**Introduction to Manga**

Fall 2011 Tuesday & Thursday 14:35-15:55 Arts W-215

INSTRUCTOR:

 Thomas LAMARRE (EAS 401): M 12-2 & W 2-4 (thomas.lamarre@mcgill.ca)

TEACHING ASSISTANT:

 Heather MILLS (EAS 101): Thursday, 4-5 (heather.mills@mail.mcgill.ca)

FACILITATORS:

 FU Meng (EAS 101): Friday, 2-4 (meng.fu@mail.mcgill.ca)

 OSAKI Harumi (EAS 101): Tues. 4-5 (harumi.osaki@mail.mcgill.ca)

 Matthew YOUNG (EAS 101): Wed. 12:30-2 (matthew.young@mail.mcgill.ca)

 Ariane Mignault (EAS 101): Thurs 11:30-12:30 (ariane.mignault@mail.mcgill.ca)

OBJECTIVES & OVERVIEW:

This course aims to provide an introduction to Japanese comics or manga, exploring their history, aesthetics, and social impact. The course aims to introduce major artists and writers and key movements and discourses associated with manga. But the worlds of manga are too vast, numerous, and fuzzy to present in a linear, tabular, comprehensive fashion. And so the course is divided into three units dealing with production, reception, and circulation.

In the first unit, we will focus on *making manga*. We will explore four distinct networks for making manga — story manga, gekiga, weekly serials, and *dôjinshi* or “amateur comics.”

In the second unit, we will look at *reading manga*. We will explore a broad range of elements that go into directing how we read manga, from line and form, to icons and genre.

The third unit will focus on *circulating manga*. We will consider how manga is circulated regionally and globally today, looking at translation and localization, transnational fan communities, scanlations, and non-Japanese-language manga.

METHODOLOGY:

To understand manga, you have to read a lot of manga. The principal texts for the course are manga, and some weeks we will be reading up to a thousand pages. Fortunately, most manga read quickly, and this is not an unmanageable load. To assure that students are doing the necessary reading before class, we will be giving a series of short quizzes based on the readings (see Evaluation). The course lectures and discussions will introduce, contextualize, and provide the interpretative framework for the manga. In addition to the manga, the syllabus includes some additional readings to give students a point of reference for the course lectures. These readings are not, however, the content of the lectures, and so you will have to take notes if you wish to follow the course.

EVALUATION:

Half of the grade will consist of short quizzes given in class. There will be ten quizzes, five points each, amounting to 50% of the grade. The quizzes are intended to motivate students to do the readings before class, and as such, they will pose very general questions such as “What is the basic story of *Paradise Kiss*?” or “What kind of characters do you find in *Bakuman*?” or “What kind of manga does the artist in *A Drifting Life* wish to make?”

 The other half of the grade will consist of three projects. The first project (15%) will be making a manga. We do not expect you to have good art skills or to produce a masterpiece! We don’t even expect a completely polished work. Rather the goal is to give students a hands-on sense of what is entailed in producing a manga — from characters and their situations, to layouts, pencils, inking, screen tones, etc. The teaching assistant, Heather Mills, will be offering basic instruction in making manga throughout the first unit. The second project (15%) will be a “sequence analysis.” Our discussion will move from the ‘smaller’ (lines) through to the ‘larger’ (genres), introducing a range of manga features such as tones, sounds, dialogue bubbles, layout, etc. For their project, students will select a sequence from a manga and analyze the interaction of these features. The third project (20%) will be a ‘field project,’ in which students will study a site of manga circulation — a library, a bookstore, a manga café, or one of the many on-line fan sites or scanlation groups. Potential sites for the field project will be provided in class.

TEXTS:

The one book that you will need to buy — *A Drifting Life* — will be available at Paragraphe: http://www.paragraphbooks.com. For the additional readings, a course packet will be available at McGill University Bookstore.

The bulk of the manga you will be reading are available on line in scanlation (fan-translated manga scans). The links to them will be provided on my website (not WebCT). Go to http://web.me.com/lamarre\_mediaken/Site/Courses.html and click on EAST 299 MANGA.

COMMUNICATIONS POLICY: We will set up WebCT for student-student discussions but would like to encourage questions and comments in class as well as face-to-face communication. We’ll try to answer email promptly but don’t expect immediate responses. As a general policy, to assure quality of communication, we would like you to speak with us in person during our office hours or after class, rather than flooding us with email. Please do not send a last-minute email requesting extensions. These will be ignored.

**NOTE**: (1) McGill University values academic integrity. Therefore all students must understand the meaning and consequences of cheating, plagiarism and other academic offences under the Code of Student Conduct and Disciplinary Procedures (see www.mcgill.ca/integrity for more information). (2) In accord with McGill University’s Charter of Students’ Rights, students in this course have the right to submit in English or in French any written work that is to be graded. (3) In the event of extraordinary circumstances beyond the University’s control, the content and/or evaluation scheme in this course is subject to change.

