Korean Media and Popular Culture
CURE3034 / UGEC 3483 : Fall 2024

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      Please allow at least 24 hours for a response to your email – longer on weekends
Class Time/Place: Thursday 02:30 PM - 05:15 PM/ LSK_301
Office Hour: by appointment

Course Description and Methodology: The global popularity of Korean popular culture and the transnational Hallyu (Korean Wave) boom continue to percolate beyond Asia, inspiring various critical questions about transnationalism, cultural imperialism, and musical authenticity and hybridity. This course aims to introduce Korean society and culture through Korean popular culture in relation to media and cultural studies scholarship and its socio-cultural contexts. We will examine the significance of media and culture and its social changes in contemporary Korea by exploring various emerging trends and cultural studies as a methodological tool within modern and contemporary Korean issues. The course readings engage a wide range of diverse issues and arguments in media and cultural studies as methodological tools, such as cultural representation, meaning of hegemony,

cultural industry/economy and globalism of media, post-colonialism, audience of mass media and fandom culture, gender and queer issues, and then further focus on the specific context of Korean popular culture.

We actively discuss various audio-visual artifacts including Korean pop music, films, TV dramas and news, music videos in each class to better understand the texts and contexts within the historical and socio-cultural paradigm of recent sociology, media/communication studies scholarship.

Students' Responsibilities: Preparation and attendance are required: The "Required Readings" in the class schedule must be read before the first class of each week. Active participation in class discussions is recommended.

Readings: The reader for this course will be available on the CUHK Classes. Readings will typically be less than 50 pages per week. For those unfamiliar with modern Korean history, additional recommended textbooks for the course are *Colonial Modernity in Korea* by Gi-Wook Shin and Michael Robinson (editors), Harvard University Press (1999) and *Korea's Twentieth-Century Odyssey* by Michael Robinson, University of Hawaii Press (2007).

Course Schedule and Bibliography

Unit 1

WEEK 1 Introduction to the class: Korean Media/Popular Culture (5/9)

Key Themes:
- Introduction to the course, instructor, students
- Explanation of course assessment, schedule, and assignment
- What is the purpose of taking this course?

Recommended Reading:
- Koo, Sunhee, and Sang-Yeon Loise Sung. "Asia and Beyond: The Circulation and Reception of Korean Popular Music Outside of Korea." *Made in Korea: Studies in Popular Music*, edited by Hyunjoon Shin and Seung-Ah Lee, Routledge, 2017, pp. 203-14.

WEEK 2 Cultural Formation of Korean Wave Culture (12/9)

Key Themes:
- How to Study Korean Media and Popular Culture?
- Introduction to the Studies of Media and Popular Culture in Korea.

Required Reading:
- Lee, Keehyeung. "Mapping Out the Cultural Politics of the Korean Wave in Contemporary South Korea." *East Asian Pop Culture: Analyzing the Korean Wave*, edited by Chua Beng Huat and Koichi Iwabuchi, University of Hong Kong Press, 2010, pp. 175-90.

WEEK 3 Cultural Theories and Media Studies in Korea (19/9)

　Key Themes:
- Definitions of Popular Culture, Theoretical Approaches to Media Studies.
- Hegemony, Levels of Analysis, Agency, Structure, and Texts, Global Context of Korean Media and Popular Culture.

　Required Readings:
- Shim, Doobo. "Hybridity and the Rise of Korean Popular Culture in Asia." *Media, Culture & Society*, vol. 28, no. 1, 2006, pp. 25-44.
- Iwabuchi, Koichi. "Nostalgia for a (Different) Asian Modernity: Media Consumption of Asia." *Japan, Positions: East Asia Cultures Critique*, vol. 10, no. 3, 2002, pp. 547-73.

WEEK 4 The System of Cultural Representations and Gendered Body (26/9)

　Key Themes:
- Cultural Representations and the Spectacle of "Others."
- Discourse, Stereotyping, Power/Knowledge, and the Subject.

　Required Readings:
- Hall, Stuart. "The Work of Representation." *Representation: Cultural Representations and Signifying Practices*, edited by Stuart Hall, Sage, 1997, pp. 15-64.
- Epstein, Stephen, and James Turnbull. "Girls' Generation? Gender, (Dis)Empowerment, and K-pop." *The Korean Popular Culture Reader*, edited by Kyung Hyun Kim and Youngmin Choe, 2014, pp. 314-36.

