



SACRAMENTO
STATE

Course Change Proposal Form A



Academic Group (College): Arts and Letters	Academic Organization (Department): History	Date: March 18, 2009
Type of Course Proposal: New <input checked="" type="checkbox"/> Change <input type="checkbox"/> Deletion <input type="checkbox"/>	Department Chair: Chris Castaneda	Submitted by: Jeffrey Dym
Does this course fulfill a requirement for single-subject or multiple subject credential students? Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>	For Catalog Copy: Yes <input checked="" type="checkbox"/> No <input type="checkbox"/> CCE (Extension): Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>	Semester Effective: Fall <input checked="" type="checkbox"/> Spring <input type="checkbox"/> , 20_10__

This course replaces experimental course Subject Area (prefix) and Catalog Nbr (course number):	
If changing an existing course, should new version be considered a repeat of the original version? If so, the same Course ID will be maintained. If not, a new Course ID will be assigned. Note: In PeopleSoft terminology, the Course ID is the unique system identifier, not the Catalog Nbr.	Yes <input type="checkbox"/> No <input type="checkbox"/>

Change from:

Subject Area (prefix) & Catalog Nbr (course no.):	Title:	Units:
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Change to:

Subject Area (prefix) & Catalog Nbr (course no.): HIST: 146C	Title: The History of Manga	Units: 3
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JUSTIFICATION:

Manga is one of the most important art forms to emerge from Japan. Its importance as a medium of visual culture and storytelling cannot be denied. Today the number one export of Japan is its pop-culture and the fuel of Japan's pop-culture is manga. There has been a growing interest in manga in America over the past decade and the number of manga being translated into English is increasing at a rapid pace. Ten years ago there was almost no shelf space devoted to manga in your local bookstore. Today there are shelf after shelf of manga and the amount of space devoted to manga keeps growing. The aim of this course is to teach students about the history of manga and its historical place within Japanese history and culture. As far as I can tell, this will be the first course in the country to focus on the history of manga. There is an incredible demand among students for courses on Japanese culture and this course will help satiate that demand.

NEW COURSE DESCRIPTION: (Not to exceed 80 words, and language should conform to catalog copy. See <http://www.csus.edu/umannual/acad.htm> - Guidelines for Catalog Course Description)

A survey of the history of manga (Japanese graphic novels) that will trace the historical antecedents of manga from ancient Japan to today. The course will focus on major artists, genres, and works of manga produced in Japan and translated into English.

Note:	
Prerequisite: Enforced at Registration: Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>	
Corequisite: Enforced at Registration: Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>	
Graded: Letter <input checked="" type="checkbox"/> Credit/No Credit <input type="checkbox"/>	Instructor Approval Required? Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
Course Classification (e.g., lecture, lab, seminar, discussion): C2	Title for CMS (not more than 30 characters): The History of Manga
Cross Listed? Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>	If yes, do they meet together and fulfill the same requirement, and what is the other course.
How Many Times Can This Course be Taken for Credit? <u>one</u>	
Can the course be taken for Credit more than once during the same term? Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>	

FOR NEW COURSE PROPOSALS OR SUBSTANTIVE CHANGES ONLY:

Description of the Expected Learning Outcomes: Describe outcomes using the following format: "Students will be able to: 1), 2), etc." See the example at <http://www.csus.edu/acaf/example.htm>

- To understand the historical evolution of manga
- To understand the historical, cultural, social, and global context that manga were written in and reflect upon.
- To understand the influence that manga has on Japanese popular culture and world culture.
- To analyze manga based on their narrative storyline, illustrations, and overall aesthetic quality.
- To gain a sense of how to read, think, and write critically about manga.

****Attach a list of the required/recommended course readings and activities [Note: it is understood that these are updated and modified as needed by the instructor(s).] This attachment should be forwarded only to your Dean's office, not Academic Affairs.**

Assessment Strategies: A description of the assessment strategies (e.g., portfolios, examinations, performances, pre-and post-tests, conferences with students, student papers) which will be used by the instructor to determine the extent to which students have achieved the learning outcomes noted above:

- Ten Manga Journal entries on the weekly readings
- One presentation and accompanying 1000-1500 word paper on the history of a manga
- Midterm exam
- Final exam.

