



The Hebrew University of Jerusalem

Syllabus

Manga and Anime The World of Images of Japanese Comics and Animation - 46173

Last update 08-09-2023

HU Credits: 2

Degree/Cycle: 1st degree (Bachelor)

Responsible Department: Asian Studies

Academic year: 0

Semester: 1st Semester

Teaching Languages: Hebrew

Campus: Mt. Scopus

Course/Module Coordinator: Dr. Raz Greenberg

Coordinator Email: razgrn@yahoo.com

Coordinator Office Hours: Sunday, 11:00-12:00

Teaching Staff:

Dr. Raz Greenberg

Course/Module description:

The class aims at discovering the origins of the many familiar images used by the Japanese manga (comics) and anime (animation) industries. Through examination of the many changes these images went through, we will try to understand how they became so familiar in both Japan and among the global audience.

Course/Module aims:

An attempt to make students familiar with the world of images of both the manga and anime industries, through specific cultural and historical connotations.

Learning outcomes - On successful completion of this module, students should be able to:

Familiarity with basic images from the world of manga and anime.

the ability to recognize images that were not discussed in class.

Attendance requirements(%):

100

Teaching arrangement and method of instruction: Frontal lesson

Course/Module Content:

Introduction: Why Manga and Anime and the images they portray?

Metamorphosis and the "God of Manga"

The Civilized Boy and the Boy from the Jungle

The Heavenly Woman and the Earthly Man

Deconstruction and Construction.

Death and Rebirth

Western Hero in Japanese Comics

Required Reading:

בן-ארי, ד. (2021). על מי מבוסס הסיפור המוכר ביותר של קפקא? בלוג הספרייה הלאומית, באינטרנט:
<https://blog.nli.org.il/metamorphosis/>

קפקא, פ. (2014). רופא כפרי וכתבים אחרים שהתפרסמו בימי חייו של הסופר. תל אביב: עם עובד, עמ' 99-166.

Barthes, R. (1971). *On Bunraku*. *The Drama Review* 15 (2), pp. 76-80

Ben Nun, Y. (2011). *The figure of metamorphosis in Japanese animation: when aesthetics, technique and culture meet*. In *Avanca|Cinema 2011*. Avanca, Portugal, pp. 421-428.

Bolton, C.A. (2002). "From Wooden Cyborgs to Celluloid Souls: Mechanical Bodies in Anime and Japanese Puppet Theater". *East Asia Cultures Critique*, 10.3, 729-771.

Clements, J. (2013). *Anime: A History*. London: BFI. 20-73.

Cull, N. J. (2006). "WAS CAPTAIN BLACK REALLY RED?: The TV science fiction of Gerry Anderson in its Cold War context." *Media History*, 12(2): 193-207.

Dower, J. W. (1986). *War Without Mercy: Race and Power in the Pacific War*. New York: Pantheon. 253-257.

Greenberg, R. (2018). *Hayao Miyazaki: Exploring the Early Work of Japan's Greatest Animator*. New York: Bloomsbury Academic, pp. 12-19.

Greenberg, R. (2020). *Heaven and Earth: Traditional Sources of the Dual Identities of Anime Heroines*. In Hu, T.G., Yokata, M. and Horvath, G. (eds), *Animating the Spirited: Journeys and Transformations*. Jackson: University Press of Mississippi, pp. 66-80.

Humphreys, K.R. (2014). *Supernatural Housework: Magic and Domesticity in 1960s Television*. In Patton, E. and Choi, M. (eds), *Home Sweat Home: Perspectives on Housework and Modern Relationships*. New York: Rowan and Littlefield, pp. 105-122.

Kawabata, Y. and Keene, D. (1998). *The Tale of the Bamboo Cutter*. New York: Kodansha International.

Kawai, H. (1995). *Dreams, Myths & Fairytales in Japan*. Einsiedeln: Daimon.

McCloud, S. (1993). *Understanding Comics: The Invisible Art*. New York: Kitchen Sink Press, pp. 2-94.

Schodt, F.L. (2007). The Astro Boy Essays: Osamu Tezuka, Mighty Atom and the Manga/Anime Revolution. Berkeley: Stone Bridge Press, pp. 98-144.

Additional Reading Material:

Grading Scheme:

Essay / Project / Final Assignment / Home Exam / Referat 80 %

Mid-terms exams 20 %

Additional information: