



ARIZONA STATE UNIVERSITY

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from Class Search/Course Catalog.

College/School College of Letters and Sciences Department SILC
Prefix KOR Number Title 415 Units: 3

Is this a cross-listed course? Yes If yes, please identify course(s) SLC415

Is this a shared course? No If so, list all academic units offering this course

Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested.

Is this a permanent numbered course with topics? Yes

If yes, all topics under this permanent numbered course must be taught in a manner that meets the criteria for the approved designation(s). Chair/Director Initials NB (Required)

Course description: This course examines production, consumption, and interpretation of Korean popular culture in the modern historical context from the early twentieth century to the present.

Requested designation: Global Awareness-G Mandatory Review: No

Note- a separate proposal is required for each designation.

Eligibility:

Permanent numbered courses must have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2016 Effective Date: October 1, 2015

For Spring 2017 Effective Date: March 10, 2016

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas.

Checklists for general studies designations:

- Complete and attach the appropriate checklist
Literacy and Critical Inquiry core courses (L)
Mathematics core courses (MA)
Computer/statistics/quantitative applications core courses (CS)
Humanities, Arts and Design core courses (HU)
Social-Behavioral Sciences core courses (SB)
Natural Sciences core courses (SQ/SG)
Cultural Diversity in the United States courses (C)
Global Awareness courses (G)
Historical Awareness courses (H)

A complete proposal should include:

- Signed course proposal cover form
Criteria checklist for General Studies designation(s) being requested
Course catalog description
Sample syllabus for the course
Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:

Name Jiwon Shin E-mail u Jiwon.Shin@asu.ed Phone 480-965-6281

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Nina Berman Date: 4/12/17



ARIZONA STATE UNIVERSITY

Chair/Director (Signature):

William J. ...



Arizona State University Criteria Checklist for

GLOBAL AWARENESS [G]

Rationale and Objectives

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America's cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: **(1)** in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, **(2)** the study of contemporary non-English language courses that have a significant cultural component, **(3)** comparative cultural studies with an emphasis on non-U.S. areas, and **(4)** in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.

Reviewed 4/2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU--[G] CRITERIA			
GLOBAL AWARENESS [G]			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.	Syllabus
		2. The course must match at least one of the following descriptions: (check all which may apply):	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.	Syllabus
<input type="checkbox"/>	<input checked="" type="checkbox"/>	b. The course is a language course for a contemporary non-English language, and has a significant cultural component.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.	Syllabus
<input type="checkbox"/>	<input checked="" type="checkbox"/>	d. The course is a study of the cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue. It looks at the cultural significance of its issue in various cultures outside the U.S., both examining the issue's place within each culture and the effects of that issue on world cultures."	

Course Prefix	Number	Title	Designation
KOR	415	Korean Popular Culture	Global Awareness (G)

Explain in detail which student activities correspond to the **specific** designation criteria.
Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
SAMPLE: 2d: study the cultural significance of a non-U.S. centered global issue	SAMPLE: The course examines the cultural significance of financial markets Japan, Korea, and the UK.	SAMPLE: Module 2 shows how Japanese literature has shaped how Japanese people understand world markets. Module 3 shows how Japanese popular culture has been changed by the world financial market system. Modules 4 & 5 do the same for Korea and modules 6 & 7 do the same for the UK.
1: Subject matter that addresses an understanding of the contemporary world outside the U.S.	The course examines development of modern popular culture in Korea and its fandom in Asia, from the early twentieth century to the present.	Students examine production, consumption, and interpretation of Korean popular culture in the modern historical context from the early twentieth century to the present. It begins with the concept of colonial modernity in Korea (Weeks 3-4), then moves onto the cultural circulation in the trans-Pacific context (Week 5); Weeks 6-7 are devoted to examining modern cultures of North and South Korea as reflected in filmic genres and narratives; Weeks 8 through 12 focus on the K-pop and K-drama (so-called Korean Wave in Asia); Week 13 is on the cultural receptions of aesthetic surgery in Korea; and finally, Week 14 on Korea's online gaming culture.
2a: In-depth area studies concerned with an examination of the culture-specific elements of a country other than the U.S. in the contemporary world; contributing to an understanding of the contemporary world.	The course explores the Korean culture's focus on collectivity reflected in production and consumption of music, visual culture, and performance represented in modern and contemporary media. The course contributes to an understanding of the contemporary media culture through examples from South Korea, one of the most technologically advanced countries today.	Exploration into collective culture begins with Week 3, through an analysis of adaptation in music from folksong to pop hit and by looking at the receptions and remaking of a 1930s Korean dancer. In Weeks 6 & 7, the course examines cinematic adaptations of the traditional folk hero narrative under two distinct aesthetic and political regimes -- socialist realism influenced with nationalism of North Korea, on one hand, and speedy action produced by South Korean capitalist modernity, on the other. The course then turns to exploring interaction between production and fandom in the so-called "Korean Wave" from the late twentieth century to the

