

# History 146C: A History of Manga

Spring 2017; Tuesday and Thursday 1:30-2:45; Brighton Hall 218

LIŌ by Mark Tatulli



**This syllabus is subject to change at any time. Changes will be clearly explained in class, but it is the student's responsibility to stay abreast of the changes.**

## ***General Information***

Prof. Jeffrey Dym

Office: Tahoe 3088

e-mail: [Dym@csus.edu](mailto:Dym@csus.edu)

Office Hours: Office Hours: Tuesdays 8:30-10:00;

Wednesdays 11:00-12:00; Thursdays 8:30-10:00;

And by appointment

## ***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: C2

## ***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 (roughly 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. Readings will only

focus on manga that have been translated into English. Lectures will cover some manga not yet translated.

### ***Area C2 Learning Outcomes***

1. Demonstrate knowledge of the conventions and methods of the study of the humanities.
2. Investigate, describe, and analyze the roles and effects of human culture and understanding in the development of human societies.
3. Compare and analyze various conceptions of humankind.
4. Demonstrate knowledge and understanding of the historical development of cultures and civilizations, including their animating ideas and values.

### ***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***

McCloud, Scott. *Understanding Comics: The Invisible Art*.

Yoshihiro Tatsumi. *A Drifting Life*.

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

Tsugumi Ohba and Takeshi Obata. *Bakuman*, vol. 2.

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

### **Course Pack**

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

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.

Tezuka Osamu. *Astroboy*, vol. 3.

Tezuka Osamu. *Ode to Kirihito*.

Ishinomori Shotaro, *Cyborg 009*, vol. 1.

Chiba Tetsuya, *Ashita no Joe*, vols. 1 & 7.

Kazuo Umezu. *The Drifting Classroom*, vol. 3.  
 Ikeda Riyoko, *The Rose of Versailles*, vol. 1 & 2.  
 Yoko Kamio, *Hana Yori Dango* (Boys Over Flowers), vols. 1 & 2.  
 Moto Hagio, *Heart of Thomas*, vol. 1-3.  
 Sakuragi Yaya, *Koi cha no osahou* (Tea for Two), vol. 1.  
 Saito, Takao. *Gologo 13*, vol. 4, “The English Rose.”

### ***Requirements and Grading Rubric***

There will be 15 reading quizzes, one assignment, a midterm exam and a final exam that will be weighed in the following manner:

Reading Quizzes (12)	40%
Assignment	15%
Midterm	25%
Final	20%

### ***Reading Quizzes***

We will be reading 15 manga as a class over the course of the semester and there will be a quiz on each manga at the beginning of class on the dates listed below.

Everyone must take the quizzes on *Understanding Comics: The Invisible Art*, *Drifting Life*, and *Ode to Kirihito*. No exceptions! The quiz grade for these three quizzes can not be dropped. As for the other 12 manga, I will count the 9 highest scores. There are no make-up reading quizzes. If you miss a quiz or show up to class too late to take it, then that will be one of the quizzes you drop and do not count. You can not miss or drop *Understanding Comics: The Invisible Art*, *Drifting Life* or *Ode to Kirihito* quizzes. If you miss the quiz for an of these books without a valid and documented reason you will earn a zero for the quiz.

**SPECIAL BOOK QUIZ RULES.** I expect you to read the entire manga and to come to class prepared to take the quiz. If you have read the manga, you should do well on the quiz. If you have not read the manga, or have only read parts of it, you do not deserve credit. You must earn a passing grade on the quiz to earn a score. If you earn a failing grade on the quiz your score will be 0 (ZERO). If you leave class right after the quiz and do not stay for the class you will earn a zero on the quiz.

### ***Assignment***

There are three possible options for the “Assignment.” You may choose whichever option you prefer, but you can only submit one Assignment.

#### Option 1: Short Manga

Create a short manga several pages in length (4+) or composed of several (4+) 4-square manga. The manga must make a clear and specific reference to some of the material covered in class. In other words, do not recycle something you have already written. The manga will be graded on thoughtfulness, creativity, and pertinence to the class. It will not be graded solely on the polish of the artwork. As we will see over the course of the semester, some poorly drawn manga can be very interesting and some beautifully drawn manga can miss the mark. Thus, if you have a great story, stick figures *may* work. The story matters more than the images. If there is no clear, strong, story and poor images the assignment will be marked with a low grade. Of course, beautifully drawn manga are welcomed. Please turn in a hard copy of the manga as well as a digital copy (pdf or jpg) via SacCT. The manga will be shown and read by the entire class on the last day.

