



CIEE Global Institute – Shanghai

Course name:	Mass Media in Asia
Course number:	COMM 3101 SHCN
Programs offering course:	Open Campus
Open Campus Track:	Communications, Journalism, and New Media
Language of instruction:	English
U.S. semester credits:	3
Contact hours:	45
Term:	Spring 2020

Course Description

This course provides an overview of the major branches of mass media in Asia, particularly in the dominant East Asian markets, with a focus on the transition from traditional mass media to digital media. After an introduction to media history, theory, and current research, the course examines specific industries such as television, advertisement, music, animation, smartphone, and internet platform. Theories and models of mass communication are introduced and analyzed against their practical application in the markets studied in the course. Students are asked to compare how political and regulatory influences impact different sectors of the media in Asia. The course is taught using a dynamic mix of lectures, case study discussions, student presentations, and site visits.

Learning Objectives

By completing this course, students will:

- Explore case studies where new media has impacted upon the social situation.
- Develop a critical understanding of mass media and the cultural industry.
- Reflect on “common sense” in everyday life by developing an awareness of invisible cultural-political factors.
- Consider contemporary practices of resistance

Course Prerequisites

Students should have completed a level 2000 class on modern East Asia history, literary theory, cultural study, sociology, or politics prior to taking this course.

Methods of Instruction

The course will be taught using lectures, seminars, case study discussions, as well as social investigation, and field trip to local venues. Classroom activities will involve individual speech



and presentation considering and arguing on key debates facing mass media today. Students will also be invited to carry out a city observation task at the personal and social network levels, and present their notes to class for discussion. Invited guest speakers will add to the learning objectives of this course.

Assessment and Final Grade

1. Individual speech/presentation	30%
2. Short Essay 1	15%
3. Short Essay 2	15%
4. Final Paper	20%
5. Class Participation	20%
TOTAL	100%

Course Requirements

Individual / group presentation

The course asks students to be highly involved. during the term, students should prepare a 10-minute oral presentation for class discussion (3 times during the quarter). These presentations need not be on Asia entirely, but should use at least one Asian source. The presentations following the walking tours are required, and these could be individual or group.

Short Essays

Short essays are 1200 words in length, required to be submitted by the end of week 2 and week 4. These papers must be a critical survey on one aspect of the topics discussed in class in the last two weeks, and each paper must include at least 2 scholarly sources. These papers will be graded based on the student' ability to understand the politico-economic factors in the contemporary mass media events, whilst demonstrating their original creativity on problem analysis.

Final Paper

The final paper is 2000 words long. The paper must be focused on the reporting of a recent topic or case reported in domestic and international media and tie into the topics discussed in the course. The paper must use and critically discuss at least 5 scholarly sources. The paper will be graded according to the ability of students' comprehensive understanding of mass media research, and how this related to their problem consciousness and ethical dimension of a good society.

Participation



Participation is valued as meaningful contribution in the digital and tangible classroom, utilizing the resources and materials presented to students as part of the course. Meaningful contribution requires students to be prepared in advance of each class session and to have regular attendance. Students must clearly demonstrate they have engaged with the materials as directed, for example, through classroom discussions, online discussion boards, peer-to-peer feedback (after presentations), interaction with guest speakers, and attentiveness on co-curricular and outside-of-classroom activities.

Attendance

Regular class attendance is required throughout the program, and all unexcused absences will result in a lower participation grade for any affected CIEE course. Due to the intensive schedules for Open Campus and Short Term programs, unexcused absences that constitute more than 10% of the total course will result in a written warning.

Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

For CIEE classes, excessively tardy (over 15 minutes late) students must be marked absent. Attendance policies also apply to any required co-curricular class excursion or event, as well as to Internship, Service Learning, or required field placement. Students who miss class for personal travel, including unforeseen delays that arise as a result of personal travel, will be marked as absent and unexcused. No make-up or re-sit opportunity will be provided.

Attendance policies also apply to any required class excursion, with the exception that some class excursions cannot accommodate any tardiness, and students risk being marked as absent if they fail to be present at the appointed time.

