



**AN 343 JAPANESE VISUAL WORLDS: JAPANESE MANGA AND ANIME IN CONTEXT**  
IES Abroad Tokyo

**DESCRIPTION:**

In this lecture and discussion course, we examine manga (Japanese comics), anime (Japanese animation), and related consumer goods and cultures in Japan. Drawing on academic readings, manga and anime, and course-related trips to fan spaces,, we use various analytical perspectives in the course, including those coming from the disciplines of anthropology, literary studies, history, and film studies, and from the interdisciplinary fields of gender and sexuality studies, and globalization studies. The course focuses on a wide range of genres of manga and anime targeting a variety of audiences. We analyze the texts themselves, considering who is consuming these works and why. We discuss the extent to which manga and anime are representative of “Japanese culture,” as well as their influence on it. We also examine related fan cultures. Based on the assumption that many—though, of course, not all—students in this course are familiar with popular anime and manga, in this course the emphasis is on the historical development of media genres and fan cultures to enrich and provide a background for students’ existing knowledge and encourage new avenues for exploration.

**Note:** One salient aspect of many genres of manga, anime, and related media is sometimes extreme representations of sexuality. While no assigned texts include explicit depiction of sex, in some classes and on excursions we discuss and students may encounter sexually explicit content, including representation of sexual violence and (on excursions) sexual activity involving minors. Such imagery is content students may encounter on their own in fan spaces and this course aims to help students develop a contextualized understanding thereof. However, students who would be too uncomfortable to discuss such materials—including viewing a limited amount of representations of (adult) sex and sexual violence in class—should not take this course. (While limited accommodations can be made for, e.g., religious reasons, it is not possible to avoid this content entirely.)

**CREDITS:** 3 credits

**CONTACT HOURS:** 45 hours

**LANGUAGE OF INSTRUCTION:** English

**INSTRUCTOR:** James Welker

**PREREQUISITES:** None

**ADDITIONAL COST:** Students are required to pay for their transportation to excursion sites and may also have to pay modest entrance fees to events and exhibitions.

**METHOD OF PRESENTATION:**

This course entails a combination of **lecture** and **discussion**. A typical three-hour class session is comprised of 40–60% lecture, 10–30% video (typically anime), and 30–50% discussion related to the assigned readings and any anime shown in class. This course includes two **course-related trips** to major fan spaces: a *dōjinshi sokubaikai* (fanzine event) that may include cosplayers and Akihabara.

**Note:** One salient aspect of many genres of manga, anime, and related media is sometimes extreme representations of sexuality. While no assigned texts include explicit depiction of sex, in some classes and on course-related trips we discuss and students may encounter sexually explicit content, including representation of sexual violence and (on excursions) sexual activity involving minors. Such imagery is consistent with that students may encounter on their own in fan spaces and this course aims to help students develop a contextualized understanding thereof. However, students who would be too uncomfortable to discuss such materials—including viewing a limited amount of representations of (adult) sex and sexual violence in class—should not take this course. (While limited accommodations can be made for, e.g., religious reasons, it is not possible to avoid this content entirely.)

**REQUIRED WORK AND FORM OF ASSESSMENT:**

- Reading responses – 30%

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- Manga or anime review – 10%
- Course-related excursion write-up – 10%
- Midterm exam – 10%
- Final project – 30%
- Active class participation – 10%

**Assigned Readings** — To be done before each class session

Students are expected to come to each class having already read all assigned readings and prepared to discuss them. Being prepared to discuss readings might mean highlighting important points, taking notes, or whatever suits each student's learning style. Students who are regularly unprepared for class will receive a reduced participation grade. **Purpose of Reading Assignments:** To supplement and/or reinforce ideas and information covered in the lectures so students get more out of the lectures and class discussions.

