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UTEACH Course Proposal

<p align="center">Gender in Japanese Manga</p>

- Japanese manga to be used:
    - *Toriko* by Shimabukuro Mitsutoshi
        - In the world where the taste and texture of food are very important there is Toriko: a hunter of precious foods regularly hired by restaurants and the rich. He is a man with superhuman skills that he uses to capture ferocious, evasive and rare animals to complete his ultimate dinner course. His current accomplice, a weak, timid person, but who was inspired by Toriko's greatness, accompanies him on all his journeys on his quest for the meal of his life.
    - *Rose of Versailles* by Ikeda Riyoko
        - Oscar, the story's central character and a creation of Ikeda, is a girl raised by her father as a man, who commands the palace guards at Versailles. Her beauty, ambiguous sexuality, and noble spirit make her a shining figure in the eyes of both men and women, but she herself is often torn between her chosen life of service and duty to her class and country, and her own heart and desires. She lives a splendid life as a noble among the opulence of Versailles and as a close confident of the Queen. But this cannot blind her keen senses and compassion to the appalling poverty endured by the French people. Oscar's struggle with this duality in her world and within herself is the center about which the story turns.
    - *Kunisaki Izumo no Jijou* by Hirakawa Aya:
        - Izumo Kunisaki, a descendant of Izumo no Okuni (the founder of the Kabuki style), is often mistaken as a girl. It is the bane of his existence. His father and best-friend (i.e. the girl he likes) often laugh about it. To top it off, he plays the girl roles in his family's Kabuki troupe. In this short, he discovers that that curse is also his greatest source strength and will prove just how much of a man he is.

Week 1.
Topic: Introduction and History of Manga
   a. Material to be covered:
      i. Course syllabus
      ii. "Manga" is the Japanese word for "comics"
          1. Japan has a "high context culture"

a. People prefer to use more implicit, unclear and ambiguous messages
        b. Thus, they look for contextual cues such as facial expressions, gestures, eye glancing, length, and timing of silence → which is seen in manga
    2. Manga in the past
        a. Stemmed from satire
        b. Horyuji Temple in 607 CE: Caricatures of people, animals, and "grossly exaggerated phalli" were found on the backs of planks in the ceiling of the temple. First sign of Japanese comic art
        c. Bishop Topa (1053-1140): painted "the Animal Scrolls" which depicted animals in everyday human activities as a way to parody the decadent lifestyle of the upper class at the time
        d. Tokugawa Period (1603-1867): evolved from small souvenir pictures to Tobae books (a style of witty and comical caricatures; first commercialization of manga)
    3. Manga Today
        a. Read by all people of Japan, ubiquitous in a society that boasts one of the highest literacy rates in the world.
        b. Manga cafes
        c. Serves as mass entertainment and an agent of socialization
        d. Affects behavior and social trends
iii. Shoujo Manga AKA "Girls' Comics"
    1. Emerged in 1960s
    2. First shojo manga: Shojo Furendo ("Girls' Friend") and Maagaretto ("Margaret") in 1963
    3. The first manga artists actually used to be men and then transitioned to female mangakas.
    4. First focused on girls' dreams and fantasies
    5. Generally characterized with flowery imagery and people with large round eyes
iv. Shounen Manga ("Young person's Comic")
    1. Characterized by high action with often humorous plots featuring male protagonists
    2. The camaraderie between boys or men on sports teams, fighting squads and the like is often emphasized.
    3. Attractive female characters with exaggerated features are also common

     b. Instructional approach:
- i. Presentation: Using PowerPoint, I will present the basic development of manga in Japan. After discussing the historical evolution of comics, I will talk about the emergence of shounen and shoujo manga. Overall, I will address:
  1. Why did manga emerge?
  2. Why did it become so popular?
  3. What does it hope to accomplish?
- ii. Group activity: After talking a bit about the two genres of manga. I will then show different pages from varying samples of shounen and shoujo manga. We will identify the manga's genre and discuss the rationale behind the categorization. We will also address the following questions:
  1. What visual aspects appeals most to boys and girls?
  2. What do the authors hope to accomplish with the visual effects?
  3. Do the visual aspects appeal to either sex or just one?
  4. What are some themes that are implied visually?

