

East Asian Popular Culture

Fall 2021
Classroom: 204
Time: Tuesday and Thursday, 13:30-14:45

Instructor: Saeji, CedarBough T. c.saeji@gmail.com (change to PNU address?)
Office: ??
Office Hours: General consultation Monday & Wednesday 9am to 1pm *by appointment*
Career consultation Monday & Wednesday 1pm to 5pm *by appointment*

Communication:

* It is appropriate at all times to call all your professors Dr. or Professor unless they have explicitly instructed you otherwise. In addition, formality in this respect is quite strong in Korea. Therefore, please call me **Dr. Saeji**. When you're not my student anymore, we can drop this formality.

* Email is a formal medium of communication, and should begin with a salutation and end with your full name (particularly if your email display name is NOT a name in my roll book). Email to the professor in English or Korean is acceptable. I will probably answer in English, because that is faster for me. Please give 24 hours response time—last minute emails may not be read and answered before a deadline.

* Please use email and not any other messaging system for a quicker response. You are responsible for checking your email daily, and for responding to messages that require your participation. The course website is a 24/7 resource for our class. Please check it often.

Course Description:

People often dismiss pop culture as fundamentally trivial, ephemeral, or inconsequential. Yet in a world that is drawn together by the media, the pop culture that we consume has become a common language—our world has mediatized, and as this was happening the media has responded by consolidating their power. Once the press functioned as a check on the power of the political sphere and distributed information but as it shifted to become entertainment-oriented our world shifted, leaving many in the older generation confused by what seems like a broken social contract. Contemporary college students—you—, are not so easily confused. You know the media is less representation than a presentational format. You have seen the shift from the research driven news reporting to sensationalism, media manipulation, and attention-seeking. And that is what we will explore, in the context of East Asia. Major units of the class will address celebrity in East Asia, the hybridization of Western pop culture with Korean, Japanese, and Chinese cultural developments, and how social and cultural issues (political issues) are intertwined with pop culture in East Asia. We will pick apart pop culture case studies to see what they can teach us about each of these East Asian cultures, and also about their interaction with each other. Class will be fast paced, include in and out of class media consumption, require in-depth media analysis, and be heavily reliant on student discussion in small groups *based on pre-reading and pre-viewing*. This class is taught in a flipped format.

Objectives:

By the end of the course, you should be able to:

- Recognize and explain basic terms and concepts useful for media analysis and practice critical media consumption
- Discuss major pop cultural products from different parts of East Asia in an informed and not reductionist manner that preserves differences both between countries, and between media products from within a single country
- Understand the ways that popular culture texts circulate in East Asia and how they penetrate the West
- Read critically to question an author's perspective and main points
- Practice how to use sources to support a story *you* tell about a media product or context in East Asia (with Chicago bibliographies, of course).

A Note on Teaching Philosophy

Our classroom is a safe space for sharing ideas and learning together. However, I cannot sugarcoat reality for you, and difficult topics will be touched upon—you can always take a break if you need to. This class will touch on topics that are sensitive for some class members—some discussions may be challenging and someone's expressed views may conflict with your own. Be mindful that everyone in the room has had different life experiences that lead to different worldviews. Please treat others with the respect and care that you hope to receive.

Ask questions. Raise your hand and jump right in, especially if you get stuck at any point, or need a word or term defined. If I seem to be moving on from a topic but you feel a need for discussion or additional information, let me know before I start the next topic.

Office Hours: I will set my office hour schedule after any final decision is made about in-person or remote teaching. I like teaching, I like students, and I particularly like teaching students who are pro-active learners. You may feel free to talk with me about the course, your academic experience more generally, or discuss topics related to Asia in general. If I am not qualified to help you with certain types of concerns, I will do my best to connect you with someone who can help.

Course Requirements and Grading:

The grading scale for this course is as follows, in addition, there is a mandatory curve for Korean domestic students: **[is this the same as PNU style?]**

Grade	Percentage achieved	Grade	Percentage achieved
A+	97-100	C+	77-79
A	93-97	C	73-76
A-	90-92	C-	70-72
B+	87-89	D+	67-69
B	83-86	D	63-66
B-	80-82	D-	60-62

** More class policies, as well as an explanation of plagiarism are below **

DETAILED EXPLANATION OF GRADING

Grading Breakdown:

Item	Date	%	Details
In class quizzes	Every class	10	Every class, exactly at the start of class, lowest 3 scores will be dropped. Questions will be approximately 70% based on pre-lectures.
In class exit tickets		30	Every class, due at the end of class, three "oops tokens" can be used to excuse an absence
Fan-fic		30	Details are below
Film Review		15	Students will write a critical review of one of the films chosen by the professor.
TBD		15	

Please note that the absence policy is that you may use your "oops tokens." There are three oops tokens, these can be used however you want—to go see your grandmother or your doctor, to get some extra sleep, to concentrate on studying for your other class—use them as you see fit. The only way to have more approved absences is in the case of serious documented emergencies. Even in the case of serious emergencies, the first three absences may be covered by your oops tokens.

