

INT250-1 Comparative Philosophy (2008 curriculum 3 credits)

Dr. Don Nilson

Year: 2013
Semester: Fall
Meeting-time/day: Tue & Thrs 1530-1645
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Website:

Course Description:

This course is an exploration of several key philosophical issues and concepts in the contexts of several distinct cultures, past and present, by investigating the intellectual or cultural background to the philosophers and issues studied. Themes for the course : knowledge and rationality; alternative understandings of what is real and the question of cultural relativism ; mind and selfhood ; concepts of the good and the ideal society; human responsibility; the role and appreciation of works of art. Examples of themes investigated in recent semesters : experience, self & personal identity in Descartes, Locke and Indian philosophers; the concept of the Good in Ancient Greek and Chinese philosophies; nihilism as interpreted in the work of Western philosophers such as Nietzsche, and in the philosophy of Nishitani Keiji; other themes in the Kyoto School of Philosophy (Nishida and Nishitani) in relation to key Western philosophers ; alternative views on the relation of philosophy and religion to creative expression in music; interpretations (old and new) of Dogen Zenji ' s understanding of meditation and thinking; differences between Japanese and Western arts; concepts used in East & West about our responsibility for nature and environmental problems.

Objectives:

- In this course, through the comparative studies we undertake, students will develop an appreciation and understanding of several major philosophical issues as they appear in several distinct cultural settings. And they will enhance their skills in critically and thoughtfully responding to such issues.
- Students will learn ways to uncover similarities and differences between different cultures and ultimately this means comparing views of the world, with special reference to philosophical and religious perspectives.
- Students will develop careful, thorough and precise ways of reading works in philosophy with attention to making clear comparisons between philosophers & philosophies. But the course aims for general understanding and so, is not only for students specializing in philosophy.
- Students will improve their logical and critical skills. They will come to see how arguments can be criticized and thus can come to be better understood.

- Students will come to see how the comparative study of philosophy can enrich their understanding of philosophies, religions and other aspects of various cultures as well.

Expected Academic Background:

Preparation: This is a course for beginners: no prior background or courses in philosophy are required. A sincere interest is expected in learning about the place of philosophy in human culture.

Textbook:

1. Recommended Textbook: Thomas P. Kasulis - Intimacy or Integrity. Philosophy and Cultural Difference. (Honolulu : University of Hawai ' i Press, 2002.)
2. Recommended Textbook: Hee-Jin Kim – Dogen on Meditation and Thinking: a Reflection on his View of Zen. (New York: State University of NY Press, 2007.)

Reference Books/Other Study Materials:

3. Selected short readings will be available for you to make your own photocopies. Handouts, such as question sets, charts and outlines, as well as other readings, will be made available during the course.
4. Usual reading assignments from the above (see 1, 2 & 3) will be approximately 20 pages per class.
5. We will use some video and audio recordings to enhance our understanding of various themes studied.
6. We will use some on-line resources in philosophy.

Assessment:

Evaluation will be made on the basis of exams, 2 short papers, homework, class participation and presentations. These are:

1) Exams: There will be a mid-semester exam and a final exam consisting of multiple choice, short-answer and essay questions. Each exam counts as 25% of the final grade, but the final exam grade may count more if you do especially well on the final exam.

2) Papers : Students will write two short papers for the course. These will be critically and logically structured papers prepared following detailed instructions that will be provided separately. These papers will count for a total of 20%. Papers must be turned in on time.

3) Homework, Class Participation and Presentations: You are expected to attend and fully participate in each class, to do all readings in preparation for each class and all assigned homework on time. You are expected to be prepared for each class and especially for in-class discussions or presentations that you will do.

We will do Don Nilson – Comparative Philosophy Syllabus– Summary Version page 2 of 5 some short in-class group presentations on various topics. Together all of these parts of the course will count for 30% of your grade. Also, please see syllabus for information about special joint seminar meetings at Akita University.

Policies & Remarks:

Attendance and participation : All students are expected to attend and participate in all classes and complete all assigned work for the course on time. (See above also.)

Plagiarism or cheating : In accord with AIU policies and good practices in higher education, plagiarism or cheating on a paper, examination, test, or other assignment will result in the failure on that assignment as a minimum. Cases of plagiarism or cheating will be reported to the Dean of Academic Affairs for relevant action.

Plagiarism is the taking of words or ideas of another person and presenting them as your own. It is acceptable to use someone else ' s words or ideas as long as you give the person or source proper credit. If you have doubts or questions about how to give credit to someone else in your own writing, please check with the course instructor or EAP faculty.

Cheating is making use of any assistance on an examination, paper, assignment or other class project beyond what has been authorized by the instructor for the assignment. If you have any questions about what is acceptable, please ask.

