

ABRIDGED VERSION OF THE SYLLABUS- CHANGES EVERY SEMESTER

Korean Popular Music in Context
Fall 2018 Department of Asian Studies ASIA 327
12:30-2:00
T Buchanan A104/ Th Hennings 201

Instructor: CedarBough T. Saeji, Ph.D. (University of British Columbia)

Office:

Office Hours: Professor: Email for an appt. Wednesday is preferred, but Monday as well as after class are also possible. Before class in the classroom there should always be a chance for informal conversation. Other times can be arranged, and visits are encouraged.

TAs: Office hours are informally directly before and after class, but they will provide abundant feedback by email.

TAs:

Course Description:

This is a class for those who want to use popular music as a tool to more deeply understand contemporary Korea. The class will address Korean popular music from the turn of the twentieth century to the latest K-pop hits, all while noting the ways that the changing musical tastes of Korean people are linked to historical, social, and cultural shifts on the Korean peninsula as well as music and performance related trends that influenced Korea from abroad. Students are not expected to be deeply familiar with Korean music, history, culture, or language. However, class lectures, activities, and discussions will presume that the average student has some knowledge through previous classes in Asian Studies, following Korean popular culture, or growing up in a Korean family. Class will use abundant music and video clips, incorporate discussions based on academic articles and chapters, and require student analysis that connects popular music to its context.

Learning Objectives:

Upon successful completion of this course students will:

- Understand the history, industry, contexts of production, practices of dissemination, forms of reception, and various genres of Korean popular music from 1900 to the present.
- Discuss K-pop as a phenomenon that reaches beyond musical production—such as the importance of specific fan culture; the wide influence of visual mediums on K-pop due to the videos, advertisements, and appearance of K-pop stars in TV shows, dramas, movies, and musical theatre; and the role of dance in/on K-pop.
- Analyze K-pop within the context of contemporary Korean culture and social issues.
- Present a structured argument, in presentation format (as a video), advancing a specific original claim (related to K-pop).
- Embody K-pop through creating a cover video with a team.
- Discuss how K-pop is distinct from / similar to other global pop music, taking into specific account topics such as transculturation and adaptation of foreign forms into Korean music, non-Korean influence on K-pop production (from fans, artists, production team members, and markets), and other contradictory / complex aspects of the musical style.
- Gain confidence in how to analyze music, music videos, and musical performance.

Course Requirements and Grading:

15% Quizzes – in class, without any prior notice (one quiz with the lowest score will be dropped)

50% Website Content – (multiple items of website content due on multiple days) – submit on website

35% Final Exam – December 9th -- submit on Canvas (some content is also uploaded to the website)

The full grade breakdown for the class looks like this:

Item Type	Item Details	%	Due Date
Quizzes		15%	no prior notice
Website Content	Cover video + short essay	20%	November 3 rd
	Video about Idol/Group	15%	November 17 th
	General Website Content	5%	November 3 rd
	Online Discussions	10%	Each discussion will have a separate due date
website content that is submitted with your final exam	Literature Application	8%	
	Video Analysis	12%	
Exam	Final ¹	15%	December 9 th (online)

*Note: There is no reason to wait until the due date to upload website content.

*All website content is due on the website at 11 pm on the listed date.

Participation score: The members of your group will give a grade to each member in the group, including themselves, and email it to Mr. Kwon on the same day the videos are due. This score will reflect the video making process, and the general participation in the group. **This is your chance to hurt the grade of a group member who did not meet commitments or follow through.** Score should be between 0 and 100. Please send approximately 2-3 sentences justifying the score and the full name of the person you are scoring. The average of these scores will be 5% of everyone's grade for the class.

example: Kim Cheolsu was a horrible group member who contributed only one link for the blog and only came to the video editing day, without contributing any content at all. 10/100

example: Jane Doe created the blog, added content, including a list of ----, and the bios of two members of the group we made our blog about. She outlined the video content with Hong Gildong, and did a lot of the editing. She was also positive and easy to work with. 95/100

If this score is lower than the video score (the videos are 20% of the grade), **the student receives the lower score.** So, if the two videos get 80 and 86, for an average grade of 83, if your participation score is 43, you receive 43. If your participation score is 89, you receive 83 (the grade earned by the videos). Every single semester that I have used this policy at least two students have failed the class due to being extremely poor group members.

