

# Constructing Gender in Japanese Popular Culture

University of Maryland,  
College Park

Summer 2019

## Course Description

**Constructing Gender in Japanese Popular Culture** investigates how gender identities and norms have been constructed, challenged, and reinvented in Japanese popular culture from the Edo Period (1600-1868) to today. Using the tools of the disciplines of linguistics and cultural studies, this course emphasizes the ever-changing nature of gender identities by illuminating numerous transformations, contestations, and innovations across time and in different social arenas. Students will examine the negotiation of gender in a wide variety of contexts (homes, schools, the workplace, and public spaces) and across a wide variety of genres (theater, magazines, film, *manga*, and *anime*). Through a variety of manageable assignments, reflection papers, journal entries, in-class collaborative projects, and discussions, students will sharpen their analytical skills, become familiar with the fundamental building blocks of academic writing, and make meaningful connections to their own lived experience.

No Japanese language knowledge is necessary for this class.

## Learning Outcomes

- To engage constructively with challenging new ideas and perspectives
- To analyze linguistic, performative, narrative, and visual elements that play a role in shaping gender identities
- To analyze visual, narrative, and rhetorical devices in a variety of texts
- To identify and analyze indexical linguistic strategies, social cues, and strategic speech acts in diverse social contexts
- To read and deconstruct central arguments in scholarly articles
- To forge meaningful connections between the course topics and daily lived experience and cultural norms

## Co-Teaching:

This is a co-taught seminar, and both professors are responsible for all aspects of the class. Therefore, we ask that you direct communication to both of us when queries concern deadlines, feedback, special requests, etc.). We are also happy to make arrangements to meet with you together. If you have questions specific to a disciplinary expertise of one professor—cultural studies or linguistics—please feel free to reach out to the appropriate professor individually.

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Pronouns: She, her, hers

**Dr. Lindsay A. Yotsukura**

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## Class Meets

Monday-Friday

9:30-12:30

BLD #1234

# Classroom and Email Etiquette

## Names and Gender Pronouns:

In this class, we ask that you call us Dr. Mason or Professor Mason/ Dr. Yotsukura or Professor Yotsukura and that you use female gender pronouns to refer to both of us. We have a class roster with your legal names, but we will ask all students to let us know the names and gender pronouns they use. We are open to any suggestions you have about how to honor your name and pronoun usage. We are both LGBTQ allies, we aim to make our classroom a safe zone, and we are happy to discuss issues of gender and language usage with you.

## Classroom Conduct:

During class time, please refrain from texting, facebooking, emailing, receiving communications, or consulting websites that don't relate to course content during class on handheld devices.

## Civil Conversation:

Over the course of the seminar, we will be engaging in daily discussions. We want to encourage open dialogue and respectful questioning and reflection. To that end, we ask that students learn everyone's name quickly and to use them in our discussions. Moreover, we will be introducing various phrases that will help students signal to other students, for example, when one is agreeing and adding information, noting an interesting point and offering another possibility, or asking for clarification about a particular point or use of a term.

## Email Etiquette:

Following these rules for email should be considered part of the process of developing habits of "professionalism" which, ultimately, will be helpful in the "real" world. Please note that we will not reply to a student's email if it does not meet these requirements.

- a) A proper subject heading
- b) A proper greeting (e.g. Dear Professor Mason or Dear Dr. Yotsukura, NOT "Yo Teach!")
- c) A succinct statement of your business/question.
- d) Proper grammatical and punctuation conventions.
- e) A proper signing off – Sincerely, full name.

## Consultations and Appointments

You are especially encouraged to speak with us if you have questions about course content or assignments, but meeting with us to discuss your writing, your projects for the class, or your other issues is also encouraged! Moreover, two times during the seminar, we will be meeting with students individually outside of class time to provide feedback and check in about your experiences.

We will be joining TASPers for lunch three or four times each week. If you want to arrange a private meeting, scheduling for just after class or after lunch would be preferred. We look forward to having the chance to get to know you better by speaking with you about your interests outside of class time.

## Class Preparation and Assignments



## Note Taking:

We expect you to take notes while reading, to bring these notes to class, and to refer to them often during our class discussion. These notes might register your responses to the readings, their key themes or arguments, and important examples. You could also note down passages from the texts or plot lines and cinematic effects of films that seem especially important. In addition, we strongly encourage you to mark up the texts themselves with underlining, highlighting, and commentary. Note taking will help you internalize the key ideas from our readings and to remember them so that you can contribute to class discussion.

