

# Selling Korea: Tourism and the Curation of Culture

## 한국홍보활성화: 관광과 문화의 큐레이션

Spring 2024

Classroom: 203

Time: Tuesday and Thursday, 1:30-2:45

Instructor: Saeji, CedarBough T. [TheKpopProf@gmail.com](mailto:TheKpopProf@gmail.com)

Office: CEIT 708

Office Hours: General consultation Monday & Wednesday 9am to 1pm *by appointment*

Career consultation Monday & Wednesday 1pm to 5pm *by appointment*

All office hours may be conducted by zoom, the address

is <https://pusan.zoom.us/j/82513754991?pwd=NlZ4cnRpdUNOS0RHamdlYmx2QTREQT09>

### **Communication:**

\* It is appropriate at all times to call all your professors Dr. or Professor unless they have explicitly instructed you otherwise. In addition, formality in this respect is quite strong in Korea, and I have spent most of my adult life in Korea. Therefore, please call me **Dr. Saeji**. When you're not my student anymore, we can drop this formality.

\* Email is a formal medium of communication, and should begin with a salutation and end with your full name (particularly if your email display name is NOT a name in my roll book). Email in English or Korean is acceptable. Please give 24 hours response time—last minute emails may not be read and answered before a deadline.

\* Please refer to our Plato website, and our google classroom regularly for important course-related information. In addition to course readings, rubrics for assignments, and class related information, you will also find opportunities to earn extra credit or other information related to class.

### **Course Description:**

This course is focused on deeply understanding how Korea and Korean culture is being packaged and presented to both domestic and international audiences for education and entertainment. The mix of Korean and international students in the class will allow us to investigate the promotion of Korea from both an insider and an outsider perspective, a goal that can only be achieved through active class discussion. Students will spend the early part of the course learning useful tools (theories and frameworks) for analysis of tourism and cultural displays. Students will then conduct investigations at tourist sites and cultural displays (such as museums and performances). For the final work of the term, students will put their new skills to use by preparing tourism proposals that will be presented to the Busan Korean Tourism Organization and/or other local governmental bodies.

이 수업은 한국과 한국 문화를 국내외 관객들에게 교육 및 엔터테인먼트 목적으로 어떻게 포장되고 제시되는지를 심도 있게 이해하는 데 초점을 맞추고 있습니다. 본 강의는 한국인 및 국제 학생들로 구성된 수강생들이 참여하여 한국을 홍보하는 과정을 내부자와 외부자의 관점에서 동시에 탐구할 수 있도록 구성되었습니다. 이러한 목표는 활발한 수업 토론을 통해서만 달성될 수 있습니다.

초반에는 관광 및 문화적 전시를 분석하기 위한 유용한 도구(이론 및 분석 틀)를 배우는 데 중점을 둡니다. 이후, 학생들은 관광지와 문화 전시(예: 박물관 및 공연)를 직접 탐방하며 조사 활동을 진행하게 됩니다. 학기 말에는 학생들이 배운 분석 및 기획 역량을 활용하여 관광 제안서를 작성하고 이를 부산관광공사 또는 기타 지역 정부 기관에 발표함으로써 실제 적용 능력을 발휘하게 됩니다.

### **Objectives:**

By the end of the course, you should be able to:

- recognize and employ basic terms and theories related to cultural tourism
- analyze tourism sites and cultural displays using class learning
- discuss Korean heritage and traditions, and how they are used to sell an image of Korea
- explain and problematize issues with insufficiently planned tourism growth
- read strategically to identify an author's perspective and main points
- examine assumptions about tourism in Korea
- understand the ways that cultural display is never neutral, but is loaded with values, meanings, and judgments
- practice professional presentation strategies when approaching government offices or cultural institutions

### **Teaching Philosophy**

*Our classroom is a safe space for sharing ideas and learning together. However, I cannot sugarcoat Korea for you and topics including sexual assault, slavery, murder, and corruption may be touched upon—you can always take a break and leave the classroom if a topic is upsetting for you. This class is designed to discuss pre-modern Korea and hence we should be able to hold discussions that do not pertain to contemporary sensitive topics. That said, some discussions may be challenging and someone's expressed views may conflict with your own. Be mindful that everyone in the room has had different life experiences that lead to different worldviews. Please treat others with the respect and care that you hope to receive yourself.*

*Ask questions.* Raise your hand and jump right into the lecture or class discussion, especially if you get stuck at any point, or need a Korean word or term defined. If I seem to be moving on from a topic but you feel a need for discussion or additional information, let me know before I start the next topic.

*Office Hours are a Resource.* I like teaching, I like students, and I particularly like teaching students who are pro-active learners. You may feel free to talk with me about the course, your academic experience more generally, or discuss topics related to Asia in general. If I am not qualified to help you with certain types of concerns, I will do my best to connect you with someone who can help.