**Reading Responses** — Due *before* (Summary & Response) or *after* (Follow-Up) class sessions

Students must post TWO Summary & Response assignments (each worth 10% of the final grade) and TWO Follow-Up Response assignments (5% each) on Moodle this semester. Summary & Response posts should be 500–700 words about one required *academic* reading assigned for that class session. Follow-Up Response posts should be 250–300 words, responding to a Summary & Response written by a classmate. Details on writing responses are posted on Moodle. Because they are intended to prepare students for class, students must post Summary and Responses before class to receive credit. Summary & Response posts should be roughly 50% summary of key points from the assigned *academic* reading and 50% the student's response to the reading. The best posts will draw on assigned manga or assigned academic readings from previous classes as well as content from prior lectures.

**Purpose of Responses:** To help students become more critical readers. To help students synthesize what they are learning from assigned readings and lectures.

**Manga or Anime Review** — Ideally submitted in conjunction with a class session for which students are not doing other written work

Students must post on Moodle one Review of 600–800 words of either a manga or an anime work. Details are explained in a separate document on Moodle. **Purpose of Reviews:** To provide students an opportunity to apply what they've learned to a text (manga or anime) of their choice (with some restrictions explained in class). This allows students freedom while reinforcing what they've been learning.

**Course-Related Trip Write-Up** — Due with four days following the trip

Students must post on Moodle a write-up of 600–800 words about ONE of our two course-related trips. Students must apply what they've learned in class to their analysis of some aspect of the course-related trip. Students should directly cite one or more assigned academic readings in their write-up. Details are explained in a separate document on Moodle. **Purpose of Write-Ups:** To encourage students to recall and reflect on what they saw and experienced during each course-related trip and to give students an opportunity to apply what they've learned in class to those experiences.

**Mid-Term Exam** — Ideally submitted in conjunction with a class session for which students are not doing other written work

Students must use an automated text generator such as ChatGT to look up key terms or answer questions related to the content of this course. (Terms and questions will be provided later) They will then use information from the lectures and assigned readings to critique the answers generated by the program. **Purpose of the Mid-Term:** To demonstrate what you've learned in this course to date and consider how it supports or contradicts information about Japanese manga, anime, and fan cultures floating around in the wilds of fan discourse.

**Final Project** — Due at the end of the semester; preliminary assignments are due at other times during the semester



Students must produce a project that involves (1) researching a topic related to the focus of this course, (2) forming a logical, evidence-based opinion, and (3) introducing the topic and expressing that opinion and backing it up with evidence. This can be accomplished via a traditional argumentative essay (of 1500–1800 words) or project such as creating a video, *dōjinshi*, or other creative work that entails a similar amount of content and research as would the same project in essay form. Students who choose to produce something other than an essay must incorporate the same sources required for an essay and an appropriate means of citing those sources. Details, including both the topic and submission details, are to be posted on Moodle. **Purpose of the Final Project:** To give students the opportunity to learn more about a topic related to the course themes that students are personally interested in—and integrate things they’ve learned in the course itself. To help students become better researchers (a skill that has many real-life functions) and to better use available resources, including those found in libraries. To help students improve at your ability to assess the usefulness of sources of information and to integrate ideas and information into a coherent whole and to be able to develop, express, and support their interpretation/opinion.

#### **Active Participation** — Every session

All students are expected to participate actively each session. There will be ample opportunities for students to take part in discussions as a whole class and those in pairs or small groups. Students are encouraged to speak out in full-class discussions. As long as students have clearly come to class having done the assigned readings and at least are actively participating in discussions with one or more classmates during small-group discussion time, they will be able to receive full credit for participation.

#### **LEARNING OUTCOMES:**

By the end of the course, students will be able to:

- Explain the primary manga/anime demographic categories and major genres
- Explain major fan cultures and fan activities
- Explain how the above relate to values and customs in modern/contemporary Japan, notably gender and sexual norms (including gender stereotypes, gender and sexual minorities, and gender and sexual practices and interests that are often proscribed or condemned), as well as attitudes regarding individuals’ responsibilities toward themselves and others.

#### **ATTENDANCE POLICY:**

At IES Abroad Tokyo, attendance is mandatory for all classes, including course-related trips. Given the three-hour format, missing one class is the equivalent of missing an entire week of a regular semester. Unexcused absences will result in grade penalties. The first unexcused absence will lower a student’s final grade by one-third of a letter grade, and each additional unexcused absence will reduce a student’s grade by a full letter grade. For example, one missed class turns an A into an A-, two missed classes turn it into a B-, three into a C-, and so on. An unexcused absence on the day of a course-related trip will incur a greater penalty, up to the reduction of a student’s final grade by one full letter grade.

