

Syllabus (2022-Summer)

Course Title	Hallyu in Global Contexts	Course No.	
Credit	3 credits	Hours	45 Hours
Class Time Classroom	Mon to Thr Classroom TBA		
Instructor	Name Sejung Ahn	Department Global Korean Studies	
	E-mail ahnxx082@gmail.com	Phone	
Office Hours Office Location	TBA		

I. Course Overview

1. Course Description

This course examines the global popularity of Korean cultural products, which is mostly known as Hallyu, or the Korean Wave. From K-pop to drama and films, the growing global prominence of Korean popular culture has recently gained scholarly attention and begun to generate multi-disciplinary discussions. These scholarly works have investigated not only national, social, political conditions upon which Korean popular culture is produced, distributed and consumed domestically but also various transnational forces at work that helped the world-wide circulation of Korean cultural products in the global mediascape. Drawing on these, this course aims to understand the trans/national dynamics that locate Korean popular culture in global context. To this end, we will focus on various dimensions of these cultural constructions through the lens of capitalism, globalization, fandom practices and digital technologies - the advancement of social media and YouTube, in particular.

2. Prerequisites

Prior knowledge of Korean language is not necessary. All course materials are in English.

3. Course Format

Lecture	Discussion/Presentation	Experiment/Practicum	Field Study	Other
60%	40%	%	%	%

The course consists of (a) lecture and (b) student discussions. You are expected to complete readings by the start of lecture and be prepared to actively participate in class discussions.

4. Course Objectives

Be the end of the term, students are expected to:

1. Gaining familiarity with the social/historical/cultural context that underpin the cultural development of South Korean entertainment industry.
2. Critically engaging with national/transnational dynamics and understanding Korean popular culture as a hybrid that intersects with various global cultural forces.
3. Achieving familiarity with recent global mediascape and the role of digital technologies in shaping them.
4. Rejecting impressionistic analysis. Connecting economic, political and cultural context with the texts, while paying attention to how cultural products make meanings.
5. Articulating your ideas and analysis in writing. Effective communication.

5. Evaluation Systems

Relative evaluation Absolute evaluation (for Ewha International Summer College students only) Others

Midterm Exam	Final Exam	Quizzes	Presentation	Projects	Assignments	Participation	Others
20%	30%	%	15%	%	20%	15%	%

1. Four response papers (1-2 pages, double-spaced) due on Cybercampus. As these are expected to be reflective of the readings, your paper must contain at least three direct citations from the assigned readings. Direct citations of written texts should be quotations. The instructor may use portions of your papers in class in order to further discussion.
2. One class presentation on a selected reading. (10-15 minutes). You may do your presentation by yourself or with a partner. You will sign up for a reading by the end of the second week. For the presentation you will provide some summary of the content of the text, but you should focus on posing some important questions to the class and on providing your own interpretation of the reading. Also, you are expected to lead a class discussion based on the questions that you are bringing up.
3. Midterm Exam
4. Final paper (7-8 pages, double-spaced). Topics will be given toward the end of the semester.

NOTE: When romanizing Korean names or words, please use the McCune-Reischauer or Revised Romanization system. Please use the family name in your papers.

II. Course Materials and Additional Readings

1. Required Materials

Course readings will be posted on Cybercampus.

2. Supplementary Materials

Various video clips or snippets from music videos, TV shows and dramas

3. Optional Additional Readings

III. Course Schedule

Day	Date	Topics & Class Materials, Assignments
Day 1	(6/30)	Introduction to Class Screening: <i>Explained: K-pop</i>
Day 2	(7/4)	How we study Korean popular culture as a scholarly discipline? Sangjoon Lee (2015), "A Decade of Hallyu Scholarship: Toward a New Direction in Hallyu 2.0," in <i>Hallyu 2.0: The Korean Wave in the Age of Social Media</i> , University of Michigan Press.
Day 3	(7/5)	Historicizing K-pop Suk-Young Kim (2018), "Historicizing K-pop," in <i>K-Pop Live: Fans, Idols and Multimedia Performance</i> , Stanford University Press.
Day 4	(7/6)	K-pop and Korean Society Keith Howard (2014), "Mapping K-Pop Past and Present: Shifting the Modes of Exchange" in <i>Korea Observer</i> 45(3), pp. 389-414. Roald Maliangkay (2014), "The Popularity of Individualism: The Seo Taiji Phenomenon in the 1990s," in <i>The Korean Popular Culture Reader</i> , Duke University Press.
Day 5	(7/7)	K-pop Industry and Nationalism in Contemporary Korea Junbong Choi (2015) " <i>Hallyu versus Hallyu-hwa: Cultural Phenomenon versus Institutional Campaign</i> ," in <i>Hallyu 2.0: The Korean Wave in the Age of Social Media</i> , University of Michigan Press. Joseph Nye and Youna Kim (2013), "Soft Power and the Korean Wave," in <i>The Korean Wave: Korean Media Go Global</i> , Routledge. Ju Oak Kim (2016), "Establishing an Imagined SM Town: How Korea's Leading Music Company Has Produced a Global Cultural Phenomenon," in <i>The Journal of Popular Culture</i> 49(5), pp.1042-1058.
Day 6	(7/11)	K-pop and the Idol Culture Dong-Yeon Lee (2017), "Who's Afraid of Korean Idols?: Five Keywords for Understanding Korean Idol Pop," in <i>Made in Korea: Studies in Popular Music</i> , Routledge Crystal S. Anderson, "That's My Man!: Overlapping Masculinities in Korean Popular Music," in <i>The Korean Wave: Korean Popular Culture in Global Context</i> , Routledge.
Day 7	(7/12)	Transnational Genre and Culture Hybridity Eun-Young Jung (2010), "Playing the Race and Sexuality Cards in the Transnational Pop Game: Korean Music Videos for the US Market," in <i>Journal of Popular Music Studies</i> 22(2), pp. 219-236. Jaeyoung Yang (2017), "Korean Black Music and Its Culture: Soul, Funk, and Hip Hop," in <i>Made in Korea: Studies in Popular Music</i> , Routledge.
Day 8	(7/13)	K-pop in the Age of Social Media Kent Ono and Jungmin Kwon (2013), "Re-Worlding Culture?: YouTube as a K-pop Interlocuter," in <i>The Korean Wave: Korean Media Go Global</i> , Routledge. Suk-Young Kim, "K-Pop From Live Television to Social Media," in <i>K-Pop Live: Fans, Idols and</i>

