

Department	International College of Liberal Arts		
Semester	Spring 2023	Year Offered (Odd/Even/Every Year)	Odd Years
Course Number	PART/JPNA252		
Course Title	Manga & Anime Studies		
Prerequisites	None		
Course Instructor	ASHMORE Darren	Year Available (Grade Level)	2
Subject Area	Interdisciplinary Arts: Performing Arts	Number of Credits	3
Class Style	Lecture	Class Methods	Face to face

(NOTE 1) Class Methods are subject to change

(NOTE 2) Depending on the class size and the capacity of the facility, we may not be able to accommodate all students who wish to register for the course"

Course Description	<p>An overview survey of Japanese anime and manga that focuses primarily on social film-making and the use of animation as an interpretive tool. The course will focus on directors, actors, and studios that are leaving a lasting mark on cinema history, though it will also focus on how regional aesthetics differ from what we now know and the animation norm. The aim of this course is not only to introduce students to thinking about Japanese animation as more than just entertainment and, as such, will also to use cinema as a window into the culture and sensibilities of their creators. We will be viewing one feature film per session in the main. Much of the class will revolve around in-class discussions of the works viewed and the manga read.</p> <p>Diploma Policy Expectations DP1. To Value Knowledge [Having high oral and written communication skills to be able to both comprehend and transfer knowledge] DP3. To Believe in Collaboration [Having a disposition to work effectively and inclusively in teams]</p>
Class plan based on course evaluation from previous academic year	<p>A series of studies, based on the common theme of the development of animation making, which will introduce and expand on a variety of areas of the art. Each Block of study will involve lectures, discussions, presentations and debate.</p>
Course related to the instructor's practical experience (Summary of experience)	<p>Darren Jon Ashmore – Cultural Anthropologist – with research interests in Japanese society, performing arts, media, film and animation.</p>

Learning Goals	<p>Learning Outcomes</p> <p>Over the course of the program, student will:</p> <p>To provide an introduction and an overview of Social Cinema, focusing primarily on the works of important directors.</p> <p>To acquire a greater aesthetic understanding of the differences between the different 'cultures of film' which are represented in the course.</p> <p>To come to a greater understanding of the cultures that are depicted in the films (and that produced them into the bargain).</p> <p>To develop a critical sense and appreciation for cinema as a social/historical tool.</p> <p>To develop student's analytical skills and ability to think critically about the use of history in developing an understanding of modern Japan.</p>
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iCLA Diploma Policy	DP1/DP3
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iCLA Diploma Policy

(DP1) To Value Knowledge – Having high oral and written communication skills to be able to both comprehend and transfer knowledge

(DP2) To Be Able to Adapt to a Changing World – Having critical, creative, problem-solving, intercultural skills, global and independent mindset to adopt to a changing world

(DP3) To Believe in Collaboration – Having a disposition to work effectively and inclusively in teams

(DP4) To Act from a Sense of Personal and Social Responsibility – Having good ethical and moral values to make positive impacts in the world

Active Learning Methods	Lecture, discussion and observation and critique.
Use of ICT in Class	<p>Presentation software: we will use presentation software to assist lectures, discussions and any student presentations.</p> <p>Student Devices. Whilst phones, tablets and PCs will generally not be allowed in class, as a mark of respect to others, there will be times in which class material will be supplemented in real time. This use will be directed as required.</p> <p>Polling software: Polling software will be used to gather feedback and opinions from students during lectures and discussions.</p> <p>Video conferencing: Video conferencing tools such as Zoom will be used to engage with off site guests</p>
Use of ICT outside Class	<p>As there are no online classes, use of ICT will be limited to any work done by students on a project site, with regard to their own research.</p> <p>A warning about the use of AI Bots and autotext. owing to the rapidly advancing nature of such bots there is some debate as to how they fit into education. Are they tools for the lazy? Are they a valuable tool for comprehension for students? The jury is out for now. That means, however so are they, in my classes (except when they are not).</p> <p>Points to note:</p> <p>1: I will be banning the use of computers, tablets and phones in class during any testing or discussion sessions. For obvious reasons. See me for more.</p>
Expected study hours outside class	Three hours of reading and writing combined.
Feedback Methods	<p>After each assessment instrument, both text and face-to-face feedback will be required of students. However, at any time a student may consult on the course during office hours, or by appointment.</p> <p>Seeking feedback is an expected part of the course progress. I will not enforce it, but I urge you not to waste an opportunity for guidance.</p>

