

**COM 3930H/LIT 3930H: Honors Special Topic: Manga, Anime, and Gender:
Cross-Cultural Texts and Communication**

Time: Tues–Thurs, 3:00–4:15

Location: BHC, Room 0126

Instructor: Dr. Kimiko Akita	Instructor: Dr. Anna Maria Jones
Affiliation: Nicholson School of Communication	Affiliation: Department of English
Contact: Canvas Inbox or kimiko@ucf.edu	Contact: Canvas Inbox or anna.jones@ucf.edu
Office: NSC 227	Office: Colbourn Hall 411L
Office hours: Mon. 8:50 p.m.–10:00 p.m.; Tues. 4:20–5:10 p.m.; Wed. 6:00 p.m.–10 p.m.	Office hours: Thurs. 10:00–11:45 a.m.; Tues–Thurs. 1:45–2:45 p.m. & by appt.

Course Description

This interdisciplinary seminar will examine contemporary Japanese manga (graphic novels) and anime (animated TV and film), combining intercultural literacy and communication and critical literary and textual analysis. The course will take as its primary focus the message construction of gendered norms (and the critique of those norms) in various genres of contemporary manga and anime, considering not just what these constructions mean within their Japanese context but also what happens when they are translated for American audiences. All texts will be in English translation or subtitled.

Course Goals

This course is designed to engage students and challenge their assumptions about culture, gender, texts, and communication. The lectures, discussions, readings and screenings, as well as written and oral assignments, are developed to understand the deep structure and ideology latent in various cross-cultural texts and communication and to guide students in thinking critically and globally about literary texts and communicative processes.

Learning Objectives

- Students will be introduced to the historical and cultural contexts for the production and reception of Japanese manga and anime
- Students will understand generic conventions of manga and anime
- Students will understand contemporary communication theory, literary and comics theory, gender theory and their applications to the analysis of manga and anime
- Students will think, speak, and write critically about manga and anime texts
- Students will develop as independent researchers
- Students will conduct information-fluent research on manga and anime
- Students will appreciate Japanese history and culture

Required Books

Unless otherwise noted, these manga are available in the UCF Bookstore. You may choose to acquire the books elsewhere or in other (digital) formats, but you must have these official translations, and you must be able to bring the texts to class and access specific pages for discussion.

Hayakawa, Tomoko. *The Wallflower* vol. 1 (Del Rey, 2004) ISBN: 9780345479129

Inoue, Takehiko. *Vagabond* vol. 1 VIZBIG edition (VIZ Media, 2008) ISBN: 9781421520544

Koike, Kazuo and Goseki Kojima. *Lone Wolf and Cub* vol. 1 (Dark Horse Digital, 2011) *NOTE:* this title is out of print except in digital format; used print copies are available, but they have VERY small pages and thus are not as nice to read as the digital format. Dark Horse just issued an omnibus edition, which you can purchase for around \$16 if you wish (ISBN: 978-1616551346). Otherwise, buy the [digital](#).

- Kōga, Yun.** *Loveless* vol. 1 2-in1 edition (VIZ Media, 2012) ISBN: 9781421549903
- McCloud, Scott.** *Understanding Comics* (William Morrow, 1994) ISBN: 9780060976255
- Hagio, Moto.** *Heart of Thomas* (Fantagraphics, 2013) ISBN: 9781606995518
- Ohba, Tsugumi and Takeshi Obata.** *Bakuman* vol. 1 (VIZ Media, 2008) ISBN: 9781421535135
- Saitō, Chiho.** *Revolutionary Girl Utena* vol. 1 (VIZ Media, 2003) ISBN: 9781569319642
- Shimura, Takako.** *Wandering Son* vol. 1 (Fantagraphics Books, 2011) ISBN: 9781606994160
- Kio, Shimoku.** *Genshiken Omnibus 1* (Kodansha, 2012) ISBN: 9781935429364
- Tezuka, Osamu.** *MW* (Vertical Press, 2010) ISBN: 9781934287729
- . *Princess Knight Part 1* (Vertical Press, 2011) ISBN 9781935654254

Required Anime

All of the required anime titles are available online for free from legal streaming sites (Hulu, Crunchyroll, etc.). Where both subtitled and dubbed versions are available, you should watch the subtitled versions so that you can hear the nuances of the Japanese (e.g. use of honorifics) that often are not translated in dubbed dialogue.

