

Department	International College of Liberal Arts		
Semester	Spring 2025	Year Offered (Odd/Even/Every Year)	Every Year
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	Language of instruction	English

(NOTE 1) 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	An overview survey of Anime that focuses primarily on Practical animation and the use of the medium as an socialtool. The course will focus on directors, actors, and studios that are leaving a lasting mark on anime history, though it will also focus on how Japanese 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 media as more than just entertainment and, as such, will also to use anime as a window into the culture and sensibilities of their creators. We will be viewing one piece of animation per session in the main. Much of the class will revolve around in-class discussions of the works viewed and the books read.
Class plan based on course evaluation from previous academic year	A series of studies, based on the common theme of the development of anime, which will introduce and expand on a variety of areas of the art. Each Block of study will involve lectures, discussions, presentations and debate.
Course related to the instructor's practical experience (Summary of experience)	N/A
Learning Goals	<p>Learning Outcomes</p> <p>Over the course of the program, student will:</p> <ul style="list-style-type: none"> To provide an introduction and an overview of practical Cinema, focusing primarily on the works of a variety of directors. To acquire a greater aesthetic understanding of the differences between the different 'cultures of film' which are represented in the course. To come to a greater understanding of the cultures that are depicted in the films (and that produced them into the bargain). To develop a critical sense and appreciation for cinema as a social/historical tool. To develop student's analytical skills and ability to think critically about the use of history in developing an understanding of modern Japan.

iCLA Diploma Policy	DP1/DP2/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	Problem-Based Learning/Discussion, Debate/Group Work/Presentation/Workshop, Fieldwork			
More details/supplemental information on Active Learning Methods	(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			
Use of ICT	Primarily interactive data, provided both through Unipa (including the clicker system) as well as Google surveys.			
Contents of class preparation and review	Preparation expectations will vary, week to week, depending on assigned readings and/or project work. It is expected that all materials which are assigned should be diligently worked on prior to the class, for both testing and discussion. In terms of review, each item of prep will also have reflection work associated with it, both in class and beyond. The reflection work is to consolidate each lesson and will be discussed with the class Each session, questions based on the assigned readings will be given at the end of the lecture. These questions will be used to guide your discussion. You will be given a daily grade ranging from 1-5 for day in class. This will be based on the following scale: 5 - Thoughtful, engaged & prepared; facilitating/encouraging classmates' participation. 4 - Adequate preparation and good participation 2 to 3 - Inadequate preparation and/or inadequate participation 1 - The spirit has flown 0 - Absent, or present but disruptive.	Hours expected to be spent preparing for class (hours per week)	2 hours	Hours expected to be spent on class review (hours per week)
Feedback Methods	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. 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.			

Grading Criteria		
Grading Methods	Grading Weights	Grading Content
Biweekly Practical tests (Weeks 5-13)	20%	Anime and society
Mid Term test	20%	Media Review and Practical Test
In Depth Review	10%	Media Critique
Final Paper	30%	Multifactor Test
Studentship	20%	Participation

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	iCLA ACADEMIC DISHONESTY POLICY 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.
Other Additional Notes (Outline crucial policies and info not mentioned above)	Class Policies in Addition to iCLA Policies 1.Group Workload: Any student unfairly burdening their fellows will be actioned appropriately. 2.Use of devices in class: Phones are banned. Laptops, tablets and other devices may only be used during class tests, or assigned tasks. 3.Test Proctoring: If proctors detect any suspect activity during tests, the student will be withdrawn from the test and actioned by Admin. 4: Attendance is a given, naturally. as a consequence absences will be considered demerits. If you accrue 5-7 absences, you will lose -1 letter grade from your final score at the end of the semester; 8-9 absences -2 letter grades; 10 absences -3 letter grades; 11 or more and you fail automatically in line with iCLA attendance policy. 5: Being more than 10 minutes late to class will be considered absent. Exceptions to participation rule are documented evidence of illness from a clinic or hospital; these must be presented within one week of the missed class. Documented official family emergencies, requiring leaving campus; notify before or just after missed class session.

(NOTE 2) Class schedule is subject to change

Class Schedule	
Class Number	Content
Class 1	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.
Class 2	Week One. Introduction: Course outline, and QA – What is Anime/Manga Anime Manga Prehistory.
Class 3	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.
Class 4	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.
Class 5	Weeks 3: Theme: Rise of the Robots, Part One: Crush Them Now, Giant Robo! (Anime to be watched, Giant Robo – Provided by faculty) 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...?

