

ENG 1131: Writing through Media: Anime and Manga
Fall 2024
Section: 1363

INSTRUCTOR INFORMATION:

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COURSE INFORMATION:

Days/Times	MWF: 11:45AM-12:35 PM M: 4:05PM-7:05 PM
Location	ARCH 0120



COURSE DESCRIPTION:

This course surveys Japanese new media, focusing on anime, manga, and light novels. It will connect these artforms to various academic paradigms and examine their role in global cultural discourses and media environments. It requires no previous experience with anime and no knowledge of the Japanese language (though these are welcome).

Topics of emphasis will include psychoanalysis, adaptation studies, contemporary capitalism, problematics of translation and localization, and the recent obsession with the isekai subgenre. Authors and texts will include the directors of Studio Ghibli, Makoto Shinkai, Naoko Yamada, and Tsukasa Fushimi, as well as the recent sensation such as *Frieren: Beyond Journey's End*, *March Comes in Like a Lion*, *Oregairu*, and *Mushoku Tensei*. A further throughline will be intertextual analysis with what is perhaps these media's most seminal title: Hideaki Anno's *Neon Genesis Evangelion*.

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:

- Content: Students demonstrate competence in the terminology, concepts, theories and methodologies used within anime and media studies.
- Communication: Students communicate knowledge, ideas and reasoning clearly and

effectively in written and oral forms appropriate to Japanese new media as a discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings and screenings.

- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

General Education Objectives

- 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).
- Composition (C) 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.
- 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.
- 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.
- 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.

PERSONAL COURSE NOTE

The aims of this course are, in a way, radical. In our era of STEM dominance and discursive implosion in the realms of culture, religion, and politics, our daily lives have largely eschewed meaningful engagement with most forms of art. Cinematic/televisual and pop culture texts like manga are somewhat of an exception, still retaining a high degree of popular awareness, but nevertheless most verbal and written engagement with this medium is superficial and rigid. Our goal in this course is to attempt to begin a fight against this—to intentionally and discerningly interact both with the important, and hopefully inspiring and illuminating, texts of this course, and with each other through our daily class discourses. Reading and writing about media, and habitually exposing ourselves to it and immersing ourselves in it can be seen as a way to develop a vocational path that incorporates not only a particular field of study or a career, but one's entire life and the lives of others. The world and its fashions often ignore or obscure vocation and the relevance of the humanities, and by encountering the latter we hope to begin to hear the voice of the former.

Class Structure

Classes are held on Monday, Wednesday, and Friday mornings, during which we will meet for a lecture or class discussion. Typically, classes in which new units or concepts are being introduced will be more lecture-based, focusing on aspects of terminology, theory, or history

relevant to our ongoing conversations and the moving images and texts we'll be considering that week, as well as setting up various analytical or interpretive problems of interest. As each unit continues, and especially as the semester goes on as we all find a common grounding in our semester's texts, classes will become more and more discussion based, with our conversations unfolding both as an entire class and in small groups. Our film/episode screenings will occur on Monday afternoons and go into the evening. **Attendance at these screenings is mandatory. Our screenings sessions are just as important as our other meetings, if not moreso, and will therefore count as three morning class meetings in terms of attendance since they are thrice as long.** Lastly, Friday's classes will be largely focused on group discussion of the week's screening and its relation to the lectures and assigned readings.

REQUIRED BOOKS FOR PURCHASE:

(NOTE: I recommend, if possible, purchasing from AbeBooks or a similar used book website!)