		<p>recent times, first by looking at the production and fandom of K-pop and then, examining K-drama and fan-produced social media culture. The last weeks of the course examines spectatorship around online games.</p>
<p>2c: A comparative cultural study devoted to non-U.S. area.</p>	<p>The course examines Asia and Asian modernity by looking at how the elements of globally circulating popular culture have been adopted and transformed.</p>	<p>The course looks at the development of modern Korean popular music as it adopts American popular music genres in the post-Korean War period through the infusion of global artists in the production of K-pop in the 21st century. See Week 5, Trans-Pacific Circulation and Part IV. Birth of the Korean Cool (Weeks 8 through 12). The course attends particularly to the inter-Asian circulation of popular culture through social media sharing (Week 9 on transgender performance of K-pop by fans in other parts of Asia, Week 11 on translation, localization, and recapping of K-drama), as well as through international conventions and tourism (Week 12).</p>

KOR/SLC 415
Korean Popular Culture
Spring 2017
W 4:50-7:35p LL105



Professor Jiwon Shin
School of International Letters & Cultures
Jiwon.Shin@asu.edu

Office Hours MW 2:00-3:00p
Office LL 410b

1. Course Description:

This course examines production, consumption, and interpretation of Korean popular culture in the modern historical context from the early twentieth century to the present. We will be looking at a range of products and fandom of popular culture, including music, drama, fashion, film, and game, focusing on their global circulation to and from Korea through radio, television, and online social media.

The course is organized into four parts. Students begin with selected historical and theoretical readings in the studies of popular culture in general and modern Korean culture in particular in order to acquaint themselves with terms and framework of analysis (“Part I. Introduction & Concepts”). Next, they examine some specific examples of popular culture in the context of colonialism and through the lens of Asian encounters with the U.S. in the early twentieth century (“Part II. Popular Culture & Colonial Modernity”). In the third part of the course, students explore popular culture in the context of divided Korea through the case of distinct North and South Korean filmic adaptations of a well-known traditional “folk hero” narrative (“Part III: Tradition into Modernity in North and South Korea”). The course then turns to exploring the so-called “Korean Wave” from the late twentieth century to the recent times, first by looking at the production of K-pop and the associated issues of nationalism, global economy, and gender and sexuality, and then, examining K-drama and fan-produced media culture, the notions of beauty, and the virtual subjectivities in online game culture (Part IV: “The Birth of the Korean Cool”).

Credits: 3

Prerequisites: ENG 102 or ENG 105 with a C or better; or 45 credit hours earned.

Required Reading:

All required readings are in English and available through the course Blackboard. Audiovisual materials are part of the reading assignments for the course, and they are also available through the course Blackboard.

2. Learning Outcomes:

Upon successful completion of this course, students will be able to:

- Analyze the making of modern popular culture and its global circulation through one of its most vibrant examples.
- Write about the making of the twenty-first century Asian popular culture in the twentieth-century historical contexts of colonialism and empire, as well as the war and national division.
- Interpret various forms of popular culture (aural, audio-visual, performance, viewer-participatory, etc.) in the context of their representations in different media (radio, theater, film, TV-show, and online social media culture).

3. Course Format:

Lecture in combination with class discussions and student presentations.

4. Course Requirements and Evaluations

1) Attendance (10%): Attendance at each class is fully expected. Any unexcused absence or lateness will impact your grade. **Two absences without verifiable excuses will lower your grade by 1/2 mark (A to A-; A-to B+ and so on).** In the case of illness or emergency, student should notify instructor by e-mail before class.

2) Participation (5%): Regular contribution to class discussion is also fully expected. Lack of participation will result in a deduction of points.

3) Posting on Discussion Forum (10%): Posting a response to one of the prompts on the Discussion Forum of the course Blackboard site is an important assignment for this course. The main purpose of this assignment is to help you finish your assignments on time and to prepare for class discussion. There will be at least 10 of these assigned throughout the semester. Usually, posting deadline is Tuesday 10pm.

