

Day1: Introduction of the lecture + Korean Popular Culture as Modernization History

The modernization of Korea started with the introduction of modern press near the end of the Chosun Dynasty and led to the development of modernity through the formation of the first popular culture during the colonial era. What is Popular Culture? What is modernization in a colonized nation? How is modernization, westernization and colonization intermingled in the history of Korean Pop Culture? What is the role of Japan in the triangle of the desire for modernization? This lecture will provide the fundamental knowledge necessary to understand the formation of the Korean Popular Culture from its beginning (1905) to the end of the colonial period (1945).

Day 2: Cultural politics between 1945-1987 : A long way to the democracy

This period is marked by the National Liberation, the Korean War, the presence of the US Military, and Korean military dictatorships. This is also a period of fights for democracy, which is achieved by civil mobilization. Despite this political trouble, Korean society went from being one of the poorest country in the world to a head figure for developing countries during that period. Popular culture evolved in parallel to the movement for democracy while Korea observed foreign cultural influences that led to the creation of the first popular productions.

Day 3: 1990's, the bloom of Korean Pop Culture

A newly democratic Korea experienced a decade of cultural bloom marked by the thunderous apparition and rise of Seo Taeji, the creation of the first generation of Kpop idol groups and national television channels which actively competed among themselves with the broadcast of evening dramas. An information highway was under construction as well as other infrastructures for popular culture such as internet communities, karaoke, pc cafés.

Day 4 : *Hallyu* in the East Asia

Hallyu from its burst to its culminating point.
Hallyu as a receptive phenomenon let us understand why it was Korean content rather than the Japanese one that stimulated regional cultural identity discourses in East Asia.

Day 5 : East Asian Media and entertainment industries: its formation and transnational practices

Korean Popular culture was formed under various foreign influences and especially TV drama production in East Asia. Crossmedia Strategies of the East Asian media and entertainment industries, transnational adaptations, recurrent themes and characters which transcend genres and frontiers will be discussed in terms of the East Asian Convergence Culture.

Day 6: Korean drama and its cultural meaning (1): History, genres, and the future

After a rapid historical introduction of Korean dramas, this lecture focuses on the genres of K-

drama and their convention. What are the strong points of K dramas and their limitation for the globalized TV fiction market? What will be the future of K dramas in the age of global platforms? Observations on the role of Netflix will help to develop opinions on this ongoing question.

Day 7: Korean drama and its cultural meaning (2): stories, genres and places

Through two case studies, this lecture analyses how Korean dramas exploit cultural meaning through stories and places in various genres and formats.

(1) A Case Study of <Dae Jang Keum (대장금, Jewel in the Palace)>(2003)

Through a case study on a mega hit historical Korean drama <대장금>, this lecture will develop a multidimensional analysis on the success of this drama of 64 episodes in order to clarify the intercultural comprehension of a historical fiction. Narratives, characters, scenes will be analyzed, the effects on the regional identity construction will be discussed.

(2) Genres and Places in K-drama and K-cinema

The division of place/space is one of the key concepts in the understanding of urban space and the construction of identities. In a rapidly changing society such as Korea, serialized television fiction played an important ideological role in producing the agreeable images of modern Korea through the mise-en-scène of everyday life, where tradition and modernity intertwine. Places like a patio of a traditional urban family house, rooftops, semi-underground apartment, snack karts, and urban convenience shops are at the center of narratives and genres.

Day 8: Making of K-pop : A Pop culture formation of the digital era

What is K pop? A music style or a genre? Or rather a cultural formation linked to human interactions and reactions ? And what does the 'K' of K pop stand for, considering the existence of the K pop groups without Korean entertainers as members? This lecture proposes a comprehensive analysis on the digital cultural forms and practices which make K pop culture: Reaction videos, fan productions, Romanization, theory and explanation videos... It also questions the content of 'K' from K pop.

Day 9: K-fandom culture or Generation K-pop : fan production and activism

One of the major elements which distinguishes K pop from other Pop culture is its fandoms. Fandom Studies propose the basic knowledge on the active and participative audience and the relations fans develop in and out of the fan community. This lecture proposes a comprehensive analysis on the K fandom culture, which have been influencing the formation and the practices of the international fandoms of K pop. The case of Army will bring the question of generation as well as K pop cosmopolitanism.

