

<b>Introduction to Cultural Studies</b>			
<b>Registration Code</b>	0055421	<b>Credits</b>	2.0
<b>Course Category</b>	Arts Liberal		
<b>Term (Semester) / Day / Period</b>	G-II (1st year, Spring Semester) / Fri. / 4 (14:45~16:15)		
<b>Instructor</b>	MC GEE Dylan Patrick		
<b>Target Schools (Programs)</b>	Hu(J)·La(S)·Ec(S)·Sc(P·C·B)·En(P·C·Au)·Ag(B)		
<p><b>●Goals and Objectives of the Course</b>            This course is designed to introduce students to basic concepts in the study of culture. Our discussions will be guided by two fundamental questions—namely, what is culture? And secondly, how can the study of culture enhance our understanding of human society, both present and past? Working within this framework, students will be challenged to think critically and analytically about issues in the study of culture. All readings and viewings for this course will be in English translation. No proficiency in Japanese or previous background in the humanities is required.</p> <p><b>●Course Prerequisites</b></p> <p>None</p> <p><b>●Course Contents/Plan</b>            Week 1: Course Overview            Week 2: Psychoanalysis and Cultural Theory            Week 3: Marxist Cultural Theory            Week 4: Marxist Cultural Theory            Week 5: Post-Structuralism            Week 6: Semiotics            Week 7: Postmodernism            Week 8: Postmodernism            Week 9: Gender and Sexuality            Week 10: Contemporary Subcultures            Week 11: Contemporary Subcultures            Week 12: New Media and Convergence Culture            Week 13: Contemporary Visual Culture            Week 14: Culture and Soft Power            Week 15: Conclusions</p> <p><b>●Course Evaluation Methods</b>            The final grade for the course will be determined according to five categories of assessment, outlined below. <b>Participation (25%)</b> will be assessed on perceived mastery of the course material, as demonstrated in class discussions and in-class exercises. <b>Quizzes (25%)</b> based on readings and covered in class will be administered six times over the course of the material semester, as indicated on the schedule. Of these six, the top five quiz grades will be calculated towards the final quiz grade. Students will have the first ten minutes of class to work on quizzes; students who arrive ten or more minutes late to class will forfeit their grade for that quiz. There will be no make-up quizzes. The <b>Final Exam (30%)</b>, to be held on the final day of class, will be comprised of ten questions, to be chosen from a pool of twelve. A study guide for the exam will be posted in early July. Lastly, students will compose a brief <b>Final Essay (20%)</b>, roughly 1200-1500 words in length, based on a topic related to the course material. Paper topics and assignment description will be posted in late May; essays will be due in hard copy on the final day of class.</p>			

	% of grade
Class Participation	25%
Quizzes	25%
Final Essay	20%
Final Exam	30%

Letter Grade Conversions	
90-100	S
80-89	A
70-79	B
60-69	C
<60	F

●**Notice for Students**

- 1) I am committed to making this course a rewarding academic experience for you, and not simply another “required” course. Please feel free to approach me after class or during my scheduled office hours (TBA) if you have questions about the material, assigned projects, or other, related concerns. If you contact me by e-mail, please allow 24 hours for a reply.
- 2) This course will be taught in the manner of an interactive lecture, with a high level of student participation. You are encouraged to ask questions, debate meanings, and offer your own insights as we engage in lively discussion about the study of culture.
- 3) Attendance and punctuality are critical to your success in this course. Please arrive to class on time, and prepared to engage in class discussions and other in-class exercises. Excessive absenteeism and tardiness will result in a reduction of your final grade.
- 4) Courtesy: In order to create a comfortable learning environment for all, students are expected to observe a few rules of common courtesy in class. Please do not hold private conversations with neighbors during class discussions or lectures. Please turn off mobile phones, portable video game players, and other electronic devices before entering the classroom. If you need to use a computer for note-taking, accessing online readings or viewing of presentations, please be discrete. Students found using computers inappropriately during class will be prohibited from using them for the remainder of the semester.
- 5) Academic Integrity: Students in this course are expected to abide by basic tenets of academic integrity. Specific guidelines will be given before exams, written reports, and other exercises to clarify what this entails in concrete terms. Additionally, a detailed rubric describing standards for citation and other aspects of academic writing will be provided to students on the first day of class. Students with questions about what constitutes plagiarism, for example, are welcome to discuss them with me at any point before or during the writing process. Any student found guilty of cheating, plagiarism, or other forms of academic dishonesty will be held accountable for their actions. Particularly serious breaches of academic integrity will result in a failing grade for the entire course, and in some cases, all courses taken in a given semester.
- 6) Permission to Enroll in the Course: Students who would like to enroll in the course after the semester has begun should contact me no later than April 27th to express their interest. Permission will be granted to students who have attended at least one of the first three class meetings.
- 7) Notification of Course Withdrawal: Students who choose to withdraw from the course must submit the required “Course Withdrawal Request Form” by the designated deadline. Failure to submit this form may result in a final grade of “F” for the course.

<b>Textbook</b>	No required textbooks to purchase. All readings will be made available on the first day of class.
<b>Reference Book</b>	List of relevant reference materials will be made available on the first day of class.
<b>Reference website</b>	
<b>Message</b>	

<b>Culture and Representation</b>			
<b>Registration Code</b>	0055422	<b>Credits</b>	2.0
<b>Course Category</b>	Arts Liberal		
<b>Term (Semester) / Day / Period</b>	G-II (1st year, Spring Semester) / Fri. / 4 (14:45~16:15)		
<b>Instructor</b>	MA Ran		
<b>Target Schools (Programs)</b>	Hu(J)·La(S)·Ec(S)·Sc(P·C·B)·En(P·C·Au)·Ag(B)		
<p><b>●Goals and Objectives of the Course</b>            In this disorienting, globalizing world, the lives and existence of human beings are to great extent defined by the urban conditions they are enmeshed within and contending with. This survey course attempts to look at major urban issues and cultural topics in modern societies by engaging with a wide spectrum of cultural texts drawn from films and other types of visual/image works such as photography, transmedia art projects/installations, manga, and anime.</p> <p>Our case studies pay particular attention to the social contexts and cities in contemporary East Asia. However, the ‘city’ will not be simply explored as the theme or ambience featured in these texts. Following our adventure of ‘entering’ the city as cultural texts (such as Tokyo, Osaka, Nagasaki/Hiroshima, Beijing, Taipei, and Seoul), with the socio-historical dimensions of urban space theoretically surveyed, we shall at the same time direct our attention to the various types of urbanites and their mental life. While our urban lives are haunted by memories and desire, they have been on the other hand greatly mediated by the newly-developed digital technologies and (platforms of) social media.</p> <p>Overall, departing from our observations upon Asian metropolises/societies, students are expected to debate and discuss cinematic/visual/cultural texts in relation to the urban condition of local, regional and global scales. Through the lectures, students are expected to learn how to approach and critique the cultural space of cities by utilizing key concepts drawn from various theoretical perspectives such as cultural studies, visual culture, and sociology.</p>			
<p><b>●Course Prerequisites</b>            This foundational course is basically open to all undergraduate students who have demonstrated certain interest in cinema and other visual medium, and have the competency in reading and analyzing cultural texts in English. Preferably the students could already use English-language skillfully, and are prepared to write in English for short essays and to present in English.</p>			
<p><b>●Course Contents/Plan</b>            NOTE: this plan is tentative; for finalized schedule/list of reference readings please refer to the syllabus handed out on April 10<sup>th</sup>:</p> <p>Week 1 INTRODUCTION (April 10<sup>th</sup>)            Week 2 CRITIQUE OF MODERNITY            Week 3 CITY AS CULTURAL TEXT            Week 4 FLÂNEUR AND STRANGERHOOD: ROAMING IN THE CITY (Paris/Shanghai/Seoul)</p> <p>Films for Reference:  <i>Suzhou River</i>, Dir. LOU Ye, 2000  <i>Café Noir</i>, Dir. JUNG Sung-il, 2009</p>			

Week 5 TOKYO, OR ELSEWHERE

Films for Reference:

*Ghost in the Shell*, Dir. OSHII Mamoru, 1995

*Swallowtail Butterfly*, Dir. IWAI Shunji, 2008

Week 6 THE DISAPPEARING CITY: RUINS & MONUMENTS I (Hiroshima/Nagasaki)

Film for Reference:

*Hiroshima Mon Amour*, Dir. Alain RESNAIS, 1959

Week 7 THE DISAPPEARING CITY: RUINS & MONUMENTS II (Beijing/Shanghai), with in-class screening

Week 8 HAUNTING CITIES: THE UNCANNY, THE GHOSTLY AND MEMORY

Films for Reference (TBA)

Week 9 SCREENING: *HAFU: THE MIXED-RACE EXPERIENCE IN JAPAN*/ハーフ, Dir. Megumi

Nishikura, Lara Perez Takagi, 2013

Week 10 LECTURE+DISCUSSION :LIVING AS ‘THE OTHER’ IN THE CITY

Week 11 SCREENING: *TRAIN MAN/電車男*, Dir. Shosuke Murakami, 2005 (an origin of Otakuology that you want to check out)

Week 12 LECTURE+DISCUSSION: OTAKUOLOGY & SOCIAL MEDIA

Week 13 LECTURE+DISCUSSION: HOW TO SEE YOURSELF? –SELFIE & INSTAGRAM

Week 14 GROUP PRESENTATION (details TBA)

Week 15 THESIS WORKSHOP

#### ●Course Evaluation Methods

30% Attendance + Participation (contribution to class discussions/presentation)

30% Reading Journals (15%x2)/300-word each/Details TBA.

40% Final Paper/Details TBA

NOTE: 3 absences (three times or more), including those for **in-class screenings** without proper evidence provided equals FAIL.

#### ●Notice for Students

Note on Plagiarism:

Plagiarism: A writer who presents the ideas of words of another as if they were the writer’s own (that is, without proper citation) commits plagiarism. Plagiarism is not tolerable in this course or at Nagoya University. You should avoid making quotes or drawing on figures from nowhere—you must provide sources of reference for quotation and/or citations you use in the paper. This applies to images and media clips as well. Failure to observe this would risk being charged of plagiarism.

[All assignments/papers will be checked with professional software]

Trigger Warning on In-Class Screenings:

All IN-CLASS SCREENINGS are mandatory (=attendance would be strictly taken). All selected films are masterpieces in their own ways, and for research and teaching purposes, also based on the tenet of freedom of expression, the process of selection is not, and should not be subjected to criteria applied to regular theatrical screenings. NEVERTHELESS, first make sure that you have reached the age for watching some of the listed films. Some titles may contain potentially violent, sex, blood, and similarly ‘discomforting’ contents—check [imdb.com](http://imdb.com) to read the plot BEFOREHAND, and you should consult with your teacher if you have problem

attending the screening due to the film's content. You could quit the classroom during the screening, if you find the content disturbing. Make-up work should be done based on mutual-understanding and communication.	
<b>Textbook</b>	A compilation of readings(digitized)
<b>Reference Book</b>	A compilation of readings(digitized)
<b>Reference website</b>	There'd be a blog for the course/to be announced on the first day of introduction
<b>Message</b>	For any course-related questions, please write to Ma Ran: ranandran101@gmail.com