

Department of English & Writing Studies
Film Studies Program

Film 2164B (001)
Animation/Anime
Winter 2026

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Sailor Moon episode 1 (Toei animation, dir: SATO Jun'ichi, 1992)

Course Description

This course explores the power of animation as a form of audiovisual representation, with a particular emphasis on Japan. We will trace the intertwined history of film, television, video, and computer animation in Japan from its beginning to the present-day media mix that incorporates comic books, light novels, video games, and toys. Japanese *anime* franchises will be examined from the side of production, as industrial products and artistic expressions, and from the side of reception, as semiotic texts and as objects through which consumers construct their social lives. We will also explore the further dissemination of those franchises in various kinds of fan fiction and academic discourse, and as an aspect of Japanese "soft power" in North American popular culture.

All readings and viewings in the course are in English; no Japanese is required.

Objectives & Learning Outcomes

The course aims to familiarize students with the development and main themes and genres of Japanese media franchises, popularly known as *anime*. It also aims to introduce students to the methods of audiovisual analysis and to topics in the study of popular culture such as media convergence, fan anthropologies, and the political economy of cultural industries. By the end of the course, successful students will be able to...

1. Identify anime

- a. Historico-political Moments
 - i. Era: prewar, colonial empire, postwar, bubble economy, “Cool Japan”
 - ii. Inflection points: WWII bombing, Miyazaki serial killing, Aum Shinrikyo subway attacks, 3.11 triple disaster
- b. Popcultural discourse
 - i. Media Mix, fandom
- c. Genre / Target Audience Demographic
 - i. Identifying Tropes / Norms of Genre
 - 1. Shōnen/Shōjo/Josei/Seinen demographics
 - 2. Majokko, supokon, slice-of-life, etc
 - ii. Genre subversion
 - iii. Keywords (*sabisu*, *moe*, *newtype*, etc)

Quizzes
Midterm
Final Exam

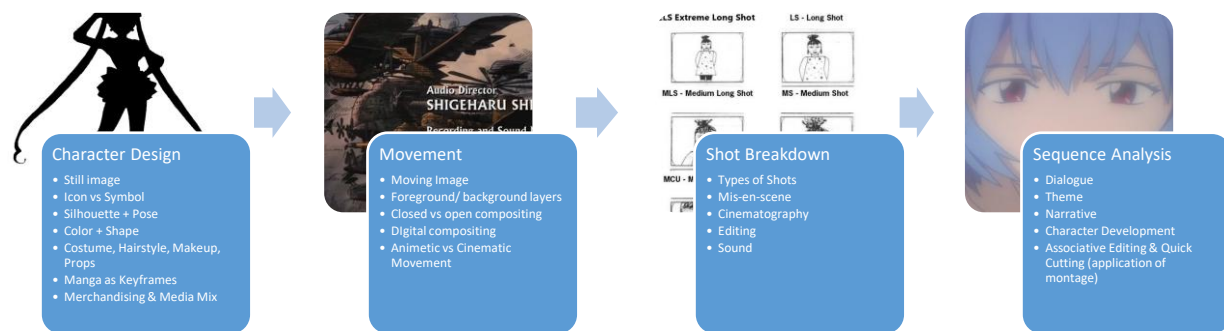
2. Analyze anime

- a. Visual Analysis
 - i. Animation production
 - 1. Compositing
 - 2. Animetic vs Cinematic Movement
 - 3. Keyframes
 - a. Relationship to Manga
 - ii. Cartoon aesthetics
 - 1. Character Design
 - 2. Iconography & exaggeration
 - iii. Film Studies Skills
 - 1. Mis-en-scene (elements of a single shot)
 - 2. Cinematography
 - a. Montage (shots in sequence)
 - b. Types of shots
- b. Narrative Analysis
 - i. Theme
 - 1. *Bushido* (fighting spirit), fascism, queerness, gender-bending, etc.
 - ii. Character development
 - iii. Setting
 - 1. Europa, high school, *isekai*
 - iv. Narrative Types
 - 1. Bildungsroman (coming-of-age), disaster narrative, apocalyptic or post-apocalyptic narrative, etc.
 - 2. Genre conventions (see above)

