

UNDERSTANDING K-POP(IEE3371-01)

CREDIT	3	INSTRUCTOR	Jungwon Kim
OFFICE		OFFICE HOURS	by appointment
TIME	Mon-Fri 13:30-16:00[Period2]	CLASSROOM LOCATION	TBA
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[COURSE INFORMATION]

COURSE DESCRIPTION & GOALS	<p>This course examines a history of and issues in popular music cultures of contemporary Korea. For this examination, the course surveys the development of various genres of Korean popular music, from <i>sinminyo</i> (new folk song) in the early 20th century to the recent K-pop. Also, this course aims to situate these genres in a variety of the Korean societal contexts, including modernization, westernization, industrialization, urbanization, democratization, globalization, the Korean currency crisis, the Korean Wave, fandom, and gender and sexuality. Drawing upon abundant music and video clips, the course will incorporate lectures and in-class discussions. Through this course, students will learn:</p> <ol style="list-style-type: none"> 1. How to approach contemporary Korean society and its history especially in relation to popular music cultures 2. How to study a history of Korean popular music 3. How to analyze K-pop socio-culturally, socio-historically, socio-politically, and socio-economically 4. How to listen to K-pop critically and analytically 5. How to discuss K-pop-related social issues by means of music, music videos, and musical performances <p>This learning will then enable students to better understand K-pop as a culturally, socially, and politically phenomenon, as well as to explore contemporary South Korea from diversified perspectives.</p>
PREREQUISITE	No prerequisites are required.
COURSE REQUIREMENTS	<p>Students are required to actively participate in in-class discussions on assigned topics. Students will take a multiple-choice quiz about topics on Week 1 as a midterm examination. Also, students will be assigned to write an essay (double-spaced, up to 10 pages) on any K-pop-related topics as a term paper. Additionally, students will be mandatory to give a 5-minute-presentation on their paper to the class on the last day of the course.</p> <p>Students are expected to acquaint themselves with romanization of Korean words instead of English translation. Since the instructor is rely on the Revised Romanization of Korean, students are encouraged to learn themselves this romanization system at https://en.wikipedia.org/wiki/Revised_Romanization_of_Korean.</p> <p>Cellphone MUST be turned off during classes. Laptops and tablets are allowed ONLY for academic uses – notetaking or googling specific jargons. Students who use mobile devices for texting, online shopping, or web surfing, leave regularly to use phones, or disrupt the class will be marked down in class participation grades. Leaving before the end of a class without permission from the instructor will be counted as an absence. Recording lectures without permission from the instructor will NOT be allowed.</p> <p>Cheating will NOT be tolerated. Students who cheat on an examination will automatically receive ZERO (0) point for the exam grades, being reported to both Yonsei University and their home university.</p> <p>Plagiarism will NOT be tolerated. Ideas that are not your own must be presented with an appropriate</p>

	<p>citation style. Students who plagiarize without citation will fail the course, being reported to both Yonsei University and their home university.</p> <p>No final examination (replaced by a term paper).</p>
GRADING POLICY	<p>Attendance 20%</p> <p>Class participation 10%</p> <p>Midterm (multiple-choice quiz) 20%</p> <p>Final (term paper) 30%</p> <p>Term paper presentation 20%</p>
TEXTS & REFERENCES	<p>No textbooks are required. Reading materials, including book chapters, journal articles, news stories, and blog postings, will be distributed by the instructor on LearnUs if needed.</p>
INSTRUCTOR'S PROFILE	<p>Dr. Jungwon Kim is an ethnomusicologist specializing in Korean popular music cultures and gender studies. She earned her Ph. D. from the University of California, Riverside. Her dissertation investigates K-pop and its female fandom in Korea. As an avid member of fandom for K-pop musicians, Dr. Kim is actively engaging in fan practices herself and researching K-pop fandom. Since 2018, she has taught K-pop-related courses at several institutions, including Yonsei University.</p>

[WEEKLY SCHEDULE]

* Your detailed explanation would be very helpful for prospective students to get a pre-approval for credit-transfer from their home university in advance.