Academic Texts

- Napier, Susan. *Anime from Akira to Howl's Moving Castle*. Palgrave Macmillan, 2005. (ISBN: 1403970521)
- Saito, Tamaki (trans. J. Keith Vincenet and Dawn Lawson.) *Beautiful Fighting Girl*. University of Minnesota Press, 2011. (ISBN: 0816654514)
- Azuma, Hiroki (trans. Jonathan E. Abel and Shion Kono.) *Otaku: Japan's Database Animals*. University of Minnesota Press, 2009. (ISBN: 0816653526)
- Lamarre, Thomas. *The Anime Machine: A Media Theory of Animation*. University of Minnesota Press, 2009. (ISBN: 9780816651559)
- Kanoh, Arata and Makoto Shinkai. *Your Name. Another Side: Earthbound*. Yen Press, 2017. (ISBN: 0316473111)

Film/Episode Viewings

A number (though not all) of our film and TV episode viewings will be shown in our evening class sessions on Mondays in the same room as our morning sessions, ARCH 0120. We may not always use this entire 3 hour block of time, but you should schedule as if we will.

Because a number of our texts this semester are 12 or 24 episode television seasons, we don't have time to watch all of our class material during these screening sessions. Screening blocks will often focus on our film texts or particularly important/climatic episodes of the shows. Because of this, you will have to do a fair amount of viewing on your own time for homework. (Our assigned class readings will be relatively light to compensate for this.) I will show you a number of online options to watch these materials, including streaming platforms like Crunchyroll and other websites. Though you may purchase the light novels we're reading, you don't have to buy any manga volumes for this course—I'll also show you where you'll be able to read those digitally.

GRADE DISTRIBUTION:

Summary of grading

- Attendance & participation/in-class discussion (20%)
- In-Class Reading Quizzes (10%)
- *Evangelion* Viewing Diary on Canvas (10%)
- 1 Scene/Motif Discussion Paper (1500 words) (25%)
- 1 Research Paper Prospectus (500 words) (5%)
- 1 Research Paper (2000 words) (30%)

1. Attendance & Participation (20%)

Attendance: Attendance/Roll will be noted at the beginning of class. Up to 3 unexcused absences are permitted, beyond that absences will harm the participation grade barring extraordinary circumstances. Repeated tardiness will also harm the participation score. Absences will be excused in accordance with UF policy. Acceptable reasons include illness, religious holidays, military obligation, and the twelve-day rule (<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>). Should you miss a class for any reason, you are responsible for informing yourself as to what was covered in class.

Participation: Students are expected to complete the assigned readings before each class. Each week will begin with a series of basic questions on the contents of the assigned readings. If students are unable to answer these questions, it will be assumed that they have not done the reading and penalties will be appropriately applied. Consistent participation in class discussions and demonstrated knowledge of the assigned readings will also contribute to this portion of the final grade.

An experimental aspect of this class is generally giving you a baseline of trust that you will do the readings in order to contribute to our ongoing group discourse. I believe/hope this has the most potential for success. Please take this course and readings seriously. It will be obvious if you attempt to “phone-in” discussions based on not having read, and I will have to make adjustments that will be much less enjoyable for all of us.

Since we’re not doing minor participation assignments or exercises like daily Canvas posts or discussion boards, that means ***it’s essential that we all regularly participate in group discussion***. I know talking in class in front of others can be intimidating, but try not to fear sharing your ideas and see how we respond to them and how they might be challenged or improved. At the same time also note that ***participation for the sake of participation is not the goal***. If you are contributing regularly and putting forth interesting or sincere thoughts, that is far more desirable than speaking in every class but being “that kid” that everyone dreads monopolizing the discourse. It’s a balance.

Here are a few qualities by which participation can be evaluated: **Individuality**, such that comments are not merely recapitulating events or ideas in the readings/films and reflect something of the student speaker. **Usefulness**, such that comments are relevant to texts being discussed, and might direct us to ideas we might not otherwise have considered. **Openness**, such that you can stand by your convictions but also be interested in hearing opposing ideas and developing or changing your views accordingly. **Discursivity**, such that thoughts contribute to ongoing discussion and don't try to overbear or oversimplify topics. I'm aware that this type of exercise might be new for a lot of you. So I don't expect perfection, especially early in the semester. We'll develop together.

