Topics in Musicology
Popular Music Across Asia
Spring 2023

Location:
Meeting day(s):
Meeting time(s):

Instructor: Christopher Hepburn, PhD
Email: chepburn@usc.edu
Office location: 109B, East Asian Wing of Doheny Memorial Library
Office hours: TR, 2-4pm, though I'm available when you need me – just send me an e-mail.

Readings:
All readings will be supplied either through Blackboard or provided in class.

Course Content:
This is a musicological introduction to the exciting world of K-Pop, J-Pop, and other Asian popular music styles. This course will cover a wide range of genres, regions, and socio-political considerations that affect the history, production, and reception of the world of Asian popular musics. There will be readings, a substantial written component, and regular in-class listening.

Computer access: Since this course employs on web-based activities, it is essential that students gain access to a reliable computer with Internet capabilities. If your computer is slow, doesn't support media applications, or if your Internet connection is prone to busy signals or disconnects, please schedule your day so that you can use a computer in the library. Technical problems do arise but do yourself a favor and get acquainted with a good computer.

Expected Learning Outcomes:
Upon completion of this course, students should be able to:
1. Listen to an example of a particular style and genre from within the course area and recognize its distinctive characteristics.
2. Listen to an example of a particular style and genre from within the course regions and develop conclusions about its genre and historical contexts of its origins.
3. Recognize, define, and employ significant terms and concepts related to popular music from the Asia that have been introduced in the readings or lectures.
4. Describe in broad historical context, likely social function, and probable performance circumstances for a variety of works within the course subject areas.
5. Be able to articulate comparisons between styles from the different geographic allocations.
6. Listen, read, speak, and think critically about the relationship between the different musical styles and their places in the cultural history of modern Asia.

Assessment Methods for Expected Learning Outcomes:
The expected learning outcomes will be assessed with written responses to reading questions, regular online readings with classroom discussion, and a written research project.

Course Requirements: This course will include lecture, listening, discussion, in-class activities, and a written final project. It is essential that students complete the daily readings and come to class prepared to engage in discussion.

Attendance: Because our time together is limited attendance is very important and a component of the participation grade. I allow unlimited university approved and excused absences, three unexcused absences, and two mental health days. These "mental health days" are no-questions-asked days in which you say, "Hey, Dr H! I need a mental health day." And I say, "Bet, you got it. Mental health is important. Take care of yourself and see you next class period."

Readings: Readings in Blackboard are accompanied by discussion in-class activities and sometimes with questions that are to be submitted through Blackboard.

Reflective Essay: Each student will, over the course of the semester, decide upon, assemble sources for, research, and compose a reflective essay (minimum of 2.5 single-spaced pages for undergraduates, and 5 single-spaced pages for graduate students) on a course topic of their choice. The course topics are listed below in the second column. Because the reflective essay will be due approximately 2 weeks **before** the end of the semester, it's a good idea to decide which topic interests you the most as early as possible.

Creative Project: One creative project will be required. The project should take the form of an original creation accompanied by a critical essay (minimum 2.5 single-spaced pages for undergraduates, and 5 single-spaced pages for graduate students), an artist's statement suitable for website or gallery wall, program notes, liner notes, or a blog chronicling the process and challenges involved in approaching Asian popular music. You may want to compose a piece of music in the style of a particular style and discuss your reasons for doing so. Or you may want to sketch, draw, paint, whether analog or digitally, a performance scene whether traditional or reimagined and explain your reasons for doing so. The sky's the limit.

Weekly Journal: The weekly journal is a journal kept over the course of the semester, which is submitted four times over the course of the semester through Blackboard (see the course schedule below). The minimum writing requirement is no less than 100 words that reflect on the subject matter of each week. For example, you may want to comment on something interesting about a reading, a question I pose in class, or something interesting that was said by a student colleague in class. You may write more than 100 words, if your spirit is willing, and there should be a minimum of 13-15 entries by the end of the semester. This is necessary to earn full points.

Grading:
• Creative Project: 30%
• Readings—discussion & questions responded to in journal: 25%
• Research project: 35%
• Attendance and participation: 10%

Tentative Course Outline:

Date	Topic	Readings
Week 1: 09-11 Jan	Procedures/Syllabus/Assessments <u>Overview & Stereotypes:</u> K-Pop vs J-Pop	• Groemer, Gerald. "The Rise of 'Japanese Music.'" *The World of Music* 46, no. 2 (2004): 9–33. http://www.jstor.org/stable/41699564.
Week 2: 18 Jan	<u>The Music Business in East Asia</u> Music & the Recording Industry	Moeran, Brian. *Creative and Cultural Industries in East Asia : an Introduction*. Abingdon, Oxon ;: Routledge, 2022: 75-91.
Week 3: 23-25 Jan	<u>Looking broadly: Pop Across Asia</u> Enka / Consumption / China Local, glocal, to global	• Manabe, Noriko. 2008. "New technologies, industrial structure and the consumption of music in Japan." *Asian Music* 39/1: 81–107. Kloet, Jeroen de. "Popular Music and Youth in Urban China: The Dakou Generation." *The China Quarterly*, no. 183 (2005): 609–26. http://www.jstor.org/stable/20192511.

Date	Topic	Readings
Week 4: 30 Jan to 1 Feb	<u>Music Business: Consumption & Identity</u> 1st Journal Submission Due: 3 Feb 11:59PM by Blackboard	• Novak, David. 2013. *Japanoise: Music at the Edge of Circulation*. Durham: Duke University Press. (Introduction)
Week 5: 6-8 Feb Guest Speaker, Stacey Jocoy, PhD	<u>Dissemination & Commodification across Asia</u>	Steinberg, Marc. 2012. *Anime's Media Mix*. Minneapolis: U of Minnesota Press. Oh, Ingyu and Bonwon Koo. "Japanese Webtoon: Digitalizing and Marketing Manga Online Using South Korean App Designs."
Week 6: 13-15 Feb	<u>Mapping K-Pop & J-Pop, Past and Present</u>	• Howard, Keith. 2016. "Mapping K-Pop Past and Present: Shifting the Modes of Exchange." In Ingyu Oh and Gil-Sung Park, eds, *The Political Economy of Business Ethics in East Asia: A Historical and Comparative Perspective*: 95–111. Cambridge, MA: Elsevier.

Week 7: 22 Feb	Exploding Ballads: 1992, Seo Taiji, and onwards	Keith, Howard. 2006. "Coming of Age: Korean Pop in the 1990s." In Keith Howard, ed., *Korean Pop Music: Riding the Wave*: 82–98. Folkestone: Global Oriental. Hwang, Okon. 2006. "The ascent and politicization of pop music in Korea: from the 1960s to the 1980s." In Keith Howard, ed., *Korean Pop Music: Riding the Wave*: 34–47. Folkestone: Global Oriental.
Week 8: 27 Feb - 1 Mar ==Possible Guest Speaker.==	Pop as protest in South Korea & Japan	Lee, Catherine In-Young. 2012. "The drumming of dissent during South Korea's democratization movement." *Ethnomusicology* 56/2: 179–205. Pilzer, Joshua. 2012. *Hearts of Pine: Songs in the lives of three Korean survivors of the Japanese "comfort women."* New York: Oxford University Press. [ebook access through library]
Week 9: 6-8 Mar	Authorized pop in North Korea ==2nd Journal Submission Due 10 Mar 11:59pm by Blackboard== <mark style="background:magenta">[Take-home Midterm]</mark>	• Howard, Keith. 2006. "The People Defeated Will Never Be United: Pop Music and Ideology in North Korea." In Keith Howard, ed., *Korean Pop Music: Riding the Wave*: 154–67. Folkestone: Global Oriental. • Howard, Keith. 2020. *Songs for "Great Leaders."* *Ideology and Creativity in North Korean Music and* *Dance*. New York: Oxford University Press.]
Spring Break (1 week) 12-19 March		