WEEK	DAILY TOPIC & CONTENTS	COURSE MATERIAL & ASSIGNMENTS	REFERENCE
1	Korean popular music cultures in the late 19 th and early 20 th centuries <ol style="list-style-type: none"> 1. <i>Minyo</i> (folk song), <i>pansori</i> (music narrative genre), <i>pungmul</i> (traditional Korean percussion ensemble music), and <i>talchum</i> (mask dance drama) 2. Popularity and circulation of <i>sinminyo</i> (new folk song) and <i>yuhaengga</i> (popular song) both within and outside of Korea 3. The emergence of first pop stars in Korea 4. Modernization (Westernization) of Korean popular music genres 		
	Emergence of rock 'n' roll and youth culture in Korea <ol style="list-style-type: none"> 1. Pioneers in Korean rock 'n' roll in the 1960s 2. The development of Korean rock bands and their music in the 1970-80s 3. The construction of youth culture in postwar South Korea 		Chapters 6 and 10 from <i>Made in Korea: Studies in Popular Music</i>
	Korean modern folk music and collegiate culture <ol style="list-style-type: none"> 1. Ups and downs of Korean modern folk music 2. The development of collegiate culture in the 1960s-70s 3. Korean democratization and protest culture 		Chapters 7 and 11 from <i>Made in Korea: Studies in Popular Music</i> Chapter 4 from <i>The Candlelight Movement, Democracy, and Communication in Korea</i>
	Trot and Korean pop ballads <ol style="list-style-type: none"> 1. Musical traits of trot 2. Urban/suburban cultures in Korean industrialization 3. New (sub)culture of trot 4. Heyday of Korean pop ballads 		Chapter 8 from <i>Made in Korea: Studies in Popular Music</i>
	The 1990s Korean society and the Korean popular music scene <ol style="list-style-type: none"> 1. Taiji Boys 2. <i>Sinsedae</i> (new generation) culture 3. Global pop's influence on Korean popular music (hip-hop, funk, R&B, and reggae) 		Chapters 8 and 12 from <i>Made in Korea: Studies in Popular Music</i>
2	First-generation K-pop idols and <i>hallyu</i> (Korean Wave) (1) <ol style="list-style-type: none"> 1. The emergence of first-generation idol musicians in Korea 2. Korean idol musicians' advance into the Asian pop music market 		

WEEK	DAILY TOPIC & CONTENTS	COURSE MATERIAL & ASSIGNMENTS	REFERENCE
	First-generation K-pop idols and <i>hallyu</i> (Korean Wave) (2) 1. The beginning of <i>hallyu</i>	Midterm examination (multiple-choice quiz) during the second half of a class	
	Second-generation K-pop idols' global/local strategies and non-idol musicians in the K-pop scene 1. Second-generation K-pop idols' musical and non-musical activities across the domestic and international scenes 2. Non-idol musicians recognized as K-pop stars outside of Korea		
	K-pop fandom (1) 1. History of fandom for popular culture in Korea 2. Audiences' roles as produces in the K-pop scene 3. <i>Ttechang</i> (fan singing/chanting) 4. K-pop dance covers		
	K-pop fandom (2) 1. Fan merchandise/fan-made content 2. <i>Sasaeng</i> (stalkers in fandom) 3. K-pop fans' social/political activities		TBA
3	Cultural appropriation/appreciation in K-pop		TBA
	Gender and sexuality in the K-pop scene (1) 1. Male idols' masculinities 2. Female idols' femininities		
	Gender and sexuality in the K-pop scene (2) 1. Female idols' sexualization 2. Misogyny in the K-pop scene 3. LGBTQ+ issues (1)		
	Gender and sexuality in the K-pop scene (3) 1. LGBTQ+ issues (2)		
	Re/conceptualization of K-pop 1. Re/definition of K-pop 2. K-pop and scandals		
	Students' paper presentations	Submission of a term paper to the instructor (on LearnUs)	