2. In-Class Reading Quizzes (10%)

There will, however, be a small number (3-5) of reading quizzes throughout the semester as a safety net/security measure for accountability in the term's reading process. These dates of these quizzes will be unannounced, and cannot be made-up, barring an excused absence. Each quiz will have a small number of short-answer questions that will be easy to answer if you have kept up with our reading, and impossible to answer if you have not. There is no way to study for these quizzes other than keeping up with the assignments and making sure you are reading in a measured and intentional way, properly digesting the texts and not just skimming them. These quizzes are not meant to hurt your performance or in any way be a source of anxiety or stress. Just think of them as little check-ups to make sure we're all on the same page. Make sure you always bring a writing utensil to our class meetings in case it's one of our quiz days.

3. *Evangelion* Viewing Diary on Canvas (at least 10 entries of 200 words, at least 2000 words total, 10%)

One of our most important viewings spanning most of the semester will be Hideaki Anno's *Evangelion* franchise: the original 26 episode television series *Neon Genesis Evangelion* (1995-1996) and its finale films (1997), as well as the four-part *Rebuild of Evangelion* film series (2007-2021). As we make our way through the twists and turns of this engaging and sometimes consternating series, each of you will record your thoughts, reactions, and questions about *Eva* in a viewing diary of sorts on Canvas. Each student will have a separate "thread" for your diary, though we can set it up such that other students can comment on or respond to your entries if we're interested in that. This regular logging of thoughts will serve as a way to track your progress in engaging with one of anime's most seminal texts, and your corresponding development and growth as a thinker and writer. Since this is a diary and prompt for further reflection and questioning, the writing style does not have to be formal or academic—please have fun and be creative with this aspect of the course!

4. Scene/Motif Discussion Paper (1500 words, 25%)

As we shall see, Japanese new media features narrative concepts and thematics that are truly unique. These elements can be sources of great joy to long-time fans, and aspects that non-fans might find annoying, confusing, or offensive. For this assignment, you will pick out a strange or transgressive scene, sequence, or narrative element/motif from one of our texts (you can potentially choose something from an outside anime/manga text, with my approval) and write an analysis/explication of it. Your paper will work to "make sense" of this quality that might first

at first seem nonsensical, not in order to rob it of its affective power or distinctiveness, but to deepen your understanding of this moment and tease out the everyday applications of the singular. This paper will be formal writing, but doesn't necessarily have to be entirely academic. Depending on the style of your discussion, poetic, meditative, or similar types of language and prose may be in order, and encouraged.

5. Research Paper: Prospectus (500 words, 5%)

For this assignment, you will select an anime/manga/light novel text and write a short proposal for the final paper. This will include a bibliography of 2-4 outside, scholarly sources with which you will be able to sophisticate and ground your argument. In a paragraph or two, you will propose a topic of inquiry, working thesis or research question, and research methodology for the final paper. **If you wish to write about a film/show/book that is not from our course screenings, you will need to get it and your topic approved by me.** The Research Prospectus will be due in Week 13 of the Semester.

6. Research Paper (2,000 words, 30%)

For the final assignment, you will write an analysis of the media text that you selected to research for your prospectus. Using the methods of analysis covered in the course, you should make an original argument about the meaning of the text's form or thematics through a specific theoretical framework. The body of your paper should explain and support your argument by providing close analysis of several key scenes or sequences with attention to the formal, critical, and methodological frameworks we cover throughout the semester. The paper should incorporate the research conducted for your bibliography to contextualize and justify your argument. The final paper will be at the end of Week 16 of the semester.

CLASSROOM POLICIES:

- **Late Work.** Papers will be penalized by applying this multiplier to your grade:

$$1 - \left(\frac{t}{7*24*60}\right)^4$$

where t is the number of minutes the work is late. For example, if an assignment is submitted exactly 2 days late (2880 minutes) and receives a pre-penalty grade of 90, your final grade for the assignment would be 89.4. The late policy is quite generous, basically giving you a 2-day grace period for assignments but with accelerating penalties as the deadline continues past. You need not ask to submit an assignment late; you can, but with the appropriate late penalty. Unpenalized extensions for illness, emergencies, etc., will be handled on a case-by-case basis. (Credit to Hoss Craft for providing the late formula.)