Bleach (Hulu, Crunchyroll)

Death Note (Hulu)

Fruits Basket (Hulu)

Ouran High School Host Club (Hulu)

Puella Magi Madoka Magica (Crunchyroll)

Samurai Champloo (Hulu)

Princess Jellyfish (Hulu)

Uraboku (Crunchyroll)

Sekai Ichi Hatsukoi (Crunchyroll)

More Required Texts

We will be reading the following essays and articles, some of which are available as E-Books or articles through the UCF Library or Google, some of which are Web sites, and some of which are available as PDFs in Canvas. You should make sure that you activate your off-campus access to the library's online services and that you have a PDF reader like Adobe Acrobat.

Abe, Hideko Nornes. "From Stereotype to Context: The Study of Japanese Women's Speech." *Feminist Studies* 21.3 (1995): 647–71. [PDF in Canvas]

Akita, Kimiko. "Queer Male TV Commentators: Kinjo-no-Obasan in *Advanced Capitalism*." *Queer Media Images: LGBT Perspectives*. Eds. Jane Campbell and Theresa Carilli. Lanham, MD: Lexington Books, 2013. 89–97. [PDF in Canvas]

Allison, Anne. "Enchanted Commodities." *Millennial Monsters: Japanese Toys and the Global Imagination*. Berkeley, CA: U of California P, 2006. 1–34. [PDF in Canvas]

———. "Fierce Flesh: Sexy Schoolgirls in the Action Fantasy of *Sailor Moon*." *Millennial Monsters: Japanese Toys and the Global Imagination*. Berkeley, CA: U of California P, 2006. 128–62. [PDF in Canvas]

- . “Japanese Mothers and *Obentos*: The Lunch Box as Ideological State Apparatus.” *Permitted and Prohibited Desires: Mothers, Comics, and Censorship in Japan*. Berkeley, CA: U of California P, 2006. 81–103. [PDF in Canvas]
- Ambros, Barbara.** “Vengeful Spirits or Loving Spiritual Companions? Changing Views of Animal Spirits in Contemporary Japan.” *Asian Ethnology* 69.1 (2010): 35–67. [PDF in Canvas]
- Atkins, E. Taylor.** “Popular Culture.” *A Companion to Japanese History*. Ed. William M. Tsutsui. Chichester, UK: Wiley-Blackwell, 2009. 460–76. [E-Book in UCF Library]
- Azuma, Hiroki.** “The Otaku’s Pseudo-Japan.” *Otaku: Japan’s Database Animals*. Trans. Jonathan E. Abel and Shion Kono. Minneapolis, MI: University of Minnesota P, 2001, 3–24. [PDF in Canvas]
- Condry, Ian.** “Anime Creativity: Characters and Premises in the Quest for Cool Japan.” *Theory, Culture & Society* 26.2–3 (2009): 139–63. [PDF in Canvas]
- Cooper, Chris, and Hagiwara, Yuki.** “Women: Reviving Japan with ‘Devil Wives’.” *Bloomberg Businessweek*, November 5–11, 2012, 16–17. [PDF in Canvas]
- Hastings, Sally.** “Gender and Sexuality in Modern Japan.” *A Companion to Japanese History*. Ed. William M. Tsutsui. Chichester, UK: Wiley-Blackwell, 2009. 372–88. [E-Book in UCF Library]
- Hori, Hikari.** “Views from Elsewhere: Female Shoguns in Yoshinaga Fumi’s Ooku and Their Precursors in Japanese Popular Culture.” *Japanese Studies* 32.1 (2012): 77–95. [PDF in Canvas]
- Inoue, Haruo.** “[Rituals for the Dead Today.](#)” *Dharma World* 38 (2011): n.p. [Online journal article]
- “Kampaku Sengen.”** Song lyrics. [PDF in Canvas]
- McLelland, Mark.** “[Why Are Japanese Girls’ Comics Full of Boys Bonking?](#)” *Refractory: A Journal of Entertainment Media* 10 (2006/2007): np. Web. [Online journal article]
- McVeigh, Brian.** “Becoming an ‘Office Lady’: Engendering Gender through the Body.” *Life in a Japanese Women’s College: Learning to be Ladylike*. NY: Routledge, 1997. 145–71. [PDF in Canvas]
- Morita, Akira.** “*Amae* and *Belonging*—An Encounter of the Japanese Psyche and the Waning of Belonging in America.” *Brigham Young University Journal of Public Law*, 25. 341–50. [PDF in Canvas]
- Natsume, Fusanosuke.** “Japanese Manga: Its Expression and Popularity.” *ABD* 34.1 (2003): 3–5. [PDF in Canvas]
- Nitobe, Inazō.** [Bushidō: The Soul of Japan](#). Tokyo: Teibi Publishing, 1907. [E-Book in Google Books]
- Ogasawara, Yuko.** “Why Office Ladies Do Not Organize.” *Office Ladies and Salaried Men: Power, Gender, and Work in Japanese Companies*. Berkeley, CA: University of California P, 1998. 44–69. [PDF in Canvas]
- Reader, Ian.** “A Review of ‘Bones of Contention: Animals and Religion in Contemporary Japan.’” *Japan Forum* 25.2 (2013): 303–06. [PDF in Canvas]
- Rowley, Ian.** “The Anime Biz: Still an Adolescent. It’s Influential Around the World, But Can Japanese Animation Become the Nation’s Next Big Export?” *BusinessWeek*, June 27, 2005. 50–52. [PDF in Canvas]
- Saitō, Tamaki**, with an introduction by Mari Kotani. “Otaku Sexuality.” *Robot Ghost and Wired Dreams: Japanese Science Fiction from Origins to Anime*. Ed. Christopher Bolton, Istvan Csicsery-Ronay Jr., and Takayuki Tatsumi. Minneapolis: U of Minnesota P, 2007. 222–49. [PDF in Canvas]
- Smith, Henry D., II.** “The Capacity of Chushingura: Three Hundred Years of Chushingura.” *Monumenta Nipponica* 58.1 (2003): 1–42. [PDF in Canvas]