ASSIGNMENT DETAILS

Quizzes

At the start of every class there will be a short quiz (usually around 6 questions, usually t/f or multiple choice). The quizzes will check your understanding of the pre-lecture videos and reading for the day.

Exit Tickets

At the end of every class students will write an exit ticket, either on their own or with other members of the class. Students will need to make (or use an existing) Twitter account for many of the exit tickets. It is completely acceptable to use name on Twitter that does not indicate class status or correlate to your real name, and you can make your account as secure as you would like.

Creative Project: Fanfic

For our class we will be examining fan generated fictional stories (fanfic), and creating some of our own. Fanfic is an example of a type of pop culture, very common in East Asia, that ordinary people (like our class) are welcome to participate in as creators, not just consumers.

Standard Assignment: You will write a fanfic of your own. You can make it as long or as short as you want, but you need to be demonstrating your knowledge related to Chinese, Japanese, or Korean culture through the fanfic and some of that knowledge should connect to our class. What you teach could be integrated into the story, or it could be in footnotes (that are not part of the story, but explain why the things in the story happen as they do), of course it can be in both the footnotes and the story. You must have [number] of these, and they must be marked in the text.

The information you include in the fic must be:

- 1) *Accurate*. Students may check facts with the professor. Students should use good sources.
- 2) *Scholarly*. You should be connecting your fic to things we read or to other academic books, chapters, and articles. There should be **in-text citations** in the format (author year, page) as in (Saeji 2024, 89). At the end of the fic there will be a **bibliography**, formatted in Chicago. Our class

readings should be the first thing you consider citing for your big class assignment. The professor will happily give you ideas about search terms and even send you PDFs of readings you might want to use. If you're stuck, ask. Using academic articles written in Korean as well as English is great.

3) Rejecting broad simplifications and essentialization of the culture of C/J/K, especially when those are often perpetuated by outsiders who are exotifying the culture. For example, someone in your fic can say "Asian women are submissive" only if another character then tells them they are wrong (you could easily footnote with a discussion of gender roles and stereotypes.)

4) This is a class about contemporary popular culture. Do not set your fanfic in the past.

5) If you want a character in the story who is not from C/J/K, that is completely fine, and it might make working cultural explanations into the text easier. However, the majority of characters in your fanfic should be from C/J/K.

6) Your fanfic must be based in a fictional world created in East Asia, or an imagination of a fictional world connected to real East Asian celebrities. Fanfic based in other countries, or about non-C/J/K celebrities is not okay.

7) Your fanfic should be related to our class, but it should also ideally be a chance for you to follow your own interests and deeply explore something related to C/J/K and the popular culture of that country.

8) There is a minimum length requirement. However, if it was too short it wouldn't fulfill the assignment. There is no maximum length requirement—it's a story. However, you can write *to be continued* at a good stopping place, even if you're not done.

Think of your story like this suitcase, and the footnotes are the stickers. You need the fanfic (suitcase) as the context that allows you to demonstrate your knowledge (your stickers).



Alternative: Working with an Existing Fanfic: If you do not want to write your own fanfic, you can take an existing fanfic and insert narrative footnotes, including *corrections* for anything the author did wrong. You have to supply the URL of the original. You can change the text of the story, or you can just use footnotes to explain the cultural information in the story, or to indicate what is wrong/culturally inaccurate within the story.

Alternative: Make Your Own Manhwa: If you prefer to use your creativity in graphic format, you may create a story illustrated with graphics of your own creation. If you do this, you may use your footnotes to explain things that are visually shown.

You could make a live action play (in video format): If you wanted to cooperate with another student, you could even do that. Act out your story, put the footnotes on the screen as captions.

* There will be a detailed rubric for the assignment.

Film Review

For 15% of your grade you will write a review of one of the following five films. The review is a critical review, it is NOT a synopsis of the story, but rather, you connecting the film to the things you are learning in our class, and thinking critically about the topics within the film.

[insert list]

Final Assignment that I didn't figure out

Format for Written Work:

Fonts and Spacing

Whenever you're completing written work please choose single-spaced 12 point Times New Roman (font) or 11 point Calibri or Cambria. All documents should be left margin justified.

Citations

Whenever you refer to the readings, you should be making proper *Chicago* style citations. These citations should be in-text (not in footnote or endnotes) and will look like this:

(Maliangkay 2019: 22) –or– (Maliangkay 2019, 22)

Your work will include a written bibliography (also called references) in Chicago. *A guide to Chicago has been uploaded*. Every single mistake (missing comma, forgetting to use *italics*) will be -1.

Asian Name Order

Carefully consider name order and make sure that all names in a single document have been ordered carefully. Generally Chinese and Korean names maintain Chinese and Korean name order (family name first). Hence it is correct to write President Moon Jae-in and Xi Jinping, not Jae-in Moon and Jinping Xi. In Japan, however, in a bid to seem more Western, it is common to write Shinzo Abe instead of Abe Shinzo.

Romanization

Usage of Romanized terms (instead of translations) with an explanation at the first usage is highly encouraged. Romanization should be in the government's Revised Romanization (RR) for Korean, Hepburn for Japanese, and Pinyin for Chinese terms with the exception of some long established Taiwanese names/locations/proper nouns in Wade Giles.

