

ENC 1145: Writing About: Anime and Manga Adaptations of Western Literature



ENC1145 (Section 35G3, Class 13732, SP20)
T:2-3 (8:30-10:25a) / R:3 (9:35-10:25a)
Room: T: TUR2354 / R: MAT 0009

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COURSE DESCRIPTION

Anime and manga's present popularity in the United States (and globally) cannot be understated. Since its introduction in the 1960s, to its 'boom,' 'bubble,' and 'burst' through the 80s, 90s, and 00s, respectively, the two distinctly Japanese mediums are currently enjoying an all-time high of interest and consumption outside of Japan. While the majority of anime/manga series are wildly original (example: *Deadman Wonderland*, *Space Dandy*, *Attack on Titan*, *FLCL*, etc.), it is true that a great many of these stories are inspired from non-Japanese narratives. This course explores the *how* and *why* of these Japanese adaptations of non-Japanese literature—via the mediums of anime/manga—are so popular.

Some topics we'll consider throughout the course are:

- The role of adaptation/reframing in relation to distinctly Japanese issues (historical, cultural, social, political, etc.)
- Problems of genre, medium, narrative theory and visual theory
- The ethics of 'responsible' representations versus 'irresponsible' appropriation(s)
- Issues of trans/international cultural flows
- Questions of (intended) audiences and reception, fandom, the politics of gender and 'making' and how these creators grapple with the 'untranslatable' in their adaptations

At the core of these topics and this course is the notion that Japan is just as 'inspired' about Western Literature just as much as the West finds inspiration in the East.

GENERAL EDUCATION OBJECTIVES

1. This course confers General Education credit for either Composition (C) or Humanities (H). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR) through the production of original, critical readings of literary texts, using different methods of interpretation and analysis, while also identifying and interpreting formal and genre-related elements in the texts.
2. *Composition courses* provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
3. Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
4. The University *Writing Requirement (WR)* ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

GENERAL EDUCATION LEARNING OUTCOMES

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

1. **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
2. **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
3. **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

REQUIRED MATERIALS

None: All Texts Are Provided by the Instructor on our Canvas Page

COURSE TEXTS

Lewis Carroll, *Alice in Wonderland*
Miyazaki Hayao, *Spirited Away* (2001)
Mochizuki Jun, *Pandora Hearts* (2009-2010)
William Shakespeare, *Romeo & Juliet*
Oizaki Fumitoshi, *Romeo x Juliet* (2007)
Bryan Singer, *X-Men* (2000)
Brad Bird, *The Incredibles* (2004)
Joe Johnston, *Captain America: The First Avenger* (2011)
Horikoshi Kōhei, *My Hero Academia* (2016—)
ONE, *One-Punch Man* (2015—)

COURSE POLICIES

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance*: As this is a lecture, discussion, and in-class work course, you'll have to be in the class to do the best you can do. You are allowed up to six **periods** of unexcused absences. If you reach seven absences you will fail the course. Arriving late to class two times will amount to one unexcused absence.
3. *Paper Format & Submission*: Papers should be submitted with standard, 1-inch margins, double spacing, and 12-point Times New Roman font. All papers will be submitted electronically, via Canvas.
4. *Late Papers/Assignments*: There are *absolutely no* late paper submissions. If you need an extension for an appropriate reason, come talk to me in advance of the due date.
5. *Paper Maintenance Responsibilities*. Keep duplicate copies of all work submitted in this course (save things on a cloud server in case of severe computer issues). Save all returned, graded work until the semester is over.
6. *Academic Honesty and Definition of Plagiarism*. Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.
7. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/), which will provide appropriate documentation to give the instructor.
8. For information on UF Grading policies, see:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
9. *Grade Appeals*. In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade.
10. *Course Evaluations*. Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course:
<https://evaluations.ufl.edu/evals/Default.aspx>. I'll ask that you wait to complete them until we have a chance to talk about them in class, as they are important.
11. Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>
12. *Classroom Behavior and Netiquette*: You'll need your laptops in class on occasion, though I'll let you know which days you'll be needing them so that you can prepare in advance. What you get out of this class will directly result from the energy you put into it in the classroom, so please use the time in the classroom wisely.
13. *UF's policy on Harassment*: UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty:
<http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equitydiversity/resources/harassment/>
14. *Policy on environmental sustainability*. Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available, or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.)

ASSIGNMENTS

All assignments will be explained in detail in class. Assignments are designed to fulfill the University of Florida's General Education Composition and Writing Requirements as an E6 course. Thus, writing assignments total 6,000 words of graded written production.

IMPORTANT: The instructor will evaluate and provide feedback on all of the written assignments with respect to grammar, punctuation, clarity, coherence, and organization

Diagnostic Paper 50 points (5%) / 500 words

This first assignment is an opportunity for you to show the instructor your writing ability *as it is now*. This paper will also serve as a 'starting-point' of sorts for you to measure your growth as both a writer and as a thinker as you develop throughout the semester.

