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## **Post-Human Nuclear Experience:**

*Environmental Reality, Fantasy, and The Alternatives.*

“It is not too much to expect that our children will enjoy in their homes electrical energy too cheap to meter, will know of great periodic regional famines in the world only as matters of history, will travel effortlessly over the seas and under them and through the air with a minimum of danger and at great speeds, and will experience a lifespan far longer than ours, as disease yields and [we come] to understand what causes [us] to age.”

— Lewis Strauss<sup>1</sup>

“Come get your apples! Chernobyl apples!” told her not to advertise that, no one will buy them. “Don’t worry!” she says. “They buy them anyway. Some need them for their mother-in-law, some for their boss.”

— Svetlana Alexievich<sup>2</sup>

“I think we should stop using nuclear power plants because it's an old system that we can't control.”

— Hayao Miyazaki<sup>3</sup>

“...[Miyazaki's] Nausicaä has a harder task than simply saving a Greek hero, however. Her mission is to revive a stricken, [post-nuclear] war torn world where life of any kind has become precarious.”

— Susan Napier<sup>4</sup>

### **Course Description**

What happens after a nuclear disaster? Can we build something better? Is nature best left to heal on its own? No one medium could contain the enormity of nuclear disaster or whatever post-human experiences would result. That is why we are delving into books, films, graphic novels, articles, and the depths of the internet to ponder: what has happened (Chernobyl); what could happen (Nausicaä's Valley of the Wind); and what we can do (as will be seen in your projects)? Your projects will be focused on history, alternative energy, or utopian thinking, allowing

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<sup>1</sup> [https://en.wikipedia.org/wiki/Too\\_cheap\\_to\\_meter#cite\\_note-thisdayinquotes-2](https://en.wikipedia.org/wiki/Too_cheap_to_meter#cite_note-thisdayinquotes-2)

<sup>2</sup> [https://www.goodreads.com/author/quotes/7728207.Svetlana\\_Alexievich](https://www.goodreads.com/author/quotes/7728207.Svetlana_Alexievich), Voices from Chernobyl

<sup>3</sup> <https://wise-quote.com/Hayao-Miyazaki-5748>

<sup>4</sup> Napier, Susan. *Miyazaki World*. Yale University Press. 2018.

you expansive territory for thought and research. Project areas could include: media studies, comparative literature, graphic design, web design, architecture, and environmental design.

Outside of class, you will research your project related to nuclear-disaster history, nuclear energy alternatives, or utopian thinking (either through invention or historical inquiry). Inside class, we will focus on one question: what could happen when humans destroy their environment so completely that no one can survive. The Chernobyl disaster will give us a real-life, historical example, and then the 1984 film *Nausicaä of the Valley of the Wind* will give us a fantastical, yet entirely possible, vision of the future.

We will collaborate on projects to reflect upon and present the findings of our reading experience, and so in addition to this being a media studies class, it will be a project-based learning (PBL, see below) class that incorporates many forms, from books, to manga, to comics, to television, to podcasts, and of course, to the animation of the auteur quoted above. We will be engaging in deep inquiry about the ways we use energy and the real, imagined, and alternative environmental consequences. We will tie everything together with useful, creative and productive work centered around history, theory, and environmental action.

### Thematic Content

Exploring themes from the 2019 HBO mini-series and podcast *Chernobyl*, we will connect the cinematic television account of the history of the disaster to the required graphic novel: *Springtime in Chernobyl*. The intensive reading will provide opportunities for further research and provocative discussion about the environment and humankind. In the second half of the class we will read the graphic novel *Nausicaä of The Valley of the Wind* and enjoy the eponymous animated film toward the end of the semester; the essays from Susan Napier's book *Miyazaki World* will ground us in film criticism.

The course website, and canvas, will be the places for collaboration and news about the class.

This syllabus is an outline, and will always be available on our class site and on canvas.

### Required Reading (see also the course site, lecture 1 for more information)

Manga:

Lepage, Emmanuel. *Springtime in Chernobyl*. IDW, 2019.

Miyazaki, Hayao. *Nausicaä of The Valley of the Wind*. Viz media, 2018.

