

CONTEMPORARY KOREAN CULTURE & THE KOREAN WAVE

CREDIT	3	INSTRUCTOR	Seung-hoon Jeong
OFFICE		OFFICE HOURS	T & R 10:00 ~ 11:00
TIME	11:00 ~ 12:40	CLASSROOM LOCATION	TBA
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[COURSE INFORMATION]

COURSE DESCRIPTION & GOALS	<p>Korean popular culture has recently gained critical attention in the global media marketplace. Mainly, <i>Hallyu</i> (the Korean Wave), a term coined in Asia describing the widespread popularity of Korean cultural products and their regional and trans-regional influences, has been prominently addressed by the scholars, the critics, and the fans all together in many parts of Asia. Through readings, discussions, in-class screenings, and presentations, this introductory course aims to provide a comprehensive view of contemporary Korean culture, society, and politics by examining some of the most representative forms of popular culture.</p>
PREREQUISITE	None
COURSE REQUIREMENTS	Lecture, discussion, screenings, group presentations
GRADING POLICY	20% class participation, 20% group presentation, 30% group paper, 30% final exam
TEXTS & NOTES	<p>All materials will be uploaded on the course website, including excerpts from some of the following recommended books:</p> <p>Darcy Paquet, <i>New Korean Cinema</i> (Wallflower, 2010)</p> <p>Youna Kim, ed., <i>The Korean Wave: Korean Media Go Global</i> (Routledge, 2013)</p> <p>Sangjoon Jee and Markus Nornes, eds., <i>Hallyu 2.0: The Korean Wave in the Age of Social Media</i> (University of Michigan Press, 2015)</p> <p>Gooyong Kim, <i>From Factory Girls to K-Pop Idol Girls: Cultural Politics of Developmentalism, Patriarchy, and Neoliberalism in South Korea's Popular Music Industry</i> (Lexington Books, 2019)</p> <p>Jiyoung Lee, <i>BTS, Art Revolution</i> (Parrhesia, 2019)</p> <p>Sangjoon Lee, <i>Rediscovering Korean Cinema</i> (University of Michigan Press, 2019)</p> <p>Suk-young Kim, <i>K-pop Live: Fans, Idols, and Multimedia Performance</i> (Stanford University Press, 2020)</p> <p><i>The Rhizomatic Revolution Review</i>, issue 1 (2020)</p>
INSTRUCTOR'S PROFILE	<p>Seung-hoon Jeong is an assistant professor of film and electronic arts at California State University Long Beach. A former assistant professor at NYU Abu Dhabi, he has held a visiting professorship at Columbia University and a few Korean universities.</p>

He wrote *Cinematic Interfaces: Film Theory after New Media* (Routledge, 2013), co-translated Jacques Derrida's *Acts of Literature* into Korean (Moonji, 2013), co-edited *The Global Auteur: The Politics of Authorship in 21st Century Cinema* (Bloomsbury, 2016), guest-edited a special double issue of *Studies in the Humanities*, "Global East Asian Cinema: Abjection and Agency" (2019), and co-edited Thomas Elsaesser's *The Mind-Game Film: Distributed Agency, Time Travel, and Productive Pathology* (Routledge, forthcoming in 2021). He is currently writing *Global Cinema: A Biopolitical and Ethical Reframing* (Oxford University Press, forthcoming in 2021).

[WEEKLY SCHEDULE]

Week 1 - Korean Contemporary History

Session 1 (6/29) - Introduction

Session 2 (6/30) - A historical mapping of Korean culture in Asia

Reading: Chua Beng Huat, "Conceptualizing an East Asian Popular Culture"; Doobo Shim, "Hybridity and the Rise of Korean Popular Culture in Asia"

Session 3 (7/1) - Political and cultural generations

Viewing: *1987: When the Day Comes* (Jang Joon-hwan, 2017, 129m)

Recommended: Joseph Nye and Youna Kim, "Soft Power and the Korean Wave" (*Korean Wave*); Sangjoon Lee, "A Decade of Hallyu Scholarship: Toward a New Direction in Hallyu 2.0" (*Hallyu 2.0*)

Week 2 - Popular Music

Session 4 (7/5) - Korean music before K-Pop

Reading: John Lie, "What Is K in K-pop: South Korean Popular Music, the Culture Industry and National Identity"; Ju Oak Kim, "Establishing an Imagined SM Town: How Korea's Leading Music Company Has Produced a Global Cultural Phenomenon"