Class 6	<p>Weeks 3: Theme: Rise of the Robots, Part One: Crush Them Now, Giant Robo! (Anime to be watched, Giant Robo – Provided by faculty)</p> <p>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.</p> <p>Discussion: Super Robots and the Protean Ideal. Technology as benevolent Tyrant. A class discussion on the basics of early Mecha anime.</p> <p>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...?</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>
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>
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>
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>
Class 11	<p>Week 6 Metropolis (2001) – Directed by Rintaro, based on Tezuka Osamu's manga</p> <p>Topics Covered:</p> <p>Introduction to anime's early influences, particularly Tezuka's pioneering work.</p> <p>The evolution of animation techniques and storytelling in Japan.</p> <p>Themes of technological advancement, societal division, and human identity.</p> <p>The adaptation of Tezuka's iconic manga into a modern film with futuristic animation.</p> <p>Discussion: The fusion of traditional animation with cutting-edge techniques and how Metropolis reflects Japanese anxieties about technology.</p>
Class 12	<p>Week 6 Metropolis (2001) – Directed by Rintaro, based on Tezuka Osamu's manga</p> <p>Topics Covered:</p> <p>Introduction to anime's early influences, particularly Tezuka's pioneering work.</p> <p>The evolution of animation techniques and storytelling in Japan.</p> <p>Themes of technological advancement, societal division, and human identity.</p> <p>The adaptation of Tezuka's iconic manga into a modern film with futuristic animation.</p> <p>Discussion: The fusion of traditional animation with cutting-edge techniques and how Metropolis reflects Japanese anxieties about technology.</p>
Class 13	<p>Week 7: Porco Rosso (1992) – Directed by Hayao Miyazaki</p> <p>Topics Covered:</p> <p>The history and legacy of Studio Ghibli and Hayao Miyazaki's impact on anime.</p> <p>Exploration of themes such as war, freedom, and redemption.</p> <p>The depiction of historical context (1930s Italy) in anime and how Miyazaki brings these real-world concerns to life in an animated form.</p> <p>A deep dive into Ghibli's signature animation style and narrative structure.</p> <p>Discussion: The role of Porco Rosso in Miyazaki's body of work and its commentary on post-war European society.</p>
Class 14	<p>Week 7: Porco Rosso (1992) – Directed by Hayao Miyazaki</p> <p>Topics Covered:</p> <p>The history and legacy of Studio Ghibli and Hayao Miyazaki's impact on anime.</p> <p>Exploration of themes such as war, freedom, and redemption.</p> <p>The depiction of historical context (1930s Italy) in anime and how Miyazaki brings these real-world concerns to life in an animated form.</p> <p>A deep dive into Ghibli's signature animation style and narrative structure.</p> <p>Discussion: The role of Porco Rosso in Miyazaki's body of work and its commentary on post-war European society.</p>
Class 15	<p>Week 8: Galaxy Express 999 (1979) – Directed by Rintaro, based on Leiji Matsumoto's manga</p> <p>Topics Covered:</p> <p>The space opera genre in anime and its cultural impact.</p> <p>Themes of class, immortality, and humanity's drive for progress.</p> <p>The fusion of fantasy and science fiction in anime.</p> <p>A deep dive into the animation techniques used by Rintaro and Studio Toei.</p> <p>Discussion: How Galaxy Express 999 connects to broader cultural and philosophical questions about life, death, and technology in post-WWII Japan.</p>