For whom is this course being developed?

Majors in the Dept X Majors of other Depts X Minors in the Dept X General Education X Other

Is this course required in a degree program (major, minor, graduate degree, certificate)? Yes No X

If yes, identify program(s):

Does the proposed change or addition cause a significant increase in the use of College or University resources (lab room, computer facilities, faculty, etc.)? Yes No X

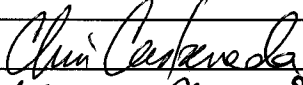
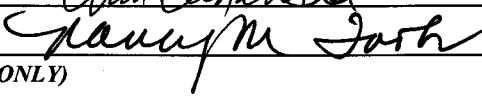
If yes, attach a description of resources needed and verify that resources are available.

Indicate which department or programs will be affected by the proposed course (if any). _____

The Department Chair's signature below indicates that affected programs have been sent a copy of this proposal form.

Approvals: If proposed change, new course or deletion is approved, sign and date below. If not approved, forward without signing to the next reviewing authority, and attach an explanatory memorandum to the original copy.

Signatures:

	Date
Department Chair: 	3 / 18 / 09
College Dean or Associate Dean: 	4/15/09
CPSP (for school personnel courses ONLY)	
Associate Vice President and Dean for Academic Programs	

Distribution: Academic Affairs (original), Department Chair and College Dean. Dean's office to send original after approval to Academic Affairs, at mail zip 6016. An electronic copy must also be sent.

History 146C: A History of Manga

Time: Location:

General Information

Prof. Jeffrey Dym

Office: Tahoe 3088

Office Hours: MW: 9:00 - 11:00

And by appointment!

Office Phone: 278-4425

e-mail: Dym@csus.edu

Catalog Description

HIST 146C: A survey of the history of manga (Japanese graphic novels) that will trace the historical antecedents of manga from ancient Japan to today. The course will focus on major artists, genres, and works of manga produced in Japan and translated into English. GE???

LIŌ by Mark Tatulli



Course Description

Manga is one of the most important art forms to emerge from Japan. Its importance as a medium of visual culture and storytelling cannot be denied. The aim of this course is to introduce students and to expose students to as much of the history and breadth of manga as possible. The breadth and scope of manga is limitless, as every imaginable genre exists. With over 10,000 manga being published every year (one third of all published material in Japan), there is no way that one course can cover the complete history of manga, but we will cover as much as possible. We will read a number of manga together as a class and discuss them, as well as have student presentations on other manga. In terms of readings and presentations, the course will only focus on those manga translated into English. Lectures will cover some manga not yet translated into English.

Course Objectives

- To understand the historical evolution of manga
- To understand the historical, cultural, social, and global context that manga were written in and reflect upon.
- To understand the influence that manga has on Japanese popular culture and world culture.

- To analyze manga based on their narrative storyline, illustrations, and overall aesthetic quality.
- To gain a sense of how to read, think, and write critically about manga.

Required Texts

Hasegawa, Machiko. *The Wonderful World of Sazaesan*. Vol. 1. Kodansha.

Tezuka, Osamu. *Astroboy*. Vol. 4

Tezuka, Osamu. *Ode to Kirihito*. Vertical.

Saito, Takao. *Gologo 13, vol. 4 The Orbital Hit*. Viz.

Koike, Kazuo & Gosei Kojima. *Lone Wolf and Cub*, vol. 2

Inoue Takehiko, *Slam Dunk*, Vol. 1. Viz

Toyama, Akira. *Dr. Slump*, vol. 2

Umezo, Kazuo. *The Drifting Classroom*. Vol. 1. Viz.

Takanaga Hinako, *Little Butterfly* vol. 1. DMP

Aoike Yasuko, *From Eroica with Love*. Vol. 3. CMX

Yoshida Akimi, *Banana Fish*, Vol. 5 Viz.

Ishinomori Shotaro, *Cyborg 009*, Vol. 8 Tokyopop

Tadashi Katoh, *Project X: Cup Noodle*. DMP

Tetsu Kariya and Akria Hanasaki, *Oshinbo, a la Carte: Japanese Cuisine*.