## Reflection Papers (RF)

The purpose of these papers is for you to reflect upon the course readings and discussions. In some cases, the prompts may ask you to apply the readings to your own individual language-in-use. In such cases, these should minimally address English examples, but if you speak other languages, you may comment on those as well. Reflections through the cultural studies lens will commonly ask you to offer “close readings” of cultural forms or discourse. Sometimes, we will ask you to draw upon current or past experiences for these papers.

Submissions should be typed, double-spaced, and proofed carefully for accurate grammar, spelling, and punctuation. Length will depend upon the particular question(s) assigned; the **minimum will generally be at least one to two pages**.

## Homework (HW)

These will range in format, but we will generally ask you to respond to specific questions or do specific tasks, in order to provide an opportunity for you to apply the terms and definitions introduced in the readings to your everyday experiences or interpret the broader significance of certain cultural practices or texts. This may take the form of observations of others’ linguistic behavior through ethnographic fieldwork, or analyzing concepts or images within their cultural-historical context. In each case, you will receive a prompt that will explain the directions and/or expectations clearly.

Submissions should be typed, double-spaced, and proofed carefully for accurate grammar, spelling, and punctuation. Length will depend upon the particular question(s) assigned; the **minimum will generally be at least one to two pages**.

## Anatomy of an Argument (AoA)

For each Anatomy of an Argument assignment, we will provide an individual prompt. The prompt will lay out the central arguments, including passages from the article we are reading. Your job is write 1.5-2.0 pages explaining *how* the author presents specific evidence and/or perspectives to support the overarching argument/claims. In other words, you will describe what steps the author takes to methodically prove their claims. If anatomy is the study of the structure of organisms and their parts, in this assignment, you are studying the structure of scholarly arguments/writing and learning to identify their parts.

## Weekly Journal (WJ)

The weekly journaling assignments ask you to reflect on your personal experience as you process the material over the course of the semester. It is an exploration, a journey inward, and an individual reflection. There are no predetermined learning outcomes. It is an opportunity for you to see what is going on inside you as you grapple with the various challenging, provocative, disturbing, and sometimes confounding topics. Your entries will be determined by your personal reactions, emotional responses, and cognitive connections. Each journal entry is an invitation to take what we are reading, seeing, hearing, and discussing and make it your own—in other words, to deepen your understanding of how you are engaging with, taking in, and affected by the topics and materials. This is an exercise aimed at understanding not the materials but *yourself* better. We are asking you to take your inner life

seriously as means to discern who you are and what is important to you. Meeting the 2-page length requirement is crucial, but the *content is not assessed in any manner*. The content of your journals will NEVER be discussed or referenced in class, even in an anonymous fashion. You can be assured that what you write in journals goes no further than the faculty.

### Final Project:

The final project may be conceived of as a “teaching portfolio” that will introduce a specific topic related to gender and popular culture, which, in theory, the student could teach to their cohort. It will be comprised of the following four parts; 1) a short introduction to the topic and primary and secondary sources, 2) copies of the written sources, 3) a teaching plan for a 70-minute class, and 4) a 5-page analytical paper. The faculty will hold conferences with students individually to help them frame topics, chose sources, and produce focused and robust analytical papers. At the end of the seminar, students will give 15-minute presentations on their project, introducing their topic, texts, and analysis/readings.

### Assessments and Feedback

Assessments will predominantly be in the form of written comments, which will highlight what the student is doing well and what needs more attention in the future. For Homework assignments (HW), we will sometimes assign a check, check-plus, or check-minus in addition to specific written comments. We will be looking for references to the assigned reading, the employment of key terms, and answers to all of the core elements of the question. Expectations will be clearly articulated in the HW prompts. In the Individual Student-Faculty Conferences, we will check in and happily answer any questions students have about assessments, but students are encouraged to make appointments together or individually with faculty when any question arises

PRE-TASP READING	
	Read: Penelope Eckert and Sally McConnell-Ginet (2013), “An Introduction to Gender” and “Introduction to the Study of Language and Gender.” In <i>Language and Gender</i> (61 pages).