Grading Criteria		
Grading Methods	Grading Weights	Grading Content
Block Test One	15%	Logic and Retention based Question
Mid Term Test	20%	In class Review
Block Test Two	15%	Logic and Retention based Question
Final Exam	30%	In Class paper
Four Spot tests	20%	in class tests

Required Textbook(s)	To be Provided to the class
Other Reading Materials/URL	Further readings will be provided as required at the due time via the learning management system.
Plagiarism Policy	<p>iCLA ACADEMIC DISHONESTY POLICY</p> <p>Acts of Academic Dishonesty: In accord with University policies and good practices in higher education, acts of academic dishonesty such as plagiarism, cheating, forgery (on a paper, examination, test, or other assignment) will result in the failure of the course at a minimum. An act of academic dishonesty during the final examination or assignment in lieu of the final examination will result in failure of all courses registered in the relevant academic term. Cases of academic dishonesty will be reported to the Dean of Academic Affairs for relevant action.</p>
Other Additional Notes	<p>A warning about the use of AI Bots and autotext. owing to the rapidly advancing nature of such bots there is some debate as to how they fit into education. Are they tools for the lazy? Are they a valuable tool for comprehension for students? The jury is out for now. That means, however so are they, in my classes (except when they are not).</p> <p>Points to note:</p> <p>1: I will be banning the use of computers, tablets and phones in class during any testing or discussion sessions. For obvious reasons. See me for more.</p>

(NOTE 3) Class schedule is subject to change

Class Schedule	
Class Number	Content
Class 1	<p>Week One. Introduction: Course outline, and QA – What is Anime/Manga We will cover the full text Syllabus, assign groups, select some media and generally set the scene for the semester. (Addressing DP-3, the importance of collabing on discussion)</p>
Class 2	<p>Week One. Introduction: Course outline, and QA – What is Anime/Manga We will cover the full text Syllabus, assign groups, select some media and generally set the scene for the semester. (Addressing DP-3, the importance of collabing on discussion)</p>
Class 3	<p>Week 2 Theme: The Prehistory of Anime and Manga Introducing the subject of Manga and anime studies, we will examine both the history of narrative art in various countries throughout the world, coming to rest eventually on the styles which developed in the US and Japan into the ‘comics’ of the 1930s, from which manga and anime ultimately draw their current form. (Addressing DP-1, the dignity of knowledge)</p>
Class 4	<p>Week 2 Theme: The Prehistory of Anime and Manga Introducing the subject of Manga and anime studies, we will examine both the history of narrative art in various countries throughout the world, coming to rest eventually on the styles which developed in the US and Japan into the ‘comics’ of the 1930s, from which manga and anime ultimately draw their current form. (Addressing DP-1, the dignity of knowledge)</p>
Class 5	<p>Weeks 3: Theme: Rise of the Robots, Part One: Crush Them Now, Giant Robo! (Anime to be watch, Giant Robo Episode 1) Lecture: Looking at the creation of anime and manga of a technological nature this week. Considering what we saw in Session One, we will examine Japan’ s fascination with technology and the place which such devices have in Japanese popular art forms. Discussion: Super Robots and the Protean Ideal. Technology as benevolent Tyrant. A class discussion on the basics of early Mecha anime. Question: The anime and manga mecha of the 1950s, 60s and early 70s seems to be concerned with the sublimation of Japan’ s fears of external oppression and an almost childlike desire for protection. What signs can you see of this is shows like Giant Robo...? --- (Addressing DP-1, the dignity of knowledge)</p>
Class 6	<p>Weeks 3: Theme: Rise of the Robots, Part One: Crush Them Now, Giant Robo! (Anime to be watch, Giant Robo Episode 1) Lecture: Looking at the creation of anime and manga of a technological nature this week. Considering what we saw in Session One, we will examine Japan’ s fascination with technology and the place which such devices have in Japanese popular art forms. Discussion: Super Robots and the Protean Ideal. Technology as benevolent Tyrant. A class discussion on the basics of early Mecha anime. Question: The anime and manga mecha of the 1950s, 60s and early 70s seems to be concerned with the sublimation of Japan’ s fears of external oppression and an almost childlike desire for protection. What signs can you see of this is shows like Giant Robo...? --- (Addressing DP-3, the importance of collabing on discussion)</p>

