

Syllabus

Search

YCD1602-02 (2ND SEMESTER, 2018)



Created Date	2018-07-22 17:50:40	Last-Modified	2018-07-22 18:44:27
Course Title	UNDERSTANDING POPULAR MUSIC	Credit	3
Location	ILHB202	Time	Wed1,Fri1,2

Instructor	Lee Jung-yup	Department	학부대학
Office		Telephone	
e-mail & Office Hour			

Core Competencies			
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Target Students	<p>RESTRICTION: This course is open to all students. Class capacity is 220, which is the maximum capacity of the classroom. The only way to enroll for the class is through the system. Individual requests to add to the class beyond the system cannot be processed.</p>
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Course Description & Goals	<p>COURSE DESCRIPTION: Popular music is an integral part of contemporary life. We not only love/hate popular music but also understand the social world and ourselves through it. The course aims to understand popular music, not as isolated artistic texts, but situated within the social and cultural context. The first part of the course introduces key concepts and theories for the understanding of popular music as a socio-economic phenomenon and a cultural-political expression. We ask and try to answer a series of questions. For instance: By what industrial and technological processes does popular music reach us? What are we actually doing when we consume popular music? How does popular music make us? The second part of the course surveys the historical development of Korean popular music from yuhaengga in the colonial era up until k-pop today. We look at a variety of musical genres and styles which emerged and developed in modern Korea by situating them within a wider historical context of Korean politics and culture.</p>
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Prerequisite	<p>CLASSS FORMAT: The class is designed in a way in which students learn from lecture and readings with the same weight. In the lecture, listening and viewing materials will be used. The lecture and reading of the class are related, but not completely corresponding.</p>
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	<p>ATTENDANCE Students are expected to show up on time in class (see "attendance policy" in the next section).</p>
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<p>Course Requirements</p>	<p>PARTICIPATION/ACTIVITY Students are expected to participate in various in-class/take-home activities, including watching visual materials, writing responses and reflections, group discussion, etc. The class activities might involve take-home component. Expect that we have activities about 10 times throughout the semester, most of which will be evaluated. Details about the class activities to be announced.</p> <p>GROUP PROJECT & PRESENTATIONS Students prepare a group-based project related to the topics in the second half of the semester. Any details and changes will be announced.</p> <p>EXAMS Mid-term and final exams are written exams, in multiple-choice and short-answer formats, based on the lecture and readings (approximately, 150 pages for each exam).</p>														
<p>Grading Policy</p>	<p>EVALUATION: This class does not use the "curve" for the evaluation.</p> <p>EVALUATION COMPONENTS</p> <table border="0"> <tr> <td>Mid-term exam</td> <td>40 points</td> </tr> <tr> <td>Final exam</td> <td>50 points</td> </tr> <tr> <td>Participation/in-class</td> <td>40 points</td> </tr> <tr> <td>Group project/presentation</td> <td>50 points</td> </tr> <tr> <td>Attendance & others</td> <td>20 points</td> </tr> <tr> <td>??</td> <td></td> </tr> <tr> <td>Total</td> <td>200 points</td> </tr> </table> <p>GRADING SCHEME 194-200+: A+ 180-193: A 174-179: B+ 160-173: B 154-159: C+ 140-153: C 120-139: D+ 0-119: F</p>	Mid-term exam	40 points	Final exam	50 points	Participation/in-class	40 points	Group project/presentation	50 points	Attendance & others	20 points	??		Total	200 points
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Attendance & others	20 points														
??															
Total	200 points														
<p>Texts & References</p>	<p>Shuker, Roy. (2013). Understanding popular music culture (4th edition). Routledge.</p> <p>Shin, Hyunjoon & Lee, Seung-Ah (Eds.) (2016). Made in Korea: Studies in Popular Music. London: Routledge.</p> <p>Some chapters from these books (not the whole book), as well as other articles and book chapters, will be used for the class. For detail, see weekly schedule. These books are available from the library.</p>														
	<p>ATTENDANCE & CLASS DISCIPLINE</p> <p>It is students' responsibility to check in to the electronic attendance system by using the student ID card or the smart phone</p>														

