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| **Faculty Information** | **Name** | Jason Bechervaise | | | | | |
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| **Home University** | Hanyang University | | | | | |
| **Department** | Office of International Affairs | | | | | |
| **Homepage** | https://oia.hanyang.ac.kr/ | | | | | |
| **Course Information** | **Class No.** |  | **Course Code** | VEN2028 | | **Credits** | 3 |
| **Course Name** | From Oldboy to Squid Game: Navigating the Korean Cultural Wave | | | | | |
| **Lecture Schedule** | Online | | | | | |
| **Course Description** | The course will delve into the global popularity of Korean content covering both films and dramas with a focus on industry, genres/ themes, the reception of content overseas, and it will examine government cultural policies.  It will begin looking at the origins of the Korean Cultural Wave before focusing on key moments; the “Asia Extreme” branding of *Oldboy*, the success of *Train to Busan* and the global phenomenon of *Squid Game*. In so doing, the course will also examine the Korean dystopia on Netflix, while also exploring how streaming services are changing the Korean content ecosystem with studios pivoting their projects to focus on subscribers. The course will conclude by looking at where this wave is heading – what to expect with Netflix’s continued investment of Korean content, while also examining the challenges facing Korea’s theatrical market. | | | | | |
| **Course Objective** | Students will gain an understanding of what has made Korea’s cultural content so successful and how the industry has evolved over the last 25 years. Students will also understand the themes and genres that have come to characterize Korean films and shows. | | | | | |
| **Prerequisite** |  | | | | | |
| **Materials/Textbooks** | **Reading List:**  Jin Dal Yong, The Rise of the Korean Wave in *New Korean Wave: Transnational*  *Culture Power in the Age of Social Media*, Jin Dal Yong (University of Illinois Press, 2016),  3-19.  Darcy Paquet, *Christmas in August* and Korean Melodrama in *Seoul Searching: Culture and*  *Identity in Contemporary Korean Cinema*, ed. Frances Gateward (New York: State  University of New York Press, 2007), 37-54.  Darcy Paquet, ‘New Ambitions’ in *New Korean Cinema: Breaking the Waves*, Darcy Paquet  (London: Wallflower Press, 2009), 92 -112.  Jason Bechervaise, Rediscovering Kim Ki-young: The Rise of the South Korean on the Film  Festival Circuit in *Refocus: The Films of Kim Ki-young*, ed. Chung-kang Kim (Edinburgh:  Edinburgh University Press, 2023), 146-161.  Daniel Martin, From the Margins to the Mainstream: Asia Extreme in 2004 in  *Extreme Asia: From the Rise of Cult Cinema from the Far East*, Daniel Martin (Cambridge:  Cambridge University Press, 2017), 142-162.  Daniel Martin, A Tale of Two Sisters (2003): Sadness and Suffering in South Korean Horror  in *Rediscovering Korean Cinema*, ed. Lee Sangjoon (Ann Arbor: University of Michigan,2019), 395-40.  Nikki Lee, Localized Globalisation and a Monster National: *The Host* (2006) and  the South Korean Film Industry, *Cinema Journal* (University of Texas Press, 2011) 50, (3), 45-61.  Keith B. Wagner, *Train to Busan*: Glocalisation, Korean Zombies, and a Man-Made Neoliberal Disaster’ in *Rediscovering Korean Cinema*, ed. Lee Sangjoon (Ann Arbor:University of Michigan, 2019), 515-532.  Junhyoung Cho, Film Policy in South Korea: From Segyehwa to Netflix in *The Korean Film Industry* ed. Sangjoon Lee et al (Ann Arbor: University of Michigan Press,2024), 47-70.  Jason Bechervaise, The South Korean Film Industry’s Ambivalent Relationship with the Studio System in *The Korean Film Industry* ed. Sangjoon Lee et al (Ann Arbor: University of Michigan Press, 2024), 99-11. | | | | | |
| **Evaluation** | **Attendance** | 10% | **Quiz** | | % | | |
| **Assignment** | % | **Mid-term Exam** | | 45% | | |
| **Presentation** | % | **Final Exam** | | 45% | | |
| **Group Project** | % | **Participation** | | % | | |
| **Etc.** | **Evaluation Item** | | | **Ratio** | | |
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| **Course Contents** | Lesson 1 | Introduction & What is the Korean Cultural Wave? Defining Hallyu and its different phases | | | | | | |
| Lesson 2 | The importance of Korean Melodrama | | | | | | |
| Lesson 3 | Korea’s Auteurs (Kim Jee-woon) & the 386 Generation, examining *The Quiet Family* (1998) | | | | | | |
| Lesson 4 | Korea’s Auteurs (Bong Joon Ho) & the 386 Generation, a close look at *Barking Dogs Never Bite* (2000) | | | | | | |
| Lesson 5 | Korea’s Auteurs (Park Chan-wook) & the 386 Generation, delving into *Oldboy* (2003) and Asia Extreme Branding, is it problematic? | | | | | | |
| Lesson 6 | *A Tale of Two Sisters* (2003) & Korean Horror | | | | | | |
| Lesson 7 | Midterm | | | | | | |
| Lesson 8 | *The Host* (2006) and the Korean Blockbuster Localised  – Backdrops and Subverting Expectations | | | | | | |
| Lesson 9 | Cable TV - The Ushering of a New Era for Korean Content Prior to Netflix | | | | | | |
| Lesson 10 | Understanding Korean Dystopia:  From *Natural City* (2003) to K-Zombies in  *Train to Busan* and *All of us are Dead* (2022). | | | | | | |
| Lesson 11 | A Close Look at *Train to Busan* (2016) and the Korean Disaster Film | | | | | | |
| Lesson 12 | The Booming Korean Webtoons Industry and the Ground-breaking Disney Series *Moving* (2023) | | | | | | |
| Lesson 13 | Understanding the Global Phenomenon of *Parasite* (2019) and *Squid Game* (2021) and its Relationship to the World of Neoliberalism. | | | | | | |
| Lesson 14 | Korea’s Studio System | | | | | | |
| Lesson 15 | The Rise of Netflix Korea and Where is the Industry Heading?  Discussion with special guest.  Final Exam | | | | | | |