



DEPARTMENT OF ASIAN LANGUAGES & CULTURES  
 290 ROYCE HALL  
 BOX 951540  
 LOS ANGELES, CA 90095-1540

October 10, 2016

Muriel Mc Clendon, Chair  
 General Education Governance Committee  
 A265 Murphy Hall  
 157101  
 Attention: Myrna Dee C. Kikuchi

RE: Japan 75, "The Anime Class"

Dear Professor Mc Clendon,

The Department of Asian Languages and Cultures (ALC) is currently awaiting approval of a new course, Japan 75 "The Anime Class," that we very much hope the committee you chair will find suitable for inclusion among the roster of General Education courses in the category of Foundations of the Arts and Humanities. This course will be taught for the first time in the winter quarter of the current academic year. Focusing on the body of Japanese animated cinematic works known as "anime," this course will represent an important expansion of ALC's current undergraduate offerings, allowing us to make focused, critical analysis of popular culture part of the training we offer in a manner that nicely complements existing upper and lower division courses covering the literary and cinematic traditions of Japan and other East Asian and Southeast Asian countries.

We expect that Japan 75 will interest a wide swath of the UCLA undergraduate body, including but not limited to our own majors and minors. UCLA students from all different backgrounds, not only from Southern California, but also from the rest of the United States and indeed much of the globe, now regard anime as part of a shared, familiar, global youth culture. It is also notable that anime are at least as popular among students in the sciences as they are among students in the humanities. This new course will thus provide a perfect opportunity for an exceptionally diverse body of students to come together to examine and analyze in a new and more critical way cultural products with which many of them are already familiar.

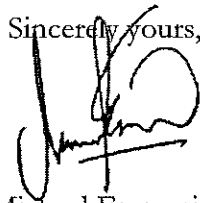
As an extremely rare case of a non-Western cultural form that has acquired truly global currency, and done so without losing a sense of cultural particularity, anime are a perfect vehicle for exploring the ethical and epistemological issues involved in "reading" the products of cultures and societies foreign to those we inhabit as residents of Los Angeles, members of the UCLA community. Anime also serve as excellent material for honing students abilities to notice and critically appreciate a range of rhetorical strategies—linguistic, of course, but also visual and aural—as well as to learn about the

social, cultural, and historical contexts from which anime were born, and which they both reflect and engage. Secondary readings, and our discussion of them, will also give students a chance to develop their ability to read and synthesize academic writings in a variety of fields and in various styles.

In short, Japan 75 will serve as a foundational course in terms of the methods, approaches, and topics it covers. By bringing students from diverse backgrounds and with diverse interests together and allowing them to think together in new ways about works in a form in which many of them are already highly invested, it will also help students connect with one another, encouraging them to open themselves up to different languages, worldviews, and ethical and intellectual sensibilities.

Japan 75 seems to me like an ideal General Education course. I hope you will agree, and thank you in advance for considering it.

Sincerely yours,



Michael Emmerich  
Associate Professor of Japanese Literature  
Asian Languages and Cultures  
University of California, Los Angeles

### General Education Course Information Sheet

Please submit this sheet for each proposed course

Department & Course Number Asian Languages & Cultures, Japan 75  
 Course Title The Anime Class  
 Indicate if Seminar and/or Writing II course \_\_\_\_\_

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

**Foundations of the Arts and Humanities**

- Literary and Cultural Analysis X
- Philosophic and Linguistic Analysis X
- Visual and Performance Arts Analysis and Practice X

**Foundations of Society and Culture**

- Historical Analysis X
- Social Analysis X

**Foundations of Scientific Inquiry**

- Physical Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)*
- Life Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)*

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

Japan 75 will focus on the analysis of Japanese animated films (anime), situating them in their historical, social, and cultural contexts. The nature of anime as a medium means that students will inevitably have to adopt both linguistic and visual approaches to the works we approach.

3. List faculty member(s) who will serve as instructor (give academic rank):

Michael Emmerich, Associate Professor

Do you intend to use graduate student instructors (TAs) in this course? Yes X No \_\_\_\_\_

If yes, please indicate the number of TAs 3

4. Indicate when do you anticipate teaching this course over the next three years:

2015-16	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2016-17	Fall	_____	Winter	<u>X</u>	Spring	_____
	Enrollment	_____	Enrollment	<u>150</u>	Enrollment	_____
2017-18	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____

5. GE Course Units

Is this an **existing** course that has been modified for inclusion in the new GE? Yes \_\_\_\_\_ No X

If yes, provide a brief explanation of what has changed. Japan 75 is currently pending.