Discussion Posts 100 points (10%)

These posts made on our Canvas page will be addressing prompts related to our readings. You will make 10 posts over the course of the semester in response to certain texts.

Analytical Responses 150 points (15%) / 2 x 750 words = 1,500 words

These (2) short papers will ask you to address one of the course's issues under consideration to different texts. To support your response, you will draw from both the adaption and any critical texts that we read alongside of it (this includes any critical texts that we have previously read but also help in your analysis).

Close Readings 150 points (15%) / 3 x 500 words = 1,500 words

In these (3) short essays, you will analyze a snippet of a text that we will read (or watch), paying close attention to form and content, to develop an argument based specifically on the evidence that you've selected.

Research Project 200 points (20%) / 2000 words

The final (writing-focused) assignment for this semester is the research paper. It will consist of a Research Prospectus (25 points, 2.5%) as well as the actual Research Paper (175 points, 17.5%) on a text of your choice that polymorphs the different modes of writing we've practiced throughout the semester (Analytical Responses and Close Readings) into an extended, original argument with substantial evidence.

Adaptation Project 200 points (20%) / 500 words

This final assignment is one that embraces the idea of 'critical making' and asks you to adopt a non-Japanese narrative into manga-form. Issues to consider in your making-process are: audience, adaption, context, multimodal composition, design, etc.

Homework and Class Participation 150 points (15%)

Throughout the course the instructor will assign homework assignments as needed (example: grammar practice) in order to ensure students' mastery over both material and concepts. As this course is one that relies on class discussion, **daily** participation is *expected*.

GRADING SCHEME

| Assignment | Points | Words |
|---|--------------|--------------|
| Short Papers | | |
| <i>Diagnostic Paper</i> | 50 | 500 |
| <i>Close Reading 1</i> | 50 | 500 |
| <i>Close Reading 2</i> | 50 | 500 |
| <i>Close Reading 3</i> | 50 | 500 |
| <i>Analytical Response 1</i> | 75 | 750 |
| <i>Analytical Response 2</i> | 75 | 750 |
| Short Papers Total | 350 | 3,500 |
| Discussion Posts | | |
| <i>Post 1</i> | 10 | N/A |
| <i>Post 2</i> | 10 | N/A |
| <i>Post 3</i> | 10 | N/A |
| <i>Post 4</i> | 10 | N/A |
| <i>Post 5</i> | 10 | N/A |
| <i>Post 6</i> | 10 | N/A |
| <i>Post 7</i> | 10 | N/A |
| <i>Post 8</i> | 10 | N/A |
| <i>Post 9</i> | 10 | N/A |
| <i>Post 10</i> | 10 | N/A |
| Discussion Posts Total | 100 | N/A |
| Projects | | |
| <i>Adaption Project</i> | 200 | 500 |
| <i>Research Project</i> | 200 | 2,000 |
| Projects Total | 400 | 2,500 |
| <i>Homework & Class Participation</i> | 150 | N/A |
| Assignments Total | 1,000 | 6,000 |

GRADING SCALE

| | | | | | | | | | | | |
|----|------|---------|----|------|---------|----|------|---------|----|------|---------|
| A | 4.0 | 930+ | B | 3.0 | 830-869 | C | 2.0 | 730-769 | D | 1.0 | 630-669 |
| A- | 3.67 | 900-929 | B- | 2.67 | 800-829 | C- | 1.67 | 700-729 | D- | 0.67 | 600-629 |
| B+ | 3.33 | 870-899 | C+ | 2.33 | 770-799 | D+ | 1.33 | 670-699 | E | 0.00 | 0-599 |

IMPORTANT: Course grades have two components. To receive writing requirement credit, a student must receive a grade of **C** or higher and a satisfactory completion of the writing component of the course

ASSESSMENT RUBRIC

The instructor will evaluate and provide feedback on the student’s written assignments with respect to content, organization and coherence, argument and support, style, clarity, grammar, punctuation, and mechanics. Conferring credit for the University Writing Requirement, this course requires that papers conform to the following assessment rubric. More specific rubrics and guidelines applicable to the individual assignment may be delivered throughout the semester. View this rubric as a guide for expectations—papers are graded holistically.

