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: 415  Title: SLC415  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. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.

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). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

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. Students explore a range of products and the 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.

Requested designation: Mandatory Review: No
Humanities, Arts and Design-HU

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. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

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 (NS/NG)
- 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: Jiwon.Shin@asu.edu Phone: 480-965-6281

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

Rev. 4/2015
Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student’s awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student’s ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014
Proposer: Please complete the following section and attach appropriate documentation.

### ASU - [HU] CRITERIA

HUMANITIES, ARTS AND DESIGN [HU] courses must meet *either 1, 2 or 3 and at least one of the criteria under 4* in such a way as to make the satisfaction of these criteria *a central and substantial portion* of the course content.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td>![ ]</td>
<td>![ ]</td>
<td>![ ]</td>
</tr>
<tr>
<td>![ ]</td>
<td>![ ]</td>
<td>![ ]</td>
</tr>
<tr>
<td>![ ]</td>
<td>![ ]</td>
<td>![ ]</td>
</tr>
<tr>
<td>![ ]</td>
<td>![ ]</td>
<td>![ ]</td>
</tr>
</tbody>
</table>

1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.

2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.

3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.

4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:
   a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.
   b. Concerns aesthetic systems and values, especially in literature, arts, and design.
   c. Emphasizes aesthetic experience and creative process in literature, arts, and design.
   d. Concerns the analysis of literature and the development of literary traditions.

### THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:

- Courses devoted primarily to developing skill in the use of a language.
- Courses devoted primarily to the acquisition of quantitative or experimental methods.
- Courses devoted primarily to teaching skills.
<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>The course is designed to allow analysis of the aural and visual texts in the popular culture of Korea. From Week 3 through Week 14, students learn to analyze various forms of modern cultural expressions (aural, audio-visual, performance, viewer-participatory, etc.) in consideration of their circulation in popular media (radio, theater, film, TV-show, and online social media culture).</td>
<td>Syllabus page 1 both short and long descriptions and the first and second &quot;Learning Outcomes&quot; (p.2); Under the &quot;Course Requirements,&quot; see the &quot;Four Short Essays&quot; (p.2) and &quot;Final Project&quot; (p.3); List of topic headings from Week 3 through Week 14 under &quot;Tentative Schedule.&quot;</td>
</tr>
<tr>
<td>3</td>
<td>The course offers an historically informed understanding of the expressions in Korean popular culture. In particular, 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. The course also attends to modern adaptation of the traditional music and narratives through a case of the shift in music genre during the Japanese colonial rule (from folksong to pop hit, Week 3) and by examining North and South Korean cinematic adaptations of the traditional folk hero narrative (Week 6 and 7).</td>
<td>Syllabus page 1 both short and long descriptions and the second &quot;Learning Outcomes&quot; (p.2); Under the &quot;Course Requirements,&quot; see the &quot;Four Short Essays,&quot; especially, a) (p.2) and &quot;Final Project&quot; (p.3); For the historical development of popular music, see Week 5 (Transpacific circulation) and Week 8 (Manufacturing K-pop). For modern adaptation of the traditional music and narratives, see Week 3 (from folksong to pop hit in Media of Colonial Modernity) and Weeks 6 &amp; 7 (North and South Korean cinematic adaptations of the traditional folk hero narrative).</td>
</tr>
<tr>
<td>4-b</td>
<td>The course examines K-pop and K-drama (the so-called &quot;Korean Wave&quot;) as a paradigm of popular aesthetic expressions developed and circulated through social media sharing. Students examine how social networking services (SNS) allow the creators and producers of K-pop and K-drama to rapidly absorb global trends, while enabling a unique set of expressions of</td>
<td>Under the &quot;Course Requirements,&quot; see the &quot;Four Short Essays&quot; b), c), and d) (p.2) and &quot;Final Project&quot; (p.3); List of topic headings under &quot;Part IV. The Birth of the Korean Cool,&quot; which covers Week 8 through 14.</td>
</tr>
<tr>
<td></td>
<td>fan culture to develop and circulate globally. (Week 8-14)</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>----------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>4-c</td>
<td>The course focuses on a range of aesthetic experiences in music and visual culture mediated by modern and contemporary media. The course also examines the creative processes in the making of music videos.</td>
<td>Syllabus page 1 both short and long descriptions and the first and second &quot;Learning Outcomes&quot; (p.2); List of topic headings throughout; On the creative processes in the making of music video, in particular, see Week 8 and 9.</td>
</tr>
</tbody>
</table>
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 Koreas 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 Koreas”). 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

<table>
<thead>
<tr>
<th>Grading Scale</th>
<th>77-79</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>97-100</td>
<td>A'</td>
<td>87-89 B'</td>
</tr>
<tr>
<td>94-96</td>
<td>A</td>
<td>84-86 B</td>
</tr>
<tr>
<td>90-93</td>
<td>A</td>
<td>80-83 B</td>
</tr>
</tbody>
</table>

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:


Week 2. “Popular Culture”

January 18

Readings:

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


Part II. Popular Culture & Colonial Modernity

Week 3. Media of Colonial Modernity

January 25

Readings:


Week 4. Fashion of Colonial Modernity

February 1

Readings:


Week 5. Trans-Pacific Circulation

February 8

Readings:


* Reading Quiz 1
Part III. Tradition into Modernity in North and South Koreas

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

*February 8*

**Readings & Film:**

1) Film, *Hong Gil Dong* (1986)

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

*February 22*

**Readings & Film:**

1) Film, *The Righteous Thief* (2009)

Part IV. The Birth of the Korean Cool

**Week 8: Manufacturing K-pop**

*March 1*

**Readings:**


Clip, [http://www.newyorker.com/online/blogs/culture/2012/10/video-johnseabrook-on-k-pop.html](http://www.newyorker.com/online/blogs/culture/2012/10/video-johnseabrook-on-k-pop.html)


*Reading Quiz 2*

* Spring Break – March 8.*
**Week 9. Performing Gender**

March 15

**Readings:**


**Week 10: Theories of Fandom**

March 22

**Readings:**


**Week 11: K-drama Fandom and Translation**

March 29

**Readings:**


* Reading Quiz 3

**Week 12: Popular Culture Conventions and Tourism**

April 5

**Readings:**


Week 13: Reconstructing Beauty

April 12

Readings:

Week 14: Virtual Subjectivities

April 19

Readings:

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