



KIIS Japan-Korea Pop Program, Summer 2024

ARC 401 Topics: Asian Music Videos

Instructor: Dr. Zelideth María Rivas

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Instructor's office hours: on site and by appointment

Syllabus subject to change

1. Course Description: What's Bollywood? Why do J-pop artists switch out members? Why is K-pop so popular around the world? What does Asian hip hop look like? While answering these questions, you will also learn to critically examine Asian music through their own exploration of multimedia communication. Here, you'll be creating podcasts, video mashups, and annotated film clips (think VH-1's pop-up videos). This class combines the academic disciplines of film, history, politics, anthropology, and ethnomusicology with practical skills in communication, journalism, and video making.

2. Overall KIIS Program Student Learning Outcomes:

KIIS Study Abroad Mission Statement:

KIIS provides high-quality education abroad programs for students from all diverse backgrounds that promote deep international learning, are integrated into the curriculum, and encourage critical and creative thinking. Our goal is to help students understand the wider world and develop personal and professional skills for lifelong enrichment. We strive to go beyond generalizations and cultural stereotypes to help foster a nuanced appreciation of the world in which we live.

Students participating on KIIS study abroad programs aim to:

- 1) Understand contemporary issues of their host country/countries (i.e. KIIS program location).
- 2) Develop skills to interact comfortably in a global setting.
- 3) Understand other cultures.

Prior to your KIIS study abroad program, and again at the conclusion of your program, KIIS will ask each student to a) answer a few multiple-choice questions, and b) write a short reflective essay (two paragraphs in length) related to the elements detailed above. There is no right or wrong answer, and your responses will not affect your grade in any way. The purpose of the exercise is to help KIIS measure the effectiveness of its study abroad programs.

3. Course Objectives and Specific Learning Outcomes:

Students will:

1. evaluate inferences and assumptions in inductive arguments;
2. evaluate the implications and consequences of an argument;
3. read a music video closely and thoroughly;
4. analyze a text critically by applying to rhetorical concepts discussed in class;
5. identify patterns or trends in textual evidence that has been observed;
6. demonstrate sound reasoning skills by the analysis and construction of an argument,
7. developing and communicate a focused thesis and linking it to appropriate reasons and adequate evidence;
8. develop awareness of their learning processes, developing and adapting them as needed, engaging in reflective thinking related to their learning.
9. understand how identity is linked to music in ways that incorporates nation, culture, class, production, and consumption;
10. evaluate how specific approaches to global issues will affect multiple cultural communities or political institutions;
11. untangle competing economic, religious, social, political, institutional, or geographical interests in cultural groups in conflict;
12. identify and evaluate the fundamentals of language, politics, and history that shape the current world;
13. recognize and appraise the major issues, concerns, and problems of a super-national or global scope in the current world (including, but not limited to globalization of popular culture);
14. understand that the genres addressed in this course are different from corresponding genres in other cultures;
15. understand that the very topic of race and identity is defined, investigated and assessed vis-à-vis others, including and not limited to other countries and their cultures as well;
16. recognize and assess diversity within, and interactions among, current world nations, peoples, and cultures, and how these help shape the world;
17. evaluate generalizations about cultural groups;
18. analyze how cultural beliefs might affect communication across cultures
19. analyze, evaluate, and synthesize information from and into a variety of mediums, analyzing, evaluating, and creating texts/performances in a variety of genres;
20. evaluate whether the text reaches its intended audience within its intended context;
21. think, speak and write about how the various literary elements of a text, including but not limited to plot, theme, character, tone, and literary tropes, contribute to a coherent whole; and how the genre of a text might affect the presentation of these aspects;
22. transplant the texts you have read into other genres and representations.
23. establish an inquiry-based research question;
24. develop and implement a search strategy;
25. evaluate sources of information;
26. use information effectively for a specific purpose;
27. use information ethically and legally.