This late formula will apply to your papers and research prospectus. **Because they need to be in by a certain time for the discourse/community building of the class group, and because you have multiple opportunities to do them, late Letterboxd and Canvas responses will not be accepted.**

- **Electronics Policy:** Please do not use phones or laptops unnecessarily during class. Laptops will be necessary when we are discussing texts provided in online PDFs, but on other days we shouldn't need these devices out. It is advised that you take physical, written notes during lecture and discussion. This electronics policy is so our communication with each other is more intentional and productive.
- **Academic Honesty:** Students are required to be honest in their coursework, may not use notes during quizzes or exams, and must properly cite all sources that they have consulted for their projects. Any act of academic dishonesty will be reported to the Dean of Students and may result in failure of the assignment in question and/or the course. For University of Florida's honor code, see [Student Honor Code and Student Conduct Code | SCCR \(ufl.edu\)](#)

Plagiarism and other forms of cheating and dishonesty on papers will not be tolerated in this class. This includes use of AI such as ChatGPT as well as copying text from previous generations of students or students from other universities. **There is a zero-tolerance policy for all forms of academic dishonesty.** Any assignment that violates this rule will be given a grade of zero and a case will be filed with the appropriate academic and administrative authorities. If you are concerned about proper citation style please feel free to visit during office hours and we can review all of this (and fear not—it is easy for an instructor to distinguish between unintentional and malicious practices.)

- **Accommodations for Students with Disabilities** Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. Contact the Disability Resources Center ([Disability Resource Center - Disability \(ufl.edu\)](#)) for information about available resources for students with disabilities.
- **Counseling and Mental Health Resources:** Students facing difficulties completing the course or who are in need of counseling or urgent help should call the on-campus Counseling and Wellness Center (352 392-1575; <http://www.counseling.ufl.edu/cwc/>).
- **Online Course Evaluation:** Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

OTHER CLASS POLICIES/RULES

1. You must complete all assignments to receive credit for this course.
<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>
2. 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.
3. 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.
4. For information on UF Grading policies, see:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
5. 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 by email (cblount@ufl.edu). Grade appeals may result in a higher, unchanged, or lower final grade.
6. 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/>
7. There will be several opportunities for extra credit throughout the semester. These might include attending certain lectures or other events in the English Department or on campus related to the interests and themes of this class. Each completed extra credit opportunity will award one bonus point to a paper or other assignment grade.

Example Grading Scale (& GPA equivalent):

A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E
100-9	92-9	89-8	86-8	82-8	79-7	76-7	72-7	69-6	63-6	62-6	59
3	0	7	3	0	7	3	0	7	6	0	-
(4.0)	(3.67	(3.33	(3.0)	(2.67	(2.33	(2.0)	(1.67	(1.33	(1.0)	(0.67	(0)
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Note: A grade of C- is not a qualifying grade for major, minor, Gen Ed, or College Basic distribution credit. For further information on UF's Grading Policy, see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

<http://www.isis.ufl.edu/minusgrades.html>

Example Essay Rubric (Credit to Christopher Smith for general format and style)					
Length	10 points: within 10% of Length	6 points: 11% to 15% off of length	3 points: 15% to 20% off of length	0 points: more than 20% off of Length	10 Points
Thesis Statement	15 to >12 pts Thesis is clearly stated and is a provable point	12 to >0.0 pts Thesis unclear or unprovable There is a statement of organization, but perhaps it is a bit fuzzy about what the paper will actually argue. Or it is a statement that the paper will “discuss” or “examine” something, without stating what the paper’s argument will be.		0 pts No thesis or not submitted	15 points
Secondary Sources	20 to >10.0 pts Two academic sources, properly cited	10 to >5.0 pts One source, or improper sources Paper only has one secondary source, or it has one academic source and another source that is not academic (e.g., an encyclopedia, a newspaper or magazine article, a personal or organizational website, etc.). One source may be used for information rather than analysis. Citations may also have some issues.		5 to >0 pts No sources or improper sources, not submitted The paper has no secondary sources, or all sources are non-academic . Sources only used for information. Sources are not cited or citations have major issues.	20 points
Organization/Flow	20 to >15.0 pts Well organized paragraphs Each body paragraph has a clear point that contributes to proving the thesis, and includes primary source textual evidence and analysis.	15 to >5.0 pts Some organizational problems Some body paragraphs may go off on tangents that do not contribute to the thesis. Some paragraphs may lack a clearly articulated point, or discuss the text in a broad way without citing specific evidence.		5 to >0 pts Serious organizational problems or not submitted Organization is so problematic it is hard to follow the argument at all. No primary source evidence, or no analysis.	20 points