     c. Plans to use instructional technology:
- i. I plan to use the computer's projector in order to present the history of manga.

     d. Timetable:
- i. **0:00-0:10**: Course syllabus
- ii. **0:10-0:20**: The development of manga in Japanese culture
- iii. **0:20-0:30**: Group Work/Poster board activity
- iv. **0:30-0:40**: Group presentations
- v. **0:40-0:50**: Group discussion

     e. Homework:
- i. Read the following chapters:
  1. *Toriko*: Chapters 1, 114-123
  2. *Rose of Versailles*: Chapters 2, 11-12

Week 2.

Topic: Masculinity versus Femininity Part 1

     a. Material to be covered:
- i. Gender versus Sex
  1. Idea of true "bio-"gender
- ii. Western theory of masculinity and femininity

  1. In our culture, the good part of "masculine" characteristics centers on "instrumentality" or mastery, e.g., being strong, enduring, independent, verbally accurate, competent in making and using

tools, persevering and excelling in one's activities, and in the ability to organize and lead. In contrast, the bad part of "masculinity" includes being cold, emotionally repressed, focused on beating others rather than on self-improvement (aggressive competitiveness), unable to admit and deal with doubt or failure, and compulsive in one's inclination to dominate and control others.

2. The good part of "femininity" centers on expressivity: emotional openness, the ability to listen and nurture, being cooperative, easygoing, warm, loyal, playful, adept at non-verbal communication skills, and able to identify and express emotions. The bad part of "femininity" includes passivity, helplessness, submissiveness, repression of "aggressive" feelings, and lack of self-assertion, of independent action, of systematic pursuit of goals, and of structure.

3. Assumes that "masculinity" and "femininity" are opposite ends of a scale. However, this view is false. "Masculinity" and "femininity" are two independent variables. An individual may have much of the one and little of the other ("masculine") or little of the one and much of the other ("feminine"), or much of both (which is called "androgynous") or little of both (which is called "undifferentiated"). Since about 50% of men and women describe themselves as androgynous, gender stereotypes are wrong at least half the time and have poor predictive power.

iii. Japan's perception of men and women

1. A vast sex industry that employs large numbers of female sex workers exists to fulfill the fantasies of Japanese men and yet the only sanctioned expression of female sexuality has traditionally been within marriage.

2. Traditionally, Japanese women experienced intense pressure to get married 'on schedule' and start producing children while still in their twenties
   a. Neither for love nor as an expression for their sexuality but as is common knowledge to survive economically
   b. women who decide to pursue their careers past their twenties and not settle down are regarded as odd
   c. women in the sex industry are forced to live in certain areas

3. Common depictions of women which may not necessarily be true:
   a. women who want sex outside of marriage 'get what they deserve'—they are used as sexual objects on the terms dictated by their male partners
   b. "women are evil…sex is their instrument…men are their prey": common depiction

b. Instructional approach:
   i. Pre-test: To start the class, I will have everyone take a sheet of paper out. I will then present 10 words that can either be characterized as masculine, feminine or neither according to traditional Western gender theory. Each student will mark what they believe the word is associated to. I will then reveal the answers and we will see how many students get correct.
   ii. Presentation: Using the powerpoint, I will briefly summarize what it means to be masculine and feminine in Western thought. I will then go over how each sex is seen in regards to gender in Japan. I will use the pre-test as guideposts of the presentation.
   iii. Group Activity:
      1. The class will be split into half. One group will be given a couple samples of the Rose of Versailles while the other group will be given samples of Toriko. The group will discuss amongst themselves gender themes that they find in the following samples and discover how relevant Western theories are to Japanese manga and gender thought. We will then come together as a class and discuss the following questions:
         a. Is there a difference between how masculinity and femininity are represented in shonen and shojo manga?
         b. What attributes of each are stressed in the respective manga?
         c. What do characters hope to accomplish through the absorption of masculine and feminine traits?
         d. How do we observe the double standard in both of these manga?
         e. Rose of Versailles: Chapters 11 and 12
            i. We see that Oscar is willing to duel with the Duke as a means of establishing that he is wrong in his treatment to commoners. However, we see that Oscar is seen in the wrong by the other nobility because of the Duke's status and his male dominance. We also see how females such as Marie are susceptible to being tricked because of their compassion and expressivity and sympathy. Although Oscar possesses some masculine qualities, people who know her true sex continue to place this "bio-"gender idea upon her.
         f. Toriko: Chapters 114 to 123