4) Four Reading Quizzes (5% each; total of 15%): Spread out throughout the semester, these periodic reading quizzes are to ensure comprehension of the reading assignments. **February 8; March 1; March 28; and April 19.**

5) Four Short Essays (5% each; total of 20%): Spread out throughout the semester, these periodic short essays (maximum 3 double-spaced pages) are designed to ensure the 3 components of the learning outcomes outlined above. At the end of the semester, student will choose one of the papers to expand and refine toward the final project:

- a. Analysis of examples of modern Korean popular culture in the historical context of colonial modernity: Due after Week 4.
- b. Analysis of examples of modern Korean popular culture in the context of global circulation: Due after Week 7.
- c. Analysis of the symbiosis of production and fandom of K-pop: Due after Week 9.
- d. Analysis of K-drama fandom in relation to their representation in online social media culture: Due after Week 11.

6) In-Class Group Presentation (5%): To facilitate class discussion, each student will work in a group in collaboration with one or more peers to make one short in-class presentation on a topic related to the reading assignment. The instructor will assign a topic for each presentation. There will be a sign-up period at the beginning of the semester.

7) Popular Culture Showcase (5%): This is an opportunity to share materials from the current popular culture throughout the semester. Volunteers and/or assigned students will provide example(s) from popular culture, whether Korean or otherwise, which are illustrative of the concept/theme to be discussed in class each week, along with a short explanation about their relevance to the course reading/discussion materials. There will be a separate content area for sharing materials made available on the course Blackboard. For a short (e.g., under 5 minutes) material readily available online, providing a link would suffice. For a clip from a longer material (such as K-drama), a broader context should be provided in writing. Some students might end up having more than one opportunity to share, but everyone will get to share at least once.

8) Final Project (30%): As the final work for this class, students will choose one of the 4 short essay assignments they submitted before Week 11 and expand and refine it toward the final project. In essence, the final project is a small research paper on an example of popular culture, using two or more of the readings to make a conceptual framework to analyze the chosen example. All final projects will be presented in class either on the last week of the classes or on the day the final exam is scheduled for this class. Grade for the final project will be based on the proposal, including bibliography and framing questions, (5%), the final essay (20%), and a short presentation (5%).

- a. Proposal for the Final Project Due (5%): Week 12.
(including bibliography and the framing questions)
- b. Final Project Essay (8-10 double-spaced pages) (20%): at the end of Week 14.
- c. Final Project Presentation (5%): Week 15 and 16

5. Grading Scale & Basis

Grading Scale				77-79	C ⁺
97-100	A ⁺	87-89	B ⁺	70-76	C
94-96	A	84-86	B	60-69	D
90-93	A ⁻	80-83	B ⁻	0-59	E

- Attendance (10%)
- Participation (5%)
- Posting on Discussion Forum (10%)
- Four Reading Quizzes (15%)
- Four Short Essays (20%)
- In-Class Group Presentation (5%)
- Popular Culture Showcase (5%)
- Final Project (30%)

6. Course Policies

(1) Attendance:

Class attendance is mandatory. You must provide an official proof of absence/illness (e.g. note from the doctor, court, etc. with appropriate date). Two absences without verifiable excuses, and each unexcused absence thereafter, will lower your grade by 1/2 mark (A to A-; A-to B+ and so on). Tardiness is also not acceptable and considered inappropriate behavior in a university classroom. Assigned work will be accepted after the due date only in case of a justified absence; the new due date will be decided by the instructor. Late works will be penalized 10% per day late.

Absences related to religious observances and practices are considered justified when in accord with the policies described in ACD 304-04

(<http://www.asu.edu/aad/manuals/acd/acd304-04.html>). Absences related to university sanctioned events/activities can be considered justified, in accord with ACD 304-02 (<http://www.asu.edu/aad/manuals/acd/acd304-02.html>).

(2) Use of Cell Phones and Electronic Devices:

Any devices that might beep, such as cell phones, pagers, or iPods should be turned off in class. Use of computers in class should be limited to reading assigned texts and note taking (i.e. no web-browsing or email checking). Violation of this policy will adversely affect your grade.

(3) Incompletes:

NO incompletes will be issued without extraordinary and documented reasons. Permission for Incompletes is very rare. Students hoping to receive either an Incomplete MUST see the instructor well in advance.

(4) Policy against Threatening Behavior:

Violent and threatening behavior in class or in interactions with the instructor or other students will not be tolerated. Any such behavior will be reported to university police and handled according to university policy. (See <http://www.asu.edu/aad/manuals/ssm/ssm104-02.html>.)

