



Introduction to Anime and Manga Studies

JAPA 360 – Fall 2016

Tuesday and Thursday, 4:30PM – 5:45PM

Robinson B102

Every year, there are hundreds of fan conventions dedicated to Japanese popular culture held in North America, and there are dozens more in South America, Europe, and Asia. New anime and manga titles are constantly licensed and released in the United States and other overseas territories, and pirate sites provide additional translated and subtitled works to eager consumers in every corner of the globe. The worldwide popularity of Japanese entertainment media is undeniable, as is its influence on artistic communities and fannish subcultures. In this class we will watch, read, and study anime and manga in order to arrive at a deeper understanding and appreciation of the cultures and histories that have generated these art forms and how they continue to shape international mediascapes.

This course serves as an introduction to four main strands of scholarly inquiry into anime, manga, and their related media and fan practices. We will examine anime and manga from a historical perspective, a cinematic and literary perspective, the perspective of Cultural Studies, and the perspective of the emerging discipline of Fan Studies. Throughout the semester, we will return to the themes of transnational economies and gender, both of which are integral to the study of demographically determined intellectual properties. By the end of the course, students will be intellectually equipped to engage deeply not only with anime and manga but also with a wider range of global entertainment media.

Course Texts

Osamu Tezuka, *Black Jack* (Volume One)

Moyoco Anno, *In Clothes Called Fat*

Satoshi Kon, *Opus*

Fumi Yoshinaga, *Ôoku: The Inner Chambers* (Volume One)

Instructor

Kathryn Hemmann

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Aquia Building Room 326

open office hour from 2:00 to 3:00 on Tuesdays and Thursdays
or by appointment (to be requested in writing via email)

Grading and Assignments

Participation: 25%

Response Papers: 40%

Final Project: 20%

Final Project Proposal: 5%

Final Project Presentation: 10%

Participation

Students are expected to complete all required reading assignments and to be engaged and attentive during class lectures and discussions. If a student is uncomfortable or otherwise unable to speak in class, alternate methods of performance evaluation can be arranged through a consultation with the Office of Disability Services.

Repeated lack of preparation will significantly lower the participation grade, as will a demonstrated lack of respect for the instructor or the other students.

Response Papers

There will be four response papers due over the course of the semester. Each response paper should be approximately 500 words (about a page and a half of twelve-point, double-spaced text). A paper copy must be submitted at the beginning of class on the due date. No digital or late responses will be accepted without a legitimate excuse, which will require appropriate documentation. The due dates are **September 22, October 13, November 3, and November 22.**

The purpose of a response paper is to respond to the course material and class discussions in a thoughtfully considered and carefully structured piece of writing. A paper can take a position on an argument, illuminate a specific aspect of an assigned text, relate the course material to an outside text, film, or other work, or draw an analogy to similar media produced outside of Japan. Three of the four response papers can take the form of a creative project, such as an illustration or a short comic, a fanfic parody, an imagined dialog between two characters in the form of a short screenplay, a playlist or soundtrack remix, a short game written in Twine, and so on. This is a fairly open assignment, and students should not feel limited by the previous suggestions.

Final Project

The final project may deal with any topic relating to anime and manga. Topics not addressed in class are welcome, and comparative approaches are encouraged. Students have two options concerning this project. The first option is a six-to-eight-page research paper that draws on a minimum of three academic peer-reviewed sources. The second option is a creative project that incorporates the themes and methods of academic inquiry covered over the course of the semester. Although students are encouraged to share their ideas with one another, each student is responsible for his or her own work, and group projects are not allowed. The final project must be submitted either digitally or in person at my office no later than **Thursday, December 15 at 4:15pm.**

Final Project Proposal

The goal of this proposal is to explain the questions and issues you want to explore in your final project. If you are writing a research paper, your proposal should contain a thesis statement, a brief outline of the structure of your argument, and a formal bibliographic list of sources. If you have opted for the creative option, your proposal should describe your artistic medium and the proposed length of your project (in terms of pages, blog posts, canvases, minutes of video, and so on). Your proposal should be approximately one page (about 250 words) in length, not including the list of works referenced. A paper copy of your proposal is due at the beginning of class on **Thursday, November 10.**

Final Project Presentation

Each student will present his or her final project during the last week of class. A presentation will be no more than five minutes in length. In addition, there will be a short period for questions and comments at the end of each presentation. Plan on using a PowerPoint (or Keynote or Prezi) slideshow or some other type of visual aid, but try not to rely too heavily on video. These presentations will be graded according to a four-point rubric: (1) clarity, or ability to convey content, (2) impact, or ability to demonstrate why the project is interesting and important, (3) appropriate use of visual aids, and (4) ability to handle questions and comments.