i. Melk is unsure of her abilities as a sharpener.
                  However, Komatsu is able to embody feminine
                  qualities and connect with her as a means of
                  assuring her career path. He is seen as nurturing and
                  developmental. Toriko on the other hand reveals a
                  strong conviction to protect Komatsu.
                  Homosociality or a tinge of homosexuality? We see
                  that Komatsu is highly expressive and passive.
                  Toriko on the other hand is hypermasculine and
                  sees that he must fight any threat to accomplish his
                  goals.
   c. Plans to use instructional technology:
        i. PowerPoint for the pre-test and the presentation on gender theory
   d. Timetable:
        i. **0:00-0:15**: Presentation
       ii. **0:16-0:25**: Group Discussion
      iii. **0:26-0:50**: Class discussion
   e. Homework:
        i. Read the following chapters:
           1. *Toriko*: Chapters 30, 43, 47

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Week 3.
   Topic: Masculinity versus Femininity Part 2
        i. The Double Standard:
           1. these are tropes whose persistence reveals our collective
              assumptions about gender roles, drawing in one fashion or another
              on enduring, often unspoken assumptions that men should be like
              this and women should be like *that*. Tropes can reveal these
              assumptions in odd and unintuitive ways. Inverting accepted
              gender roles in having our rough, tough Big Damn Hero turn out to
              be female *in a shocking plot twist or sight gag* can still be Double
              Standard, since the effect relies on the idea that it's *surprising* that
              a woman should be doing these things.
           2. Why is something surprising in relation to traditional gender
              norms?
       ii. Bishonen aka "beautiful boys" are popular among women's comics
           1. Long hair
           2. Slender

3. Are they beautiful because of feminine qualities or because they are women who embody masculine qualities?

iii. Gender in manga
1. Is there a difference between how masculinity and femininity are represented in shonen and shojo manga?
2. What attributes of each are stressed in the respective mangas?
3. What do characters hope to accomplish through the absorbance of masculine and feminine traits?
4. What is considered beautiful for each sex?
   a. Men in men's comics have very harsh hypermasculine features
      i. Highly competitive
      ii. Aggressive
      iii. Few smiles
      iv. Gruff expressions
   b. Are traditional gender roles relevant to manga of today?
5. When characters embody certain masculine and feminine qualities, do they appear beautiful?

iv. Class discussion: We will pull up characters on the projector screen and discuss the following questions:
1. How are they represented?
2. Is there a negative or positive connotation of beauty?
3. How is the beauty represented visually and narratively?
4. Who is the one who imposes the idea of beauty?
5. Does this representation remain consistent for other characters?
6. How does this idea of beauty relate to the construction of gender in each manga?

b. Instructional approach:
   i. Presentation: I will present briefly the concepts of the double standard in relation to gender roles as well as the idea of beauty. I will go over some examples from well-known manga and discuss the portrayal of beauty.
   ii. Class discussion: Using the same manga chapters as the previous week, we will discuss what is determined to be beautiful and connect this to gender roles. We will also look at how the absorption of nontraditional gender roles leads to either a heighten sense of beauty or a deterioration.

c. Plans to use instructional technology:
   i. I will use the projector and PowerPoint to aid the discussion of the manga.

d. Timetable:
   i. **0:00-0:15**: Presentation
   ii. **0:15-0:20**: Review of manga chapters

          iii. **0:21-0:50**: Class discussion
- e. Homework:
    - i. Read the following chapters:
        1. *Kunisaki Izumo no Jijou*: Chapters 1-4, 20