Argumentation	20 to >15.0 pts Convincing The paper's argument follows logically from point to point and ultimately succeeds in convincing the reader of its argument (even if the reader might have some minor reservations)	15 to >10.0 pts Mostly convincing The argument is mostly convincing, but there might be one or two paragraphs that are not convincing, or where the argument has obvious flaws that a well-informed reader can easily see. Despite these flaws, however, the paper succeeds overall in convincing the reader of the thesis statement.	10 to >5.0 pts Partially convincing There are several paragraphs that are not convincing, or where the argument has obvious flaws that a well-informed reader can easily see. While the reader can see some merit in the overall thesis and might be partially convinced, they remain dubious	5 to >0 pts Not convincing, or not submitted The argument has no logical flow, and is so flawed that the reader remains totally unconvinced.	20 points
Mechanics	15 to > 12 pts Grammatical and correctly spelled, good sentence structure	12 to >5.0 pts Some mechanical errors Some misspellings or grammatical errors, but overall very readable	5 to >0 pts Many mechanical errors Misspellings or grammatical errors are so severe they make the paper hard to read or understand.	15 points	
Total Points: 100					

Note: It is a recurring pattern that papers with severe deficiency in one of these categories will often have problems that “spill over” into other categories. For example, a paper with noticeably poor mechanics will often hinder the comprehensibility of the paper’s argument and flow. So make sure to take each of these categories of a paper’s content seriously!

Tentative Course Schedule

Date	Readings/Screenings	Assignments Due
Week 1: Introductions		
F 08/23	Introduction to Class, Ourselves, Expectations	Make an account on MAL if you like!
Week 2: Studio Ghibli and Anime's Modes		
M 08/26	Weekend Viewing: <i>The Wind Rises</i> (dir. Hayao Miyazaki, 2013) Napier, pgs. vii-34 Evening Screening: <i>Whisper of the Heart</i> (dir. Yoshifumi Kondo, 1995)	
W 08/28	Napier, 35-62 <i>Ghost in the Shell</i> (dir. Mamoru Oshii, 1995);	
F 08/30	Napier, 63-83 <i>Neon Genesis Evangelion</i> (dir. Hideaki Anno, 1995-1996) Eps. 1 & 2	<i>Eva</i> Diary Entry by 11:59 PM
Week 3: Cyborgs, Super Boys, and Magical Girls		
M 09/02 Government Holiday—No Class Meeting. Watch and read on your own.	Weekend Viewing: <i>Akira</i> (dir. Katsuhiro Otomo, 1988) Napier, 85-116	
W 09/04	Napier, 117-145 <i>Puella Magi Madoka Magica</i> (dir. Akiyuki Shinbo, 2011)	