Selections from these books:

Alexievich, Svetlana. *Voices from Chernobyl: The Oral History of a Disaster*. Picador. 2006.

Napier, Susan. *Miyazaki World*. Yale University Press. 2018.

### Additional reading materials

Aldiss, Brian Wilson. *The Long Afternoon of Earth*. United States: Nelson Doubleday, 1962.

Bogdanov, Alexander. *Red Star: The First Bolshevik Utopia*. United States: Indiana University Press, 1984.

Callenbach, Ernest. *Ecotopia*. Bantam New Age. 1975.

Dawney, Leila & Harris, Oliver & Sørensen, Tim. Future World: Anticipatory Archaeology, Materially Affective Capacities and the Late Human Legacy. *Journal of Contemporary Archaeology*. 4. 107-129. 10.1558/jca.32497.  
[https://leicester.figshare.com/articles/Future\\_World\\_Anticipatory\\_archaeology\\_materially-affective\\_capacities\\_and\\_the\\_late\\_human\\_legacy/10232417/files/18462962.pdf](https://leicester.figshare.com/articles/Future_World_Anticipatory_archaeology_materially-affective_capacities_and_the_late_human_legacy/10232417/files/18462962.pdf). 2017.

Fires, Brian. *A Fire Story*. Abrams ComicArts. 2019.

Hersey, John. *Hiroshima*. 2020.

Higginbotham, Adam, and Jacques Roy. *Midnight in Chernobyl: the untold story of the world's greatest nuclear disaster*. 2019.

Miyazaki, Hayao, Beth Cary, and Frederik L. Schodt. *Turning point: 1997-2008*. Viz Media. 2014.

Miyazaki, Hayao, Beth Cary, and Frederik L. Schodt. *Starting point: 1979-1996*. Viz Media. 1996.

Moore, Thomas. *Utopia*. Translated by Gilbert Burnet. Capstone. 2021.

Petryna, Adriana. *Life Exposed: Biological Citizens after Chernobyl*. Princeton University Press. 2003.

Shusterman, Neal, Shusterman, Jarrod. *Dry*. Simon & Schuster BFYR. 2018.

Shusterman, Neal. *Scythe*. Simon & Schuster BFYR. 2016.

Strugatsky, Arkady and Boris. *Roadside Picnic*. Translated by Olena Bormashenko. Orion. 2012.

Squarzoni, Philippe. *Climate Changed*. Abrams ComicArts. 2014.

### Film/Television

*Chernobyl* Miniseries, HBO Video. 2019.

Miyazaki, Hayao. *Nausicaä of The Valley of The Wind*. Toei Company:1984.

### Learning Outcomes

- Connect spectatorship and reading practice

- Respond thoughtfully and critically, verbally and in writing, to texts by drawing connections between personal experiences, world knowledge and/or other readings to the assigned texts
- Research an historical, scientific, and/or theoretical topic
- Collaborate on spreadsheets, documents, sites and more
- Work on projects in groups to present their inquiry
- Build and edit websites based on class content

## **Course Requirements**

Use of the class website, and participation both there and on canvas, is absolutely required.

Email access is essential, but I will only use email for emergencies and to send occasional feedback; no need to check it on my account: everything is on the website (homework, projects, “handouts”<sup>5</sup>).

All students are expected to have, and be capable of using smart devices such as phones, tablets, laptops and computers. These devices are also available from the university in libraries and computer labs, and may even be available to borrow from university and public library sources. New York state provides smart phones and helps to pay the bills for [those who cannot afford them](#) (subject to eligibility restrictions; please refer to nyc.gov sites or call 311 for more information). You must be able to use and access the electronic media during and between classes.

You will build and/or help build at least one website, using commercially available web building sites (Google Sites is recommended) as part of a PBL curriculum (more on that below as well). The project will culminate in an evaluated event designed to share the results of your semester-long learning and reading experience.

Quizzes, homework, and even exams of vocabulary or grammar will all take place online, as will all attendance, grading, feedback and evaluations, including the departmental ones you will do of me and my teaching!