Class 7	<p>Weeks 4: Theme: Rise of the Robots, Part Two: Real Robots! (Anime to be watch, Mobile Suit Gundam)</p> <p>Lecture: Examining the rise of realism in Japanese Robot manga and anime in the 70s. We will examine how the oil shock affected the way in which even manga-ka thought about their heroes and how Yoshiyuki Tomino turned that issue into the, now legendary Mobile Suit Gundam franchise.</p> <p>Discussion: Real Robots and the Reductive Mind. Technology as Devil' s bargain. A class discussion on the seduction of classic Mecha anime.</p> <p>Question: The anime and manga mecha of the 1980s and 90s seems to be concerned with the two faced nature of power - defensive and offensive - and is clearly aimed at a more adult audience. How does Mobile Suit Gundam employ moral and ethical dilemmas in its narrative to highlight both sides of a technological and arms race?</p> <p>---</p> <p>(Addressing DP-1, the dignity of knowledge)</p>
Class 8	<p>Weeks 4: Theme: Rise of the Robots, Part Two: Real Robots! (Anime to be watch, Mobile Suit Gundam)</p> <p>Lecture: Examining the rise of realism in Japanese Robot manga and anime in the 70s. We will examine how the oil shock affected the way in which even manga-ka thought about their heroes and how Yoshiyuki Tomino turned that issue into the, now legendary Mobile Suit Gundam franchise.</p> <p>Discussion: Real Robots and the Reductive Mind. Technology as Devil' s bargain. A class discussion on the seduction of classic Mecha anime.</p> <p>Question: The anime and manga mecha of the 1980s and 90s seems to be concerned with the two faced nature of power - defensive and offensive - and is clearly aimed at a more adult audience. How does Mobile Suit Gundam employ moral and ethical dilemmas in its narrative to highlight both sides of a technological and arms race?</p> <p>---</p> <p>(Addressing DP-3, the importance of collabing on discussion)</p>
Class 9	<p>Weeks 5: Theme: Tezuka Osamu and the Humanity of All Things. (anime to be watch: Metropolis)</p> <p>Lecture: The Father of Japanese Anime and Manga. We will examine his life and work, with an eye to his love of classical literature and the potential he saw in technology. Week 7</p> <p>Discussion: Deus ex Machina. Technology as Humanity. A class discussion on the boundary between humanity and the mechanical.</p> <p>Question: Consider the relationships between Tima and Kenichi as well as Detective Ban and the police robot 'Perro' . How does the film maker use emotional expression differently in each character to emphasize different attitudes to artificial intelligence?</p> <p>---</p> <p>(Addressing DP-1, the dignity of knowledge)</p>
Class 10	<p>Weeks 5: Theme: Tezuka Osamu and the Humanity of All Things. (anime to be watch: Metropolis)</p> <p>Lecture: The Father of Japanese Anime and Manga. We will examine his life and work, with an eye to his love of classical literature and the potential he saw in technology. Week 7</p> <p>Discussion: Deus ex Machina. Technology as Humanity. A class discussion on the boundary between humanity and the mechanical.</p> <p>Question: Consider the relationships between Tima and Kenichi as well as Detective Ban and the police robot 'Perro' . How does the film maker use emotional expression differently in each character to emphasize different attitudes to artificial intelligence?</p> <p>---</p> <p>(Addressing DP-3, the importance of collabing on discussion)</p>
Class 11	<p>Week 6: End of Theme Test - The Essential Artificial. There will be a Q/A followed by the exam itself.</p>
Class 12	<p>Week 6: End of Theme Test - The Essential Artificial. There will be a Q/A followed by the exam itself.</p>