Course Pack

Santô Kyôden, *Playboy, Roasted a la Edo*, in Adam L. Kern, *Manga From the Floating World: Comicbook Culture in the Kibyôshi of Edo Japan*, pp. 359-398.

Santô Kyôden, *The Unseamly Silverpiped Swingers*, in Adam L. Kern, *Manga From the Floating World: Comicbook Culture in the Kibyôshi of Edo Japan*, pp. 443-480.

Miyake, Lynne K. "Graphically Speaking: Manga Versions of *The Tale of Genji*," in *Monumenta Nipponica* 63:2 (Autumn 2008): 359-92.

Monkey Punch. *Lupin III*, vol. 1, chapter 2 "The Great Escape."

Leblanc, Maurice. *The Extraordinary Adventures of Arsene Lupin Gentleman-Burglar*. Chapter III, "The Escape of Arsene Lupin."

Norton, Mary Beth, "Searchers Again Assembled," in *Founding Mothers & Fathers: Gender Power and the Forming of American Society*.

Thorn, Matt. "Shojo Manga: Something for Girls," *Japan Quarterly* 48:3 (July-Sept. 2001): 43-50.

Requirements and Grading Rubric

There will be 10 Manga Journal entries, one presentation and accompanying paper, one midterm exam, and a final exam which will be weighed in the following manner:

Manga Journal	10 x 10	100	25%
Presentation and Paper		100	25%
Midterm		100	25%
Final Exam		100	25%
Total		400	100%

1. Manga Reflection Journal

Within SacCT, students must keep a "Manga Journal" that assesses: 1) The storyline; 2) the artwork; and 3) genre. In addition to addressing these three aspects of the manga, each journal entry must also compare one of the 3 elements to another work, either one that we have read in class or one you have read on your own. Week Two's reading, Lynn Miyake's article "Graphically Speaking: Manga Versions of *The Tale of Genji*," will provide students with a model for how to do this. In the article, Miyake analyzes and compares six different manga versions of *The Tale of Genji*.

Once we start reading manga (Week 4), a manga entry on one of the manga we read each week is due prior to class. In other words, you are to do one manga journal per week. You must submit a manga journal for 10 of the 12 weeks. Which weeks you choose to write on is up to you. No late manga journals will be accepted. Nor can you do two manga journals in one week. The SacCT window for submission for each entry will be one week. All submissions must be done through SacCT.

A Manga Journal that contains all FOUR elements in sufficient detail will earn 8 points. Superior journal entries that show good insight and analysis will earn 9 or 10 points. Though this is a journal entry, I expect it to be clearly written and free of grammatical and spelling errors. Journal entries with spelling errors and grammatical errors will be marked down.

2. Presentation and Paper. During the first day of class I will randomly assign each student a number that will determine the order in which they pick which day and on what genre they want to give their presentation and write their paper. On their own, each student must present a 10 to 15 minute lecture (that will be timed) to the class on the history and historical context of one manga that we will not be reading as a class. In addition, to the presentation, each student must write a 1000-1500 word essay on the history and historical context of that particular manga that is to be handed in after the presentation. Students may read their papers if they want. They may also accompany their talk with PowerPoint slides. Through these class presentations, students will be introduced to an additional 40 or so manga (depending, of course, on how many students are in the class). A hard copy and an electronic version of each paper must be turned in. Students will be graded on both their paper and their presentation.

I expect the papers to be written in clear and coherent prose and to be free of grammatical and spelling errors. Book critiques will be evaluated using the University's Writing Across the Curriculum's writing rubric. This rubric is posted on SacCT.

I expect the presentations to be lucid and informative and to be done within the time constraints.

3. Exams

There will be a Midterm and Final exam. The exams will be short answer and multiple choice and will cover the readings, lecture material, and presentation material.

Make up exams are allowed only under the following conditions. A student must contact me before the exam or during the exam day. Next, the student will confer with me in my office to determine whether a make up exam is warranted. If a student contacts me after the exam, he/she must provide extensive documentation explaining the failure to take the exam before I decide whether a make up will be given.

Attendance is expected at all class meetings. (How else can you learn?) Students should notify the instructor in the event of extended absence. Withdrawals will be permitted only up to the scheduled deadline.