Textbook

Kim Suk-young's "K-pop Live: Fans, Idols, and Multimedia Performance." You need to buy this book or get an electronic copy—it has been ordered by the bookstore. Purchasing a physical copy of this book is highly advised. This is *not* the same book used in previous semesters.

Additional Readings:

¹ This is only for the bibliography and the exam questions in the final, the literature application essay and video analysis essay are not part of this 15%. Collectively the final exam is 35% of your grade.

Additional readings, other than Kim Suk-young's book, will be uploaded to CANVAS. I recommend that you download all the *required* reading files. If you find a similarly titled alternative version online (not on Canvas) your bibliographic information might be wrong—the correct version will be the version uploaded. There will also be *optional* readings on the site. The optional readings are for your own reference, and they are the original material on which parts of some lectures are based. You are encouraged to look at the optional readings, but should not stress yourself out trying to read (all of) them.

* Reading comprehension of the required reading *only* may be checked in the quizzes and exam questions will be drawn from the readings.

Lecture Topics and Weekly Readings²

9 월 6 일

1 INTRODUCTION

An overview of the syllabus and expectations for the course, with a short lecture on studying popular music.

Reading: Nissim Kadosh Otmazgin "A New Cultural Geography of East Asia: Imagining a 'Region' through Popular Culture" (it is fine to finish this after the first class)

Optional: Lee Hee-eun, "Seeking the 'Others' Within Us: Discourses of Koreanness in Korean Popular Music" [this is required reading for the last class, but you may find it very useful to read it now]

9 월 11 일

2 POPULAR MUSIC AT THE TURN OF THE TWENTIETH CENTURY

This lecture will introduce *pansori*, *minyo*, and other popular musics in approximately 1900, as well as providing some orientation to traditional instrumentations and musical concepts.

Refer to file with photos of Korean instruments on CANVAS in the "Useful Files" folder.

Reading: Kim Suk-young book: Introduction (pages 1-24)

Optional: Robert Provine (editor + different authors for each section)'s entries in the *Garland Encyclopedia of World Music: Volume 7 East Asia*

9 월 13 일

3 NATIONALISM & HISTORY

- **Nationalism, Influence from Outside Korea and Discussing the Colonial Era**
- **Sensitivity and Nationalism in Discussions of Korea**
- **Korean Culture under the Influence of the Japanese Colonial Government**

In this class I will present a brief history of Korea from the Colonial Era to Democratization. I will also discuss the political, social, and cultural reasons why nationalism is often on view in performance. Discussion of K-pop is impossible without consideration of what the prefix K means to the Korean people.

Optional: Olga Fedorenko "Korean Wave Celebrities between Global Capital and Regional Nationalisms" (2017) *highly recommended*

9 월 18 일

4 JAPANESE COLONIAL ERA & POPULAR MUSIC

- **Phonograph Recordings, Radio, New Genres, and Colonial Divas**

We will discuss the changes brought to music as recording technology arrived in Korea, then radios, the new genres that emerged, and some of the most important performers such as Choi Seunghee, Yi Hwaja, and Yi Hwajungseon.

Reading: Roald Maliangkay, "Their Masters' Voice: Korean Traditional Music SPs (Standard Play Records) under Japanese Colonial Rule" (2007)

9 월 20 일

5 AFKN (Armed Forces Korea Network) & MILITARY STAGES

² The instruction team retains the right to make small modifications to dates and topics, however details of grading and due dates will not shift.

In the 1950s the US military was one of the major patrons of live performance in Korea. The tastes of soldiers, the system set up to find and manage performers, and the new musical formats entering Korea had a strong impact on Korea throughout the 1960s and into the 1970s, not just through live performance but also due to the broadcast of music and TV on the AFKN network.

Reading: Shin Hyunjoon and Kim Pilho "Birth, Death, and Resurrection of Group Sound Rock" (2014)

Optional: Roald Maliangkay's "Supporting Our Boys: American Military Entertainment and Korean Pop Music in the 1950s and Early-1960s" (2006)

1st Discussion Due

9 월 25 일

6 KOREA'S NEW NATIONAL AND INTERNATIONAL CULTURE

- **The Kim Sisters and Korea on the International Stage**
- ***Gukmin gayo*, President Park Chunghee, and the "Making" of National Culture**

This class will talk about two things—first that Hallyu/the Korean Wave is certainly not the first time that Korean pop stars have been internationally famous. Second we will discuss President Park Chunghee's (and later Chun Doo-hwan's) attempts to manipulate the population in Korea through controlling performance.

Optional: Shin Hyunjoon and Ho Tung-hung, "Translation of 'America' during the Early Cold War Period: A Comparative Study on the History of Popular Music in South Korea and Taiwan."

Optional: Benjamin Han, "Transpacific Talent: The Kim Sisters in Cold War America"

9 월 27 일

7 THE LEAST AND THE MOST POLITICAL MUSIC of the DICTATORSHIP ERA

- ***Tong Gita***
- **Trot**

Artist Focus: Hong Jinyeong

The previous class talked about control of music/performance, but in this class we will cover the efforts to make political music and politicize performance (often as a direct response to government attempts to prevent this self-expression). It will also discuss the least political music of the time, but also the most popular, Trot.

Reading: Son Min-jung, "Regulating and Negotiating in T'ûrot'û, a Korean Popular Song Style" (2007)

Optional: Chang Yujeong, "A Study on the Traditionalism of "Trot": Focused on Yi Nanyŏng's "Tears of Mokp'o" (2016)

10 월 2 일

8 THE EMERGENCE OF IDOL K-POP

- **Contemporary K-pop History: From Seo Taiji and the Boys to SME's Dominance**

Artist Focus: Seo Taiji

This class will complete our historical overview of the emergence of contemporary K-pop by highlighting the role of Seo Taiji and [the] Boys and how this group created a sea change in popular music parallel to other important media shifts in the wake of democratization in Korea. The shift from Seo's hits to the emergence of the idol industry was remarkably rapid, and the K-pop world has not experienced such a radical shift in the years since.

Required: Kim Suk-young book: Chapter 1 (pages 25-51)

Optional: Roald Maliangkay, "The Popularity of Individualism: The Seo Taiji Phenomenon in the 1990s"

10 월 4 일

9 HALLYU AND KOREA'S RELATIONS WITH HER NEIGHBORS

- **Hallyu bringing new connections between Korea and Southeast Asia**
- **Tourism and Hallyu**
- **Japan's Interest in the Former Colony**
- **Hallyu as a Pawn in Chinese Tensions with Korea**

Hallyu and K-pop issues are reflected in the relationship between Korea and both Japan and China. During this class we will both cover the historic reaction to Hallyu in Japan, and cover the developing tension between Korea and China that is political in nature, but is manifestly present in the realm of popular culture. This will be our (limited) chance to compare the three NE Asian countries and their pop music scenes. As time allows I will also bring in a brief discussion of K-pop in Southeast Asia.

