

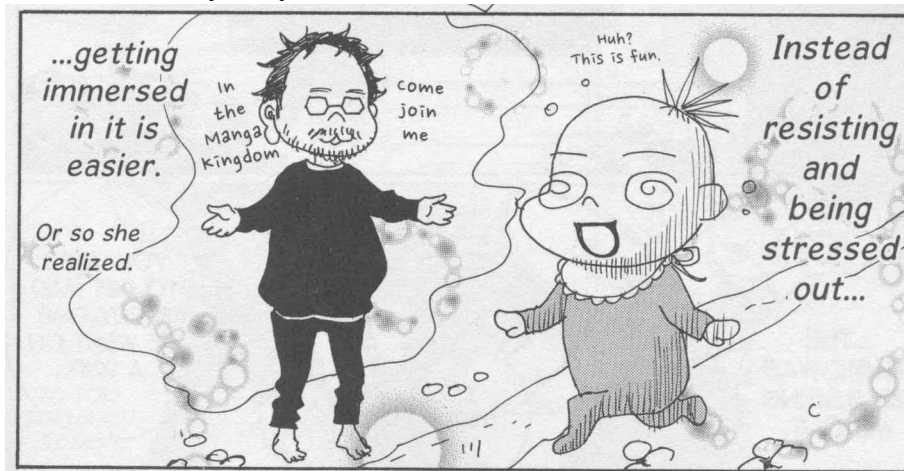
# History 146C: A History of Manga

Fall 2019; Monday and Wednesday 12:00-1:15; Brighton Hall 214

**LIÖ** by Mark Tatulli



**Insufficient Direction**, by Moyoco Anno



**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  
Office Hours: Mondays 1:30-3:00,

Tuesdays & Thursdays 10:30-11:30, and by appointment

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## **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. 3 units. GE Area: C-2

## ***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*. (ON FINAL)

Ai Yazawa. *Nana*, vol. 2. (ON FINAL)

Eiichiro Oda. *One Piece*, vol. 3. (ON FINAL)

## **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 14 reading quizzes, one manga assignment, a midterm exam and a final exam that will be weighed in the following manner:

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

Just a note about your grade. This is not an accumulation of points class. Each item is weighted as laid out above. Canvas will weigh the grades automatically.

Assignments are out of 20 or 100 points for the various items simply because it is easier for me to calculate the score that way.

	A = 93-100%	A- = 90-92.9%
B+ = 87-89.9%	B = 83-86.9%	B- = 80-82.9%
C+ = 77-79.9%	C = 73-76.9%	C- = 70-72.9%
D+ = 67-69.9%	D = 60-66.9%	
		F less than 59.9%

### ***Reading Quizzes***

We will be reading 14 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 11 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 any 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 (less than 12 out of 20) 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.

Bring a Scantron 882-ES for the Book Quizzes

### ***Manga Assignment***

You must create a short manga, at least 4 full pages in length or composed of at least 6 Four-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 as long as it follows the principals of layout, framing, and design discussed in class. 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 (jpg) via Canvas. The quality of the digital version is also part of your grade. This is the version that will be shown in class, so take pride in your work and turn in a clean digital version. The manga will be shown and read by the entire class on the last day.

### ***Exams***

The midterm and final exams will cover the assigned readings, in class lectures, and everything we discuss in class. The midterm exam will consist of an essay, identifications, and multiple choice questions based on material covered in class. The final exam will consist of an essay and a multiple choice exam on three manga: *Oshinbo, a la Carte: Japanese Cuisine*; *Nana*, vol. 2; and *One Piece*, vol. 3.

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.

Bring a Large Bluebook or Greenbook and a scantron to the exams.

### ***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. Digital versions of the manga that will appear in the PowerPoints are provided in Canvas, so you may want to download those files to your phone, tablet, or laptop. FYI: Some of the files are rather large.

### ***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!

### ***Basic Needs Support***

If you are experiencing challenges in the area of food and/or stable housing, help is just a click, email or phone call away! Sacramento State offers basic needs support for students who are experiencing challenges in these areas. Please visit our Basic Needs website to learn more about your options and resources available.

<https://www.csus.edu/basicneeds/>

<b>Week</b>	<b>Date</b>	<b>Theme</b>	<b>Readings: To be read by class time listed</b>
1	Aug. 26	Introduction: Why study manga?  Negative views of manga Manga literacy Manga vs. Comics	

	Aug. 28	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	Sept. 2	<b>LABOR DAY HOLIDAY</b>	
	Sept. 4	Manga Theory	
3	Sept. 9	<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>
	Sept. 11	Japanese Sequential and Narrative Art: Heian to Tokugawa (795-1868)  Kibyoshi	Kyôden, <i>Playboy, Roasted a la Edo</i> .
4	Sept. 16	Western Antecedents Meiji, Taisho	
	Sept. 18	Meiji, Taisho <i>Japan Punch; Marumaru Chinbun; Kitazawa Rakuten; Tokyo Puck; Okamoto Ippei; Shochan Boken; Boken Dankichi (Dankichi the Adventurer).</i>	
5	Sept. 23	Wartime manga (1868-1945)  <i>Norakuro (Black Stray), Suiho Tagawa,; Tank Tankuro, Sakamoto Gajo; Yokoyama Ryuichi, Fukuchan.</i>  Comics in America Prewar and post war history of American comics	
	Sept. 25	Comics in America, cont.	

		Postwar: Akahon and Rental Book Market	
6	Sept. 30	Kamishibai Japanese Paper Plays: the street theater of the poor <i>Ogon Batto</i>	<i>Astroboy</i> , vol. 3  <b>Quiz 2: <i>Astroboy</i>, vol. 3</b>
	Oct. 2	<i>Sazaesan</i> : Middle-class family life in postwar Japan  Postwar: 4 Panel manga	
7	Oct. 7	Tezuka Osamu: Manga no kamisama (The God of Manga)  Tezuka’s lessons for humans: dealing with racial prejudice when your race is “robot.”  How does one man with a disability deal with the world which scorns him?	<i>Ode to Kirihito</i>  <b>Quiz 3: <i>Ode to Kirihito</i></b>  <b><u>This quiz can not be dropped.</u></b>
	Oct. 9	Tezuka Osamu: Manga no kamisama (The God of Manga)	
8	Oct. 14	Tezuka Osamu: Manga no kamisama (The God of Manga)  Gekiga “Dramatic Pictures” as a rival to manga.	<i>A Drifting Life</i>  <b>Quiz 4: <i>A Drifting Life</i></b>  <b><u>This quiz can not be dropped.</u></b>
	Oct. 16	Gekiga “Dramatic Pictures” as a rival to manga. <i>Garō and Ax</i>	
9	Oct. 21	<b>MIDTERM</b>	
	Oct. 23	Ishinomori Shotaro	<i>Cyborg 009</i> , vol. 1  <b>Quiz 5: <i>Cyborg 009</i></b>

10	Oct. 28	Shonen Manga Gag Manga	<i>Dr. Slump</i> , vol. 2 <b>Quiz 6: <i>Dr. Slump</i></b>
	Oct. 30	The Manga Industry	<i>Bakuman</i> , vol. 2 <b>Quiz 7: <i>Bakuman</i></b>
11	Nov. 4	Sports Manga	<i>Ashita no Joe</i> , vol. 1 & 7 <b>Quiz 8: <i>Ashita no Joe</i></b>
	Nov. 6	Nagai Go, <i>Harenchi Gakuen</i> Otaku Censorship Horror and Suspense Manga & Mizuki Shigeru	<i>The Drifting Classroom</i> , vol. 3 <b>Quiz 9: <i>The Drifting Classroom</i></b>
12	Nov. 11	<b>VETERANS DAY: NO CLASS</b>	
	Nov. 13	Ikeda Riyoko	<i>The Rose of Versailles</i> , vol. 1 & 2 <b>Quiz 10: <i>The Rose of Versailles</i></b>
13	Nov. 18	Shojo Manga	<i>Boys over Flowers (Hana Yori Dango)</i> , vols. 1 & 2 <b>Quiz 11: <i>Boys Over Flowers</i></b>
	Nov. 20	Moto Hagio and the 49ers	<i>Heart of Thomas</i> , Chapters 1-5 <b>Quiz 12: <i>Heart of Thomas</i></b>
14	Nov. 25	Yaoi	<i>Koi cha no osahou (Tea for Two)</i> , vol. 1 <b>Quiz 13: <i>Tea for Two (Koi cha no osahou)</i></b> <b>MANGA ASSIGNMENT DUE</b> <b>Both hard digital versions.</b>
	Nov. 27	<b>NO CLASS START READING MANGA FOR FINAL</b>	
15	Dec. 2	Tetsu Kariya and Akria Hanasaki Misc. Manga	<i>Golgo 13</i> , vol. 4, “The English Rose.”



			<b>Quiz 14: <i>Golgo 13</i></b>
	Dec. 4	Presentation of Your Manga	

**FINAL EXAM—Wednesday, December 11, 10:15-12:15**