Absences are excused only for unavoidable reasons, such as documented illness or other circumstances approved in advance by the instructor. Lateness to class (including class excursions) may count as unexcused absences at the instructor’s discretion.

Missed exams, tests, presentations, or assignments can only be rescheduled for documented medical or family emergencies.

If a student has accumulated absences representing 25% of the total class hours, the Academic Program Manager (APM) and Centre Director (CD) will contact them to schedule a disciplinary review, and their home institutions will be informed of the result.

#### **CONTENT:**

| Session   | Content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | Assignments                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
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| Session 1 | <p><b>Part 1—Introduction: What Are Manga and Anime and How Can We Talk About Them</b></p> <p><b>Part 2—A Brief History of Manga and Anime</b></p> <p>Students will acquire key vocabulary and other analytical tools for talking about manga and anime in this course and beyond</p> <p>Students will acquire a basic knowledge of the history of manga and anime</p> <p>Each class session last 3 hours. Most sessions are divided into two parts, approximately 90 minutes each.</p>                                                                                                                                                                                                                        | <p><i>Read after class</i></p> <ul style="list-style-type: none"> <li>McCloud, <i>Understanding Comics</i>, 24–45, 58–59, 60–93.</li> <li>McCloud, <i>Making Comics</i>, 215–23.</li> </ul> <p><i>*The assignment(s) due depend on which team a student is on. Refer to the schedule for the current semester for details.</i></p>                                                                                                                                                                                                                                                      |
| Session 2 | <p><b>Part 1—Tezuka Osamu: His Life and Work</b></p> <p><b>Part 2—Works of Tezuka Osamu</b></p> <p>Students will acquire an understanding of the circumstances that shaped manga artist Tezuka Osamu</p> <p>Students will acquire an understanding of the significance of Tezuka in the development of manga in the Postwar era</p> <p>Students will apply the vocabulary and terminology from session 1 as well as what they’ve learned from the lecture and assigned academic reading to their analysis of the assigned Tezuka works</p> <p><b>Assignments Due:</b></p> <ul style="list-style-type: none"> <li>Summary &amp; Response post (prior to class)</li> <li>Follow-up post (after class)</li> </ul> | <p><i>Read:</i></p> <ul style="list-style-type: none"> <li>Phillipps, “Characters, Themes, and Narrative Patterns in the Manga of Osamu Tezuka,” 68–90.</li> <li>Tezuka, <i>Astro Boy</i>, “Introduction,” 4–6; “A Note to Readers,” 7–8; “The Birth of Astro Boy,” 9–32; “The Third Magician,” 318–405; and “Osamu Tezuka” 423.</li> <li>Tezuka, <i>Black Jack</i>, 5–28, 113–36, 181–98.</li> </ul> <p><i>Assignments (one per session):</i></p> <ul style="list-style-type: none"> <li>Summary &amp; Response post (prior to class)</li> <li>Follow-up post (after class)</li> </ul> |
| Session 3 | <p><b>Part 1—An Overview of Shōnen (and Seinen)</b></p> <p><b>Part 2—Shōnen Works</b></p> <p>Students will acquire an understanding of the historical development and contemporary cultural significance of the <i>shōnen</i> and <i>seinen</i> categories</p> <p>Students will apply the vocabulary and terminology from session 1 as well as what they’ve learned from the lecture and assigned academic reading to their analysis of <i>Bakuman</i></p> <p><b>Assignments Due:</b></p> <ul style="list-style-type: none"> <li>Summary &amp; Response post (prior to class)</li> <li>Follow-up post (after class)</li> </ul>                                                                                 | <p><i>Read:</i></p> <ul style="list-style-type: none"> <li>Drummond-Mathews, “What Boys Will Be: A Study of Shōnen Manga”</li> <li>Ohba and Obata, <i>Bakuman</i>, Vol. 1.</li> </ul> <p><i>Assignments (one per session):</i></p> <ul style="list-style-type: none"> <li>Summary &amp; Response post (prior to class)</li> <li>Follow-up post (after class)</li> </ul> <p><i>Final Project-Related:</i></p> <ul style="list-style-type: none"> <li>Start thinking about final projects/papers</li> </ul>                                                                               |