| | A | B | C | D |
|---------------------------------|---|--|---|---|
| Thesis and Argumentation | Thesis is clear, specific, and presents a thoughtful, critical, engaging, and creative interpretation. Argument fully supports the thesis both logically and thoroughly and effectively uses sources. | Thesis is clear and specific, but not as critical or original. Shows insight and attention to the text under consideration. May have gaps in argument’s logic. | Thesis is present but not clear or specific, demonstrating a lack of critical engagement to the text. Argument is weak or ill-thought out, missing important details or making logical leaps with little support. | Thesis is vague and/or confused, demonstrates a failure to understand the text. Argument lacks any logical flow and does not utilize any source material. <i>Failure to provide a thesis will result in a 0 paper.</i> |
| Use of Texts/Sources | Primary and secondary texts are well incorporated, utilized, and contextualized throughout. | Primary and secondary texts are incorporated and utilized but not contextualized as neatly or as significantly. | Primary and secondary texts are mostly incorporated and utilized but are not properly contextualized (“quote dropping”). | Primary and secondary texts are absent. <i>Failure to use the primary text/sources will result in a 0 paper.</i> |
| Style and Tone | Proper academic style and tone is maintained at all times. No second person, slang, colloquialisms, or idioms are used. | Proper academic style and tone is maintained for the majority of the paper with a few instances where the writer slips up. | Academic style and tone are present but there are large instances of informal writing throughout. | Mostly informal thorough out. |
| Grammar and Mechanics | No errors. | A few errors. | Some errors. | Many errors. <i>More than 10 errors on a single page will result in a 0 paper.</i> |

COURSE SCHEDULE

UNIT 1: Introductions, Lands of Wonder (Then and Now)

Week 1:

T: 1/7 Introductions and Syllabus

R: 1/9 Dani Cavallaro, "Frame of Reference" in *Anime and the Art of Adaptation* **and**
Mio Bryce and Jason Davis, "An Overview of Manga Genres" in *Manga*

Due: Diagnostic Paper

Week 2:

T: 1/14 *Alice in Wonderland*

R: 1/16 James Kincaid, "Alice (Excerpt)" in *Child-Loving*

Week 3:

T: 1/21 *Spirited Away* **and** Ando Satoshi, "Regaining Continuity with the Past"

R: 1/23 Yamanaka Hiroshi, "The Utopian 'Power to Live'" in *Japanese Visual Culture*

Due: Close Reading 1

Due: Discussion Post 1

Week 4:

T: 1/28 *Pandora Hearts* Volume I/Episode 1 **and** Christopher Bolton, "Read or Die" in
Interpreting Anime

R: 1/30 *Pandora Hearts* Episodes 2-3

Due: Discussion Post 2

Week 5:

T: 2/4 *Pandora Hearts* Episodes 4-7

R: 2/6 *Pandora Hearts* Episodes 8-9

Due: Analytical Response 1

Due: Discussion Post 3

UNIT 2: A Bard for the World

Week 6:

T: 2/11 *Romeo & Juliet*

R: 2/13 "Critical Views" in Harold Bloom's *William Shakespeare's Romeo & Juliet*

Due: Discussion Post 4

Week 7:

T: 2/18 *Romeo x Juliet* Episodes 1-2 **and** Dani Cavallero, "Romance Meets Revolution" in
Anime and the Art of Adaptation

R: 2/20 *Romeo x Juliet* Episodes 3-4

Due: Close Reading 2

Due: Discussion Post 5

Week 8

T: 2/25 *Romeo x Juliet* Episodes 5-8

R: 2/27 *Romeo x Juliet* Episodes 9-10

Due: Discussion Post 6

Week 9

T: 3/3 NO CLASS – SPRING BREAK

R: 3/5 NO CLASS – SPRING BREAK

Unit 3: Super in the Here and Now

Week 10

T: 3/10 *X-Men* (2000)

R: 3/12 Ramzi Fawaz, "Superhumans in America" in *The New Mutants*

Due: Discussion Post 7

Week 11

T: 3/17 *Captain America: The First Avenger* **and** Vanessa Del Prete Manier, "Modern Heroes"

R: 3/19 Jill A Edy and Garret L Castleberry, "The political economy of global memory"

Due: Analytical Response 2

Due: Discussion Post 8

Week 12

T: 3/24 *The Incredibles* **and** Dietmar Mienel, "'And when everyone is super...'"

R: 3/26 D Hastings Dunn, "The Incredibles..."

Due: Discussion Post 9

Week 13

T: 3/31 *My Hero Academia* Episodes 1-3

R: 4/2 *My Hero Academia* Episodes 4-5

Due: Close Reading 3

Due: Discussion Post 10

Week 14

T: 4/7 *My Hero Academia* Episodes 6-9

R: 4/9 *My Hero Academia* Episodes 10-11

Week 15

T: 4/14 *My Hero Academia* Episodes 12-13

R: 4/16 *One-Punch Man* Episode 1-2

Week 16

T: 4/21 **LAST DAY OF CLASS**

Due: Research Project (4/25)

Due: Adaptation Project (5/1)

IMPORTANT: I reserve the right to adjust the schedule/assignments as needed to accommodate course goals and to better meet student needs.