Course title: Japanese Manga and Art
Course code: VART 3001 KYJA
Programs offering course: January in Kyoto
Language of instruction: English
U.S. semester credits: 3.00
Contact hours: 45.00
Term: January 2021

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:

- 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
None

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.

N.B. Course schedule is subject to change due to study tours, excursions, or local holidays. Final schedules will be included in the final syllabus provided to students on site.

Assessment and Final Grade

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<tr>
<th>Assessment</th>
<th>Weight</th>
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<tr>
<td>Final Term Paper</td>
<td>20%</td>
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<tr>
<td>Presentation</td>
<td>10%</td>
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<tr>
<td>Blog Entries</td>
<td>20%</td>
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<tr>
<td>Short Essays</td>
<td>20%</td>
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<tr>
<td>Pop Quizzes</td>
<td>15%</td>
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<tr>
<td>Class Participation</td>
<td>15%</td>
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<tr>
<td>TOTAL</td>
<td>100%</td>
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Course Requirements

Final Term Paper
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

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

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

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

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

You are expected to follow CIEE’s attendance and participation policies as outlined in the CIEE Academic Manual for students.

Attendance

Regular class attendance is required throughout the program, and all absences will result in a lower participation grade for any affected CIEE course. Due to the intensive schedules for Open Campus and Short Term programs, absences that constitute more than 10% of the total course will result in a written warning.

Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

For CIEE classes, excessively tardy (over 15 minutes late) students must be marked absent.

Attendance policies also apply to any required co-curricular class excursion or event, as well as to any required field placement. Students may not miss placement/work hours at an internship or service learning site unless approved in advance by the Academic Director and placement supervisor. All students must complete all of the requisite 100 minimum work hours on site at the internship or service learning placement to be eligible for academic credit.

Students who miss class for personal travel, including unforeseen delays that arise as a result of personal travel, will be marked as absent. No make-up or re-sit opportunity will be provided.

Attendance policies also apply to any required class excursion, with the exception that some class excursions cannot accommodate any tardiness, and students risk being marked as absent if they fail to be present at the appointed time.
Absences for classes will lead to the following penalties:

<table>
<thead>
<tr>
<th>Percentage of Total Course Hours Missed</th>
<th>Minimum Penalty</th>
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<tbody>
<tr>
<td>Up to 10%</td>
<td>Participation graded as per class requirements</td>
</tr>
<tr>
<td>10 – 20%</td>
<td>Participation graded as per class requirements, 3% grade penalty &amp; written warning</td>
</tr>
<tr>
<td>More than 20%</td>
<td>Automatic course failure, and possible expulsion</td>
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N.B. Course schedule is subject to change due to study tours, excursions, or local holidays. Final schedules will be included in the final syllabus provided to students on site.

**Weekly Schedule**

**Week 1**

**Class: 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*

**Class: 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.


**Class: 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.


**Class: 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 kashihiyona 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:*
Week 2

Class: 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

Class: 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.

Class: 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

Class: 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:

Paul Gravett, “From a Darker Place” Manga: Sixty Years of Japanese Comics. 38-51.

way they played with gender in their own manga, and how this related to social and political
movements of the day.

Homework reading & viewing:

Deborah Shamoon, "Revolutionary Romance: The Rose of Versailles and the transformation of Shojo

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

**Week 3**

**Class: 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:


Morikawa Kiachiro. “Otaku and the City: The Rebirth of Akihabara” *Fandom Unbound: Otaku Culture
in a Connected World.* 133-157

DUE: Short Essay 2

**Class: 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

**Class: 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:


**Class: 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.


Class: 3.5 Conclusion

DUE: Final papers

Course Materials
Readings

Readings

Online Resources

Media Resources
Manga & Anime

Ishinomori Shōtarō. Cyborg 009 (Book 1) TokyoPop, September 9, 2003
Tonari no Totoro/My Neighbor Totoro. Directed by Miyazaki Hayao. Studio Ghibli, 1988