Course Policies*Required Films and Readings*

The films and manga assigned for this course will be held on course reserve at the library. The assigned essays will be available on the course site on Blackboard. Students are required to complete all assigned readings. Although it is not necessary to bring a physical copy of every assigned reading to class, students should come to class prepared to discuss the appropriate material. Students are strongly encouraged to purchase copies of the four assigned manga, as each will be closely analyzed in class. If you would like me to have the library order a book, film, graphic novel, or television series for your reference, please notify me as soon as possible, as the process can take longer than a month.

Attendance

Each student is allowed **two unexcused absences**, no questions asked and no excuses necessary. If you would like to excuse an absence, you must submit at least one form of written proof of legitimacy (photocopies and printouts are fine) or have an appropriate party write to me on your behalf. If your documents are not submitted within three days of your absence, they become forfeit. Each unexcused absence after the third will result in half a letter grade being deducted from your final course grade. Please be aware that obligations for other classes (such as makeup exams) do not count as valid excuses, even if they are scheduled during our class time. If such a conflict arises, please notify the class's professor to reschedule the commitment. Professional development such as job interviews and graduate campus visits are considered valid excuses.

Technology

Tablets are permitted in their capacity as e-readers, but **smartphones and laptop computers are absolutely not allowed** without a formal letter from the Office of Disability Services.

Academic Integrity

All students are expected to abide by the Mason Honor Code. No instances of cheating, plagiarization, stealing, or lying in matters related to academic work will be tolerated.

Respect

As in any class dealing with media and contemporary social issues, students may find that the course material is directly pertinent to their lives, and discussion may become personal and intense. Nevertheless, each student is expected to be respectful of her or his peers. No speech demonstrating or encouraging discrimination on the basis of sex, gender, sexual orientation, race, ethnicity, religion, body shape, or disability will be tolerated.

Course Schedule

☆ Tuesday, August 30

Course Introduction

Style Guide, Pronunciation Guide, and Definition of Terms

☆ Thursday, September 1

A Very Short Introduction to Transnationalism and an Even Shorter Introduction to Japan

James Whitbrook, "The Producer Behind the *Ghost in the Shell* Movie Finally Responds to the Casting Controversy," from *i09*, <http://io9.gizmodo.com/the-producer-behind-the-ghost-in-the-shell-movie-finall-1783043260> (Please read the comments!)

APPROACH ONE: HISTORY

Where did anime and manga come from, and where are they going?

☆ Tuesday, September 6

Frederick L. Schodt, "A National Icon," from *The Astro Boy Essays*, pp.3-15

☆ Thursday, September 8

Osamu Tezuka, *Black Jack* (Volume One)

☆ Tuesday, September 13

Yukari Fujimoto, "Takahashi Macoto: The Origin of Shōjo Manga Style," from *Mechademia* 7, pp.24-55

Anne McKnight, "Frenchness and Transformation in Japanese Subculture, 1972-2004," from *Mechademia* 5, pp.118-137

☆ Thursday, September 15

Sailor Moon (1992), dir. Junichi Satō
Season One, Episodes One and Eight
<http://www.hulu.com/sailor-moon>

☆ Tuesday, September 20

Jonathan Clements, *Anime: A History*
"The Pokémon Shock," pp.177-190
"The Digital Engine," pp.191-212

☆ Thursday, September 22

Pokémon: Diamond & Pearl (2006), dir. Yūji Asada
Season Ten, Episodes One and Two
<http://www.hulu.com/pokemon>

*** First Response Paper Due ***

APPROACH TWO: CINEMA AND LITERATURE STUDIES

How can we read anime and manga as cinematic and literary texts?