Week 10: 20-22 Mar	Creating pop idols: competition, training, plastic surgery, success and failure	• Hark Joon Lee and Dal Yong Jin. 2019. *K-Pop Idols: The Emergence of The Korean Music Industry and Pop Culture.* Lanham: Lexington Press.
Week 11: 27 – 29 Mar	What was "Gangnam Style"?	• Howard, Keith. 2015. "Politics, Parodies, and the Paradox of Psy's 'Gangnam Style'." *Romanian Journal of Social Sciences* 1/2015: 13–29.
Week 12 & 13: 3-5 April 10-12 April	Gender, Fetishization, & Sexualization ==3rd Journal Submission Due 21 April 11:59pm by Blackboard==	* Howard, Keith, and Paola Laforgia. 2017. "Amber Liu, K-Pop Tomboy: Reshaping Femineity in Mainstream K-Pop." *Kritika Kultura* 29 (2017): 1– 18. http://journals.ateneo.edu/ojs/kk/

		• Gooyong Kim. 2019. *From Factory Girls to K-Pop* *Idol Girls: Cultural Politics of Developmentalism, Patriarchy and Neoliberalism in South Korea's Popular Music Industry*. Lanham: Lexington Press.
Week 14: 17-19 April	<u>Fandom in *Hallyu* (Korean Wave) and K-Pop</u> Reflective Essay Due (Blackboard)	• Park, Gil-sung, Nissim Otmazgin and Keith Howard, eds. 2019. *Contagion: Approaches to the Global Spread of Hallyu*. Seoul: Korea University Press.
Week 15: 24-26 April	<u>K-Pop & J-Pop as Nationalism & Soft Power</u> <u>J-Pop Fracture</u> 4th Journal Submission Due 28 April 11:59pm by Blackboard.	• McLeod, Ken. 2013. "Visual Kei: Hybridity and Gender in Japanese Popular Culture" *Young* 21. • Condry, Ian. 2006. Hip-hop Japan: rap and the paths of cultural globalization. Durham, Duke University Press. • Manabe, Noriko. 2013. "Representing Japan: 'national' style among Japanese Hip-Hop DJs." *Popular Music* 32/1: 35-50.
Week 16: 3-10 May		Creative Project Due

Statement on Academic Conduct and Support Systems

Academic Integrity:
The University of Southern California is a learning community committed to developing successful scholars and researchers dedicated to the pursuit of knowledge and the dissemination of ideas. Academic misconduct, which includes any act of dishonesty in the production or submission of academic work, comprises the integrity of the person who commits the act and can impugn the perceived integrity of the entire university community. It stands in opposition to the university's mission to research, educate, and contribute productively to our community and the world.

All students are expected to submit assignments that represent their own original work, and that have been prepared specifically for the course or section for which they have been submitted. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s).

Other violations of academic integrity include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), collusion, knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university. All incidences of academic misconduct will be reported to the Office of Academic Integrity and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see the student handbook or the Office of Academic Integrity's website, and university policies on Research and Scholarship Misconduct.

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution.

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University's educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

988 Suicide and Crisis Lifeline - 988 for both calls and text messages – 24/7 on call
The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or

emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL) – 24/7 on call Free and confidential therapy services, workshops, and training for situations related to gender- and powerbased harm (including sexual assault, intimate partner violence, and stalking).

Office for Equity, Equal Opportunity, and Title IX (EEO-TIX) - (213) 740-5086
Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298
Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services (OSAS) - (213) 740-0776
OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

USC Campus Support and Intervention - (213) 740-0411
Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity, Equity and Inclusion - (213) 740-2101
Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call
Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call Non-emergency assistance or information.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)
A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

Occupational Therapy Faculty Practice - (323) 442-2850 or otfp@med.usc.edu
Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.