**I do not want to see your cell phone during our class. It should be in your bag or pocket. During class you are highly encouraged to use pen and paper, or device and stylus to take notes.**

### **Oops tokens:**

Please note that the absence policy is that you may use your “oops tokens.” Active participation in discussion is a key component of class, without reading and preparing for class, and evidence of such, your grade will suffer. There is no need to explain why you are absent. However, if you have a serious and unavoidable reason for being absent and you exceed your three, we can discuss having

you do some make-up work. Make-up work is only offered in the case of some serious issue, such as extended illness, or serious obligations such as national service. I do not need your doctor's note unless you are being hospitalized with a serious issue. If you have the flu and go to see the doctor during class time, or if you are hungover, or if you're just busy, it makes no difference, just use the oops tokens. However, if you're worried you might be sick with a communicable illness, you can ask me to turn on zoom for the day (except days with guest speakers, as last year students exhibited very poor behavior and embarrassed me in front of my professional colleague). Zoom will be a poor alternative to being in class, but at least you can gain *\*some\** of the benefits of the class.

If you suspect or a test shows you have COVID, send the professor *and another student* a message about turning on zoom for the day. You can attend from your home via zoom. \*Msg another student because I might not see the email before class, but your friend can notify me.\*

### Course Requirements and Grading:

The grading scale for this course is as follows:

Grade	Percentage achieved	Grade	Percentage achieved
A+	97-100	C+	77-79
A	90-96	C	70-76
B+	87-89	D+	67-69
B	80-86	D	60-66

\* Foreign and Korean students will be graded in the same way, 50% of students *may* receive an A or above, but 50% *must* receive a B+ or below. I usually have about 4 A+ in all three of my classes for the semester.

The **grading components** are as follows:

Item	Percent	Date	Other
Syllabus Quiz	5%	After the end of add/drop	On Plato, open for several hours
Reading Reflection	30%	Before every class	Uploaded to google forms (link will be uploaded on google classroom)
Assignment 1: Assessing 1 <sup>st</sup> site	20%	4/12 11pm	Email to the professor as a .docx/.doc/.rtf file with photos at the end of the file
Assignment 2: Assessing 2 <sup>nd</sup> site	20%	5/24 11pm <sup>1</sup>	Email to the professor as a .docx/.doc/.rtf file with photos at the end of the file
Final Project	25%		Completed in a group of 2 to 5 students maximum

### DETAILED EXPLANATION OF GRADING

**1) Reading Reflections/ Discussion Questions:** Each student is required to fill out the google form before 9pm the day before each class with an answer to questions the professor posed about the reading, as well as two questions *you* had. Questions can be due to your confusion as you were

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<sup>1</sup> If you have a specific scheduled performance or festival you want to use for the assessment, you could email and ask to have *your* deadline adjusted.

reading, or the questions you were left with even though you read and understood the reading. Do not worry about grammar.

- *Basic Questions about Readings:*

What is the argument of this reading? How does the author/authors claim to be providing new information or analysis for the reader? What research method is used for this research?

- *Basic Questions about Viewings:*

How does this viewing connect to things we read in class? What was the creator's purpose in creating this viewing?

*Students can miss three days of reflection/questions during the semester and still score perfectly in class.*

## 2) Assignment 1 and 2: Assessment Exercises

You will need to visit sites of tourism or cultural display twice. There are several categories, and you need to choose two different categories for your two visits. I have included famous sites that are in other cities, however, it is very easy to complete the exercises in Busan. If you think of another site in Korea, and it is not on the list, please email me and tell me which category you would like to include it in, if I agree, you can carry out your assessment about that site.

Each assessment **must** cite multiple class readings. You may use readings that are not from our class, *in addition* to class readings, but over half of cited readings must be class texts. You may cite non-academic texts, such as posted signs, information, and pamphlets at or about the site you visit, or random tourism websites. However, only academic sources (published journal articles and chapters in academic books) count towards fulfilling the assignment score. Be aware that online information about Korean culture and history in guides for visitors to Korea is frequently incorrect, over-simplified, misunderstood, based on stereotypes or orientalism and should *at all times even when written in Korean* be read with suspicion.

Each assessment must include multiple photos TAKEN BY YOU, and at least one must include both you and enough of the site you visited (perhaps with sign board or poster) to prove you visited it. These assessments cannot be carried out online, you must visit sites.