| Session   | Content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | Assignments                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
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| Session 4 | <p><b>Part 1—An Overview of <i>Shōjo</i> (and <i>Josei</i>)</b><br/> <b>Part 2—<i>Shōjo</i> Works</b></p> <p>Students will acquire an understanding of the historical development and contemporary cultural significance of the <i>shōjo</i> and <i>josei</i> categories<br/>           Students will apply the vocabulary and terminology from session 1 as well as what they've learned from the lecture and assigned academic reading to their analysis of <i>Kimi ni Todoke</i></p> <p><b>Assignments Due:</b></p> <ul style="list-style-type: none"> <li>• Summary &amp; Response post (prior to class)</li> <li>• Follow-up post (after class)</li> </ul>                                                                                                                                                   | <p><i>Read:</i></p> <ul style="list-style-type: none"> <li>• Choo, "Girls Return Home: Portrayal of Femininity in Popular Japanese Girls' Manga and Anime," 275–96.</li> <li>• Hagio, "The Iguana Girl," In Moto Hagio's <i>A Drunken Dream and Other Stories</i>, 163–212.</li> <li>• Shiina, <i>Kimi ni todoke</i>, Vol. 1</li> </ul> <p><i>Assignments (one per session):</i></p> <ul style="list-style-type: none"> <li>• Summary &amp; Response post (prior to class)</li> <li>• Follow-up post (after class)</li> </ul>                                                                                          |
| Session 5 | <p><b>Part 1—So What Is 'Anime'?</b><br/> <b>Part 2—Miyazaki Hayao as Auteur</b><br/> <b>→ Watch <i>Porco Rosso</i> in class</b></p> <p>Students will acquire an understanding of the circumstances that shaped animator Miyazaki Hayao<br/>           Students will acquire additional vocabulary for talking about anime<br/>           Students will apply the above understanding as well as the knowledge they gained from the assigned readings and the first session to their analysis of <i>Porco Rosso</i></p> <p><b>Assignments Due:</b></p> <ul style="list-style-type: none"> <li>• Summary &amp; Response post (prior to class)</li> <li>• Follow-up post (after class)</li> <li>• Manga or anime analysis/review</li> <li>• Final Project: Topic, tentative thesis &amp; source proposal</li> </ul> | <p><i>Read:</i></p> <ul style="list-style-type: none"> <li>• Ruddell, "From the 'Cinematic' to the 'Anime-ic,'" 113–28.</li> <li>• Moist and Bartholow, "When Pigs Fly: Anime, Auteurism, and Miyazaki's <i>Porco Rosso</i>," 27–42.</li> </ul> <p><i>Assignments (one per session):</i></p> <ul style="list-style-type: none"> <li>• Summary &amp; Response post (prior to class)</li> <li>• Follow-up post (after class)</li> <li>• Manga or anime analysis/review</li> </ul> <p><i>Final Project Related:</i></p> <ul style="list-style-type: none"> <li>• Topic, tentative thesis &amp; source proposal</li> </ul> |