**READING SCHEDULE**

Sept 1: Introduction

UNIT 1: **Making Manga**

WEEK 1: Story Manga

Sept 6:

 —TEZUKA Osamu, *Lost World*.

Sept 8:

—Fujiko F. Fujio, “Nobita’s Dinosaur,” in *Daichôhen*, Volume 1, Part 1.

—YOKOYAMA Mitsuteru, *Sangokushi*, Volume 1.

—ISHINOMORI Shôtarô, *Skull Man*, Volume 1.

WEEK 2: Gekiga & Garo

Sept. 13:

 —TATSUMI Yoshihiro, *A Drifting Life* (Drawn & Quarterly, 2009)

Sept. 15:

 —TATSUMI Yoshihiro, *A Drifting Life* (Drawn & Quarterly, 2009)

 Heather’s Manga Studio (Introduction)

WEEK 3: Weekly Serials (shônen and seinen)

Sept. 20:

 —OHBA Tsugumi and OBATA Takeshi, *Bakuman*, Volumes 1-4.

 —SHIMAMOTO Kazuhiko, *Moeyo Pen* (Burning Pen), Volume 1.

 —ADACHI Mitsuru and TAKAHASHI Rumiko, “My Sweet Sunday” (oneshot)

 Sept. 22: Heather’s Manga Studio (Full Session 1)

 —AIHARA Kôji and TAKEKUMA Kentarô, *Even a Monkey Can Draw Manga*, Lessons 1-11, pp. 3-82.

WEEK 4: *Dôjinshi*

Sept. 27:

 —INUI Sekihiko, *Comic Party*, Volumes 1-2.

Sept. 29: Heather’s Manga Studio (Full Session 2)

 —AIHARA Kôji and TAKEKUMA Kentarô, *Even a Monkey Can Draw Manga*, Lessons 12-21, pp. 83-147.

**ASSIGNMENT 1 DUE OCTOBER 4**

UNIT 2: **Reading Manga**

WEEK 5: Genre, Character, Icon

Oct. 4:

 —Rick ALTMAN, “A Semantic/Syntactic Approach to Genre,” *Cinema Journal* 23: 3 (Spring, 1984): 6-18.

Oct. 6:

 —Robert PETERSON, “The Acoustics of Manga,” in *The Comics Studies Reader*, 163-171.

 —Giancarla UNSER-SCHULZ, “Language as the Visual: Exploring the Intersection of Linguistic and Visual Language in Manga,” *Image & Narrative* 12: 3-4 (2011), 22 pp.

 —MIYAMOTO Hirohito, ‘How Characters Stand Out,’ *User Enhancement* Mechademia 6 (2011), 10 pp.

 Gag manga Excerpts:

 —HASEGAWA Machiko, *Sazae-san*, pp. 10-19

 —AKATSUKA Fujio, *Tensai Bakabon*, pp. 3-16

 —AZUMA Kiyohiko, *Azumanga Daioh*, pp. 13-20

 —TORIYAMA Akira, *Dr. Slump,* Volume 1, Chapter 1

 —USUI Yoshito, *Crayon Shin-chan*, Volume 1, Chapter 1

WEEK 6: Line, Interval, Layout

Oct. 11:

—Tim INGOLD, “How the Line Became Straight,” from *Lines: A Brief History*, Chapter 6, pp. 152-169.

—ÔTSUKA Eiji, “Disarming Atom: Tezuka Osamu’s Manga at War and Peace,” *Mechademia 3: The Limits of the Human* (2008): 111-125.

 Cyber & Mecha manga excerpts:

—ÔTOMO Katsuhiro, “Fire-ball,” pp. 177-228

—MASAMUNE Shirow, *Appleseed*, Book 1

Oct. 13:

 —Scott McCLOUD, “Blood in the Gutter,” *Understanding Comics*, chapter 3, pp. 60-93.

 —NATSUME Fusanosuke, “Pictotexts and Panels,” *Comics Worlds and Worlds of Comics* (International Manga Research Center, Kyoto Seika University, 2010), pp. 37-51.

 Shôjo yaoi manga excerpts:

 —HAGIO Moto, *Poe no ichizoku*, Volume 1, Part 1.

 —AOIKE Yasuko, *Eroica*, Volume 1, Part 1.

 —IKEDA Riyoko, *The Rose of Versailles*, Volume 1, Part 1.

WEEK 7: Focalization & Case Studies

Oct. 18:

—Mieke BAL, “Laughing Mice, Or: On Focalization,” *Poetics Today* 2:2 (Winter, 1981): 202-210.