4. Major Topics covered in the Course:

Bollywood, K-Pop, Chinese Rock, and J-Pop

6. Required Readings and Materials:

Sikov, Ed. *Film Studies: An Introduction*. New York: Columbia University Press, 2010.

Beaster-Jones, *Bollywood Songs: the Cosmopolitan Mediations of Hindi Film Songs*. Oxford: Oxford University Press, 2015.

Notebook

Access to *Netflix*, *YouTube*, and other sites

7. Graded Assignments: (Note KUIS/WKU does not award +/- grades, only full letter grades.)

- **Video / Film** viewings are homework. **You must watch the videos, film, TV series, etc. before coming to class.** These are available on reserve at Drinko or online.
- **Class participation:** Student participation will be anonymously graded by their peers on 2-3 non-disclosed dates. This grade is based on the student ability to use the readings in rich discussion and engage in the activity.
- **Doodles:** This class will be heavy on theory for the first few weeks of class. In order to better grasp the readings of that week and to familiarize themselves with video editing, I will require each student to a doodle response to the readings through social media. Though these are to be low-stake informal responses, they should reflect the students' understanding of the readings and the social media platform. In these responses you should demonstrate an ability to **understand what is written in the page and think beyond that which is written on the page.**
- **Sequence Analysis:** Each student will complete a sequence analysis of 5-8 pages. We will practice for these assessments through group discussion sessions and workshops, peer reviews, and individual meetings with the instructor, and section drafts.
- **1-page analyses:** These graded mid-stake assignments that we will use to practice learning outcomes that are based in reasoning, representations, and information literacy. You will be graded on a scale of 100-60. You may use these as a stepping-stone for your essays.
- **Essays:** Each student will be responsible for writing two short papers of 3-4 pages in length. The first paper will demonstrate a close reading of a music video. Here, they will examine a video to understand the purpose of the song and dance sequence in the film, the importance of the sequence to the genre as a whole, and how the director intends the audience to consume the sequence. As a close reading assignment, they are practicing to analyse a video critically. The second paper will explore one aspect of the relationship between film criticism and national culture, history, or politics and at least one of the primary texts from Japan or Korea discussed in class. This essay will develop an understanding of a music genre, relate interpretative approaches to nation, and, in so doing, critically assess theories of ethnomusicology.
- **Videos:** Students will practice film analysis and editing by choosing a short clip to annotate. Students will consider modes of representation, critique/commentary, and compilation. These videos will exhibit a narrative, visual, or aesthetic progression over the course of the video, with attention to achieving complexity and depth.
- **Presentations:** Each student will be responsible for **2 (TWO) presentations** during the semester on a topic from the syllabus that interests them. Each discussion will be no more than 15 minutes. The first discussion will introduce a new video of the region we are studying to help your classmates understand the text more carefully. The second will introduce that day's reading to your classmates by asking your classmates questions that frame that day's discussion. Ultimately, the goal of your presentations should be to help your classmates understand and learn from the materials. We will practice for these assessments through group discussion sessions, a library introduction meeting, class sessions, and individual meetings with the instructor.
- **Final project:** The culminating project of this course will include a high-stakes video that can include video mashup, annotation, and critique from two countries. Most importantly, the student will discuss the video in a metacognitive director's reflection using the theoretical and primary texts discussed in class.

8. Attendance Policy:

KIIS program participants are expected to be punctual to and in attendance at all classes, presentations, meetings and required excursions, and to remain with the program for the full academic period. Unexcused absences from classes and/or mandatory meetings will result in a lowering of the student's final grade, as will excessive tardiness. Multiple unexcused absences could result in expulsion from the program. Any absence from an academic class session must be excused for medical reasons.

9. Disability Accommodation:

KIIS will make every reasonable effort to provide accommodations for program participants with special needs or disabilities, but we cannot guarantee that we will be able to do so. Be aware that many foreign countries do not have comprehensive legislation comparable to the Americans with Disabilities Act (ADA). As a result, businesses and other establishments operating in foreign countries may not be able to provide accommodations.

