

HUMA 2330: Anime

Instructor: Daisy Yan Du
Associate Professor
Division of Humanities
Office: Room 2369 (Lift 13-15), Academic Bldg
Office phone: (852) 2358-7792
E-mail: daisyyan@ust.hk
Office hours: by appointment only



Teaching Assistant: Wanyue ZHANG
E-mail: wzhangdu@connect.ust.hk
Office: Room 3001 (Lift 4), Academic Bldg
Office hours: by appointment only

Time & Classroom:

Time: 13:30-16:20pm, Tuesday, Spring 2025
Room: LTK & Zoom

Required Readings:

- All available online at “Modules,” Canvas

Course Description:

With the digital turn in the 1990s, Japanese animation, widely known as anime, has become a global phenomenon. Given its sweeping impact worldwide, we can no longer dismiss it as mere pop culture and entertainment. Indeed, anime has gradually emerged as a new field of research, dominating film histories and theories in the academia. This course offers an overview of anime by examining its histories, technologies/techniques, medium, genres, and conceptual issues. It will track anime’s early years, wartime development, postwar industrialization and internationalization, and the global explosive boom in the digital age. Focusing on cinema features and TV series, this course will explore a variety of overlapping genres, such as Robot, Mecha, Cyberpunk, Apocalypse, Adventure, Supernatural, Shōjo, and Tragedy. Conceptual issues like cuteness, gender, sexuality, race, nation, environment, human-machine interaction, AI, posthumanism, and postmodernism will be examined closely. In addition to textual analyses, this course will explore the rise of Otaku, fandom, and participatory culture in Japan and beyond. Japanese language and knowledge are welcome but not required for this course.

Course Objectives:

By the end of this semester students should be able to:

- track the history and development of anime
- be familiar with major animators, their representative films, and the socio-historical context in which they emerged

- analyze particular animated films, identify their directors, technologies/techniques, audio-visual styles, and socio-historical condition
- use a professional animation and film vocabulary to discuss anime
- sharpen critical thinking and analyze animated films informed by animation and film theories
- improve academic writing skills in animation and film studies
- enhance perceptive insights of our digital society, cultivate humanitarian values, and develop a strong sense of social responsibility

Assignments:

- Watch all required films every week
- Read all required articles and/or book chapters every week
- Quiz about required films every week
- Final exam

Grade Breakdown:

- Attendance: 15% or F
- Participation: 10%
- Weekly quiz: 15%
- Final exam: 60%

Requirements for Papers:

- Word file
- Use your name for the file name, capitalize your family name (MUI Ka Yee)
- Double spaced
- [Chicago Citation Style](#) (with footnotes and a bibliography)

Sample Papers:

- Look for various sample film analyses in *Film Art: An Introduction*, edited by David Bordwell and Kristin Thompson, available at HKUST library
- “Frustrated Communication in *Ex Machina*’s Opening Sequence,” with comments, Purdue Online Writing Lab, [link](#)
- “The Killer Bean,” [link](#)
- “Alternative Vision and Alternative History: On the Child Image in *11 Flowers*,” by an undergraduate student of HKUST, available at Modules, Canvas
- “From Local to Translocal: Story of McDull Series,” by a graduate student of HKUST, available at Modules, Canvas

Technical Issues:

- **Reading Materials:** All available online at “Modules,” Canvas.
- **Audiovisual Materials:** Films for this course are available at the Library Circulation Counter on G/F. You can also find some films online through youtube and youku.

- **Discussions Forum:** Students can post questions and comments about the contents of this course for open discussion at “Discussions,” Canvas. The instructor will check the forum on a regular basis to address your postings. Your postings will be counted as classroom participation.
- **E-mail:** E-mail will be used frequently in this course. The instructor will use it to make announcements relevant to the course. You can also use it to ask questions or express your concerns to the instructor. For technical issues like attendance, absence, access of reading materials and films, Zoom links, Canvas, etc, please email your TA. For questions related to the course lecture and content, please email the course instructor. If not sure, email both. We will reply to your emails within 48 hours. Please check your campus email account daily.
- **Contact:**

