

# **K-pop and Cultural Studies**

(Sogang International Summer Program 2020)

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## **Course Overview**

This course is designed to help students understand South Korea (Korea hereafter) through its K-pop and Korean popular music, and enjoy Korean culture better by knowing more about Korean history. The modern forms of Korean popular music, which fascinate people around the globe, did not spring into existence out of nowhere. Instead, they emerged and have constantly co-evolved within the political, the economic, and the technological spheres in historical contexts. This course explores how Korean pop music has come to take on its current forms, corresponding with the national and international contexts. In doing so, this course focuses on Korean modern history, popular culture, and cultural studies theories for deep understandings of Korean pop music.

## **Course Objective**

Students are expected to learn Korean modern history and to have working knowledge of cultural studies theories. Having a good grasp of Korean history and cultural studies theories, students are also expected to approach Korean popular music and culture with critical perspectives.

## **Course Format**

Lectures will be given by the instructor. Student participation in class discussion and presentation comprise an important part of this course.

## **Weight of Assignments**

Quiz#1	20%
Quiz#2	20%
Essay	30%
Presentation	20%
Attendance and Participation	10%

## Assignments

During the semester, you will submit an essay (3–5 pages), and give a presentation based on the essay. For the essay, students are expected to find topics that suit the subjects of this class and to insightfully develop critical viewpoints and sophisticated logical arguments. Essay should be typed, double-spaced and page-numbered, and should include citations and a list of references formatted according to the Chicago, MLA, or APA guidelines.

## References

Kim, Chang Nam. *K-POP: Roots and Blossoming of Korean Popular Music*. Hollym International Corporation, 2012.

Iwabuchi, Koichi and Chua Beng Huat. *East Asian Pop Culture—Analyzing the Korean Wave*. Hong Kong Univ. Press, 2008.

Jung, Sun. “K-pop beyond Asia: Performing Trans-Nationality, Trans-Industriality, and Trans-Textuality.” 2011.

Kang, Inkyu. “The political economy of idols: South Korea’s neoliberal restructuring and its impact on the entertainment labour force.” JungBong Choi and Roald Maliangkay (eds.). *K-pop—The International Rise of the Korean Music Industry*. Oxon: Routledge, 2015.

Shim, Doobo, Ariel Heryanto, and Ubonrat Siriyuvask (eds.). *Pop Culture Formations across East Asia*. Paju: Jimoondang, 2010.

Shim, Doobo and Kwangwoo Noh (2012). “YouTube and Girls’ Generation Fandom.” *The Journal of the Korea Contents Association* 12.1. 2011.

Shin, Hyunjoon. “Have you seen the Rain? And who’ll stop the Rain?: the globalizing project of Korean pop (K-pop).” *Inter-Asia Cultural Studies* 10.4. 2009.

Siriyuvask, Ubonrat and Hyunjoon Shin. “Asianizing K-pop: production, consumption and identification patterns among Thai youth.” *Inter-Asia Cultural Studies* 8.1. 2007.

## Grading Scale

A+	97-100	A	94-96	A-	90-93
B+	87-89	B	84-86	B-	80-83
C+	77-79	C	74-76	C-	70-73
D+	67-69	D	64-66	D-	60-63
F	59% and below				

## **Course Policies**

Students are expected to attend class regularly and participate actively in class. Attending class means that you are punctual, stay for the entire class period, and devote your undivided attention to the lesson. Being 10 minutes late for three class periods will be counted as one absence. Six absences will result in an “F” for the course.

All required but ungraded, oral and written assignments and class exercises will count toward the total participation grade in the course.

Plagiarism will be strictly penalized in this course. During the semester, you will submit an essay. The assignment must be completed by you alone. Copying sentences or ideas from the internet or other sources without citations is strictly prohibited. If you are found to have plagiarized or cheated, you will be punished to the fullest extent of University policy. This includes and is not limited to: no credit for the assignment, or failure in the course.

*Please turn off cell phones and laptops during class time. Also, refrain from engaging in any activity unrelated to this class (sleeping, reading, non-class discussions, etc.)*

NOTE: Enrolling in *K-pop and Cultural Studies* means that you choose to abide by the class policies. Let us work together to make this class successful!

## Course Schedule

\* This schedule is a general plan for the course. The weekly topics may be changed if necessary.

Week	Discussion topics
1	The Opening of the Sogang International Summer Program
2	Introduction Joseon Dynasty & Introduction of Western Music
3	Japanese Colonial Period Japanese Influence on Korean culture, Trot Music
4	After Liberation The Influence of the Korean War on Korean Pop Music
5	The 1960s Korean popular culture in the 1960s, The Culture Industry
6	The 1970s Korean youth culture in the 1970s, Cultural Imperialism
7	The 1980s Commercialization of popular culture in the 1980s
8	Quiz#1 & Discussions on Essay Topics
9	The 1990s Democratization, K-pop, A theoretical notion of Hegemony
10	The late 1990s The IMF Crisis & the Korean Wave
11	The 2000s Music Industry, The First Generation of K-pop Idol
12	The mid 2000s The Second Generation of K-pop Idol
13	Femininity and Masculinity of K-pop Idols
14	Factory System for K-pop, and Idols' Labor
15	Presentations
16	Presentations & Quiz#2