| Session   | Content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | Assignments                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
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| Session 6 | <p><b>Part 1—The Comic Market &amp; Other Sites of Amateur Manga/Anime Production</b></p> <p><b>Part 2—Sex in Manga and Anime Culture</b></p> <p>Students will acquire an understanding of the emergence and development of fan-produced media and events at which these are shared</p> <p>Students will acquire an understanding of multiple perspectives on sexual content in manga, anime, and related media, including fan-produced works</p> <p><b>Assignments Due:</b></p> <ul style="list-style-type: none"> <li>• Summary &amp; Response post (prior to class)</li> <li>• Follow-up post (after class)</li> <li>• Manga or anime analysis/review</li> <li>• Midterm exam (complete by session 9)</li> <li>• Final Project: Source write-up</li> </ul>                                                                                                                                                  | <p><i>Read:</i></p> <ul style="list-style-type: none"> <li>• Galbraith, “The Lolicon Guy,” 210–30.</li> <li>• Miles, “Porn as Practice, Porn as Access,” 269–78.</li> </ul> <p><i>Assignments (one per session):</i></p> <ul style="list-style-type: none"> <li>• Summary &amp; Response post (prior to class)</li> <li>• Follow-up post (after class)</li> <li>• Manga or anime analysis/review</li> <li>• Midterm exam (complete by session 9)</li> </ul> <p><i>Final Project Related:</i></p> <ul style="list-style-type: none"> <li>• Source write-up</li> </ul> |
| Session 7 | <p><b>Course-Related Trip 1: Fan Event</b></p> <p>Students will attend a fan event such as Comic City or Comitia at Tokyo Big Sight or another venue (approx. 2 hours)</p> <p>Students will take notes regarding (1) the kinds of participants at the event (demographics) as well as their behavior (especially their interactions); and (2) the kinds of works available at the event</p> <p>Class will meet nearby as feasible to discuss the event.</p> <p>Students will apply the knowledge acquired in session 6 to their analysis of the event and its participants</p> <p>*Sessions 6 and 7 may be moved to a different point in the semester depending on the timing of suitable event.</p> <p><b>Assignments Due:</b></p> <ul style="list-style-type: none"> <li>• Course-related trip write-up</li> <li>• Manga or anime analysis/review</li> <li>• Midterm exam (complete by session 9)</li> </ul> | <p><i>Assignments (one per session):</i></p> <ul style="list-style-type: none"> <li>• Course-related trip write-up</li> <li>• Manga or anime analysis/review</li> <li>• Midterm exam (complete by session 9)</li> </ul>                                                                                                                                                                                                                                                                                                                                              |

| Session   | Content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | Assignments                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
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| Session 8 | <p><b>Part 1—The Development and Shifting Cultural Significance of the Boys Love (BL) Genre</b><br/> <b>Part 2—BL Works</b></p> <p>Students will acquire an understanding of the history and cultural significance of the BL genre vis-à-vis women's social status and LGBTQ issues<br/>           Students will apply the knowledge from the lecture and assigned academic reading as well as vocabulary and tools from the first session to their analysis of the assigned manga</p> <p><b>Assignments Due:</b></p> <ul style="list-style-type: none"> <li>• Summary &amp; Response post (prior to class)</li> <li>• Follow-up post (after class)</li> <li>• Manga or anime analysis/review</li> <li>• Midterm exam (complete by session 9)</li> <li>• Final Project: Source write-up</li> </ul> | <p><i>Read:</i></p> <ul style="list-style-type: none"> <li>• Fujimoto, "The Evolution of BL as 'Playing with Gender'", 76–92.</li> <li>• Hagio, <i>Heart of Thomas</i></li> <li>• Nakamura, <i>Classmates</i>, Vol. 1.</li> </ul> <p><i>Assignments (one per session):</i></p> <ul style="list-style-type: none"> <li>• Summary &amp; Response post (prior to class)</li> <li>• Follow-up post (after class)</li> <li>• Manga or anime analysis/review</li> <li>• Midterm exam (complete by session 9)</li> </ul> <p><i>Final Project Related:</i></p> <ul style="list-style-type: none"> <li>• Source write-up</li> </ul> |
| Session 9 | <p><b>Part 1—Just Who Is Yuri For?</b><br/> <b>Part 2—Yuri Works</b></p> <p>Students will acquire an understanding of the development and cultural significance of the <i>yuri</i> genre vis-à-vis women's social status and LGBTQ issues as well as the BL genre<br/>           Students will apply the knowledge from the lecture and assigned academic reading as well as vocabulary and tools from the first session to their analysis of the manga</p> <p><b>Assignments Due:</b></p> <ul style="list-style-type: none"> <li>• Summary &amp; Response post (prior to class)</li> <li>• Follow-up post (after class)</li> <li>• Manga or anime analysis/review</li> <li>• Midterm exam (complete by session 9)</li> </ul>                                                                      | <p><i>Read:</i></p> <ul style="list-style-type: none"> <li>• Nagaike, "Sexual and Textual Politics of Japanese Lesbian Comics"</li> <li>• Sakuraike, "Last Day," Vol. 5, 7–26.</li> <li>• Takashima, <i>Rica 'tte kanji</i>, 123–48, 208, 210.</li> <li>• Takashima, <i>Kase-san and Cherry Blossoms</i>, Vol. 5.</li> </ul> <p><i>Assignments (one per session):</i></p> <ul style="list-style-type: none"> <li>• Summary &amp; Response post (prior to class)</li> <li>• Follow-up post (after class)</li> <li>• Manga or anime analysis/review</li> <li>• Midterm exam (complete by session 9)</li> </ul>               |