Optional: Lee Hyangjin, "Buying Youth: Japanese Fandom of the Korean Wave"

Optional: Millie Creighton, "Through the Korean Wave Looking Glass: Gender, Consumerism, Transnationalism, Tourism Reflecting Japan-Korea Relations in Global East Asia"

Optional: Ainslie, Lipura, and Lim "Understanding the Hallyu Backlash in Southeast Asia: A Case Study of Consumers in Thailand, Malaysia, and Philippines"

2nd Discussion Due

10 월 9 일

10 THE MUSIC BUSINESS

- **What's Different about the music business in Korea?**
- **The Manufacturing of K-pop Stars: The Idol Industry**

This class will talk about the music business and how it is changing in the world, particularly as technology changes, and then will introduce how the music business is operating in Korea. This will continue past the issue of management companies and auditions for groups, introduced in the previous class.

Reading: Jung Eunyoung, "New Wave Formations: K-Pop Idols, Social Media, and the Remaking of the Korean Wave"

Reading: Kim Suk-young book: Chapter 5 (pages 161-197)

Optional: Parc, Messerlin, and Moon "The Secret to the Success of K-Pop: The Benefits of Well-Balanced Copyrights"

Optional: Kent Ono and Kwon Jungmin, "Re-worlding Culture?: YouTube as a K-pop Interlocutor" *highly recommended that you scan the article*

Optional: Weiai Wayne Xu, Park Jiyoung, Park Hanwoo "The Networked Cultural Diffusion of Korean Wave"

Optional: Oh and Park, "From B2C to B2B: Selling Korean Pop Music in the Age of New Social Media"

Optional: Ho Swee-Lin, "Fuel for South Korea's "Global Dreams Factory": The Desires of Parents Whose Children Dream of Becoming K-pop Stars"

10 월 11 일

11 WHERE DOES THE MONEY IN K-POP COME FROM?

- **Idol Culture, Consumerism, and Advertising**

Artist Focus: 이효리 Hyori

This class will primarily focus on issues with advertising and business and the connection to K-pop/ the idol industries in general.

Reading: James Turnbull, "Just Beautiful People Holding a Bottle: The Driving Forces behind South Korea's Love of Celebrity Endorsement"

Optional: Olga Fedorenko, "South Korean Advertising as Popular Culture"

10 월 16 일

12 K-POP ECONOMIES OF CONSUMPTION AND FANDOM

- **Domestic and International Fandom**
- **Consumption of K-Pop**

Artist Focus: Tablo

Consumption is one of the most important aspects of the business of pop, in this class we will discuss *how* K-pop fans consume K-pop and we will focus our discussion on the fan culture related to K-pop—a culture starkly demarcated between domestic and international fan practices.

Reading: Shin Haerin, "The Dynamics of K-pop Spectatorship: The Tablo Witchhunt and Its Double-Edged Sword of Enjoyment"

Optional: Roald Maliangkay, "Defining Qualities: The Socio-Political Significance of K-pop Collections" (2013)* [*best overview on fandom*]

Optional: Lee, Hye-kyung, "Transnational Cultural Fandom" (2014)

Optional: J. Patrick Williams and Samantha Xiang Xin Ho, "'Sasaengpaen' or K-pop Fan? Singapore Youths, Authentic Identities, and Asian Media Fandom"

10 월 18 일

13 PERFORMING KOREAN STARDOM

- **"Performing" Stardom, Korean Style—How Idols Must Behave**
- **Foreign Participation in K-pop (on stage and behind the stage)**

How are K-pop stars expected to act, both on and off stage? There is also increasing foreign participation in K-pop (foreign idols, foreign choreographers, videographers, song writers, and so on). How are non-Korean members of K-pop groups required to act, and how has this brought tension and stress into groups? What are the larger implications, and motivations of the increased foreign production-side participation in K-pop?

Reading: Philip Auslander, "Everybody's in Show Biz: Performing Star Identity in Popular Music" (2015)

Optional: Saeji, Choi, Selinger, Shababo, Cheung, Khalaf, Owens, and Tang "Regulating the Idol: The Life and Death of a South Korean Popular Music Star" <https://apjjf.org/2018/13/Saeji.html>

3rd Discussion Due (**this week groups of 6 and 7 will have TWO discussion essays)

10 월 23 일

14 HOW IS THE GOVERNMENT IN KOREA CONNECTED TO HALLYU?

The Korean government has been an active part of developing Korea's soft power internationally. In this class we will look at how the government came to this decision and how their approach shifted over time.

