PAAS 484
Identity in Animated Japanese Cinema

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email: timiles@uvic.ca
Office hours: MR, 3:00-4:00 PM

Objectives
The theme of this course this term is “Identity and Japanese animation.” We will examine how animated Japanese films critique various issues around the problem of identity: alienation (from the self and from society), gender, age, consciousness, organic existence versus inorganic, traditional spirituality, technology, and the medium of cinema itself. We will begin with attempting a definition of identity, and end with a critique of the word ‘animation’.

The class will consist of alternating screening/discussion sessions—participation in the discussions is required. As most of the films are extrememly rare in Victoria, regular attendance in class is required—I will not make copies of these films available to students unable to attend the screenings. Completion of all required readings (which will be assigned in class) before they are discussed is politely but strongly recommended.

In accordance with the policies of the Department of Pacific and Asian Studies, students who miss more than 10% of classes (in this case, two classes) will not be permitted to write the final exam.

Many of the issues we will discuss have the potential to be controversial. I am committed to creating an equitable, inclusive, and safe educational space. I will ask students making intolerant, abusive, or disruptive comments, or behaving inattentively, to leave the classroom.

Tentative Schedule

Thursday, January 9: Introduction
• Overview of the course, assignments, goals.
• How to Approach Cinema/Ways of Reading a Film
• What is ‘identity’? What is animation?
• screening an early animated film…

Thursday, January 16: Perfect Blue, 1997, Kon Satoshi
• The fan as fanatic, the self as desire.
• discussion following the screening

Thursday, January 23: Ghost in the Shell, 1995, Oshii Mamoru
• Even androids wonder who they are…
• Bibliography Assignment/Term Paper Suggestions given out
• discussion following the screening

Thursday, January 30: Metropolis, 2001, Rintarô
• Love is a cyborg-lettered word.
• Midterm essay topics given out
• discussion following the screening
• BIBLIOGRAPHY ASSIGNMENT DUE
Thursday, February 6: Discussion
• Psychosis, techno-organics, and identity

Thursday, February 13: READING BREAK

Thursday, February 20: MIDTERM ESSAY IS DUE and MIDTERM EXAM
• In-class, 2 hours
• Essay-styled answers, three from a choice of six questions

Thursday, February 27: Sen to Chihiro no kamikakushi (Spirited Away), 2001, Miyazaki Hayao
• tradition, identity, and the spirit world
• discussion following the screening

Thursday, March 6: Mind Game, 2004, Yuasa Masaaki
• Seize the day, create your self
• discussion following the screening
• ESSAY OUTLINE DUE

Thursday, March 13: Paprika, 2006, Kon Satoshi
• dreams, projections, desires
• discussion following the screening

Thursday, March 20: Cutie Honey, 2004, Anno Hideaki
• What is animated about animation? The influence of anime on cinema.

Thursday, March 27: Discussion and TERM PAPERS ARE DUE
• Identity, animation, and everything in between

Thursday, April 3: FINAL EXAM
• In-class, 2 hours
• Essay-styled answers, three from a choice of six questions
• Term essays returned
• Final exams may be claimed from the Department of Pacific and Asian Studies after April 7.

Required Texts

There is no textbook for this class. Readings will either be put on reserve in McPherson Library, or will be available via JSTOR or Project Muse through the library Website. Refer to the attached list. Readings will be assigned in class.

<table>
<thead>
<tr>
<th>Grading</th>
<th>Mark Ranges</th>
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<tbody>
<tr>
<td>Attendance is mandatory. Students who miss more than 10% of classes may not write the final exam.</td>
<td>A+: 90% —&gt;</td>
</tr>
<tr>
<td>Midterm Exam: 15%</td>
<td>A: 85-89%</td>
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<td>Final Exam: 15%</td>
<td>A-: 80-84%</td>
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<tr>
<td>Midterm Essay: 25%</td>
<td>B+: 77-79%</td>
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<tr>
<td>Term Essay Outline 5%</td>
<td>B: 73-76%</td>
</tr>
<tr>
<td>Bibliography 5%</td>
<td>B-: 70-72%</td>
</tr>
<tr>
<td>Final Essay: 35%</td>
<td>C+: 65-69%</td>
</tr>
<tr>
<td>Bibliography 5%</td>
<td>C: 60-64%</td>
</tr>
<tr>
<td>Final Essay: 35%</td>
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D: 50-59%
F: Below 50%