WEEK 5 Cultural Industries: Cultural Economy, Globalism and Korean Idol System (3/10)

　Key Themes:
- Global Cultural Economy of the Media, Cultural Production, and its Nationalism.

　Required Readings:
- Appadurai, Arjun. "Disjuncture and Difference in the Global Cultural Economy." *Modernity at Large: Cultural Dimensions of Globalization*. University of Minnesota Press, 1996, pp. 25-46.
- Jung, Sun. "Emerging Social Distribution: The Case of K-Pop Circulation in the Global Pop Market." *Made in Korea: Studies in Popular Music*, edited by Hyunjoon Shin and Seung-Ah Lee, Routledge, 2017, pp. 47-58.

WEEK 6 The Audience of Mass Media and K-Pop Fandom Culture (10/10)

  Key Themes:
- Constructing meaning (The Encoding/Decoding model, Sender-Message-Receiver model).
- Interpretive Communities, Audience Studies, Social Practices of Fandom.

  Required Readings:
- Fiske, John. "Cultural Economy of Fandom." *The Adoring Audience Lewis*, edited by Lisa A., Routledge, 1992, pp. 30-49.
- Choi, JungBong, and Roald Maliangkay. "Introduction: Why Fandom Matters to the International Rise of K-pop." *K-Pop: The International Rise of the Korean Music Industry.* Routledge, 2015, pp. 1-18.

WEEK 7 Film Screening (17/10)

  Screening:
- *The Housemaid* (하녀), directed by Ki Young Kim, 1960.

  Further Reading & Discussion:
- Klein, Christina. "Bong Joon-Ho's Parasite as a Remake of Kim Ki-Young's The Housemaid." *The Routledge Companion to Asian Cinemas.* Routledge, 2024, pp. 291-300.

Unit 2

WEEK 8 Colonial Modernity in Korean Popular Culture (24/10)

Key Themes:
- The Development of Modern Mass Media in Colonial Korea.
- The Media and Modernity: Emergence of the Mediated Self in Korea.

Required Readings:
- Yoo, Sunyoung. "Embodiment of American Modernity in Colonial Korea." *Inter-Asia Cultural Studies*, vol. 2, no. 3, 2001, pp. 423-40.
- Lee, Yongwoo. "Imperfectible Narrative in Colonial Melancholia: Gendered Sovereignty and the Technology of Colonial Subjects in Wartime Korean Propaganda Film." *Asian Cinema*, vol. 24, no. 2, 2013, pp. 223-37.

Screening:
- *The Volunteer* (지원병), Directed by Sŏk-chu An, 1941 (excerpt).

WEEK 9 Collective Memory, Trauma and History in Popular Cultural Representation (31/10)

Key Themes:
- Representations of History in the Korean Media.
- Memory and Gendered Trauma: Comfort Women and the Japanese Sexual Slavery.
- Popular Memory and Decolonization.

Required Readings:
- Choi, Chungmoo. "The Discourse of Decolonization and Popular Memory: South Korea." *Formation of Colonial Modernity in East Asia*, edited by Tani E. Barlow, Duke University Press, 1997, pp. 349-72.
- Choi, Chungmoo. "Nationalism and Construction of Gender in Korea," *Dangerous Women: Gender & Korean Nationalism*, edited by Elaine H. Kim and Chungmoo Choi, Routledge, 1998. pp. 9-32.

Screening:
- *The Murmuring* (낮은 목소리), directed by Youngjoo Byeon, 1995 (excerpt).

WEEK 10 Body, Gender & Sexuality in Korea Popular Culture (7/11)

Key Themes:
- Representations and Questions of Gender and Queer Identity
- The Body, Gender and Sexuality Issue in Korean Society.

Required Readings:
- Seo, Dong-jin. "Mapping the Vicissitudes of Homosexual Identities in South Korea." *Journal of Homosexuality*, vol. 40, no. 3-4, 2001, pp. 65-78.
- Cho, John (Song Pae). "The Wedding Banquet Revisited: 'Contract Marriages' between Korean Gays and Lesbians." *Anthropological Quarterly*, vol. 82, no. 2, 2009, pp. 401-22.

Screening:
- *Auld Lang Syne* (올드 랭 사인), directed by Joon-Moon So, 2007 (in class).

