

# THE EDUCATION UNIVERSITY OF HONG KONG

## Course Outline

### Part I

<b>Programme Title</b>	: All Undergraduate Programmes
<b>Programme QF Level</b>	: 5
<b>Course Title</b>	: East Asian Popular Culture
<b>Course Code</b>	: GEG2070
<b>Department</b>	: Social Sciences and Policy Studies
<b>Credit Point</b>	: 3
<b>Contact Hours</b>	: 39
<b>Pre-requisite(s)</b>	: Nil
<b>Medium of Instruction</b>	: EMI
<b>Course Level</b>	: 2

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### Part II

The University's Graduate Attributes and seven Generic Intended Learning Outcomes (GILOs) represent the attributes of ideal EdUHK graduates and their expected qualities respectively. Learning outcomes work coherently at the University (GILOs), programme (Programme Intended Learning Outcomes) and course (Course Intended Learning Outcomes) levels to achieve the goal of nurturing students with important graduate attributes.

In gist, the Graduate Attributes for Undergraduate, Taught Postgraduate and Research Postgraduate students consist of the following three domains (i.e. in short "PEER & I"):

- Professional Excellence;
- Ethical Responsibility; &
- Innovation.

The seven GILOs are:

1. Problem Solving Skills
2. Critical Thinking Skills
3. Creative Thinking Skills
- 4a. Oral Communication Skills
- 4b. Written Communication Skills
5. Social Interaction Skills
6. Ethical Decision Making
7. Global Perspectives

## 1. Course Synopsis

The making of popular cultures in East Asia has been greatly influenced by the American model of consumerism and commercialism. Cultural globalization in the region has given rise to the influx of the Japanese popular culture and the Korean wave. These transnational and regional influences of popular cultures have further enriched the local productions in Greater China. Hong Kong and Taiwan are two significant cases, in which their popular culture industries are diverse and have been reproduced in urban China. This course not only looks at the rises of the cultural industries in the region, but also compares the roles of the government and cultural policies among Japan, Korea, Taiwan, Hong Kong and China. Students can grasp the intriguing relationship between government policies and the production of popular culture, while exploring the cultural meanings and cultural logic in consuming East Asian popular cultures.

## 2. Course Intended Learning Outcomes (CILOs)

*Upon completion of this course, students will be able to:*

- CILO<sub>1</sub>: Identify the transformations of popular culture in the East Asian context.
- CILO<sub>2</sub>: Explain the cultural meanings in the framework of production and consumption of East Asian popular cultures.
- CILO<sub>3</sub>: Examine East Asian popular culture phenomena with media analytical skills.
- CILO<sub>4</sub>: Consolidate experiences and practices in the popular cultural sphere to develop self-awareness on East Asian cultural issues.

## 3. Content, CILOs and Teaching & Learning Activities

Course Content	CILOs	Suggested Teaching & Learning Activities
a. Understanding the political economy of cultural industry; the role of the state and cultural policies; critical cultural studies; post-modern cultural identities; consumerism and cultural meanings; cultural globalization	CILO <sub>1-4</sub>	Lecture*, in-class discussion, experiential learning, group project, literature review, presentation and case studies.  *Lecture focuses on the introduction and explanation of key concepts of popular culture, with illustrations of East Asian case studies using video clips whenever appropriate. Occasional in-class discussions will be organized.
b. Japanese pop: J-pop, drama, manga and anime; commodification of “cuteness”	CILO <sub>1-3</sub>	
c. Hong Kong entertainment business: Canto-pop, TVB, and Hong Kong cinema	CILO <sub>1-4</sub>	
d. Korean wave: K-pop, reality shows and TV drama; creative industry and the state	CILO <sub>1-3</sub>	
e. Taiwanese sentimental-pop: ballad, karaoke, making of idols, and talk shows	CILO <sub>1-3</sub>	
f. Modern China: creative expression, regulation and censorship; melting pot of East Asian popular cultures	CILO <sub>1-4</sub>	
g. Media analysis of popular culture: semiotics, codes and convention, representation, narrative, genre and discourse	CILO <sub>3</sub>	

#### 4. Assessment

Assessment Tasks	Weighting (%)	CILO
<b>(a) Group Project:</b> Students will form into groups and every group prepares a proposal (10%) to choose an East Asian popular cultural phenomenon and to analyze its cultural meanings. They are expected to demonstrate their analytical ability in presenting their findings via group presentation (40%).	50%	<i>CILO</i> <sub>1-3</sub>
<b>(b) Individual Written Assignment:</b> Based on the group project, individual student will further reflect on his/her cultural experience and compare with the findings of their group project. They are expected to submit individual reflective assignment of 1,500 words.	30%	<i>CILO</i> <sub>1,2,4</sub>
<b>(c) In-class Discussion:</b> The course lecturer will ask students to work in small groups to solve problems or discuss theoretical concepts learned from the class. Students may also be required to discuss case studies or have individual mini-presentations based on the course content. Students' engagement and participation will be evaluated accordingly.	20%	<i>CILO</i> <sub>1-3</sub>

#### 5. Required Text(s)

Nil.

#### 6. Recommended Readings

Chen, K.H., & Chua, B.H. (Eds.). (2007). *The inter-Asia cultural studies reader*. New York: Routledge.

Chua, B.H. (2012). *Structure, audience and soft power in East Asian pop culture*. Hong Kong: Hong Kong University Press.

Danesi, M. (2012). *Popular culture: Introductory perspectives*. Lanham, MD: Rowman & Littlefield.

Fung, A. (2008). *Global capital, local culture: Transnational media in China*. New York: Peter Lang.

Fung, A. (Ed.). (2013). *Asian popular culture: The global (dis)continuity*. New York: Routledge.

- Iwabuchi, K. (2002). *Recentering globalization: Popular culture and Japanese transnationalism*. Durham, NC: Duke University Press.
- Iwabuchi, K. (2015). *Resilient borders and cultural diversity: Internationalism, brand nationalism, multiculturalism in Japan*. Lanham, MD: Lexington Books.
- Keane, M., Fung, A.Y.H., & Moran, A. (2007). *New television, globalisation, and the East Asian cultural imagination*. Hong Kong: Hong Kong University Press.
- Kim, J. (2014). *Reading Asian television drama: Crossing borders and breaking boundaries*. London: I.B. Tauris.
- Kim, Y. (2013). *The Korean wave: Korean media go global*. New York: Routledge.

## **7. Related Web Resources**

Nil

## **8. Related Journals**

Journal of Media and Cultural Studies  
 Inter-Asia Cultural Studies  
 Journal of Popular Music  
 International Journal of Cultural and Creative Industries  
 International Journal of Cultural Studies  
 Asian Studies Review

## **9. Academic Honesty**

The University adopts a zero tolerance policy to plagiarism. For the University's policy on plagiarism, please refer to the *Policy on Academic Honesty, Responsibility and Integrity with Specific Reference to the Avoidance of Plagiarism by Students* (<https://www.eduhk.hk/re/modules/downloads/visit.php?cid=9&lid=89>). Students should familiarize themselves with the Policy.

## **10. Others**

Nil

Last updated: 1 July 2023