In-class Activities
Worksheets
Final Exam

[cont'd next page]

Learning Outcomes Flowchart



Course Materials

All readings are available through the course website as PDFs or links to videos on YouTube. Weekly at-home screenings can be accessed via links to film portals online either accessible with a school login or through free video-sharing platforms; screenings are color-coded on the weekly schedule by viewing platform with links provided. Students may need a Crunchyroll subscription to view some shows, which costs \$7.99/month or can be accessed with a login via a free trial. Students may also view shows online through their desired streaming services.

Methods of Evaluation

The grade for the course will be arrived at as follows:

Final Grade Breakdown

Weekly Quizzes: 10%

Worksheets: 40%

- Worksheet 1 Character Design: 10%
- Worksheet 2 Movement: 10%
- Worksheet 3 Shot Breakdown: 10%
- Worksheet 4 Sequence Analysis: 10%

Midterm Project: 20%

Final Exam: 30%

Deadlines At-A-Glance

Assignment	Week	Due Date*
Worksheet 1	2	January 12
Worksheet 2	3	January 19
Midterm Project	6	February 9
Worksheet 3	9	March 2
Worksheet 4	11	March 16
Final Exam	Exam Week	TBA

*All worksheets are due by the end of class online in a collaborative document, except the midterm project which should be completed before class and physically brought in

Weekly Quizzes: 10% (x13/.78% each)

Weekly Quizzes will be marked in lieu of attendance geared towards individual engagement but sharing anonymized responses with the whole class. Quiz results will be displayed to the group to show student attitudes and opinions of anime viewed that week as a way to prime the class

for discussion. Two quiz marks are dropped, inclusive of absences, as quizzes are not to be completed outside of class time; if you miss more than two quizzes, your grade will reflect your unexcused absences.

Goals for the weekly quizzes include:

- Jumpstarting class discussion
- Forming critical aesthetic opinions and sharing them publicly
- Accountability for content completion
- Counting attendance & supporting participation

Worksheets: 40% (x4/10% each)

There will be four worksheets to be completed in groups across the semester. Worksheets will help students with little or no background in either the arts or film studies develop skills in visual analysis. Each worksheet will be a collaborative online document to be worked on together (see group roles below). The first worksheet will cover iconography and the still image, the second will cover movement, and the third and fourth comprise a shot breakdown and sequence analysis. Skills drawn from previous worksheets build off each other, developing skills leading up to be performed on the Final Exam. Worksheets will be conducted in person in class during time set aside by the instructor, although the shot breakdown may require at least one meeting outside of class to be organized by the group of students. Worksheets will be given a grade for the group, but if a member did not show up or failed to finish their assigned section, let me know. As the format is less formal than other assignments for the course, examples will be provided in class to show what level of detail students should aim for, and student roles in each group will be clearly delineated in advance of completion.

Goals for worksheets include:

- Learning how to describe what is on screen and how to critique it
- Building familiarity with terms and techniques of still cartoon images (manga and comics) versus moving cartoon images (animation/anime)
- Pinpointing the particularities of animation as a medium
- Analyzing visual elements, applying to narrative/theme
- Mobilizing film studies terminology towards animated films

Midterm Project: 20%

The Midterm Project consists of a poster on a *supokon* (sports anime) of choice. The list of potential anime students can choose from is not exhaustive, and shows or films outside of the list can be chosen but must be approved by the professor or a TA in advance. The poster can be completely either independently or in a group. What should be included on the poster will be covered in detail in class. Aspects of the chosen anime to be analyzed include:

- Themes / tropes related to shōnen or shōjo genres and supokon specifically
- An analysis of animation style, specifically on the use of cinematic or animetic movement (pick a clip or still as an example)
- Unique Aspects (use of 3D models, colour palette, line quality, credits sequence, etc.)