POLICIES

If class is held in person, there will be no use of phones, computers, or tablets during lecture.

Students who need academic accommodations:

Retroactive accommodations are not permitted, so if there is anything that could impact your participation and successful completion of the course, be careful to seek assistance in this regard immediately. Students who plan to be absent for athletics, family obligations, or other similar

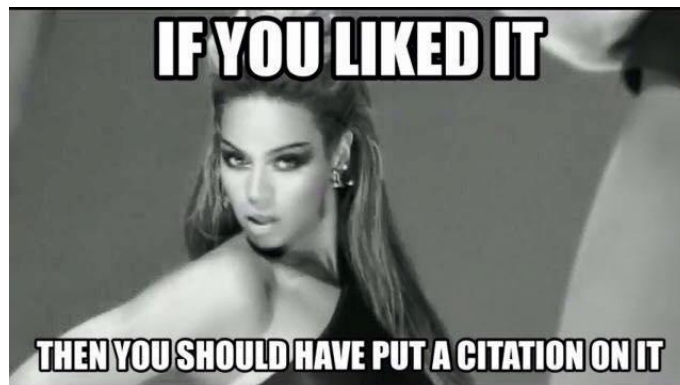
commitments cannot assume they will be accommodated, and should discuss their commitments with me *before the drop date*.

Plagiarism:

What is plagiarism? It is representing anyone else's specific and unique ideas, claims, research, and wording as your own. You can be guilty of plagiarism even if you use "quotation marks" if you do not include a citation that specifies where the quotation was found.¹ You are guilty of plagiarism if you find a source written in another language (such as Korean) and copy the ideas, claiming they are your own. Translation does not make the idea yours.² You can even be guilty of plagiarism if you rephrase the original author. Paraphrasing still needs an in-text citation or a footnote. No exceptions. Here is a website that can help you avoid plagiarism:

<http://learningcommons.ubc.ca/resource-guides/avoiding-plagiarism/>.

As a member of this class, you are responsible for contributing to the course objectives through your participation in class and completion of assignments. In the process of coming into your own as an independent, responsible participant in the academic community, you are encouraged to seek advice, clarification, and guidance in your learning from your instruction team. *If you decide to seek help beyond the resources of this course, you are responsible for ensuring that this help does not lead you to submit others' work as your own.* If an outside tutor or other person helps you, show this policy to your tutor or helper: make sure you both understand the limits of this person's permissible contribution.



Academic communities depend on their members' honesty and integrity in representing the sources of reasoning, claims, and wordings which appear in their work. Like any other member of the academic community, you will be held responsible for the accurate representation of your sources: the means by which you produced the work you are submitting. If you are found to have

¹ I will upload detailed directions related to how to cite other's ideas to the learning platform. Please refer to these and if you are still confused, speak with me.

² When you translate a comment from the internet, a passage from a printed source, or a quotation from an interviewee you should use "quotation marks" and include a citation. Citations for web sources are usually placed in the footnotes. Citations from articles and books are in text, and citations from interviews can be in text or in the footnotes. All translated quotations or paraphrases should be linked to a footnote that specifies "Translation by the author" or "Translation by my friend Hong Gyeongjin" – if the same translator translates everything or almost everything in a paper you specify "All translations by the author" or "All translations by the author except where otherwise indicated."

misrepresented your sources and to have submitted others' work as your own, or to have submitted work for which you have already received credit in another course, penalties may follow including **zero for the assignment; zero for the course; suspension from the university; a notation on your permanent record**. The penalty may be a combination of these.

Academic communities also depend on their members' living up to the commitments they make. By enrolling in this course, you make commitments to an academic community: you are responsible for meeting deadlines; attending class and engaging in class activities; guaranteeing that the work you submit for this course has not already been submitted for credit in another course.

Because this course specifies that citations should be according to Chicago (Humanities), please familiarize yourself with this citation format if you have not previously used it. Citations in other formats will be incorrect.

Appeals:

Students should save a copy of all submitted assignments (in case of loss) and should also retain all their marked assignments in case they wish to apply for a review of the final grade. Students have the right to view their marked examinations with their instructor, providing they apply to do so within a week of receiving their final grades. A review is not a guarantee of an increase in grade, in fact, reviews that do not reveal a computing error may result in a student's grade being lowered.

Guide to Reading

- Where is the reading? It's on the class Plato site. It should be IN ORDER of the classes, and required and *optional* readings are in two different folders. Sometimes there is a link in the syllabus to find the reading instead of a file in the modules. **[can I do this?]**
- Either required or *optional* reading might be marked [not academic]. There are a lot of readings on this syllabus!!!
- Do you have to read *optional* readings? No, that's why they're *optional*.
- Consider the readings in the syllabus as a great resource for you to learn more. Usually one is marked *optional* because I thought students would like the other one a little more or find it easier, but both required and optional readings are good, or I would not have chosen them.
- Sometimes there are *optional* readings because I want to include a reading with info on a different country than is the focus of the required reading.
- Will pre-lectures go over the content in the readings? No. Pre-lectures are intended to prepare you to understand the required readings, and the readings and ideas in them are what you will primarily discuss in class with your fellows during breakout 1.