Canvas:	cei@ust.hk	Hotline: 2358-6318
Library Reserve:	lbreserv@ust.hk	Hotline: 2358-6776
Classroom Facility:	Hotline: 2358-6815	

Classroom Etiquette

- **Attendance** is mandatory. It is your responsibility to sign up and track your attendance. If you forget to sign up an attendance, your TA will not make up for it. If you must miss a class for a legitimate reason, please inform your TA at least three days in advance and present relevant documents to your TA within one week after the absence. Being 5 minutes late for class three times will be counted as one unexcused absence. One unexcused absence means 5 points off your final total score. Four or more unexcused absences will automatically lower your final grade to F.
- **No Make-up Projects** are allowed. The instructor will grant a make-up project only for absolute necessities (e.g., medical reason, family crisis) and not because you have too much work and have run out of time. Please inform your TA in advance if you believe you have a legitimate reason for a make-up project. You are expected to present convincing documents to your TA. The make-up project will be completely different from the regular one and will be more difficult, and it will be graded more strictly.
- **No Late Submission** will be accepted. Please be on time.
- **Preparation:** You are expected to be well prepared before each class begins. Please read related course materials and watch the required films of the week before you come to class. In this way, you can better make the most of classroom discussions.
- **Electronic Devices:** Please turn off your cell phones in class. Laptops, iPads, and other electronic devices are allowed only for taking notes in class. Please do not use them to check emails and browse irrelevant websites. If a student is found violating the rules, it means 5 points off his/her final score.
- **Notification in Advance:** Always inform your TA at least three days in advance for absence and other issues that need special attention and accommodation.
- **Religious Holiday Accommodation:** If you wish to claim accommodation for a religious holiday, you should talk to your TA within the first two weeks of the semester. You need to provide supporting documents.
- **Learning Disability Accommodation:** If you wish to claim accommodation for any kind of learning disability, you should talk to your instructor within the first two weeks of the semester. Please provide supporting documents.
- **Academic Integrity:** Any academic dishonesty of any kind will be officially processed in accordance with the policies of the university.

Week 1 (Feb 4): Introduction: Wartime Features

Film Screening in Class:

- *Momotarō's Sea Eagles* (Seo Mitsuyo, Art Film/Geijutsu eigasha/GES, 1943)
- *Momotarō's Divine Sea Warriors* (Seo Mitsuyo, Shochiku, 1945)
- *Princess Iron Fan* (Wan Brothers, Xinhua, Shanghai, 1941)

Required Readings:

- Thomas Lamarre, "Speciesism, Part One: Translating Races into Animals in Wartime Animation," *Mechademia 3: The Limits of the Human* (November 5, 2008): 75-95.
- Daisy Yan Du, "Chapter 1: An Animated Wartime Encounter: Princess Iron Fan and the Chinese Connection in Early Japanese Animation," *Animated Encounters*, 28-67.

Recommended Readings:

- Jonathan Clements, "Chapter 1 & 2," *Anime: A History*, 20-52.

Week 2 (Feb 11): Disneyfication and Internationalization: Tōei Animation

Film Screening:

- *The Tale of the White Serpent / Hakujaden* (Tōei, 1958)

Required Readings:

- Jonathan Clements, "Chapter 5: Dreams of Export: Tōei Dōga and MOM Production 1953-67," *Anime: A History*, 93-111.
- Koichi Iwabuchi, "Chapter 1: Taking Japanization Seriously," in *Recentering Globalization: Popular Culture and Japanese Transnationalism*, 23-50.

Week 3 (Feb 18): Limited Animation & TV Animation Series in the 1960s

Film Screening:

- *Mighty Atom / Astro Boy* (Tezuka Osamu, Mushi Productions, 1963)

Required Readings:

- Thomas Lamarre, "Chapter 15: Full Limited Animation," *The Anime Machine*, 184-20.
- Frederik Schodt, "Might Atom, TV Star," *The Astro Boy Essays*, 55-75.
- Jeremy Butler, *Television: Critical Methods and Applications* (Belmont, CA: Wadsworth, 1994), 3-13, 261-286.
- Mark Steinberg, "Introduction: Rethinking Convergence in Japan," in *Anime's Media Mix*.

