CIEE Online

Course name: Japanese Manga and Art
Course number: VART 3001 CIEE
Programs offering course: Online Summer
Language of instruction: English
Semester Credits: 3
Contact Hours: 45
Term: Summer 2020

Course Description
With roots in traditional visual arts, drawn literature and animation films, manga 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 Japanese comics 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
None.

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

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### 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 made available online in the Canvas Learning Management Platform and clarified in our virtual classroom hours. You will have an opportunity to get feedback on your ideas through the final presentations in the final week in class. Papers should be typed and double-spaced, with appropriate works cited page.

Time on Task = 22 Hours

#### 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).

Time on Task = 4 Hours

#### 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.

Time on Task = 10 Hours

#### 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 posted on the course website prior to the submission deadline. Papers should be typed, double-spaced.

Time on Task = 10 Hours

#### 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 posted given orally following the quiz so that you’ll be able to calculate your score. Quizzes will not be returned.

Time on Task = 2 Hours

Class Participation (15%)

Participation is defined as meaningful contribution in the digital classroom, using the resources and materials presented to students as part of the course. Meaningful contribution requires students to prepare in advance of each recorded session and regularly engage with the resources, discussions, reflective assignments, and all other online learning activities. Students are required to demonstrate engagement with course materials, for example, through insightful, constructive comments and by using subject-appropriate terminology in: online discussion boards, peer-to-peer feedback (after viewing the presentations of others), interaction with guest speakers, where available, and submissions related to other outside-of-class activities. Students should ensure that submitted commentary balances opinions, general impressions, and specific and thoughtful criticisms or contributions. Grades are based on the content, depth, and quality of the aforementioned types of meaningful contributions as measured per the Participation grading rubric in Canvas.

Students are also expected to use the Canvas inbox for communicating any clarifying questions they may want to ask about assessments or other course requirements.

Technology Requirements

Participation requires access to a computer with microphone (a headset and microphone are preferred over built-in sound devices) and webcam; a stable and strong internet connection; and a quiet and well-lit environment.

Attendance Expectations: In an asynchronous online learning format, attendance takes the form of active student engagement:

• in instructional activities, course content, course tools
• with the course instructor, other students, and
• by timely completion of all assessments.

“Attendance” is more than just logging into the course on Canvas. Students must establish a record of participation in academically related activities in order to comply with this requirement.

Academically related activities include, but are not limited to:

• submitting an academic assignment;
• taking an exam or quiz;
• attending a study group that is assigned by the instructor;
• participating in an online discussion about academic matters, designed by the instructor; or
• initiating contact in Canvas with the instructor to ask a question about the academic subject studied in the course.
Academically related activities do NOT include activities where a student may be present, but not academically engaged, such as:

- logging into an online class without active participation
- contributing to or engaging in the CIEE Orientation or Community Course(s)

First Week of Class: Online courses officially commence on the first day of the term. Students must demonstrate engagement in class by no later than day 5 of the term, or risk being administratively dropped from the course with no opportunity to re-enroll. Students administratively dropped from the course for failure to engage will be considered withdrawn from the program and subject to CIEE financial withdrawal policies and fees.

Duration of Course: Continued, regular class engagement is required throughout the scheduled duration of the course, and disengagement will result in a lower participation grade for any affected CIEE course. Due to the intensive schedules for completing courses online, consistent failure to engage in the course on a weekly basis (defined as failing to engage for two or more weeks of online learning) will result in a formal written warning from the CIEE Center Director. CIEE instructors/staff will monitor student engagement on a weekly basis.

The weekly schedule below outlines due dates for asynchronous learning activities for this course.

N.B. Please note the class schedule is subject to change if opportunities arise to enhance the curriculum.

**Weekly Schedule**

**Week 1**

**Class 1**  
*Early picture book history – the place of image in premodern Japan*

The first online 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. Following the lecture students will contribute to an online discussion, in which they will share impressions from the course’s first reading.


Matsuba Ryoko, ‘Did Hokusai Create Manga?’, *Manga*, British Museum (2019), 278-287

Time on Task = 5 Hours

**Week 2**

**Class 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.


Time on Task = 5 Hours

**Class 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.


Time on Task = 6 Hours

**Class 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:  


Time on Task = 7 Hours

Watch Osamu Tezuka’s *Astro Boy* video

Time on Task = 2.5 Hours

**Class 5**  
**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


Time on Task = 7 Hours

DUE: Short Essay 1

**Class 6 Virtual Field Trip**

Virtual field trip – with an annotated walk-through of the main holdings & current exhibits of the Kyoto International Manga Museum. An effort will be made to include a video-taped demonstration by a Manga artist of his/her artistry, with an explanation and virtual Q&A session.

Time on Task = 4 Hours

**Week 3**

**Class 7 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

Time on Task = 7 Hours

**Class 8 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.

Class 9  
**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)

Time on Task = 7 Hours

Class 10  
**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:**


Time on Task = 7 Hours

DUE: Short Essay 2

Week 4  
Class 11  
**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.

Time on Task = 3 Hours

DUE: Presentations of Final Term Paper outlines
Class 12  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:

Time on Task = 6 Hours

Class 13  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.


Time on Task = 5 Hours

Class 14 4.4 Conclusion
DUE: Final papers

Time on Task = 3 Hours
Course Materials

**Readings**
[This book by our instructor, Paul Gravett, will be the required text in this course – as many of the other readings as possible herein will be made available through the Canvas platform]


**Manga & Anime**


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


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

**Online Resources**