National Museums and Major Historic Displays	Dark Tourism
National Museums include the Jung-ang Museum in Seoul, and the Gyeongju National Museum Gyeongbok Palace Suwon Fortress <b>Busan Modern History Museum (and Annex)</b>	Jeju 4.3 Museum and Peace Park Gwangju's Mangwoldong Cemetery Seoul Seodaemun Prison Nogeunri Peace Park
Intangible Heritage [Performances]	Buddhism as Tourist Site
The professor will circulate opportunities to see free heritage performances in Busan and the nearby area. There will be more opportunities in May and late April, and almost none in March and early April. Only performances on the professor's list will count for this assignment, as performances must be registered heritage.	<b>Haedong Yonggungsa (Busan)</b> Seokguram and Bulguksa (Gyeongju) Buddhist Templestay experience (at any temple) Tongdosa (near Yangsan, a short bus ride from Busan) Songgwangsa (near Suncheon)

5.31 highlight of Gangneung Dano Festival	
<b>Fan Tourism</b>	<b>Developed Tourism Products</b>
<b>Magnate Café (Busan)</b> A self-guided tour of at least <u>three</u> filming sites from the same drama, or a drama filming park. (For example, if you went to <i>Fight for my Way</i> sites, you would need to find three of them, but if you went to a set created for <i>Descendants of the Sun</i> you could go to just one location)	<b>Gamcheon Village (Busan)</b> Suwon Folk Village Goseong Dinosaur Expo Nami Island (Gangwon Province) Jinhae Cherry Blossom Festival <b>Busan Lotus Lantern Festival</b> Jongmyo Daeje (Jongmyo Jerye) (May 4 <sup>th</sup> )
	<b>UNESCO World Heritage Sites in Korea</b>
	Yangdong Village (Gyeongju) Hahoe Village (Andong) Jeju Lava Tubes and Volcanic Island Changdeok Palace (Seoul) Haeinsa (near Hapcheon) Hwasun Unjunsu Pagodas and Stone Buddhas (near Gwangju) <b>Sites of the Busan Wartime Capital</b> (this is a total of 9 sites, if you choose this you should visit <u>3 or more sites</u> )

### Final Project

The final project should take one of the following formats:

~2 person: write a **funding proposal** for a new tourism event, a display, an upgrade, something that a tourist product, display, service, etc. in Busan could do, if they had additional funds. Students must find a community partner such as a museum, gallery, neighborhood, heritage performing arts organization, or annual festival who will agree to partner with the students. Only one member of the team can be Korean. Funding proposal must be prepared in English and translated to Korean for the community partner organization. Format: document.

~2-3 person: Find a museum in Busan. Evaluate their facilities and **design a new museum display** based on what you want to show to the public and the size and technological limitations of the space. Include explicit language detailing why they should adopt your proposal, and wall label information, potential sourcing for items, and a narrative that convincingly makes the case for why they should agree to your proposal. Consider budget. This will be submitted to the museum you have chosen. Format could be video or PPT slide presentation, or document, but this presentation will need sketches and images. At least one member of the group must be non-Korean.

~3 to 5 members: **Propose a new festival or preferably changes/improvements to an existing festival** in Busan. The festival must be linked to Busan's identity and culture. If you are proposing changes, they could add or subtract content, they could be changes that relate to better promoting the festival, to make the festival more inclusive, they could be almost anything. But you need to clearly justify everything you are doing. The festival does not need to be occurring in the spring, it may be better to pick a fall festival. Your final product might include things like a color pamphlet for the festival, poster designs, advertising copy, and a textual proposal that explains to the festival organizers why you are suggesting they do it your way. The final product needs to be bilingual Korean and English. The more members, the more extensive the project must be. This will be submitted to the most relevant organization (Busan KTO, or the organizing committee of the festival).

~3 to 5 members: **Create a tourism plan (improve an existing plan) for a region of the city** (preferred region—Gijang County). Find the existing tourism plan, if one exists, but then improve upon it. Create a PPT and record a video of your proposal, with Korean subtitles, between 7 and 10 minutes in length. Also create supplementary printed pamphlets or written reports, bilingual, and designed to submit to the local officials and the Busan KTO.

**IN ALL GROUPS** students also need to write an academic paper connecting what they did to the readings and ideas in the class. [2 students = 800+ words, 3 students= 1,000 + words, 4 students = 1,200 + words, 5 students = 1,300+ words] This paper must use academic citations and have a full bibliography. It connects your project to the ideas of our class. It may recycle phrases or even paragraphs from what you wrote for the KTO, festival, museum, or grant. The bibliography must incorporate 60-75% readings from this syllabus.

Whenever you are asked to cite academic work for this class, you should begin by looking at **work assigned for this class** (a good time to dip into optional readings!), then if you are taking my other classes, those classes, then academic readings assigned by other professors in this department. Googling up a source often leads students to cite the undergrad papers uploaded by other students, or to cite non-academic work. MA theses, PhD dissertations, conference papers, and most of all anything that was written as a 'honors thesis' or 'capstone' of an undergraduate degree are not peer-reviewed and therefore are not legitimate sources. If you ever have doubts if a source is academic send me a quick email to ask.