Week 4.
  Topic: Power & Patriarch
- a. Material to be covered:
    - i. Questions to be addressed:
        1. How is power constructed within the manga between the sexes?
        2. How strong is the patriarch relevant to the power structure of the manga? Do they align?
        3. Do we see the following motifs?
            - a. Discrimination
            - b. Stereotyping
            - c. Sexual Objectification
            - d. Oppression
            - e. Patriarch
    - ii. Heroes versus Heroines
        1. How are men and women represented when they are given a form of power that makes them a hero/heroine?
    - iii. Rose of Versailles
        1. Marie and the Dauphin
            - a. Marie is hyperfeminine while the Dauphin is characterized as a timid weak character, completely opposite from the ideal image of a king.
            - b. The demise of the French kingdom within the scope of the manga reveals how the ruling couple is ultimately a failure.
                - i. Why? What is the connection between their gender traits and their effectiveness to rule?
        2. Oscar
            - a. The Battling beauty
                - i. Praised for her heroic efforts
                - ii. She is often represented as beautiful in her battles
            - b. Has power even though she is a female
    - iv. Kunizaki Izumo no Jijou (Chapters 1-4)

1. The onnagata is supposed to be a supporting role that is not to be overshadowing the male lead. This point is highlighted multiple times within the manga.
2. Although Izumo shines on stage, he ultimately makes the male lead shine more after he wins his battle. This re-establishes the power structure of the play.

v. Toriko:
1. All the heroes are mainly men. It ties into traditional roles of gender how battle is mainly for men. Those who embody feminine characteristics are seen as unfit for battle. (Example: Komatsu and Rin) Also, Setsuna, the only powerful female, is shown as scary when her power is released.
2. Almost as if females are meant to be beautiful and if they are to go into battle, they can't be seen as beautiful.

b. Instructional Approach:
   i. Group reading: The class will be broken up into groups and given all samples of manga. They will be given 10 minutes to read it and discuss amongst themselves.
   ii. White Board Discussion: Using the whiteboard, we will outline common visual and narrative themes which highlight the power structure in the manga. We will then tie the construction of power to traditional gender roles and also gender roles prevalent in the manga itself.

c. Plans to use instructional technology:
   i. I will use PowerPoint to show the relevant pages of manga in order to lead the discussion.

d. Timetable:
   i. **0:00-0:10:** Group reading
   ii. **0:11-0:50:** Class white board discussion

e. Homework:
   i. Read the following chapters:
      1. *Toriko*: Chapters 22-24
      2. Read the following web essay:
         http://www.uvm.edu/~tstreete/powerpose/index.html

Week 5.

Topic: Male Gaze versus Female Gaze
a. Material to be covered:

   i. Male Gaze
      1. describes the tendency of works to assume a male viewpoint even if it does not have a specific narrative Point of View

      2. tendency of works to present female (or male, depending on the director's tendencies) characters as subjects of implicitly male visual appreciation
      3. expresses an unequal relationship between the gazed and the gazer
      4. the effect in which by gazing at women, men are unconsciously imposing this objectifying force upon women.
      5. whether women welcome it or not, they conform to the hegemonic norms to benefit the interests of men or what they perceive the male gaze to be.
      6. this reveals how much power the male gaze can reduce a person to an object
      7. Women are acculturated to look at themselves through the eyes of an imagined man because the ideal spectator is always assumed to be male
      8. The images invite women to imagine themselves as if they were on fashion runways, being viewed, in the most ordinary of places, like laundromats and alleyways. Everywhere you go, the ad tells women, you are on view.

  ii. Female gaze
      1. female are able to impose an image on men by taking up the role of the male gazer
        a. ex. Boytoy
      2. Interesting note: the female gaze is never truly female
        a. When shoujo manga was first established, the writers and the editors were male!
      3. In shoujo manga, is there still a tinge of male perspective or can we determine it to be of a purely female vision?
      4. Additionally, does the female gaze even exist without the male gaze?

  iii. "Doing" gender
      1. How do these gazes 'do' gender and re-establish gender norms?
      2. How does these acts of gazing lead into sexual objectification?

  iv. Surprise and the Male Gaze
      1. How does the male gaze lead to our double standards and ultimately surprise us?

b. Instructional Approach:
  i. Analysis of Manga: The class will divided into four groups and each group will receive a sample of two manga.