Reading: Lee Hye-Kyung, "Cultural Policy and the Korean Wave: From National Culture to Transnational Consumerism"

10 월 25 일

15 IS ANYTHING IN POP EVER ORIGINAL?

- **Male Gaze**
- **Paths to Stardom: The Emergence of the Importance of Reality and Competition Shows**

Artist Focus: 박재범 (Jay Park)

Pop music is inherently swiftly changing, subject to the whims of the populace and important musical tastemakers. As such, it has always freely borrowed inspiration from other regions and other genres, adapted songs to local contexts, and reproduced the songs as covers (perhaps in a new language). This class will be concerned more with broad ideas than Korean specificity.

Reading: Cho, Lee, Yoo and Chu, "Television Singing Competitions Create Stars? Empirical Evidence from the Digital Music Chart in South Korea"

Reading: Kim Suk-young book: Chapter 2 (pages 53-92)

Optional: Laura Mulvey, "Visual Pleasure and Narrative Cinema" (feel free to skip to the section on male gaze)

4th Discussion Due (**this week groups of 7 will have TWO discussion essays)

10 월 30 일

16 MASCULINITY, MALE IMAGE, AND MANDATORY MILITARY SERVICE

- **Mandatory Military Service, Nationalism, and Careers of Male Stars**
- **Changing Image of the Male Body in Korea/K-pop**

In discussions of K-pop performance we often discuss masculinity, but not as often do we discuss how masculinity is constructed in Korea. This class will address military service and male bodies.

Reading: Stephen Epstein and Rachael Miyung Joo "Multiple Exposures: The Korean Body and the Transnational Imagination"

Optional: Yeo Yezi, "The Good, the Bad, and the Forgiven: The Media Spectacle of South Korean Male Celebrities' Compulsory Military Service"

11 월 1 일

17 NEGLECTED MUSIC

Documentary Viewing

NOVEMBER 3rd : Cover Video Projects Due Videos should be uploaded to YouTube and embedded in your blog, by **11 pm on November 3rd.**

11 월 6 일

18 VIDEO ANALYSIS EXERCISES

We will spend class time on reviewing various ways to analyze music videos, and then practicing that type of analysis on specific music videos.

Reading: Kim Suk-young book: Chapter 3 (pages 93-127)

11 월 8 일

19 WOMEN IN KOREA AND K-POP: PART ONE

- **Gender Politics, Femininity and Feminism**

The representations of women in K-pop will be framed within a discussion of gender equality (or the lack of gender equality) in Korea today.

Optional: Aljosa Puzar and Hong Yewon, "Korean Cuties: Understanding Performed Winsomeness (*Aegyo*) in South Korea"

Optional: Stephen Epstein with James Turnbull, "Girls' Generation: Gender, (Dis)Empowerment and K-Pop" (in-text citations will read "Epstein with Turnbull" not "Epstein and Turnbull")

NOVEMBER 11th : Video Projects Due Videos should be uploaded to YouTube and embedded in your blog, and the evaluation emailed to Mr. Kwon (cc: the instruction team if you want) by **11 pm on November 11th.**

11 월 13 일

20 WOMEN IN KOREA AND K-POP: PART TWO

- **Plastic Surgery**
- **Sexual Objectification**

Class will touch on the overall obsession with image, and the prevalence of plastic surgery.

Reading: Michelle E. Kistler and Moon J. Lee, "Does Exposure to Sexual Hip-Hop Music Videos Influence the Sexual Attitudes of College Students?" (2009)

Optional: Joanna Elfving-Hwang "Cosmetic Surgery and Embodying the Moral Self in South Korean Popular Make-over Culture" (2013)

Optional: Xi Lin and Robert Rudolf "Does K-pop Reinforce Gender Inequalities?: Empirical Evidence from a New Data Set"

11 월 15 일

21 EVOLVING DISCOURSES ON CULTURAL APPROPRIATION IN K-POP

- **Appropriation, Race, and Commercialization**

K-pop has previously gotten in trouble for troubling representations of race, and problematic issues with cultural appropriation.