WEEK 11 Ghosts, Monsters and Shaman Modernity (14/11)

Key Themes:
- Postcolonial Memories & Korean Fantasy Film.
- Ghosts, Monsters and Shaman Belief in the Construction of Modern Korean Society.
- Discourses about the transnational Korean cinema and media franchise.
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Required Readings:
- Kim, Soyoung. "Cartography of Catastrophy: Pre-Colonial Surveys, Post-Colonial Vampires, and the Plight of Korean Modernity." *Korean Cinema in Global Contexts*. Amsterdam University Press, 2022, pp. 25-41.
- Klein, Christina. "Why American Studies Needs to Think about Korean Cinema, or, Transnational Genres in the Films of Bong Joon-ho." *American Quarterly*, vol. 60, no. 4, 2008, pp. 871-98.

Screening:
- *Ten Thousand Spirits* (만신), directed by Chan-Kyong Park, 2014 (excerpt).

WEEK 12 Student final paper workshop (21/11)

Key Themes:
- Final synthesis paper consultation workshop.

WEEK 13 Representation of Femininity and Maternity in Korean Popular Culture (28/11)

  Key Themes:
  • Women in South Korea, Femininity and Maternity, Feminist Discourse and the Hegemonic role of Korean media and popular culture.

  Required Readings:

  • Shin, Kyung-Sook. *Please Look After Mom*. Knopf, 2009. (novel)
  • Cho, Hye-joang. "Living with Conflicting Subjectivities: Mother, Motherly Wife, and Sexy Woman in the Transition from Colonial-Modern to Postmodern Korea." *Under Construction: The Gendering of Modernity, Class, and Consumption in the Republic of Korea*, edited by Laurel Kendall, University of Hawai'i Press, 2002, pp. 165-95.

  Screening:
  • *Mother* (마더), directed by Bong Joon-ho, 2008 (excerpt).

WEEK 14 Student Presentation, Final Discussion, and Review (5/12)

  Key Themes:
  • Colloquium day: final student presentations of their term paper topic.

Evaluation and Assignments

Overview:
        (1) Attendance, Participation, and Discussion Facilitation (30%)
        (2) Korean Popular Culture Notes (15%)
        (3) Mid-term paper: Response Paper for Unit 1 (15%)
        (4) Final: Presentation (10%) + Final Synthesis Paper (30%)

(1) Attendance, Participation, and Discussion Facilitation
  • **Attendance:** Class attendance is extremely important. <u>Students who are absent for 3 times without prior permission may fail the course, regardless of their in-class performance.</u> If students must be absent on a **Discussion Facilitation** Day, please trade with others in advance and notify the instructor via email as soon as possible
  • **Participation:** I expect everyone to participate regularly in class discussions. Students should attend every class ready to discuss the readings. Good faith in discussion, attention to the readings, and relevance to the course are encouraged.

- **Discussion Facilitation:** Each week, at least three students will help facilitate discussion in three different roles: Facilitator, Inquisitor, and Finder of the Objects. Students are required to write up a 2 to 3-page note for their roles and it should be handed to the instructor or the TA before the week starts. All students need to perform each role at least once and might be more than once subject to the course enrollment. As **the Facilitator** of the week, students should pay more attention to the weekly readings and summarize the key points in the 2 to 3-page notes. Students should be prepared to discuss the readings in depth. **The Inquisitor** should bring in discussion questions related to the weekly topics and lead the discussion. **The Finder of Objects** needs to bring in any interesting Korean popular culture to discuss in relation to the weekly readings. The object can be an image, a sound recording, a photograph, a device, or anything else you think fit to bring in.

(2) Korean popular culture Notes: Students will write notes on self-selected Korean audio-visual materials and make short comments on others' notes. The notes are a personal archive for preserving your memory of various Korean popular cultural forms. They will be checked up by the instructor during the mid-term and before the final presentation.

(3) Midterm Response Paper and Final Synthesis Paper Assignments

- **Mid-Term Response Paper:** Students are required to write a mid-term response paper of around 1000 words (excluding reference and endnote, MLA format) regarding any topic from **Unit 1** in relation to the student-chosen Korean popular cultural material. In this paper, students need to critically summarize **Unit 1** for one page in relation to one's own artifact and then select a topic to argue with as a journal article style/short research paper.

- **Final Presentation:** This presentation will be based on students' individual **Final Synthesis Paper** topics structured within the discussion of the whole course. It will be conducted on the last day of the class. Students should prepare possible discussions and responses for the students and the instructor. Based on the collected comments, students can revise their paper before final submission. The length of the presentations will depend on final enrollment and will be precisely enforced.

- **Final Synthesis Paper:** Students are required to write an individual paper of around 2500-3000 words (excluding reference and endnote, MLA format) on contemporary artworks in relation to the topics of this class. Students can choose their own artifacts of analysis from a wide range of forms of Korean media and popular culture, but the choice must be approved by the instructor before writing. This paper should involve significant research on your part as well as a close analysis of your chosen Korean popular cultural artifact.

Recommended Readings:

- Said, Edward W.. "Introduction." *Orientalism.* Vintage Books, 1979, pp. 1-28.
- Fairclough, Norman. "Chapter 1. Approach to Discourse Analysis." *Discourse and Social Change.* Polity Press, 1992, pp. 12-36.
- Kang, Myungkoo. "There is no South Korea in South Korean Cultural Studies: Beyond the Colonial Condition of Knowledge Production." *Journal of Communication Inquiry*, vol. 28, no. 3, 2004, pp. 253-68.
- Adorno, Theodor, and Max Horkheimer. "The Cultural Industry: Enlightenment as Mass Deception." *The Cultural Studies Reader.* 2nd ed., edited by Simon During, Routledge, 1999, pp. 29-41.
- Durham, Meenakshi Gigi, and Douglas M Kellner, editors. *Media and Cultural Studies: Key Works*, Basil Blackwell, 2000.
- Barker, Chris, and Dariusz Galasinski. "Language, Culture, Discourse." *Cultural Studies and Discourse Analysis.* SAGE Publications, 2001, pp. 1-27.
- Jung, Eun Young. "K-pop Female Idols in the West: Racial Imaginations and Erotic Fantasies." *The Korean Wave: Korean Media Go Global*, edited by Youna Kim, Routledge, 2013, pp. 106-19.
- Unger, Michael A.. "The Aporia of Presentation: Deconstructing the Genre of K- Pop Girl Group Music Videos in South Korea." *Journal of Popular Music Studies*, vol. 27, no. 1, 2015, pp. 25-47.
- Lee, Dong-Yeon. "Who's Afraid of Korean Idols?: Five Keywords for Understanding Korean Idol Pop." *Made in Korea: Studies in Popular Music*, edited by Hyunjoon Shin and Seung-Ah Lee, Routledge, 2017, pp. 169-80.
- Gilroy, Paul. "The Black Atlantic as a Counterculture of Modernity." *The Black Atlantic: Modernity and Double Consciousness.* Harvard University Press, 1993, pp. 47-76.
- Cochran, Terry. "The Emergence of Global Contemporaneity." *Diaspora*, vol 5, no. 1, 1996, pp. 119-40.
- Dirlik, Arif. "The Postcolonial Aura: Third World Criticism in the Age of Global Capitalism." *Critical Inquiry*, vol. 20, no. 2, 1994, pp. 328-56.
- Smythe, Dallas W.. "On the Audience Commodity and Its Work." *Dependency Road: Communications, Capitalism, Consciousness, and Canada.* Norwood, NJ: Ablex, 1981, pp. 22-51.
- Kim, Ju Oak. "Reshaped, Reconnected and Redefined: Media Portrayals of Korean Pop Idol Fandom in Korea." *The Journal of Fandom Studies*, vol. 3, no.1, 2015, pp. 79-93.
- Hall, Stuart. "Encoding/Decoding.*" Media and Cultural Studies: Key Works*, edited by Meenakshi Gigi Durham and Douglas M. Kellner, Basil Blackwell, 2000, pp. 163-173.
- Seaman, William R.. "Active Audience Theory: Pointless Populism." *Media, Culture and Society*, vol. 14, no. 2, 1992, pp. 301-11.
- Lindlof, Thomas R.. "Media Audience as Interpretive Communities." *Communication Yearbook*, vol.11, no. 1, 1988, pp. 81-107.
- Kellner, Douglas. "Theory Wars and Cultural Studies." *Media Culture: Cultural Studies, Identity, and Politics between the Modern and the Postmodern.* Routledge, 1995, pp. 15-54.

- Lee, Yongwoo. "Two Phonographic Realities: Continual Colonial Submission and the Interstitial Voices of Colonial Specters." *Embedded Voices in-between Empire*, McGill University, PhD dissertation, 2010, pp. 88-147.

- Thompson, John B.. "The Media and the Development of Modern Societies." *The Media and Modernity*. Stanford University Press, 1995, pp. 44-80.

- Bhabha, Homi K.. "The Other Question: Stereotype, Discrimination and the Discourse of Colonialism." *Location of Culture*. Routledge, 1994, pp. 66-92.

