



AN 343 JAPANESE MANGA AND ANIMATION
IES Abroad Tokyo

DESCRIPTION:

In this lecture and discussion course, we broadly examine manga (Japanese comics), anime (Japanese animation), and related consumer goods and cultures in Japan. Drawing on assigned academic readings and manga, we use a number of 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 and consider who is consuming these works and why. We discuss the extent to which manga and anime are representative of “Japanese culture,” as well as the influence they have had on it. We also examine related subcultures in Japan, including those of otaku (obsessive fanboys/fangirls) and fujoshi (rotten girls).

Note: One salient aspect of many genres of manga/anime is sometimes extreme representations of sexuality. While no assigned manga/anime include explicit depiction of sex, in some classes and on course-related trips we will see and discuss sexually explicit materials, possibly including sexual violence and sexual activity by minors. If you would be too uncomfortable to look at and discuss such materials, this may not be the course for you.

CREDITS: 3

CONTACT HOURS: 45

LANGUAGE OF INSTRUCTION: English

INSTRUCTOR: TBD

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

PREREQUISITES: None

METHOD OF PRESENTATION:

This course will entail a combination of lecture and discussion, both in small groups and with the class as a whole. It will also require the posting of online “response” assignments that require students to respond to key arguments in assigned academic readings as well as to their classmates’ responses.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Reading Responses - 30%
- Manga/Anime Reviews - 20%
- Course-Related Trip Write-Up - 10%
- Essay (including preliminary assignments)-30%
- Active Participation - 10%

READING RESPONSES

Students are naturally expected to come to each class having already read all the assigned readings and prepared to discuss them. Being prepared to discuss readings might mean highlighting important points, taking notes, or whatever suits your learning style. Be sure to bring copies of the assigned readings—either in print or on your laptop/tablet—so we can all literally be on the same page when we are discussing the readings. Manga/anime fans in the class may have read a few of assigned manga already or may have seen the anime. In either case, you **MUST** still read the manga (again) in the week preceding class. In-depth discussion requires more than just vague recollection about plots and characters.



Purpose of Reading Assignments: To supplement and/or reinforce ideas and information covered in the lectures so you get more out of the lectures and class discussions.

Twice this semester, students must post responses to Summary & Response (10% each*) of 500–700 words to required academic readings on Moodle. Students must also post two Follow-Up Responses (5% each*) of 250–300 words, responding to their classmates. (*All responses are marked on a 10-point scale.) Details on writing responses are posted on Moodle. Because your response should be timely, responses submitted more than an hour late will receive a maximum of 50% credit, and those submitted more than a day late will receive no credit. (Remember, you have multiple chances to do these.)

Purpose of Reading Responses: To help you become more critical readers. To help you synthesize what you are reading in various sources and hearing in lectures. To make sure that you are actually doing the readings.

COURSE-RELATED TRIP WRITE-UP

This semester students must post on Moodle a write-up of 600–800 words of one of our two course-related excursions. Details are explained in a separate document on Moodle. Your score will be reduced by 10% of the total possible points per day late. I also encourage you to constructively comment on each other's write-ups and to respond to comments.

Purpose of Write-Ups: To encourage you to recall and reflect on what you've seen and experienced during each field trip and to give you an opportunity to apply what we've been discussing in class to those experiences.

ESSAY ASSIGNMENT

Students must produce one well-written essay of 1800–2100 words. Details, including both the topic and submission details, will be posted on Moodle. Your score will be reduced by 10% of the total possible points per day late.

Purpose of the Essay Assignment: To give you the opportunity to learn more about a topic related to the course themes that you are personally interested in—and integrate things you've learned in the course itself. To help you become better researchers (a skill that has many real-life functions) and to better use available resources, including the library and online. To help you improve 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 your interpretation/opinion.

ATTENDANCE POLICY:

Following the attendance policy of IES Abroad Tokyo, attendance to all class meetings is strictly required for the students. In other words, students are required to attend every class meeting including excursions because there will be important information regarding marketing, economics, and business strategy to learn but also it is fair that your classmates have your critical observations and insight in the class.

The three-hour format for classes makes missing a single class equivalent to missing a full week during a regular semester. Unexcused absences will therefore result in significant grade penalties. The first unexcused absence will result in a penalty of one-third of a letter grade from your final grade; additional unexcused absences will result in a penalty of one letter grade for each additional absence. That is, one missed class turns an A into an A-, two missed classes turns it into a B-, three turns it into a C-, and so on. An absence is considered "excused" only if it is unavoidable due to illness or other health conditions, or for other reasons approved by the instructor in advance.