Thinking about Reading Critically

Whenever you read a text you should ask yourself the following questions:

- Who is this author? Where do they work? What was the subject of their studies? Did they write this while still a student? After working for thirty years? Did they live in the culture they are writing about at the time of research? What is their knowledge of that culture? Were they born there? Do they speak the language?
- What was the author's basic intent in writing this piece?

- What interests was the author attempting to advance/defend/critique/oppose? To put it another way, what “discourse” do they take part in?
- *Secondary texts*: What position is the author staking out? What earlier scholarly consensus are they agreeing or disagreeing with?
 - What initial questions does the author pose?
 - Why are answers to those questions important?
 - What is the author’s central argument and how forcefully is it stated?
 - What types of evidence does the author employ to support his/her argument?
 - Does the author’s argument rest on any unarticulated (and thus undefended) assumptions?
 - What are the strengths and weaknesses of the author’s argument?
 - Are you persuaded – do you agree with the author’s argument? Why, or why not?

Reading well for class does not mean reading every word in every section of the reading, (unless it's a story). Reading academic papers should be done to understand the main points, and does not (necessarily) need to include every word.

CLASS SCHEDULE

9 월 2 일

1.2 Introductory Class

In the first class students will be introduced to the instructor, the AIs, and the expectations for the class. What is popular culture to you? How can we study popular culture for an entire region in a meaningful manner?

9 월 7 일

2.1. Childhood & Education

Pre-lecture: Childhood and Expectations on Children in East Asia

What is childhood? How is it different according to the culture that you are from? What are the very ordinary things in one family that are totally not ordinary in another?

I thought we could start our class by talking about childhood and education because you have all experienced it, and it formed who you are. Likewise, all the popular culture coming out of our area of study was influenced by the education and childhood of each media maker.

Viewing: "Me and My Magnet and My Dead Friend" (TW: childhood friend dies)

<https://www.youtube.com/watch?v=aAVd3TEsAMg>. 13 minutes long. Animated.

Viewing: "Seishun Academy 101: Come to School with Us" Atarashii Gakko!

<https://www.youtube.com/watch?v=5m94BjCmYAI>

Reading: Mio Bryce, "'School' in **Japanese** children's lives as depicted in manga" (2004)

Optional: Roger Goodman, "**Japanese** Education and Education Reform" (2011)

9 월 9 일

2.2. Transnational Movement of Northeast Asian Popular Culture

Pre-lecture: Culture is Circulating

This class will discuss the inter-related nature of popular culture in East Asia, and how it is regionally circulating.

Reading: Kim JuOak, "BTS as method: a counterhegemonic culture in the network society" (2021)

Optional: Hiro Katsumata, "**Japanese** popular culture in East Asia: a new insight into regional community building"

Optional: Nissim Kadosh Otmazgin "A New Cultural Geography of East Asia: Imagining a 'Region' through Popular Culture"

9 월 14 일

3.1. Asia as the Exotic Other

Pre-lecture: Orientalism and Exoticization of Asian Culture

Non-Asian people have a long history of misunderstanding "exotic" Asian places and Asian people—one of the long standing stereotypes is actually how difficult it is to understand the "mysterious East." Even the way that Asian languages are considered so hard to learn is connected to an idea of the 'inscrutable' and 'unknowable' East.

Reading: Narrelle Morris, "Innocence to Deviance: The Fetishisation of **Japanese** Women in Western Fiction, 1890s-1990s" available at <http://intersections.anu.edu.au/issue7/morris.html>

Reading: David C. Oh and Oh Chuyun (2017) "Vlogging White Privilege Abroad: *Eat Your Kimchi's* Eating and Spitting Out of the **Korean** Other on YouTube"

Optional: Perry Hinton, "Representation or misrepresentation? British media and **Japanese** popular culture"

Optional: Chun, Elaine W. "How to drop a name: Hybridity, purity, and the **K-pop** fan"

9 월 16 일

3.2. Foreign Fans and Knowledge of Asia **Keywords: Cultural Capital and Gate-keeping**

Pre-lecture: Popular Culture Spurring Learning About Asia

The fact that people from other countries are now consuming Asian media is also a good thing—it's not all exoticization! Consumption of popular culture products has acted to encourage foreign language/cultural literacy among fans (a phenomenon that is now highly visible in *hallyu* fandom as well).

Reading: Fukunaga, "'Those anime students': Foreign language literacy development through Japanese popular culture" (2006)

Optional: Kimery Lynch "Fans as transcultural gatekeepers: The hierarchy of BTS' Anglophone Reddit fandom and the digital East-West media flow" (2020)

9 월 21 일

4.1. Chuseok Holiday [NO CLASS]

9 월 23 일

4.2. eSports

Pre-lecture: History of eSports

How have eSports grown so rapidly? How are players from Korea and China continually so dominant? Why is play such a large and accepted part of culture in East Asia?

