

## **SOC150-1 Sociology** (2008 curriculum 3 credits)

Christian Etzrodt

Year: 2012

Semester: Fall

Meeting-time/day: 12:30-13:45/Tue, Thu

Office: A3-3

Office Hours: 9:00-11:30/Tue & 9:00-11:30/Wed & 13:00-16:00/Wed

E-mail: etzrodtc@aiu.ac.jp

Website:

### **Course Description:**

This course introduces students to sociology, the interpretive study of the structures and patterns of collective human existence. Students are provided with a survey of the leading theoretical frameworks and main analytic concepts of the discipline; accordingly, they are furnished with a basic sense of what questions sociologists typically address and, more critically, the trademark manner in which sociologists do so.

The relevance of sociology in the Twenty-first Century depends on the ability of the discipline to offer its unique perspective on two phenomena increasingly shaping the fate of human groups all over the world: intensifying global interconnectedness (a.k.a. "globalization") and emerging environmental crises (e.g. looming fossil energy shortages and prospective catastrophic climate change). More so than might normally be the case in an Introduction to Sociology course, then, this course will pay special attention to the global system as a unit of analysis in the sociological enterprise, to transnational subject matter, and to the social dynamics and consequences of human transformation of the natural environment.

### **Objectives:**

1. To introduce students to the essential concepts, theories, and methods used in sociology to analyze social phenomena.
2. To enable students to identify and examine sociologically relevant problems and issues.
3. To encourage critical thinking and debating skills that demonstrate the students' abilities to understand and analyze social issues.
4. To enhance students' understanding and appreciation of the complexity of social life and global issues.

### **Expected Academic Background:**

Lectures and assignments are pitched at a level where no prior exposure to college-grade courses in the social sciences is assumed.

### **Textbook:**

Ferrante, Joan. 2008. *Sociology: A Global Perspective*. Seventh Edition. Thomson.

**Assessment:**

10 min. group presentation (30% of the overall grade)

participation (25% attendance and 5% active voluntary participation)

in-class final exam: December 16 (40% of the overall grade)

**Policies & Remarks:**

Students should disable all cell phones, handheld video games, MP3 players, and other electronic and wireless gadgets before entering the classroom!

**Class Schedule:**

**Week 1:**

Introduction to the course

**Week 2:**

Social Theory

**Week 3:**

Methods of Social Research

**Week 4:**

Culture

**Week 5:**

Socialization

**Week 6:**

Social Organization

**Week 7:**

Deviance

**Week 8:**

Social Stratification

**Week 9:**

Race

**Week 10:**

Gender

**Week 11:**

Family and Aging

**Week 12:**  
Population

**Week 13:**  
Education

**Week 14:**  
Religion

**Week 15:**  
Social Change

**JAS270-1 Manga Mania** (2008 curriculum 3 credits)

Darren Jon Ashmore

Year: 2012

Semester: Fall

Meeting-time/day: Wed 14:00-15:15 and Fri 14:00-17:00

Office: A 4-13

Office Hours: Tuesday, Thursday, Friday - 9am to 11am

E-mail: Lupin3@aiu.ac.jp

Website:

**Course Description:**

**COURSE DESCRIPTION**

This course is designed as a survey of important examples of Japanese comic and animation art – as historical moments, aesthetic movements and as Japanese (world even) popular cultural properties. It explores anime and manga, and its connected bodies from both media theory, and artistic directions, helping students build up an understanding of the media involved. We shall examine significant examples of the art (both in print and on screen), look at the national/global impact and consider how the Japanese perspective on cartoons has come to affect the way the whole world 's media now looks at ' cartoons and comics ' .

**Objectives:**

**COURSE OBJECTIVES**

Over the course of the program, student will:

- Develop an understanding of exactly what anime and manga are.
- Be able differentiate between important styles and genres.
- Define the differences between Japanese and American/European animation/comics
- Recognize unique and borrowed techniques that are used in Japanese media.
- Appreciate manga and anime as artistic and cultural properties.
- Understand the nature and purpose of anime/manga fan cultures.
- Be able to recognize manga ' s functions in subculture, mass culture, and high culture
- Identify texts that are significant to the development and definition of anime
- Determine what makes a particular source significant, and not just ' pop ' .
- Recognize themes and motifs of these significant texts in later works.
- Trace styles to specific people and to specific cultural forces.

**Expected Academic Background:**

This is course which is taught in complex English, however the only academic background required is the ability to function in that linguistic environment.

**Textbook:**

None: Readings will be assigned on a weekly basis and all supporting materials will be provided.

**Reference Books/Other Study Materials:****STUDY MATERIALS:**

## &lt;Core Readings&gt;

Drazen, Patrick. *Anime Explosion! The What? Why? & Wow! of Japanese Animation*. Berkeley: Stone Bridge Press, 2003.

Clements, Jonathan and Helen McCarthy. *The Anime Encyclopedia*. Berkeley: Stone Bridge Press, 2001.

Poitras, Gilles. *Anime Essentials: Every Thing a Fan Needs to Know*. Berkeley: Stone Bridge Press, 2001.

Allison, Anne. *Permitted and Prohibited Desires: Mothers, Comics, and Censorship in Japan*. Berkeley: University of California Press, 1996.

Ledoux, Trish. *The Complete Anime Guide: Japanese Animation Film Directory & Resource Guide*. Issaquah, Washington: Tiger Mountain Press, 1997.

Martinez, D. P., et. al. *The Worlds of Japanese Popular Culture*. Cambridge, UK: Cambridge University Press. 1998.

Schodt, Frederik. *Dreamland Japan: Writings on Modern Manga*. Berkeley: Stone Bridge Press, 1996.

Schodt, Frederik. *Manga! Manga!: The World of Japanese Comics*. Japan: Kodansha International, 1983.