SPECIAL ACCOMMODATIONS

In general, students requiring accommodation must coordinate first with IES Abroad staff. I will do my best to accommodate students with disabilities as well as students with religious obligations that conflict with attendance, submitting assignments, or completing scheduled examinations. I do ask that you let me know in advance if you require accommodation for these or other reasons.

ELECTRONIC DEVICES

Students are required to turn cell phones to silent (not just vibrate) in the classroom and put them away where they



won't be distracting. Per IES Abroad policy, other devices should not be used in the classroom or in examinations without the explicit permission of the instructor.

* Students who require electronic devices to assist them as the result of disabilities must provide appropriate documentation to the Center for a waiver to the general rule.

*I will allow you to use your laptop or tablet (not phone) to take notes or refer back to the readings. (Note that studies have shown taking notes by hand is much better for learning.) But please turn off the WiFi. It's too tempting to check email and start surfing Facebook and 4chan. If you want to look something up, write it down and look it up after class. Your use of Facebook, texting, etc. shows me you're not really focused and it's very distracting to others. Consequently, it will negatively affect your participation grade.

MOODLE:

Readings, lecture notes, the syllabus, announcements, and so forth will be posted on Moodle. You are expected to check it regularly to access the readings and to check for updates. If you have trouble with Moodle, please check with IES Abroad staff. If something appears to be missing, please contact me right away. (Trouble with Moodle isn't an excuse not to have done the readings.)

ACADEMIC INTEGRITY:

IES Abroad requires students to adhere to its [Academic Integrity Code](#). The Code covers IES Abroad academic policies regarding registration, attendance, and other guidelines, including academic misconduct. Academic misconduct will not be tolerated in this course. Academic misconduct includes, but is not limited to, cheating on exams and quizzes, plagiarism, submitting work that you did not produce yourself, helping another student cheat, and submitting the same or almost the same work for multiple courses (without express permission from all relevant instructors).

Regarding plagiarism, if you have questions about how to cite sources, you can consult the writing center at your home university or college or consult any of the great online resources such as the [Online Writing Lab \(OWL\) at Purdue University](#), as well as me. Students caught plagiarizing or otherwise cheating may receive a zero for the assignment and, depending on the severity the academic misconduct, may fail the course or be subject to more extreme disciplinary action as per the IES Abroad Code of Student Responsibility or the policy of your current university or college.

CONTENT:

Week	Content	Assignments
Week 1	Introduction Part 1: What Are Manga and Anime and How Can We Talk about Them? Part 2: A (Brief) History of Manga and Anime	<ul style="list-style-type: none">McCloud, Scott. Understanding Comics: The Invisible Art. New York: HarperPerennial, 1993. 24–45, 58–59, 60–93.McCloud, Scott. Making Comics. New York: HarperCollins, 2006. 215–23.
Week 2	Shōnen	<ul style="list-style-type: none">Phillipps, Susanne. "Characters, Themes, and Narrative Patterns in the Manga of Osamu