### **Format for Written Work:**

#### **Korean Names**

Korean names should be written in Korean order (family name first, ex. President Moon Jae-in). NPR, the *New York Times*, CBC, and increasingly all academic journals and books preserve the original order of Korean names. Korean names of Korean individuals who live, work, and conduct their professional lives outside Korea may be rendered in the order they use professionally (ex. the music scholar Hae-kyung Um who lives in the UK and publishes almost entirely in English may be written given name followed by family name, but JYP will be written Park Jinyoung, not Jinyoung Park). Names of K-pop stars, songs, and albums may be spelled in the long-established and published manner such as Park Jinyoung [although correct Romanization is Bak Jinyeong]. Two-syllable given names should be written without a space or with a hyphen [Park Jin Young is wrong, Park Jinyoung is correct because there is no confusion, however, with the name Bak Seon-gyeong we need the – or it could be Seong-yeong not Seon-gyeong].

#### **Romanization:<sup>2</sup>**

*In student work, other than names of famous people, all Korean words should adhere to the RR Romanization system (ROK government's system). A guide to the Romanization system will be uploaded. Please note, this includes the requirement to write nuna not noona and hyeong not hyung, and so on.*

#### **Korean Terms**

Usage of Romanized Korean terms (instead of translations) with an explanation at the first usage is highly encouraged. Quotations and paraphrasing may be used (should be used) however, this *must*

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<sup>2</sup> A complete guide to the government's Romanization system has been uploaded to Plato. Please read it carefully, do not assume you know how to Romanize Korean words. You could lose points for mistakes in Romanization. Exchange students' errors will be understood, PNU students, however, should make an effort to use perfect Romanization at all times. From 한글 to 로마자 you can use the PNU Romanization converter.

*be accompanied by a complete and accurately formatted bibliographic entry (using Chicago)*. Korean-language sources will be welcomed, as long as they are properly referenced (including translation and Romanization of the title and name of journal/book and Romanization of the other information (follow the uploaded guide to referencing Korean sources).

### **Bibliographies**

It is very important for students to develop good practices for citation of academic work. In this class a substantial part of your grade will come from having *perfectly formatted bibliographies* (also called "works cited" lists or "references") and *perfectly formatted in-text citations* according to the format called "Chicago" (the style sheet and information to help you will be uploaded to Plato). You may think of this as bothersome, but in fact, it is giving you easy points for something that you should already be doing. I am committed to helping you to avoid plagiarism issues in future classes through giving you this training in proper citation, so turn to me for help *before* work is due. Carefully follow the directions and do not assume that what you've done in other classes is correct (or that it is the correct format for this class). Please note that consistent capitalization, hanging (reverse indent) the entire bibliography, and using alphabetical order by family name are very basic parts of correct bibliographies.

### **Fonts and Spacing**

All written work should be completed in single-spaced 12 point Times New Roman (font) or 11 point Calibri or Cambria.

### **Citations**

Proper Chicago humanities style citations. These citations should be in-text (not in footnote or endnotes) and will look like this:

**(Maliangkay 2019: 22) –or- (Maliangkay 2019, 22)**

A written bibliography (also called references) in Chicago should be at the end of your document. *A guide to Chicago will be uploaded to Plato, follow it*. Generally speaking web sources are mentioned in the text ("According to an OECD report from 2019") and accompanied by a footnote with the URL, date accessed (or date published to the web), and name of the document something like this – See the Report "Title" by the OECD at URL, accessed on DATE.

Example of the diversity of types of footnotes (or in this case, sidenotes).



24. See the video at <https://www.youtube.com/watch?v=qLW8gLqfobE>. Accessed 29 January 2021.

25. In 2019 MFBTY released a video, 'Dream Catcher' that began with a frame proclaiming support from the Ministry of Culture Sports and Tourism and KOCCA; however, a conversation with MFBTY's social media manager, Michelle Eun, revealed that the sponsorship in 'Dream Catcher' was to highlight award winning young Korean fashion designers sponsored by KOCCA, who supplied clothing for 'Dream Catcher'.

26. Thank you to Lee Yeonghwa for uncovering the filming location. You can see it here: <http://www.buanpark.kr/>. Accessed 28 January 2018.

27. I found videos from a large number of artists who do not have the budget of Beenzino who shot videos on the street with *hanok* in the background, walked through traditional markets while filming or conspicuously showed signage in *han-geul* in their videos.