Goals for the midterm project include:

- Mobilizing visual analysis from Worksheets 1 & 2 towards an anime of choice
- Applying structural analysis using a case study to further understanding of an anime microgenre (supokon)
- Increase understanding of genre and demographic (shōnen/shōjo/seinen/josei)

Final Exam: 30%

The Final Exam will be conducted during the exam period after the 6th of April (last day of class). The in-person Final Exam will be 3 hours in length and will be comprised of questions drawn from the weekly quizzes, four worksheets, and additional questions about a clip to be provided in advance.

Goals for the Final Exam include:

- Synthesizing content from across the course
- Applying visual analysis tools independently
- Mobilizing course terminology
- Showing understanding and mastery of previously completed materials, such as readings, screenings, quizzes, worksheets, and the midterm project

Students are fully responsible for looking at and being familiar with the information posted on the department website at <http://www.uwo.ca/english/undergraduate/Student%20Information.html>.

Additional Information

CLASS EXPECTATIONS

Every week we will meet Mondays from 2:30-4:30PM. Class opens with a short quiz on that week's material. Next, there will be a combination of lecture and activities accompanied by screening of clips either of related material or recapping the assigned film/show/s for the week, open for discussion as a class or in small groups (fleets). The second half of class is comprised of conducting workshops to complete new and upcoming assignments or share results from the assignment due that week (as with the midterm project). Every week, the professor will upload slides from lecture after class for review, but reading the lecture slides should not be considered a substitution for in-person attendance. In class, students are expected to take notes, particularly when gathering materials for exams. Students should also expect to attend class in person, as about 50% of the overall grade will be from material conducted or delivered in-class (quizzes, worksheets, and midterm project).

GROUP WORK

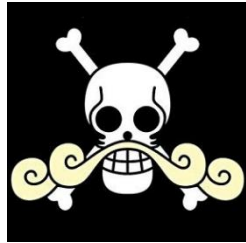
Group work is used for much of the course to enable cohort-building and collaborative learning. Group work is typically action-oriented, and graded, such as in the completion of worksheets and the midterm poster project, or ungraded, such as in hands-on activities and group discussions in class. Be prepared to conduct group work across the whole term. Individual assignments are limited, and mostly consist of weekly quizzes and the final exam, so students are expected to work together in their learning to succeed. The organization of group work proceeds as follows.

FLEETS & CREWS

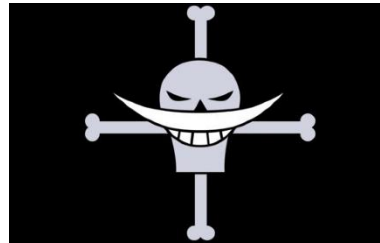
The class will be split into 4 FLEETS of 25 pirates (students) each that will remain the same across the whole course: the fleet with the highest marks will receive the ONE PIECE at the end of the term. CREWS will be made up of pirates assigned to particular tasks. Individual pirates will cycle crews across the term to become familiarized with everyone in the fleet. Fleet membership will be announced in week 2 once the class roster settles in. Fleets will be organized under the following flags (jolly rogers) from *One Piece*:



RED HAIR PIRATES
MOM PIRATES



ROGER PIRATES



WHITEBEARD PIRATES



BIG

Recap: 100 pirates / 4 fleets / 25 pirates per fleet / 5 crews per fleet / 5 pirates per crew

ROLES WITHIN CREWS

Each FLEET is comprised of multiple CREWS (groups of pirates) that complete assignments and/or participate in group activities. Each assignment will be graded based on the crew's overall performance in completing tasks, so each crewmate receives the same mark. Within each CREW, pirates are assigned a unique role in completing the assignment. These roles are used to clarify expectations and provide accountability in ensuring crewmates complete their designated tasks. The cycling of roles ensures students are offered different ways to contribute to assignments across the term, promoting the development of various swashbuckling skills.