Unexcused absences will lead to the following penalties:

Percentage of Total Course Hours Missed	Equivalent Number of Open Campus Semester classes	Minimum Penalty
Up to 10%	1 content classes, or up to 2 language classes	Participation graded as per class requirements
10 – 20%	2 content classes, or 3-4 language classes	Participation graded as per class requirements; written warning
More than 20%	3 content classes, or 5 language classes	Automatic course failure, and possible expulsion



Weekly Schedule

Week 1 Introduction to Class

Opening lecture will analyze the paradigm shift in both form and function of mass media from the perspective of media history from the late 19th century. Students will have gained a preliminary understanding about the dual perspective of public service model and power/market model of mass media in the modern and post-modern context.

Week 2 Theory Part

Class 2:1 "Mass" & "Media"

This lecture will further analyze the anarchy and opacity of mass media by exploring the concepts of "mass" and "media". Before engaging in prior research, students will be invited to answer the following questions from their own experience: are you optimistic about mass media? What role should it play in a good society?

· Raymond Williams, *Culture and Society, 1780-1950*, Columbia University Press, 1983, pp.295-338

· Marshall McLuhan, *The Gutenberg Galaxy: The Making of Typographic Man*, University of Toronto Press, 1962

Class 2:2 Typical Question: Public Sphere and Media Manipulation

This session explores the public space theory and differentiation theory or structural functionalism more applicable to European and American society. Students will be asked to express their opinions on whether the media is controlled or not, if so, what kind of communicator and receiver we need to deal with this manipulation.

· Jürgen Habermas, *The Structural Transformation of the Public Sphere*, The MIT Press, 1992, pp.181-235

· Niklas Luhmann, *The Reality of the Mass Media*, Polity, 2000, pp.1-9,95-122

Class 2:3 East Asian Modernity: Tradition and Present

This lecture will take modern media in Japan and China as examples to explore how mass media in Asian countries differs from that in Europe and America*, discussing ways in which Japanese or Chinese media returned to their traditions to obtain legitimacy, or took shape in a small community model such as rural community. Students will also be free to choose the texts of other regions in

Asia, and try to explain the challenges faced by mass media in non-neoliberal societies where social division is not clear enough. *eg. In Japan, the Tennō system remains controversy. In China, for the most part, there still a clear sign of politics intervenes.

· Tsurumi Shunsuke: “Edo Period in Contemporary Popular Culture”, *Modern Asian Studies*, 1984, Vol. 18, No. 4, pp. 747-755

Due Date for submission of first short paper

Week 3 Image

Class 3:1 Photography, Memory and Historical Writing

This session will examine how the invention of the camera brought us a more real or sometimes more virtual history. Students will be asked to choose any text* and try to answer the following questions: is the photo objective, and be helpful to our memory and cognition? What role does photograph play in exploration of history and in contact with other cultures? *eg. A photograph of Hiroshima after the atomic bomb was dropped, or of Tibetan Buddhist architecture

· John Berger, "Photographs of Agony", *About Looking*, Vintage, 1992, pp.41-44
 · Jean Baudrillard, *The Gulf War Did Not Take Place*, Indiana univ press, 1995
 · Karatani Kojin, “Uses of Aesthetics: After Orientalism”, *boundary 2*, 1998, Vol. 25, No. 2, pp. 145-160

Class 3:2 “Politics” in film and TV

This session explores the concepts of “political unconsciousness” and “depoliticization”. Students will choose any films, TV series or programs* to present their observations on the lack of the politics in seemingly political works, and the political features of works in which politics are ostensibly absent. *eg. *Wolf Warriors2* (Chinese Movie) *Winter Sonata* (Korean Drama) *That’s a Dramatic Change!* (Japanese TV show))

· Frederic Jameson, *The Political Unconscious: Narrative as a Socially Symbolic Act*, Routledge, 2002, chapter1
 · Wang Hui, “Depoliticized Politics, from East to West”, *New Left Review*, 2006, 41, pp.20-45

Class 3:3 Advertisement in the Era of Picture reading

This session is social investigation. Students are asked to design a series of

questions* to observe the connection between consumerism and directness of vision.

*eg. Will the quality of photos influence your decision making when ordering food? Is it usually right? / will Seeing the product photography replace the experience of real products? If not, how can we explain the enormous trading volume of Taobao.com (an online shopping website)?