Class 13	<p>Weeks 7: Miyazaki Hayao and the Heroines of Childhood. (Anime to be watched: Any work by Hayao Miyazaki)</p> <p>Lecture: Before he was the best-known Japanese animation director, Miyazaki was one of the best known Japanese manga-ka. In this lecture we will examine the feminine and the child in his work and look at its message of natural conservationism.</p> <p>Discussion: Rite of Passage. From Childhood to adolescence.</p> <p>Question: Miyazaki is often seen as a children's film maker, but is he in fact only that? Can films which heavily feature children in a state of emotional and intellectual transition just be for children. How and why does Miyazaki succeed as a film maker, using little more than nostalgia as his tool kit?</p> <p>---</p> <p>(Addressing DP-1, the dignity of knowledge)</p>
Class 14	<p>Weeks 7: Miyazaki Hayao and the Heroines of Childhood. (Anime to be watched: Any work by Hayao Miyazaki)</p> <p>Lecture: Before he was the best-known Japanese animation director, Miyazaki was one of the best known Japanese manga-ka. In this lecture we will examine the feminine and the child in his work and look at its message of natural conservationism.</p> <p>Discussion: Rite of Passage. From Childhood to adolescence.</p> <p>Question: Miyazaki is often seen as a children's film maker, but is he in fact only that? Can films which heavily feature children in a state of emotional and intellectual transition just be for children. How and why does Miyazaki succeed as a film maker, using little more than nostalgia as his tool kit?</p> <p>---</p> <p>(Addressing DP-3, the importance of collaborating on discussion)</p>
Class 15	<p>Week 8: Bildungsroman - Matsumoto Leiji and the Heroic Ideal. (Anime to be watched: Galaxy Express 999 or Arcadia of My Youth)</p> <p>Lecture: The man who took the Space Opera genre from Western Fiction and recreated it for Japanese manga and anime. We will be examining material from 'Capt. Harlock', 'Galaxy Express 999' and 'Space Battleship Yamato'.</p> <p>Discussion: The Discovery of the Self and the Eternal Hero.</p> <p>Question: Matsumoto Leiji is often seen as the master of Japanese Space Opera. However, his works are rooted in far more than spaceships and blasters. How does this creator use classical literary and moral parables to explore the personal development of all humans, after they have breached into adulthood, with all its attendant challenges?</p> <p>---</p> <p>(Addressing DP-1, the dignity of knowledge)</p>
Class 16	<p>Week 8: Bildungsroman - Matsumoto Leiji and the Heroic Ideal. (Anime to be watched: Galaxy Express 999 or Arcadia of My Youth)</p> <p>Lecture: The man who took the Space Opera genre from Western Fiction and recreated it for Japanese manga and anime. We will be examining material from 'Capt. Harlock', 'Galaxy Express 999' and 'Space Battleship Yamato'.</p> <p>Discussion: The Discovery of the Self and the Eternal Hero.</p> <p>Question: Matsumoto Leiji is often seen as the master of Japanese Space Opera. However, his works are rooted in far more than spaceships and blasters. How does this creator use classical literary and moral parables to explore the personal development of all humans, after they have breached into adulthood, with all its attendant challenges?</p> <p>---</p> <p>(Addressing DP-3, the importance of collaborating on discussion)</p>
Class 17	<p>Week 9: Gainax Reaches for the Sky (Anime to be watched: Royal Space Force)</p> <p>Lecture: Royal Space Force is one of the seminal works of the 1980s, as well as being the foundation of Gainax's reputation as a creative force.</p> <p>Discussion: Sacrifice and Eternity. Making the mortal, Immortal.</p> <p>Question: Hideaki Anno and Gainax are viewed today as the philosophical madmen who brought us Evangelion. However, it was this first serious film that won them their laurels as youths in their own right. How does the film convey real world concerns and problems (ecological, fiscal, political and moral) by creating a fictionalized version of the race for space on an alternate World?</p> <p>---</p> <p>(Addressing DP-1, the dignity of knowledge)</p>

