Course name: Japanese Manga and Art  
Course number: VART 3001 KYJA  
Programs offering course: Japanese Culture and Society  
Language of instruction: English  
U.S. Semester Credits: 3  
Contact Hours: 45  
Term: January 2020

Course Description
With roots in traditional visual arts, drawn literature and animation films occupy a special place in Japanese society as well as the international image of Japan. This course examines in detail the artistic means of expression and communication employed in manga and discusses the factors driving the success of manga as a lifestyle and a creative industry.

Learning Objectives
By completing this course, students will be able to:
- Understand the nuanced history of the relationship between contemporary manga, anime, and more traditional forms of Japanese art and literature
- Analyze the impact of manga and anime on Japanese society in given historical and social contexts
- Examine the reception of manga and anime in other countries and analyze how these art forms have come to represent Japan globally
- Identify and define different genres, styles, and strategies used in artistic production to convey meaning, including how social and historical concerns are represented and vary from era to era.
- Apply research methods and strategies for critical analysis to be able to succinctly analyze and write about the topics of the course.

Course Prerequisites
Prior completion of an introductory level course on art, Japanese art, Japanese popular culture, or related subject is recommended.

Methods of Instruction
This course will be taught using lectures, quizzes, group discussions, and group presentations. There will also be research activities outside of the classroom. Classroom activities will involve in-class writing, group discussion, and close reading practice.
Assessment and Final Grade

Final Term Paper: 20%
Presentation: 10%
Blog Entries: 20%
Short Essays: 20%
Pop quizzes: 15%
Class Participation: 15%

Course Requirements

Final Term Paper (20%)
Students will choose at least two manga or anime to explore further in a final analytical essay of 1500 to 2000 words. The final paper consists of analysis and comparison of at least two literary texts from the course, and must incorporate information cited from one academic reading. Paper topics will be handed out in class and you will have an opportunity to get feedback on your ideas through the final presentations on the final week in class. Papers should be typed and double-spaced, with appropriate works cited page.

Presentation (10%)
Students will present the outline of their final paper exploring/comparing two manga/anime. Presentations will be 7 minutes in length (5 minutes of presentation, 2 minutes of questions/feedback).

Blog Entries (20%)
Each student will contribute to the class blog – students must complete 3 reading responses (minimum 400 words) and 3 comments/responses (minimum 150 words) to other student’s posts. Reading responses should not be a summary of the reading, but instead should build on student’s own interests and insights into the article. Students may choose a particular section of the reading to expand or build on, or by discussing a particular quote or scene and explaining what ideas or thoughts this generated. Students may even raise questions about the readings, but should also make some attempt to answer their own questions. Student comments/responses may agree or disagree with the thoughts of the post the student is commenting on, but should also build off of the ideas presented and reflect student engagement with the work.

Short Essays (20%)
Students will write two 750 - 800 word essays, each worth 10% (20% total). The essay consists of analysis of one manga or anime text. Paper topics will be handed out in class and posted on the course website prior to the submission deadline. Papers should be typed, double-spaced.

Pop Quizzes (15%)
Pop Quizzes will be given fairly often at unannounced times. Their purpose is threefold: to track attendance, to check if you have done the reading assignments, and to see if you have been paying attention to the discussion. Each quiz is a single question. If you get the answer right, you get 5 out of 5 points. If wrong, you earn 2.5 out of 5 points as credit for attending class. If you fail to turn it in, you get 0 out of 5 points. Absolutely no make-ups allowed. Answers will be given orally following the quiz so that you’ll be able to calculate your score. Quizzes will not be returned.
Class Participation (15%)
You are expected to follow CIEE’s attendance and participation policies as outlined in the CIEE Academic Manual for students.

Weekly Schedule

Week 1
1.1 Early picture book history – the place of image in premodern Japan
The first lecture of the course is an introduction to the many ways writers and artists worked together to convey stories in premodern Japan. We’ll discuss the use of picture scrolls in the Heian period that may have cemented the popularity and affected distribution of Japan’s oldest novel, *The Tale of Genji*, and trace the development of the “e-hon” or “picture book” genre (precursor to modern manga) that became widely popular in the Edo period.

In class: Ikku Jippensha, “The Monster Takes a Bride” (1807) *An Edo Anthology*. 137-167

1.2 Early modern history of Manga
This class will focus on transformations in picture books between the Edo and Meiji period, introducing students to the history of Japanese *manga* images and going through 1945. We will start with “yellow-book” publications focused on education, discuss children’s cartoons, and political cartoons, and changing styles.


1.3 Introducing Anime – first explorations of moving images
We’ll direct our attention to Japanese anime’s roots in this class, considering the production via both historical and sociological perspectives. We will begin with a discussion of the earliest animations, move to pre-war entertainment and end with wartime propaganda. In-class screenings of earliest animations and war-time nationalist anime.