      1. Toriko
        a. Komatsu:
          i. Since Komatsu is a cook and taking the "women's" original domain, he somewhat embodies feminine qualities such as being expressive. This image of him may be imposed on him due to his line of work.
        b. Rin:

i. Her dialogue is very feminine. In some cases, she looks to see if Toriko is watching her, meaning that she desires the male gaze and desires to be the object of their attention.
                c. Chief Warden Love:
                    i. the phermones that she uses create an illusion which entrances the viewer. Thus she transforms into an image that the gazer desires and obeys.
            2. Rose of Versailles
                a. Marie Antionette
                    i. She is the center of attention—the pinnacle of femininity. She must always present femininity and beauty to her court.
                b. Oscar
                    i. It's surprising for her to take such initiatives and direct actions. We even see many people tricked about her sexual identity. Thus, we are surprised that she embodies such qualities.
            3. Kunisaki Izumo no Jijou
                a. Chapter 4:
                    i. Yuzuha tells the dad for Izumo to practice under another onnagata rather than a female in order to grasp the role
    c. Plans to use instructional technology:
        i. I will use the white board to help discuss and analyze the theory behind male gaze.
    d. Timetable:
        i. **0:00-0:15**: Discussion of male gaze theory
        ii. **0:16-0:25**: Individual group discussions
        iii. **0:26-0:50**: Class discussion

Week 6.
   Topic: Gender as Performance
    a. Material to be covered:
        i. Androgyny
            1. Rose of Versailles: Oscar
        ii. Kabuki
            1. Kunisaki Izumo no Jijou
        iii. Utilitarian cross dressing

1. Usually cross dressing is sparked by an external force/motivation not by the desire to be transgendered
   a. Ex. Oscar wants to be a general.
2. "utilitarian cross-dressing"
   a. Allows boys to perform femininity and girls masculinity without challenging traditional gender identities; allows for the exploration of possibilities without stepping on people's toes
3. Establishing heterosexual romantic relationships
   a. Limits gender construction to traditional genders;
   b. This is done by revealing the true sex of the character
      i. Ex. Oscar is able to engage in heterosexual love relationships because everyone knows that she is a girl
   c. However, when a person is unsure of their sex at first, they may believe that they are engaging in homosexual relations
4. Idea of the 'true (bio)gender'
   a. In one form or another, the manga stipulates that the protagonists have a 'true' gender and that this is matched to their biology

b. Instructional Approach:
   i. White board discussion: We will compare and contrast Rose of Versailles and Kunisaki Izumo no Jijou using the white board. First, we will talk about each manga respectively and look to see how gender becomes a performance for the main characters. We will look at the following questions:
      1. Why the cross dressing?
      2. What do characters hope to achieve using cross dressing?
      3. Is there an idea of a true "bio"gender? If so, what is it in the manga?
      4. Do we see the creation of a new "gender?" Is their representation of a masculine or feminine character complete? Or is there a tinge of femininity or masculinity?

c. Plans to use instructional technology:
   i. We will use the projector to pull up relevant manga pages in order to propel the discussion.
   ii. Compare and contrast activity: Groups will be given 15 minutes to review relevant chapters and discuss the nature and method of cross dressing in the manga.

        iii. Class discussion: We will then spend the remainder of the class discussing each group's findings and outlining common motifs and structural patterns of cross dressing in manga.

    d. Timetable:

        i. **0:00-0:15**: Individual group work

        ii. **0:16-0:50**: Class discussion

    e. Homework:

        i. Read the following:

            1. *Toriko*: Chapter 142

            2. *Rose of Versailles*: Chapter 21-22

Week 7.

Topic: Heterosexuality versus Homosexuality

    a. Material to be covered:

        i. How close do manga characters get to homosexuality?

            1. We see many homosocial relationships but they will

        ii. How do series continually reestablish heterosexuality?

            1. Why do they do this?

            2. How do they do this visually and narratively?

        iii. Homosociality

            1. describes same-sex relationships that are not of a romantic or sexual nature, such as friendship, mentorship, or others. The opposite of homosocial is heterosocial, preferring non-sexual relations with the opposite sex. In group relations involving more than two individuals, the relation can be either homosocial (involving same-sex social relations) or bisocial involving social relation with both sexes.