Day 10: K-pop goes Global : BTS, strategies for "Good influence"

Taking the world of Pop by storm, the seven-member boy group BTS is in front of the world's

music scene . This lecture focuses on the differences and similarities of BTS with other K pop groups, in terms of production, propagation/communication, reception as well as transmedia strategies.

Day 11: K-Culture and its Gender & Racial Issues

In the continuity of the precedent lecture, this one focuses on the gender dimension of the phenomenon BTS and K-pop. K-

pop idols are proposing a new masculinity that fans in the world consider as “alternative” which clashes with the dominant and well spread white masculinity and provides icons and to fans in search of their gender identity representation

Behind the whitening make up and skin editing on photos, K-pop idol’s aesthetics are often in the center of online polemics between Korean fans and foreign fans: white-washing, yellow-washing, *Mibaek* practices of the

Korean beauty industry, etc. Based on these observations, this lecture develops a theoretical framework to understand how the rising of the Korean Pop Culture and celebrities contributes to the reflections on the enhancement of the East Asian identity and produces an empowering effect for the related population. Intersectional approach will help for understanding of the East Asian Masculinity.

Day 12 : K-drama after Netflix : issues and perspectives

In September 2021, *Squid Game*, which was produced in South Korea, made a global sensation.

Upon release, it quickly took the top spot in every Netflix served country and become the most successful Netflix original series of all time. Netflix has undoubtedly shifted the ways in which people consume visual narratives, ranging from television dramas to full-length films tailored to global audiences. In so doing, Netflix has especially influenced the Korean entertainment industry. Up until now, most Korean dramas known overseas were in the romantic comedy genre. However, as Netflix has invested and is interested in various genres, new horizons is being generated in the Korean Wave. This lecture presents the issues and perspectives generated by Netflix on the future of the *Hallyu*.

Day 13: K Culture and Studies on Korean contemporary society : A Case study of Food Culture and Mukbang (Food Broadcasting)

Whether it be in Korean dramas or in everyday life, food or eating takes a very important part in

Korean society. Scenes of convivial eating and the representation of these social moments are full of cultural elements which help understand the society. Through the case of *Mukbang*, a

type of food broadcasting developed on platforms such as Afreeca TV, this lecture develops a critical understanding of the contemporary Korean society and its transformation.

Day 14: Soft Power? The future of Hallyu :

	<p>In recent years, the notion of <i>Soft Power</i> has been taken for granted to explain the transnational cultural influence of a nation in the world. This notion has been enlarging its reach accompanying public diplomacy issues. According to this theory, the <i>Hallyu</i> phenomenon represents Korean <i>Soft Power</i>. Keeping a critical stance on the use of this concept in every transnational cultural influence cases, this lecture will retrace the debates on the influence of the <i>Hallyu</i> and will develop projections on the future of the <i>Hallyu</i>. One last hour will be reserved for Q & A in order to prepare the final exam.</p> <p>Day 15 : Final exam.</p>	
5. Additional Notes for Students	Students should read all the reading materials for the class discussion. (The lectures will not summarize the reading materials)	
6. Assistance for Students with Disabilities	Class	<ul style="list-style-type: none"> ○ Visual Impairment: Allow note takers ○ Physical Disability: Allow note takers and assistants ○ Hearing Impairment: Allow note takers and translators, Allow lecture recording ○ Health Impairment: Excuse absence due to health problems, Allow note takers ○ Learning Disability: Allow note takers ○ Intellectual Disability / Autism Spectrum Disorder: Allow note takers and mentors
	Assignment Evaluation &	<ul style="list-style-type: none"> ○ Visual Impairment / Physical Disability / Hearing Impairment / Health Impairment / Learning Disability: Offer alternate assignment submission and response method, Offer alternate testing method ○ Intellectual Disability / Autism Spectrum Disorder: Offer individualized assignments and alternative evaluations

	Others	Students who take this course can get appropriate level of support service including the support listed above depending on the students' individual characteristics and needs through consultation with professors and the Support Center for Students with Disabilities. If you have any questions concerning support service for students with disabilities you can contact Professor Seok-Kyeong HONG(skhong63@snu.ac.kr) or Support Center for Students with Disabilities (02-880-8787).
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