At no point will you be required to make photocopies or use paper in any form other than that required by administrative paperwork (if applicable). This is a paperwork free class, in keeping with environmental justice, one of the themes of the class. NOTE: Books on paper are not what I am talking about. Paper books may be required, even if electronic books are preferable.

## **Project-Based Learning**

This course revolves around Project-Based Learning (PBL), a teaching method that involves initiative, creativity, choice, research and critical thinking, reflection, and collaboration. The

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<sup>5</sup> I think handouts are wasteful (again, part of the environmental thing). The site can be used and accessed for years to come, and takes up precisely no space in your backpack.

elements for PBL are shown in a graphic during Week 1 on our site. We will discuss PBL throughout the semester.

### **Final Grade Calculation**

In addition to meeting attendance requirements, coming to class on time, completing assignments in a timely manner, and participating in class, and completing the final project, at the end of the course students must demonstrate that they have met the student learning objectives for the course as outlined on The Hub and in the syllabus, through their coursework.

I am responsible for telling you, either in person or by email, of your final grades before the end of the course. No major assessments should be due on the last day of class.

You must receive a score or grade equivalent to 70% or higher in each area, which is weighted proportionally. There is no formula for success other than adequately completing the work.

Rubrics will be provided for the website project.

Evaluated areas include:

- Participation

- Homework and clear evidence of weekly reading

- Projects and presentations

### **Course Outline**

NB: this outline is tentative and **open to change**. Please check the [course website](#) for more information and the [class calendar](#) for exact dates.

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#### **Week 1**

**Aug 31, 2022**

**4pm - 5:15pm**

Introductions

Media: Lecture 1 page of the site; Syllabus

Reminders: Check your section meeting time and TA

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#### **Week 2**

**Sep 7, 2022**

**4pm - 5:15pm**

Screening of Episode 1

Media: Chernobyl miniseries Episode 1; Lecture 2 page of site

Reminders: You will watch Episode 2 in section and we will have a lecture and Q&A about episodes 1&2 in next week's lecture and then discussions in your sections next week.

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**Week 3**

**Sep 14, 2022**

**4pm - 5:15pm**

Lecture and Q&A for episodes 1&2;

Vocabulary Acquisition: RBMK, ARS, nuclear science terms from chemistry and health effects.

Media: Clips from episodes 1 and 2 of Chernobyl. Other videos as needed.

Reminders: Next class is the screening of Episode 3.

Your next section will be a discussion of readings, but always keep the goal of your final project in mind.

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**Week 4**

**Sep 21, 2022**

**4pm - 5:15pm**

Screening of Episode 3 of Chernobyl miniseries

Media: Episode 3 + clips of the podcast for the show as time allows

Reminders: In section you will watch episode 4.

There is violence against animals in this episode that some students may find hard to watch.

Discuss with your TA how to avoid these scenes.

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**Week 5**

**Sep 28, 2022**

**4pm - 5:15pm**

Lecture and Q&A for episodes 3&4; Vocabulary Acquisition: isotopes, soviet place names, some basic Ukrainian, perhaps.

Media: Clips from episodes 3 and 4 of Chernobyl. Other videos as needed. Parts of Life Exposed, Midnight in Chernobyl, and Voices from Chernobyl will be discussed.

Reminders: Next class is the screening of Episode 5. Your next section will be a discussion of the suggested readings, but you will soon form groups for your final project.

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**Week 6**

**Oct 5, 2022**

**4pm - 5:15pm**

Screening of Episode 5 of Chernobyl miniseries

Media: Episode 5 + clips of the podcast for the show as time allows

Reminders: In section you will discuss Chernobyl perhaps for the last time. By this or next week you should form groups for the final project.

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**Week 7**

**Oct 12, 2022**  
**4pm - 5:15pm**

*Springtime in Chernobyl*, what happens in the exclusion zone now?

Media: *Springtime in Chernobyl* the graphic novel. *Roadside Picnic* + the film, *Stalker*.

Footage of the area in recent time. References to *Midnight in Chernobyl*, *Voices from Chernobyl*, and *Life Exposed* will be tied in.