Roles: *Senior Officer, Navigator, Doctor, Sniper, & Cook*



Senior Officer –

Calls muster (group check-ins). Records names and roles. Manages CREW by checking in on tasks assigned to other members. Makes sure crewmates stay on task and maintain focus. Communicates concerns with FIRST MATE (TA).



Navigator –

Summarizes ideas offered by other crewmates & types up responses in the collaborative document. Ensures document is submitted correctly and on time at the end of class.



Doctor –

Provides feedback on ideas. Corrects grammar and spelling, ensuring responses on the collaborative doc are clear and make sense before final submission.



Sniper –

Contributes ideas and suggestions. Gathers information from crew members and poses solutions to resolve issues. Vocal and proactive, inspiring other crewmates to action.



Cook –

Ensures all crew members get the chance to express their perspectives *and* understand each other. Neutral perspective on issues, offering clarity & improving morale. Also provides praise for good suggestions.

COURSE POLICIES

Email Policy

I typically respond to emails within 1 week of receiving (most of that time is spent considering how to respond, for I read on delivery). If you want a right-away answer, talk to me after class during my office hours. Alternatively, type “URGENT” in the subject box of your email so I can prioritize replying sooner. Also, if you don’t hear back from me after a week, feel free to email me again.

Late and Make-up Work Policy

This policy only applies for worksheets and the midterm project. Weekly quizzes if missed due to unexcused absences will receive a zero (although lowest 2 quizzes are dropped automatically).

At least one on-the-fly crew per fleet will be assembled for worksheets and the midterm project, to be comprised of latecomers or absentees, and work for this group will be completed outside of class by the next week’s in-person class session. Demerits may be applied for late work depending on the nature of a pirate’s absenteeism (whether or not they were a scurvy dog or were truly unfit for service). In plainer terms...

- Students are expected to turn in assignments on OWL by the end of class on the day they are due *with their assigned groups*
- If students miss class, they will be organized into an additional small group that will complete the assignment outside of class *before the next week’s session*
 - o In cases of excused absences, reach out to prof if the extension needs to be longer
 - o If students do not contribute to the next small group they are assigned to, they will receive a zero
- Late assignments with *no prior approval* will not be accepted at all after 7 days
- If secondary deadline passes without contact, prof will no longer accept that assignment
- If secondary deadline is not met but the student *has* contacted prof, a new deadline may be negotiated based on circumstances

Collective Ground Rules

Break? ☐ Yes (5min) ☐ No (none)

Technology Policy (phones, laptops)

[\[type here\]](#)

Group Chat?

[\[type here\]](#)

Other Goals/Objectives/Concerns:

[\[type here\]](#)

Statements

Land Acknowledgement

The professor encourages students to recognize that this class is held on the traditional lands of the Anishinaabeg, Haudenosaunee, Lenape, and Attawandaron peoples. While the course does not explicitly relate to North American Indigenous peoples or struggles, themes of imperialism and indigenous sovereignty in a Japanese context will be discussed. The professor encourages students to consider the art and activism of the Ainu peoples of Japan in relation to Canadian and global indigenous rights movements.

Academic Consideration

Students may request academic consideration in cases of extenuating circumstances – that is, personal circumstances beyond the student's control that have a **substantial but temporary** impact on the student's ability to meet essential academic requirements.

1. Requests for academic consideration are made to the Academic Advising office of the student's Faculty of Registration.
2. Requests for academic consideration include the following components:
 - a. Self-attestation signed by the student;
 - b. Indication of the course(s) and assessment(s) relevant to the request;
 - c. Supporting documentation as relevant.

Requests without supporting documentation are **limited to one per term per course**.

Instructors may designate one assignment or assessment as exempt from this allowance. In this course, requests for academic consideration pertaining to quizzes or the final exam **must** be accompanied by supporting documentation.

Assignments with flexible deadlines and any term work that does not count towards the course grade are **not** eligible for additional consideration.

Documentation for medical illness, when required, includes the completion of a [Western Student Medical Certificate \(SMC\)](#) or, where that is not possible, equivalent documentation, by a health care practitioner.