1.4 Postwar Rebirth – manga from destruction to Astro Boy
Focus is on the emergence of the informal post-war manga market, including information the tradition of kami-shibai street narration, emergence of rental manga libraries, and *kashihonya* that define manga during the American Occupation. Today we’ll take up questions about readership, transformation of market through corporate capital, and the god of manga, Tezuka Osamu.

Homework readings:

Contemporary Japanese Society. 50-69.


Week 2

2.1 Postwar Animation as Global Export
Lecture will draw on concrete visual examples to think about the form of limited animations that developed in the 1950s and 1960s as a response to global media and market possibilities. We will consider the interrelations of Japan and American productions.

Homework readings:
Paul Gravett, “Culture and Imperialism: Manga as Major Export and Global Influence” Manga: Sixty Years of Japanese Comics 152-171


DUE: Short Essay 1

2.2 Field Trip
Field trip to museum or site related to Anime, Manga, or Contemporary Art: for example, the Kyoto International Manga Museum. Exact location and contents of the field trip TBD.

2.3 Shonen – War, Sports, and Robots in the new millennium
Shonen manga, or young men’s comics, have a long history beginning in the Meiji period as instruction manuals to compliment the proper civilization of young men in a newly industrialization nation. Lecture will trace the development of the “ideal” young male reader from these early efforts to the postwar celebration of future, technology, sports, war, and robots, and the ways this connected with a new idea of youth.

Homework readings:
Paul Gravett, “Boys are Forever: Boys comics as the driving force of story manga,” Manga: Sixty Years of Japanese Comics. 52-73.

Ishinomori Shōtaro. Cyborg 009 (Book 1) TokyoPop, September 9, 2003

2.4 Gekiga: Political and Social Transformation, and Radical Manga
Gekiga (dramatic images) were aimed at working class laborers who moved to Japan’s urban centers in the 1950s and 1960s and built Japan’s postwar economic miracle. They were the main market for a new aesthetic form that grew in tandem with a recognition that manga could have both a political and social function. We look at manga from the youth magazine Garo, the most important serial to promote the gekiga style, and consider the ways in which these mangaka were critiquing or deploying
ethnic, class, and anti-capitalist rhetorics.

Homework readings:


**2.5 Shojo, and 1970s the Female Mangaka Revolution**
Shojo manga, or young girl’s comics, emerged as a genre late in the history of manga. Yet they were a popular source of revenue as well as often serving as powerful voices of critique of the patriarchy in Japan. In today’s lecture we will focus on the Year 24 Group, their emergence, the way they played with gender in their own manga, and how this related to social and political movements of the day.

Homework reading & viewing:

*Berusaiyu no bara / Rose of Versailles anime (V. 1)* (watch episodes 1 – 5)

**Week 3**

**3.1 Otaku Culture**
This unit will consider the emergence of specific anime and manga cultures that construct their own histories and their own codes. We will look at the rise of “otaku” in the media, consider media, public, and governmental anxieties about manga as a social revolution, and the ways in which the term “otaku” has transformed and been transformed by location from the 1950s, through the height of criticism in the 1980s and 1990s, to the redemption of “otaku” in the 2000s

Homework readings:


DUE: Short Essay 2

**3.2 Miyazaki Hayao’s Revolutionary Animation**
Perhaps the most recognizable animation Studio in the world, Studio Ghibli and director Miyazaki Hayao occupy a special place in any history of Japanese animation and manga. Miyazaki’s distinctive style, themes, and interests, and the popularity of the films he has created inspired by literature, manga, and fairy tale, have made a profound impact on the global understanding of anime. Our class will define how Miyazaki has worked to reject the stereotypes of anime, and in particular the
focus on hypermasculine, hypersexualized narratives that came to be associated with Akihabara-based otaku culture.

DUE: Presentations of Final Term Paper outlines

Homework readings & viewing:

*Tonari no Totoro/My Neighbor Totoro.* Directed by Miyazaki Hayao. Studio Ghibli, 1988

3.3 Japanese Cyborgs – adapting Japan to the Future
In this class, we examine the funding, distribution, and popularity of science fiction anime. We’ll discuss the particular features of Japanese technological imagination and the relationship of that imagination to the atomic experience. We’ll think about how the complicated and nuanced explorations of future situated Japan as the technological site of that future, and the way these notions resonated not just for Japanese audiences, but for the world. In class we’ll also compare pages from Otomo’s manga and anime.

Homework readings & viewing:


3.4 The State of manga and anime today
We’ll consider some of the barriers and issues relating to manga and anime production in the current moment, focusing on the relationship of these issues to industry trends and conditions.


3.5 Conclusion
DUE: Final papers

**Course Materials**

**Readings**


**Manga & Anime**


*Tonari no Totoro/My Neighbor Totoro*. Directed by Miyazaki Hayao. Studio Ghibli, 1988

**Online Resources**