KOREAN POPULAR MUSIC: HISTORY & ISSUES
(KOR 4900-001)

Spring 2020
TU/TH 9:10-10:30 CTIH 201

Instructor: Youngjeen CHOE / Office: TBA / Office Hours: M 10:00-11:00; W 10:00-11:00 (& by appointment) / Phone: TBA / E-mail: ychoe2006@gmail.com

Please note: As a general rule, please allow 24 hours for responses to emails during the week, and 48 hours on weekends. Usually I will respond in less time, but I often do not check work email during the weekend, or after 5 p.m. and before 10 a.m. on week days. Exceptions to this rule will be made as necessary to adjust for assignment submission schedules, etc.

Course Description:
This course is designed to introduce various important issues of Korean popular music from the Japanese colonial period to the global K-Pop era. Throughout the semester, students will listen to various genres of Korean popular music such as trot songs, big brass band performances, folk guitar songs, ballad songs, rock band music of various periods, and idol group music. Along with the experience of listening to the songs of various genres and periods, students will discuss key issues in each stage of Korean soundscape from the primary textbooks and articles. The issues include the influence of Japanese Enka music on Korean trot genre, American pop music and its impact on various Korean rock band music, and the authenticity and hybridity of Korean pop music during the 2000s. For these issues, students will discuss (1) how each turning point of modern Korean history could change the soundscape of Korean popular culture; (2) how the popular music could displace the anxieties of Korean society in each stage of its development; (3) how K-Pop music could go beyond the national boundary and become global phenomena.

Course Objectives:
By the end of the semester, students would acquire
- basic knowledge on the modern history of Korea from the birth of Korean Empire and the following Japanese colonization to the present
- an overview of the modern history of Korean popular music between Japan and U.S., two big poles of cultural influence in Korea
- a specific understanding of how each historical turning point of South Korea could change the soundscape of Korean popular culture
- basic knowledge on key issues of Korean culture and society such as 419 civil revolution, youth culture of the 1970s, 386 generation, democratic movement of 1987, various remaking trends, and fandom phenomena of new generation after the 1990s
- a general understanding of global/transnational contexts of K-Pop music

Required Texts
Library

- Additional materials will be available on Canvas via hyperlinks or as PDFs. These are indicated by “(CANVAS)” in the course schedule.
Course Requirements:

**Attendance and Participation 10%**
Your attendance grade is based on attendance and active participation in class activities, and collegiality.

Attendance is usually checked at the beginning and end of class. You are allowed two unexcused absences. Each unexcused absence beyond this will result in a one-point deduction from your participation grade, up to the total 10 points for participation. Three late arrivals (10 minutes or more) will count as one absence. An absence may be excused if supported by documentation, such as a doctor’s note. See also: http://registrar.utah.edu/handbook/attend.php.

**Attention**: All communication devices must be silenced and put away for the duration of the class. Laptops can be used only for taking notes.

**Ten Short Responsive Comments 30% (10 x 3)**
Students are required to submit a short responsive comment for a topic of the assigned text(s) before the class. (One paragraph would be enough for each comment.) They are given an option to submit each comment for ten times out of fourteen (marked as *SRC-1 to *SRC-14 in the course schedule) throughout the semester.

**Final Research Essay & Presentation 20% (15 + 5)**
(1) Students are required to write a 1500-2000 word final research essay (approximately 6-8 pages) on a topic of your choice in consultation with the instructor. The essay must be formatted in MLA Style. The essay is due on April 2nd.
(2) Each student will make a 10-minute presentation on their paper at the last stage of the semester.

**Two Exams 40% (2 x 20)**
Two exams will be given during the semester, comprising short answers on identification of songs and key terms, and essay questions based on the topics of in-class discussions.

**Grading Policy**

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<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Attendance and Participation</td>
<td>10%</td>
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<tr>
<td>10 Short Responsive Comments</td>
<td>30%</td>
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<tr>
<td>Final Research Essay &amp; Presentation</td>
<td>20%</td>
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<tr>
<td>Two Exams</td>
<td>40%</td>
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<td><strong>Total</strong></td>
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**Grading Scale**

- A  94.00% and above
- A- 90.00-93.99%
- B+ 87.00-89.99%
- B  83.00-86.99%
- B- 80.00-82.99%
- C+ 77.00-79.99%
- C  73.00-76.99%
- C- 70.00-72.99
- D  60.00-69.99%
- F  59.99% and below
NOTE re. Late Papers: Unless you have a documented excuse for missing the deadline, or have otherwise received an extension from the instructor, 10% will be taken off the final grade for each day the paper is late, and papers will not be accepted after four days past the deadline.

