

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

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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 industries. 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】

Session 1-2 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); Lie (K-pop vs. J-pop)

Session 3-4 What is Particularism and Universalism?

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

Session 5-6 What is Melancholia and Ressentment?

Readings: Diaz (Melancholia); Eng (Melancholia); Risse (Ressentment & Nietzsche); Greenfield

2021 Fall Semester

(Ressentiment); Masterson (Resentment)

Session 7-8 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)

Session 9-10 Racial Melancholia

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

Session 11-12 Postcolonial Melancholia

Readings: Abu-Lughod (Egyptian Television); Gilroy (Postcolonial Melancholia); During (Global Popular Culture); Chakravorty (Postcolonial Melancholia); Eng (Melancholia Postcoloniality)

Session 13-14 Midterm Exam

No Readings

Session 15-16 Pop Culture Industries

Readings: Hirsch (Cultural Industries Revisited); Scott (Cities); Theberge (Network Studio); Mahon (Cultural Producers); Langdale (East Asian Broadcasting Industries); Hori (Contents Cost); Oh & Jang (From Localization to Glocalization)

Session 17-18 Japanese Manga, Anime, Character Industries

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

Session 19-20 J-Pop Industry

Readings: Hiraish (J-pop Industry); Yamakawa (J-pop Gender); Kishimoto (J-pop in Korea); Namba (J-Turn); Lie (K-pop vs. J-pop)

Session 21-22 Japanese TV Industry

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

Session 23-24 K-pop Industry

Readings: Lie (K-pop); Lie (K-pop vs. J-pop); Oh & Park (B2B); Oh & Jang (From Localization to Glocalization); Lee (Contesting); Oh & Lee (K-pop in Korea); Lie & Oh (SM Entertainment)

Session 25-26 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)

Session 27-28 Korean TV Industry

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

Session 29-30 Wrap Up

SCC Presentation; Final Revision

【Textbooks/Reading Materials】

Course Readings are available for downloads at Blackboard.

Section 4

【Learning Assessments/Grading Rubric】

- Classroom Participation: 20%
 - Students are expected to participate in classroom discussion constructively without agonizing others by tediously arguing that his/her own personal opinion is correct with any reference to class readings, lectures, and student presentations.
 - Participation also includes raising relevant questions to class reading, lectures, and student presentations.
- Presentations: 10%
 - Students will select one reading each before and after the midterm to summarize and present it in class.
 - Presentation consists of one page summary report that needs to be digitally distributed to all classmates one day before the presentation.
 - The one page summary includes a half page summary of the reading to be presented and another half page dedicated to personal thoughts and critique of the reading.
- Self-Created Contents: 10%
 - All students will create a 5 min YouTube video featuring their work of creativity with explanations.
 - Students will explain about the video for 1 min. before playing it.
 - All other students in class will rank each student video by anonymous votes.
- Midterm Exam 30%

2021 Fall Semester

- The take-home midterm exam will cover the first half of the course.
- The exam has six short essay questions, from which students will select three to answer.
- Final Exam 30%
 - The take-home final exam will cover the second half of the course.
 - The exam has six short essay questions, from which students will select three to answer.

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.