**Introduction to Korean Culture and Civilization**

Fall 2019

Instructor: Dr. Areum Jeong

Email: areum.jeong@scu.edu.cn / areum.jeong@scupi.cn

Lecture: Mondays 6 pm-8:35 pm / Zone 3, Room 106

Office Hours: Mondays 10 am-12pm, 4:30 pm-5:30 pm / Zone 3, Room 320 B

**Course Description**

This course explores representations of Korean culture and society with special attention to the Korean Wave, the cultural phenomenon known as *hallyu*. The course focuses on how K-pop circulates, negotiates, and translates Korean culture as these products participate in the transnational culture market and attract global audience and fandom. The course examines the meanings of various politics and how Korean popular culture alters, enhances, or intervenes in politics. The course looks at how K-pop is not a fixed and unchanging entity, but rather a set of representations that are constantly adapting and shifting to reflect economic and political conditions.

No Korean language ability is required; no background knowledge in Korean culture or history is assumed; all course materials are subtitled in English.

**Course Objectives**

• Students will identify major material conditions and social contexts that generated the Korean cultural industry as conscious consumer-scholars that reflect on and account for its globalization.

• Students will understand the role of diverse media platforms in the rapidly changing landscape of cultural production and consumption.

• Students will understand performing bodies not as end products, but as a way of epistemology or knowing.

• Students will rehearse the presentation of their own research through oral presentation.

• Students will develop skills in formal analysis and improve critical writing with an emphasis on developing thesis-driven arguments.

**Course Assessment**

Weekly Blackboard Forum Posts 30%

Group Presentation 20%

Final Paper Proposal 10%

Final Paper 40%

**Course Assignments and Requirements**

***Attendance and Participation***

Attendance and active participation are mandatory for all students. Students are expected to arrive to lecture on time and remain until class is dismissed. Students are expected to come to lecture prepared, with assigned readings and any additional assignments completed. All readings will be available as PDFs and uploaded on the course webpage. Students are highly encouraged to print out the readings, make notes, and bring both the readings and notes to lecture.

Electronic devices—cell phones, e-readers, laptops, pagers, tablets, etc.—must be turned off during class except with special permission from the instructor. Classroom courtesy includes the full participation of every student. If you must leave the room during class, do so quietly and unobtrusively. Disruptive eating, sleeping, and unnecessary talking will not be permitted. Anyone found to be in violation of this policy will be asked to leave the classroom immediately.

Attendance is taken at each lecture. Note: you may miss two lectures with no grade penalty. After two free absences, each unexcused absence will bear a penalty of a third of a letter grade. It is the student’s responsibility to make sure the instructor is able to note their attendance. In the case of absences, only documented medical emergencies and death of immediate family will be accepted.

***Weekly Blackboard Forum Posts***

Write a short (250-300 words) response to the week’s reading and viewing assignment on Blackboard by **9 pm, the day before class (Sunday)** so that everyone will have time to read them ahead of class. Each week’s prompt/question will be posted on Blackboard as a new discussion forum, and you will be required to write and post your answer as a thread. There will be 10 forums in total. See appendix for grading rubric.

***Group Presentation***

Present on a topic in relation to the course texts and prepare 2-3 questions to lead the discussion. An ideal presentation ties case studies into the course texts, provides visual resources (images, video, etc.), and opens up deeper questions to the entire class to think together on. For your presentation case study/topic, you may introduce a K-pop group or production company, fandom, K-drama, or K-pop advertisements in relation to the readings. In addition, your group must submit a short essay (3 pages max, double-spaced, size 12, Times New Roman) that summarizes the presentation’s key points, linking the observations to relevant themes or theoretical tools.

***Final Paper Proposal***

You must submit your paper topic and thesis statement by Week 15. You are free to explore a topic of your choice, but all topics (and topic changes) must be approved by the instructor.

***Final Paper***

The final paper will be 10-12 typed pages (double-spaced, size 12, Times New Roman) with a complete formatted bibliography/works cited and all necessary footnoting.

The paper should be an analytical research paper, centered on an arguable thesis, and address the relationship of the case study to its cultural and/or socio-political context.