Present Number of Units: 5 Proposed Number of Units: N/A

6. Please present concise arguments for the GE principles applicable to this course.

- General Knowledge

Students will engage with representative works from different genres of Japanese animated film, learning about the history of animation and the ways in which high art and pop culture connect to history, society, and culture.
- Integrative Learning

Anime can only be studied in an interdisciplinary way that incorporates analytic techniques pertaining to language, visual compositions, and sound. Situating the works we study in their cultural, social, and historical contexts also gives students a chance to explore secondary sources in a variety of fields.
- Ethical Implications

This course gives students a chance to engage in a self-conscious, reflective manner with the products of a culture that is regarded in the U.S. as “other,” and to think about how products of “other” cultures are consumed and represented in contexts foreign to those in which they were created.
- Cultural Diversity

Anime offer a rare example of a non-Western cultural form that has enjoyed truly global reception. The films we consider also deal directly with issues of diversity and homogeneity in Japanese society.
- Critical Thinking

Students learn to analyze and interpret animated films, using careful attention to linguistic, visual, and aural elements to think about the rhetorical effects of the works, and thus to become more self-aware as viewers and consumers.
- Rhetorical Effectiveness

Weekly postings and midterm and final papers give students many opportunities to hone their ability to present sophisticated arguments effectively.
- Problem-solving

Learning to “close read” language, visual cues, and sound is itself a form of problem-solving. This forms the core of the course.
- Library & Information Literacy

Students will be encouraged to use online databases and other sources in preparing their weekly postings.

**(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)**

- |   |   |         |
|---|---|---------|
| 1. Lecture:   | 3 | (hours) |
| 2. Discussion Section:                                  | 1 | (hours) |
| 3. Labs:  | 0 | (hours) |
| 4. Experiential (service learning, internships, other): | 0 | (hours) |
| 5. Field Trips:   | 0 | (hours) |

**(A) TOTAL Student Contact Per Week** 4 **(HOURS)**

**(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)**

- |                                     |       |         |
|-------------------------------------|-------|---------|
| 1. General Review & Preparation:    | 2     | (hours) |
| 2. Reading                          | 7     | (hours) |
| 3. Group Projects:                  | _____ | (hours) |
| 4. Preparation for Quizzes & Exams: | _____ | (hours) |
| 5. Information Literacy Exercises:  | _____ | (hours) |
| 6. Written Assignments:             | 1     | (hours) |
| 7. Research Activity:               | 1     | (hours) |

**(B) TOTAL Out-of-class time per week** 11 **(HOURS)**

**GRAND TOTAL (A) + (B) must equal at least 15 hours/week**

15

**(HOURS)**



Japan ??? Winter 2017  
**THE ANIME CLASS**  
 Days ?-?-?-? ?-?-? ?-?-? ?-?-?

Michael Emmerich  
 Office: 244A Royce Hall  
 E-mail: maikerue@gmail.com  
 Office Hours: Wednesdays 1:30-3:30


**Description** This class will focus on the discussion and analysis of seminal works of contemporary Japanese animation, or anime, created from the 1980s to the present. Though we will not aim to achieve comprehensive coverage of the numerous categories, genres, and subgenres that characterize anime today—that would be impossible in only ten weeks—we will engage with works in a variety of styles, and that deal with a broad range of themes. We will supplement and deepen our direct engagement with the works we view by reading and discussing recent scholarship on anime produced by scholars working in diverse modes, from the philosophical to the anthropological.

**Requirements** ① Students are required to have completed all assigned viewings and readings before the class for which they are assigned. ② Students will be required to submit two five-page, double-spaced papers, each of which presents a carefully argued, well substantiated close reading or comparative analysis of an anime we have watched for class. I will collect the first paper in class on **DATE** and the second on **DATE**. If necessary, students will automatically be granted a one-week extension for each paper; no additional extensions will be granted. ③ Students must post a substantial paragraph on our CCLE page analyzing the week's anime **BY 11:00 AM** on the morning of their discussion section. Postings will not be visible to your fellow students. They will be graded. ④ Every student is required to participate actively in discussion sections.