WEEK ONE	Monday June 24-Friday June 28	
DAY/DATE	TODAY'S TOPIC READING/VIEWING FOR NEXT CLASS	HOMEWORK
W1D1	TOPIC: Introductions & Constructing Meaning  Read: George Yule (1996) “Definitions and Background.” In <i>Pragmatics</i> (6 pages) View: First unit, “Language and Communication,” in David Crystal’s <i>Introduction to Language</i> (30 mins)	<b>HW:</b> Saussure Sign; online references to “discourse”
W1D2	TOPIC: Language and the Construction of Gender Identity  Read: Excerpts from Judith Butler (1990). In <i>Gender Trouble</i> (10 pages) View: Second unit, “The Structure of Language,” in David Crystal’s <i>Introduction to Language</i> (30 mins)	<b>HW:</b> Butler Concepts

W1D3	<p>TOPIC: Theoretical Foundations of the Performativity of Gender</p> <p>Read: Maki Isaka Morinaga (2002) “The Gender of Onnagata As the Imitating Imitated: Its Historicity, Performativity, and Involvement in the Circulation of Femininity.” In <i>positions: east asia cultures critique</i> (30 pages)</p>	<p><b>AofA #1:</b> Gender of Onnagata</p>
W1D4	<p>TOPIC: Staging Gender--All-Male Kabuki</p> <p>View: <i>Dream Girls</i> (1994) Kim Longinotto, Jano Williams (50 mins) Read: Jennifer Robertson (1998) “Introduction.” In <i>Takarazuka: Sexual Politics and Popular Culture in Modern Japan</i> (21 pages)</p>	<p><b>RP:</b> Takarazuka Performance Troupe</p>
W1D5	<p>TOPIC: Performing Gender--All-Female Takarazuka</p> <p>Read: George Yule (1996) “Deixis and Distance.” In <i>Pragmatics</i> (8 pages) Read: Jane Bachnik (1994) “Introduction: <i>Uchi/Soto</i>: Challenging our Conceptualizations of Self, Social Order, and Language.” In <i>Situated Meaning: Inside and Outside in Japanese Self, Society, and Language</i> (30 pages) View: Fifth unit, “Language in Use,” in David Crystal’s <i>Introduction to Language</i> (30 mins) View: <i>My Neighbor, Totoro (Tonari no totoro)</i> dir: Hayao Miyazaki (1988)</p>	<p><b>RP:</b> Uchi/Soto</p> <p><b>WJ #1</b></p>

WEEK TWO	Monday July 1-Friday July 5	
DAY/DATE	TODAY’S TOPIC READING/VIEWING FOR NEXT CLASS	HOMEWORK
W2D1	<p>TOPIC: <i>Uchi/Soto</i> in Japanese Self, Society, and Language</p> <p>Read: Robin Lakoff (1973) “Language and Woman’s Place.” In <i>Language and Society</i> (35 pages) Read: Brian Hoey (2014) “A Simple Introduction to the Practice of Ethnography and Guide to Ethnographic Fieldnotes.” In <i>Selected Works of Brian A. Hoey</i> (8 pages) Read: Elinor Ochs (1992) “Indexing Gender.” In Duranti and Goodwin (eds.) <i>Rethinking Context: Language as an Interactive Phenomenon</i> (21 pages) View: Sixth unit, “Language &amp; Discourse,” in David Crystal’s <i>Introduction to Language</i> (30 mins)</p>	<p><b>HW:</b> Person and social deixis in English</p>