#### Option 2: 90 second manga commercial

Make a 90 second (+/- 3 seconds) video commercial pitching one manga that we will not be reading in the class. The commercial must sell the audience on why the manga is historically important, why someone should read it, and it must make a reference to something we have covered in class. The commercial will be graded on how strong the pitch for the manga is and how well it incorporates the history of the manga, and information from class into it. The film should be turned in on a DVD on the date the assignment is due as well as uploaded to SacCT. We will watch all the commercials on the last day of class.

You must submit in mov, mp4, or m4v format. NO wmv OR avi. Put your name on the file as well as the name of the anime. It is YOUR responsibility to submit it in the proper format.

If there is an anime version of the manga you are presenting, you **may** include music from the anime if you want to, but **you may not** use visual images from the anime.

#### Option 3: Paper

An analytical essay on the history and historical context of one manga that we will not be reading as a class.

The paper should be between 1000-1500 words in length. That is roughly 4-5 double spaced pages. Use the word count function in your word processor to verify the number of words in your paper. If I think that a paper is less than 1,000 words because of margins, pagination, or font, I will ask for an electronic copy of the paper to verify that the paper is 1,000 words in length. Papers should be written using a 12 point font. Do not insert blank lines between paragraphs.

#### General expectations:

- The paper must have a thesis!
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- Ideally the thesis will be expressed in a well articulated sentence in the introductory paragraph. You should lay out your argument without explicitly saying, "In this paper I am going to show. . . ."
- There should be a smooth transition of ideas between paragraphs. The paper should flow seamlessly between arguments.
- There should be a conclusion that sums up your paper and contains some insight and interpretation.
- Your paper should have a good title; NOT: Paper # 1
- The paper should be clearly written and free of errors, especially blatant ones like missing pages that indicate you did not proofread.
- Papers should be free of spelling and grammatical errors.
- All character's names should be spelled correctly

Papers will be evaluated using the rubric found in SacCT.

### ***Exams***

The midterm and final exams will cover the assigned readings, in class lectures, and everything we discuss in class.

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.

### ***Participation***

Everyone is expected to participate in class. We will be reading manga in class and **everyone** will take turns reading the manga aloud. If you have trouble seeing the screen, you may want to sit in the front of the class.

### ***Course Content***

We will be reading and discussing a wide variety of material in this course. A small portion of it will be violent, grotesque, graphically sexual, deviant, and, perhaps, a little disturbing. If you are uncomfortable with such material, then you may want to drop the class. No matter what the material is that we are reading and discussing in class, I expect you to discuss it with respect and like an adult, and to avoid making slanderous, derogatory, and inflammatory comments. If you do so, you will be asked to leave the class. Everyone has different tastes when it comes to manga and over the course of the semester we will read works and genres that you love, and others that you might hate and that may make you uncomfortable. At the same time, what one person loves another may hate. Thus, it is important to be respectful of other's tastes, likes, and dislikes.

***Academic Honesty*** This course follows the CSUS Academic Honesty policy.

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 work to be your own. If they are not, beware!

Week	Date	Theme	Readings: To be read by class time listed
1	Jan. 24	Introduction: Why study manga?  Negative views of manga Manga literacy Manga vs. Comics	
	Jan. 26	Genres Overview  One tale, many versions: <i>The Tale of Genji</i> in manga form  How to Analyzing Manga	Miyake, Lynne K. “Graphically Speaking: Manga Versions of <i>The Tale of Genji</i> .”
2	Jan. 31	Manga Theory	
	Feb. 2	<i>Understanding Comics</i>	Scott McCloud, <i>Understanding Comics: The Invisible Art</i>  <b>Quiz 1: <i>Understanding Comics</i></b>  <b><u>This quiz can not be dropped.</u></b>
3	Feb. 7	Japanese Sequential and Narrative Art: Heian to Tokugawa (795-1868)  Kibyoshi	Kyôden, <i>Playboy, Roasted a la Edo</i> .
	Feb. 9	Western Antecedents Meiji, Taisho	
4	Feb. 14	Meiji, Taisho <i>Japan Punch; Marumaru Chinbun; Kitazawa Rakuten; Tokyo Puck; Okamoto Ippei; Shochan Boken; Boken Dankichi (Dankichi the Adventurer).</i>	