	<p>Part 1: Tezuka Osamu: His Life and Work</p> <p>Part 2: Works of Tezuka Osamu</p>	<p>Tezuka.” In MacWilliams, Japanese Visual Culture, 68–90. [A]</p> <ul style="list-style-type: none"> • Tezuka, Osamu. Black Jack. Vol. 1. New York: Vertical. 5–28, 113–36, 181–98. [M] • Tezuka, Osamu. Astro Boy. Vols. 1 and 2. Milwaukie, OR: Black Horse Books, 2008. [M] • **Read “Introduction,” “A Note to Readers,” “The Birth of Astro Boy,” “The Third Magician,” and “Osamu Tezuka”
Week 3	<p>Shōnen</p> <p>Part 1: An Overview of Shōnen (and Seinen)</p> <p>Part 2: Shōnen Works</p>	<ul style="list-style-type: none"> • Drummond-Mathews, Angela, “What Boys Will Be: A Study of Shōnen Manga,” in Johnson-Woods, Manga, 62–76. [A] • Oda, Eiichi. One Piece. Vol. 1. 1997. San Francisco: Viz, 2003. Vol. 1, Ch. 1. [M] • Ohba, Tsugumi. Bakuman. Vol. 1. 2008. With Illustrations by Takeshi Obata. San Francisco: Viz, 2010. [M] • Fujisawa, Tohru. Great Teacher Onizuka. 1997. Los Angeles: Tokyopop, 2003, Vol. 1, Ch. 1. [M]
Week 4	<p>Shōjo</p> <p>Part 1: An Overview of Shōjo and (Josei)</p> <p>Part 2: Shōjo Works</p>	<ul style="list-style-type: none"> • Shamoon, Deborah. “Situating the Shōjo in Shōjo Manga: Teenage Girls, Romance Comics, and Contemporary Japanese Culture.” In MacWilliams, Japanese Visual Culture, 137–54. [A] • Hatori, Bisco. Ouran High School Host Club. 2002– 2010. Vol. 1. San Francisco: Viz, 2005. Excerpts. [M] • Hagio Moto. “The Iguana Girl.” Trans. Matt Thorn. In Moto Hagio’s A Drunken Dream and Other Stories, 163–212. Seattle: Fanta-graphics, 2010. [M] • Takaya, Natsuki. Fruits Basket. 1998–2006. Vol. 1. Los Angeles: Tokyopop, 2004. Excerpts. [M] • Shiina, Karuho. Kimi ni Todoke: From Me to You. Vol. 2006. San Francisco: Viz, 2009. [M]
Week 5	Course-Related Trip – Key Fan Sites, I	A related handout will be distributed in class or on Moodle before the event.
Week 6	Talking about Anime/Miyazaki Hayao	<ul style="list-style-type: none"> • Ruddell, Carolyn. “From the ‘Cinematic’ to the ‘Animeic’: Issues of Movement in Anime.” Animation 3, no. 2 (2008): 113–28. [A]

	<p>Part 1: So What Is 'Anime'?</p> <p>Part2: Miyazaki Hayao as Auteur</p>	<ul style="list-style-type: none"> • LaMarre, Thomas. The Anime Machine: A Media Theory of Animation. Minneapolis: University of Minnesota Press, 2009. Chapter 9, "Relative Movement," pp. 103–109. [A] • Napier, Susan J., and Okada Toshio. "Japanese Anime and Its American Fans." Japan Echo 30, no. 4 (2003): 19–22. • Moist, Kevin M., and Michael Bartholow. "When Pigs Fly: Anime, Auteurism, and Miyazaki's Porco Rosso." Animation 2, no. 2 (2007): 27–42. [A] • Watch In Class: Porco Rosso. Dir. Miyazaki Hayao. Japan: Studio Ghibli. 1992.
Week 7	<p>Fan Works/Erotic Content</p> <p>Part 1: The Comic Market & Other Sites of Amateur Manga/Anime Production</p> <p>Part 2: Sex in Manga and Anime Culture</p>	<ul style="list-style-type: none"> • Jones, Gretchen L. "Bad Girls Like to Watch: Writing and Reading Ladies' Comics." In Miller and Bardsley, Bad Girls of Japan. [A] • Galbraith, Patrick W. "Lolicon: The Reality of Censorship and 'Virtual Child Pornography' in Japan." Image & Narrative 12, no. 1 (2011): 83–114. Available at http://www.imageandnarrative.be/index.php/imageandnarrative/article/viewFile/127/98. [Anime] • Fujimoto Yukari. "Bill 156 – The Nonexistent Crimes Bill (Fujimoto's Analysis Translated)." Trans. Dan Kanemitsu. Dan Kanemitsu's Paper Trail. URL: http://dankanemitsu.wordpress.com/2010/12/05/bill-156-the-nonexistent-crimes-bill-fujimotos-analysis-translated/.
Week 8	<p>BL</p> <p>Part 1: A Brief History of Shōnen'ai, Yaoi, and BL</p> <p>Part 2: BL Works</p>	<ul style="list-style-type: none"> • Fujimoto Yukari. "The Evolution of BL as 'Playing With Gender': Viewing the Genesis and Development of BL from a Contemporary Perspective." In Boys Love Manga and Beyond: History, Culture, and Community in Japan, ed. Mark McLelland et al., 76–92. Jackson: University of Mississippi Press, 2015. [A] • Hagio Moto. Heart of Thomas. Translated by Matt Thorn. 1974. Seattle: Fantagraphics, 2010. [Excerpts.] [M] • Matoh, Sanami. Fake. 1994. Vol. 1. Los Angeles: Tokyopop, 2003. Excerpts. [M] • Watch in Class: • Kaze to ki no uta: Sanctus: Sei naru kana. Directed by Yoshikazu Yasuhiko. Tokyo: Shogakukan/Herald, 1987. [Excerpts] • Junjō Romanchika. Episode 1, "The Truth Is Stranger Than Fiction." (Based on the manga series of the same