<p><b>W2D2</b></p>	<p>TOPIC: Deixis and Indexicality in Language</p> <p>Read: Penelope Eckert and Sally McConnell-Ginet (1995) “Constructing Meaning, Constructing Selves: Snapshots of Language, Gender, and Class from Belten High.” In <i>Gender Articulated: Arrangements of Language and the Socially Articulated Self</i> (38 pages)</p> <p>Read: Ayumi Miyazaki (2004) “Japanese Junior High School Boys’ and Girls’ First Person Pronoun Use and their Social World.” In Okamoto and Shibamoto-Smith, <i>Japanese Language, Gender, and Ideology: Cultural Models and Real People</i> (19 pages)</p> <p>View: <i>Your Name (Kimi no Na Wa)</i> dir. Makoto Shinkai (2016)</p>	<p><b>RP:</b> Indexing Gender</p>
<p><b>W2D3</b></p>	<p>TOPIC: High School Gender Identity and Cliques</p> <p>Read: Momoko Nakamura (2004) “‘Let’s Dress and Little Girlishly!’ or ‘Conquer Short Pants!’: Construction of Gendered Communities in Fashion Magazines for Young People.” In Okamoto and Shibamoto-Smith, <i>Japanese Language, Gender, and Ideology: Cultural Models and Real People</i> (16 pages)</p> <p>Read: Laura Miller (2004) “You Are Doing <i>Burikko!</i>” In Okamoto and Shibamoto-Smith, <i>Japanese Language, Gender, and Ideology: Cultural Models and Real People</i> (15 pages)</p> <p>View: Burikko Competition  <a href="https://www.youtube.com/watch?v=ldkiedQOYfg">https://www.youtube.com/watch?v=ldkiedQOYfg</a></p> <p>View: selections from music video of Seiko Matsuda:  <a href="https://www.youtube.com/watch?v=SNX7rjkjm_E">https://www.youtube.com/watch?v=SNX7rjkjm_E</a></p>	<p><b>RP:</b> High schoolers’ language use in the US</p>
<p><b>W2D4</b></p>	<p>TOPIC: Creating Cuteness--<i>Burikko</i> and Beyond</p> <p>Read: Christine Yano (2013) “Introduction: Kitty--Japan--Global” and “Kitty at Home: Kawaii Culture and the Kyarakuta Business.” In <i>Pink Globalization: Hello Kitty Treks Across the Pacific</i> (83 pages)</p>	<p><b>AofA #2</b> Kitty at Home</p>
<p><b>W2D5</b></p>	<p>TOPIC: Creating Cuteness-- <i>Kawaii</i> Characters and Japanese Culture</p> <ul style="list-style-type: none"> <li>● Introduction to Final Presentation Assignment</li> </ul> <p>Read: Robin M. LeBlanc (2013) “The Politics of Gender in Japan” (12 pages) and Merry White “Change and Diversity in the Japanese Family” (11 pages). In Bestor and Bestor, <i>Routledge Handbook of Japanese Culture and Society</i></p> <p>Read: Romit Dasgupta (2005) “Salarymen Doing Straight: Heterosexual Men and the Dynamics of Gender Conformity.” In McLelland and Dasgupta,</p>	<p><b>HW:</b> Images in Media</p> <p><b>WJ #2</b></p>

	<p><i>Genders, Transgenders, and Sexualities in Japan</i> (15 pages)  Read: Cindi Sturtz Sreetharan (2017) “Resignifying the Japanese Father: Mediatization, Commodification, and Dialect.” In <i>Language &amp; Communication</i> (14 pages)  View: <i>Like Father, Like Son (Soshite Chichi Ni Nari)</i> dir. Hirokazu Kore’eda (2013)</p>	
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WEEK THREE		Monday July 8-Friday July 12
DAY/DATE	TODAY’S TOPIC READING/VIEWING FOR NEXT CLASS	HOMEWORK
W3D1	<p>TOPIC: Salarymen, Masculinity, and Fathers</p> <p>Read: Susan Napier (2011) “Where Have All the Salarymen Gone?: Masculinity, Masochism, and Technomobility in Densha Otoko [Train Man],” In <i>Recreating Japanese Men</i> (21 pages)  View: Clips from <i>Train Man</i> [TV version]</p>	<p><b>RP:</b> Norms of Masculinity in Flux</p>
W3D2	<p>TOPIC: Changing Images of the Salaryman</p> <p>View: <i>Train Man (Densha Otoko)</i> dir. Shosuke Murakami (2005)</p>	<p><b>RP:</b> Train Man</p> <p><b>Ideas Draft for Final Project</b></p>
W3D3	<p>TOPIC Salaryman vs. Otaku: <i>Train Man</i> and the Real World of Virtual Community</p> <p>Read: Brigitte Steger, and Angelika Koch (2013) “Introduction: Gender Matters.” In <i>Manga Girl Seeks Herbivore Boy</i> (11 pages)  Read: Chris Deacon (2013) “All the World’s a Stage: Herbivore Boys and the Performance of Masculinity in Contemporary Japan.” In <i>Manga Girl Seeks Herbivore Boy</i> (39 pages)  Read: Justin Charlebois (2017) “Herbivore Masculinities in Post-Millennial Japan.” In Lin, Haywood, and Mac an Ghail, <i>East Asia Men</i> (16 pages)</p>	<p><b>RP:</b> Herbivore Boys</p>
W3D4	<p>TOPIC: Resisting Hegemonic Masculinity</p>	<p><b>AofA #3</b> Love</p>

