

SYLLABUS

Robot Boys & Revolutionary Girls: Gender in the History of Manga and Anime
Ada Palmer

CATALOGUE DESCRIPTION

From sex-changing warriors to cross-dressing princes, unique non-Western gender archetypes are omnipresent in the manga (Japanese comic books) which comprises 40% of printed material in Japan. The art, style and subject matter of manga are strictly segregated along gender lines, with separate genres for boys and men (shōnen and seinen) and for girls and women (shōjo and jōsei). This course reviews the history of manga and its animated and live-action adaptations from AD 1000 to the present, focusing on the period from the post-WWII regeneration to the mid-1990s. Special attention is given to the different characteristics of shōjo and shōnen, their parallel developments and influences on one another, and the light they shed on interactions between Western and Eastern gender influences in modern Japan. Readings include scholarly criticism, manga selections ranging from Osamu Tezuka's *Astro Boy* to the 2005 international collaboration *Japan as Seen by 17 Creators*, and animated selections including *Neon Genesis Evangelion* and *Revolutionary Girl Utena*.

COURSE SCHEDULE:

Week 1	1	Introduction: What is Manga?
	2	Comparison of Western and Japanese Comics Techniques <u>Reading:</u> <i>Japan as Seen by 17 Creators</i> , selections McCloud, "Understanding Manga" from <i>Making Comics</i> Schodt, "A Thousand Million Manga" from <i>Manga!</i>
Week 2	3	Japanese Popular Literature 1000-2000 AD
	4	Origins of Manga: Kibyoshi to WWII <u>Reading:</u> Schodt, "A Thousand Years of Manga" in <i>Manga!</i> Koyama-Richard, <i>One Thousand Years of Manga</i> , pp. 6-114. Kern, <i>Manga from the Floating World</i> , ch. 1 & 3 Berwick, "Why Have There Been No Great Women Comic-Book Artists?" in <i>Art News</i> .
Week 3	5	Osamu Tezuka I: WWI and the Postwar Renaissance

- 6 Osamu Tezuka II: Dawn of Animation
Reading: Koyama-Richard, *One Thousand Years of Manga*, pp. 115-174.
 Tezuka, “World’s Strongest Robot” *Astro Boy* vol. 3
 Tezuka, “The Birth of Astro Boy” *Astro Boy* vol. 1
 Schodt, *The Astro Boy Essays*, chapters 1-4.
 Schodt, “The Comic Industry” in *Manga! Manga!*
 Video: *Astro Boy* 1963 episode 1
 Video: *Astro Boy* 1980 episode 1
 Video: *Astro Boy* 2003 episode 1
- Week 4 7 COLUMBUS DAY HOLIDAY
 8 Osamu Tezuka III: Star System and Gender in Tezuka
Reading: Tezuka, *Apollo’s Song*, complete.
 Tezuka, selection from *Phoenix*, “Karma” in Schodt, *Manga! Manga!*
- FIRST RESPONSE PAPER DUE
- Week 5 9 Early Shōjo I: the First Female Readers
 10 Early Shōjo II: Western Influences and Gender Reversal
Reading: Tezuka, *Princess Knight*, excerpt
 Schodt, “Flowers and Dreams” in *Manga! Manga!*
 Ishida, *Rose of Versailles*, excerpt in Schodt, “Manga Manga”
 Keiko Takamiya, *To Terra*, vol. 1.
 Takahashi, “Opening the Closed World of Shojo Manga,” in *Japanese Visual Culture*.
 “Shojo Mangaka” from *Girl Power*.
 Onoda, “Drag Prince in Spotlight,” in *IJOCA*.
 Shmoon, “Revolutionary Romance: *The Rose of Versailles* and the Transformation of Shojo Manga” in *Mechademia 2*.
- Week 6 11 Early Shōnen I: War and Sports
 12 Early Shōnen II: Robots and Apocalypse
Reading: Schodt, “The Spirit of Japan” in *Manga! Manga!*
 Matsumoto, *Ghost Warrior* selection in *Manga! Manga!*
 Otomo, *Akira* vol. 1, excerpt
 Takahashi, *Ranma ½* vol. 1, excerpt
 Video: *Mobile Suit Gundam* episodes 1-3
 Video: *Mobile Suit Gundam Seed* episodes 1-3
 Video: *Akira*