Class Schedule

- Changes to the schedule will be emailed or posted on CANVAS.
- Readings, video clips, and assignments for each class are given in bullet points under the class date.

Part I: Overview and the Popular Music before the 1960s

Week 1

1/7 (TU) Overview of the course: schedules and logistics

1/9 (TH) Issues in Korean Popular Culture

Week 2

1/14 (TU) Korean Empire & the Colonial Period
- Chapter 1 “How Did We Get Here?” John Lie’s K-Pop: Popular Music, Cultural Amnesia, and Economic Innovation in South Korea. pp 7-29. *SRC-1
- First Korean national anthem https://www.youtube.com/watch?v=fX7QcUXxQso
- Misora Hibari’s “Kanashi Sake” (1966)

1/16 (TH) continued
- Chapter 1 of John Lie’s Book (7-29)
- YUN Sim-dok’s <死의 祝美 / Hymn to Death> (1926)
- YI Aerisu’s <Remains of Hwangsong Castle> (1932)
- LEE Nan Young’s <Tears of Mokpo> (1935)
- NAM In Soo’s <Sorrowful Serenade> (1938)

Week 3

1/21 (TU) The Post-Liberation Period
- Chapter 1 of John Lie’s Book (29-36) *SRC-2
- Soundscape between U.S. and South Korea

1/23 (TH) continued
- “Interlude” in John Lie’s Book (66-78) *SRC-3
- Korean War & Influence of American popular culture
Part II: The Soundscape in the 60s & 70s

Week 4

1/28 (TU)  Big brass band music & Music Clubs of the US Military Camp
• Chapter 1 of John Lie’s Book (36-50) *SRC-4

1/30 (TH)  continued
• Remake trend: Hyun Mi’s <Night Fog> (1962)

Week 5

2/4 (TU)  <C’est Si Bon> & Folk Guitar Music
• Chapter 1 of John Lie’s Book (36-50)
• C’est Si Bon Concert by Song Chang-shik (송창식), Yoon Hyung-ju (윤형주) and Kim Se-whan (김세환)
• Film clips from C’est Si Bon (2015)

2/6 (TH)  continued
• Han Dae Soo (video clips) and the influence of American folk guitar music
• Lee Jeong Sun, Lee Jang-Hee, Kim Jeong-Ho
• Youth culture under the Yushin Regime of Park Chung Hee
• Governmental censorship & Marijuana scandal

Week 6

2/11 (TU)  Group Sound Rock in the 1970s
• All-night go-go party culture & long-hair crackdown

2/13 (TH)  The Emergence of Campus Group Sound Bands
• The Campus Song Festival in 1977
• <Sand Pebbles> 샌드페블스, <Runway> 활주로, & <San-ul-lim> 산울림/Mountain Echo

Week 7

2/18 (TU)  Big Brass Band & Ballad Music in the 1980s
• Change in youth culture and the rise of ballad music era
• Lee Sun-Hee (이선희), Byun Jin-Sub (변진섭), Lee Moon-Se (이문세)
• Video clips from <Reply 1988> 응답하라 1988> (2015-16)

2/20 (TH)  Bridging between the 70s and the 80s
• Appropriation of Rock Band Culture
Part III: Seo Taiji & the Rise of a New K-Pop Culture

Week 8

2/25 (TU)  Exam 1

2/27 (TH)  The Seo Taiji Phenomenon in the 1990s
- Video clips of live performances by Taiji Boys (서태지와 아이들)

Week 9

3/3 (TU)  Seo Taiji: Then and Now the Rise of a New K-Pop Culture
- Ambivalence of Taiji Boys
- Video clips of <Concert for 25th Anniversary of Seo Taiji’s Debut>(2017)