Reading: Um Haekyung, "The Poetics of Resistance and the Politics of Crossing Borders: Korean Hip-hop and 'Cultural Reterritorialisation'"

Optional: CedarBough Saeji "Cosmopolitan Strivings and Racialization: The Foreign Dancing Body in Korean Popular Music Videos"

Optional: Sarah Hare and Andrea Baker, "Keepin' It Real: Authenticity, Commercialization, and the Media in Korean Hip-Hop" (2017)

Optional: C. Riley Snorton, "Dark Cosmos: Making Race, Shaping Stardom" (2015)

5th Discussion Due

11 월 20 일

22 K-POP COVER DANCE

- **The Role Cover Dance Plays in K-pop**
- **Dance in Korea, Particularly B-boy/B-girl Dance**

In this class we will focus in on issues related to cover dance. If any members of our class are part of K-pop dance teams, *please* offer to do a live demonstration.

11 월 22 일

23 DREAMS OF SUCCESS IN THE WEST

- **Can K-pop become a mainstream genre in the West?**
- **Why the use of English and other foreign languages in K-pop?**

What is the role of English, or other foreign languages, in K-pop? Why is K-pop eternally seeking success in the West? What structural barriers, or racial barriers, still exist in Western entertainment? Please read this article: <https://asiasociety.org/blog/asia/satica-pop-musics-inclusiveness-problem> to start thinking through this issue.

Required: Jin Dalyong and Ryoo Woongjae "Critical Interpretation of Hybrid K-pop: The Global-Local Paradigm of English-Mixing in Lyrics"

Optional: Phil Benson, "English and Identity in East Asian Popular Music"

Optional: Elaine Chun, "How to Drop a Name: Hybridity, Purity, and the K-pop Fan"

11 월 27 일

24 TRADITION, KOREAN IMAGE, AND K-POP

- **How is tradition either visible or audible in K-pop?**

Artist Focus: Beenzino

During this class we will discuss how obvious elements of Korean tradition, such as musical instruments, historic sites, and traditional clothing, masks and other items appear within K-pop, as well as discussing how the success of K-pop and Hallyu impacts, even changes, Korean tradition.

Optional: Hilary Vanessa Finchum-Sung, "Designing a Fresh Tradition: Young *Kugak* and Sonic Imaginings for a Progressive Korea"

11 월 29 일

25 WHAT IS KOREAN ABOUT K-POP?

In many ways our entire class has been answering this question. To some people K-pop seems the same as any other form of pop, just sung in Korean (primarily) and by Koreans (usually). Is it distinct? In what ways? Every student should come to class with their own answer. Read Lee's chapter from 2006 to spur ideas, but think of it as background—much has changed in a decade.

Reading: Lee Hee-eun, "Seeking the 'Others' Within Us: Discourses of Koreanness in Korean Popular Music"

12 월 09 일

You will have 4 hours to complete the exam and return it to us as an electronic file (uploaded to Canvas). The exam questions distributed to you on the 9th (available at 5 pm on Canvas, deadline 9 pm) can be completed fairly quickly. The bibliography section can be completed in advance. The essays which must be uploaded to your blog should be completed in advance and uploaded anytime within the week. Additional directions will be posted on Canvas. There will be no alternative date offered. Deadline, again, is 9 pm on 12/9.

* **This syllabus is a contract between you and the instruction team.** It is the first place you should look for answers to your questions about course requirements, expectations, and policies. By enrolling in this course, you are agreeing to adhere to the requirements, expectations and policies outlined in this syllabus, including sections on academic misconduct. *