Requests linked to examinations scheduled by the Office of the Registrar during official examination periods as well as practice laboratory and performance tests typically scheduled in the last week of term **always** require formal supporting documentation.

Attendance

Attendance is mandatory in all classes and tutorials. In cases of excessive absenteeism (e.g. more than 9 unexcused hours for a half course, 18 for a full course), which are not accounted for by either academic consideration or accommodation, students may be debarred from taking the final examination, and will receive an official warning to this effect by or before the course drop date (see Senate policy). In classes with or without final exams, students who do not attend class will receive 0% for course participation grades. Unless other policies dictate a different set of penalties in specific English and Writing Studies programs, this will apply to all department programs.

Gender-Based and Sexual Violence

Western is committed to reducing incidents of gender-based and sexual violence (GBSV) and providing compassionate support to anyone who is going through or has gone through these traumatic events. If you are experiencing or have experienced GBSV (either recently or in the past), you will find information about support services for survivors, including emergency contacts at the following website: https://www.uwo.ca/health/student_support/survivor_support/get-help.html. To connect with a case manager or set up an appointment, please contact support@uwo.ca.

Intellectual Property/Copyright

All instructor-written materials (e.g. PowerPoints, lecture notes, oral lectures) for this course are created solely for students' personal use within the course, and remain the instructor's intellectual property. Further reproduction, fixation, distribution, transmission, dissemination, communication, or any other uses, without securing the consent of the copyright owner (the course instructor) may be an infringement of copyright. You may not distribute, email, or otherwise communicate these materials to any other person. These limitations extend to recording, photographing, or sharing lectures (online or in-person) and lecture material without permission. Posting the instructor's content from this course to online course sharing sites like OneClass or Course Hero without permission is both an infringement of intellectual property law and a violation of academic integrity guidelines. The instructor will pass these cases on to the Western University Ombudsperson or their Department Chair as appropriate.

Religious Accommodation

Students should consult the University's list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. Additional information is given in the Western Multicultural Calendar.

Support Services

Registrarial Services <http://www.registrar.uwo.ca>

Student Support Services <https://student.uwo.ca/psp/heprdweb/?cmd=login>

Services provided by the USC <http://westernusc.ca/services/>

Academic Support & Engagement <http://www.sdc.uwo.ca/>

Students who are in emotional/mental distress should refer to MentalHealth@Western: <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.

Use of Generative Artificial Intelligence

The use of generative artificial intelligence (AI) tools/software/apps is not acceptable in the course. Be aware that if you use Grammarly to edit your grammar, it may be pinged as AI-generated; if that is the case, please come talk to me or a TA.

Academic Offences

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

Plagiarism

Students must write their essays and assignments in their own words. Whenever students take an idea or passage from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major academic offence.

Plagiarism Checking

All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com <http://www.turnitin.com>.

All instances of plagiarism will be reported to the Chair of Undergraduate Studies. Proven cases of plagiarism will result in a grade of zero for the assignment. Subsequent offences will result in failure for the course.

Schedule of Classes and Assignments

COURSE SCHEDULE

UNIT 1: ANIME AS ART FORM

Week 1: Anime as Animation [1/5]

In-Class Screening: "Out of the Inkwell: The Clown's Pup" (1919, dir. Fleischer bros) [\[link\]](#), "Gertie the Dinosaur" clip (1914, dir. Winsor McKay) [\[link\]](#), "The Old Mill" (1937, dir. Wilfred Jackson) [\[link\]](#), Otsuka Yasuo *Joy of Motion* excerpt (2004, dir. Uratani Toshiro) [\[link\]](#), *Attack on Titan*, escape to HQ clip

Required Readings: Scott McCloud. *Understanding Comics* (excerpt; 1993)

Recommended Readings:

1. MURAKAMI Takashi. "A Theory of Superflat Japanese Art" (2000)
2. Joshua HUNT and Annie JEN. "How Anime Took Over America" *New York Times Magazine* (2025)