		name by Nakamura Shungiku.) Japan: Studio Deen, 2008. [Excerpts]
Week 9	<p style="text-align: center;">Yuri</p> <p style="text-align: center;">Part 1: Just Who Is Yuri For?</p> <p style="text-align: center;">Part 2: Yuri Works</p>	<ul style="list-style-type: none"> Nagaike, Kazumi. "Sexual and Textual Politics of Japanese Lesbian Comics: Reading Romantic and Erotic Yuri Narratives." Electronic Journal of Contemporary Japanese Studies (September 30, 2010). URL: http://www.japanesestudies.org.uk/articles/2010/Nagaike.html. [A] Hayes, Mike, and Erica Friedman. 2009. "How to Tell the Difference." 2 Parts. In Yuri Monogatari Vol. 6, 77, 228. Morristown, NJ: ALC, 2009. Sakuraike Taki. "Last Day." In Yuri Monogatari Vol. 5, 7–26. Morristown, N.J.: ALC, 2007. [M] Takashima Rica. Rica 'tte kanji. Tokyo: Terra Shuppan, 2003. 123–48, 208, 210. [M] Saburouta. Citrus. Vol. 1. Translated by Shannon Fay. 2013. NP: Seven Seas, 2014. [M] Friedman, Erica. Okazu. Blog. http://okazu.yuricon.com/. Skim at least three reviews at random.
Week 10	<p style="text-align: center;">Akihabara & Otaku Cultures</p> <p style="text-align: center;">Part 1: The Rise and Fall of Akihabara</p> <p style="text-align: center;">Part 2: Private and Public Worlds of Otaku</p>	<ul style="list-style-type: none"> Galbraith, Patrick W. "Akihabara: Conditioning a Public Otaku Image." Mechademia 5 (2010): 210–30. [A] Freedman, Alisa. "Train Man and the Gender Politics of Japanese 'Otaku' Culture: The Rise of New Media, Nerd Heroes and Consumer Communities." In McLelland, "Japanese Transnational Fandoms and Female Consumers," URL: http://intersections.anu.edu.au/issue20/freedman.htm. [A] Train Man (Densha otoko). Translated by Project Densha. Originally published in English at http://www.rinji.tv/densha/ [now down so I've posted it on Moodle]. Read at least the first two "missions" and (if you must) skip to the sixth mission and congratulations thread (the final thread has almost no text). Galbraith, Patrick. Akihabara Tour. Pamphlet. Tokyo: Self-published: 2009. Watch in Class: Densha otoko (Train Man). Episode 1. Tokyo: Fuji TV, 2005.
Week 11	Course-Related Trip – Key Fan Sites, II	A related handout will be distributed in class or on Moodle before the event
Week 12	Otaku Cultures II Synthesis	<ul style="list-style-type: none"> Okada Toshio. "The Transition of Otaku and Otaku." Translated by Björn-Ole Kamm. In Galbraith, Kam, and

	<p>Part 1: On the Possibility of Otaku (R)evolution?</p> <p>Part 2: Synthesis and/or Student Presentations</p>	<p>Kamm, Debating Otaku in Contemporary Japan: Historical Perspectives and New Horizons, 163–77. London: Bloomsbury, 2015. [A]</p> <ul style="list-style-type: none"> • Kio, Shimoku. Genshiken. Omnibus, vol. 1. Translated by David Ury. 2002–2003. New York: Kodansha Comics, 2012. *This is three volumes of the tankōbon version. Read at least through p. 178 (35%). • Watch in Class: Otaku no Bideo. Directed by Mori Takeshi. Japan: Studio Gainax, 1991. [Excerpts]
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REQUIRED READINGS:

- Drummond-Mathews, Angela, “What Boys Will Be: A Study of Shōnen Manga,” in Johnson-Woods, Manga, 62–76. [A]
- Freedman, Alisa. “Train Man and the Gender Politics of Japanese ‘Otaku’ Culture: The Rise of New Media, Nerd Heroes and Consumer Communities.” In McLelland, “Japanese Transnational Fandoms and Female Consumers,” URL: <http://intersections.anu.edu.au/issue20/freedman.htm>. [A]
- Friedman, Erica. Okazu. Blog. <http://okazu.yuricon.com/>. Skim at least three reviews at random.
- Fujimoto Yukari. “Bill 156 – The Nonexistent Crimes Bill (Fujimoto’s Analysis Translated).” Trans. Dan Kanemitsu. Dan Kanemitsu’s Paper Trail. URL: <http://dankanemitsu.wordpress.com/2010/12/05/bill-156-the-nonexistent-crimes-bill-fujimotos-analysis-translated/>.
- Fujimoto Yukari. “The Evolution of BL as ‘Playing With Gender’: Viewing the Genesis and Development of BL from a Contemporary Perspective.” In Boys Love Manga and Beyond: History, Culture, and Community in Japan, ed. Mark McLelland et al., 76–92. Jackson: University of Mississippi Press, 2015. [A]
- Fujisawa, Tohru. Great Teacher Onizuka. 1997. Los Angeles: Tokyopop, 2003, Vol. 1, Ch. 1. [M]
- Galbraith, Patrick W. “Akihabara: Conditioning a Public Otaku Image.” Mechademia 5 (2010): 210–30. [A]
- Galbraith, Patrick. Akihabara Tour. Pamphlet. Tokyo: Self-published: 2009.
- Galbraith, Patrick W. “Lolicon: The Reality of Censorship and ‘Virtual Child Pornography’ in Japan.” Image & Narrative 12, no. 1 (2011): 83–114. Available at <http://www.imageandnarrative.be/index.php/imagenarrative/article/viewFile/127/98>. [A]
- Hagio Moto. Heart of Thomas. Translated by Matt Thorn. 1974. Seattle: Fantagraphics, 2010. [Excerpts.] [M]
- Hagio Moto. “The Iguana Girl.” Trans. Matt Thorn. In Moto Hagio’s A Drunken Dream and Other Stories, 163–212. Seattle: Fantagraphics, 2010. [M]
- Hatori, Bisco. Ouran High School Host Club. 2002–2010. Vol. 1. San Francisco: Viz, 2005. Excerpts. [M]
- Jones, Gretchen L. “Bad Girls Like to Watch: Writing and Reading Ladies’ Comics.” In Miller and Bardsley, Bad Girls of Japan. [A]
- Hayes, Mike, and Erica Friedman. 2009. “How to Tell the Difference.” 2 Parts. In Yuri Monogatari Vol. 6, 77, 228.
- Morristown, NJ: ALC, 2009. Sakuraike Taki. “Last Day.” In Yuri Monogatari Vol. 5, 7–26. Morristown, N.J.: ALC, 2007. [M]
- Junjō Romanchika. Episode 1, “The Truth Is Stranger Than Fiction.” (Based on the manga series of the same name by Nakamura Shungiku.) Japan: Studio Deen, 2008. [Excerpts]
- Kio, Shimoku. Genshiken. Omnibus, vol. 1. Translated by David Ury. 2002–2003. New York: Kodansha Comics, 2012.
- LaMarre, Thomas. The Anime Machine: A Media Theory of Animation. Minneapolis: University of Minnesota Press, 2009. Chapter 9, “Relative Movement,” pp. 103–109. [A]
- Matoh, Sanami. Fake. 1994. Vol. 1. Los Angeles: Tokyopop, 2003. Excerpts. [M]
- McCloud, Scott. Understanding Comics: The Invisible Art. New York: HarperPerennial, 1993. 24–45, 58–59, 60–93.
- McCloud, Scott. Making Comics. New York: HarperCollins, 2006. 215–23.
- Napier, Susan J., and Okada Toshio. “Japanese Anime and Its American Fans.” Japan Echo 30, no. 4 (2003): 19–22.
- Moist, Kevin M., and Michael Bartholow. “When Pigs Fly: Anime, Auteurism, and Miyazaki’s Porco Rosso.” Animation 2, no. 2 (2007): 27–42. [A]
- Nagaike, Kazumi. “Sexual and Textual Politics of Japanese Lesbian Comics: Reading Romantic and Erotic Yuri Narratives.” Electronic Journal of Contemporary Japanese Studies (September 30, 2010). URL: <http://www.japanesestudies.org.uk/articles/2010/Nagaike.html>. [A]