Class Schedule:

Week 1:

For the week-by-week schedule of topics covered in this course, please see the attached syllabus for Comparative Philosophy.

JAS270-1 Manga Mania (2008 curriculum 3 credits)

Darren Jon Ashmore

Year: 2013

Semester: Fall

Meeting-time/day: Wed 14:00-15:15 and Fri 14:00-17:00

Office: A 4-13

Office Hours: Tuesday, Thursday, Friday - 9am to 11am

E-mail: Lupin3@aiu.ac.jp

Website:

Course Description:

COURSE DESCRIPTION

This course is designed as a survey of important examples of Japanese comic and animation art – as historical moments, aesthetic movements and as Japanese (world even) popular cultural properties. It explores anime and manga, and its connected bodies from both media theory, and artistic directions, helping students build up an understanding of the media involved. We shall examine significant examples of the art (both in print and on screen), look at the national/global impact and consider how the Japanese perspective on cartoons has come to affect the way the whole world 's media now looks at ' cartoons and comics ' .

Objectives:

COURSE OBJECTIVES

Over the course of the program, student will:

- Develop an understanding of exactly what anime and manga are.
- Be able differentiate between important styles and genres.
- Define the differences between Japanese and American/European animation/comics
- Recognize unique and borrowed techniques that are used in Japanese media.
- Appreciate manga and anime as artistic and cultural properties.
- Understand the nature and purpose of anime/manga fan cultures.
- Be able to recognize manga ' s functions in subculture, mass culture, and high culture
- Identify texts that are significant to the development and definition of anime
- Determine what makes a particular source significant, and not just ' pop ' .
- Recognize themes and motifs of these significant texts in later works.
- Trace styles to specific people and to specific cultural forces.

Expected Academic Background:

This is course which is taught in complex English, however the only academic background required is the ability to function in that linguistic environment.

Textbook:

None: Readings will be assigned on a weekly basis and all supporting materials will be provided.

Reference Books/Other Study Materials:**STUDY MATERIALS:**

<Core Readings>

Drazen, Patrick. Anime Explosion! The What? Why? & Wow! of Japanese Animation. Berkeley: Stone Bridge Press, 2003.

Clements, Jonathan and Helen McCarthy. The Anime Encyclopedia. Berkeley: Stone Bridge Press, 2001.

Poitras, Gilles. Anime Essentials: Every Thing a Fan Needs to Know. Berkeley: Stone Bridge Press, 2001.

Allison, Anne. Permitted and Prohibited Desires: Mothers, Comics, and Censorship in Japan. Berkeley: University of California Press, 1996.

Ledoux, Trish. The Complete Anime Guide: Japanese Animation Film Directory & Resource Guide. Issaquah, Washington: Tiger Mountain Press, 1997.

Martinez, D. P., et. al. The Worlds of Japanese Popular Culture. Cambridge, UK: Cambridge University Press. 1998.

Schodt, Frederik. Dreamland Japan: Writings on Modern Manga. Berkeley: Stone Bridge Press, 1996.

Schodt, Frederik. Manga! Manga!: The World of Japanese Comics. Japan: Kodansha International, 1983.

Assessment:

ASSESSMENT: Students' achievement of the stated course objectives will be measured in terms of their performance in the following three areas:

- (1) essay (50%)
- (2) Class participation/presentations (30%)
- (3) Mid-term examination (+20%)

Policies & Remarks:

POLICIES: All assignments must be completed to receive a passing grade for this course. Acts of plagiarism or other forms academic dishonesty will be dealt with harshly.

See <http://en.wikipedia.org/wiki/Plagiarism> for more information. To this end, an electronic copy of the essay will also be collected to check using plagiarism software.

CLASS FORMAT: Each week will be divided into a Lecture and an open seminar session. The lecture will present the main views on each subject area and provide the students with a starting point for their own thought.

The follow-up seminar will require the students to discuss and/or make presentations on their understanding of the material.

NOTE: All films where possible will be subtitled in English, however in some cases it may only be possible to provide English synopses and in others no language support at all. Be advised.

Your attendance at our class meetings is essential to the success of our course, and is required as a part of your grade. You are allowed only two unexcused absences (one week's worth of class).

For every class beyond those two that you miss, your final grade for the class will be lowered half a grade. (I.e., if you have an "A" for the class, but have missed 3 classes, you will receive a "B" for your final grade.) Please be prompt; extensive or repeated lateness will be considered an absence.

Class participation is also necessary and required. This includes contributing to the class discussion and actively listening to the thoughts and comments of your peers. Please be considerate and respectful of your classmates and make the classroom a space where everyone can speak their mind.

We will have full-class discussion, as well as small group work. If you are not particularly comfortable speaking in the full-class discussion, be sure you are making up for it in the smaller group discussions. We will occasionally have short in-class writing assignments that I will collect; your completion of these assignments will be included in your class participation grade.