Reminders: Form groups for the final project, which you will begin to work on soon in sections.

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**Week 8**  
**Oct 19, 2022**  
**4pm - 5:15pm**

Utopia! & Dystopia (briefly)

Media: Thomas More's *Utopia*; *Red Star* and Alexander Bogdanov (perhaps with clips from *Fish?*)

*Nice Try* Podcast; Thinking about The Valley of The Wind (Utopia or dystopia?)

Reminders: You should spend the majority of your time in section working on your projects from now on.

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**Week 9 - Nausicaä screening**  
**Oct 26, 2022**  
**4pm - 5:15pm (+ EXTRA TIME before or after class)**

Screening of all of *Nausicaä of the Valley of the Wind*

Media: The movie: *Nausicaä of the Valley of the Wind* in its original Japanese. Reminders: We will need extra time for this class. Check the site and with your TAs in the event that changes are made to the schedule.

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**Week 10**  
**Nov 2, 2022**  
**4pm - 5:15pm**

The Film version of *Nausicaä* discussed

Media: The Essay *Nausicaä and the Feminine Principle* by Susan Napier

Reminders: The Manga is up next week. Try to read it all!

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**Week 11**  
**Nov 9, 2022**  
**4pm - 5:15pm**

*Nausicaä* the Manga

Media: Nausicaä the Manga (all 7 volumes!) Napier's *From Messiah to Shaman* from Miyazaki  
World Reminders: Work on your projects should be intensifying as you near the time to rehearse your presentations.

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**Week 12 - TA Lectures**

**Nov 16, 2022**

**4pm - 5:15pm**

TBD - Our TAs will be taking over

Media: TBD

Reminders: Presentations are two weeks away! Be sure to be finishing up work on your projects and shifting toward rehearsal in section. Christopher is coming to your section this week.

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**Week 13 - Asynchronous/time for working on projects**

**Nov 23, 2022**

**4pm - 5:15pm**

Reminders: Presentations are one week away! Be sure to be finishing up work on your projects and shifting toward rehearsal in section. Christopher is coming to your section this week.

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**Nov 24, 2022**

**Thanksgiving Break - Sections Closed for break**

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**Week 14 TA Lecture**

**Nov 30, 2022**

**4pm - 5:15pm**

TBD - Our TAs will be taking over

Media: TBD

Reminders: Presentations are two weeks away! Be sure to be finishing up work on your projects and shifting toward rehearsal in section. Christopher is coming to your section this week.

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**Week 15 TA Lecture**

**Dec 7, 2022**

**4pm - 5:15pm**

TBD - Our TAs will be taking over

Media: TBD

Reminders: Presentations are two weeks away! Be sure to be finishing up work on your projects and shifting toward rehearsal in section. Christopher is coming to your section this week.

**Week 16 Final Week, with no finals, Presentation Day - Gallery Walk**

**Dec 14, 2022**

**4pm - 5:15pm**

Determined by the final projects that are presented in class that day

Media: TBD by presenters

Reminders: You **MUST** attend all presentation days, so as to be a respectful classmate and audience member. Sections will shift to optional office hours. Please invite anyone you like to the presentation: friends, other teachers or TAs from other classes, whoever, even your mom.

Conclusions and Farewells

Media: TBD

Reminders: Fill out the course evaluation honestly and thoroughly. Have a great break.

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**CLASS POLICIES AND RESOURCES**

**Phone Use Policy**

Unless phones are a part of a classroom activity, they should be put away in your bag or pocket. During screenings this is especially important, so make sure they are off and completely away when we are watching something in class. During screenings note taking is not necessary; if you choose to take them, notes may only be taken with pen and paper. Texts and calls should be completely postponed until after class. In the event of a serious emergency, leave the room before turning your phone on or using it. I encourage you to abandon or strictly curtail using your social media accounts in general.

**Delays:**

In rare instances, I may be delayed arriving to class. If I have not arrived by the time class is scheduled to start, you must wait a minimum of thirty minutes for my arrival. In the event that I will miss class entirely, a sign will be posted at the classroom indicating your assignment for the next class meeting. The teaching assistants will also be on hand to contact me or take over.