If you have a disability accommodation need, we recommend you contact your KIIS Campus Representative, <https://www.kiis.org/about-kiis/contact-us/campus-representatives/> early in your program selection process so that s/he has time to discuss any specific needs, including which KIIS programs may be best suited. You also are welcome to contact KIIS Assistant Director, Maria Canning, maria.canning@wku.edu, to discuss your disability accommodation needs (e.g. housing, transportation, excursions, class schedule, etc.).

Immediately after acceptance, notify KIIS Admissions and Enrollment Specialist, Haley McTaggart, haley.mctaggart@wku.edu, if you have a special need or disability that might require any form of accommodation abroad. Failure to notify KIIS may prevent you from participating on your KIIS program.

If you require any accommodations abroad, you must provide KIIS Admissions and Enrollment Specialist, Haley McTaggart, an accommodation letter from your home campus' disability accommodation office that lists the accommodations you are eligible to receive. Please do not request accommodations directly from your KIIS Program Director or other KIIS Faculty; the KIIS Office will notify your KIIS Program Director and/or Faculty after we have received your above accommodation letter.

In some cases, you may need to make arrangements for a caregiver to join you on your KIIS program, should your physician, campus disability accommodation office, or KIIS make such a recommendation or require it.

10. Title IX / Discrimination & Harassment:

Recent attention to gender discrimination and sexual harassment at colleges and universities reminds us of the importance of adhering to standards of ethical and professional behavior. KIIS Study Abroad is committed to supporting and encouraging safe and equitable educational environments for our students, faculty, and program directors. Students, faculty, and program directors are required to be civil and treat each other with dignity and respect. As such, harassment and/or discrimination of any kind will not be permitted or tolerated.

Sexual misconduct (sexual harassment, sexual assault, and sexual/dating/domestic violence) and sex discrimination are violations of KIIS policies. If you experience an incident of sex/gender-based discrimination, harassment and/or sexual misconduct, you are encouraged to report it to a) KIIS Assistant Director, Maria Canning (+1-859-200-1000) or KIIS Executive Director, John Dizgun (+1-270-227-2288), b) WKU's Title IX Coordinator, Ena Demir (270-745-6867 / ena.demir@wku.edu) or WKU's Title IX Investigator, Michael Crowe (270-745-5429 / michael.crowe@wku.edu). Please note that while you may report an incident of sex/gender based discrimination, harassment and/or sexual misconduct to a KIIS program director and/or faculty member, KIIS program directors and faculty are considered "Responsible Employees" of Western Kentucky University and MUST report what you share to WKU's Title IX Coordinator or Title IX Investigator.

If you would like to speak with someone who may be able to afford you confidentiality, you may contact WKU's Counseling and Testing Center, <https://www.wku.edu/heretohelp/> at 270-745-3159.

For more information on KIIS Title IX, see <https://www.kiis.org/students/health-safety/title-ix-clery/>; additional Title IX resources can be found here <https://www.wku.edu/eeo/titleixbrochure2020.pdf>.

Everyone should be able to participate on a KIIS program, attend a KIIS event, or work in a KIIS environment (e.g. KIIS office) without fear of sexual harassment or discrimination of any kind. Be respectful of each other.

Course Schedule

6/8 **Class Topic: Intro to Class and Intro to Bollywood**

Readings Due in Class:

Beaster-Jones, "Bollywood Sounds"

Sikov, 1-20

"Kajre re" video

6/9 **Homework due:** Doodle Response #1 through a social media site

Class Topic: Bollywood and Song Lyrics

Readings Due:

Beaster-Jones, "The Language and Lyrics of Hindi Films"