28. For more see Timothy Tangherlini (1998) and Lee Namhee (2003).

drone of a *jing* (a large gong) and *gwaenggwari* (a small metal gong), continue to be heard weaving throughout the piece. In an interview uploaded to the BangtanTV YouTube channel Agust D explained his long affection for historical dramas, his explicit intention to create strong contrasts with the mix of traditional and contemporary elements in the video, and also reminded the viewer that he has previously layered traditional elements into his music.<sup>24</sup>

## DISCUSSION: LOCALITY, NATIONALISM AND PRESERVING AUTHORITY AS AN ARTIST

These videos are not ideotainment, 'the repackaging of propagandistic – often nationalistic – content in popular cultural formats' as Sheng Zou explores in the case of Chinese hip hop (2019: 179). Although Agust D (as Suga of BTS) has been tapped by the government as a de facto ambassador for the country in the past, there is no incentive for Beenzino, Tiger JK and MC Mong, along with other independent, alternative and lesser-known performers to include clearly Korean places and cultural items in their music videos.<sup>25</sup> As underground and independent hip hop generally works with a very limited budget, it is not surprising that the further the video is from the idol world, the less common the use of individually constructed, professionally lit sets. Shooting at Buan Cine Theme Park (which is also a tourist destination for fans of dramas shot there),<sup>26</sup> as Beenzino did, is not free, but it is cheaper than construction of elaborate sets for one time use in a hangar building, which is still the standard practice for idol videos.<sup>27</sup>

However, I see this aesthetic shift as much more than finding an affordable place to shoot a video. Popular culture texts are not just entertaining us, they are also shaping our understanding of the world and our place in it. These videos use visual engagement with Koreanness, through incorporation of landscape elements, and items that evoke traditional Korea such as Korean *hanok*, street markets, *han-geul* (Korean script) signage and iconography like the *hanbok*, the *ilwolobongdo* painting or even the native Korean species of cow (which appears in both 'Fame' and 'Daechwita'). Of course, Koreanness is also demonstrated by rapping in Korean, and through the incorporation of traditional instruments and singing styles, and messages that relate to Korean culture, history and contemporary concerns.

The imagery in these videos, taken as a whole, can be read as part of 're-territorializing' Korean popular music (Um 2013). From the early 1960s, the Park Chunghee regime leveraged folk culture to appeal to nationalism and cloak the government in a mantle of Koreanness, and by the 1970s the pro-democracy protestors responded by re-appropriating folk tradition from

3 월 4 일

## 1 Introduction to the Class and the Syllabus

This is the first draft syllabus and it is not complete

3 월 6 일

## 2 What is Tourism?

What makes a site visitable? Why do people travel? Watch the video which outlines four different theories for tourism. In class we will carry out an exercise designed to analyze our own past travel and how it fits into these theories.



- Push and Pull factors in tourism
- Travel Career Ladder – 5 levels of motivation of tourism
- Optimal Arousal and travel
- Four types of travel motivations (McIntosh and Goeldner)

Required Viewing: “Travel Motivation Theories”

<https://www.youtube.com/watch?v=6wjuynaavnU>

Required Viewing: Dr. Maya Stiller’s video “Tutorial: How to find an author’s argument and research method” <https://www.youtube.com/watch?v=v49jvJSXvFE>

3 월 7 일

**Syllabus Quiz**—it will be open in the afternoon, and once you open it, you have only a short time to answer all the questions, so read the syllabus first

3 월 11 일

### 3 What are We Looking At, and How?

Reading: Timothy, Dallen “Consumption of Culture: Heritage Demand and Experience” (2021)

Reading: Dinhopl and Gretzel, “Selfie-taking as touristic looking”

3 월 13 일

### 4 The Invention of Tradition

**NO CLASS MEETING: The professor will be at a conference, so this class will be conducted through a short pre-recorded video lecture and there will be the standard assignment on google forms.**

When a professor first talked to me about tradition as invented I was completely shocked. To me tradition meant the oldest and most elemental parts of culture. How could that be invented? But the more I read and the more I thought about it, I realized “tradition” is an incredibly slippery word.

Reading: Hobsbawm, Eric “Introduction: The Invention of Tradition”

Reading: Jackson, Andrew “Introduction:

## UNIT: Heritage, Memory, and Authenticity

3 월 18 일

### 5 Cultural Heritage

Reading: Smith, Laurajane “Introduction” (2006)

Reading: Timothy, Dallen “Heritage Supply: Attractions and Services” (2021)

Optional: Kirshenblatt-Gimblett, Barbara “World Heritage and Cultural Economics” (2006)

3 월 20 일

### 6 The Elusive Authenticity

Is there such a thing as “authenticity?” Why do we search it out? Or do all types of tourists search for authenticity? What sort of power dynamics are at play when we search to see the “authentic” culture of others who are less economically empowered than the tourists?

Reading: Timothy, Dallen “Looking for Something Real: Heritage, Tourism and Elusive Authenticity”

Reading: MacCannell, Dean “Staged Authenticity”

Required Viewing: Al Jazeera, “What Does ‘Authentic’ Tourism Really Mean?”