**Academic Integrity**

Compromising your academic integrity may lead to serious consequences, including (but not limited to) one or more of the following: failure of the assignment, failure of the course, academic warning, disciplinary probation, suspension from the university, or dismissal from the university. Plagiarism is the use of another person's words or ideas in any academic work using books, journals, internet postings, or other student papers without proper acknowledgment. The University Learning Center provides useful online resources to help students understand and avoid plagiarism. <http://www.newschool.edu/learning-center>

**WARNING:**

Plagiarism may lead to serious consequences, including (but not limited to) one or more of the following: failure of the assignment, failure of the course, academic warning, disciplinary probation, suspension from the university, or dismissal from the university.

Students are responsible for understanding the University's policy on academic honesty and integrity and must make use of proper citations of sources for writing papers, creating, presenting, and performing their work, taking examinations, and doing research. It is the responsibility of students to learn the procedures specific to their discipline for correctly and appropriately differentiating their own work from that of others. The full text of the policy, including adjudication procedures, is found at <http://www.newschool.edu/policies/>

Resources regarding what plagiarism is and how to avoid it can be found on the Learning Center's website: <http://www.newschool.edu/university-learning-center/student-resources/>

*Intellectual Property Rights:* <http://www.newschool.edu/provost/accreditation-policies/>

*Grading Policies:* <http://www.newschool.edu/registrar/academic-policies/>

### **Taking Photographs and Filming in Class**

All students at The New School sign a form permitting the University to take photos and videos in which students appear. However, if you are uncomfortable about having your photo taken in class or being filmed, please speak to your teacher about your concern.

### **Student Disability Services**

In keeping with the University's policy of providing equal access for students with disabilities, any student with a disability who needs academic accommodations is welcome to meet with me privately. All conversations will be kept confidential. Students requesting any accommodations will also need to meet with Nicholas Faranda in the office of Student Disability Services, who will conduct an intake, and if appropriate, provide an academic accommodation notification letter to you to bring to me. At that point I will review the letter with you and discuss these accommodations in relation to this course. Mr. Faranda's office is located at 80 Fifth Avenue, 3rd floor. His phone number is (212) 229-5626.

For more information: <https://www.newschool.edu/student-disability-services/>

### **Gender Identity and Pronouns**

All individuals want and need to be correctly identified. It is important that we as a community all use and model the use of correct gender and gender pronouns. Our aim is to create a safe and welcoming environment in which all can pursue their academic goals. The entire New School community is, therefore, asked to pay attention to each student, faculty member, or staff person's gender and pronoun use. Please come speak to me if you have any questions or concerns and to ensure that I am using the correct pronouns for you. For more information:

<https://www.newschool.edu/lgbtq/gender-identity-pronouns/>.

## Student Course Ratings (Course Evaluations)

During the last two weeks of the semester, students are asked to provide feedback for each of their courses through an online survey. They cannot view grades until providing feedback or officially declining to do so. Course evaluations are a vital space where students can speak about the learning experience. It is an important process which provides valuable data about the successful delivery and support of a course or topic to both the faculty and administrators. Instructors rely on course rating surveys for feedback on the course and teaching methods, so they can understand what aspects of the class are most successful in teaching students, and what aspects might be improved or changed in future. Without this information, it can be difficult for an instructor to reflect upon and improve teaching methods and course design. In addition, program/department chairs and other administrators review course surveys. Instructions are available online at

<http://www.newschool.edu/provost/course-evaluations-student-instructions.pdf>.