| Session    | Content                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | Assignments                                                                                                                                                                                                                                                                                                                                                                                                                         |
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| Session 10 | <p><b>Part 1—The Rise and Fall(?) of Akihabara</b><br/> <b>Part 2—Private and Public Worlds of Otaku</b></p> <p>Students will acquire an understanding of the development of Akihabara as an otaku mecca other key Tokyo otaku spheres, Nakano Broadway and Ikebukuro, will also be discussed<br/>         Students will develop a richer understanding of the shifting meanings and cultural significance of otaku identities since the 1970s</p> <p><b>Assignments Due:</b></p> <ul style="list-style-type: none"> <li>• Summary &amp; Response post (prior to class)</li> <li>• Follow-up post (after class)</li> <li>• Manga or anime analysis/review</li> </ul>                                                    | <p><i>Read:</i></p> <ul style="list-style-type: none"> <li>• Galbraith, “Akihabara,” 210–30.</li> <li>• Freedman, “<i>Train Man</i> and the Gender Politics of Japanese ‘Otaku’ Culture”</li> </ul> <p><i>Assignments (one per session):</i></p> <ul style="list-style-type: none"> <li>• Summary &amp; Response post (prior to class)</li> <li>• Follow-up post (after class)</li> <li>• Manga or anime analysis/review</li> </ul> |
| Session 11 | <p><b>Course-Related Trip 2: Akihabara</b></p> <p>Students will explore Akihabara in order to compare its contemporary state with the historical development covered in class and the assigned readings<br/>         The tour will include shops selling a wide variety of goods, catering to a wide variety of otaku interests, as well as contemporary tourists; we will also visit a “maid café” to consider the extent to which it may be seen as representative of contemporary otaku culture</p> <p><b>Assignments Due:</b></p> <ul style="list-style-type: none"> <li>• Course-related trip write-up</li> <li>• Manga or anime analysis/review</li> <li>• Prepare brief presentation for next session</li> </ul> | <p><i>Assignments (one per session):</i></p> <ul style="list-style-type: none"> <li>• Course-related trip write-up</li> <li>• Manga or anime analysis/review</li> </ul> <p><i>Final Project Related:</i></p> <ul style="list-style-type: none"> <li>• Prepare brief presentation for next session</li> </ul>                                                                                                                        |
| Session 12 | <p><b>Part 1—On the Possibility of Otaku (R)evolution</b><br/> <b>Part 2—Synthesis and Student Presentations</b></p> <p>Students will follow-up on the course-related trip to Akihabara and discuss contemporary otaku culture<br/>         Students will apply this analysis to the manga <i>Genshiken</i><br/>         Students will synthesize what they’ve learned over the semester<br/>         Students will share the (provisional) results of their final projects, providing an opportunity to acquire a greater variety of perspectives on manga/anime and related cultures as well as to get feedback</p> <p><b>Final Project Due.</b></p>                                                                  | <p><i>Read:</i></p> <ul style="list-style-type: none"> <li>• Okada, “The Transitions of Otaku and <i>Otaku</i>,” 163–77.</li> <li>• Kio, <i>Genshiken</i>, Vol. 1.</li> </ul> <p><i>Assignments (one per session):</i></p> <ul style="list-style-type: none"> <li>• Final Project</li> </ul>                                                                                                                                        |