- Standish, Isolde.** “The *Jidaigeki* Television Series: Myth, Iteration and the Domestication of the Samurai Hero.” *Japan Forum* 23.3 (2011): 431–40. [PDF in Canvas]
- Takasugi, Shinji.** [Teach Yourself Japanese](#). Familiarize yourself with the basics of Japanese grammar and writing system at this site, which is pitched at an adult audience with some interest in linguistics (NOTE: if you want a more basic intro see the website listed in recommended readings) [Website]
- Toivonen, Tuukka.** “Don’t let your child become a NEET! The Strategic Foundations of a Japanese Youth Scare.” *Japan Forum* 23.3 (2011): 407–29. [PDF in Canvas]
- Wright, D. E.** “Female Combatants and Japan’s Meiji Restoration: The Case of Aizu.” *War in History* 8.4 (2001): 396–417. [PDF in Canvas]
- Yoneyama, Shoko.** “*Ijime*: The Price of Super-Conformity.” *The Japanese High School: Silence and Resistance*. New York: Routledge, 1999. 157–85. [PDF in Canvas]

Recommended Texts

You may also find these resources useful, although you are not required to read them.

- Brown, Philip C.** “Unification, Consolidation, and Tokugawa Rule.” *A Companion to Japanese History*. Ed. William M. Tsutsui. Chichester, UK: Wiley-Blackwell, 2009. 69–85. [E-Book in UCF Library]
- Cohn, Neil.** “Japanese Visual Language: The Structure of Manga.” *Manga: An Anthology of Global and Cultural Perspectives*. Ed. Toni Johnson-Woods. NY: Continuum, 2010. 187–207. [PDF in Canvas]
- “Encyclopedia.”** [Anime News Network](#). An invaluable English-language resource for tracking down information about anime and manga titles, writers, directors, voice actors, etc. *Anime News Network* also has daily news stories, reviews, and announcements. [Website]
- Goble, Andrew Edmund.** “Medieval Japan.” *A Companion to Japanese History*. Ed. William M. Tsutsui. Chichester, UK: Wiley-Blackwell, 2009. 47–66. [E-Book in UCF Library]
- Groensteen, Thierry.** *Comics and Narration*. Jackson: UP of Mississippi, 2013. [E-Book in UCF Library]
- . *A System of Comics*. Jackson: UP of Mississippi, 2007. [E-Book in UCF Library]
- Hurst, G. Cameron, III.** “The Heian Period.” *A Companion to Japanese History*. Ed. William M. Tsutsui. Chichester, UK: Wiley-Blackwell, 2009. 30–46. [E-Book in UCF Library]
- Itō, Kimio.** “When a ‘Male’ Reads Shōjo Manga.” *Comics Worlds and the World of Comics: Towards Scholarship on a Global Scale*. Ed. Jaqueline Berndt. Kyoto: Kyoto Seika UP, 2010. 169–75. [PDF in Canvas]
- [The Japanese Slang Jisho](#).** Dictionary of slang words, written in romaji. Very useful for finding out what insults characters are slinging in your favorite anime’s battle scenes.[Website]
- Kam, Thiam Huat.** “The Common Sense that Makes the ‘Otaku’ Rules for Consuming Popular Culture in Contemporary Japan.” *Japan Forum* 25.2 (2013): 151–73. [PDF in Canvas]
- “Language.”** [Kids Web Japan](#). Website for Japanese language basics (NOTE: because this is geared toward kids, you won’t get any explanation of grammar/parts of speech) [Website]
- Matsui, Midori.** “Little Girls Were Little Boys: Displaced Femininity in the Representation of Homosexuality in Japanese Girls’ Comics.” *Feminism and the Politics of Difference*. Ed. Sneja Gunew and Anne Yeatman. Boulder, CO: Westview P, 1993. 177–96. [PDF in Canvas]
- McLendon, James.** “The Office: Way Station or Blind Alley?” *Work and Life Course in Japan*. Ed. David W. Plath. NY: State University of New York Press, 1983. 156–82. [PDF in Canvas]
- Meek, Christopher B.** “The Dark Side of Japanese Management in the 1990s: *Karoshi* and *Ijime* in the Japanese Workplace.” *Journal of Managerial Psychology* 19.3 (2004): 312–331. [PDF in Canvas.]