No students may leave the classroom before the class hour ends unless I am informed before class of an unavoidable appointment.

All cellular telephones must be turned off. A disruption of class caused by your phone ringing will be held against you.

Class Participation, pertinent to the topic under discussion, is encouraged. Everyone is expected to be prepared and to participate. Active participation may be used to determine the final grade in borderline cases.

Academic Honesty This course follows the CSUS Academic Honesty policy. If you are not familiar with California State University, Sacramento's Policies and Procedures Regarding Academic Honesty, please read them. They can be found at:

<http://www.csus.edu/admbus/umannual/UMA00150.htm>

In short, CHEATING OR PLAGIARISM will not be tolerated and may result in failure of the course and possible referral for academic discipline. I expect your manga journals and papers to be your own work. If it is not, beware!

COURSE OUTLINE AND SCHEDULE

Week 1		Introduction: Why study manga?	Readings	Presentations
Week 2		Japanese Visually Narrative Art: Heian to Tokugawa (795-1868) Emakimono, Etoki, Ukiyoe	Miyake, "Graphically Speaking";	
		Tokugawa, Kibyoshi	<i>Kyôden, Playboy, Roasted a la Edo;</i> <i>Kyôden, The Unseamly Silverpiped Swingers.</i>	
Week 3		Meiji and Taisho Prewar and Wartime Suiho Tagawa, Norakuro (Black Stray); Boken Dankichi (Dankichi the Adventurer); Keizo Shimada, Kasei tanken (Voyage to Mars), Taro Asahi & Noboru Oshiro		
		Kamishibai		
Week 4		Postwar: Akahon The production and distribution of Manga Artists, editors, writers		1. 2.

		Weekly and monthly magazines Compilations Economics of it all. Comics in America Prewar and post war history of American comics		
		Postwar: 4 Panel manga	<i>Sazaesan</i> , vol. 1	3. 4.
Week 5		Manga no kamisama (The God of Manga): Tezuka Osamu	<i>Astroboy</i> , vol. 4	5. 6.
		Manga no kamisama (The God of Manga): Tezuka Osamu	<i>Ode to Kirihito</i>	7. 8.
Week 6		The 1960s: Manga and Literature	<i>Lupin III</i> , vol. 1, ch. 2; LeBlanc, ch. 3, "The Escape of Arsene Lupin."	9. 10.
		The 1960s: Assassins for Hire	<i>Golgo 13</i> , vol. 4 <i>Lone Wolf and Cub</i> , vol. 2	11. 12.
Week 7		1980s Shonen manga	<i>Dr. Slump</i> , vol. 2	13. 14.
		1990s Shonen manga	TBD	15. 16.
Week 8		Sports Manga	<i>Slam Dunk</i> , vol. 1	
		MIDTERM		17. 18.
Week 9		Manga & Gender	<i>Ranma 1/2</i> , vol. 1 Mary Beth Norton, "Searchers Again Assembled."	19. 20.

		1970s Shojo manga	TBD Matt Thorn, "Shojo Manga: Something for Girls,"	21. 22.
Week 10		1980s Shojo manga	<i>Banana Fish</i> , vol. 5	23. 24.
		Yayoi Manga	<i>Little Butterfly</i> , vol. 1	25. 26.
Week 11		Shojo Action?	<i>From Eroica with Love</i> , vol. 3.	27. 28.
		Horror Manga	<i>Drifting Classroom</i> , vol. 1	27. 28.
Week 12		Food Manga	Tetsu Kariya and Akria Hanasaki, <i>Oshinbo, a la Carte: Japanese Cuisine.</i>	31. 32.
		Mecha and Robots	<i>Cyborg 009</i> , vol. 8	33. 34.
Week 13		Historical Manga	Tadashi Katoh, <i>Project X: Cup Noodle.</i>	35. 36.
		Dôjinshi (Fanzines)	TBD	37. 38.
Week 14		Manga and Anime	TBD Full Metal Alchemist?? Speed Racer?? Rurouni Kenshin?	39. 40.

		Manga and cinema	<i>Old Boy</i> , vol. 1	41. 42.
Week 15		Manga and Television	TBD	43. 44.
		Manwha (Korean Manga)	TBD	45.

FINAL EXAMINATION: