

HISTORY 146D: A HISTORY OF ANIME

Spring 2022; Wednesdays 12:00-1:15



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

<http://www.csus.edu/faculty/d/dym/>

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Office Hours: Tuesdays and Thursdays 12:00-1:30, Wednesdays 10:15-11:30;
& by appointment

When campus is virtual, Zoom office hours: <https://csus.zoom.us/my/dymofficehours>

Catalog Description

HIST 146D: A survey of the history of anime (Japanese animation) that will trace the historical antecedents of anime from the birth of cinema to today, with a focus on major artists, genres, and works of animation produced in Japan. GE Area: C-1

Area C1 Learning Outcomes

Students completing the C1 requirements should be able to:

1. Think conceptually and critically about medium, performance or presentation, and production for at least one art form.
2. Demonstrate knowledge of artistic production, aesthetic properties, and the way creative work is shaped by artistic and cultural forces.
3. Have an acquaintance with a broad understanding of artistic forms, genres, and cultural sources.
4. Be able to develop and defend informed judgments about creative work.
5. Demonstrate knowledge of the conventions of at least one of the disciplines in the arts.

Course Expected Learning Outcomes

Upon completion of this course students will be able to:

1. Explain the historical evolution of anime.
2. Discuss the historical, cultural, social, and global context that anime were created in.
3. Compare and analyze the influence that anime has on Japanese popular culture and world culture
4. Analyze anime based on their narrative storyline, illustrations, and overall aesthetic quality.

NOTE ON THE FILMS IN THIS COURSE

Certain screenings in this course may contain material some may find offensive or disturbing. Your enrollment in this course indicates your awareness of this and your willingness to approach these films in a critical manner.

Anime is sometimes brutal and violent and dark and some of the screenings will delve into those aspects of anime. The offensive or disturbing material may include but is not limited to: nuclear warfare, genocide, war, imperialism, murder, rape, domestic violence, child abuse, miscarriages, suicide, nudity, and racism.

Required Texts

Tsujimura Mizuki. *Anime Supremacy*. Vertical, 2017.

Mizuki Shigeru. *Kitaro: Kitaro the Vampire Slayer*. Drawn and Quarterly, 2018

Coursepack

Jeffrey Dym, "A Brief History of Benshi."

Mizuki Shigeru, "Birth of Kitaro."

Zack Davisson, "History of Kitaro."

Okamoto Ryosuke, *Pilgrimages in the Secular Age: From El Camino to Anime*, pp. 149-156.

Requirements and Grading Rubric

Attendance	15/16	10%
Watched the Films	29/29	15%
Discussion and Reply (D&R)	6 of 7	30%
Book Quiz	1	5%
Formal Papers	1	20%
Anime Showdown: The Best Anime in the Universe!	1	20%
Total		100%

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 5, 10, 25, 60, or 100 points for the various items simply because it is easier for me to grade the assignments 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%

Attendance

Attendance is expected at all class meetings. I do understand that you all have lives outside of Sacramento State and that at times obligations come up that you must deal with. Thus, you are allowed to miss one class before your grade is affected.

For Zoom classes, you must show up on Zoom on time and you must have your cameras on.

Everyone is expected to be prepared and to participate in class discussion. I am looking for quality insightful comments.

If you have Covid or have been exposed to someone who has please be respectful of the others in class and stay away from campus until you are cleared to be around people again.

Watched the Films

Watching all the films is a key component of the class and is the “hybrid” component. The films must be **watched on Canvas by 11:59 p.m. Monday** of the week. Panopto, the integrated streaming service for the films, allows me to tell how much of a movie was watched, thus in order to earn film viewing credit you need to watch the film within Canvas. If you need to take a break from watching a film, exit the film and you can later pick up where you left off. Do not put your computer to sleep until you exit the film and browser.

NOTE: Attendance grading is not automatic. I must go into Panopoto, download files, and then manually input the grade. Thus, your attendance grade will not appear until I have graded the assignment, which I will try and do within 48 hours.

Score for watching the film is based on percentage of the film watched:

Less than 85%: 0; 86-90%: 6; 91-95%: 8; 96-100%: 10

If you believe there is an error with your attendance score for a particular class session, you have 48 hours to notify me from the time the grade is posted, otherwise it will remain as marked.

Discussion and Reply

Roughly once every two weeks, but sometimes back to back weeks, you must provide a meaningful discussion about the clips and films. Each film needs to be watched before 11:59 p.m. on the date listed, but you may watch them earlier. D&R may be submitted at any time and are due by classtime of the class following the due date for the films. I would not recommend leaving the assignment to the last minute. See the syllabus and Canvas for exact dates/times. No late submissions will be accepted. You are required to do 6 out of the 7 Discussion and Reply assignments.

Discussion and reply are not a formal paper, but they should still be insightful and analytical and presented clearly and coherently without grammatical and spelling errors.

The **Discussion** should be clearly and coherently presented and must include the following three things:

1. Briefly discusses and explains **why ONE scene** (short film or clip) **from ONE of the unit's films** is particularly impactful or insightful into the history of anime.
2. Briefly discusses something you learned about anime **as revealed in the films**. It should be something significant and not trivial. It may be from one film or the unit's films collectively.
3. Briefly discusses what you are taking away from the films about the history of anime. Must be **significantly different from #2**.

You must also **reply** to someone else's discussion post. You will not be able to see other people's discussions until after you have submitted yours. The reply should be at least 75 words in length. It should be thoughtful and should show evidence that the other person's discussion was read and thought about. Agreement and disagreement are both welcomed, but the reply must be courteous and respectful.

Book Quiz

There will be one book quiz on *Kitaro: The Vampire Slayer* (all the stories in the volume) and the two course pack readings: "The Birth of Kitaro" and "History of Gegege no Kitaro." It will be given on March 9. The quiz will be administered at the beginning of class, so show up on time. The quiz is designed to see how well you have read the manga and the readings. If you have carefully read the book and readings you should do well on the quiz. We will discuss the book following the quiz.

NOTE: SPECIAL BOOK QUIZ RULE. I expect you to read all of the readings and to come to class prepared to take the quiz. If you have read the three assigned works, you should do well on the quiz. If you have not read them, or have only read parts of the book, you do not deserve credit. You must earn at least a 60% to earn a score. If your score is less than 60% your grade will become a Zero.

Formal Paper

The paper should be at least 1000 words but no more than 1500 words in length and must answer the assigned question. The prompts for papers are posted below and within each assignment. Please look at the questions carefully, BEFORE starting the readings for the assignment.

Papers should be in 12pt font, double spaced, and submitted as Microsoft Word Doc (doc or docx).

The paper is due on the date listed below. The deadline is absolute. You must submit them on **Canvas**. You should leave yourself plenty of time to turn in the paper in case you run into technical difficulties. Papers will be evaluated using the rubric “Paper Expectations and Rubric” posted in the modules on which the paper is due. Please read it carefully. Note, for example, **you MUST UNDERLINE the thesis of your paper.**

Anime Supremacy and Shirobako Prompt

Every anime, like every manga, begins with a blank piece of paper. Please keep that in mind throughout the course. For 24 or 30 frames per second, every single detail on the screen was created by someone, and for most of animation history that creation was by hand. *Anime Supremacy* and *Shirobako* both provide a fictional, yet realistic look, into anime production in Japan today. In some ways anime production is very different today than it was 100 years ago. Yet, in some ways it is very much the same. Write a paper that examines anime production today based on *Anime Supremacy* and *Shirobako*. Your paper needs to have a strong thesis that makes an argument based on anime production as revealed in these two works. You need to include evidence from BOTH works into the paper. Please limit *Shirobako* evidence to only the episodes/clips I have provided within Canvas. Your thesis must be underlined.

Anime Showdown: The Best Anime in the Universe!

You must submit a 5-minute video presentation on what you think is “The Best Anime in the Universe!” Your presentation should contain an argument about why you think it is the best anime. The reason is up to you. It could be because it is historically significant. It could be because it has the best car chases or the most powerful magic girl or that you simply really, really like it. Whatever the reason is you need to make a compelling presentation for why your anime is: The Best Anime in the Universe!!!!

The presentation needs to be 5 minutes exactly (+/- 5 sec). It should be in 1080p or 720p, do not shoot in 4k. Let's try to keep file sizes reasonable. It must be a mp4 or m4v or mov file.

The presentation can just be you talking on camera or it can be you providing a voice over to edited scenes, or you talking over a PowerPoint presentation, or it could be you acting it out. The style of presentation is up to you. Be as creative as you want. The overall presentation, however, should be polished. It should have a convincing argument and should have a nice flow to it. In other words, it shouldn't end mid-sentence or mid-thought. You may not show a single clip that is longer than 30 seconds. For example, playing the entire introductory music scene.

Unless you tell me otherwise, portions of your presentation may be used in future iterations of this class as an example of Anime Showdown Presentations.

You will be graded on the overall quality of the presentation. Please see the Rubric.

Everyone will also be voting on their top 10 presentations. Voting is 5% of the overall grade, though invalid voting will earn a -5 grade. Thus turning 10% of overall grade for the assignment into a zero.

The top 5 presentations will have their overall grade for the course bumped up by 2%.

Showdown Battle

The producers of the top 5 presentations as voted on by you will verbally battle it out in class during our Final Exam. Everyone must be prepared to make a 2-minute presentation on why their anime is the best, and if so inclined can comment on why the other finalist anime can't compare to the one they are arguing for.

10% of anime Showdown grade is turning in a list with the 5 key reasons why your anime is the best. Each reason should be at least a sentence long. During the battle you may look at notes, but you cannot read a statement. Everyone, thus, needs to come to the final class prepared to orally argue why their anime is the best.

Following all 5 presentations the class will then vote for a winner. The winner will earn an additional 2% to their overall grade.

Finalists who do not participate in the final debate, will not earn the extra credit bonus.

ACADEMIC INTEGRITY

This course follows the Hornet Honor Code.

As Hornets, we will:

1. Promote an inclusive campus and community.
2. Listen and respect each other's thoughts, interests, and views.

3. Value diversity and learn from one another.
4. Engage daily with mutual trust, care, and integrity.
5. Support a culture of honor and adhere to campus policies for honesty, ethics, and conduct.
6. Be proud to be Sac State Hornets.

Student Rights and Responsibilities: [Student Rights Responsibilities](#)

Academic Calendar: [Sacramento State Academic calendar](#)

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

If you have a documented disability and require assistance or academic accommodation please contact Services for Students with Disabilities immediately to discuss eligibility. The Office of Services for Students with Disabilities (SSWD) is located on the Sacramento State Lassen Hall 1008, 916-278-6955 (Phone), 916-278-7239 (TDD). For a complete listing of services and current business hours visit <http://www.csus.edu/sswd>

Sacramento State is committed to ensuring that our online learning tools are usable by all students and faculty including those with disabilities. If you encounter any accessibility issues with the course or instructional content, please contact our SSWD office. They will assist you in resolving the issue or, where appropriate, connect you with appropriate staff.

CAMPUS RESOURCES

Academic Advising: [Academic Advising](#)

Student Success Center: [Student Success Center](#)

Reading and Writing Center: [Reading & Writing Center](#)

Peer & Academic Resource Center: [PARC](#)

Martin Luther King Center: [Martin Luther King Center](#)

Multicultural Center: [Multicultural Center](#)

Dreamer Resource Center: [Dreamer Resource Center](#)

Crisis Assistance and Resource Education Support (CARES): [CARES website](#)

If you are experiencing challenges with food, housing, financial or other unique circumstances that are impacting your education, help is just a phone call or email away! The CARES office provides case management support for any enrolled student. Email the CARES office at cares@csus.edu to speak with a case manager about the resources available to you.