- Oda, Eiichi. *One Piece*. Vol. 1. 1997. San Francisco: Viz, 2003. Vol. 1, Ch. 1. [M]
- Ohba, Tsugumi. *Bakuman*. Vol. 1. 2008. With Illustrations by Takeshi Obata. San Francisco: Viz, 2010. [M]
- Okada Toshio. "The Transition of Otaku and Otaku." Translated by Björn-Ole Kamm. In Galbraith, Kam, and Kamm, *Debating Otaku in Contemporary Japan: Historical Perspectives and New Horizons*, 163–77. London: Bloomsbury, 2015. [A]
- Phillipps, Susanne. "Characters, Themes, and Narrative Patterns in the Manga of Osamu Tezuka." In MacWilliams, *Japanese Visual Culture*, 68–90. [A]
- Ruddell, Carolyn. "From the 'Cinematic' to the 'Anime-ic': Issues of Movement in Anime." *Animation* 3, no. 2 (2008): 113–28. [A]
- Saburouta. *Citrus*. Vol. 1. Translated by Shannon Fay. 2013. NP: Seven Seas, 2014. [M]
- Shamoan, Deborah. "Situating the Shōjo in Shōjo Manga: Teenage Girls, Romance Comics, and Contemporary Japanese Culture." In MacWilliams, *Japanese Visual Culture*, 137–54. [A]
- Shiina, Karuho. *Kimi ni Todoke: From Me to You*. Vol. 1. 2006. San Francisco: Viz, 2009. [M]
- Takashima Rica. *Rica 'tte kanji*. Tokyo: Terra Shuppan, 2003. 123–48, 208, 210. [M]
- Takaya, Natsuki. *Fruits Basket*. 1998–2006. Vol. 1. Los Angeles: Tokyopop, 2004. Excerpts. [M]
- Tezuka, Osamu. *Black Jack*. Vol. 1. New York: Vertical. 5–28, 113–36, 181–98. [M]
- Tezuka, Osamu. *Astro Boy*. Vols. 1 and 2. Milwaukie, OR: Black Horse Books, 2008. [M]
- *Train Man (Densha otoko)*. Translated by Project Densha. Originally published in English at <http://www.rinji.tv/densha/> [now down so I've posted it on Moodle]. Read at least the first two "missions" and (if you must) skip to the sixth mission and congratulations thread (the final thread has almost no text).

FILMOGRAPHY:

- *Densha otoko (Train Man)*. Episode 1. Tokyo: Fuji TV, 2005.
- *Kaze to ki no uta: Sanctus: Sei naru kana*. Directed by Yoshikazu Yasuhiko. Tokyo: Shogakukan/Herald, 1987.
- *Otaku no Bideo*. Directed by Mori Takeshi. Japan: Studio Gainax, 1991.
- *Porco Rosso*. Dir. Miyazaki Hayao. Japan: Studio Ghibli. 1992.

RECOMMENDED READINGS:

I'm familiar with the sources below and think they might be useful for you. This list is not at all comprehensive, though. The field of manga/anime studies has grown exponentially in the past decade, including countless books, journal articles, book chapters, etc. While the quality of scholarship has improved recently, there is a lot of work that is written by fans rather than scholars, based on love rather than careful research—a few fans, however, have become great scholars. Nevertheless, buyer beware. Note that not all of these texts are "academic" (relevant for your writing assignments). Academic texts—and texts that are "academic enough" for this course—are marked with [A]. Open access online works are marked with [OA].