Napier, Susan. “Why Anime?” and “Anime and Local/Global Identity” in *Anime from Akira to Howl’s Moving Castle: Experiencing Contemporary Japanese Animation*. (Palgrave-MacMillan, 2005), 3–34. [PDF in Canvas]

Natsume, Fusanosuke. “Pictotext and Panels: Commonalities and Differences in Manga, Comics and BD.” *Comics Worlds and the World of Comics: Towards Scholarship on a Global Scale*. Ed. Jaqueline Berndt. Kyoto: Kyoto Seika UP, 2010. 40–54. [PDF in Canvas]

Okabe, Daisuke and Kimi Ishida. “Making *Fujoshi* Identity Visible and Invisible.” *Fandom Unbound: Otaku Culture in a Connected World*. Ed. Mizuko Ito, Daisuke Okabe, and Izumi Tsuji. New Haven: Yale UP, 2012. 207–24. [PDF in Canvas]

Pagliassotti, Dru. “Better than Romance?: Japanese BL Manga and the Subgenre of Male/Male Romantic Fiction.” *Boys’ Love Manga: Essays on the Sexual Ambiguity and Cross-Cultural Fandom of the Genre*. Ed. Antonia Levi, Mark McHarry, and Dru Pagliassotti. Jefferson, NC: McFarland, 2010. 59–83. [E-Book in UCF Library]

Prough, Jennifer. “The Heart of the Matter: Gender, Intimacy, and Consumption in the Production of *Shōjo Manga*” and “Descent and Alliance in the *Shōjo Manga* Family Tree: A Postwar History.” *Straight from the Heart: Gender, Intimacy, and the Cultural Production of Shōjo Manga*. Honolulu: U of Hawai’i P, 2011. 1–56. [PDF in Canvas]

Sasaki-Uemura, Wesley. “Postwar Society and Culture.” *A Companion to Japanese History*. Ed. William M. Tsutsui. Chichester, UK: Wiley-Blackwell, 2009. 315–32. [E-Book in UCF Library]

Schodt, Frederik L. “The Spirit of Japan” and “Flowers and Dreams.” *Manga! Manga! The World of Japanese Comics*. NY: Kodansha America, 1983. 68–87, 88–105. [PDFs in Canvas]

Tanabe, George J., Jr. “Religions of Japan in Practice.” *Asian Religions in Practice, an Introduction*. Ed. Donald S. Lopez, Jr. Princeton: Princeton UP, 1999. 154–75. [PDF in Canvas]

Tsutsui, William M., ed. *A Companion to Japanese History*. Chichester, UK: Wiley-Blackwell, 2009.
NOTE: You are reading some of the essays in this collection as required and recommended reading, but there are many others that you might want to read as well. [E-Book in UCF Library]

Assignments: 900 Points Total

Participation: 100 points: As with any professional obligation, you should treat this class as a serious responsibility, to which you give your best efforts and your undivided attention. It is expected that you will attend all or most classes and that you will be prepared for each class. This means that you will have the correct books, that you will have read the assignments, and that you will participate in class discussion, as both a speaker and as an active listener. It is also expected that you will treat your peers and your professors with courtesy. You may miss two face-to-face class for any reason, without penalty, but we will subtract twenty points for the third, fourth, and fifth absence thereafter. If you miss more than five classes, you will earn an F for the course. Note: If you show up late or leave early you may be counted absent. If you sleep, text, work on other coursework, or otherwise fail to be present mentally, you may be counted absent. Also note that we do not distinguish between excused and unexcused absences, so it is strongly recommended that you save your absences for unavoidable occurrences (illness, family emergency, religious observances, car trouble, etc.). This assignment will be graded by Dr. Akita and Dr. Jones.