Class 16	<p>Week 8: Galaxy Express 999 (1979) – Directed by Rintaro, based on Leiji Matsumoto's manga</p> <p>Topics Covered:</p> <p>The space opera genre in anime and its cultural impact.</p> <p>Themes of class, immortality, and humanity's drive for progress.</p> <p>The fusion of fantasy and science fiction in anime.</p> <p>A deep dive into the animation techniques used by Rintaro and Studio Toei.</p> <p>Discussion: How Galaxy Express 999 connects to broader cultural and philosophical questions about life, death, and technology in post-WWII Japan.</p>
Class 17	<p>Mid-Term Review: Anime and Manga History</p> <p>This review will focus on the key historical developments and influential figures in the evolution of anime and manga. The aim is to assess your understanding of how anime and manga grew from early origins into the global phenomena they are today.</p> <p>What to Focus On:</p> <p>Early Influences and Pioneers: Be familiar with the contributions of early anime and manga creators, such as Osamu Tezuka, and how they shaped the development of the medium.</p> <p>Important Milestones in Anime and Manga: Understand significant films, series, and manga that marked turning points, such as Astro Boy, Akira, and Sailor Moon.</p> <p>Cultural Impact: Be prepared to discuss how anime and manga reflect Japanese culture and how they have influenced global pop culture.</p> <p>Artistic and Narrative Styles: Recognize key artistic developments in both anime and manga, including shifts in animation techniques, storytelling, and themes.</p> <p>The Industry and Trends: Understand the role of key studios, such as Studio Ghibli, and production companies in the growth of anime. Be aware of how trends like shonen, shojo, and mecha genres emerged.</p>
Class 18	<p>Mid-Term Test: Anime and Manga History</p> <p>The mid-term test will evaluate your grasp of the key developments, creators, and cultural aspects in the history of anime and manga. It will focus on what we've covered in class, so be sure to review both your lecture notes and readings.</p> <p>What You Can Expect:</p> <p>Influential Figures and Works: Be ready to explain the significance of important figures like Osamu Tezuka and iconic works such as Astro Boy, Akira, and Studio Ghibli films.</p> <p>Key Historical Developments: Be prepared to discuss the origins of anime and manga, from the 1910s to the rise of modern anime in the 1980s and beyond.</p> <p>Cultural Context: You may need to demonstrate how anime and manga reflect aspects of Japanese society, such as youth culture, gender roles, and post-war recovery.</p> <p>Industry Evolution: Be able to explain how the anime and manga industries have changed over time, including technological advances and international growth.</p> <p>Genres and Styles: Be familiar with major anime and manga genres (shonen, shojo, mecha, etc.), their characteristics, and how they evolved.</p> <p>The test will challenge your ability to connect historical events and cultural influences to the development of anime and manga. Make sure to review all materials before the test, and we will have a review session in class to discuss any questions.</p>
Class 19	<p>Week 10: Lupin III: The Castle of Cagliostro (1979) – Directed by Hayao Miyazaki</p> <p>Topics Covered:</p> <p>The history of the Lupin III franchise and its cultural significance in Japanese media.</p> <p>How The Castle of Cagliostro is a key work in Miyazaki's career, with a focus on action, adventure, and his evolving animation style.</p> <p>Exploration of themes like adventure, treasure hunts, and the use of humor.</p> <p>Discussion: The enduring legacy of Lupin III and its impact on both anime and global pop culture, as well as the influence of Miyazaki's direction on the franchise's tone and style.</p>
Class 20	<p>Week 10: Lupin III: The Castle of Cagliostro (1979) – Directed by Hayao Miyazaki</p> <p>Topics Covered:</p> <p>The history of the Lupin III franchise and its cultural significance in Japanese media.</p> <p>How The Castle of Cagliostro is a key work in Miyazaki's career, with a focus on action, adventure, and his evolving animation style.</p> <p>Exploration of themes like adventure, treasure hunts, and the use of humor.</p> <p>Discussion: The enduring legacy of Lupin III and its impact on both anime and global pop culture, as well as the influence of Miyazaki's direction on the franchise's tone and style.</p>
Class 21	<p>Week 11: Cowboy Bebop (1998) – Directed by Shinichirō Watanabe</p> <p>Topics Covered:</p> <p>The blending of genres in Cowboy Bebop, from space opera to noir, and its cultural fusion.</p> <p>Exploration of existential themes, such as loneliness, the past, and human connection.</p> <p>The series' impact on the global popularity of anime and its incorporation of jazz music into storytelling.</p> <p>How Cowboy Bebop reflects Japan's economic and societal concerns during the 1990s.</p> <p>Discussion: Cowboy Bebop's lasting influence on anime, the global pop culture landscape, and its crossover appeal to non-anime audiences.</p>
Class 22	<p>Week 11: Cowboy Bebop (1998) – Directed by Shinichirō Watanabe</p> <p>Topics Covered:</p> <p>The blending of genres in Cowboy Bebop, from space opera to noir, and its cultural fusion.</p> <p>Exploration of existential themes, such as loneliness, the past, and human connection.</p> <p>The series' impact on the global popularity of anime and its incorporation of jazz music into storytelling.</p> <p>How Cowboy Bebop reflects Japan's economic and societal concerns during the 1990s.</p> <p>Discussion: Cowboy Bebop's lasting influence on anime, the global pop culture landscape, and its crossover appeal to non-anime audiences.</p>
Class 23	<p>Week 12: Patlabor Movie 1 (1989) – Directed by Mamoru Oshii</p> <p>Topics Covered:</p> <p>The Patlabor franchise and its exploration of mecha, technology, and the social implications of labor.</p> <p>Patlabor Movie 1 as a shift in the mecha genre from action-oriented to more introspective and realistic narratives.</p> <p>Themes of urbanization, the role of machines in society, and postmodern critiques of technology.</p> <p>Oshii's directing style and his exploration of philosophical and existential themes.</p> <p>Discussion: How Patlabor Movie 1 differs from other mecha anime, its commentary on contemporary issues, and its relevance in the post-80s economic climate in Japan.</p>