Class Schedule:

Week 1:

Introduction (Wed, 2nd and Friday 4th Sept): Course outline, Group formation and QA.

Week 2:

Part One. Framing Devices in Manga and Anime

<Session 1>

Theme: The Prehistory of Anime and Manga

Lecture: Introducing the subject of Manga and anime studies, we will examine both the history of narrative art in various countries throughout the world, coming to rest eventually on the styles which developed in the US and Japan into the 'comics' of the 1930s, from which manga and anime ultimately draw their current form.

Screening: A variety of Anime – from the 1920, 30s and 40s. NOTE: NO SUBTITLES.

Week 3:

<Session 2>

Theme: Rise of the Robots, Part One: Crush Them Now, Giant Robo!

Lecture: Looking at the creation of anime and manga of a technological nature this week. Considering what we saw in Session One, we will examine Japan's fascination with technology and the place which such devices have in Japanese popular art forms.

Screening: 'Giant Robo' – parts one and two.

Week 4:

<Session 3>

Theme: Rise of the Robots, Part Two: Believe in a Sign of Zeta!

Lecture: Examining the rise of realism in Japanese Robot manga and anime in the 70s. We will examine how the oil shock affected the way in which even manga-ka thought about their heroes and how Yoshiyuki Tomino turned that issue into the, now legendary Mobile Suit Gundam franchise..

Screening: ‘ Mobile Suit Gundam Movie I.

Week 5:

<Session 4>

Theme: The Magical Girls, Super Teams and Tenti-Porn.

Lecture: Looking at material from series such as ‘ Cutey Honey ’ and ‘ Tenchimuyo ’ and ‘ Urotsuki Doji) we will examine a variety of sub-genres in anime and manga – examining the different elements of ‘ fan service ’ for which these properties cater.

Screening: ‘ Cutey Honey ’ and ‘ Tenchimuyo ’ .

Week 6:

Part Two: Among Giants: The Gods of Manga.

<Session 5>

Theme: Monkey Punch.

Lecture: This week we will focus on the work of this radical manga-ka and the ways in which he had attempted to ‘ push society ’ s buttons ’ for decades with witty, and often intentionally offensive, material. We will be reading sections of several works in class and you will be expected to complete these readings for the seminar session.

Seminar/Screening: “ Cagliostro ’ s Castle ” .

Week 7:

<Session 7>

Theme: Miyazaki Hayao.

Lecture: Before he was the best known Japanese animation director, Miyazaki was one of the best known Japanese manga-ka. In this lecture we will examine sections of his masterpiece ‘ Nausicaa of the Valley of the Wind ’ and look at its message of natural conservationism.

Seminar/Screening: “ Porco Rosso ” .

Week 8:

<Session 8>

Theme: Matsumoto Leiji.

Lecture: The man who took the Space Opera genre from Western Fiction and recreated it for Japanese manga and anime. We will be examining material from ‘ Capt. Harlock ’ , ‘ Galaxy Express 999 ’ and ‘ Space Battleship Yamato ’ .

Seminar/Screening: “ Arcadia of My Youth ” .

Week 9:

<Session 9> - (Wed 11th and Fri 13th Nov)

Theme: Tezuka Osamu.

Lecture: The Father of Japanese Anime and Manga. We will examine his life and work, with an eye to his love of classical literature and the potential he saw in technology.
Seminar/Screening: ' Metropolis '

Week 10:

Content to be determined

Week 11:

Part Three: A Knight ' s Dark Dreaming: Rebels and Romantics.

<Session 11>

Theme: Takahashi Rumiko.

Lecture: Looking at the work of these important women manga-ka, we will examine the rise of feminist thought in Japanese pop-culture.

Seminar/Screening: ' Urusei Yatsura ' .

Week 12:

<Session 12>

Theme: Otomo Katsuhiro and Shirow Masamune.

Lecture: Looking at the work of the men who made anime sexy. We will examine their early work and his obvious love of surrealism, before moving onto Otomo ' s dystopian " Akira " .

Seminar/Screening: ' Cowboy Bebop ' .

Week 13:

Content to be determined

Week 14:

<Session 13>

Theme: Azuma Kiyohiko.

Lecture: A recent arrival on the manga circuit, but one whose irreverent take on Japanese modern living (especially at school) has found many fans among the post-bubble generations.

Seminar/Screening: ' Azumanga Daioh ' Episodes 1-4 (the rest of the series is available for personal viewing should you decide to write a paper on the series).

Week 15:

<Session 14>

Theme: Special Christmas Eye Melting Psychosis – a Selection of anime/live action films which will destroy what is left of your puny little minds before Christmas.