☆ Tuesday, September 27

Hayao Miyazaki, *Castle in the Sky*

☆ Thursday, September 29

Thomas Lamarre, *The Anime Machine*
"Compositing," pp.26-44
"Full Animation," pp.64-76

☆ Tuesday, October 4

Revolutionary Girl Utena (1997), dir. Kunihiko Ikuhara
Season One, Episodes One and Two
<http://www.hulu.com/revolutionary-girl-utena>

☆ Thursday, October 6

Mari Kotani, "Metamorphosis of the Japanese Girl: The Girl, the Hyper-Girl, and the Battling Beauty," from *Mechademia* 1, pp.162-170
Peter Howell, "Character Voice in Anime Subtitles," from *Perspectives* 14:4, pp.292-305

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Tuesday, October 11
NO CLASS – COLUMBUS DAY HOLIDAY

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☆ Thursday, October 13
Satoshi Kon, *Opus*
Andrew Osmond, "Kon on Kon," from *Satoshi Kon*, pp.11-24
* **Second Response Paper Due** *

APPROACH THREE: CULTURAL STUDIES

How are anime and manga shaped by culture, and how do they shape it in turn?

☆ Tuesday, October 18
Fumi Yoshinaga, *Ōoku: The Inner Chambers* (Volume 1)

☆ Thursday, October 20
Cecilia Segawa Seigle and Linda H. Chance, "A Distinctive Institution," from *Ōoku*, pp.19-42
Hikari Hori, "Views from Elsewhere: Female Shoguns in Yoshinaga Fumi's *Ōoku* and Their Precursors in Japanese Popular Culture," from *Japanese Studies* 32:1, pp.77-95

☆ Tuesday, October 25
Moyoco Anno, *In Clothes Called Fat*

☆ Thursday, October 27
Laura Miller, "Body Fashion and Beauty Etiquette," from *Beauty Up*, pp.100-124
Hiroko Hirakawa, "The Dignified Woman Who Loves to Be 'Loveable,'" from *Manners and Mischief*, pp.136-155

☆ Tuesday, November 1
Ryōtarō Makihara, *Hal*

☆ Thursday, November 3
Michael Shea, "Karakuri: Subtle Trickery in Device Art and Robotics Demonstrations at Miraikan," from *Leonardo* 48:1, pp.40-47
Frederick L. Schodt, "Religion and Robots," from *Inside the Robot Kingdom*, pp.195-212
* **Third Response Paper Due** *

APPROACH FOUR: FAN STUDIES

What can the activities of fans teach us about how media is consumed and produced?

☆ Tuesday, November 8
NO CLASS TODAY, GO OUT AND VOTE

☆ Thursday, November 10

Kachiro Morikawa, "Otaku and the City: The Rebirth of Akihabara," from *Fandom Unbound*, pp.133-157

Fan-Yi Lam, "Comic Market: How the World's Biggest Amateur Comic Fair Shaped Japanese *Dōjinshi* Culture," from *Mechademia* 5, pp.232-248

*** Final Project Proposal Due ***

☆ Tuesday, November 15

Jennifer S. Prough, "Material Gals: Girls' Sexuality, Girls' Culture, and *Shōjo Manga*," from *Straight from the Heart*, pp.110-134

☆ Thursday, November 17

Hitoshi Ishida, "Representational Appropriation and the Autonomy of Desire in *Yaoi/BL*," from *Boys Love Manga and Beyond*, pp.210-232

Hope Donovan, "Gift Versus Capitalist Economies: Exchanging Anime and Manga in the U.S.," from *Boys' Love Manga*, pp.11-22

☆ Tuesday, November 22

Angela Moreno Acosta, "The 'Japaneseness' of OEL Manga: On Japanese American Comics Artists and Manga Style," from *Drawing New Color Lines*, pp.227-244

Bee and PuppyCat (2014), dir. Natasha Allegri

Season One, Episodes One and Two

<http://www.youtube.com/watch?v=3-oweoj9G30>

*** Fourth Response Paper Due ***

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November 24 (Thursday)

NO CLASS – THANKSGIVING HOLIDAY

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☆ Tuesday, November 29

Joshua Calixto, "Hatsune Miku Is Here to Destroy Everything You Love (and Hate) about Pop Stardom," from *Kill Screen*, <https://killscreen.com/articles/hatsune-miku-here-destroy-everything-you-love-and-hate-about-pop-stardom/>

☆ Thursday, December 1

Hanna Wirman, "Princess Peach Loves Your Enemies, Too," from *Game Love*, pp.131-148
Ennuigi (2015), dir. Josh Millard

<http://www.lexaloffle.com/bbs/?tid=2232>

☆ Tuesday, December 6

Final Project Presentations

☆ Thursday, December 8

Final Project Presentations