· Roland Barthes, "Rhetoric of the Image", Image, Music, Text, Hill and Wang, 1997 pp.32-51

Week 4 Subculture

class 4:1 The Aesthetics of "Visual-Kei"

The session will take an example of "Visual-Kei", which was influenced by glam rock music in the 1970s, and reexported to European countries in the 1980s as a part of "cool Japan" discourse. The session tries to give an answer to the question of why the factors many hard rock musicians used to distinguish themselves from mainstream media, such as their androgynous dressing or industrial noise performance, were also in several instances combined with a sort of far-right politics (rather than liberation politics) *eg. Anti-Feminism(band), RAMMSTEIN, Type O Negative

· Slavoj Žižek, The Pervert's Guide to Ideology (movie), 2012

class 4:2 The Postmodernity of Anime

This session will discuss Japanese anime since the 1990s in relation to new information technologies, and the imagination of new communication technologies, catastrophe, heroes / heroines, and battles. Using the Marvel/dc products as a comparison, it will investigate the East Asian postmodern dimensions of anime. students will choose anime texts* of their choice in order to discuss and analyze the particular characters of the genre, such as its combination of rebelliousness and commercialism, or the co-presence of analytical depth and nihilism.

*eg. EVANGELION (1995), Serial Experiments Lain (1998), Black Lagoon (2006), Code Geass (2006/2008), Your Name (2016)

· Saito Takami, "The Psychopathology of the Otaku", Beautiful Fighting Girl, University of Minnesota Press, 2001, pp.9-32

· Andreu Ballús, Alba G. Torrents, "Evangelion as Second Impact: Forever Changing That Which Never Was", Mechademia, Vol. 9, Origins (2014), pp. 283-293

class 4:3 The Female Gaze and the Second Creation

This session will compare and contrast slash fiction and Yaoi culture, paying particular attention how the latter transformed itself from a 70s subculture to a quasi- mass culture today. Students will trace the influences of political liberation and economic development on this transformation, and will discuss whether Yaoi and female-friendly porn contribute to or detract from women's cultural power and subjective expression.

Due Date for submission of second short paper

Week 5 **Online Socializing**

class 5:1 Post-body: The Cellphone as Your Organs

This session will introduce the "ambient information mode" of new media, researching how the smartphone changes modern communication, including traditional journalism. Students will consider the phenomenon of wide spread addiction to the smartphone, and present on why the smartphones differ from all others media such as personal computer and tablet.

- Alfred Hermida, "Twittering the news: The emergence of ambient journalism", *Journalism practice*, 2010, 4(3), 297-308.
- Misra, S., Cheng, L., Genevie, J., & Yuan, M., "The iPhone effect: the quality of in-person social interactions in the presence of mobile devices", *Environment and Behavior*, 2016 48(2), pp. 275-298.

class 5:2 The Bullet Screen (danmu)

This session will discuss the online short-text, through comparing the Twitch mode and bullet screen(danmu) mode. Students are invited to consider nowadays how video information gives way to social information, or even a merely social atmosphere (danmu cannot be read when it gets too much).

- Henry Jenkins, *Textual poachers: Television fans and participatory culture*, Routledge, 2012, pp. 9-84 (chapter1, 2)
- Yuki, M., Maddux, W., and Masuda, T. "Are the windows to the soul the same in the East and West?", *Journal of Experimental Social Psychology*, 2007, 2(43), pp. 303-311.

class 5:3 An Encounter with Reality

This session will be fieldwork in shanghai. Students will travel individually or in a

group, and in a place or places of their choosing* encounter and relate to others verbally and otherwise, and prepare a presentation on the next class how these interactions differ from virtual interactions with strangers.

* eg. the Bund, the Old Concession, Songjiang, Pengpu New Town, or some construction sites

· Optional Materials: L'abécédaire de Gilles Deleuze (documentary), 1996

Week 6 Democracy

class 6:1 The Internet and Social Movements

This class, in some connection with the last class, will discuss the impact of social media on social movements in east Asia. Students will discuss internet activism and how it differs from earlier forms of activism. It will ask students to consider the impact of the internet on the politics of the body and of ideas, and how it contributes to or hinders new forms of spatial understanding.

