

East Asian Media Studies

Autumn 2020 Thursday 16:00 PM AVC

Lecturer: Tae-Sik Kim, PhD

Office Hour: Wed 14:00 – 15:40 & Thu 14:00 – 15:40

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➤ Course Objectives

This course examines the status and meanings of the East Asian media and cultural industry in a global context. The first half of the course looks closely at the global-local relationships of East Asian media culture. The course then turns to particular media industries and cultures ranging from film to online games. By reading a variety of research articles and participating in discussions, students become familiar with East Asian media and pop culture and learn to develop their own research projects in the area of media and cultural studies.

Students will be able to:

- Understand East Asian cultural globalization, nationalism, transnationalism, and regionalism.
- Review and analyze cultural features of East Asian media industries.
- Find various themes and methods of East Asian cultural studies.
- Lead insightful discussions.
- Apply personal cultural knowledge and experiences in the course of developing a research topic

➤ Syllabus

Week 1. Course Introduction

Week 2. Understanding East Asian Media: Kpop, Anime, TikTok, and Beyond

Week 3. Issues: Nationalism, Regionalism, Globalization, and Imperialism

Week 4. No Class

Week 5. Theory: Cultural Proximity and Hybridity

Week 6. Theory: Cultural Taste and Cultural Hegemony. **(Response Paper 1 Due)**

Week 7. East Asian Media Industries: TV, Pop Music, and Film Industries

Week 8. Asian & Non-Asian Audiences (**Response Paper 2 Due**)

Week 9. Media and Social Context 1. Bong Joon-Ho's Movies: Parasite, The Host, and Memories of Murder

Week 10. Media and Social Context 2. Hayao Miyazaki's Animations: Only Yesterday, Spirited Away, and From Up On Poppy Hill

Week 11. Media and Social Context 3. Wong Kar-Wai's Movies: Chungking Express, Happy Together, and In the Mood for Love (**Response Paper 3 Due**)

Week 12. Media and Social Context 4. Online Games and Social Media in East Asia

Week 13. Conference

➤ Literature:

Other Reading Articles. See, below.

➤ Teaching Methods

The format of the course is a combination of brief lectures and controlled discussions of various assigned readings.

All students are expected to read all articles assigned and to develop appropriate discussion questions. Each student is a discussion leader for an assigned week.

Students submit a research proposal (topic of student's choice in consultation with instructor; minimum 12 pages).

➤ Assessment Methods

- Response papers (150 x 3 = 450) **No Late Paper Accepted**
- Response Paper 1. Your reflection on Week 3, 5, and 6 Readings. (**Due 12. 11. 2020**)
- Response Paper 2. A case study about East Asian Media Industries or Audiences (**Due 26. 11. 2020**)
- Response Paper 3. Select one of directors (Bong, Hayao, or Wong) and write an essay on his works. (**Due 17. 12. 2020**)
- One Presentation (150): Choose one week. Present related cases.
- Final Paper (400): **Due- 1. 2. 2021**

➤ Study Materials

Week 2. Understanding East Asian Media: Kpop, Anime, TikTok, and Beyond

- Iwabuchi, K. (2010). Globalization, East Asian media cultures and their publics. *Asian Journal of Communication*, 20(2), 197-212.

Week 3. Issues: Nationalism, Regionalism, Globalization, and Imperialism

- Wang, J. (2006). The politics of goods: A case study of consumer nationalism and media discourse in contemporary China, *Asian Journal of Communication*, 16 (2), 187-206.
- Otmazgin, N. K. (2011). Commodifying Asian-ness: Entrepreneurship and the making of East Asian popular culture. *Media, Culture, and Society*, 33(2), 259-274.

Week 5. Theory: Cultural Proximity and Hybridity

- Kraidy, M. M. (2002). Hybridity in cultural globalization. *Communication Theory*, 12(3), 316-339.
- Kim, T. S. (2020). Young Migrant Vietnamese in the Czech Republic Reflect Diasporic Contexts in Their Identification of Cultural Proximity with Korean Media. *Journal of Intercultural Studies*, 1-16.

Week 6. Theory: Cultural Taste and Cultural Hegemony

- Kim, G. (2017). Between Hybridity and Hegemony in K-Pop's Global Popularity: A Case of Girls' Generation's American Debut. *International Journal of Communication (19328036)*, 11.
- Shim, A., Yecies, B., Ren, X., & Wang, D. (2020). Cultural intermediation and the basis of trust among webtoon and webnovel communities. *Information, Communication & Society*, 23(6), 833-848.

Week 7. East Asian Media Industries: TV, Pop Music, and Film Industries

Week 8. Audiences

- Chow, Y. F., & de Kloet, J. (2014). The spectre of Europe: Knowledge, cultural studies and the 'rise of Asia'. *European Journal of Cultural Studies*, 17(1), 3-15.
- Yoon, K. (2019). Transnational fandom in the making: K-pop fans in Vancouver. *International Communication Gazette*, 81(2), 176-192.

Week 9. Media and Social Context 1. Bong Joon-Ho's Movies: Parasite, The Host, and Memories of Murder

- Nandana Bose (2020) "Bong Joon-ho, Cinephilia and Post 1990s New Korean Cinema"

Week 10. Media and Social Context 2. Hayao Miyazaki's Animations: Only Yesterday, Spirited Away, and From Up On Poppy Hill

- Walsh, B. C. (2019). A Modern-Day Romantic: The Romantic Sublime in Hayao Miyazaki's Creative Philosophy. *Comparative Literature: East & West*, 3(2), 176-191.

Week 11. Media and Social Context 3. Wong Kar-Wai's Movies: Chungking Express, Happy Together, and In the Mood for Love

- Lindner, C. (2011). The postmetropolis and mental life: Wong Kar-Wai's cinematic Hong Kong'. *The New Blackwell Companion to the City*, 327-36.

Week 12. Media and Social Context 4. Online Games and Social Media in East Asia

- Ting, T. Y. (2019). East Asia in Action| Everyday Networked Activism in Hong Kong's Umbrella Movement: Expanding on Contemporary Practice Theory to Understand Activist Digital Media
- Steinberg, M. (2020). LINE as Super App: Platformization in East Asia. *Social Media+ Society*, 6(2), 2056305120933285.