Students who do not complete all course assignments may receive an N. It is the student’s responsibility to ensure that all course requirements are complete.
Department of Pacific and Asian Studies

Plagiarism and Cheating

The Department of Pacific and Asian Studies upholds and enforces the University’s policies on plagiarism and cheating. These policies are described on pp. 32-33 of the current University Calendar (2013/14). All students are advised to read this section.

Practices that are not acceptable include:

- Persuading or paying someone else to write the student’s assignments, or otherwise presenting someone else’s work as the student’s own;
- Downloading essays or articles from the Internet, or copying passages from books, journals online resources or other sources, and presenting them as the student’s own work;
- Citing only a portion of a quotation, and presenting the remainder as the student’s own work;
- Copying from another student or sharing information in examinations or tests;
- Bringing notes or other materials into an examination or test, except as authorised by the examiner or instructor.

In addition, the following kinds of behaviour, unless specifically authorised by the instructor, are unacceptable in an examination: talking or communicating by computer or other electronic device with another student; looking at the work of other students while writing an exam; consulting books, electronic materials or other sources of information.

In every course, the instructor may choose to conduct an additional oral examination, in the presence of another faculty member from the Department, so as to ascertain the level of a student’s knowledge or understanding of the course material.

Departmental Policy Regarding Penalties for Plagiarism and Cheating

The possible penalties for plagiarism and cheating are outlined in the Calendar. An instructor will notify the Chair of the Department of cases of a suspected violation and the Chair will contact the student to arrange an interview with the student and instructor to review the case. If it is determined that a violation of University policy has occurred, the Chair will notify the Director of Academic Advising of the case and a letter of reprimand will be issued to the student. Any repeat offenses will be dealt with directly by the Dean. In the Department of Pacific and Asian Studies, the minimum penalty for a first offence will be a grade of zero for the assignment, examination or test. Depending upon the seriousness of the offense and the weight of the assignment, the Chair may assign a grade of F (0 GPA) for the course. Students will not be permitted to rewrite an assignment, examination or test on which they have been found to be cheating, nor will they be permitted to complete supplemental assignments. Records of any violation will be held by the Director of Academic Advising on behalf of the Dean of Humanities. Such records will be destroyed four years after a student graduates. A repeat offence may result in the additional penalty of Disciplinary Probation being placed on the student’s Official Transcript by the Dean; this notation is removed upon graduation.

If you have any doubts about the University’s policies, or want to know if a practice is acceptable or not, you should raise your concerns with your course instructor.
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Reading List

Most materials are available on line through JSTOR, or Project Muse, at the URL indicated. For those students without Web access, copies are also available in the Reserve section of McPherson Library. Other materials are available in the Reserve section of McPherson Library.

(Note: this is by no means an exhaustive list of material dealing with identity, Japan, animation, or the intersection of these terms! Think of this as a set of suggested starting points.)


——Draft: “By any Other Name: Theorising the Human/Post-human in Japanese Animation”


Mes, Tom “Requiem for a Dream: The Films of Satoshi Kon Bring The Depths of The Subconscious into Bright Anime Light,” Film Comment, March-April 2007, pp. 46-48

Monnet, Livia “Towards the feminine sublime, or the story of ‘a twinkling monad, shape-shifting across dimension’: intermediality and special effects in cyberpunk film and animation,” Japan Forum, 14:2, 2002, 225-268 <http://dx.doi.org/10.1080/09555800220136374>


—— “Japanimation and Techno-Orientalism: Japan as the Sub-Empire of Signs,” <http://www.yidff.jp/docbox/9/box9-1-e.html>