(5) Title IX:

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <http://sexualviolenceprevention.asu.edu/faqs/students>.

(6) Academic Honesty Policy:

Academic honesty is expected of all students in all examinations, papers, laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of

registration privileges, disqualification and dismissal. For more information, see <http://provost.asu.edu/academicintegrity>.

(7) Accommodating Students with Disabilities:

Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. The DRC Tempe office is located on the first floor of the Matthews Center Building. DRC staff can also be reached at: (480) 965-1234 (V) or (480) 965-9000 (TTY). For additional information, visit: www.asu.edu/studentaffairs/ed/

(8) Printing:

Students enrolled in courses offered by the School of International Letters and Cultures receive a print quota: each undergraduate course carries \$5.00 in print quota (either 50 single-sided or 62 double-sided pages); each graduate course carries \$15.00. Additional quota may be purchased in LL 66 during regular hours of operation. Printing quota can only be used in LL 66 computer labs, in the basement of the LL building.

Tentative Schedule

Part I. Introduction & Concepts

Week 1. Introduction

January 11

Recommended:

1) Carter J. Eckert, "Korea's Transition to Modernity: A Will to Greatness" in Marle Goldman and Andrew Gordon edited, *Historical Perspectives on Contemporary East Asia* (2000): p.119-154.

2) Michael Robinson, "Contemporary Cultural Production in South Korea: Vanishing Meta-narratives of Nation," in Chi-Yun Shin and Julian Stringer edited, *New Korean Cinema* (2005): p.15-31.

Week 2. "Popular Culture"

January 18

Readings:

1) Raymond Williams, "Culture and Masses," *Keywords: A Vocabulary of Culture and Society* (1976): p.25-32

2) Stuart Hall, "Notes on Deconstructing 'the Popular,'" John Storey edited, *Cultural Theory and Popular Culture: A Reader* (1998): p.442-453.

3) Kyung Hyun Kim, "Indexing Korean Popular Culture" in Kyung Hyun Kim and Youngmin Choe edited, *Korean Popular Culture Reader* (2014): p. 1-13.

Part II. Popular Culture & Colonial Modernity

Week 3. Media of Colonial Modernity

January 25

Readings:

- 1) E. Taylor Atkins, "The Dual Career of "Arirang": The Korean Resistance Anthem That Became a Japanese Pop Hit," *The Journal of Asian Studies*, 66, 2007: p. 645-687.
- 2) Michael Robinson, "Broadcasting, Cultural Hegemony, and Colonial Modernity in Korea (1924-1945)," in Michael Robinson and Kiwook Shin edited, *Colonial Modernity in Korea*, (1999): p.52-69.
- 3) Sangmi Park, "The Making of a Cultural Icon for the Japanese Empire: Choe Seung-hui's U.S. Dance Tours and 'New Asian Culture' in the 1930s and 1940s," *positions: East Asia cultures critique*, Volume 14, Number 3, Winter 2006, p. 597-632.

Week 4. Fashion of Colonial Modernity

February 1

Readings:

- 1) Hyung Gu Lynn, "Fashioning Modernity: Changing Meaning of Clothing in Colonial Korea," *Journal of International and Area Studies*, Vol. 11, No. 3, Special Issue: Modernity in Korea (2004), pp. 75-93.
- 2) Steven Chung, "Regimes within Regimes: Film and Fashion Cultures in the Korean 1950s," in Kyung Hyun Kim and Youngmin Choe edited, *Korean Popular Culture Reader* (2014):p.103-125.

Week 5. Trans-Pacific Circulation

February 8

Readings:

- 1) Pil Ho Kim and Hyun Joon Shin, "The Birth of 'Rok': Cultural Imperialism, Nationalism, and the Glocalization of Rock Music in South Korea, 1964-1975," *positions: east asia cultures critique*, Volume 18, Number 1, Spring 2010: p. 199-230.
- 2) Wilson Rob, Theory's Imaginal Other: American Encounters with South Korea and Japan, *boundary 2* 18:3 (1991): p.220-241.

* Reading Quiz 1

Part III. Tradition into Modernity in North and South Korea

Week 6. *Hong Gil Dong*, the North Korean Martial Arts Weepie

February 8

Readings & Film:

- 1) Film, *Hong Gil Dong* (1986)
- 2) Suk-young Kim, "Time and Space in North Korean Performance", *Illusive Utopia: Theater, Film, and Everyday Performance in North Korea* (2010): 60-85.