Reading: Yu Haiqing, "Game On: The Rise of the eSports Middle Kingdom" [**China**]

Reading: [Non-academic] <https://www.wired.com/story/korean-esports-gaming-class-culture/>

Optional: Patrick Galbraith, "Adult Computer Games and the Ethics of Imaginary Violence: Responding to Gamergate from **Japan**"

Optional: Stephen Rea, "Calibrating Play: Sociotemporality in South Korean Digital Gaming Culture" (2018)

9 월 28 일

5.1. Fanfiction

Pre-lecture: What is fanfiction?

In this class your largest assignment will be to write a fanfiction, but when you write it, you will research your topic and the culture and avoid exoticizing Asia. So, what is fanfiction, and what can we learn from it?

Reading: Kwon Jungmin, "Queering stars: Fan play and capital appropriation in the age of digital media" (2015)

Reading: In order for you to understand the assignment and for you to be ready for discussion in this class, you need to go to <https://archiveofourown.org/> (AO3) and become familiar with fanfic (if you aren't already). Please note that AO3 allows you to **filter what you see** on the site to focus on specific media products or genres of media, and to exclude explicit sexual content that you may not want to read. **PLEASE make sure you are examining fanfic related to China, Japan, and Korea.** Become familiar with what is out there. It is also possible to find Tumblr blogs dedicated to specific K-pop groups that are usually named "Groupname/Ship Name Library" but these will not allow you to filter. [Note: learn what 'shipping' is.]

Optional: Abigail De Kosnick "Should Fan Fiction Be Free?"

How to have a good experience on AO3:

1. *Rating*: mature and explicit are clearly shown, choose what you want to read carefully.
2. *Tags*: fluff, angst, etc. know what you want to avoid and avoid it.
3. *Pairing*: fanfic includes both heterosexual and non-hetero relationships between people. Please filter what you want to see to suit yourself.
4. *Length*: how many words and chapters does it have? Maybe you should start with shorter fic.
5. Check if it is *completed* or not.



Discover and Know

@DiscoverAndKnow



This is a ship-shipping ship, shipping shipping ships.



3:05 PM · Jan 10, 2021 · Buffer

27 Retweets 10 Quote Tweets 122 Likes

Edit: ooops, wrong kind of ship.

Read this article on recent politics surrounding fanfic in Korea: <https://www.scmp.com/lifestyle/k-pop/news/article/3117751/petitions-call-ban-sexualised-fanfiction-and-deepfake-porn>

9 월 30 일

5.2. Celebrities as National Representatives **Keyword: Soft Power**

Pre-lecture: YouTube channel Kimery Talks lecture on soft power in K-pop,

<https://www.youtube.com/watch?v=9qXOYY8wiWc>

This class will discuss the construction of celebrity, and the ways that narratives of celebrity move through society.

Reading: Kwon Jungmin, "Between *Hyorish* and *Hyorism*: A **Korean** TV Star and Social Media Activism" (2019)

Optional: CedarBough Saeji, "Borrowed National Bodies: Ideological Conditioning and Idol-Logical Practices of **K**-pop Cover Dance" (2020)

Optional: Nakano and Zhu, "Heritage as soft power: **Japan** and **China** in international politics" (2020)

10 월 5 일

6.1. The Idol **Keyword: Parasocial Relationship**

Pre-lecture: About (**Korean**) Idols

In this class we will examine the particularly odd concept of the idol and how that concept has evolved in Japan, and now in Korea and into China as well.

Reading: Patrick Galbraith, "Idols: The Image of Desire in **Japanese** Consumer Capitalism"

Optional: Lucy Glasspool "From Boys Next Door to Boys Love: Gender Performance in Japanese Male Idol Media" (2012)

Optional: Elaine Jeffreys and Louise Edwards, "Celebrity/China"

10 월 7 일

6.2 Popular Music from Hong Kong

Pre-lecture: An overview of the history and development of Cantopop

Guest Lecture by Mr. Elliott Cheung.

In the pre-lecture and during the class (through video call), Mr. Cheung will familiarize the class with the development of Cantopop and some of the latest and most exciting developments in the Hong Kong musical scene.

Reading: Chu, Yu-Wai *Hong Kong Cantopop: A Concise History* (introductory chapter)

Optional:

10 월 12 일

7.1. Being a Woman: Limited Gender Equality in the East Asian Context

Pre-lecture: Women's Issues in Asia Today

In this and the next class we will address the complicated discourses on acceptable femininity, roles for women in society, and the huge pressure to be beautiful in East Asia and discuss enforcement of ideas about acceptable femininity.

Reading: Chang, Ren, and Yang "A virtual gender asylum? The social media profile picture, young Chinese women's self-empowerment, and the emergence of a **Chinese** digital feminism" (2018)

Reading: [non-academic] *The Guardian* from January 2021 [LINK](#)

Optional: Jeong and Lee, "We take the red pill, we confront the DickTrix: online feminist activism and the augmentation of gendered realities in South **Korea**" (2018)

Optional: Ji and Wu, "New Gender Dynamics in Post-Reform **China**: Family, Education, and Labor Market" (2018)

10 월 14 일

7.2. Being a Woman: Ideas about Beauty, Cosmetics, and the Body

Pre-lecture: Odile Monod "100 Years of Korean Beauty"

<https://www.youtube.com/watch?v=QocCzJNcLxQ>

In this class we will be discussing cosmetics, skin whitening, and cosmetic surgery. What sort of pressure are women in East Asia living under?