Day	Date	Topics & Class Materials, Assignments
		<p><i>Multimedia Performance</i>, Stanford University Press.</p> <p>Dal Yong Jin and Kyong Yoon (2016). "The Social Mediascape of Transnational Korean Pop Culture: Hwilyu 2.0 as Spreadable Media Practice" in <i>New Media & Society</i> 18(7), pp. 1277-1292.</p>
Day 9	(7/14)	Review Session & Midterm Exam
Day 10	(7/18)	<p>Fandom Culture 1</p> <p>JunBong Choi and Roald Maliangkay (2015), (2007) "Introduction: Why Fandom Matters to the International Rise of K-pop" in <i>K-pop: The International Rise of the Korean Music Industry</i>, Routledge.</p>
Day 11	(7/19)	<p>Fandom Culture 2</p> <p>Yeran Kim (2016), "Globalization of the Privatized Self-Image: The Reaction Video and Its Attention Economy on YouTube" in <i>Routledge Handbook of New Media in Asia</i>, Routledge.</p> <p>David Oh (2017), "K-Pop Fans React: Hybridity and the White Celebrity-Fan on YouTube" in <i>International Journal of Communication</i> 11, pp.2270-2287.</p>
Day 12	(7/20)	<p>"Liveness" in K-pop culture</p> <p>Suk-Yung Kim (2018) "Simulating Liveness in K-Pop Music Video" in <i>K-Pop Live: Fans, Idols and Multimedia Performance</i>, Stanford University Press.</p> <p>Hyunjoon Shin (2017), "The Stage Show and the Dance Floor: A History of "Live Music" in Korea," in <i>Made in Korea: Studies in Popular Music</i>, Routledge.</p>
Day 13	(7/21)	<p>K-pop and Diasporic Youth Culture</p> <p>Kyong Yoon (2018), "Diasporic Youth Culture of K-Pop," in <i>Journal of Youth Studies</i>.</p> <p>Jung-sun Park (2013), "Negotiating Identity and Power in Transnational Cultural Consumption: Korean American Youths and the Korean Wave," in <i>The Korean Wave: Korean Media Go Global</i>, Routledge.</p>
Day 14	(7/25)	<p>Korean TV Drama, Webtoon and Online Game Culture</p> <p>Ju Oak Kim and Luling Huang (2017), "The Unscripted Format Trade in a New Era of the Korean Wave: A Comparative Analysis of the Chinese Remaking of the Korean Reality TV Show, <i>Daddy Where Are You Going?</i>" in <i>The Korean Wave: Evolution, Fandom and Transnationality</i>, Lexington Press.</p> <p>Jaehyun Jung (2020), "Webtoons Go Viral?: The Globalization Process of Korean Digital Comics" in <i>Korean Journal</i> 60(1), pp. 71-99.</p> <p>Stephen C. Rea (2018), "Calibrating Play: Sociotemporality in South Korean Digital Gaming Culture," in <i>American Anthropologist</i> vol.120, no.3, pp.500-511.</p> <p>Screening: <i>The King of Pigs</i> (Yeon Sang Ho, 2011)</p>
Day 15	(7/26)	Wrap-up discussion and Final project preparation
Makeup Classes 1	(mm/dd)	
Makeup Classes 2	(mm/dd)	

V. Special Accommodations

* According to the University regulation section #57-3, students with disabilities can request for special accommodations related to attendance, lectures, assignments, or tests by contacting the course professor at the beginning of semester. Based on the nature of the students' request, students can receive support for such accommodations from the course professor or from the Support Center for Students with Disabilities (SCSD). Please refer to the below examples of the types of support available in the lectures, assignments, and evaluations.

Lecture	Assignments	Evaluation
<ul style="list-style-type: none"> . Visual impairment: braille, enlarged reading materials . Hearing impairment: note-taking assistant . Physical impairment : access to classroom, note-taking assistant 	Extra days for submission, alternative assignments	<ul style="list-style-type: none"> . Visual impairment: braille examination paper, examination with voice support, longer examination hours, note-taking assistant . Hearing impairment: written examination instead of oral examination . Physical impairment: longer examination hours, note-taking assistant

-Actual support may vary depending on the course.

* The contents of this syllabus are not final—they may be updated.