Session 5 (7/6) - K-pop formation from Seo Taiji to idol groups

Reading: Eun-Young Jung, "New Wave Formations: K-Pop Idols, Social Media, and the Remaking of the Korean Wave" (*Hallyu 2.0*); Roald Maliangkay, "Uniformity and Nonconformity: The Packaging of Korean Girl Groups" (*Hallyu 2.0*); Brian Hu, "RIP Gangnam Style" (*Hallyu 2.0*)

Session 6 (7/7) - BTS: music and art

Reading: "K-Pop: What's in a Name?" "Map of the Soul: An Interview with Murray Stein" (*RRR*)

Recommended: Ho Kyoung Ko, “An Analysis of YouTube Comments on BTS Using Text Mining” (*RRR*);
Lukne Vasileviciute, “An Analytical Overview of BTS’s Map of the Soul: 7 Promotional Campaign”
(*RRR*); Janiece Campbell, “Connecting Pop Music & Fine Art: An Examination of CONNECT, BTS
in the Context of High & Low Art” (*RRR*); Shanna McDonald, “Carl Jung, T.S. Eliot, and Kim
Namjoon: An Unexpected Trio” (*RRR*)

Session 7 (7/8) – BTS: sociopolitical phenomena

Reading: Jiyoung Lee, chapters 1-3 in *BTS, Art Revolution*

Week 3 – TV Drama and Cinema

Session 9 (7/12) – TV dramas, local and global

Viewing: *Kingdom* (Kim Eun-hee, 2019, 12 episodes)

Recommended: *Misaeng* (Jeong Yoon-jeong, 2014, 20 episodes), *Sky Castle* (You Hyun-mi, 2018, 20
episodes)

Session 10 (7/13) – Special screening: *Seoul Station* (Yeon Sang-ho, 2016, 100m)

Viewing: *Train to Busan* (Yeon Sang-ho, 2016, 121m), *Peninsula* (Yeon Sang-ho, 2020, 116m)

Session 11 (7/14) – K-zombie apocalypse and the cinema of catastrophe

Reading: Recommended: Jungbong Choi, “Hallyu versus Hallyu-hwa: Cultural Phenomenon versus
Institutional Campaign” (*Hallyu 2.0*); Seung-hoon Jeong, “The Value of Humanity and the Fate of
Civilization: Yeon Sang-ho’s K-Zombie Apocalypse Trilogy”

Session 12 (7/15) – Bong Joon-ho and global Korean cinema

Viewing: *Parasite* (Bong Joon-ho, 2019)

Recommended: Anne Anning Chen, “*Get Out* and *Parasite*”

Week 4 – Drama/Film and Other Media

Session 13 (7/19) – North Korea in K-drama

Viewing: *Crash Landing on You* (Park Ji-eun, 2019, 16 episodes)

Session 14 (7/20) – Film auteurs and global networks

Reading: Seung-hoon Jeong, “A Generational Spectrum of Global Korean Auteurs: Political Matrix and
Ethical Potential” “Dog and Thief: Two Modes of Abject Agency Crossing over East Asian Capital
Networks in Global Korean Cinema”

Session 15 (7/21) - Korean literature as world literature

Reading: *The Vegetarian* (Han Kang, 2007)

Session 16 (7/22) - Sociocultural trends and new media

Viewing: SBS Animal Channel, Seoul Walker, Pengsoo, Statue of Peace, AlphaGo

Week 5 - Surveys, critiques, experiments

Session 17 (7/26) - Group presentations

Session 18 (7/27) - Group presentations

Session 19 (7/28) - Group presentations

Session 20 (7/29) - Group presentations

Group papers due by 8/1

Week 6 - Social Culture and Beyond

Session 21 (8/2) - Special screening: *3-Iron* (Kim Ki-duk, 2004, 95m)

Session 22 (8/3) - Politics, economy, ethics

Reading: Seung-hoon Jeong, "Parasite as Pharmakon: The (Im-)Possibility of Feeding in the Ethical Paradigm of Global Economy"

Session 23 (8/4) - Korea in the age of COVID-19

Reading: Yuval Noah Harari, "The World after Coronavirus"

Session 24 (8/5) - Final exam