	<p>Read: Ian Condry (2011) “Love Revolution: Anime, Masculinity, and the Future” In <i>Recreating Japanese Men</i> (17 pages)</p> <p>Watch: <i>The Girl Who Leapt Through Time (Toki o Kakeru Shōjo)</i> dir. Mamoru Hosoda (2006)</p>	Revolution
<b>W3D5</b>	<p>TOPIC: Otaku, Moe, and Contemporary Masculinity</p> <p>Read: Masataka Yoshida “On Two-Dimensional Cute Girls: Virtual Idols” and Leavitt, Knight, and Yoshiba (2016) “Producing Hatsune Miku: Concerts, Commercialization, and the Politics of Peer Production.” In Patrick Galbraith and Jason G. Garlin eds., <i>Media Convergence in Japan</i> (25 + 32 pages)</p> <p>View: “One of Japan’s Biggest Pop Stars is not a Human” (Intro to Hatsune Miku and Vocaloids) <a href="https://www.youtube.com/watch?v=vPBRj0bE55w">https://www.youtube.com/watch?v=vPBRj0bE55w</a></p> <p>“Love Trial” (Hatsune song in Japanese) <a href="https://www.youtube.com/watch?v=TXzfQ0cP1P0">https://www.youtube.com/watch?v=TXzfQ0cP1P0</a></p> <p>“Hello, Again” (Hatsune song in English) <a href="https://www.youtube.com/watch?v=WN1JLSo3LLw">https://www.youtube.com/watch?v=WN1JLSo3LLw</a></p>	<p><b>RP:</b> The Power of Vocaloids</p> <p><b>HW:</b> Final Project Draft for Individual Conferences with Faculty</p> <p><b>WJ #3</b></p>

<b>WEEK FOUR</b>	<b>Monday July 15-Friday July 19</b>	
<b>DAY/DATE</b>	<b>TODAY’S TOPIC READING/VIEWING FOR NEXT CLASS</b>	<b>HOMEWORK</b>
<b>W4D1</b>	<p>TOPIC: Vocaloids</p> <ul style="list-style-type: none"> <li>Individual Student-Faculty Conferences</li> </ul> <p>Read: Louise Harvey (2011) “Frills and Thrills: Lolita Fashion Explained.” In <i>Academia</i> (11 pages)</p> <p>Read: Masafumi Monden (2015) “Ribbons and Lace: Girls, Decorative Femininity, and Androgyny.” In <i>Japanese Fashion Cultures</i> (27 pages)</p> <p>View: <i>Kamikaze Girls (Shimotsuma Monogatari-Yanki-chan to Rorita-chan)</i> dir. Tetsuya Nakashima (102 minutes)</p>	<b>AofA #4</b> Ribbons and Lace

<p><b>W4D2</b></p>	<p>TOPIC: Lolita and Yanki: Fashioning Gender</p> <ul style="list-style-type: none"> <li>Individual Student-Faculty Conferences</li> </ul> <p>Read: Deborah Shamon (2008) "Situating the Shōjo in Shōjo Manga." In <i>Japanese Visual Culture</i> (16 pages)</p>	<p><b>HW:</b> Femininity and Androgyny in the Lolita and Yanki</p>
<p><b>W4D3</b></p>	<p>TOPIC: Constructing Gender in Children's Magazines</p> <p>Read: Selections from Miyako Inoue (2006) "An Echo of National Modernity: Overhearing 'Schoolgirl Speech.'" In <i>Vicarious Language</i> (30 pages)</p> <p>Read: Shigeko Okamoto (1996) "Representations of Diverse Female Speech Styles in Japanese Popular Culture." In <i>Proceedings of the 4th Berkeley Women and Language Conference</i> (12 pages)</p>	<p><b>RP:</b> Female speech styles in American comics and magazines</p>
<p><b>W4D4</b></p>	<p>TOPIC: Traditional vs. Modern Images of Femininity, and Linguistic Ideologies</p> <p>Read: Mihoko Teshigawara and Satoshi Kinsui (2011) "Modern Japanese 'Role Language' (<i>yakuwarigo</i>): Fictionalized Orality in Japanese Popular Literature and Culture." In <i>Sociolinguistic Studies</i> (19 pages)</p> <p>View: <i>Spirited Away</i> (<i>Sen to Chihiro no Kamikakushi</i>) dir. Hayao Miyazaki (2003)</p>	<p><b>HW:</b> Gendered language in <i>Spirited Away</i></p>
<p><b>W4D5</b></p>	<p>TOPIC: Role and Gender Bending through <i>yakuwarigo</i> [role language]</p> <p>Read: <i>Sailor Moon</i> Vol 1 Act 1, <i>Fruits Basket</i> Vol 1 CH 1, and <i>Blue</i> Vol 1 CH 1 (online)</p>	<p><b>HW:</b> Narrative and Visual Styles</p> <p>Polishing Drafts of Final Project</p> <p><b>WJ #4</b></p>