Class 24	<p>Week 12: Patlabor Movie 1 (1989) – Directed by Mamoru Oshii</p> <p>Topics Covered:</p> <p>The Patlabor franchise and its exploration of mecha, technology, and the social implications of labor.</p> <p>Patlabor Movie 1 as a shift in the mecha genre from action-oriented to more introspective and realistic narratives.</p> <p>Themes of urbanization, the role of machines in society, and postmodern critiques of technology.</p> <p>Oshii's directing style and his exploration of philosophical and existential themes.</p> <p>Discussion: How Patlabor Movie 1 differs from other mecha anime, its commentary on contemporary issues, and its relevance in the post-80s economic climate in Japan.</p>
Class 25	<p>Week 13: In This Corner of the World (2016) – Directed by Sunao Katabuchi</p> <p>Topics Covered:</p> <p>The portrayal of World War II and its aftermath in anime.</p> <p>How In This Corner of the World represents the everyday struggles of civilians during the war.</p> <p>Analysis of the emotional and narrative elements that define the film as a deeply human story amidst the backdrop of war.</p> <p>The film's visual style and its depiction of historical Japan.</p> <p>Discussion: The use of anime to portray historical events and the emotional resonance of personal stories set against national trauma.</p>
Class 26	<p>Week 13: In This Corner of the World (2016) – Directed by Sunao Katabuchi</p> <p>Topics Covered:</p> <p>The portrayal of World War II and its aftermath in anime.</p> <p>How In This Corner of the World represents the everyday struggles of civilians during the war.</p> <p>Analysis of the emotional and narrative elements that define the film as a deeply human story amidst the backdrop of war.</p> <p>The film's visual style and its depiction of historical Japan.</p> <p>Discussion: The use of anime to portray historical events and the emotional resonance of personal stories set against national trauma.</p>
Class 27	<p>Week 14: Royal Space Force: The Wings of Honnêamise (1987) – Directed by Hiroyuki Yamaga (Gainax)</p> <p>Topics Covered:</p> <p>The rise of Gainax and its influence on anime in the late '80s.</p> <p>The film as a counterpoint to the more mainstream works of the time.</p> <p>Exploration of space exploration themes, political commentary, and its critique of war.</p> <p>Unique animation and production styles that helped define Gainax's legacy.</p> <p>Discussion: Royal Space Force's place as a critically acclaimed but commercially underappreciated film. Its impact on the anime industry and on future anime such as Neon Genesis Evangelion.</p>
Class 28	<p>Week 14: Royal Space Force: The Wings of Honnêamise (1987) – Directed by Hiroyuki Yamaga (Gainax)</p> <p>Topics Covered:</p> <p>The rise of Gainax and its influence on anime in the late '80s.</p> <p>The film as a counterpoint to the more mainstream works of the time.</p> <p>Exploration of space exploration themes, political commentary, and its critique of war.</p> <p>Unique animation and production styles that helped define Gainax's legacy.</p> <p>Discussion: Royal Space Force's place as a critically acclaimed but commercially underappreciated film. Its impact on the anime industry and on future anime such as Neon Genesis Evangelion.</p>
Class 29	<p>Class Presentations</p> <p>Structure: Presentations should include an introduction, body, and conclusion, with clear logical flow and key points highlighted.</p> <p>Focus: Concentrate on specific case studies or myths, explaining how they fit into cultural or religious frameworks.</p> <p>Visuals: Use visuals (slides, images, or videos) to enhance understanding but avoid overcrowding slides with text.</p> <p>Analysis: Offer critical insights into the topic, reflecting on its historical and contemporary significance.</p> <p>Audience Engagement: Encourage discussion and interaction with the class through questions or thought-provoking points.</p> <p>Time Management: Presentations should last 10–15 minutes, with time allocated for questions afterward.</p> <p>Citations: Properly cite all sources and materials used in the presentation.</p> <p>Delivery: Speak clearly and confidently, avoiding reading directly from notes or slides.</p>
Class 30	<p>Class Presentations</p> <p>Structure: Presentations should include an introduction, body, and conclusion, with clear logical flow and key points highlighted.</p> <p>Focus: Concentrate on specific case studies or myths, explaining how they fit into cultural or religious frameworks.</p> <p>Visuals: Use visuals (slides, images, or videos) to enhance understanding but avoid overcrowding slides with text.</p> <p>Analysis: Offer critical insights into the topic, reflecting on its historical and contemporary significance.</p> <p>Audience Engagement: Encourage discussion and interaction with the class through questions or thought-provoking points.</p> <p>Time Management: Presentations should last 10–15 minutes, with time allocated for questions afterward.</p> <p>Citations: Properly cite all sources and materials used in the presentation.</p> <p>Delivery: Speak clearly and confidently, avoiding reading directly from notes or slides.</p>