

Cool Japan and Korean wave (Hallyu 韓流) 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 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

【Learning Assessments/Grading Rubric】

- Class Participation: 10%
- Presentations & Discussions: 15%
- Self-Created Contents: 15%
- Midterm Exam 30%
- Final Exam 30% (Due on Dec. 11, 5 pm)

【Class Schedule/Class Environment, Literature and Materials】

Lecture 1

Course Introduction: What is Nichiryu and Hallyu in the Context of National Branding

Readings: Iwabuchi (Cool Japan); Tamaki (Cool Japan); Carlson (Cool Japan); Hong (Nation Branding Korea); Jin & Yoon (The social mediascape of transnational Korean pop culture); Nye & Kim (Korean Soft Power)

Lecture 2

Course Introduction: What is Nichiryu and Hallyu in the Context of National Branding

Readings: Iwabuchi (Cool Japan); Tamaki (Cool Japan); Carlson (Cool Japan); Hong (Nation Branding Korea); Jin & Yoon (The social mediascape of transnational Korean pop culture); Nye & Kim (Korean Soft Power)

Lecture 3

What is Particularism and Universalism?

Readings: Delanty (Universalism & Particularism); Georgiou (Universalism-Particularism); Adams (Globalization & Universalism); Ojakangas (Political Universalism); Paramore (Particularism East Asia); Vinken (East Asian Value Surveys)

Lecture 4

What is Particularism and Universalism?

Readings: Delanty (Universalism & Particularism); Georgiou (Universalism-Particularism); Adams (Globalization & Universalism); Ojakangas (Political Universalism); Paramore (Particularism East Asia); Vinken (East Asian Value Surveys)

Lecture 5

What is Melancholia and Ressentiment?

Readings: Diaz (Melancholia); Eng (Melancholia); Oh & Kim (Melancholia & Hallyu); Reginster (Nietzsche on Ressentiment); Hoggett (Ressentiment); Han (Han as Ressentiment)

Lecture 6

What is Melancholia and Ressentiment?

Readings: Diaz (Melancholia); Eng (Melancholia); Oh & Kim (Melancholia & Hallyu); Reginster (Nietzsche on Ressentiment); Hoggett (Ressentiment); Han (Han as Ressentiment)

Lecture 7

Gendered Melancholia

Butler (Melancholy Gender); Butler (Critically Queer); Trujillo (Queer Melancholia); Abelman (Women in Korea); Oh (JPN Women); Kelsky (Who Sleeps with Whom)

Lecture 8

Gendered Melancholia

Butler (Melancholy Gender); Butler (Critically Queer); Trujillo (Queer Melancholia); Abelman (Women in Korea); Oh (JPN Women); Kelsky (Who Sleeps with Whom)

Lecture 9

Racial Melancholia

Eng & Han (Racial Melancholia); Parikh (Racial Melancholia); Chang (Racial Melancholia); Grinage (Endless Mourning); Suzuki (Consuming Desires); Suchet (Race); Straker (Race for Cover)

Lecture 10

Racial Melancholia

Eng & Han (Racial Melancholia); Parikh (Racial Melancholia); Chang (Racial Melancholia); Grinage (Endless Mourning); Suzuki (Consuming Desires); Suchet (Race); Straker (Race for Cover)

Lecture 11

Postcolonial Melancholia

Reading: Gilroy (Britain's Postcolonial Melancholia); Gilroy (Conviviality); Chakravorty (Postcolonial Melancholia); Eng (Melancholia Postcoloniality); Hubinette (White Melancholia); During (Global Popular Culture); Lee (Postcolonial Geography)

Lecture 12

Postcolonial Melancholia

Reading: Gilroy (Britain's Postcolonial Melancholia); Gilroy (Conviviality); Chakravorty (Postcolonial Melancholia); Eng (Melancholia Postcoloniality); Hubinette (White Melancholia); During (Global Popular Culture); Lee (Postcolonial Geography)