- Week 11 21 Shōnen-Ai I: Sexuality of the Feminized Male
 22 Shōnen-Ai II: No Climax, No Point, No Meaning
 Reading: Tezuka, *MW*, chapters 1-4
 Takanaga, *Little Butterfly*, vol. 1
 Aoike, *From Eroica With Love*, vol. 1 issues 1-2
 McLelland, “The Love Between ‘Beautiful Boys’,”
 in *Journal of Gender Studies*.
 Matsui, “Little Girls were Little Boys,” in *Feminism
 and the Politics of Difference*.
- Week 12 23 Extreme and Underground Manga
 24 The So-called “Nouvelle Manga”
 Reading: Schodt, “Regulation versus Fantasy,” and “The
 Future” in *Manga! Manga!*
 Mizuno, “The Life of Momongo” from *Secret
 Comics Japan*
 Kago, “Puncture” from *Secret Comics Japan*
 Kuroda, *Sexy Voice & Robo*, issue 4
 Video: *Mindgame*
- Week 13 25 Presentation of Final Projects I
 26 Presentation of Final Projects II
 No Reading: FINAL PROJECT DUE

READING LIST:

BOOKS TO BE PURCHASED

Secondary Sources:

- Scott McCloud, *Making Comics: Storytelling Secrets of Comics, Manga and
 Graphic Novels* (Harper, 2006) 0060780940
 Adam Kern, *Manga from the Floating World* (Harvard, 2006) 0674022661
 Brigitte Koyama-Richard, *One Thousand Years of Manga* (Flammarion, 2008)
 2080300296
 Frederik Schodt, *Manga! Manga!: The World of Japanese Comics* (Kodansha,
 1986) 0870117521

Primary Sources:

- Japan as Seen by 17 Creators* (Fanfare/Ponent Mon, 2005) 8496427161
 Tohru Fujisawa, *GTO: Great Teacher Onizuka*, vol. 1 (Tokyopop,
 2002)1931514933
 Kazuo Koike, *Lone Wolf and Cub*, vol. 4 (Dark Horse, 2000) 156971505X
 Kazuo Koike, *Lone Wolf and Cub*, vol. 15 (Dark Horse, 2001) 1569715874
 Yayoi Ogawa, *Tramps Like Us*, vol. 1 (Tokyopop, 2004) 159532139X

Katsuhiro Otomo, *Akira* vol. 1, (Dark Horse, 2000) 1569714983
 Chiho Saito, *Revolutionary Girl Utena: The Adolescence of Utena* (VIZ 2004)
 1435270797
 Rumiko Takahashi, *Ranma ½*, vol. 1 (VIZ, 2008) 1421519798
 Hinako Takanaga, *Little Butterfly* vol. 1 (Digital Manga Publishing, 2006)
 1569709076
 Naoko Takeuchi, *Sailor Moon* vol. 1 (Tokyopop, 1998) 189221301X
 Osamu Tezuka, *Apollo's Song* (Vertical, 2007) 1932234667
 Osamu Tezuka, *Astro Boy* vol. 3 (Dark Horse, 2002) 1569716781
 Osamu Tezuka, *MW* (Vertical Inc., 2007) 1932234837
 Naoki Urasawa, *Pluto* vol. 1 (VIZ, 2009) 1421519186

COURSE PACK

Secondary Sources:

- “Shojo Mangaka (Girls’ Comics Artists): World War II to Present” from *Girl Power: Girls Comics from Japan* (Flume Press, 2005) 081665266X, pp. 47-77.
- Anne Allison, “Sailor Moon: Japanese Superheroes for Global Girls,” in Craig, *Japan Pop!*, pp. 259-278.
- C. Berwick, “Why Have There Been No Great Women Comic-Book Artists?” *Art News*, vol. 104, no. 10 (1005), pp. 166-169.
- Kinko Ito, “Sexism in Japanese Weekly Comic Magazines for Men,” in Lent, *Asian Popular Culture* (1995), pp. 127-137.
- Gretchen Jones, “Ladies’ Comics’: Japan’s Not-so-Underground Market in Pornography for Women,” in *U.S.-Japan Women’s Journal*, vol. 22 (2002), pp. 3-31.
- Mark McLelland, “The Love Between ‘Beautiful Boys,’ in Japanese Women’s Comics,” in *Journal of Gender Studies*, vol. 9 no. 1 (2000), pp. 13-25.
- Midori Matsui, “Little Girls were Little Boys: Displaced Femininity in the Representation of Homosexuality in Japanese Girls’ Comics,” in S. Gunew and A. Yeatman, *Feminism and the Politics of Difference*, Boulder, CO: Westview, 1993, pp. 177-196.
- Fusami Ogi, “Beyond Shōjo, Blending Gender: subverting the Homogendered World in Shōjo Manga (Japanese Comics for Girls),” in *IJOCA*, vol. 3 no. 2 (2001), pp. 151-161.
- Natsu Onoda, “Drag Prince in Spotlight: Theatrical Cross-Dressing in Osamu Tezuka’s Early Shojo Manga,” in *IJOCA*, vol. 4, no. 2 (2002), pp. 124-138
- Deborah Shamoon, “Revolutionary Romance: *The Rose of Versailles* and the Transformation of Shojo Manga” in *Mechademia 2* (University of Minnesota, 2007) pp. 3-18.
- Frederik Schodt, from *The Astro Boy Essays* (Stone Bridge, 2007) 1933330546
- Mizuki Takahashi, “Opening the Closed World of Shojo Manga,” in Mark Macwilliams *Japanese Visual Culture* (M.E. Sharpe, 2008) 0765616025
- Keith Vincent, “A Japanese Electra and Her Queer Progeny,” in *Mechademia 2* (University of Minnesota, 2007) 081665266X, pp. 34-48