Reading: *True Beauty* (**Korean** webtoon)

https://www.webtoons.com/en/romance/truebeauty/episode-0-/viewer?title_no=1436&episode_no=1 Please read episodes 1-15.

Optional: Yip, Ainsworth, and Hugh, "Beyond Whiteness: Perspectives on the Rise of the Pan Asian Beauty Ideal" (2019)

Optional: Lee So-Rim, "When Neoliberalism and Patriarchy Conspire: Plastic Surgery in the South **Korean** Reality TV Show *Let Me In*" (2020)

Optional additional viewing: Odile Monod: J-Beauty v. K-Beauty

<https://www.youtube.com/watch?v=ZGaz0BGiDIc>

10 월 19 일

8.1. Sports and Nationalism **Framing Theory**

Pre-lecture: How sports contests are utilized to support nationalism

How do sports substitute for actual conflict between different countries? How do the countries in East Asia consume and talk about these bloodless conflicts? How is nationalism built through sporting events and the mediatized discourse surrounding them?

Reading: Li, Stokowski, Dittmore, and Scott "How Mediated Sporting Events Constitute Nationalism: Chinese Newspapers Covering the 2014 Incheon Asian Games"

Reading: Joo Rachael Miyung, "'She Became Our Strength': Female Athletes and (Trans)national Desires"

Optional: Oh Chuyun, "The Heroic White Man and the Fragile Asian Girl: Racialized and Gendered Orientalism in the Olympic Games"

10 월 21 일

8.2. Televised Constructions of Masculinity in East Asia

Pre-lecture: Masculinity in an East Asian context

In this class we will look at how masculinity is constructed on television in East Asia.

Reading: Li Xuan, "The 'Nursing Dad'? Constructs of Fatherhood in **Chinese** Popular Media" available at <http://intersections.anu.edu.au/issue39/li.html>.

Viewing: *Dad, Where Are We Going* (Chinese remake of Korean show)

<https://www.youtube.com/watch?v=K2NbVsMJ5To> [or any other episode you can understand]

Optional: Ronald Saladin, "Herbivore Masculinity in Media Discourse: The **Japanese** TV Drama *Ohitorisama*" available at <http://intersections.anu.edu.au/issue41/saladin.html>

Optional: Joanna Elfving-Hwang, "The Aesthetics of Authenticity: Corporate Masculinity in Contemporary South **Korean** Television Dramas"

10 월 26 일

9.1. Filmic Constructions of Masculinity in East Asia **Martial Arts Films**

Pre-lecture: What is the image of masculinity created through martial arts films?

When many people think of East Asian cinema they might think of ninjas, of people fighting with their bare hands in a style named after an animal, or specific stars like Bruce Lee, Jackie Chan and Jet Li. In this class we will discuss the image of the martial arts film and the martial arts film star.

Reading: Stevey Richards, "The patriotic narrative of Donnie Yen: how martial arts film stars reconcile Chinese tradition and modernity"

Optional: Shih Shu-mei, "Visuality and Identity"

Optional: Mary Farquhar, "Jet Li: 'Wushu Master' in Sport and Film"

Optional: Nathan To, "Disrupting the sword: the Wuxia legacy of Adam Cheng and the embodiment of Hong Kong cultural memory"

Optional: [not academic] <https://hbr.org/2018/10/how-men-get-penalized-for-straying-from-masculine-norms> (this article discusses the Western case, but might be useful for reviewing ideas or vocabulary)

10 월 28 일

9.2. LGBTQ+ in East Asia

Pre-lecture: A brief overview of the current state of LGBTQ+ in East Asia

In this class we will first review attitudes towards LGBTQ people in East Asia. Then we will examine how LGBTQ+ is being depicted through musical stars and personalities in the music and entertainment industry.

Viewing: (on Netflix) *Your Name Engraved Herein*, a film from **Taiwan**. This will be the primary text for the breakout session discussion for the day.

Optional: Mark McLelland "Japan's Queer Cultures" (2011)

Optional: Na, Han, and Koo, "The South **Korean** Gender System: LGBTI in the Contexts of Family, Legal Identity, and the Military" (2014)

Optional: [not academic] Matt Taylor on **Taiwan**. <https://theasiadialogue.com/2019/02/13/songs-of-defiance-lgbt-pop-music-in-taiwan-post-2018-referendum-part-1/>

Optional: [not academic] [Dao Insights on LGBTQ in Chinese marketing](#).

Optional: Yuan Gao "'Amit, wake up': indigenization, gender and **Taiwanese** pop star Chang Hui-mei's music" (2020)

11 월 2 일

10.1. LGBTQ+ on Television

Pre-lecture: Celebrities and LGBTQ+ in East Asia

Continuing our examination of LGBTQ+ in East Asia we will extend to look at how LGBTQ+ people are shown either as themselves, or in fictional televised contexts like dramas.