Lecture 13

Midterm Exam

Midterm Revision; Midterm Exam

Lecture 14

Midterm Exam

Midterm Revision; Midterm Exam

Lecture 15

Pop Culture Industries I

Readings: Adorno & Rabinbach (Culture Industry Reconsidered); Powdermaker (Dream Factory); Hirsch (Cultural Industries Revisited); Scott (Cities); Garnham (Creative Industry); Wiggins (Curation)

Lecture 16

Pop Culture Industries I

Readings: Adorno & Rabinbach (Culture Industry Reconsidered); Powdermaker (Dream Factory); Hirsch (Cultural Industries Revisited); Scott (Cities); Garnham (Creative Industry); Wiggins (Curation)

Lecture 17

Pop Culture Industries II

Readings: Kawashima & Lee (Asian Cultural Flows); Iwabuchi (Japanese Popular Culture); Condry (Japanese hip-hop); Siegel & Chu (East Asian Pop Music); Oh (K-pop Industry); Otmazgin State Intervention

Lecture 18

Pop Culture Industries II

Readings: Kawashima & Lee (Asian Cultural Flows); Iwabuchi (Japanese Popular Culture); Condry (Japanese hip-hop); Siegel & Chu (East Asian Pop Music); Oh (K-pop Industry); Otmazgin State Intervention

Lecture 19

Japanese Manga, Anime, Character Industries

Readings: Lee (Manga); Winge (Cosplay); Berndt (Manga Beyond Critique?); Okamoto (Otaku Tourism); Kinsella (Japanese Subculture in the 1990s); Steinberg (Realism in Animation)

Lecture 20

Japanese Manga, Anime, Character Industries

Readings: Lee (Manga); Winge (Cosplay); Berndt (Manga Beyond Critique?); Okamoto (Otaku Tourism); Kinsella (Japanese Subculture in the 1990s); Steinberg (Realism in Animation)

Lecture 21

J-Game Industry

Readings: Oóhagan (Games); Werning (Videogames); Vazquez-Calvo et al. (Games); van Ommen (Role-Playing Games); Galbraith (Gamergate); Galbraith Moe

Lecture 22

J-Game Industry

Readings: Oóhagan (Games); Werning (Videogames); Vazquez-Calvo et al. (Games); van Ommen (Role-Playing Games); Galbraith (Gamergate); Galbraith Moe

Lecture 23

J-Pop Industry

Readings: Kiuchi (AKB48); Lie (K-pop vs. J-pop); Monty (J-pop); Mōri (J-pop); Toth (J-pop); Hiraish (J-pop Industry); Yamakawa (J-pop Gender)

Lecture 24

J-Pop Industry

Readings: Kiuchi (AKB48); Lie (K-pop vs. J-pop); Monty (J-pop); Mōri (J-pop); Toth (J-pop); Hiraish (J-pop Industry); Yamakawa (J-pop Gender)

Lecture 25

K-pop Industry

Readings: Oh & Park (B2B); Oh (K-pop Industry); Lie & Oh (SM Entertainment); Kim et al. (K-pop Success Factor); Sun (GOT7); Tan et al. (K-pop Digital)

Lecture 26

K-pop Industry

Readings: Oh & Park (B2B); Oh (K-pop Industry); Lie & Oh (SM Entertainment); Kim et al. (K-pop Success Factor); Sun (GOT7); Tan et al. (K-pop Digital)

Lecture 27

K-drama Industry

Readings: Schulze (Korea Dramaland); Oh (Vanquishing Nationalism); Athes (Squid Game); Kim (K-drama Conglomerate); Oh (K-drama Production)

Lecture 28

K-drama Industry

Readings: Schulze (Korea Dramaland); Oh (Vanquishing Nationalism); Athes (Squid Game); Kim (K-drama Conglomerate); Oh (K-drama Production)

Lecture 29

Wrap Up

SCC Presentation; Final Revision

Lecture 30

Wrap Up

SCC Presentation; Final Revision

Notes

【Textbooks/Reading Materials】

Course Readings are available for downloads at Blackboard.

Section 4

【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.