>	
9/12	Read Sikov ch. 6—Narrative: From Scene to Scene and ch. 7—From Screenplay to Film Discuss <i>Paprika</i> Introduce Paper I	Informally, identify the major plot points, characters, desires, and conflicts in <i>Paprika</i> (follow Sikov’s pattern on 98 & 99).
9/14	More on <i>Paprika</i> .	<b>Blog 5: Film Analysis</b>
9/16	Workshop: Segmentation	<b>Topic Proposal</b>
	<b>Week 5</b>	
9/19	Read Steinberg, “Realism in Animation,” pdf	
9/21	Workshop drafts	<b>Rough Draft</b>
9/23	Read Sikov ch. 10—Genre Practice genre analysis	<b>Paper I Due</b>
	<b>Week 6</b>	
9/26	Discuss <i>Blood: The Last Vampire</i>	<b>Blog 6: Film Analysis</b>
9/28	More on <i>Blood: The Last Vampire</i> Assign midterm study guide (end of class; work on at home)	
9/30	Friday—Assurance of Learning Day, no classes	
	<b>Week 7</b>	
10/3	Exam Prep: Discuss midterm study guide terms <b>**Meet in Combs 202A, computer lab**</b>	
10/5	Midterm Exam	
10/7	View anime short films Practice analysis	
	<b>Week 8</b>	
10/10	Read Lamarre 3–25, “Cinematism and Animetism” and “Animation Stand”	<b>Blog 7</b>
10/12	Discuss <i>Castle in the Sky</i>	
10/14	Read Lamarre 26–44, “Compositing”	
	<b>Week 9</b>	

10/17	Monday—Fall Break, no classes	
10/19	Read Sikov ch. 8—Filmmakers	
10/21	Read Lamarre 64–76, “Full Animation”	
	<b>Week 10</b>	
10/24	Read Lamarre 55–63, “Flying Machines”	
10/26	Discuss <i>Nausicaä of the Valley of the Wind</i> ”	
10/28	Read Lamarre 77–85, “Only a Girl Can Save Us Now”	<b>Blog 8</b>
	<b>Week 11</b>	
10/31	Read Lamarre 86–100, “Giving Up the Gun”	
11/2	Discuss <i>The Wind Rises</i>	
11/4	More on <i>The Wind Rises</i>	<b>Blog 9</b>
	<b>Week 12</b>	
11/7	Read Lamarre 184–206, “Full Limited Animation”	
11/9	Discuss <i>Appleseed</i>	
11/11	More on <i>Appleseed</i> and digital animation Introduce Paper 2	
	<b>Week 13</b>	
11/14	Read Azuma, “Database Animals,” pdf	
11/16	Discuss <i>Summer Wars</i>	
11/18	More on <i>Summer Wars</i>	<b>Topic Proposals</b>
	<b>Week 14</b>	
11/21	Back to auteur theory View anime short films	<b>Blog 10</b>
11/23	Wednesday— <b>Thanksgiving Break</b>	
11/25	Friday— <b>Thanksgiving Break</b>	
	<b>Week 15</b>	
11/28	Research day <b>**Meet in main library**</b>	
11/30	Read Yamanaka, “The Utopian ‘Power to Live’: The Significance of the Miyazaki Phenomenon,” pdf	
12/2	Writing workshop <b>**Combs 202A, Computer Lab**</b>	
	<b>Week 16</b>	
12/5	Discuss <i>Wolf Children</i>	
12/7	More on <i>Wolf Children</i>	
12/9	Workshop drafts	<b>Rough Draft</b>
	<b>Finals Week</b>	
		<b>Final Draft of Paper 2</b>