Mini-Essay Checklist: 25 points: In preparation for your mini essay, you will complete a checklist form of (1) statement of commitment to your choice of prompt; (2) formal terminology from McCloud (or recommended comics theorists); (3) and page(s) from *Heart of Thomas* that you plan to analyze and bring this to the class meeting before the essay is due. This assignment will be graded by Dr. Jones.

***Mini Essay: 100 points:** Answering one of two prompts provided to you, and using terminology from McCloud's *Understanding Comics*, you will write a brief (700–1000-word/2–3-page maximum) analysis of one or two pages from *Heart of Thomas*. This assignment will be graded by Dr. Jones.

***†Reflection Journals: 200 points (4 x 50 points each):** You will have five opportunities to complete these four reflection journals. I will drop the lowest grade of the five. These journals will require you to read/watch manga and anime on different topics, some of which you may find on your own in addition to the assigned texts on the syllabus. You will write brief (approx. 700 words or 2 pages double-spaced) reflections on the texts that you watch or read, alongside the assigned readings, with particular attention to some or all of the following: (1) the conventions or tropes that they have in common; (2) to the way(s) in which they portray gender roles and/or sexuality; (3) to the ways that they compare to other manga and anime texts on the syllabus; (4) to the ways they relate to the secondary readings from the syllabus. These are less formal than the essays, but they should still be logically organized, clearly and concisely written, with discussion of specific examples, and they should be edited to be (mostly) error-free (think blog post rather than scholarly essay). Reflections will be posted in the Discussions section of Canvas so that you will also be able to read classmates' reflection journal entries after you post yours. This assignment will be graded by Dr. Jones.

Midterm Exam: 100 points: This will be an in-class, multiple choice exam based on the lectures and secondary readings from the first half of the semester. You will need to bring a pink/raspberry UCF logo scantron sheet and a #2 pencil or blue or black ink pen for this exam. This assignment will be graded by Dr. Akita.

Final Exam: 150 points: This will be a cumulative, multiple choice, in-class exam, covering the lectures and secondary readings from the entire semester. You will need to bring a pink/raspberry UCF logo scantron sheet and a #2 pencil or blue or black ink pen for this exam. This assignment will be graded by Dr. Akita.

Final Essay Checklist: 25 points: In preparation for your final essay, you will complete a checklist form, in which you propose a limited topic and tentative thesis and describe the primary and secondary source materials that you will use for your final research essay. This assignment will be graded by Dr. Akita and Dr. Jones.

***†Final Research Essay: 200 points:** You will write a research paper of at least 7–8 pages (approx. 2400 words minimum) on the topic of your choice. Your essay must analyze one manga or anime or related phenomenon (e.g. cosplay, scanlation groups, etc.), and it must, broadly speaking, be about gender or sexuality in some way, but otherwise the topic is up to you. You may write about a text from the syllabus, or about one that you have read or watched on your own. You may, with a sufficiently persuasive argument, write a comparison of two titles, though in that case you might expect your analysis to run closer to 10 than 7 pages. Your essay should include secondary research (i.e. scholars talking about your topic), but the bulk of the essay will be your independent analysis of the topic. This assignment will be graded by Dr. Akita and Dr. Jones.

***Gordon Rule:** These assignments will meet Gordon Rule requirements. The Final Essay can be completed as English studies or communication research, or some combination thereof, depending on individual students' disciplinary backgrounds and interests.

†A Note on Choosing Texts for Individual Research: It is assumed that all members of the class are adults (over 18 years of age) and, thus, "adult" content titles are permitted as objects of analysis, with the caveats that (1) you *will not* break the law (e.g. avoid titles that would violate U.S. law on [Obscene Visual Representations of the Sexual Abuse of Children](#)); and (2) you *will* provide warnings in your journal entries if you include content that sensitive readers in class might find offensive.

Missed Assignments/Make-Ups/Extra Credit

All assignments should be turned in on time. Although we will accept late papers, 10 points will be deducted for each day that the paper is late (note: any time within the first 24 hours after an assignment is due counts as one day late). There are no make-up assignments (which means if you miss an exam, you miss it), but you may have some opportunities throughout the semester to earn extra credit points.

Evaluation and Grading

Consult individual assignment pages and grading rubrics for detailed explanations of our evaluation and grading criteria.