WEEK FIVE	Monday July 22-Friday July 26	
	<b>TODAY'S TOPIC READING/VIEWING FOR NEXT CLASS</b>	<b>HOMEWORK</b>
W5D1	<p>TOPIC: Close Reading of Shōjo Manga: Distinctive Narrative and Visual Styles</p> <p>Read: Mizuki Takahashi (2008) "Opening the Closed World of Shōjo Manga." In <i>Japanese Visual Culture</i> (22 pages) Princess Jellyfish, Vol 1 Ch 1 and 2 (online)</p>	<b>RP:</b> Manga and Shōjo Culture
W5D2	<p>TOPIC: Visual Vocabulary of Shōjo Manga</p> <p>Read: Yukari Fujimoto and Joanne Quimby (2015) "The Evolution of BL as 'Playing with Gender': Viewing the Genesis and Development of BL from a Contemporary Perspective." In McLelland, Nagaike, Suganuma, and Welker, <i>Boys' Love Manga and Beyond</i> (16 pages). ["BL" = Boys' Love] <i>Koko ni aru, kimi no oto (Your Sound, Right Here)</i> Haruko Moto (online)</p>	<b>HW:</b> BL: By Women for Women
W5D3	<p>TOPIC: Playing with Gender: Writing Young Women into Spaces of Power</p> <p>Read: Laura Miller (2004) "Those Naughty Teenage Girls: Japanese Kogals, Slang, and Media Assessments." In <i>Journal of Linguistic Anthropology</i> (23 pages)</p>	<b>HW:</b> Linguistic and cultural innovations
W5D4	<p>TOPIC: Playful Linguistic Variation Among Teenage Girls</p> <p>Read: Susan Napier (2006) "The World of Anime Fandom in America" in <i>Mechademia</i> Vol 1 (16 pages) Read: Theresa Winge (2006) "Costuming the Imagination: Origins of Anime and Manga Cosplay in <i>Mechademia</i> Vol 1 (11 pages)</p>	<b>No Written Homework!</b> <b>Get ready for Otakon!</b>
W5D5	<p>EXCURSION: Otakon, Walter E. Washington Convention Center</p> <p>Read: Mie Hiramoto (2013) "Hey, You're a Girl?: Gendered Expressions in the Popular Anime, Cowboy Bebop." In <i>Multilingua</i> (28 pages) View: <i>Cowboy Bebop</i> (2 Episodes TBD)</p>	<b>HW:</b> Inter-indexicality <b>WJ #5</b>

WEEK SIX	Monday July 29-Friday August 2	
	TODAY'S TOPIC READING/VIEWING FOR NEXT CLASS	HOMEWORK
W6D1	<p>TOPIC: Gendered language in Japanese anime past, present &amp; future</p> <p>Read: Susan Napier (2001) "Akira and Ranma 1/2: The Monstrous Adolescent.: In <i>Anime from Akira to Princess Mononoke</i> (23 pages)</p> <p>View: <i>Akira (Akira)</i> dir. Katsuhiro Otomo (1998)</p>	<p><b>RP:</b> Disaster Gender and Disastrous Gender</p>
W6D2	<p>TOPIC: Apocalyptic Gender</p> <ul style="list-style-type: none"> <li>● Individual Student-Faculty Conferences</li> </ul> <p>Read: Delores Martinez (2015) "Bodies of Future Memories: The Japanese Body in Science Fiction Anime." In <i>Contemporary Japan</i> 27:1 (19 pages)</p> <p>View: <i>Paprika (Paprika)</i> dir. Kon Satoshi (2006)</p>	<p><b>HW:</b> Rethinking Heroes</p>
W6D3	<p>TOPIC: Cyborg Goddesses</p> <ul style="list-style-type: none"> <li>● Individual Student-Faculty Conferences</li> </ul>	<p>Polishing Final Projects and Presentations</p>
W6D4	<p>Final Presentations (15 minutes each)</p>	<p>Polishing Final Projects and Presentations</p>
W6D5	<p>Final Presentations (15 minutes each)</p>	