

Cool Japan and Korean wave (Nichiryu and Hallyu) in the World

Section 1

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【Course Outline / Description】

This course is an overview of how the Cool Japan (Nichiryu) and the Korean Wave (Hallyu) have changed the global mass media and popular culture market. The course will provide students with a theoretical foundation with which they can tackle the cultural and social principles of pop culture, pop culture industries, and the globalization of the cultural industries. This course also examines the way new social media are changing the entire entertainment industry not only in developed but in developing countries as well. The course will introduce Manga/anime, J-pop, J-drama, K-pop, and K-drama as its main case studies.

Section 2

【Course Objectives/Goals/Learning Outcomes】

Upon completing this class, students should be able to:

- Analyze and explain the key features of East Asian pop culture industries
- Identify the principal actors, institutions, structures, and norms that shape the global phenomenon of East Asian pop culture
- Engage in basic research tasks using online databases and other resources
- Construct arguments, using data/evidence appropriately

Furthermore, this course is designed to help students:

- Develop thinking, learning and communication skills;
- Develop skills in identifying, accessing and evaluating sources of information;
- Promote curiosity and life-long learning.

Section 3

【Class Schedule/Class Environment, Literature and Materials】

Week 1 (Sep. 4, 6) Course Introduction: What is Nichiryu and Hallyu?

Readings: Valaskivi (A brand new future? Cool Japan and the social imaginary of the branded nation); Jin & Yoon (The social mediascape of transnational Korean pop culture); Iwabuchi (Japanese Popular Culture); Iwabuchi (Cultural Flows); Condry (Japanese hip-hop and the globalization of popular culture); Siegel & Chu (East Asian Pop Music); Seaton & Yamamura (Japanese Popular Culture and Contents Tourism); Oh (From Localization to Glocalization)

Week 2 (Sep. 11, 13) What is Particularism and Universalism?

Readings: Rothbaum & Morelli (Relativism & Universalism); Lawson (Feminism & Universalism); Georgiou (Universalism-Particularism); Siegel (Multiculturalism & Universalism); Chernilo (Universalism)

Week 3 (Sep. 18, 20) What is Melancholia and Ressentment?

Readings: Diaz (Melancholia); Eng (Melancholia); Risse (Ressentiment & Nietzsche); Greenfield (Ressentiment); Masterson (Resentment)

Week 4 (Sep. 25, 27) Gendered Melancholia

Readings: Butler (Gender as Acts); Abelmann (Women in Korea); Oh (JPN Women); Lin & Tong (Daejanggeum); Kelsky (Who Sleeps with Whom); Lipsitz (Meaning of Memory)

Week 5 (Oct. 2, 4) Racial Melancholia

Readings: Eng & Han (Racial Melancholia); Parikh (Racial Melancholia); Chang (Racial Melancholia); Suchet (Race); Straker (Race for Cover); Altman (Whiteness Uncovered)

Week 6 (Oct. 9, 11) Postcolonial Melancholia

Reading: Abu-Lughod (Egyptian Television); Gilroy (Melancholia & Multiculture); During (Global Popular Culture)

Week 7 (Oct. 16, 18, 23)

Midterm Revision; Midterm Exam

Week 8 (Oct. 30, Nov. 1) Pop Culture Industries

Readings: Hirsch (Cultural Industries Revisited); Scott (Cities); Theberge (Network Studio); Mahon (Cultural Producers); Langdale (East Asian Broadcasting Industries); Hori (Contents Cost)

Week 9 (Nov. 6, 8) Japanese Manga, Anime, Character Industries

Readings: Berndt (Manga Beyond Critique?); Thomas (Drawing on Tradition); Otmazgin (Anime in the US); Steinberg (Realism in the Animation Media Environment); Okamoto (Otaku Tourism); Kinsella (Japanese Subculture in the 1990s)

Week 10 (Nov. 13, 15) J-Pop Industry

Readings: Hiraish (J-pop Industry); Masubuchi (J-pop Industry); Azami (Record Industry); Yamakawa (J-pop Gender); Kishimoto (J-pop in Korea); Namba (J-Turn)

Week 11 (Nov. 20, 22) Japanese TV Industry

Readings: Yamamoto (Producer System); Yamamoto (Producer System 2); Nitori (NHK); Ogura (TV Business Model); Nishioka & Kagami (Globalization of Media Industry)

Week 12 (Nov. 27, 29) K-pop Industry

Readings: Lie (K-pop); Oh & Park (B2B); Oh (Globalization); Kim (K-pop & Government); Oh & Lee (K-pop in Korea); Lie & Oh (SM Entertainment)

Week 13 (Dec. 4, 6) K-drama Industry

Readings: Creighton (Korean Drama); Su et al. (PPL Korean Drama); Schulze (Korea Dramaland); Oh (K Dramas); Kim & Lee (Chinese Investment); Oh & Kim (Anti Japan Drama)

Week 14 (Dec. 11, 13) Korean TV Industry

Readings: Berg (Korean TV Industry); Kim (Video Platform Market); Kim (Korean TV Creativity); Chalaby (TV Formal Industry); Kang (Web Dramas)

SCC Presentation

Week 15 (Dec. 18)

Final Exam

【Textbooks/Reading Materials】

Course Readings are available for downloads at BlackBoard.

Section 4

【Learning Assessments/Grading Rubric】

- Attendance 10%
- Midterm Exam 30%
- Presentations: 10%
- Self-Created Contents: 20%
- Final Exam 30%

Section 5

【Additional Information】

In this course, students learn by reading and reflecting on the assigned texts, listening to the instructor's lectures, participating in class discussion, participating in formal debates, and asking questions--lots of questions. This class meets 3 hours a week. Students can expect 6 to 8 hours of preparation (reading, reflecting, preparing written assignments, reviewing notes, preparing for tests, etc.) per week.