## Resources

The university provides many resources to help students achieve academic and artistic excellence. These resources include:

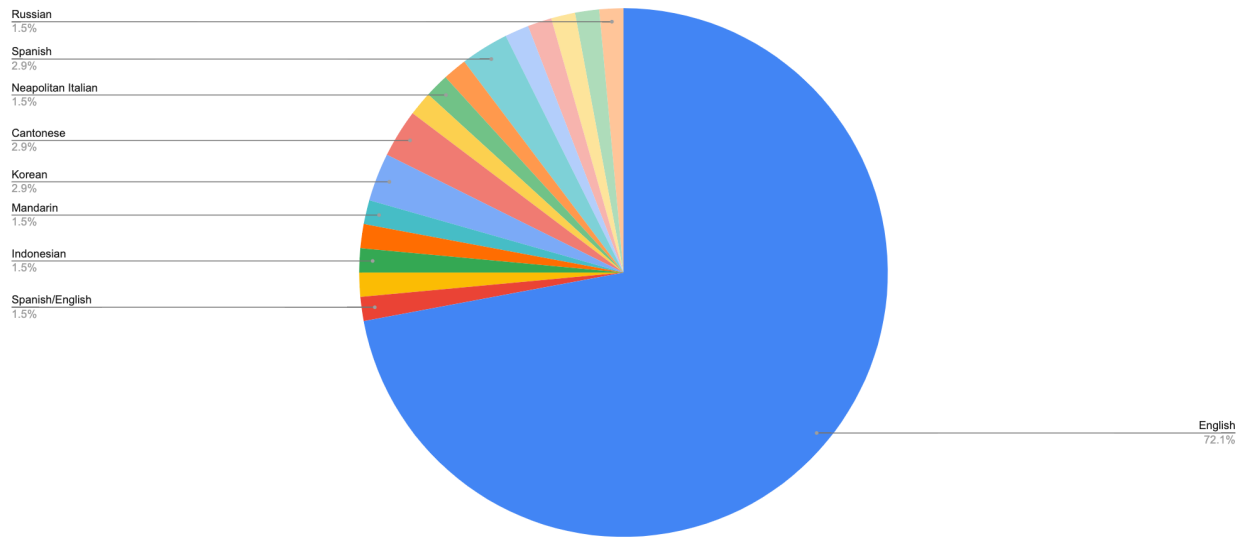
- University Libraries and Archives: <http://library.newschool.edu> (See also [Reserves](#))
- University Learning Center: <http://www.newschool.edu/learning-center>
- Student Disability Services: [www.newschool.edu/student-disability-services/](http://www.newschool.edu/student-disability-services/)  
If you are a student with a disability/disabled student, or believe you might have a disability that requires accommodations, please contact the Student Disability Services (SDS) at [studentdisability@newschool.edu](mailto:studentdisability@newschool.edu), or 212-229-5626, to coordinate all reasonable accommodation requests.
- The New School Food Assistance: For more information on food assistance and additional resources, please click on the link below:  
<https://www.newschool.edu/student-support-crisis-management/student-food-pantry-faq/>
- Health and Wellness: For information about services and support available to New School students please click on the link below:  
<https://www.newschool.edu/campus-community/health-wellness-support/>

## The Dynamic Syllabus

Please note that the syllabus is subject to change and evolve. You may refer back to the reading section to see if new things are added to the recommended reading, for example. As another example, after your initial assessment survey, I am including some responses here that may help with your understanding of this course and how to navigate this syllabus:

### 1. On languages:

Count of What is your first language/mother tongue?



In keeping with the statistics for The New School in general, roughly a third, or nearly 30%, of students have a first language other than English. This is technically true for me, and also quite true for the teaching team. As I mentioned from day 1, English does not need to be the dominant language in all that we do. Any version of the manga, readings, or media that you can find in a language that you speak fluently or that you are learning, can be used in this class.

We will all have the opportunity to learn a bit of Japanese, as the film 風の谷のナウシカ will be screened in its original language, and as the manga uses katakana for sound effects, even in the English version. To get a jump start on learning katakana join our duolingo class here: [Duolingo class computer and smartphone instructions](#).

### 2. On the projects:

There were many concerns about clear expectations for the project and the course work. I laid out some guidelines in individual emails that I want to share here:

We will have a project AND a way to present it:

The project is not just a presentation. You are required to do a project (with your group of course) and then present on that project. If your group just makes a

powerpoint on some topic that would be sub par. You should strive to make a comic, piece of writing, art, or even animation, among myriad unlisted options.