Student Health and Counseling Services: [Student Health and Counseling Services](#)

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/>

COURSE OUTLINE AND SCHEDULE

DATE	IN CLASS DISCUSSION	HOMEWORK AND ASSIGNMENTS
WEEK 1 Jan. 26	Introduction to the course; What is Anime?	
WEEK 2 Feb. 2	Anime Production; Anime Consumption	<p>Read: Max Fleischer’s “A Car-Tune Portrait Breakdown” then</p> <p>Watch “A Car-Tune Portrait,” 7 min. This is pre-storyboards, but you can see how the script translated into workflow. Think about that as you watch <i>Shirobako</i>, which presents a workflow some 80 years later.</p> <p>Watch: <i>Only Yesterday Storyboards</i>, 7 min.</p> <p>Watch: <i>Shirobako</i>, episodes 1, 2, 3, 12, & bits, 101 min.</p> <p>Read: “Anime is Booming. So Why Are Animators Living in Poverty?” <i>NYT</i> 2/24/21.</p>
WEEK 3 Feb. 9	Early Animation History & Disney Animation	<p>Watch: <i>Early Animation History</i> (1. Tezuka Zoetrope, 1988; 2. Muybridge Sotherbys Advertisement; 3. <i>The Enchanted Drawing</i>, Stuart Blackton, 1900; 4. <i>Humorous Phases of Funny Faces</i>, Stuart Blackton, 1906; 5. <i>Fantasmagore</i>, Emile Cohl, 1908; 6. <i>Brain Repaired</i>, Emile Cohl, 1911; 7. <i>The Story of the Mosquito</i>, Winsor McCay, 1912; 8. <i>Gertie</i>, Winsor McCay, 1914; 9. “Dud Leaves Home,” <i>Us Fellers</i>, Bray Pictures, 1919; 10. “Bugologist,” <i>Krazy Kat</i>, George Herriman, 1916; 11. “Policy and Pie,” <i>Katzenjammer Kids</i>, 1918; 12. <i>Feline Follies</i>, Pat Sullivan, 1919; 13. <i>Felix in Hollywood</i>, Pat Sullivan, 1923; 14. “Bubbles,” <i>Out of the Inkwell</i>, Fleischer 1922; 15. “Blunderland,” <i>Betty Boop</i>, Fleischer, 1933; 16. <i>Popyeye the Sailor</i>, Fleischer, 1933). 79 min.</p>

		<p>Watch: <i>Disney and Iwerks</i> (Edited from: <i>The Hand Behind the Mouse: The Ub Iwerks Story and Walt Disney, American Experience</i>, 2017). 95 min.</p> <p>D&R 1 Due Wednesday, February 9, by 12:00 p.m.</p> <p>Read: <i>Anime Supremacy</i></p>
WEEK 4 Feb. 16	Early Anime History, 1917-1941	<p>Read: Jeffrey Dym, "A Brief History of Benshi."</p> <p>Watch: <i>Early Anime History, 1917-1941</i> (1. <i>The Dull Sword</i>, Junichi Kouchi, 1917, silent; 2. <i>The Hare and the Tortoise</i>, Sanae Yamamoto, 1924, silent; 3. <i>The Story of the Monkey King</i>, Noburo Ofuji, 1926, benshi; 4. <i>Monkey and the Crabs</i>, Yasuji Murata, 1927, silent; 5. <i>The Animal Olympics</i>, Yasuji Murata, 1928, silent; 6. <i>The Village Festival</i>, Noburo Ofuji, 1930, song; 7. <i>Song of Spring</i>, Noburo Ofuji, 1931, song; 8. <i>Kimigayo</i>, Noburo Ofuji, 1931, song; 9. <i>Electrical Telegraphy, Electrical Bells and Telephones</i>, Yasuji Murata, 1931, silent; 10. <i>Chameko's Day Kiyoji Nichikura</i>, 1931, song; 11. <i>Preventing Tuberculosis</i>, Unknown, 1933, silent; 12. <i>Shinsetsu Kachi Kachi Yama</i>, Kon Ichikawa, 1936, Sound; 13. <i>The Making of Color Animation</i>, Shigeji Ogino & Noburo Ofuji, 1937, silent; 14. <i>Arichan the Ant</i>, Mitsuyo Seo, 1941, sound). 95 min.</p> <p>Read: <i>Anime Supremacy</i></p>
WEEK 5 Feb. 23	Anime Production	<p>PAPER 1 on <i>Anime Supremacy</i> and <i>Shirobako</i> due by 12:00 p.m. (class time).</p>
WEEK 6 March 2	Wartime and Postwar Animation, 1931-1957	<p>Watch: <i>Wartime Animation: 1931-1945</i> (1. <i>Momotaro in the Sky</i>, Yasuji Murata, 1931, silent; 2. <i>Private Norakuro in Boot Camp</i>, Yasuji Murata, 1933, silent; 3. <i>Private Norakuro in Training</i>, Yasuji Murata, 1933, silent; 4. <i>Momotaro's Sea Eagles</i>, Geijutsu Eigasha, 1943; 5. <i>Fukuchan's Submarine</i>, Ryūichi Yokoyama, 1944, sound; 6. <i>Momotaro's Divine Sea Warriors</i>, Mitsuyo Seo, 1945, sound). 94 min.</p> <p>Watch: <i>Postwar Animation, 1946-1957</i> (1. <i>Little Tora, the Abandoned Cat</i>, Kenzō Masaoka, 1947, subtitled; 2.</p>