Week 7. The Righteous Thief: South Korean Comic-Action

February 22

Readings & Film:

- 1) Film, *The Righteous Thief* (2009)
- 2) "Tale of Hong Kiltong" in English translation by Marshall Pihl, in *Anthology of Korean Literature: From Early Times to the Nineteenth Century* (1990): p.119-147.

Part IV. The Birth of the Korean Cool

Week 8: Manufacturing K-pop

March 1

Readings:

- 1) Gil-sang Park, "Manufacturing Creativity: Production, Performance, and Dissemination of KPop," *Korea Journal*, vol. 53, no. 4 (winter 2013): p.14-33.
- 2) -----, "Understanding the K-pop Phenomenon and Hallyu" *Korea Journal*, vol. 53, no. 4 (winter 2013): p.5-13.
- 3) John Seabrook, "Factory Girls: Cultural technology and the making of Kpop" in *The New Yorker*, October 8, 2012.
Clip, <http://www.newyorker.com/online/blogs/culture/2012/10/video-johnseabrook-on-k-pop.html>
- 4) Oh & Lee, "Mass Media Technologies and Popular Music Genres: K-pop and Youtube," *Korea Journal*, vol. 53, no. 4 (winter 2013): p.34-58.

*Reading Quiz 2

* Spring Break – March 8.

Week 9. Performing Gender

March 15

Readings:

- 1) Stephen Epstein with James Turnbull, "Girls' Generation? Gender, (Dis) Empowerment and K-Pop," in Kyung Hyun Kim and Youngmin Choe edited, *Korean Popular Culture Reader* (2014): p. 314-336.
- 2) Michael Unger, "The Aporia of Presentation: Deconstructing the Genre of K-pop Girl Group Music Videos in South Korea," *Journal of Popular Music Studies*, Volume 27, Issue 1: p. 25-47.
- 3) Sun Jung, "K-pop beyond Asia: Performing Trans-nationality, Transsexuality, and Trans-textuality," *Transformative Works and Cultures*, Vol 8 (2011): p.1-30.

Week 10: Theories of Fandom

March 22

Readings:

- 1) John Fiske, "The Cultural Economy of Fandom," in Lisa A. Lewis edited, *The Adoring Audience: Fan Culture and Popular Media*, (1992): p.30-49.
- 2) Matt Hills, *Fan Culture* (London: Routledge, 2002).

Week 11: K-drama Fandom and Translation

March 29

Readings:

- 1) Regina Yung Lee, "As Seen on the Internet: The Recap as Translation in English-Language K-Drama Fandoms," in Kyung Hyun Kim and Youngmin Choe edited, *Korean Popular Culture Reader* (2014): p.77-97.
- 2) Hyunmee Kim, "Korean TV Dramas in Taiwan: With an Emphasis on Localization Process," *Korea Journal*, 45(4) (2005): 183-205.

* Reading Quiz 3

Week 12: Popular Culture Conventions and Tourism

April 5

Readings:

- 1) Ju Oak Kim, "Establishing an Imagined SM Town: How Korea's Leading Music Company Has Produced a Global Cultural Phenomenon," *Journal of Popular Culture* (2016): p.1042-1058.
- 2) YouJeong Oh, "Spectacular Cities, Speculative Storytelling: Korean TV Dramas and the Selling of Place," UC Berkeley Ph.D. dissertation.

Week 13: Reconstructing Beauty

April 12

Readings:

- 1) Ruth Holliday & Jo Elfving Hwang, "Gender, Globalization and Aesthetic Surgery in South Korea" in *Body & Society* 18(2) (2012): p.58–81.
- 2) John DiMoia, "Reconstructing the Face: 'Asian Blepharoplasty,' Professional Expertise, and the Development of a Plastic Surgery Market, 1954 to the Present," in *Reconstructing Bodies* (2013): p.177-212.

Week 14: Virtual Subjectivities

April 19

Readings:

- 1) Inkyu Kang, "It All Started with a *Bang*: The Role of PC Bangs in South Korea's Cyberculture," in Kyung Hyun Kim and Youngmin Choe edited, *Korean Popular Culture Reader* (2014): p.55-75.
- 2) Dal Young Jin, "Professional Online Game-Player as New Media Workers," *Korea's Online Game Empire* (2010): p.81-100.

***Reading Quiz 3**

Week 15: Final Presentation and Course Conclusion

April 26

Final Presentation