Reading: Tao Fu and William Babcock, "Implementing Entertainment-Education through TV Talk Shows in **China**: A Study of *The Jin Xing Show*"

Viewing: You can watch an episode of the Jin Xing Show (with eng. sub:

<https://www.youtube.com/watch?v=0voVvLfcMd8> is a full episode) or if you don't need subs, any episode

Optional: Basil Glynn and Kim Jeongmee, "Life is Beautiful: Gay Representation, Moral Panics, and South **Korean** Television Drama Beyond Hallyu"

Optional: [not academic] *Medium* article on *Queer Eye Japan*.

<https://medium.com/@stevenwakabayashi/my-culture-is-not-your-toy-a-gay-japanese-mans-perspective-on-queer-eye-japan-7bb8420660c5>

11 월 4 일

10.2. Fan Translation

Pre-lecture: Why do fans have to do translations anyway?

What are fans doing that grow international audiences and awareness of media?

Reading: Jamie Henthorn, "International Fan Professionalization on Viki"

Optional: Lee Hye-kyung, "Participatory media fandom: A case study of anime fansubbing" (2011)

Non-Academic Reading: Tamar Herman, "The Unpaid Labor of K-pop Fan Translation Twitter"

<https://www.forbes.com/sites/tamarherman/2020/08/20/the-unpaid-labor-of-k-pop-fan-translation-twitter/#4dae81825145>

Non-Academic Reading: Amber Miley, "Fan Translations: Are You Sure That Is What They Said?"

<http://www.thekrazemagazine.com/latest-updates/2020/5/30/fan-translations-are-you-sure-that-is-what-they-said>

11 월 9 일

11.1. Manga: Japanese Popular Culture

Pre-lecture: A history of *manga*.

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11 월 11 일

11.2. Shojo Manga

Pre-lecture: **guest lecturer Ms. Haruko Hashimoto**, a professional in the US *manga* publishing industry (editing translations and print volumes), will present a pre-lecture on *shojo manga*.

In this class we will have Ms. Hashimoto live on zoom to present a mini-lecture and answer your questions. As a real expert in this field, this is a chance to ask detailed questions, and also to consider your possible future related to pop culture, since Ms. Hashimoto has turned her interests into a satisfying career. Instead of being in a breakout room to write an exit ticket you are expected to live tweet at least three interesting observations during class with relevant hashtags and link that in the canvas discussion for the day.

Reading: Christine Yano, "Wink on Pink: Interpreting Japanese Cute as It Grabs the Global Headlines" (2009)

Reading: [non-academic] 30-page excerpt from *Sailor Moon: Eternal Edition Volume 4*

Optional: Melanie Czarnecki, "Bad Girls from Good Families: The Degenerate Meiji Schoolgirl" (2005)

11 월 16 일

12.1. Boys Love & Japan **Keyword: Queer Reading**

Pre-lecture: Dr. Thomas Baudinette will record a video introducing the topic of BL media, specifically focusing on the Japanese context. Because he works in Australia he can't come to our class (it will be at 3 a.m. his time!). So, you need to watch his video, do the reading and email two questions per discussion group to me. He and I will record a conversation where he answers those questions. You can take your quiz, watch him answer the questions, and then your exit ticket will be tweeting directly to Dr. Baudinette—more details to come.

Reading: James Welker, "A brief history of shōnen'ai, yaoi, and Boys Love" (2015) **Japan**

Optional: Kwon Jungmin, "Queering Stars: Fan Play and Capital Appropriation in the Age of Digital Media" (2015) **Korea** (this also appears earlier in the syllabus)

Optional Viewing: The first episode of "Cherry Magic" (full title is "Cherry Magic! Thirty Years of Virginity Can Make You a Wizard!?" or "*Cherii Mahō! Sanjūsai made Dōtei Da to Mahōtsukai ni Nareru rashii*") available on YouTube for free with subtitles. <https://youtu.be/5Z3jU2P8eQw>

11 월 18 일

12.2. Virtual Pop Stars and Influencers, Vocaloids, and Digital Doubles **Advertising**

Pre-lecture: Real Stars v. Virtual Stars [lecture by Mr. Hou]

Is the future of stardom virtual stars? After all, they'll never act in a way that will hurt their company or brand.

Reading: Yoshida Masataka, "On Two Dimensional Cute Girls: Virtual Idols" (2016)

Optional: Liu, Zhang, and Zhang, "The impact of self-congruity and virtual interactivity on online celebrity brand equity and fans' purchase intention" (2020)

Viewing: Hatsune Miku: "One Thousand Cherry Blossoms"

<https://www.youtube.com/watch?v=Mqps4anhz0Q> and "Why this Anime Girl Triggered Outrage in Japan" <https://www.youtube.com/watch?v=gzIPhntXEuA&t=25s>

11 월 23 일

13.1. Rural to Urban Migration and Demographic Change **Romanticizing One's Own Past**

Pre-lecture: Demographic change

In this class we're going to touch on four issues: (1) migration of people to urban areas.

(2) The widening culture gap between urban and rural areas.

(3) As society changes, there is always a perception that an earlier era was somehow better, simpler, or more in touch with what is important. We come to romanticize our own past.

(4) Overall demographic changes to society

You should read *Silver Spoon* especially considering points 2 and 3.