Letter Grade	Points
A	94 – 100 points
A-	90 – 93 points
B+	87 – 89 points
B	84 – 86 points
B-	80 – 83 points
C+	77 – 79 points
C	74 – 76 points
C-	70 – 73 points
D+	67 – 69 points
D	64 – 66 points
D-	60 – 63 points
F	59 and below

Attendance Policy

You may miss two face-to-face class for any reason, without penalty, but we will subtract twenty points from your participation grade for the third, fourth, and fifth absence thereafter. If you miss more than five classes, you will earn an F for the course. Note: If you show up late or leave early you may be counted absent. If you text, work on other coursework, or otherwise fail to be present mentally, you may be counted absent. NOTE: we do not distinguish between “excused” and “unexcused” absences, so you will want to save your absences for unavoidable circumstances (e.g. illness, family emergency, religious observances, car trouble).

What We Expect from You

The classroom—traditional or online—is a learning community, and it is one that works best when everyone adheres to the same high standards for **CIVILITY, ACADEMIC INTEGRITY, and PROFESSIONALISM**. For our class to be of any value, we all need to treat each other with respect and to treat the work of teaching and learning as serious professional and ethical obligations. All of the followings course expectations boil down to maintaining civility, academic integrity, and professionalism.

E-mail Etiquette

Please treat messages that you send us as professional correspondences. Always provide a greeting (“Dear Dr. Akita,” “Dear Professors Akita and Jones,” for instance) and a signature. Edit for typos and for tone. Please do not email us with questions that you can answer by reading the syllabus or class notes for a missed class. You can send any email messages to anna.jones@ucf.edu or kimiko@ucf.edu or send us messages in Canvas. Please feel free to email if you have questions about the readings or about assignments, or if you have comments or observations about the readings or the class, or if you want to make an appointment. However, we cannot provide IT support, so for help navigating your online courses, go here: <http://learn.ucf.edu/>.

Academic Integrity

We will assume for this course that you will adhere to the academic creed of this University and will maintain the highest standards of academic integrity. We will also adhere to the highest standards of academic integrity, so please do not ask us to change (or expect us to change) your grade illegitimately or to bend or break rules for one person. **Likewise, our own ethical responsibility to all of you demands that we not condone or excuse any instance of academic dishonesty. Absolutely no form of academic dishonesty will be tolerated in this course.** This means that:

- All work that you submit for this class must be your own ideas and writing.
- All work that you submit for this class must be written only for this class.
- All sources consulted for written assignments must be properly documented.

Plagiarism and cheating of any kind on an examination, quiz, or assignment will result at least in a grade of “ZF” for the course and may be subject to appropriate referral to the [Office of Student Conduct](#) for further action. See the [UCF Golden Rule](#) for further information. UCF subscribes to [turnitin.com](#), an online search engine that compares student papers against other papers and websites. All your written assignments submitted to Canvas will be subject to turnitin.com review.

Classroom Conduct

In the classroom one person’s failure to maintain the highest standards of civility and professionalism, puts an unfair burden on everyone else. If you are uncivil or unprofessional—*if, for example, you come in late or leave early, talk outside of class discussion, text, sleep, listen to your iPod, do homework for other classes, use your laptop for anything besides class notes, read the paper, answer your cell phone, or engage in other rude or disruptive behaviors*—you make others work harder to maintain their civility to you. Likewise, if you are content to let others shoulder the burden of carrying discussions while you “lurk,” or you assume that your contributions are more valuable and interesting than others’ contributions, you make everyone’s task (mine as a teacher and your classmates’ as learners) more difficult. Thus, we ask that you do your very best to come to class on time (which means getting there *before* not *as* it starts), to be adequately prepared, and to be an engaged listener (i.e. taking notes, paying attention to others’ contributions, etc.) and active speaker.

What You Can Expect from Us

In class we will make every effort to facilitate an open, respectful environment so that all class members may feel encouraged to participate. We will make every effort to grade work promptly and to provide helpful feedback on assignments. Without sacrificing high standards for intellectual discussion and written work, we will make every effort to accommodate students’ individual needs and abilities. Outside class, we will make every effort to meet with students to offer advice, guidance, or other assistance. If you cannot meet during our office hours, we will gladly make an appointment for another time or schedule an online or phone meeting. We will attempt to answer all emails in a timely fashion.

Disability Statement

The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students with disabilities who need accommodations in this course must contact the professor at the beginning of the semester to discuss needed accommodations. No accommodations will be provided until the student has met with the professor to request accommodations. Students who need accommodations must be registered with [Student Disability Services](#), Student Resource Center Room 132, phone (407) 823-2371, TTY/TDD only phone (407) 823-2116, before requesting accommodations from the professor.