#### COURSE-RELATED TRIPS:

- Fan Event
- Akihabara

#### REQUIRED READINGS:

- Choo, Kuhee. "Girls Return Home: Portrayal of Femininity in Popular Japanese Girls' Manga and Anime Texts during the 1990s in Hana yori dango and Fruits Basket." *Women: A Cultural Review* 19, no. 3 (2008): 275–96.
- Drummond-Mathews, Angela. "What Boys Will Be: A Study of Shōnen Manga." In Toni Johnson-Woods, ed. *Manga: An Anthology of Global and Cultural Perspectives*. New York: Continuum, 2010.
- Freedman, Alisa. "Train Man and the Gender Politics of Japanese 'Otaku' Culture: The Rise of New Media, Nerd Heroes and Consumer Communities." In Mark McLelland, ed. "Japanese Transnational Fandoms and Female Consumers." Special issue of *Intersections: Gender and Sexuality in Asia and the Pacific* 20 (April 2009).  
<http://intersections.anu.edu.au/issue20/freedman.htm>.
- Fujimoto Yukari. "The Evolution of BL as 'Playing With Gender': Viewing the Genesis and Development of BL from a Contemporary Perspective." Translated by Joanne Quimby. In Mark McLelland, Kazumi Nagaike, Katsuhiko Suganuma, and James Welker, eds. *Boys Love Manga and Beyond: History, Culture, and Community in Japan*. Jackson: University Press of Mississippi, 2015. 76–92.
- Fujisawa, Tohru. *Great Teacher Onizuka*. Vol. 1. 1997. Los Angeles: Tokyopop, 2003. Read chapter 1 (unpaginated).
- Kio, Shimoku. *Genshiken*. Vol. 1. 2002. Trans. David Ury. New York: Kodansha Comics, 2012.
- Galbraith, Patrick W. "Akihabara: Conditioning a Public Otaku Image." *Mechademia: An Annual Forum for Anime, Manga and the Graphic Arts* 5 (2010): 210–30.
- Galbraith, Patrick W. "The Lolicon Guy: Some Observations on Researching Unpopular Topics in Japan." In Mark McLelland, ed. *The End of Cool Japan: Ethical, Legal, and Cultural Challenges to Japanese Popular Culture*. London: Routledge, 2017. 109–33.
- Hagio, Moto. *Heart of Thomas*. 1974. Translated by Rachel [Matt] Thorn. Seattle: Fantagraphics, 2010.
- Hagio Moto. "The Iguana Girl." 1992. In Moto Hagio's *A Drunken Dream and Other Stories*, 163–212. Trans. Rachel [Matt] Thorn. Seattle: Fantagraphics, 2010.
- McCloud, Scott. *Understanding Comics: The Invisible Art*. New York: HarperPerennial, 1993. 24–45, 58–59, 60–93.
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#### INSTRUCTOR BIOGRAPHY:

James Welker holds a PhD in East Asian Languages and Cultures from the University of Illinois at Urbana-Champaign. He is a professor in the Faculty of Cross-Cultural and Japanese Studies at Kanagawa University in Yokohama. He is the author of *Transfiguring Women in Late Twentieth-Century Japan: Feminists, Lesbians, and Girls' Comics Artists and Fans* (Hawai'i, 2024). He is also the editor of *Queer Transfigurations: Boys Love Media in Asia* (Hawai'i, 2022), *BL ga hiraku tobira: Hen'yō suru Ajia no sekushuariti to jendā* (BL opening doors: Sexuality and gender transfigured in Asia; Seidosha, 2019), and a special issue of the journal *Mechademia: Second Arc* on "Queer(ing)" (2020), as well as a co-editor of *Rethinking Japanese Feminisms* (Hawai'i, 2018), and *Boys Love Manga and Beyond: History, Culture, and Community in Japan* (Mississippi, 2015), among other publications. His research examines gender, sexuality, and globalization in and beyond modern and contemporary Japan, with a current research focus on the globalization of Japanese popular culture.