Week 2: Anime Aesthetics and the Media Mix [1/12]

In-Class Screening: Astro Boy (Tetsuwan Atomu) clips, Hannah Barbera compilation, Pokemon ep 1 opening (1997), Sailor Moon transformation sequence

At-Home Screening:

1. **Sailor Moon** (Toei, dir: SATO Junichi, 1992) eps [1](#) & [2](#)
2. **Dragonball Z** (Toei, dir: NISHIO Diasuke, 1989) eps [1](#) & [2](#)
3. **Pokémon** (OLM Team Ota, dir: YUYAMA Kunihiro, 1997) eps [1](#) & [2](#)

Reading:

1. TAKEUCHI Naoko. "Pretty Guardian Sailor Moon Volume 1" (2018; p. 3-45)
2. Marc STEINBERG. "Anytime, anywhere: Tetsuwan Atomu stickers and the emergence of character merchandizing" (2009; p. 113–138)

*** Worksheet 1 (character design) in class ***

Week 3: Compositing and Animetic Movement [1/19]

In-Class Screening: Spriggan clip, Steamboy clip [\[link\]](#)

Screening: **Castle in the Sky** (Studio Ghibli, dir: MIYAZAKI Hayao, 1986) [\[Netflix\]](#)

Reading:

1. Marc STEINBERG. "Limiting Movement, Inventing Anime" (2012)
2. Thomas LAMARRE. "Flying Machines" (2009) excerpt

*** Worksheet 2 (Movement) in class ***

UNIT 2: ANIME & GENRE

Week 4: Shōjo [1/26]

In-class Clips: Princess Knight, Little Witch Sally, Magical Angel Creamy Mami

At-Home Viewing:

1. **Rose of Versailles** (Tokyo Movie Shinsha, dir: NAGAHAMA Tadao, 1979) eps [1](#) & [2](#)
2. **Revolutionary Girl Utena** (J. C. Staff, dir. IKUHARA Kunihiro, 1997) eps [1](#) & [2](#)
3. **Cardcaptor Sakura** (Madhouse, dir: ASAKA Morio, 1998) eps [1](#) & [2](#)

Reading: SAITO Kumiko. "Magic, 'Shōjo', and Metamorphosis: Magical Girl Anime and the Challenges of Changing Gender Identities in Japanese Society (2014)

Week 5: Shōnen [2/2]

In-Class Clips: Star of the Giants, Demonslayer

At-Home Viewing:

3. **My Hero Academia** (Bones, dir: NAGASAKI Kenji, 2016) ep [1](#) & [2](#)
4. **FMA: Brotherhood** (Bones, dir: IRIE Yasuhiro, 2009) ep [1](#) & [2](#)
5. **Death Note** (Madhouse, dir: ARAKI Tetsurō, 2006) ep [1](#) & [2](#)

Reading: Bounthavy SUVILAY. "Dragon Ball: Body control and epic excess in manga and anime" (2018)

Week 6: *Supokon* Spotlight (Sports Anime) [2/9]

At-Home Viewing: [Sailor's Choice]

Week 7: Reading Week [2/16 no class]

Week 8: Josei and Seinen [2/23]

In-class Clips: Mushishi, Bananafish, Elfen Lied opening, Vinland Saga

At-Home Viewing: **Ghost in the Shell** (Production IG, 1995, dir. OSHII Mamoru)

Reading:

1. Sharon KINSELLA. "Introduction" excerpt from *Adult Manga: Culture and Power in Contemporary Japanese Society* (2000)
2. Brian RUH. "Ghost in the Shell (1995)" excerpt from *Stray Dog of Anime : The Films of Mamoru Oshii* (2004)

*** Midterm Poster Project Due In Class ***

Week 9: Genre Inversion (*Majokko*) [3/2]

At-Home Viewing: *Madoka Magika* [compilation] (Shaft, dir: SHINBO Akiyuki, 2011) ep [1](#), [3](#), [9](#), [10](#), [11](#), [12](#)