· Karatani Kojin, Joel Wainwright, "Critique is impossible without moves", Dialogues in Human Geography, 2012 2:30, pp. 30-75

· An Interview with Matsumoto Hajime, 2007
(<https://web.archive.org/web/20100911171855/http://gyaku.jp/en/index.php?cmd=contentview&pid=000237>)

· Azuma Hiroki, General Will 2.0: Rousseau, Freud, Google, Vertical, 2014, chapter 14,15

class 6:2 Piracy or Equality of Information

This class will discuss the tradition of piracy of books, films and software in Russia and china, especially in comparison to legal and legitimate projects in the US such as project Gutenberg or Aozora Bunko in Japan. Students will discuss the relationship between intellectual property rights and equality of access to information, and consider the question of whether information should be marketed by the media as a commodity.

· Feng Xiang, "The End of Intellectual Property", International Critical Thought, Vol. 2, No. 1, March 2012, pp. 99-106 (<http://www.ideobook.com/1230/end-of-intellectual-property/>)

class 6:3 Socialist Censorship and the Rating System

This class will discuss the tense relationship between censorship and the rating system. It will examine internet censorship in china, and examine the reasons why a rating system could not be implemented. Students will be asked to

consider whether the rating system could be used to promote ideological liberation and freedom of expression. If so, what kind of liberation and expression would this be.

- Pierre Bourdieu, *Language and Symbolic Power*, Polity Press, 1991, pp.137-159
- Dai Jinhua

Final written essay due

Course Materials

Readings

- Raymond Williams, *Culture and Society, 1780-1950*, Columbia University Press, 1983, pp.295-338
- Walter Benjamin, "On Some Motifs in Baudelaire", *Selected Writings 4: 1938–1940*, Belknap Press, 2006
- Marshall McLuhan, *The Gutenberg Galaxy: The Making of Typographic Man*, University of Toronto Press, 1962
- Jürgen Habermas, *The Structural Transformation of the Public Sphere*, The MIT Press, 1992, pp.181-235
- Niklas Luhmann, *The Reality of the Mass Media*, Polity, 2000, pp.1-9,95-122
- John Berger, "Photographs of Agony", *About Looking*, Vintage, 1992, pp.41-44
- Jean Baudrillard, *The Gulf War Did Not Take Place*, Indiana univ press, 1995
- Frederic Jameson, *The Political Unconscious: Narrative as a Socially Symbolic Act*, Routledge, 2002, chapter1
- Saito Takami, "The Psychopathology of the Otaku", *Beautiful Fighting Girl*, University of Minnesota Press, 2001, pp.9-32
- TZE-YUE G. HU, "Anime in Asia: A Case of Cultural Imperialism?" *Frames of Anime: Culture and Image-Building*, Hong Kong University Press, 2010, pp. 137-164
- Roland Barthes, "Rhetoric of the Image", *Image, Music, Text*, Hill and Wang, 1997 pp.32-51
- Henry Jenkins, *Textual poachers: Television fans and participatory culture*, Routledge, 2012, pp. 9-84 (chapter1, 2)
- Azuma Hiroki, *General Will 2.0: Rousseau, Freud, Google*, Vertical, 2014, chapter 14,15
- , *Otaku: Japan's Database Animals*, University Of Minnesota Press,2009
- Pierre Bourdieu, *Language and Symbolic Power*, Polity Press, 1991, pp.137-159

(Essays)

- Tsurumi Shunsuke: "Edo Period in Contemporary Popular Culture", *Modern Asian Studies*, 1984, Vol. 18, No. 4, pp. 747-755
- Karatani Kojin, "Uses of Aesthetics: After Orientalism", *boundary 2*, 1998, Vol. 25, No. 2, pp.

145-160

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Misra, S., Cheng, L., Genevie, J., & Yuan, M., "The iPhone effect: the quality of in-person social interactions in the presence of mobile devices", *Environment and Behavior*, 2016 48(2), pp. 275-298.

Feng Xiang, "The End of Intellectual Property", *International Critical Thought*, Vol. 2, No. 1, March 2012, pp. 99-106

Kirsch, Griseldis and Gössmann, Hilaria, "Nostalgia for 'Asian' Traditions and Energy: Encounters with Chinese and Koreans in Japanese TV Drama", *Global Ethnographic*, 2014, 2 (1). pp. 1-33.

Movies / Documentary

The Pervert's Guide to Ideology (movie), 2012

L'abécédaire de Gilles Deleuze (documentary), 1996

Online Resources

· *An Interview with Matsumoto Hajime*, 2007

(<https://web.archive.org/web/20100911171855/http://gyaku.jp/en/index.php?cmd=contentview&pid=000237>)