Primary Sources:

- Yasuko Aoike, *From Eroica With Love*, vol. 1 issues 1-2 (CMX, 2004) 1401205194.
Iou Kuroda, *Sexy Voice and Robo*, issue 4 (VIZ, 2005) 159116916X.
Shintaro Kago, "Puncture," in *Secret Comics Japan* (VIZ, 2000) 1569313725
Junko Mizuno, "The Life of Momongo," *Secret Comics Japan*.
Monkey Punch, *Lupin III*, issues 1-2 from vol. 1 (Tokyopop, 2002) 1591822521
Osamu Tezuka, "The Birth of Astro Boy," from *Astro Boy*, vol. 1 (Dark Horse, 2008) 1595821538
Tatsuo Yoshida, *Speed Racer*, vol. 1 issue 1 (Digital Manga Publishing) 1569707316

FILM SHOWINGS

- Akira* (1988)
Astro Boy TV (1963) episode 1
Astro Boy TV (1980) episode 1
Astro Boy TV (2003) episode 1
Hataraki Man TV (2006) episodes 1, 4, 6, 10-11
Mindgame (2006)
Mobile Suit Gundam TV (1979) episodes 1-3
Mobile Suit Gundam Seed (2002) episodes 1-3
Neon Genesis Evangelion TV (1995) episodes 9, 15, 22, 24-26
Paprika (2007)
Revolutionary Girl Utena TV (1997) episodes 1, 9, 34, 37-39
Samurai X Trust and Betrayal OAV (1999)
The Vision of Escaflowne (1996) episodes 1-2

COURSE REQUIREMENTS

1. Attendance at class and informed participation in discussion (20%).
2. Four response papers, 2-3 pages each, treating different genres (10% each, 40% total).
3. Final Project (40%). Comparative gender analysis of two to four selected manga or anime which demonstrate a unique approach to one of the major course themes. Students must hand in a written version 10-12 pages and present for 10 minutes in class. Students will be provided with a list of suggested groups of works to study, but may make suggestions of their own.

Examples of suggested groups of works for final project (students would choose to work on some, not all, in each group):

Reactions to Hiroshima and WWII:

Hideshi Hino, *Panorama of Hell*

Keiji Nakazawa, *Barefoot Gen*

Osamu Tezuka, *Black Jack* vol. 1 “The Painting is Dying,”

Fumiyo Kouno, *Town of Evening Calm, Country of Cherry Blossoms*

Film: Tsutomu Tatsumi, *Grave of the Fireflies*

Descendants of the Princess Knight trans-gendered heroine:

Film: *Adolescence of Utena*

Setona Mizushiro, *After School Nightmare*

Riyoko Ishida, *Rose of Versailles*

Tomoko Taniguchi, *Princess Prince*

Bisco Hatori, *Ouran High School Host Club*

TV series: *Princess Tutu*

Teacher-Student Relationships:

Tohru Fujisawa, *GTO: Great Teacher Onizuka*

Koji Kumeta, *Sayonara Zetsubou-sensei*

Setona Mizushiro, *X-day*

Yosuke Kuroda, *Onegai Teacher*

Self-portraits of Otaku Culture:

Sekihiko Inui, *Comic Party*

Kio Shimoku, *Genshiken*

Kenji Oiwa, *Welcome to the N.H.K.*

Svetlana Chmakova, *Dramacon*

Shōnen-Shōjo Hybrid:

Yuu Watase, *Fushigi Yugi*

Katsu Aki, *The Vision of Escaflowne*

TV series: *The Vision of Escaflowne*

Influence of Shōjo on Recent Shōnen

TV series: *Mobile Suit Gundam*

TV series: *Mobile Suit Gundam Seed*

TV series: *Bubblegum Crisis*

TV series: *Bubblegum Crisis 2040*