

Title: Media and Memory in the Asian Sphere

Lecturer: Dr. Guy Shababo

2 Credits

In the wake of a compressed modernity, a term denoted by professor Chang Kyung-Sup of Seoul National University, nations throughout the Asian sphere were left with a quickly forgotten tradition, fast processes of urbanization, and political shift. These pasts, however, are constantly invoked and negotiated in popular and social media. In this course we will lay the theoretical foundations to discuss and analyze media, in order to see how it works with tradition, collective memory and notions of identity. After introducing basic terms and theoretical concepts, we will then go to a deeper investigation of unique representations –Manga, Kpop, Cinema as well as Facebook groups. This will allow us to see the regional similarities as well as the local idiosyncrasies.

Main topics:

Compressed modernity, collective memory and concepts of cultural exchange.

Methodology and tools in reading media.

Japan's lost (and found) traditional folklore, from *Tōno Monogatari* to *Spirited Away*.

Korea and the lost culture of Chosŏn as it is reincarnated in TV Dramas and K-pop.

China's six generation of cinema and questions of national identity

India's post colonial crisis in Cinema and literature

Feminism and human rights groups in Social Media throughout Asia

Requirements

Class participation in 80% of classes

Reading the assigned readings

Midterm media project

A final exam

Grade structure

Participation 20%

Media project 40%

Final exam or project 40%

Preliminary Readings:

Please note: *This is only a preliminary reading list and is subject to changes.*

Benson, Phil. "English and identity in East Asian popular music." *Popular music* 32, no. 1 (2013): 23-33.
[Optional]

Chang, Kyung-Sup. "Compressed Modernity in Perspective: South Korean Instances and Beyond." In International Workshop on "Varieties of Second Modernity: Extra-European and European Experiences and Perspectives," organized by the Special Research Programme on "Reflexive Modernization" at the University of Munich, 2009: 16-18.

Jeong, Euisol, and Jieun Lee. "We take the red pill, we confront the DickTrix: online feminist activism and the augmentation of gendered realities in South Korea." *Feminist Media Studies* 18, no. 4 (2018): 705-717.

Lawrence BIRD, "States of Emergency: Urban Space and the Robotic Body in the Metropolis Tales." *Mechademia* 3 (2008), 127-148.

Park, Younghee, and Jeremy Neideck. "A single drop of water: Vulnerability, invisibility, and accountability in South Korean theatre's moment of crisis." *Performance Paradigm* 15 (2020): 56-80.

Podoler, Guy. "The Past under the Shadow of the Present: The Case of the National Museum of Korean Contemporary History." *Asian Studies Review* 41, no. 3 (2017): 424-440.

Scott McCloud, *Understanding Comics*. New York: HarperCollins, 1993; pp. 24-45; 58-59; 60-93.

Sianne NGAI, "The Cuteness of the Avant-Garde." *Critical Inquiry*, 31:4 (2005); pp. 811-847.

Son, Min-Jung. "Regulating and negotiating in T'ûrot'û, a Korean popular song style." *Asian music* (2006): 51-74.

Thomas, Jolyon Baraka. "Spirit/Medium a Critical Examination of Relationship Between Animism and Animation." In *Spirits and Animism in Contemporary Japan: The Invisible Empire*, edited by Fabio Rambelli (London: Sydney Bloomsbury Academic, 2019), 157-170.

Um, Hae-Kyung. "The poetics of resistance and the politics of crossing borders: Korean hip-hop and 'cultural reterritorialisation'." *Popular Music* 32, no. 1 (2013): 51-64.

Yang, Myungji. "The Making of the Urban Middle Class in South Korea (1961–1979): Nation-Building, Discipline, and the Birth of the Ideal National Subjects." *Sociological Inquiry* 82, issue 3 (August 2012) 424-445.