You are expected to use a minimum of 7 sources, at least 3 of which should be from outside the assigned readings. You may use scholarly, peer-reviewed online journals, but encyclopedias are not permitted. Magazine and newspaper articles and web pages must be approved in advance. Sources should be cited in the text and in the bibliography/works cited using either Chicago or MLA citation styles. (Other styles of citation, for instance APA, if used consistently throughout the paper, may also be acceptable.)

You must submit the paper in its required stages. Your grade will reflect the overall writing process as well as the final product. See appendix for grading rubric.

**Course Website**

Assignment guidelines, lecture slides, supplemental handouts and information regarding academic writing and research, and the syllabus will be posted to the course website and/or emailed to students.

Additional readings and materials may be uploaded on a regular basis. Although these are not required reading, you may find them very useful in order to gain more in-depth understanding, which will be helpful for the writing of your papers. You will receive notifications when these additional resources are available, but it is your responsibility to check the course website on a regular basis. Students are also welcome to post thoughtful comments, ideas, and questions on the discussion thread. Please make sure that your e-mail address is up to date on the course website.

**Academic Integrity and Plagiarism Policy**

Students are expected to do their own work; this holds, in particular, for the writing assignments you have for the course. All assignments are expected to reflect the student’s careful research, original thinking, and writing. Plagiarism—the presentation or submission of work, in any form, that is not a student’s own, without acknowledgment of the sources—is a serious offense and can result in disciplinary action up to and including suspension or dismissal. If you obtain ideas or information from an outside source, that source must be acknowledged. Citations must be provided for the content, ideas, or other materials that originate from other authors. Cheating will not be tolerated and those who do will receive a failing grade on the assignment or for the entire course.

Note: The instructor reserves the right to make reasonable changes to the assignments and schedule when deemed necessary and will offer advance notice.

**Course Schedule**

**Week 1 (September 2) What is K-pop?**

Required reading:

John Lie, “What is the K in K-pop? South Korean Popular Music, the Culture Industry, and National Identity” in *KOREA OBSERVER*, Vol. 43, No. 3, Autumn 2012, pp. 351-363.

Optional reading:

Suk-Young Kim, “Introduction: What is K-pop?” in *K-pop Live: Fans, Idols, and Multimedia Performance*, Stanford: Stanford University Press, 2018, pp. 1-9.

Required viewing: BTS, “IDOL”

**SECTION I: THE MAKING OF K-POP**

**Week 2 (September 9) Historiography I**

Required reading:

Suk-Young Kim, “Chapter One: Historicizing K-pop” in *K-pop Live*, pp. 25-51.

Optional reading:

Roald Maliangkay, “The Popularity of Individualism: The Seo Taiji Phenomenon in the 1990s” in *The Korean Popular Culture Reader* edited by Kyung Hyun Kim and Youngmin Choe, Durham: Duke University Press, 2014, pp. 296-313.

Required viewing: Seotaiji and Boys, “I Know,” “Hayeoga,” “Class Idea,” and “COME BACK HOME”; H.O.T., “Warrior’s Descendant”; SECHSKIES, “School Byeolgok”; Shinhwa, “T.O.P.”; g.o.d, “To Mother”

**Week 3 (September 16) Historiography II**

Required readings:

Eun-Young Jung, “New Wave Formations: K-pop Idols, Social Media, and the Remaking of the Korean Wave” in *Hallyu 2.0* edited by Sangjoon Lee and Abé Mark Nornes, Ann Arbor: University of Michigan Press, 2015, pp. 73-89.

JungBong Choi, “Hallyu versus Hallyu-hwa: Cultural Phenomenon versus Institutional Campaign” in *Hallyu 2.0*, pp. 31-52.

Optional reading:

Doobo Shim, “Hybridity and the Rise of Korean Popular Culture in Asia,” *Media, Culture & Society* 28.1 (2006): 25-44.

Required viewings: Rain, “How to Avoid the Sun” and “It’s Raining”; BoA, “No. 1”; TVXQ, “Hug” and “Mirotic”; SUPER JUNIOR, “Sorry Sorry”; Wonder Girls, “Tell Me” and “Nobody”; 2NE1, “FIRE” and “I am the Best”

**Week 4 (September 23) K-pop Production System**

Required readings:

Solee I. Shin and Lanu Kim, “Organizing K-pop: Emergence and Market Making of Large Korean Entertainment Houses, 1980-2010,” *East Asia* 30 (2013): 255-272.

Eun-Young Jung, “K-pop Female Idols in the West: Racial Imaginations and Erotic Fantasies” in *The Korean Wave: Korean Media Go Global* edited by Youna Kim, London: Routledge, 2013, pp. 106-119.

Optional reading:

John Seabrook, “Factory Girls: Cultural Technology and the Making of K-pop” in *The New* *Yorker* (2012). http://www.newyorker.com/magazine/2012/10/08/factory-girls-2.

Required viewings: ARIRANG ISSUE’s K-Entertainment clip, “Cube Entertainment Way of Training,” and “How to Become a K-pop Idol: Life as a Foreign Trainee”

In-class viewing: Excerpts of *9 Muses of Star Empire* (2012)

**Week 5 (September 30) Fandom: An Imagined (Trans)Nation**

Required readings:

JungBong Choi and Roald Maliangkay, “Introduction: Why Fandom Matters to the International Rise of K-pop” in *K-pop: The International Rise of the Korean* *Music Industry* edited by JungBong Choi and Roald Maliangkay, New York: Routledge, 2015, pp. 1-18.

Areum Jeong, “K-Pop: Stream Like You Breathe” in *Korea Exposé* (2017). https://koreaexpose.com/k-pop-stream-breathe/.

Optional reading:

Suk-Young Kim, “Chapter Two: K-pop from Live Television to Social Media” in *K-pop Live*, 53-91.

In-class viewing: YouTube reaction videos

**Week 6 (October 7) National Holiday**

**SECTION II: MAJOR TOPICS AND THEMES**

**Week 7 (October 14) The Girl Group**

Required readings:

Stephen Epstein and James Turnbull, “Girls’ Generation? Gender, (Dis)Empowerment, and K-pop” in *The Korean Popular Culture Reader*, pp. 314-336.

Chuyun Oh, “The Politics of the Dancing Body: Racialized and Gendered Femininity in Korean Pop” in *The Korean Wave: Korean Popular Culture in Global Context* edited by Yasue Kuwahara, New York: Springer, 2014, pp. 53-81.

Required viewings: Girls’ Generation, “Gee” and “Genie”; f(x), “Hot Summer”; I.O.I, “Very Very Very”; TWICE, “CHEER UP”; Red Velvet, “Red Flavor”

**Week 8 (October 21) Korean Hip Hop**

Required readings:

Hae-kyung Um, “After Two Decades: Korean Hip-hop and ‘Cultural Reterritorialization’” in SOAS-AKS Working Papers in Korean Studies. https://www.soas.ac.uk/koreanstudies/overseas-leading-university-programmes/soas-aks-working-papers-in-korean-studies-ii/file83219.pdf.

Youn Kwang-eun, “Removed from Context: The Unbearable Lightness of Korean Hip Hop” in *Korea Exposé* (2017). https://www.koreaexpose.com/removed-from-context-unbearable-lightness-korean-hip-hop/.

Required viewings: Drunken Tiger, “I Want You,” “Do You Know Hip Hop?,” and “Monster”; Eun Jiwon, “Drunk in Melody,” “8t. Truck,” and “I’m on Fire”

In-class viewing: Excerpts of *Show Me the Money*

**Week 9 (October 28) Queering K-pop**

Required readings:

Timothy Laurie, “Towards a Gendered Aesthetics of K-pop” in *Global Glam and Popular* *Music Style and Spectacle from the 1970s to the 2000s* edited by Ian Chapman and Henry Johnson, London: Routledge, 2016, pp. 214-231.

Chuyun Oh, “Queering Spectatorship in K-pop: The Androgynous Male Dancing Body and Western Female Fandom,” *The Journal of Fandom Studies* 3.1 (2015): 59-78.

Optional reading:

Chuyun Oh and David C. Oh, “Unmasking Queerness: Blurring and Solidifying Queer Lines through K-pop Cross-Dressing,” *The Journal of Popular Culture* 50.1 (2017): 9-29.

Required viewing: Amber Liu, “Where is My Chest?”

**Week 10 (November 4) Techno-Orientalism Meets Afro-Futurism**

Required readings:

Crystal S. Anderson, “Hybrid Hallyu: The African American Music Tradition in K-Pop” in *Global Asian American Popular Cultures* edited by by Shilpa Dave, LeiLani Nishime and Tasha Oren, New York: NYU Press, 2016, pp. 290-303.