Reading: Patrick GALBRAITH. "Moe: An Affective Response to Fictional Characters" (2019)

UNIT 3: OTAKU 1.0 WAR AND APOCALYPSE

Week 10: Fascist Origins of Otaku Culture [3/9]

In-Class Clips: Village Festival, Norakuro Nitohei, Victory through Air Power (clip), Princess Iron Fan, Betty Boop, Katsudo Shashin, Nippon Ichi Momotaro, Space Battleship Yamato (1977), Mabo's Big Race (1936)

Screenings: *Momotaro: Sacred Sailors* (Shochiku, dir: SEO Mitsuyo, 1944)

Required Reading: OTSUKA Eiji, "An Unholy Alliance of Eisenstein and Disney: the Fascist Origins of Otaku Culture" (2013)

Suggested Reading: OTSUKA Eiji. "The Wartime Media Mix and Participatory Fascism as the Internalization of an Information Space" (2022)

Week 11: Global and Personal Annihilation [3/16]

In-Class Screening: Space Battleship Yamato clips, Godzilla clips, Tetsuo the Iron Man

At-Home Screening:

1. *Mobile Suit Gundam* ep [1](#) (Sunrise, dir: TOMINO Yoshiyuki, 1979)
2. *Neon Genesis Evangelion* (Gainax/Tatsunoko, dir: ANNO Hideaki, 1995-96) ep [1](#), [2](#), [14](#), [18](#), [19](#), [26](#)

Readings:

1. Ian CONDRY. "When Anime Robots Became Real" (2013)
2. Susan NAPIER "World War II as Trauma, Memory and Fantasy" (2005)

*** Worksheet 3 Shot Breakdown ***

Week 12: Japanese Imperialism & Neofascism [3/23]

In-Class clips: "I'll kill them all" monologue, [Eren Yeager beach scene](#)

At-Home Screening: *Attack on Titan* (Shingeki no Kyojin, Wit Studio, dir: ARAKI Tetsurō, 2013) eps [1](#), [2](#), [5](#), [6](#), [7](#), [8](#)

Reading (YouTube essay): Lost Futures "*Attack on Titan and the Road to Fascism*" (2022)

*** Worksheet 4 Sequence Analysis ***

UNIT 4: OTAKU 2.0 LATE NIGHT ANIME

Week 13: Otaku & Reality Problems [3/30]

Clips: *Genshiken* Comiket, *Lucky Star* dream customer

At-Home Viewing:

1. **Welcome to the N.H.K.** (Gonzo, 2006), eps [1](#), [2](#), & [4](#)
2. **No Matter How I Look at It, It's You Guys' Fault I'm Not Popular!** (a.k.a. Watamote, Silver Link, 2013), eps [1](#), [2](#), & [11](#)

Readings:

1. MORIKAWA Kaiichiro and Denis WASHBURN. "Otaku" (2012)
2. Patrick GALBRAITH. "'Otaku' Research and Reality Problems" (2019)

Week 14: Animalization of Otaku Culture [4/6]

In-Class Screening: *Lucky Star* [How To Eat a Chocolate Cornet](#) & Initial D [clip](#), [My Deer Friend Nokotan End Credits](#), ["Neko Mimi Mode"](#), [Caramelldansen](#), [Levan Polka](#)

Screening:

1. **Lucky Star** (Kyoto Animation, dir: YAMAMOTO Yutaka, 2007) eps [1](#), [2](#), & [6](#) (dir: TAKEMOTO Yasuhiro)
2. **My Deer Friend Nokotan** (WIT Studio, dir: OHTA Masahiko, 2024) eps [5](#), [8](#), & [11](#)

Reading: Azuma Hiroki "The Animalization of Otaku Culture" (2007)

*** Final Exam ***

[Tubi](#) [Crunchyroll](#) [Internet Archive \(Archive.org\)](#) [Library](#) [YouTube](#)



Appendix: Graphi Syllabus [Page 1]



Appendix: Graphi Syllabus [Page 2]