Third-Party Software and FERPA

During this course you might have the opportunity to use public online services and/or software applications sometimes called third-party software such as a blog or wiki. While some of these could be

required assignments, you need **not** make any personally identifying information available on a public site. Do not post or provide any private information about yourself or your classmates. Where appropriate you may use a pseudonym or nickname. Some written assignments posted publicly may require personal reflection/comments, but the assignments will not require you to disclose any personally identity-sensitive information. If you have any concerns about this, please contact me.

Calendar

Changes to this calendar may be necessary if/as the needs of the class dictate. If any changes are made, the updates will be visible in the Calendar in Canvas, not on the syllabus PDF.

Week 1		
<i>Date</i>	<i>Readings</i>	<i>Assignments</i>
Unit 1: Getting Started		
Tues 1/7 (Dr. Jones)	Introduction	
Thurs 1/9 (Dr. Akita)	Abe, "From Stereotypes to Context" (647–71); Takasugi, Teach Yourself Japanese , sections 1, 2, 4.2, 4.4, 4.5, 4.6, and 7	
Week 2		
Tues 1/14 (Dr. Jones)	McCloud, <i>Understanding Comics</i> , chapters 1–6 (2–161); Tezuka, <i>Princess Knight</i>	
Thurs 1/16 (Dr. Akita)	Ambros, "Vengeful Spirits or Loving Spiritual Companions?" (35–67); Reader, "A Review of 'Bones of Contention'" (303–06); Inoue, "Rituals for the Dead Today," (n.p.) Recommended: Tanabe, "Religions of Japan in Practice" (154–75); Atkins, "Popular Culture" (460–76)	
Week 3		
Tues 1/21 (Dr. Jones)	McCloud, <i>Understanding Comics</i> , chapters 7–9 (162–215); Koike and Kojima, <i>Lone Wolf and Cub</i> ; Natsume: "Japanese Manga" (3–5) Recommended: (dated but still some useful information) Schodt, "Spirit of Japan" (68–87) Recommended: "The Heian Period" (30–46); Goble, "Medieval Japan" (47–66); Brown, "Unification, Consolidation, and Tokugawa Rule" (69–85)	
Thurs 1/23 (Dr. Akita)	Allison, "Japanese Mothers and <i>Obentos</i> " (81–103) Recommended: Hastings, "Gender and Sexuality in Modern Japan" (372–88); Schodt, "Dreams and Flowers" (88–105)	
Week 4		
Tues 1/28 (Dr. Jones)	Hagio, <i>Heart of Thomas</i> Recommended: Matsui, "Little Girls Were Little Boys" (177–96); Itō, "When a 'Male' Reads Shōjo Manga" (169–75); Cohn, "Japanese Visual Language" (187–203); Natsume, "Pictotext and Panels" (40–54); Groensteen, <i>Comics and Narration</i> and <i>A System of Comics</i>	Mini Essay Checklist (printed hard copy) due in class by class time on 1/28

Thurs 1/30 (Dr. Akita)	Allison, “Enchanted Commodities” (1–34); Rowley, “The Anime BIZ” (50–52) Recommended: Sasaki-Uemura, “Postwar Society and Culture” (315–32); Napier “Why Anime?” and “Anime and Local/Global Identity” (3–34)	
		Mini Essay due in Canvas by 11:59 p.m. on Friday, 1/31
Unit 2: <i>Shōnen</i> and <i>Shōjo</i>		
Week 5		
Tues 2/4 (Dr. Jones)	Condry, “Anime Creativity” (139–63); Ohba and Obata, <i>Bakuman</i> ; <i>Bleach</i> , episodes 1–3, 6; <i>Death Note</i> , episodes 1–5 Recommended: Student’s choice of minimum three episodes or chapters of one other <i>shōnen</i> title	Reflection Journal 1: <i>Shōnen</i> due in Discussions by class time on 2/4
Thurs 2/6 (Dr. Akita)	Allison, “Fierce Flesh” (128–62) Recommended: Prough, “The Heart of the Matter” and “Descent and Alliance in the the <i>Shōjo Manga</i> Family Tree,” (1–56)	
Week 6		
Tues 2/11 (Dr. Jones)	Hayakawa, <i>The Wallflower</i> ; <i>Fruits Basket</i> , episodes 1–5	
Thurs 2/13 (Dr. Akita)	McVeigh, “Becoming an ‘Office Lady’” (146–71); Ogasawara, “Why Office Ladies Do Not Organize” (44–69); Cooper and Hagiwara, “Reviving Japan With ‘Devil Wives’” (16–17); “Kampaku Sengen” (160–61) Recommended: McLendon, “The Office” (156–82)	
Week 7		
Tues 2/18 (Dr. Jones)	Saitō, <i>Revolutionary Girl Utena</i> ; <i>Puella Magi Madoka Magica</i> *, episodes 1–4 *Note: This is a <i>seinen</i> (men’s) title, not <i>shōjo</i> , though it is a magical girl anime Recommended: Student’s choice of minimum three episodes or chapters one other <i>shōjo</i> title	Reflection Journal 2: <i>Shōjo</i> due in Discussions by class time on 2/18
Thurs 2/20 (Dr. Jones & Dr. Akita)	Midterm Exam Review Day	
Week 8		
Tues 2/25		Midterm Exam due in class
Thurs 2/27 (Dr. Akita)	Standish, “The <i>Jidaigeiki</i> ” (431–40); Smith, “Chushingura” (1–42)	