		<p><i>Dango Bentorinocho</i> ?, Noburo Ofuji, 1952, untranslated; 3. <i>Kujira</i>, Noburo Ofuji, 1952, untranslated; 4. <i>Yurisen</i> (The Phantom Ship), Noburo Ofuji, 1956, (Untranslated, limited words); 5. Seiko Watches, first TV Commercial, 1953; 6. Morinaga Carmels, 1954; 7. <i>Beer Through the Ages</i>, Asahi Beer, 1956; 8. Cow Brand Soap, 1957; 9. Edo Murasaki, 1958; 10. Mitsuwa Detergent; 11. Torys Whiskey, 1958; 12. Meiji Butterscotch Carmels, 1959; 14. Rohto Eyedrops, 1962; Yanmar Tractors, 50 years of same character). 65 min.</p> <p>D&R 2 Due Wednesday, March 2, by 12:00 p.m.</p>
Week 7 March 9	<p>Toei's First Color Features</p> <p>Gegege no Kitaro: Manga to Anime</p> <p>Book and Readings Quiz on Gegege no Kitaro.</p>	<p>Watch: <i>Panda and the Magic Serpent</i> (1958), first 15 minutes.</p> <p>Watch: <i>Magic Boy</i> (1959/61). 83 min.</p> <p>Read: Mizuki Shigeru, <i>Kitaro: Kitaro the Vampire Slayer</i>; Mizuki Shigeru, "Birth of Kitaro"; Zack Davisson, "History of Kitaro."</p> <p>Watch: <i>Gegege no Kitaro</i>, episodes 15 & 16. 48 min.</p>
WEEK 8 March 16	<p>Toei continued</p> <p>Tezuka Osamu and Anime</p>	<p>Watch: <i>Alakazam the Great</i> (1960). 82 min.</p> <p>Watch: <i>Tezuka Osamu Early TV Anime</i> (1. <i>Astro Boy</i>, ep. 5, "Cross Island," 1963; 2. Scenes from episodes banned in USA; 3. <i>Kimba</i>, ep. 7, "Battle at Dead River," 1965; 4. <i>Princess Knight</i>, ep. 1, and part of ep 2, 1967). 79 min.</p> <p>Watch: <i>Tezuka's Anime Shorts</i> (1. <i>Self Portrait</i>, 1988; 2. <i>Male</i>, 1962; 3. <i>Broken Down Film</i>, 1985; 4. <i>Push</i>, 1987; 5. <i>Jumping</i>, 1984; 6. <i>Interview with Tezuka Osamu</i>, 1986). 39 min.</p> <p>D&R 3 Due Wednesday, March 16, by 12:00 p.m.</p>
March 19 - March 27 SPRING BREAK		
WEEK 9 March 30	<p>Early TV Anime & Sports Anime</p>	<p>Watch: <i>Early TV Anime</i> (1. <i>Gigantor</i>, ep. 31, "Gigantor Who," ep. 31, 1964; 2. <i>Little Witch Sally</i>, ep. 1 (1966) and 21 (1967); 3. <i>Speed Racer</i>, ep. 2, "The Great Plan,</p>