Week 4 (Feb 25): Soft Power & Cute Robots as Cultural Ambassadors

Film Screening:

- *Doraemon* (TV series, 1979-2005)

Required Readings:

- “Doraemon,” in Mark Schilling, *The Encyclopedia of Japanese Pop Culture*, 1997, 39-44.
- Saya Shiraishi, “Doraemon Goes Abroad,” in *Japan Pop! Inside the World of Japanese Popular Culture*, 287-308.
- Alex Zahlten, “*Doraemon* and *Your Name* in China: The Complicated Business of Mediatized Memory in East Asia,” *Screen* 60, no. 2 (2019): 311-321.
- Sianne Ngai, “The Cuteness of the Avant-Garde,” in *Critical Inquiry*.

Week 5 (March 4): Mecha Anime, Hyper Masculinity, and Techno-nationalism

Film Screening:

- *Neon Genesis Evangelion* (Gainax, TV series, 1995-96)

Required Readings:

- Mariana Ortega, “My Father, He Killed Me, My Mother, She Ate Me: Self, Desire, Engendering and the Mother in *Neon Genesis Evangelion*,” *Mechademia* 2 (2007): 216-232.
- Frenchy Lunning and Crispin Freeman, “Giant Robots and Superheroes: Manifestations of Divine Power, East and West,” *Mechademia* 3 (2008): 274-282.
- Karen Beckman, “Introduction,” in *Vanishing Women: Magic, Film, and Feminism*.

Week 6 (March 11): Shōjo, Fantasy, and Adventure

Film Screening:

- *Castle in the Sky* (Miyazaki Hayao, Studio Ghibli, 1986)

Required Readings:

- Susan Napier, “Orphans of the Sky,” *Miyazaki World*, 86-100.
- Susan Napier, “The Enchantment of Estrangement: The Shojō in the World of Miyazaki Hayao,” *Anime from Akira to Princess Mononoke*, 121-138.
- Thomas Lamarre, “From Animation to Anime: Drawing Movements and Moving Drawings,” *Japan Forum* 14: 2 (2002): 329-367.

Week 7 (March 18): Ecofeminism: Human, Nature, and the Supernatural

Film Screening:

- *Princess Mononoke* (Miyazaki Hayao, Studio Ghibli, 1997).

Required Readings:

- Susan Napier, “Princess Mononoke: Fantasy, the Feminine, and the Myth of Progress,” *Anime: From Akira to Howl’s Moving Castle*, 231-248.
- Ursula Heise, “Plasmatic Nature: Environmentalism and Animated Film,” in *Public Culture* no. 26 (2014): 301-318.

Recommended Readings:

- Karen F. Warren, “Taking Empirical Data Seriously: An Ecofeminist Philosophical Perspective,” *Ecofeminism: Women, Culture, Nature*, pp.3-20.
- Victoria Davion, “Ecofeminism,” *A Companion to Environmental Philosophy*, pp.233-247.

Week 8 (March 25): Shōjo Anime and Magical Girls

Film Screening:

- *Sailor Moon* (Tōei Animation, TV series, 1992-93)

Required Readings:

- Kumiko Saito, “Shōjo and Metamorphosis: Magical Girl Anime and the Challenges of Changing Gender Identities in Japanese Society,” *Journal of Asian Studies* 26 (2010): 316-342.
- Ann Allison, “Fierce Flesh: Sexy Schoolgirls in Action Fantasy Sailor Moon,” *Millennial Monsters: Japanese Toys and the Global Imagination*, 128-162.
- Magda Erik-Soussi [Lianne Sentar], “The Sailor Moon Generation: North American Women and Feminine-Friendly Global Manga,” *Global Manga Japanese Comics without Japan*, 2016, 23-44.