	Eps 1-3	
F 09/06	Napier, 147-168 <i>Neon Genesis Evangelion</i> , Eps 3-5	<i>Eva</i> Diary Entry by 11:59 PM
Week 4: Challenging Conventions...		
M 09/09	Weekend Viewing: <i>Puella Magi Madoka Magica</i> (dir. Akiyuki Shinbo, 2011) Eps 4-10 Napier, 169-193 Evening Screening: <i>Madoka Magica</i> Eps 11 & 12 and film: <i>Rebellion</i> (2013)	
W 09/11	Napier, 195-212 <i>Oreimo</i> (dir. Hiroyuki Kanbe, 2010-2013) Eps. 1-3	
F 09/13	Napier, 213-229 <i>Neon Genesis Evangelion</i> , Eps 6-9	<i>Eva</i> Diary Entry by 11:59 PM
Week 5: ...Toward Transgression		
M 09/16	Weekend Reading: Napier, 231-274 Evening Viewing: <i>Oreimo</i> (dir. Hiroyuki Kanbe, 2010-2013) Eps. 4-9	
W 09/18	Napier, 275-294 <i>Oreimo</i> , Eps. 10-12 (TV)	
F 09/20	Saito, pgs. ix-8	<i>Eva</i> Diary Entry by 11:59 PM

	<p><i>Neon Genesis Evangelion</i>, Eps. 10-13</p>	
Week 6: Bringing About the Impossible		
M 09/23	<p>Weekend Viewing: <i>Oreimo</i>, Eps 12 (ONA)- Season 2, Episode 10</p> <p>Saito, 9-31</p> <p>Evening Screening: <i>Oreimo</i>, Season 2, Eps 11-16;</p>	
W 09/25	<p>Saito, 33-45</p> <p><i>Your Lie In April</i> (dir. Kyohei Ishiguro, 2014-2015) Eps. 1-4</p>	
F 09/27	<p>Saito, 45-63</p> <p><i>Neon Genesis Evangelion</i>, Eps. 14-17</p>	Eva Diary Entry by 11:59 PM
Week 7: Fighting and Music		
M 09/30	<p>Weekend Viewing: <i>Your Lie In April</i> Eps. 5-10</p> <p>Saito, 63-81</p> <p>Evening Viewing: <i>Liz and the Blue Bird</i> (dir. Naoko Yamada, 2018); <i>Your Lie in April</i>, Eps. 11-14;</p>	
W 10/02	<p><i>Your Lie in April</i>, 15-17</p> <p><i>Jojo's Bizarre Adventure</i>, Vol. 1-2</p>	
F 10/04	<p>Saito, 83-105</p> <p><i>Jojo's Bizarre Adventure</i>, Vol.</p>	Eva Diary Entry by 11:59 PM

	3 <i>Neon Genesis Evangelion</i> , 18-19	
Week 8: A New Impact		
M 10/07	Weekend Viewing: <i>Neon Genesis Evangelion</i> , 20-24 Saito, 105-126 Evening Viewing: <i>Neon Genesis Evangelion: Death & Rebirth; The End of Evangelion</i> (dir. Hideaki Anno, 1997)	
W 10/09	Saito, 127-148 <i>Your Lie In April</i> , 18-20	Formal Analysis paper due Friday at 11:59 PM.
F 10/11	Saito, 148-167 <i>Your Lie in April</i> , 21-23	Eva Diary Entry by 11:59 PM
Week 9: The Horrific True Fantasy?		
M 10/14	Saito, 167-184 Junji Ito's <i>Tomie</i> (1987-2000) Evening Screening: <i>Evangelion: 1.11 You Are (Not) Alone</i> (dir. Hideaki Anno, 2007)	
W 10/16	Azuma, vii-xxix <i>Berserk</i> , Volumes 1-3	Eva Diary by 11:59 PM THURSDAY
F 10/18 Homecoming–No Class	Azuma, 3-24 <i>Made in Abyss</i> (dir. Masayuki	