On presentation anxiety:

You are not alone in terms of presentation anxiety. It is always my goal to channel that anxiety into productive work, using the kind of "good stress" that keeps us motivated, and minimizing the "bad" stress that tires us out and grinds us down. One of the keys to this is open communication with your group and TAs, so please do form a group with care, and be open with your TAs throughout the process.

Everyone should bring their skills and even their coursework from other classes:

I want the group members to balance each other out, so someone's writing skills could be used to draft a story or script that someone else would draw the scenes for; or one could write something about a fashion design that one's teammates work on, ditto for the architecture (though I find writing about architecture to be particularly challenging).

You will begin to discuss group formation in section this week!

The size of the groups will vary, but given the size of the section I would say ideally five people per group. Some students may work alone or in larger or smaller groups, depending on needs and abilities. This will all be worked out with your TA, and with your classmates, in section.

On how group work is shared and accommodations within your group:

There is no opting out of presenting, but the burdens can be borne differently according to how the group works. I have no problem with someone doing more behind the scenes while others do more presenting, but the goal is to have everyone do roughly the same amount of work.

### **3. On answering questions in class:**

In class I will be as friendly as I can be when calling on students. Lecture shouldn't be as conversational as the sections anyway.

All questions are encouraged at the appropriate time, and it is appropriate at times to interrupt. Please be as polite as possible when doing so.

Cold calling on students will be infrequent, and not to test comprehension or attention, but rather to enhance conversation.

### **4. On accommodations for learning disabilities**

On ADHD, or attention in general:

*Many of you reported having ADHD, more than I could respond to individually in a timely manner, so as with presentation anxiety, know that attention issues are widely shared throughout the class. I live with a very successful doctor, who frequently has many ADHD symptoms, and is a very unconventional learner.*

If you find it very difficult to concentrate, I invite you to leave class for a moment and get a coffee or do whatever else you need to help with your focus. Don't force yourself to sit still in lecture, the slides will always be available after class on the current lecture page of the website, but don't skip out on class either. Luckily, at just 15 minutes more than an hour, it is a fairly short lecture, and I will do my best to break up the content. [Please see the section above for the official procedure for more specific or individualized accommodations.](#)

On dyslexia:

*I have this to some degree (if you have ever seen my unedited writing, you'd notice). I often ask myself how I became an English teacher, who teaches languages, when I am such a terrible speller...*

This is another widely shared issue among your colleagues. I hope that the media focus of this class will make this easier. The miniseries and the movie are the prime focus. As far as required reading goes, I am hoping that the manga may be easier with their visual focus (though reading the dialogue may be just as challenging, I know). As far as reading goes in general, be patient with yourself, and take the time you need. Focus on the material you most want to read, and give yourself the time and space to get it done. No one reading is crucial or critical. And again, [please see the section above for the official procedure for more specific or individualized accommodations.](#)

#### 4. On the reading in general:

I will do my best to keep reading guidelines and recommendations on the site with each lecture, toward the bottom of the page. Please remember that the only [required texts](#) (as in whole books) are the manga: *Springtime in Chernobyl* and 風の谷のナウシカ (*Nausicaä*). The excerpts from *Voices From Chernobyl* and *Miyazaki World* will be short and read in class at times, or nearer the classes when they come up.

The [calendar and syllabus](#) list the dates when these readings will come up in class. I recommend you read the required readings by the time they come up, just to have the most context for the lecture. However, some students may elect to read these things after the lecture, or because they were referenced or recommended in a lecture. Binge, plan, or procrastinate, the choice is yours; but for those who wish to evenly space out their reading of the required manga and academic chapters, a guide is available on the class calendar.

There is a great deal of autonomy in a project-based class, and the majority of the readings are recommended. Think of this as a European-style class, where the readings are offered, and suggested but not enforced. There will be no exam on the books, nor will there be papers. Instead, you are invited to draw upon the course materials for inspiration when working on your projects. Perhaps your research will lead you further into the syllabus, but perhaps it will take you off on a delightful tangent.

Should you need more guidance, keep an eye on the calendar page and this dynamic syllabus, but also [email me and your section leader as often as you need to.](#)