Week 9 (April 1): Midterm Break

Week 10 (April 8): Midterm Break

Week 11 (April 15): Apocalypse and Human-Machine Interaction

Film Screening:

- *Metropolis* (Rintarō, Madhouse, 2001)
- *Metropolis* (Fritz Lang, 1927)

Required Readings:

- Marc Steinberg, “Inventing Intervals: The Digital Image in Metropolis and Gankutsuō,” *Mechademia* 7 (2012).
- Christopher Bolton, “From Wooden Cyborgs to Celluloid Souls: Mechanical Bodies in Anime and Japanese Puppet Theater,” *positions: asia critique* 10: 3 (2002): 729-771.

Recommended Readings:

- Laurence Greene, “Selling the Spectacle of Destruction: The Urban Apocalypse in Rintaro’s Doomed Meagalopolis (1991), X/1999 (1996) and Metropolis (2001). Available online.
- Makela Lee, “From Metropolis to Metoroporisu: The Changing Role of the Robot in Japanese and Western Cinema,” in MacWilliams, Mark (ed.), *Japanese Visual Culture* (2008)

Week 12 (April 22): Cyborgs, Posthumanism, and Techno-Orientalism

Film Screening:

- *Ghost in the Shell* (Oshii Mamoru, 1995)

Required Readings:

- Sharalyn Orbaugh, “Sex and the Single Cyborg: Japanese Popular Culture Experiments in Subjectivity,” <https://www.depauw.edu/sfs/backissues/88/orbaugh.html>
- Sharalyn Orbaugh, “Frankenstein and the Cyborg Metropolis: The Evolution of Body and City in Science Fiction Narratives,” *Cinema Anime: Critical Engagements with Japanese Animation*, 81-111.
- Ueno Toshiya, “Japanimation and Techno-Orientalism: Japan as the Sub-Empire of Signs,” *Documentary Box* 9.
- Donna Haraway, “A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century,” in *Simians, Cyborgs and Women: The Reinvention of Nature* (New York; Routledge, 1991), 149-181.
- Carl Silvio, “Refiguring the Radical Cyborg in Mamoru Oshii’s *Ghost in the Shell*,” *Science Fiction Studies* v. 26 no. 1, 1999.

Week 13 (April 29): Remembering the War: Tragedy and Sentimentalism

Film Screening:

- *Grave of the Fireflies* (Isao Takahata, Studio Ghibli, 1988)

Required Readings:

- Wendy Goldberg, “Transcending the Victim’s History: Takahata Isao’s *Grave of the Fireflies*,” *Mechademia* vol. 4 (2009): 39-52.
- Stahl, David C. “Victimization and ‘response-ability’: Remembering, Representing, and Working through Trauma in *Grave of the Fireflies*,” in *Imag(in)ing the War in*

Japan: Representing and Responding to Trauma in Postwar Literature and Film, edited by Mark Williams and David Stahl (Brill, 2010): 161-201.

Week 14 (May 6): Otaku, Fandom, and Participatory Culture

Film Screening:

- *Otaku no Video* (Gainax, 1991)
- *Densha Otoko* (2005)

Required Readings:

- Thomas Lamarre, "An Introduction to Otaku Movement," in *Enter Text* 4.1 (2004): 151-187.
- Hiroki Azuma, "Chapter 2: Database Animals," in *Otaku: Japan's Database Animals*, 25-95.
- Saitō Tamaki, "Otaku Sexuality," in *Robot Ghosts and Wired Dreams: Japanese Science Fiction from Origins to Anime*.

Recommended Readings:

- Saitō Tamaki, "The Psychology of the Otaku," in *Beautiful Fighting Girl*, 9-31.
- James Welker, "Beautiful, Borrowed, and Bent: 'Boys' Love' as Girls' Love in Shojō Manga," in *Signs* 31, no. 3 (Spring 2006): 841-870.
- Henry Jenkins, "Chapter 1: 'Get a Life!': Fans, Poachers, Nomads," in *Textual Poachers: Television Fans & Participatory Culture*, 9-49.

Acknowledgement of Receipt

I have carefully read the syllabus, and I accept all the terms and rules laid out in the syllabus, lecture notes, and video recordings. I understand that I need to abide by the rules, and I am willing to take the consequences if I do not.

Student Name (In Print):

Student ID Number:

Signature:

Date: March 1, 2023