	Feb. 16	<p>Wartime manga (1868-1945)</p> <p><i>Norakuro (Black Stray)</i>, Suiho Tagawa,; <i>Tank Tankuro</i>, Sakamoto Gajo; Yokoyama Ryuichi, <i>Fukuchan</i>.</p> <p>Comics in America Prewar and post war history of American comics</p>	
5	Feb. 21	Comics in America, cont. Postwar: Akahon and Rental Book Market	
	Feb. 23	<p>Kamishibai Japanese Paper Plays: the street theater of the poor <i>Ogon Batto</i></p> <p><i>Sazaesan</i>: Middle-class family life in postwar Japan Postwar: 4 Panel manga</p>	<p><i>Astroboy</i>, vol. 3</p> <p><b>Quiz 2: <i>Astroboy</i>, vol. 3</b></p>
6	Feb. 28	<p>Tezuka Osamu: Manga no kamisama (The God of Manga)</p> <p>Tezuka's lessons for humans: dealing with racial prejudice when your race is "robot."</p>	
	March 2	Tezuka Osamu: Manga no kamisama (The God of Manga)	<p><i>Ode to Kirihito</i></p> <p><b>Quiz 3: <i>Ode to Kirihito</i></b></p> <p><b><u>This quiz can not be dropped.</u></b></p>
7	March 7	<p>Tezuka Osamu: Manga no kamisama (The God of Manga)</p> <p>How does one man with a disability deal with the world which scorns him?</p>	
	March 9	Gekiga	<i>A Drifting Life</i>

		“Dramatic Pictures” as a rival to manga.	<b>Quiz 4: <i>A Drifting Life</i></b> <b><u>This quiz can not be dropped.</u></b>
8	March 14	Gekiga <i>Garo and Ax</i>	
	March 16	<b>MIDTERM</b>	
March 18-26		<b>SPRING BREAK</b>	
9	March 28	A Brief History of Anime, p. 1	
	March 30	A Brief History of Anime, p. 1	
10	April 4	Ishinomori Shotaro	<i>Cyborg 009</i> , vol. 1 <b>Quiz 5: <i>Cyborg 009</i></b>
	April 6	Shonen Manga  Gag Manga	<i>Dr. Slump</i> , vol. 2 <b>Quiz 6: <i>Dr. Slump</i></b>
11	April 11	The Manga Industry	<i>Bakuman</i> , vol. 2 <b>Quiz 7: <i>Bakuman</i></b>
	April 13	Sports Manga Nagai Go, <i>Harenchi Gakuen</i> Otaku Censorship	<i>Ashita no Joe</i> , vol. 1 & 7 <b>Quiz 8: <i>Ashita no Joe</i></b>
12	April 18	Kazuo Umezu  Horror and Suspense Manga & Mizuki Shigeru	<i>The Drifting Classroom</i> , vol. 3 <b>Quiz 9: <i>The Drifting Classroom</i></b>
	April 20	Ikeda Riyoko	<i>The Rose of Versailles</i> , vol. 1 & 2 <b>Quiz 10: <i>The Rose of Versailles</i></b>
13	April 25	Shojo Manga	<i>Boys over Flowers (Hana Yori Dango)</i> , vols. 1 & 2 <b>Quiz 11: <i>Boys Over Flowers</i></b>



	April 27	Moto Hagio and the 49ers	<i>Heart of Thomas</i> , Chapters 1-5  <b>Quiz 12: <i>Heart of Thomas</i></b>
14	May 2	Yaoi  Censorship and Otaku	<i>Koi cha no osahou</i> (Tea for Two), vol. 1  <b>Quiz 13: <i>Koi cha no osahou</i></b>  <b>ASSIGNMENT 1 DUE</b>
	May 4	Seinen Manga Saito Takao	<i>Golgo 13</i> , vol. 4, “The English Rose.”  <b>Quiz 14: <i>Golgo 13</i></b>
15	May 9	Tetsu Kariya and Akria Hanasaki  Misc. Manga  May start presentations on this day depending on what everyone does for their Assignment.	<i>Oshinbo, a la Carte: Japanese Cuisine</i>  <b>Quiz 15: <i>Oshinbo, a la Carte: Japanese Cuisine</i></b>
	May 11	Presentation of Final Assignments	

**FINAL EXAM—Thursday, May 18, 12:45-2:45**