- Robinson, Michael. "Broadcasting, Cultural Hegemony, and Colonial Modernity in Korea." *Colonial Modernity in Korea*, edited by Gi-wook Shin and Michael Robinsons, Harvard University Press, 1999, pp. 52-69.

- Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Verso, 1991.

- Lee, Hee-Eun. "Seeking The 'Others' Within Us: Discourses of Korean-ness in Korean Popular Music." *Medi@sia: Global Media/tion in and Out of Context*, edited by T.J.M. Holden and Timothy J. Scrase, Routledge, 2006, pp. 128-46.

- Robinson, Michael. "Contemporary Cultural Production in South Korea: Vanishing Meta-Narratives of Nation." *New Korean Cinema*, edited by Chi-Yun Shin and Julian Stringer, Edinburgh University Press, 2005, pp. 15-31.

- Kim, Youna. "Mapping the Korean Wave: Korean Media Go Global." *Media on the Move: Global Flow and Contra Flow*, edited by Daya Kishan Thussu, Routledge, 2006, pp.11-32.

- Lin, Angel, and Becky Siu-chu Kwan. "The Dilemmas of Modern Working Women in Hong Kong." *Asian Communication Research*, vol. 2, no. 2, 2005, pp. 23-42.

- Shin, Gi-Wook. "Asianism and Korea's Politics of Identity." *Inter-Asia Cultural Studies*, vol. 6, no. 4, 2005, pp. 616-30.

- Lin, Angel M. Y.. "Modernity and the Self: Explorations of the (Non-) Self-determining Subject in South Korean TV Dramas." *M/C: A Journal of Media and Culture*, vol. 5, no. 5, 2002, https://doi.org/10.5204/mcj.1983.

- Kim, Hyunmee. "Korean TV Dramas in Taiwan: With an Emphasis on Localization Process." *Korea Journal*, vol. 45, no. 4, 2005, pp. 183-205.

- Butler, Judith. "Imitation and Gender Insubordination." *Inside/Out: Lesbian Theories, Gay Theories*, edited by Diana Fuss, Routledge, 1991, pp. 307-320.

- Haraway, Donna. "The Cyborg Manifesto: Science, Technology and Socialist-Feminism in the Late Twentieth Century." *The Cybercultures Reader*, edited by David Bell and Barbara M. Kennedy, Routledge, 2000, pp. 291-324.

Honesty in Academic Work: A Guide for Students

The Chinese University of Hong Kong places very high importance on honesty in academic work submitted by students and adopts a policy of zero tolerance on cheating and plagiarism. Any related offence will lead to disciplinary action including termination of studies at the University. Although cases of cheating or plagiarism are rare at the University, everyone should make himself/herself familiar with the content of this website and thereby help avoid any practice that would not be acceptable.

Section 1 What is plagiarism
https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p01.htm
Section 2 Proper use of source material
https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p02.htm
Section 3 Citation styles
https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p03.htm
Section 4 Plagiarism and copyright violation
https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p04.htm
Section 5 CUHK regulations on honesty in academic work
https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p05.htm
Section 6 CUHK disciplinary guidelines and procedures
https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p06.htm
Section 7 Guide for teachers and departments in handling of academic dishonesty
https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p07.htm
Section 8 Recommended material to be included in course outlines
https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p08.htm
Section 9 Electronic submission of assignments via VeriGuide
https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p09.htm
Section 10 Declaration to be included in assignments
https://www.cuhk.edu.hk/policy/academichonesty/Eng_htm_files_(2013-14)/p10.htm

Use of AI Tools in Teaching, Learning and Assessment: Guide for students
https://www.aqs.cuhk.edu.hk/documents/A-guide-for-students_use-of-AI-tools.pdf
This course is Approach 1 (by default), thus, prohibit all use of AI tools (excluding Grammer check)

Assessment Expectations

- Grade A ~ A-: The student makes excellent use of empirical and theoretical material and offers well-structured arguments in his/her work. The student writes comprehensive essays/answers to exam questions and his/her work shows strong evidence of critical thought and extensive reading.
- Grade B+ ~ B: The candidate shows a good understanding of the problem and has demonstrated the ability to formulate and execute a coherent research strategy.
- Grade B- ~ C: The work is acceptable and shows a basic grasp of the research problem. However, the work fails to organize findings coherently and needs improvement.
- Grade D: The work passes because some relevant points are made. However, there may be a problem of poor definition, lack of critical awareness, poor research.
- Grade F: The work shows that the research problem is not understood; there is little or no critical awareness, and the research is clearly negligible.