

Subject Title	Korean Wave: Contemporary Korean Popular Culture		
Lecturer	Herim Erin Lee	Remarks	
Period	2nd (11:00 ~ 12:50)	Field	Culture
Course Summary Synopsis & Purpose	This course is designed to provide students with a comprehensive introduction to and critical understanding of contemporary Korean popular culture within the context of the Korean Wave (<i>Hallyu</i>). The course will begin with an overview of the historical development of Korean popular culture and its global diffusion and then review how these processes have been understood from a theoretical standpoint. The course will then pursue a more detailed investigation of the specific cultural industries that drive Korean popular culture, mainly focusing on the industries of popular music, television, and film. During this stage of the course, we will examine the production and distribution processes of each cultural industry, analyze the types of social and cultural issues represented in the cultural content, and understand the ways in which this content is consumed and received by domestic and global audiences. The course will end with a discussion of the limitations and prospects of the Korean Wave.		
Required Textbooks	Course packet (composed of selected book chapters and research articles) –See below		
A manner of Lecturing	Lectures (70%) and class discussions (30%) of readings and assignments.		

Evaluation (100%)				
Mid	Final	Attendance	Report	ETC
-	35	-	50	15
Further Information				
1. Exam (35%): Students will have one written exam at the end of the semester. 2. Weekly assignments (25%): Students will submit a 1-2 page written assignment once every week, regarding reflections on course readings, reviews of cultural content, etc. 3. Research presentation (25%): Students will individually prepare a 15-minute presentation on a topic of choice related to the course material. 4. Participation (15%): Students will be graded on the extent and quality of their participation during class and small-group discussions. 5. Attendance (penalties applied): Each unexcused absence results in a penalty of 2 points from final score for semester. Three tardies equal one absence.				

Day	Contents
1	Course & student introductions; What is the Korean Wave to you?
2	Definitions & History of Korean Wave *Kim, Y. (2013). Introduction: Korean media in a digital cosmopolitan world. In Y. Kim (Ed.), <i>The Korean Wave: Korean media go global</i> (pp. 1-27). London: Routledge.
3	Development of K-Wave: Fans, culture industry, government, commercial interests *Choi, J. B. (2015). Hallyu versus Hallyu-hwa: Cultural phenomenon versus institutional campaign, In S. Lee & A. M. Nornes (Eds.), <i>Hallyu 2.0: The Korean Wave in the age of social media</i> (pp. 31-52). Ann Arbor: University of Michigan Press. *Jin, D. Y., & Yoon, K. (2016). The social mediascape of transnational Korean pop culture: Hallyu 2.0 as spreadable media practice. <i>New Media & Society, 18</i> , 1277-1292.
4	Globalization and K-Wave: Cultural imperialism vs. Cultural hybridity *Shim, D. (2006). Hybridity and the rise of Korean popular culture in Asia. <i>Media, Culture & Society, 28</i> , 25-44.
5	History of Korean popular music *Parc, J., & Kawashima, N. (2018). Wrestling with or embracing digitization in the music industry: The contrasting business strategies of J-pop and K-pop. <i>Kritika Kultura, 30</i> , 23-48.
6	Evolution of K-pop: Role of entertainment houses *Shin, S. I., & Kim, L. (2013). Organizing K-pop: Emergence and market making of large Korean entertainment houses, 1980–2010. <i>East Asia, 30</i> , 255-272.
7	K-pop idols: Representation and labor practices *Maliangkay, R. (2015). Uniformity and nonconformity: The packaging of Korean girl groups. In S. Lee & A. M. Nornes (Eds.), <i>Hallyu 2.0: The Korean wave in the age of social media</i> (pp. 90-107). Ann Arbor: University of Michigan Press.
8	K-pop fans: Global reception *Oh, C. (2015). Queering spectatorship in K-pop: The androgynous male dancing body and western female fandom. <i>Journal of Fandom Studies, 3</i> , 59-78.
9	History of Korean TV and film *Ju, H. (2014). Transformations of the Korean media industry by the Korean wave: The perspective of glocalization. In Y. Kuwahara (Ed.), <i>The Korean Wave: Korean popular culture in global context</i> (pp. 33-51). New York: Palgrave Macmillan.
10	Korean TV industry & content *Jang, K. (2019). Between soft power and propaganda: The Korean military drama <i>Descendants of the Sun</i> . <i>Journal of War & Culture Studies, 12</i> , 24-36.
11	Korean film industry & content *Lee, N. J. (2011). Localized globalization and a monster national: "The Host" and the South Korean film industry. <i>Cinema Journal, 50</i> (3), 45-61.
12	K-TV fans: Global reception *Lin, A., & Tong, A. (2008). Re-imagining a cosmopolitan 'Asian us': Korean media flows and imaginaries of Asian modern femininities. In B. H. Chua & K. Iwabuchi (Eds.), <i>East Asian pop culture: Analyzing the Korean wave</i> (pp. 91-126). Hong Kong: Hong Kong University Press.
13	K-Wave's nationalism and anti-fans *Joo, J. (2011). Transnationalization of Korean popular culture and the rise of "pop nationalism" in Korea. <i>Journal of Popular Culture, 44</i> (3), 489-504. *Hayashi, K., & Lee, E. J. (2007). The potential of fandom and the limits of soft power: Media representations on the popularity of a Korean melodrama in Japan. <i>Social Science Japan Journal, 10</i> (2), 197-216.
14	Student presentations
15	Student presentations, Wrap-up, and Review
16	Final Exam