- Allison, Anne. *Permitted and Prohibited Desires: Mothers, Comics, and Censorship in Japan*. Boulder, CO: Westview Press, 1996. (Reprinted in 2000 by University of California Press.) [A]
- Azuma, Hiroki. *Otaku: Japan's Database Animals*. Trans. Jonathan E. Abel and Shion Kono. 2001. Minneapolis: University of Minnesota Press, 2009. [A]
- Berndt, Jaqueline, ed. *Comics Worlds and the World of Comics: Towards Scholarship on a Global Scale*. Global Manga Studies series, vol. 1. Kyoto: International Manga Research Center, Kyoto Seika University, 2010.
- URL: <http://imrc.jp/2010/09/26/20100924Comics> Worlds and the World of Comics.pdf. [A] [OA]
- Berndt, Jaqueline. "Considering Manga Discourse: Location, Ambiguity, Historicity." In MacWilliams, *Japanese Visual Culture*, 295–334. [A]
- Cather, Kirsten. *The Art of Censorship in Postwar Japan*. Honolulu: University of Hawai'i Press, 2012.*chapter 8 [A]
- 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. [A]
- Clements, Jonathan. *Anime: A History*. London: London : Palgrave Macmillan/British Film Institute, 2013. [A] Ito, Kinko. "Manga in History." In MacWilliams, *Japanese Visual Culture*, 26–47. [A]
- Clements, Jonathan, and Helen McCarthy. *The Anime Encyclopedia: A Guide to Japanese Animation since 1917*. Berkeley, CA: Stone Bridge Press, 2000.
- Cohn, Neil. "Japanese Visual Language." In Johnson-Woods, *Manga*, 187–203. [A]

- Coppens, Hans, and Nele Noppe, eds. "Visual Language of Manga." Special issue of *Image and Narrative* 12, no. 1 (2011). URL: <http://www.imageandnarrative.be/index.php/imagenarrative/issue/view/10> [A] [OA]
- Darlington, Tania. "The Queering of Haruhi Fujioka: Cross-Dressing, Camp and Commoner Culture in *Ouran High School Host Club*." *ImageText: Interdisciplinary Comics Studies* 4, no. 3 (2009). URL: http://www.english.ufl.edu/imagetext/archives/v4_3/darlington/. [A] [OA]
- Denison, Rayna. "Star-Spangled Ghibli: Star Voices in the American Versions of Hayao Miyazaki's Films." *Animation: An Interdisciplinary Journal* 3, no. 2 (2008): 129–46. [A]
- Drazen, Patrick. "Sex and the Single Pig: Desire and Flight in Studio Ghibli's *Porco Rosso*." *Mecademia* 2 (2007): 189–99. [A]
- Galbraith, Patrick W. "Fujoshi: 'Moe' Fantasy and Transgressive Intimacy among Young Fe-male Fans." *Signs* 37, no. 1 (2011): 211–32. [A]
- Galbraith, Patrick W., Thiam Huat Kam, and Björn-Ole Kamm, eds. *Debating Otaku in Contemporary Japan: Historical Perspectives and New Horizons*. London: Bloomsbury, 2015. [A]
- Galbraith, Patrick W. "Moe: Exploring Virtual Potential in Post-Millennial Japan." *Electronic Journal of Contemporary Japanese Studies* (October 31, 2009). URL: <http://www.japanesestudies.org.uk/articles/2009/Galbraith.html>. [A] [OA]
- Galbraith, Patrick W. *The Otaku Encyclopedia: An Insider's Guide to the Subculture of Cool Japan*. Tokyo: Kōdansha, 2009.
- Galbraith, Otaku Encyclopedia, "Anime" to "Anime Shinseki Sengen," "Manga" to "Manhwa," "Jun'a" "Moe" to "Moekyara," "kawaii"
- Galbraith, Otaku Encyclopedia, "aniparo," "anmoku no ryōkai," "Big Sight," "circle," "comiket" (Komiketto), "comiket •
- Ichikawa Kōichi" (46–48), "Cospa" to "crossplay," "Cosplay • Ayakawa Yunmao" (54–56), "Daicon," "dōjinshi," "kigurumi," "Nakano Broadway"
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Some Recommended Journals, Databases and Online Resources:

- Animation: An Interdisciplinary Journal. 1991–. [A]
- Anime and Manga Research Circle. Discussion group. <http://tech.groups.yahoo.com/group/amrc-l/>.
- Anime and Manga Studies, bibliographies (a continuation of Cornered Angel, below)
- <https://animemangastudies.wordpress.com/bibliographies/>.
- Animation Studies. 2006–. [A]
- Bibliography of Asian Studies. [A]
- Cornered Angel. Anime/manga bibliography. <http://www.corneredangel.com/amwess/academic.html>.
- *Not all essays listed here are academic. Stick to academic publications.
- Google Scholar. <http://scholar.google.com/>
- *Many books and essays Google Scholar turns up are not academic.
- Image and Narrative. 2000–. <http://www.imageandnarrative.be/>. [OA]
- ImageTexT: Interdisciplinary Comics Studies. 2004–. <http://www.english.ufl.edu/imagetext/>. [OA]
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