            2. A way to perpetuate male dominance?

                a. Feminist scholars such as Rosabeth Moss Kanter and Heidi Hartmann have emphasized the role of male homosociality in perpetuating perceived patterns of male dominance in the workplace.[15] Kantner has explored 'metaphorical "homosocial reproduction" - how men attempt to reproduce their dominant power relations by only uniting with and sharing the same occupational space and privilege with those males'[16] who resemble them - although 'subsequent research has suggested some revisions of Kanter's underlying argument...[re] "homosocial reproduction"

b. At the same time, Sedgwick 'defines male homosociality as a form of male bonding with a characteristic triangular structure. In this triangle, men have intense but nonsexual bonds with other men, and women serve as the conduits through which those bonds are expressed'.[20] Sedgwick's analysis of 'the love triangle in which two men appear to be competing for a woman's love...develops Rene Girard's claim that such a triangle may disguise as rivalry what is actually an attraction between men'.[21] Girard argued that 'the homosexual drift stens logically from the fact that the model/rival is a man', producing at times a 'noticeably increased preponderance of the mediator and a gradual obliteration of the [female] object'.

iv. What does the writer hope to accomplish by introducing these homosocial/border-line homosexual relationships?

   1. Is it only for entertainment purposes?

v. How are other sexualities other than heterosexuality represented?

   1. Despite the theme of cross-dressing, do we ever see transsexuals? If not, what does this absence signify?

vi. Manga

   1. Toriko:
      a. We see a deep companionship between Komatsu and Toriko visually. We also see how others try to steal Komatsu away.
   2. Rose of Versailles:
      a. Jeanne: When in front of the court, she claims to be the mistress of Marie and Oscar. Everyone is in a uproar of this possible lesbian relationship and Oscar finds it appalling.
      b. Rosalie: We see that she falls for Oscar. Instances in which Oscar even claims that "if only she were a man" are present. However, we see that she is married off to a man later on in the series.
   3. Kunisaki Izumo no Jijou
      a. Kunisaki: Although he has no intension of such intense homosocial companions, his friends end up falling for his charm. Despite their fantasies of Kunisaki being a girl, he continues to reaffirm his distaste for homosexual actions violently.

b. Instructional Approach:

      i.   Presentation: I will present some basic theory of sexuality using some samples of manga.

      ii. Class discussion: Going through each manga which we have analyzed so far, we will discuss representations of sexuality and gender.

c. Plans to use instructional technology:

      i.   I will use the projector to project manga pages to aid in the class discussion. Additionally, I will use PowerPoint to present.

d. Timetable:

      i.   **0:00-0:07**: Presentation

      ii. **0:08-0:20**: Rose of Versailles Discussion

      iii. **0:21-0:30**: Toriko

      iv. **0:31-0:43**: Kunisaki Izumo no Jijou

      v. **0:44-0:50:** Concluding note

Week 8.

Topic: The power of truth

a. Material to be covered:

      i.   Internal truth

            1. How does gender allow characters to find internal truth?

      ii. Manga as a world of truth

            1. Only onnagata can truly represent the essence of femininity

            2. Manga: inexpensive entertainment for children, dreams that made it easier to live in the devastated postwar society in japan

            3. A result of a fantasy world that mimics a place of tolerance and justice but in actuality is unreal and therefore not considered to influence what is truly happening

            4. The derealization of this domain of human intimacy and sociality works by denying reality and truth to the relations at issue

            5. Shojo is "a cultural construct, symbolizing a state of being that is socially unanchored, free of responsibility and self absorbed—the opposite of the ideal Japanese adult"

            6. A link between more fluid gender and sexuality and the search for truth, the breakdown of illusion, and the achievement of true intimacy and love—in essence, with only hope for the survival of humanity

      iii. Questions:

            1. How does the manga's world provide a safe environment for characters to embody untraditional gender traits?

2. How does the embodiment of gender traits of the opposite expected nature provide insight on the characters?
3. How does gender allow characters to find truth for themselves?
4. How does the balance between masculine and feminine traits enable characters to accomplish and reveal about themselves?