<https://www.youtube.com/watch?v=jBRkqYOSsCQ>

*Optional:* Sintionean, Codruta “Erasing Difficult History: The Decolonization of Heritage in South Korea” (2017)

*Optional:* 강현, “건축문화유산 보존과 관련된 전통기술 논의 고찰 - 송례문 복구에 있어서의 전통기술 적용 논란을 중심으로” (2014)

3 월 25 일

## **7 Memory Politics in Tourism: Materialities, Symbols and Publics**

**Guest Lecture: Dr. Bradley Tatar**

Reading: Burke “History as social memory.” (1997)

Reading: Verdery “The Political Lives of Dead Bodies: Reburial and Postsocialist Change: Introduction (2000)

3 월 27 일

## **8 What Makes a “Good” Tourist Experience?**

During this class we will try to think through what a tourist needs and looks for in the places they visit. We are going to *partially* develop the rubric for your tourism assessment exercises. By doing this as a group, hopefully you will be prepared to assess the places you visit because you’ve thought about what a site should have, or not have, what might be optional, what might make a site a better experience, and so on.

Reading: Vergopoulos, Hecate “The tourist experience: an experience of the frameworks of the tourist experience?” (2016) available online at <https://journals.openedition.org/viatourism/1352> (there is a French and a Spanish translation)

Reading: Timothy, Dallen “Tourism and the Politics of Heritage” (2021) and “The Need to Conserve the Past”

## **UNIT: Development of Tourism to Korea**

4 월 1 일

### **9 Early Tourism to Korea**

In this class we will discuss the earliest significant tourism to Korea, which was actually tourism by the Japanese (upper class), and then the later tourism in post-War Korea. We will also consider some of the ways that artifacts in Korea were managed in these earlier years.

Reading: Pai, Hyung-il “Travel Guides to the Empire: The Production of Tourist Images in Colonial Korea” (2011)

Reading: Lee, Youngsook “The Korean War and Tourism: Legacy of the War on the Development of the Tourism Industry in South Korea” (2006)

*Optional:* Choe, Kwangshik “100 Years of Korean Museums: History and Meaning” (2009)

*Optional:* Norma, Caroline “Demand from Abroad: Japanese Involvement in the 1970s’ Development of South Korea’s Sex Industry” (2014)

*Optional:* Lie, John “The Transformation of Sexual Work in 20<sup>th</sup> Century Korea” (1995)

4 월 3 일

### **10 Guest Lecture: Dr. William Dunkel “Game Design Elements: Exploring Engagement through Play”**

My former student Dr. Dunkel, who researches computer games, will come to lead you through an exercise in how games can help you think about design of tourism experiences. It should be really interesting!

Reading: Dunkel, William, and Minerva Wu "The Mermaids of Iedo: Balancing Design and Research in Serious Games." (2019) <https://analoggamestudies.org/2019/06/the-mermaids-of-iedo-balancing-design-and-research-in-serious-games/>

*Optional:* Que, Yixiang, Teresa De La Hera, and Jeroen Jansz. 2025. "Dive Into the Past: Chinese Intangible Cultural Heritage Represented in Chinese Mobile Games." Media and Communication 13 (February):8749. <https://doi.org/10.17645/mac.8749>.

*Optional:* Marsh, Tim. 2016. "Slow Serious Games, Interactions and Play: Designing for Positive and Serious Experience and Reflection." Entertainment Computing 14 (May):45-53. <https://doi.org/10.1016/j.entcom.2015.10.001>.

4 월 8 일

### **11 Contemporary Tourism in Korea**

Reading: Kang, Kim and Nicholls "National Tourism Policy and Spatial Patterns of Domestic Tourism in South Korea" (2014)

Reading: Chun, "Reconstruction of Memory and Reinterpretation of Tradition at Royal Palaces in Seoul" (2023)

4 월 10 일

### **12 Making an Effort to Learn through Unique Experiences: Domestic Tourism**

How do Koreans use tourism as a way to know themselves and their country better? Are these Koreans ways of learning in Korea also available to foreign visitors?

Reading: Moon, Okpyo "Guests of Lineage Houses Tourist Commoditization of Confucian Cultural Heritage in Korea" (2011)

Reading: Oppenheim, Robert "Crafting the Consumability of Place Tapsa and Paenang Yōhaeng as Travel Goods" (2011)

**FIRST ASSESSMENT IS DUE: 11PM APRIL 12<sup>TH</sup>**

4 월 15 일

### **13 Guest Lecture: Curator and Director of the Museum of Shamanism Yang Jongsung**

Reading:

### **UNIT: Fan Tourism to Korea**

4 월 17 일

### **14 Orientalism and Exoticization of Korea**

How can we make a tourism product that attracts non-Koreans to Korea, but does not fall into the trap of orientalizing or exoticizing Korea?

Reading: Oh and Oh, "Vlogging White Privilege Abroad: Eat Your Kimchi 's Eating and Spitting Out of the Korean Other on YouTube" (2017)

Reading: Kendall, Laurel "Introduction: Material Modernity, Consumable Tradition" (2011)

Required Viewing: "Neocolonialism and Tourism"  
[https://www.youtube.com/watch?v=h\\_gfQDdw9tQ](https://www.youtube.com/watch?v=h_gfQDdw9tQ)

4 월 22 일

**No Class** to give you a break for midterms. If you don't have midterms, maybe take the afternoon and visit a museum or tourist site in Busan?

4 월 24 일

### **15 Hallyu Fandom: Take-Off of Drama Fandom**

One of the most dramatic moments in Korea's changed tourism market was when Korean dramas took off. In this class we will focus in on the take-off and continued tourism related to Korean dramas.

Reading: Hirata, Yukie "Touring 'Dramatic Korea': Japanese Women as Viewers of Hanryu Dramas and Tourists on Hanryu Tours" (2008, must scan from EA pop culture book)

Reading:

*Optional:* Lin and Tong "Constructing Cultural Self and Other in the Internet Discussion of a Korean Historical TV Drama: A Discourse Analysis of Weblog Messages of Hong Kong Viewers of Dae Jang Geum" (2009)

*Optional:* Kim and Kim, "Relationship between Viewing Motivation, Presence, Viewing Satisfaction, and Attitude toward Tourism Destinations Based on TV Travel Reality Variety Programs" (2020)

4 월 29 일

### **16 Hallyu Fandom, K-Drama Tourism, and Local Responses**

K-dramas have become a driver of tourists to locations around Korea, as we will examine in this class, this can bring tourist spending to diverse cities and even rural communities. Yet at the same time tourism (and money spent to attract tourism) is not neutral.

Reading: Oh Youjeong "Spectacular Places: Drama Filming Sites" (2018)

Reading: Hua, Jittithavorn, Lee, and Chen "Contribution of TV Dramas and Movies in Strengthening Sustainable Tourism" (2021)

5 월 1 일

### **17 Fan Tourism and K-pop**

Although there are still people who think of pop music, simplistically, as nothing more than selling (streams of) music, as we all know it is now a major driver of trips to other cities (our own trips to Seoul for a concert, or even our trips to another country for a concert. These trips, particularly when they are to a country far from home can be quite a major economic undertaking.

Reading: Oh Youjeong, "Following the Footsteps of BTS: The Global Rise of K-Pop Tourism" (2022)

Reading: Lee and Jeong "An integrative approach to examining the celebrity endorsement process in shaping affective destination image: A K-pop culture perspectives" (2023)

Required Viewing: Taylor Swift Concert Economic Impacts and Singapore Tourism  
<https://www.youtube.com/watch?v=yKzTb1zZago>

## **UNIT: Displaying Buddhism**

5 월 6 일

Holiday for Buddha's Birthday- **No Class**

5 월 8 일

### **18 Tourism and Display of Buddhism**

Buddhism has been present in Korea since the Three Kingdoms period and has left a legacy of sites and artifacts that is almost unrivaled in its richness from an art historical standpoint. However, Buddhism is also a living religion in Korea. How can Buddhist temples be a site of tourism, or Buddhist relics be a museum display, while also having religious meaning?

Reading: Saeji, CedarBough ""Creating Regimes of Value through Curation at the National Museum of Korea" (2014)

Reading: Kaplan, Uri "Images of Monasticism: The Temple Stay Program and the Re-branding of Korean Buddhist Temples" (2010)

## **UNIT: Difficult History and Dark Tourism**

5 월 13 일

### **19 Preserving or Destroying Sites of the Japanese Colonial Era**

After the Colonial Period ended Korea entered a difficult period—the country was divided and the Korean War caused widespread destruction. Buildings were precious and useful, if they weren't falling down. But many of those buildings were an active and constant reminder of Japanese colonial rule. This class addresses if those buildings (consider the old train station in Seoul) should be pulled down, or preserved for their historic value.

Reading: Kim, Hyeon-jeong "Making Korean Modern Museums: Japanese Colonial Buildings as Heritage and Resource" (2014)

Reading: Lee, Hyun-kyung "Beyond "imagined" nostalgia: Gunsan's heritagization of Japanese colonial architecture in South Korea" (2021)

*Optional:* Han, Jung-sun "Japan in the public culture of South Korea, 1945–2000s: The making and remaking of colonial sites and memories" (2014)

5 월 15 일

### **20 Dark Tourism: What Is It?**

Why do we want to visit sites of horrible tragedies, battlefields, and prisons?

Reading: Walter, Tony "Dark Tourism: Mediating between the Dead and the Living" (2009)

Required Viewing: "Dark Tourism: Exploring the Ethics of Travel to Places of Tragedy"

<https://www.youtube.com/watch?v=-33S4WNruJM>

5 월 20 일

### **21 Dark Tourism: Education, Ethics, and Dark Tourism in Korea**

Korea has had some difficult recent history, and this is reflected in sites across Korea.