 —Michael NITSCHE, “Focalization in 3D Games,” posted online.

 Manga excerpts:

 — KATSURA Masakazu, *Video Girl Ai*, Chapters 1-2.

 — OKAZAKI Mari, *Shutter Love* (one volume).

Oct. 20: Case Study 1 (Heather)

 —TAKEMIYA Keiko, *A Song of Wind and Trees*, Volumes 1-2.

WEEK 8: Case Studies

Oct. 25 Case Study 2 (Matthew)

 —URASAWA Naoki, *Billy Bat*, Volumes 1-2.

Oct. 27 Case Study 3 (Heather)

 —YAZAWA Ai, *Paradise Kiss*, Volume 1.

ASSIGNMENT 2 DUE NOVEMBER 1

UNIT 3: **Circulating Manga**

WEEK 9: Cultures of Circulation

Nov. 1

 —Benjamin LEE and Edward LiPUMA, “Cultures of Circulation: The Imaginations of Modernity,” *Public Culture* 14: 1 (Winter 2002): 191-213.

Nov. 3

 —Sharon KINSELLA, “Japanese Subculture of the 1990s: Otaku and the Amateur Manga Movement,” *Journal of Japanese Studies* 24:2 (Summer, 1998): 289-316.

—IMAI Nobuharu, “A Momentary and Placeless Community,” *Inter Faculty* 1 (2010): 17 pp.

 —Hiroyuki, *Dôjin Work*, Volume 1

WEEK 10: Sites and Fields

 (Libraries, stores, conventions, cosplay, clubs, *machi*, maid café, butler café, websites…)

Nov. 8:

 —David HOPKINS*,* “Manga in Japanese Libraries: A Historical Overview,” 17-25.

 —Jakob NOBUOKA, “User Innovation and Creative Consumption in Japanese Culure Industries: The Case of Akihabara, Tokyo,” *Geografiska* *Annaler: Series B, Human Geography* 92 (3): 205–218.

 —YOSHIZAKI Seimu, *Kingyo Used Books*, Chapter 1, 8.

 —SAKURAI Shushushu, “Susume! Otome Roodo” (Onward! Maiden Road), oneshot.

Nov. 10:

 — Theresa WINGE, “Costuming the Imagination: Origins of Anime and Manga Cosplay,” Mechademia 1: Worlds of Manga and Anime (2006): 65-76

 — Jin-Shiow CHEN, “A Study of Fan Culture: Adolescent Experiences with Anime/Manga Doujinshi and Cosplay in Taiwan,” *Visual Arts Research* (2007): 14-24.

 —KIO Shimoku, *Genshiken*, Volumes 1-3.

 —SAKOU Watari, *Cosplay Animal*, Chapter 1.

WEEK 11: Global/Local

Nov. 15:

 —KAMIO Yôko, *Hana yori dango*, Chapters 1-6.

Nov. 17:

 — YASUMOTO Seiko, “The Impact on Soft Power of Cultural Mobility: Japan to East Asia,” *Mediascape* (Winter 2010): 13 pp.

 —Saya SHIRAISHI, “Japan's Soft Power: Doraemon Goes Overseas,” in *Network Power* (Ithaca: Cornell University Press, 1997), pp. 234-271.

 —James RAMPANT, “The Manga Polysystem,” in *Manga: An Anthology of Global and Cultural Perspectives* (continuum, 2010), pp. 221-232.

 —IWABUCHIKoichi, “Globalization, East Asian Media Cultures and Their Publics,” *Asian Journal of Communication*, 20:2 (2010): 197-212

WEEK 12: Narrative Worlds & Media Mix

Nov. 22:

—ÔTSUKA Eiji, “World and Variation,” trans. Marc Steinberg, *Mechademia 5: Fanthropologies* (2010): 96-116.

 —KAWAMATA Keiko, “Analysis of the New Product Development Process Using the Creative Cognition Approach,” *Proceedings: AIMAC 2007 International Conference on Arts and Cultural Management*, 15 pp.

—Tan Bee Kee, “Rewriting Gender and Sexuality in English-Language Yaoi Fanfiction,” in *Boys’ Love Manga* (2010), pp. 126-156.

—Kukhee CHOO, “Consuming Japan: Early Korean Girls Comic Book Artists’ Resistance and Empowerment,” in *Complicated Currents* (Monash University Press, 2010), pp. 1-16.

Nov. 24:

 —YAGAMI Chitose, *Fall in Love like a Comic*, Chapter 1-3.

 —HIRAO Auri, *Manga no tsukurikata*, Chapters 1-3.

WEEK 13:

Nov. 29: TBA

Dec. 1: TBA

ASSIGNMENT 3 DUE DECEMBER 5