    iv. Manga to be used:
        1. Kunisaki Izumo no Jijou
            a. Izumo finds joy on stage as he changes people's lives
                i. Although he still struggles with his gender identity, on stage, we see a glimpse into what makes him happy. We also see that he uses feminine and masculine qualities to connect with various characters.
            b. Rose of Versailles
                i. Oscar (Chapter 21)
                    1. Able to sympathize with the commoners and see the turmoil in France.
                    2. She uses feminine qualities to understand others and uses masculine qualities to achieve her goals.
                    3. She learns not only about herself as a female but also her identity as a battling beauty.

b. Instructional Approach:
    v. Presentation: I will briefly go over some common themes that combine the idea of truth and gender. I will discuss with the class the difference between interpersonal and intrapersonal truth.
    vi. Group work: Groups will then analyze samples of manga and come up with a brainstorm to map how truth is expressed visually and narratively.
    vii. Class discussion: The groups will then reveal their brainstorm to the class and we will discuss commonalities between the different manga in how characters utilize untraditional gender roles to find truth.

c. Plans to use instructional technology:
    viii. I will use PowerPoint to give samples of how characters find inter- and intrapersonal truth. I will also use it to help groups discuss together.
    ix. We will use the whiteboard to draw a big Venn Diagram to show common methods of finding truth between the two manga.

d. Timetable:
    x. **0:00-0:14**: Presentation
    xi. **0:15-0:30**: Group discussions
    xii. **0:31-0:50**: Class discussion and Venn Diagram

Week 9.
   Topic: Gender Foils & Gender Flipping
      a. Material to be covered:
         i. Gender Flipping
            1. If a *story* involves a character changing sex, that's a Gender Bender. If a *creator* decides the character works better as the opposite sex, that's a gender flip.
               a. Which characters seem to have had their gender flipped?
               b. An interesting plot twist
                  i. Why does the author use this type of literary device?
            2. Possible gender flips:
               a. Toriko: Komatsu
               b. Rose of Versailles: Oscar
         ii. Gender Foils
            1. Is there a balance between masculine and feminine characters?
            2. If so, how do they complement each other? What does the mix of masculine and feminine characters reveal about their fellow characters?
            3. How do complementary traits aid in the characters' developments?
            4. Do characters deflect negative thoughts by absorbing the opposite qualities?
            5. Foil pairs
               a. Rose of Versailles:
                  i. Marie & the King
                  ii. Marie & Oscar
               b. Toriko:
                  i. Komatsu & Toriko
      b. Instructional Approach:
         i. Group Work: the class will be split into three groups. Each group will be given a foil pair or they may choose a pair which they have noticed in the course that they would like to talk about. They will spend 20 minutes discussing with their group the character development and how the two characters complement or repel each other.
         ii. Group Presentations: Each group will be presenting their pair to the class and discuss the significance of the pair's mixture of attributes. This will serve as a precursor for the final group presentations in Week 10.
         iii. Class discussion: We will discuss the most interesting pairs and build on the presentations.
      c. Plans to use instructional technology:

         i. There will be no need for instructional technology.
    d. Timetable:
         i. **0:00-0:20**: Group Work
        ii. **0:21-0:40**: Group presentations
       iii. **0:41-0:50**: Class discussion

Week 10.

  Topic: Final Class Presentations
    a. Material to be covered:
         i. Student Projects
              1. Students in groups of 3 or 4 will present their class projects.
              2. Class project description: In groups of 3 or 4, choose an excerpt of manga to analyze and present to the class using any of the themes discussed throughout the course. Provide copies of the excerpt so that other groups may follow along and be able to analyze the manga for themselves. In order to talk about the manga contextually, provide a short synopsis. Create a 5 minute presentation and be prepared to discuss with your classmates for an additional 3 minutes. Some questions to consider when forming your presentation:
                   a. Which themes are strongly represented visually?
                   b. What messages underlie the construction of such masculine or feminine characters?
    b. Instructional Approach:
         i. Group presentations: Groups will go to the front and present to the class. In order to lead the discussions, I will pose questions to the groups.
    c. Plans to use instructional technology:
         i. Groups may use the projector to aid them in their presentation.
    d. Timetable:
         i. **0:00-0:50**: Group presentations/class discussion