Meeting Today! Read and watch on your own.	Kojima, 2017), Eps. 1-4	
Week 10: The Depths and the Heavens		
M 10/21	Weekend Viewing: <i>Made in Abyss</i> , Eps. 5-12 Azuma, 25-53 Evening Screening: <i>Made in Abyss</i> , Ep. 13; <i>Made in Abyss: Dawn of the Deep Soul</i> (dir. Masayuki Kojim, 2020)	
W 10/23	Azuma, 53-73 <i>The Place Promised in Our Early Days</i> (dir. Makoto Shinkai, 2004)	
F 10/25	Azuma, 73-95 <i>5 Centimeters per Second</i> (dir. Makoto Shinkai, 2007)	Eva Diary by 11:59 PM
Week 11: <i>Musubi</i> and Transcendence		
M 10/28	Weekend Viewing: <i>Children Who Chase Lost Voices</i> (dir. Makoto Shinkai, 2011) Azuma, 96-116 Evening Viewing: <i>Voices of a Distant Star</i> (dir. Makoto Shinkai, 2002); <i>The Garden of Words</i> (dir. Makoto Shinkai, 2013); <i>Your Name</i> (dir. Makoto Shinkai, 2016)	
W 10/30	Lamarre, ix-xxx <i>Oregairu</i> (dirs. Ai Yoshimura & Kei Oikawa, 2013-2020)	

	Eps. 1-5	
F 11/01	Lamarre, xxx-11 <i>Oregairu</i> Eps. 6-10	Eva Diary by 11:59 PM
Week 12: "Something Genuine"		
M 11/04	Weekend Viewing: <i>Evangelion: 2.22 You Can (Not) Advance</i> (dir. Hideaki Anno, 2009) Lamarre, 11-44 Evening Viewing: <i>Evangelion: 3.33 You Can (Not) Redo</i> dir. Hideaki Anno, 2012)	
W 11/06	Lamarre, 45-63 <i>Oregairu</i> , Eps. 11-14 (+OVA 1)	
F 11/08	Lamarre, 64-85 <i>Oregairu</i> , Eps. 15-19	Eva Diary by 11:59 PM
Week 13: The Drive Toward Vocation		
M 11/11 Government Holiday–No class meeting today! Read and watch on your own.	Weekend Reading: <i>One-Pound Gospel</i> (1987-2008) <i>Oregairu</i> , Eps. 20-26 (+OVA 2) Lamarre, 86-109	
W 11/13	Lamarre, 110-123 <i>Oregairu</i> , Eps. 27-31	Research Paper Prospectus due Friday at 11:59 PM
F 11/15	Lamarre, 124-143	Eva Diary by 11:59 PM

	<i>Oregairu</i> , Eps. 32-36	
Week 14: The Scandal of Connection		
M 11/18	Weekend Viewing: <i>Oregairu</i> Eps. 37-38 (+OVA 3); <i>That Time I Got Reincarnated as a Slime</i> (dir. Yasuhito Kikuchi, 2018-19) Eps. 1-3 Lamarre, 144-165 Evening Viewing: <i>Evangelion: 3.0+1.01 Thrice Upon a Time</i> (dir. Hideaki Anno, 2021)	
W 11/20	Lamarre, 166-183 <i>Onani Master Kurosawa</i>	
F 11/22	Lamarre, 184-206 <i>Your Name. Another Side: Earthbound</i> (Chapters 3 & 4)	Eva Diary by 11:59 PM
Week 15: To Another World		
M 11/25	Lamarre, 209-233 <i>Slime</i> , Eps. 4-7	
Thanksgiving Break—No class meetings this week. Read and watch on your own.		
W 11/27	Lamarre, 234-251 <i>Slime</i> , Eps. 6-9	
F 11/29	Lamarre, 252-276 <i>Slime</i> , Eps. 10-17	
Week 16: “The Next Time We Meet”		

M 12/02	Weekend viewing: <i>Slime</i> , Eps. 18-19; <i>Frieren: Beyond Journey's End</i> (dir. Keiichiro Saito, 2023) Eps. 1-4 Lamarre, 277-299 Evening Screening: <i>Tokyo Godfathers</i> (dir. Satoshi Kon, 2003)	
W 12/04	Lamarre, 300-321 <i>Slime</i> , Eps. 20-24	<i>Eva</i> Diary by 11:59 PM Research Paper due Friday at 11:59 PM