Week 9		
Tues 3/4	Spring Break—No Class	
Thurs 3/6	Spring Break—No Class	
Unit 3: Samurai		
Week 10		
Tues 3/11 (Dr. Jones)	Inoue, <i>Vagabond</i> ; Student's choice: selections from Nitobe, <i>Busbido</i>	
Thurs 3/13 (Dr. Akita)	Wright, "Female Combatants and Japan's Meiji Restoration" (396–417)	
Week 11		
Tues 3/18 (Dr. Jones)	<i>Gin Tama</i> , episodes 1–5, 8; <i>Samurai Champloo</i> , episodes 1-2, 5-6, 23 Recommended: Student's choice of minimum three episodes or chapters of one other samurai or historical (or alternate-historical) title	Reflection Journal 3: Samurai due in Discussions by class time on 3/18
Unit 4: Boys' Love and Gender-Bending		
Thurs 3/20 (Dr. Akita)	Akita, "Queer Male TV commentators" (89–97); Hori, "Female Shoguns in Yoshinaga Fumi's <i>Ooku</i> " (77–94)	
Week 12		
Tues 3/25 (Dr. Jones)	Tezuka, <i>MW</i>	
Thurs 3/27 (Dr. Jones & Dr. Akita)	Final Essay Checklist Workshop	Draft Final Essay Check List (printed hard copy) due in class
		Revised Final Essay Checklist due in Canvas by 11:59 p.m. on Sunday, 3/30
Week 13		
Tues 4/1 (Dr. Jones)	McLelland, "Why are Japanese Girls' Comics Full of Boys Bonking?" (n.p.); Kōga, <i>Loveless</i> ; <i>Uraboku</i> , episodes 1–5; <i>Sekai Ichi Hatsukoi</i> , episodes 1–4 Recommended: Student's choice of minimum of three episodes or chapters of one other boys' love title; Pagliassotti, "Better than Romance?" (59–83)	Reflection Journal 4: Same-Sex Desire due by 11:59 p.m. by class time on 4/1
Thurs 4/3 (Dr. Akita)	Yoneyama, " <i>Ijime</i> : the Price of Super-Conformity" (157–85); Morita, " <i>Amae</i> and Belonging" (341–50) Recommended: Meek, "Karoshi and Ijime" (312–31)	

Week 14		
Tues 4/8 (Dr. Jones)	<i>Wandering Son</i> ; <i>Ouran High School Host Club</i> , episodes 1–5 Recommended: Student’s choice of at least three episodes or chapters of one other gender-bending title	
Unit 5: <i>Otaku</i> and <i>Fujoshi</i>		
Thurs 4/10 (Dr. Akita)	Toivonen, “Don’t let your child become a NEET!” (407–29); Azuma, “The Otaku’s Pseudo-Japan” (3–24) Recommended: Kam, “The Common Sense that Makes the ‘Otaku’” (151–73)	
Week 15		
Tues 4/15 (Dr. Jones)	Kio, <i>Genshiken</i> ; <i>Princess Jellyfish</i> , episodes 1–5; Saitō, “Otaku Sexuality” (222–49) Recommended: Student’s choice of minimum three episodes or chapters of one other otaku- or fujoshi-related titled Okabe & Ishida, “Making <i>Fujoshi</i> Identity Visible and Invisible” (207–24)	Reflection Journal 5: Otaku due by class time on 4/15
Thurs 4/17 (Dr. Akita & Dr. Jones)	Final Exam Review Day	
		Final Essay due in Canvas by 11:59 p.m. on Sunday, 4/20
Finals Week		
Thurs, April 24, 1:00 pm – 3:50 pm		Final Exam due in class