Reading: Kang, Eunjung et al "Benefits of visiting a 'dark tourism' site: The case of the Jeju April 3rd Peace Park, Korea" (2012)

Reading: Yea, Sallie "Rewriting Rebellion and Mapping Memory in South Korea: The (Re)presentation of the 1980 Kwangju Uprising through Mangwol-dong Cemetery" (2002)

*Optional:* Hong, Seunhei Clara "Silenced in Memoriam: Consuming Memory at the Nogunri Peace Park" (2015)

## **UNIT: Listening to Local Communities**

5 월 22 일

## 22 Tourism Sites and Cultural Displays Should Represent Local Communities

Outside development is a form of violence, even of colonization. For this class we are reading two articles on Gamcheon Culture Village that take very different positions. In class we will be debating the issues of touristification and gentrification.

Reading: Choi and McNeely, "A Reinvented Community: The Case of Gamcheon Culture Village" (2018)

Reading: Kim and Holifield, "Touristification, commercial gentrification, and experiences of displacement in a disadvantaged neighborhood in Busan, South Korea" (2024)

*Optional:* Jung, Lee, Lee, and Son "Understanding community responses to tourism gentrification in Seochon Village in South Korea: the significance of parental, social, and cultural factors" (2020)

*Optional:* Ji, Myung-in "The fantasy of authenticity: understanding the paradox of retail gentrification in Seoul from a Lacanian perspective" (2020)

**SECOND ASSESSMENT IS DUE: 11PM MAY 24<sup>TH</sup>**

5 월 27 일

## 23 Negative Impacts of Tourism

Reading: Oh, Youjeong "Insta-Gaze: Aesthetic representation and contested transformation of Woljeong, South Korea" (2022)

Reading: Tran, Tommy "Grounding History in Cheju Islanders' Travel Literature" (2020)

*Optional:* 정수진 "농촌관광과 민속학 연구 재고: 이천 자채방아 마을 사례로부터" (2009)

5 월 29 일

**24 Guest Speaker: Dmitri Carter "Case Study: AVIAMA Organizing Puppetry Tourism around the World"** Mr. Carter is a professional world-traveling puppeteer who is coming to Korea for an international puppetry event and conference at the start of June.

Reading: Quang, "Towards Solutions to Enhance the Quality of Water Puppetry Experience in Vietnam through TripAdvisor Tourists' Reviews" (2023)

Reading: Li, Kim, and Lee, "Contribution of Supportive Local Communities to Sustainable Event Tourism" (2021)

6 월 3 일

## 25 How Outside Pressures Change Items Earmarked for Tourism or Display

Sometimes communities can become so desirous of tourist earnings that they are willing to manufacture new attractions or change existing attractions based on (potentially incorrect) assumptions about what potential visitors will want to visit (or evaluate positively after visiting).

Reading: Yun, Kyoim "The 2002 World Cup and a Local Festival in Cheju: Global Dreams and the Commodification of Shamanism" (2006)

Reading: Di Giovine, Michael "Museumification of Local Cultures: Ha Long Bay and Hoi An" (2009)

## UNIT: Food and Tourism

6 월 5 일

## 26 We All Eat—Especially While Traveling



For many people the day revolves around food, especially when traveling. Finding something amazing, specific to a region, or something edible if the local food doesn't match a travelers palate. How can we understand food tourism?

Reading: Ellis, Park, Kim and Yeoman "What is Food Tourism?" (2018)

Reading: Kim, Choe, and Lee "How are food value video clips effective in promoting food tourism? Generation Y versus non-Generation Y" (2021)

*Optional*: Akagawa, Natsuko "National Identity, Culinary Heritage, and UNESCO: Japanese Washoku" (2019)

*Optional*: Park, Muangasame, and Kim "'We and our stories': constructing food experiences in a UNESCO gastronomy city" (2023)

6 월 10 일

## **27 Food Tourism and Korea**

Reading: Chang, Seohee "Food Tourism in Korea" (2021)

Reading: Cwierotka, Katarzyna "The Global Hansik Campaign and the Commodification of Korean Cuisine" (2014)

*Optional*: Park, Kim, and Xu, "Hunger for learning or tasting? An exploratory study of food tourist motivations visiting food museum restaurants" (2022)

6 월 12 일

## **Wrap up Class**

During this class students are asked to give feedback on each element of the class—readings, assignments, topics – in order to improve the class when it is taught for the second time. Because this is the first time this class has been run, it is particularly important to receive feedback and students are requested to attend this review session.

6 월 17 일

**Final Projects Due** [this date will be the final date to submit your projects to me, however, presentations to government or tourism officials will be scheduled in June according to their availability, so your project, other than the narrative, should be finished by the presentation date].