3/5 (TH)  The Rise of a New K-Pop Culture

Week 10  Spring Break

Week 11

3/17 (TU)  K-Pop Culture and the New Korean Wave

3/19 (TH)  Continued

Part IV: Case Studies of the Current K-Pop Soundscape

Week 12

3/24 (TU)  Case Study 1: Girls’ Generation and SM Entertainment

3/26 (TH)  Issues on K-Pop Business

Week 13

3/31(TU)  Case Study 2: PSY (싸이) and the K-Pop Fever
• Video clips from US Media on “Kangnam Style” in 2012
• PSY’s Interview with Ryan Seacrest

4/2 (TH)  **PSY and the K-Pop Fever**
• Video clips of PSY’s live performance in Singapore
• PSY’s performances in Korea for public events and college festivals
• **Due date for submitting the Final Research Essay.**

**Week 14**

4/7 (TU)  **Case Study 3: BTS (방탄소년단)**
• Jason Joven, “K-Pop 2.0: How BTS Becomes America’s Hottest Boy Band” (pdf file) (2017) *SRC-13*

4/9 (TH)  **BTS & ARMY**
• Emily Blake, “The Strength of K-Pop Fandom, By the Numbers” *Forbes*. April 4, 2018. *SRC-14*

**Week 15**

4/14 (TU)  **K-POP & Its Disseminations**
• “Spring Day” (봄날) in *Begin Again Season 2* (2018)
• “Gee” in *Begin Again Season 3* (2019)

4/16 (TH)  **Student Presentation & Discussion**

**Week 16**

4/21 (TU)  **Student Presentation & Discussion**

4/23 (TH)  **Wrap Up & Reviews on the K-POP Culture since 1990s**

**FINAL EXAM:**  TBA
POLICIES

Accommodations Policy
If you are in need of special accommodations, please refer to the university policy: http://www.admin.utah.edu/facdev/pdf/accommodations-policy.pdf

ADA Statement
The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Union Building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations. (For more information, please see: http://www.oeo.utah.edu/ada/guide/faculty/)

Faculty Responsibilities
All students are expected to maintain professional behavior in the classroom setting, according to the Student Code given in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations, it is the faculty’s responsibility to enforce responsible classroom behaviors. This enforcement will begin with verbal warning, and if disorderly conduct continues, the student will be dismissed from class and receive a failing grade. Students have the right to appeal such action to the Student Behavior Committee.

Disclaimer
Some students may find that material presented or discussed in this course conflicts with core religious or personal beliefs. Please review the entire syllabus well before the drop-add period ends. Please see the following link for further clarification of this policy: http://www.admin.utah.edu/facdev/pdf/accommodations-policy.pdf

Academic Misconduct and Plagiarism
According to the University of Utah Student Code, plagiarism is defined as “the intentional unacknowledged use or incorporation of any other person’s work in, or as a basis for, one’s own work offered for academic consideration or credit or for public presentation. Plagiarism includes, but is not limited to, representing as one’s own, without attribution, any other individual’s words, phrasing, ideas, sequence of ideas, information or any other mode or content of expression.” Academic misconduct also includes misrepresenting as new work an assignment completed previously or in another class. Any student found to have engaged in academic misconduct will be reported to the chair of the student’s home department, and will automatically receive a “0” on the assignment in question.

Sexual Assault Mandatory Reporting
Please be informed that faculty are “mandatory reporters” for sexual misconduct. This means that if you mention to your instructor an instance of sexual misconduct (whether it takes place on- or off-campus), your instructor is required to report it. (For more information, please see https://sexualassault.utah.edu/)
Safety Statement
The University of Utah values the safety of all campus community members. To report suspicious activity or to request a courtesy escort, call campus police at 801-585-COPS (801-585-2677). You will receive important emergency alerts and safety messages regarding campus safety via text message. For more information regarding safety and to view available training resources, including helpful videos, visit safeu.utah.edu.

Diversity Statement
The Department of World Languages and Cultures values students from diverse backgrounds and perspectives. We fully endorse university policies prohibiting sexual harassment as well as discrimination on the basis of race, ethnicity, immigration status, color, disability, religion, age, sex, gender identity, sexual orientation, and/or socio-economic status. It is our intent that the diversity that students bring to this class be viewed as a resource, strength and benefit. To that end, we expect that all students treat each other with dignity and respect.

Non-Contract Note
Note that this syllabus is not a binding legal contract. The instructor may choose to add, omit, or change certain readings or requirements with advance notification.