Gil-Soo Han, “K-pop Nationalism: Celebrities and Acting Blackface in the Korean Media,” *Continuum – Journal of Media & Cultural Studies* 29.1 (2015): 2-16.

Optional reading:

David C. Oh, “Black K-pop Fan Videos and Polyculturalism,” *Popular Communication* 15.4 (2017): 269-282.

Required viewings: TAEYANG, “WHERE U AT” and “RINGA LINGA”

**SECTION III: THE K-POP MULTIMEDIA**

**Week 11 (November 11) The Music Video**

Required readings:

Michael A. Unger, “The Aporia of Presentation: Deconstructing the Genre of K-pop Girl Group Music Videos in South Korea,” *Journal of Popular Music Studies* 27.1 (2015): 25-47.

Suk-Young Kim, “The Many Faces of K-pop Music Videos: Revues, Motown, and Broadway in ‘Twinkle,’” *The Journal of Popular Culture* 49.1 (2016): 136-154.

Optional reading:

Marcus Tan, “K-Contagion: Sound, Speed, and Space in ‘Gangnam Style,’” *The Drama* *Review* 59.1 (2015), 83-96.

Required viewings: Girls’ Generation-TTS, “Twinkle”; PSY, “GANGNAM STYLE”

**Week 12 (November 18) Social Media**

Required readings:

Lisa Yuk-ming Leung, “#Unrequited Love in Cottage Industry?: Managing K-pop (Transnastional) Fandom in the Social Media Age” in *The Korean Wave: Evolution, Fandom, and Transnationality* edited by Tae-Jin Yoon and Dal Yong Jin, Lanham, MD: Lexington Books, 2017, pp. 87-108.

Michelle Cho, “3 Ways that BTS and its Fans are Redefining Liveness” in *FLOW* (2018). https://www.flowjournal.org/2018/05/bts-and-its-fans/.

Optional readings:

Dal Yong Jin and Yoon Kyong, “The Social Mediascape of Transnational Korean Pop Culture: Hallyu 2.0 as Spreadable Media,” *New Media & Society* 18.7 (2016): 1277-1292.

Sun Jung, “Youth, Social Media and Transnational Cultural Distribution: The Case of Online K-pop Circulation” in *Mediated Youth Cultures: The Internet, Belonging and New Cultural Configurations*, edited by Andy Bennett and Brandy Robards, London: Palgrave Macmillan, 2014, pp. 114-129.

In-class viewing: V-Live clips

**Week 13 (November 25) K-Drama**

Required readings:

Youjeong Oh, “The Interactive Nature of Korean TV Dramas: Flexible Texts, Discursive Consumption, and Social Media” in *Hallyu 2.0*, pp. 133-153.

Regina Yung Lee, “As Seen on the Internet: The Recap as Translation in English-Language K-Drama Fandoms” in *The Korean Popular Culture Reader*, pp. 76-97.

Optional reading:

Suk-Young Kim, “For the Eyes of North Koreans? Politics of Money and Class in Boys Over Flowers” in *The Korean Wave: Korean Media Go Global*, pp. 93-105.

In-class viewings: Excerpts from *Boys over Flowers* (2009) and *Answer Me 1997* (2012)

**Week 14 (December 2) From K-pop to a Total Culture Industry**

Required readings:

Joanna Elfving-Hwang, “Cosmetic Surgery and Embodying the Moral Self in South Korean Makeover Culture,” *The Asia-Pacific Journal: Japan Focus* 11.24 (2013). https://apjjf.org/2013/11/24/Joanna-Elfving-Hwang/3956/article.html.

Katarzyna J. Cwiertka, “The Global Hansik Campaign and the Commodification of Korean Cuisine” in *The Korean Popular Culture Reader*, pp. 363-384.

Optional reading:

Olga Fedorenko, “South Korean Advertising as Popular Culture” in *The Korean Popular Culture Reader*, pp. 341-362.

**Week 15 (December 9) Beyond K-pop - *Final Paper Proposal Due***

Required readings:

Justin McCurry, “Spycams, sex abuse and scandals: #MeToo reaches Korean pop” in *The Guardian* (2019). https://www.theguardian.com/music/2019/mar/22/metoo-k-pop-music-industry-sexaul-assault-scandals-korean-cultural-life.