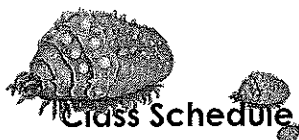
**Objectives** ① Students will become acquainted with important contemporary anime and scholarship about anime. ② Students will hone their ability to watch anime (and by extension other cultural products) attentively, and to formulate interpretations of them that focus not only on characters and plot but also on rhetorical effects and seemingly minor but significant details. ③ Students will learn to present arguments concisely and effectively in writing and conversation.

**Grading** participation 30% / postings 25% / paper 1 20% / paper 2 25%

**Plagiarism** Any posting or paper discovered to include plagiarism will receive a grade of 0 and the plagiarist will be reported to the administration. If you ever feel tempted to plagiarize, COME TALK TO ME!

**Texts** Anime can be viewed on the password-protected CCLE page for this class. Readings marked with a little hand  are also available on the CCLE page. *Tekkie Kinkreet / Black & White* is the only required book; students are responsible for purchasing it on their own.





DATE **WELCOME**

DATE **NAUSICAA OF THE VALLEY OF THE WIND**

DATE

- ☞ THOMAS LAMARRE, "FROM ANIMATION TO ANIME" (2010).
- ☞ SUSAN J. NAPIER, "THE ENCHANTMENT OF ESTRANGEMENT" (2005).

DATE **AKIRA**

DATE

- ☞ THOMAS LAMARRE, "BORN OF TRAUMA" (2008).
- ☞ STEVEN T. BROWN, *TOKYO CYBERPUNK: POSTHUMANISM IN JAPANESE VISUAL CULTURE* (2010), "INTRODUCTION: POSTHUMANISM AFTER AKIRA."
- ☞ CHRISTOPHER BOLTON, "FROM GROUND ZERO TO DEGREE ZERO" (2015).

DATE **Neon Genesis Evangelion**

DATE

- ☞ MARIANA ORTEGA, "MY FATHER, HE KILLED ME; MY MOTHER, SHE ATE ME" (2007).
- ☞ IAN CONDRY, *THE SOUL OF ANIME* (2013), "WHEN ANIME ROBOTS BECAME REAL."

DATE **SERIAL EXPERIMENTS LAIN**

DATE

- ☞ SUSAN J. NAPIER, "WHEN THE MACHINES STOP" (2002).
- ☞ ADÈLE-ELISE PRÉVOST, MUSEBASEMENT, "MANGA: THE SIGNAL OF NOISE" (2008).
- ☞ STEVEN T. BROWN, *TOKYO CYBERPUNK: POSTHUMANISM IN JAPANESE VISUAL CULTURE* (2010), "CONCLUSION: SOFTWARE IN A BODY."
- ☞ CRAIG JACKSON, "TOPOLOGIES OF IDENTITY IN *SERIAL EXPERIMENTS LAIN*" (2012).

**FIRST PAPER DUE!**

DATE **FLCL (FOOLY COOLY)**

DATE

- ☞ SEAN LEONARD, "PROGRESS AGAINST THE LAW" (2005).
- ☞ BRIAN RUH, "THE ROBOTS FROM TAKKUN'S HEAD" (2006).

DATE  
DATE

**SAMURAI CHAMPLOO**

- ✍ IAN CONDRY, *THE SOUL OF ANIME* (2013), "DARK ENERGY."
- ✍ IAN CONDRY, *THE SOUL OF ANIME* (2013), "CHARACTERS AND WORLDS AS CREATIVE PLATFORMS."



DATE  
DATE

**TEKKONKINKREET**

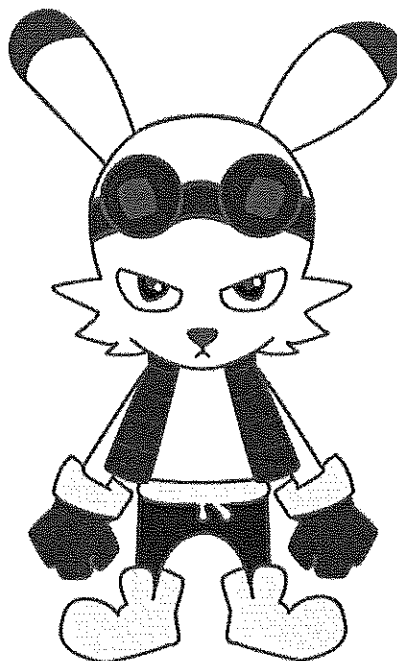
- MATSUMOTO TAIYŌ, *TEKKON KINKREET* / *BLACK & WHITE* (2007).