Reading: *Silver Spoon*

Viewing: "Rise of China's Internet Sensation Tamdrin" CGTN

<https://www.youtube.com/watch?v=0o8Uoyf7imU&t=1s> watch this Chinese government funded program and consider the assumptions being made by both of the expert commentators on the program.

Optional: Chang and Cavicchi, "Claiming Rights: Organizational and Discursive Strategies of the Korean Adoptee and Unwed Mothers Movement" (2015)

Optional: [non-academic] <https://foreignpolicy.com/2020/05/16/china-wants-workers-to-stay-in-the-countryside/>

Optional: [non-academic] <https://www.japantimes.co.jp/life/2020/05/23/food/rural-life/>

11 월 25 일

13.2. Gendered Representations of the Nation

Pre-lecture:

Why do nations turn to beautiful women as national representatives? How much have you heard of women's beauty pageants and how little of men's? Why do nations use women as national representatives?

Reading: Laura Miller "Cute Masquerade and the Pimping of Japan"

Reading: Stephen Epstein with James Turnbull, "Girls' Generation?: Gender, (Dis)Empowerment, and K-pop"

Optional: Alexis Hieu Truong, "Framing Cosplay: How Layers Negotiate Body and Subjective Experience through Play" available at <http://intersections.anu.edu.au/issue32/truong.htm>

Optional: Chao Shih-chen, "Cosplay, Cuteness, and Weiniang: The Queered *Ke-ai* of Male Cosplayers as 'Fake Girls'" (2017)

Optional: Kinko Ito and Paul Crutcher, "Popular Mass Entertainment in Japan: Manga, Pachinko, and Cosplay"

Optional: [Non-Academic] – [the Japanese gov't is considering allowing copyright to apply to cosplay.](#)

11 월 30 일

14.1. Harnessing Fan Tourism for Political and Economic Gain

Pre-lecture: Evolution of tourism to Korea. Destination branding v. nation branding.

Reading: Oh Youjeong book, "Spectacular Places" (72-100) and "K-Star Road: Making Gangnam into a K-Pop-Filled Place" (136-161)

Optional: Lim and Giouvriss "Tourist arrivals in Korea: Hallyu as a pull factor" (2020) [this article can be skimmed for the relevant information]

Viewing: [BTS fan's tourism to Korea videos—choose one or two of these and watch them] [Crystal Waters](#) (cafes, Kstar road, laundry pizza, line friends store, rm's forest and more) / [Korea Now](#) (Hyangho Beach Bus Station, and I am assuming this is sponsored) / [Meeting Suga's Mom & the Raccoon Cafe](#) / [Korea Now](#) (Busan) / [Binnie Bean](#) (Visiting the BTS-I Need U MV Location and she's filming outside of people's apartments) / [Sara Vi](#) Visiting Suga's brother's café / [Visiting V's high school and Suga's Academy](#) / [Vincent Guballa](#) Visiting BTS Tourist Spots in Seoul / [Bangtan The Scene](#) Visiting Tourist sites/BH, food spots / The [Ultimate](#) BTS ARMY Tour

12 월 2 일

14.2. Hip-Hop Transformed: Rhyme and Hip-Hop in SOV languages

Pre-lecture: The hip-hop industry in Japan

Did you ever think about how hip-hop works in languages where end rhymes are not at all remarkable or clever?

Reading: Natsuko Tsujimura and Stuart Davis "Dragon Ash and the Reinterpretation of Hip Hop: On the Notion of Rhyme in **Japanese** Hip Hop (2009)

Reading: [non-academic] BBC <http://www.bbc.com/culture/story/20191106-why-chinese-rappers-dont-fight-the-power>

Optional: Park Jinny "Rhyming Techniques and Identity in **Korean** Hip Hop" (2020)

Optional: Meredith Schweig, "Hoklo Hip-Hop: Resignifying Rap as a Local Narrative Tradition in **Taiwan**"

Optional: Michael Ka-chi Cheuk, "The politics and aesthetics of featuring in post-2017 Chinese hip hop" (2021)

Optional: Nathanel Amar, "'Do you Freestyle?' The Roots of Censorship in Chinese Hip-hop" (2018)

12 월 7 일

15.1. Korean Hip-Hop

Pre-lecture: Dr. Song Myoung-sun explaining the history of Korean hip-hop

My friend Dr. Song and I arranged to do an exchange of lectures, and this is her absolute area of expertise—she has a whole book on Korean hip-hop. During class, unlike our other classes, after our quiz you will be able to ask her any questions about the Korean hip-hop industry and people within it that you want to ask.

Reading: Song Myoungsun, "We All Made Us: Historicizing Hanguk Hip Hop" (2019)

Optional: Song Myoungsun, (Re)Defining Korean Hip Hop: A Conversation with MC Meta, Tiger JK, Deepflow, The Quiett, Nucksal, and Zico (2019)

Optional: Um Haekyung, "The poetics of resistance and the politics of crossing borders: Korean hip-hop and 'cultural reterritorialisation'"

12 월 9 일

15.2 Wrap-up Class

In class we will evaluate the class, the readings, the viewings, and everything else. This is your opportunity to give substantive feedback which can allow the professor and AIs to improve in the future.