CedarBough T. Saeji, “The Seungri Scandal and South Korea’s Gender Disparity” in *Korea Exposé* (2019). https://www.koreaexpose.com/what-seungri-burning-sun-scandal-says-about-korea-gender-disparity/.

Optional reading: Brian Hu, “RIP Gangnam Style” in *Hallyu 2.0*, pp. 229-243.

**Week 16 & 17 (December 16 & 23) Students’ Presentations**

**Week 17 (5 pm, December 27) *Final Paper Due***

**Appendix**

***Grading Rubric for Blackboard Forum Posts***

Excellent (3)

• Responds directly to the assignment, prompt, and/or question, and includes support material

• Appropriate length to develop a specific idea clearly and fully

• Logically sequenced, organized, well-structured sentences, written in formal language

• Contribution is analytical, original, and thoughtful

• Author makes clear, meaningful connections between ideas and shows understanding of the assignment and (prompt/question) course texts

• Free of grammatical/spelling errors

• Post was submitted before the deadline

Acceptable (2)

• Responds in some part but not directly to the assignment, prompt, and/or question

• Appropriate length, but idea developed is incomplete or vague

• Structure is present but organization of ideas is somewhat sporadic

• Shows evidence of study of the course texts and analytical thought, but analysis is not clearly presented or fully developed

• Some connections between ideas, but connections not clearly presented

• Some grammatical/spelling errors

• Post was submitted before the deadline

Unacceptable (1)

• Does not respond to the assignment, prompt, and/or question

• Short answer which does not develop an idea fully

• Lacks flow, organization, and/or structure

• Lacks depth or insight, does not express opinion clearly, and/or shows little understanding of the assignment (prompt/question) and/or course texts

• Written in informal language (using abbreviations or text lingo)

• Many grammatical errors and poor spelling

• Post was submitted after the deadline

***Grading Rubric for Final Paper***

A/A- – Above and beyond. This paper is well-written with an explicit thesis, points of support that are well-selected to advance the thesis, vivid detail, full development, a strong introduction and conclusion, clear and logical organization, and strong coherence and quote integration/selection and transitions. It should be generally free from contradicting or unrelated points, format/grammar/mechanics errors should be minor and not distracting, and the tone should be appropriate for the reader. This paper shows high engagement with the assignment and critical thought.

B+/B/B- – Solid. This paper contains a thesis that takes an identifiable position, with plausible supporting details and examples. It should be well organized, and format or grammar errors should be minor enough to not distract from the clarity of the paper. It should be generally free of contradicting points, it should show a clear attempt to fulfill the essay prompt, and the tone should be appropriate for the audience. This paper shows a solid attempt to engage with the assignment and is moving in the right direction. Often, it is a strong paper with one big thing holding it back.

C+/C/C- – Average. This paper contains a thesis with an identifiable position although it may be implicit or somewhat disconnected from the evidence. The reader may have to struggle to understand the argument. It may read as simplistic in style or rough/underdeveloped. It should nonetheless show a clear attempt to fulfill the paper prompt. It should be generally organized, and not appear written at the last minute. However, the paper may be less clear due to widespread grammatical, logical, or organizational mishaps, the argument might not follow the thesis or may contain contradictions, the points of support may be unrelated to the argument, or the tone may be inappropriate for the audience. Quotations will be present, but may not be integrated. Transitions may be lacking. Citation has been attempted, but may not follow MLA or Chicago format well.

D+/D/D- – Not passing. This paper must roughly focus on the prompt, with some attempt at maintaining focus, although it may be vague. However, it may have either an incoherent thesis or no thesis at all. Points do not connect with the thesis well. It may be too short/undeveloped to fulfill the prompt, or have such severe grammatical, logical, mechanical, or organizational problems that it is difficult to follow beyond a rough “general idea.” It may appear hastily written at the last minute, or may fail to fully follow the assignment prompt. There will still be some attempt to follow appropriate citation (otherwise it will fall into the “F” range), but it may be inconsistent, such as supplying only the author’s last name in an in-text citation without the page number.

F – To receive this score, the paper shows incoherence on all levels, with an obvious lack of attendance to the prompt. It does not read as a serious attempt at the assignment.

*This syllabus is adapted from Dr. So-Rim Lee’s Spring 2019 “Lights, Camera, Action: The Visual Culture of K-pop” course.*