DATE  
DATE

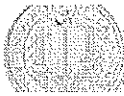
**PUELLA MAGI MADOKA MAGICA**

- ✍ KUMIKO SAITŌ, "MAGIC, SHŌJO, AND MERTAMORPHOSIS" (2014).

**SECOND PAPER DUE!**







# New Course Proposal

## Japanese 75 The Anime Class

**Course Number** Japanese 75

**Title** The Anime Class

**Short Title**

**Units** Fixed: 5

**Grading Basis** Letter grade only

**Instructional Format** Lecture - 3 hours per week  
Discussion - 1 hours per week

**TIE Code** LECS - Lecture (Plus Supplementary Activity) [T]

**GE Requirement** Yes

**Requisites** None

**Course Description** This class will focus on the discussion and analysis of seminal works of contemporary Japanese animation, or anime, created from the 1980s to the present. Though we will not aim to achieve comprehensive coverage of the numerous categories, genres, and subgenres that characterize anime today-that would be impossible in only ten weeks-we will engage with works in a variety of styles, and that deal with a broad range of themes. We will supplement and deepen our direct engagement with the works we view by reading and discussing recent scholarship on anime produced by scholars working in diverse modes, from the philosophical to the anthropological.

**Justification** This course will help students adopt a more insightful, critical perspective on the products of one of the most popular and influential areas of global popular culture. It will hone students' abilities to analyze visual and narrative materials, and to articulate their interpretations and opinions. For some students, it will serve as an introduction to one of very few non-Western cultural forms that can be said to have achieved a truly global currency; for others, it will allow them to see see a form with which they have been familiar since childhood in a new and more intellectually engaged light.

**Syllabus** File [Lower Division Anime.pdf](#) was previously uploaded. You may view the file by clicking on the file name.

### Supplemental Information

**Grading Structure** participation 30% / postings 25% / paper 1 20% / paper 2 25%

**Effective Date** Winter 2017

**Instructor**

Name	Title
Michael Emmerich	Associate Professor

**Quarters Taught**  Fall  Winter  Spring  Summer

**Department** Asian Languages and Cultures

**Contact**

Name	E-mail
STEPHANIE CUELLAR	scuellar@humnet.ucla.edu

**Routing Help**

## ROUTING STATUS

**Role:** FEC Chair or Designee - Tornell, Aaron (TORNELL@ECON.UCLA.EDU) - 41686

**Status:** Pending Action

**Role:** L&S FEC Coordinator - Kikuchi, Myrna Dee Castillo (MKIKUCHI@COLLEGE.UCLA.EDU) - 45040

**Status:** Returned for Additional Info on 10/11/2016 4:27:14 PM

**Changes:** No Changes Made

**Comments:** Routing to Aaron Tornell for FEC approval.

**Role:** Dean College/School or Designee - Schaberg, David C (DSCHABERG@COLLEGE.UCLA.EDU) - 54856, 50259

**Status:** Approved on 10/4/2016 11:32:34 AM

**Changes:** No Changes Made

**Comments:** No Comments

**Role:** L&S FEC Coordinator - Kikuchi, Myrna Dee Castillo (MKIKUCHI@COLLEGE.UCLA.EDU) - 45040

**Status:** Returned for Additional Info on 10/4/2016 8:43:04 AM

**Changes:** No Changes Made

**Comments:** Routing to Dean Schaberg for Humanities approval.

**Role:** Department Chair or Designee - Cuellar, Stephanie Ann (SCUELLAR@HUMNET.UCLA.EDU) - 3102068235

**Status:** Approved on 9/22/2016 3:07:43 PM

**Changes:** No Changes Made

**Comments:** Approved on behalf of the Asian Languages and Cultures department chair, William Bodiford.

**Role:** Initiator/Submitter - Cuellar, Stephanie Ann (SCUELLAR@HUMNET.UCLA.EDU) - 3102068235

**Status:** Submitted on 9/22/2016 3:05:19 PM

**Comments:** Initiated a New Course Proposal

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[cims@registrar.ucla.edu](mailto:cims@registrar.ucla.edu) or (310) 206-7045