		<p>part 1," 1967; 4. <i>Sazae-san</i>, ep. 76, "Beard and Tarachan," 1971; 4. <i>Sazae-san</i>, ep. 6329, "Katsuo's Apology," 2010). 120 min.</p> <p>Watch: <i>Sports Anime</i> (1. <i>Star of the Giants</i>, ep. 10, "Number One Father in Japan: Ittetsu," 1968; 2. <i>Star of the Giants</i>, ep. 17, "The Showdown of Fate," 1968; 3. <i>Attack #1: World Championship Tournament of Tears</i>, 1971). 100 min.</p> <p>D&R 4 Due Wednesday, March 30, by 12:00 p.m.</p>
WEEK 10 April 6	World Masterpiece Theater	<p>Watch: <i>World Masterpiece Theater</i> (<i>Heidi</i>, ep. 5, 1974; Heidi CM, 2020; last part of episode 52 of <i>Dog of Flanders</i>, 1975, <i>Anne of Green Gables</i>, eps. 5 & 44, 1979). 90 min.</p>
WEEK 11 April 13	Magical Girls & Slice of Life	<p>Watch: <i>Magical Girls & Slice of Life</i> (1. <i>Sailor Moon</i>, ep. 7, "Usagi Learns Her Lesson: Becoming a Star is Hard Work," 1992; 2. <i>Cutey Honey</i> "Transformation," 1973; 3. <i>Doraemon</i>, ep. 847, "Martian Picnic," 2017; 4. <i>Chibi Maruko</i>, ep. 38, "Maruko-chan Goes Hiking," 1990); 5. <i>Paper Rabbit Rope</i>, Jan 11-15, 2021. 85min.</p> <p>D&R 5 Due Wednesday, April 13, by 12:00 p.m.</p>
WEEK 12 April 20	Mecha, Cyborgs & Akira	<p>Watch: <i>Mecha and Cyborgs, 1979-1996</i> (1. <i>Mazinger Z</i>, ep. 1, "The Birth of the Miraculous Robot," and ep. 2, "Stop the Ashura Army!," 1972; 2. <i>Mobile Suit Gundam</i>, 40 minutes from part 1 of film, 1980; 3. <i>Ghost in the Shell</i>, short clips, 1995; 4. <i>Neon Genesis Evangelion</i>, ep. 1, "Angel Attack," & ep. 2, "Unfamiliar Ceilings," 1996). 137 min.</p> <p>Watch: <i>Akira</i> (1988) (subtitled OR dubbed). 124 min.</p> <p>D&R 6 Due Wednesday, April 20, by 12:00 p.m.</p>
WEEK 13 April 27	Studio Ghibili I	<p>ANIME SHOWDOWN DUE: Friday April 29, 11:59 p.m.</p> <p>Watch: <i>The Simpson's</i>, "Miyazaki Tribute." 3 min.</p> <p>Watch: <i>Nausicaa of the Valley of the Wind</i> (1984) (subtitled OR dubbed). 117 min.</p>

		Watch: <i>Kiki's Delivery Service</i> (1989) (subtitled OR dubbed). 103 min.
WEEK 14 May 4	Studio Ghibli II	Watch: <i>Only Yesterday</i> (1991) (subtitled OR dubbed). 120 min. Watch: <i>The Kingdom of Dreams and Madness</i> (2013). 113 min. D&R 7 Due Wednesday, May 4, by 12:00 p.m.
WEEK 15 May 11	Merchandizing & Pilgrimage	Watch: <i>Merchandizing and Pilgrimage</i> (1. <i>Pokemon</i> , S4.2; 2. <i>Freedom</i> , 2006; 3. <i>Waratte Koreate</i> , 1/2/21). 44 min. Watch: <i>Anime Showdown</i> , part 1. 75 min.
WEEK 16 May 18 10:15- 12:15	Anime Showdown	Watch: <i>Anime Showdown</i> , part 2. 75 min. Watch: <i>Anime Showdown</i> , part 3. 75 min. Vote: Anime Showdown Voting Due Monday, May 16, by 11:59 p.m. PREP for Showdown Battle!!!