All works of art are political; all works of art question, critique, and play with their contexts—historical, ideological, aesthetic, and so on. Few works of art are so overtly political as works of fantasy, in that few works so openly speculate on the possibilities of different worlds: different social organisations, different interpersonal relations, different environmental or technological realities. How have Japanese artists (writers, filmmakers, etc) utilised the power of fantasy to imagine transforming their contexts into “better” worlds? What kinds of worlds have they imagined, and what are the consequences of these? Come and find out!
Proposed assignments:

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<thead>
<tr>
<th>Assignment</th>
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<tr>
<td>Midterm Exam:</td>
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<td>Final Exam:</td>
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<td>Annotated Bibliography and outline</td>
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<td>Midterm Essay:</td>
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<td>Term Essay:</td>
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Proposed reading list:


Gagnon, Laurence “Philosophy and Fantasy,” *Children’s Literature*, V 1, 1972
http://muse.jhu.edu/journals/chl/summary/v001/1.gagnon.html


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Niskanen, Eija “Riding Through Air and Water — The Relationship Between Character, Background, Fantasy and Realism in Hayao Miyazaki’s Films,” *Imaginary Japan: Japanese Fantasy in Contemporary Popular Culture*, Edited by Eija Niskanen, International Institute for Popular Culture, 2010

Orbaugh, Sharlyn “Sex and the Single Cyborg:
Ortabasi, Melek “(Re)animating Folklore: Raccoon Dogs, Foxes, and Other Supernatural Japanese Citizens in Takahata Isao’s Heisei tanuki gassen pompoko,” Marvels & Tales, Volume 27, Number 2, 2013
http://muse.jhu.edu/journals/marvels_and_tales/v027/27.2.ortabasi.html

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