Sikov, 21-23

"Hum apki aankhon mein" Video

"Koi sagar dil na bahlata hai" Video

"Piya tose naina lage re" Video

"Roop tera mastana" Video

6/10 **Homework due:** 1-page analysis on a Bollywood music video

Class topic: Bollywood and Streaming / Intro to K-pop

Readings due:

Beaster-Jones, "Film Songs in the Era of the Multiplex and YouTube"

John Lie, "How Did We Get Here?," *K-Pop: Popular Music, Cultural Amnesia, and Economic Innovation in South Korea*

Sikov, 24-37

"Candy" Video

"Angel" Video

6/11 **Homework due:** Annotated video 1: analyzing the shot AND Doodle Response #2

Class topic: K-pop Female Idols

Readings due:

BlackPink: Light Up the Sky (Netflix)

Eun-Young Jung, "K-pop Female Idols in the West: Racial Imaginations and Erotic Fantasies"

Sikov, 38-54

Selections from Red Velvet, Black Pink, Girls' Generation, Twice

6/12 Homework due: Essay 1: Close Reading

Class topic: Hip Hop and the Price of Fame

Readings due:

Eun-Young Jung, "Articulating Korean Youth Culture through Global Popular Music Styles: Seo Taiji's Use of Rap and Metal"

"K-popparazzi" podcast on *Radiolab*

Selections from Uniq, BewhY, BTS, Crash, GostWind

6/13 Homework due: Annotated video 2: camera movement AND Doodle Response #3

Class Topic: Mandapop

Readings due:

Ling Yang, "All for Love: The Corn Fandom, Prosumers, and the Chinese Way of Creating a Superstar"

Yu Huang, "From 'Talent Show' to 'Circusee': Chinese Youth Resistant Acts and Strategies in the Super Girl Voice Phenomenon"

Selections from *Super Girl Voice*, Chris Lee

Sikov, 55-73

6/14 Travel day

6/15 Homework due: 1-page analysis on a Korean music video

Class Topic: Music as Resistance in China

Readings due:

Jeroen Groenewegen-Lau, "Steel and Strawberries: How Chinese Rock Became State Sponsored"

Beijing Punk documentary on YouTube

Sikov, 74-88

Selections of videos from Tatming Pair, Teng Ge Er, Tang Chao

6/16 Homework due: Annotated video 3: shot analysis of a Chinese music video AND Doodle Response #4

Class Topic: Resistance and Globalization in China

Readings due:

The Silk Road of Pop documentary

De Kloet, "Sonic Sturdiness: The Globalization of "Chinese" Rock and Pop"

Selections of Karen Mok, Lollipop F, S.H.E., SpeXial

Sikov, 89-102

6/17 Homework due: Essay #2: Culture, history, politics

Class Topic: Dystopia and Fandom in Japan

Readings due:

Christine Yano, "Letters from the Heart: Negotiating Fan-Star Relationships in Japanese Popular Music," in *Fanning the Flames: Fans and Consumer Culture in Contemporary Japan*

Andrea Hunter and Vincent Mosco, "Virtual Dystopia"

Sikov, 103-115

Selected videos from Keyakizaka46, Linda Sansei, Kasōtsūka shōjo, AKB48, Momoiro Clover Z, Morning Musume

6/18 Homework due: Final Project Doodle and 1-page analysis on a Japanese music video
Class Topic: Narrating Otherness in J-pop
Readings Due:
Ian Condry, "B-Boys and B-Girls: Rap Fandom and Consumer Culture in Japan"
Kevin Fellezs, "What is This "Black" in Japanese Popular Music?"
Sikov, 116-128
Videos including Jero, MoNa a.k.a Sad Girl

6/19 Free Day

6/20 Class Topic: Visual Kei and Globalization

Readings Due:

Ken McLeod, "Visual Kei: Hybridity and Gender in Japanese Popular Culture"

Joseph Nye and Youna Kim, "Soft Power and the Korean Wave"

Selected music videos by ViViD, Sid, Kiryuu, Babymetal, and other bands

Homework due: Final Project