Class 18	<p>Week 9: Gainax Reaches for the Sky (Anime to be watched: Royal Space Force)</p> <p>Lecture: Royal Space Force is one of the seminal works of the 1980s, as well as being the foundation of Gainax' s reputation as a creative force.</p> <p>Discussion: Sacrifice and Eternity. Making the mortal, Immortal.</p> <p>Question: Hideaki Anno and Gainax are viewed today as the philosophical madmen who brought us Evangelion. However, it was this first serious film that won them their laurels as youths in their own right. How does the film convey real world concerns and problems (ecological, fiscal, political and moral) by creating a fictionalized version of the race for space on an alternate World?</p> <p>---</p> <p>(Addressing DP-3, the importance of collabing on discussion)</p>
Class 19	<p>Week 10: End of Theme Test - The Hero with a Thousand Faces. There will be a Q/A followed by the exam itself.</p>
Class 20	<p>Week 10: End of Theme Test - The Hero with a Thousand Faces. There will be a Q/A followed by the exam itself.</p>
Class 21	<p>Week 11: Cel making Workshop. There will be a cost of 1000 yen involved in this component of the course.</p> <p>---</p> <p>(Addressing DP-3, the importance of collabing on discussion)</p>
Class 22	<p>Week 11: Cel making Workshop. There will be a cost of 1000 yen involved in this component of the course.</p> <p>---</p> <p>(Addressing DP-3, the importance of collabing on discussion)</p>
Class 23	<p>Week 12: Fan Service and Magical Girls. (Anime to be watched: Project Ako)</p> <p>Lecture: Project Ako is one of the most incisive takes on the genre of the Magical Girls genre in anime history. Though a parody of it in all, it accurately points out where the issues lie with this popular, though seemingly outdated form of anime.</p> <p>Discussion: Empowerment, or Fan service.</p> <p>Question: The question, from Tezuka' s Ribon no Kishi to today' s Idolmaster (not forgetting the Immortal Sailor Moon) there can be no doubt that the 'Magical Girls' genre of animation has roots which are impossible to remove. The question remains though, what value does this form of anime have in Japan today, and why is it enjoyed equally by all fans?</p> <p>---</p> <p>(Addressing DP-1, the dignity of knowledge)</p>
Class 24	<p>Week 12: Fan Service and Magical Girls. (Anime to be watched: Project Ako)</p> <p>Lecture: Project Ako is one of the most incisive takes on the genre of the Magical Girls genre in anime history. Though a parody of it in all, it accurately points out where the issues lie with this popular, though seemingly outdated form of anime.</p> <p>Discussion: Empowerment, or Fan service.</p> <p>Question: The question, from Tezuka' s Ribon no Kishi to today' s Idolmaster (not forgetting the Immortal Sailor Moon) there can be no doubt that the 'Magical Girls' genre of animation has roots which are impossible to remove. The question remains though, what value does this form of anime have in Japan today, and why is it enjoyed equally by all fans?</p> <p>---</p> <p>(Addressing DP-3, the importance of collabing on discussion)</p>

Class 25	<p>Week 13: Deviance and Defiance. (Anime to be watched: Lupin III, Castle of Cagliostro)</p> <p>Lecture: Monkey Punch is considered the Father of the modern deviant style of anime. Lurid, but not quite hentai. His Arch Work, 'Lupin III' has lived on for over fifty years, with many directors using the ubiquitous characters to their own ends.</p> <p>Discussion: Everything old is new again: anime and the defiance of convention.</p> <p>Question: Whilst many creators are bound to toy companies, moral positions and/or political realities, creators like Monkey Punch chose to throw all aside in favour of using anime tropes to poke holes in the very fabric of society. What value can be found in (admittedly in a humorous way) subverting the social norms of a nation (the World?) in such a fashion? What other examples can we find? ----- (Addressing DP-1, the dignity of knowledge)</p>
Class 26	<p>Week 13: Deviance and Defiance. (Anime to be watched: Lupin III, Castle of Cagliostro)</p> <p>Lecture: Monkey Punch is considered the Father of the modern deviant style of anime. Lurid, but not quite hentai. His Arch Work, 'Lupin III' has lived on for over fifty years, with many directors using the ubiquitous characters to their own ends.</p> <p>Discussion: Everything old is new again: anime and the defiance of convention.</p> <p>Question: Whilst many creators are bound to toy companies, moral positions and/or political realities, creators like Monkey Punch chose to throw all aside in favour of using anime tropes to poke holes in the very fabric of society. What value can be found in (admittedly in a humorous way) subverting the social norms of a nation (the World?) in such a fashion? What other examples can we find? ----- (Addressing DP-3, the importance of collabing on discussion)</p>
Class 27	Week 14: Special Guest:
Class 28	Week 14: Special Guest:
Class 29	Course Wrapup and Q/A
Class 30	Course Wrapup and Q/A