**Assessment:**

ASSESSMENT: Students' achievement of the stated course objectives will be measured in terms of their performance in the following three areas:

- (1) essay (50%)
- (2) Class participation/presentations (30%)
- (3) Mid-term examination (+20%)

**Policies & Remarks:**

POLICIES: All assignments must be completed to receive a passing grade for this course. Acts of plagiarism or other forms academic dishonesty will be dealt with harshly.

See <http://en.wikipedia.org/wiki/Plagiarism> for more information. To this end, an electronic copy of the essay will also be collected to check using plagiarism software.

CLASS FORMAT: Each week will be divided into a Lecture and an open seminar session. The lecture will present the main views on each subject area and provide the students with a starting point for their own thought.

The follow-up seminar will require the students to discuss and/or make presentations on their understanding of the material.

NOTE: All films where possible will be subtitled in English, however in some cases it may only be possible to provide English synopses and in others no language support at all. Be advised.

Your attendance at our class meetings is essential to the success of our course, and is required as a part of your grade. You are allowed only two unexcused absences (one week's worth of class).

For every class beyond those two that you miss, your final grade for the class will be lowered half a grade. (I.e., if you have an "A" for the class, but have missed 3 classes, you will receive a "B" for your final grade.) Please be prompt; extensive or repeated lateness will be considered an absence.

Class participation is also necessary and required. This includes contributing to the class discussion and actively listening to the thoughts and comments of your peers. Please be considerate and respectful of your classmates and make the classroom a space where everyone can speak their mind.

We will have full-class discussion, as well as small group work. If you are not particularly comfortable speaking in the full-class discussion, be sure you are making up for it in the smaller group discussions. We will occasionally have short in-class writing assignments that I will collect; your completion of these assignments will be included in your class participation grade.

### **Class Schedule:**

#### **Week 1:**

Introduction (Wed, 2nd and Friday 4th Sept): Course outline, Group formation and QA.

#### **Week 2:**

Part One. Framing Devices in Manga and Anime

<Session 1>

Theme: The Prehistory of Anime and Manga

Lecture: 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.

Screening: A variety of Anime – from the 1920, 30s and 40s. NOTE: NO SUBTITLES.

#### **Week 3:**

<Session 2>

Theme: Rise of the Robots, Part One: Crush Them Now, Giant Robo!

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.

Screening: 'Giant Robo' – parts one and two.

#### **Week 4:**

<Session 3>

Theme: Rise of the Robots, Part Two: Believe in a Sign of Zeta!

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..

Screening: ‘ Mobile Suit Gundam Movie I.

### **Week 5:**

<Session 4>

Theme: The Magical Girls, Super Teams and Tenti-Porn.

Lecture: Looking at material from series such as ‘ Cutey Honey ’ and ‘ Tenchimuyo ’ and ‘ Urotsuki Doji) we will examine a variety of sub-genres in anime and manga – examining the different elements of ‘ fan service ’ for which these properties cater.

Screening: ‘ Cutey Honey ’ and ‘ Tenchimuyo ’ .

### **Week 6:**

Part Two: Among Giants: The Gods of Manga.

<Session 5>

Theme: Monkey Punch.

Lecture: This week we will focus on the work of this radical manga-ka and the ways in which he had attempted to ‘ push society ’ s buttons ’ for decades with witty, and often intentionally offensive, material. We will be reading sections of several works in class and you will be expected to complete these readings for the seminar session.

Seminar/Screening: “ Cagliostro ’ s Castle ” .

### **Week 7:**

<Session 7>

Theme: Miyazaki Hayao.

Lecture: Before he was the best known Japanese animation director, Miyazaki was one of the best known Japanese manga-ka. In this lecture we will examine sections of his masterpiece ‘ Nausicaa of the Valley of the Wind ’ and look at its message of natural conservationism.

Seminar/Screening: “ Porco Rosso ” .

### **Week 8:**

<Session 8>

Theme: Matsumoto Leiji.

Lecture: The man who took the Space Opera genre from Western Fiction and recreated it for Japanese manga and anime. We will be examining material from ‘ Capt. Harlock ’ , ‘ Galaxy Express 999 ’ and ‘ Space Battleship Yamato ’ .

Seminar/Screening: “ Arcadia of My Youth ” .

### **Week 9:**

<Session 9> - (Wed 11th and Fri 13th Nov)

Theme: Tezuka Osamu.

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.  
Seminar/Screening: ' Metropolis '

**Week 10:**

Content to be determined

**Week 11:**

Part Three: A Knight ' s Dark Dreaming: Rebels and Romantics.

<Session 11>

Theme: Takahashi Rumiko.

Lecture: Looking at the work of these important women manga-ka, we will examine the rise of feminist thought in Japanese pop-culture.

Seminar/Screening: ' Urusei Yatsura ' .

**Week 12:**

<Session 12>

Theme: Otomo Katsuhiro and Shirow Masamune.

Lecture: Looking at the work of the men who made anime sexy. We will examine their early work and his obvious love of surrealism, before moving onto Otomo ' s dystopian " Akira " .

Seminar/Screening: ' Cowboy Bebop ' .

**Week 13:**

Content to be determined

**Week 14:**

<Session 13>

Theme: Azuma Kiyohiko.

Lecture: A recent arrival on the manga circuit, but one whose irreverent take on Japanese modern living (especially at school) has found many fans among the post-bubble generations.

Seminar/Screening: ' Azumanga Daioh ' Episodes 1-4 (the rest of the series is available for personal viewing should you decide to write a paper on the series).

**Week 15:**

<Session 14>

Theme: Special Christmas Eye Melting Psychosis – a Selection of anime/live action films which will destroy what is left of your puny little minds before Christmas.