<p>Instructor's Profile</p>	<p>app. Individual requests to manually change the attendance status will be accepted only when students have legitimate reason.</p> <p>If you are in any circumstance of inevitable absence, you need to report to the instructor in advance (in class or via email) and to bring a "legitimate" note in the next class (including doctor's note, prescription, department's note, supervising professor's note, menstrual absence note, other relevant outside-university institutions' note, and so on).</p> <p>Excessive absence and late show-up will significantly impair your grade. More than 9 absences out of 48 class hours will impact your final letter grade negatively. The university policy is to fail students who miss more than 1/3 of the class (16 class hours).</p>
<p>TA's Name & Contact Information</p>	<p>Be considerate and respectful to other classmates and the instructor.</p> <p>Leaving in the middle of the class without permission is not acceptable (but use the bathroom freely). If you are in any circumstance of inevitable leave, you need to report to the instructor in advance or at the earliest possibility (in class or via email). If you are marked as "attended" but turn out to miss the in-class activities, you may lose more than the participation credit for the activities (in this way in-class activity/participation is a device to check attendance.) Make-up opportunities for missing in-class activities will be given only to those who miss the class with a legitimate reason.</p> <p>Smartphones and laptops are discouraged to use in the classroom. There are reliable academic studies which report that the use of laptops for note-taking in the classroom significantly inefficient than handwriting (you understand and remember class materials far less: see http://www.theatlantic.com/technology/archive/2014/05/to-remember-a-lecture-better-take-notes-by-hand/361478/ and http://www.newyorker.com/tech/elements/the-case-for-banning-laptops-in-the-classroom).</p>
<p>Syllabus in English</p>	<p>Popular music is an integral part of contemporary life. We not only love/hate popular music but also understand the social world and ourselves through it. The course aims to understand popular music, not as isolated artistic texts, but situated within the social and cultural context. The first part of the course introduces key concepts and theories for the understanding of popular music as a socio-economic phenomenon and a cultural-political expression. We ask and try to answer a series of questions. For instance: By what industrial and technological processes does popular music reach us? What are we actually doing when we consume popular music? How does popular music make us? The second part of the course surveys the historical development of Korean popular music from yuhaengga in the colonial era up until k-pop today. We look at a variety of musical genres and styles which emerged and developed in modern Korea by situating them within a wider historical context of Korean politics and culture.</p>

Week	Period	Weekly Topic & Contents	Course Material Range & Assignments	Reference
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1	2018-09-01 2018-09-07	Week 1 9/5 Introduction to the course 9/7 What is popular music?	Reading: Shuker (2013). Introduction: 'What's goin' on?': Studying popular music culture (pp. 1-10).	
2	2018-09-08 2018-09-14	Week 2 9/12 What is popular music? (continued) 9/14 Popular music business	Reading: Shuker, Roy. (2013). Every 1 is a winner: The music industry and the record companies & Shop Around: Marketing and mediation. Understanding popular music culture (4th edition) (pp. 11-25; 111-125).	
3	2018-09-15 2018-09-21	Week 3 9/19, 21 Popular music business (continued)		
4	2018-09-22 2018-09-28	Week 4 9/26 (Holiday) 9/28 Popular music and technology	Reading: Katz, Mark. (2004). Causes. Capturing sound: how technology has changed music (pp. 10-55).	
5	2018-09-29 2018-10-05	Week 5 10/3 (Holiday) 10/5 Popular music and technology (continued)		
6	2018-10-06 2018-10-12	Week 6 10/10, 12 Popular music audience	Reading: Shuker, Roy. (2013). My generation: Identity and consumption: Audiences, fans and social networks & Sound of Our Town:	

			Subcultures, sounds and scenes. (pp. 161-173; pp. 174-186).	
7	2018-10-13 2018-10-19	Week 7 10/17, 19 Mid-term exam period (no class; exam schedule TBA separately)		
8	2018-10-20 2018-10-26	Week 8 10/24, 26 Geography of popular music	Negus, Keith. (1996). Geographies. Popular music in theory: an introduction (pp. 164-189). Middletown: Wesleyan University Press.	
9	2018-10-27 2018-11-02	Week 9 10/31, 11/2 The beginning of Korean popular music		
10	2018-11-03 2018-11-09	Week 10 11/7, 9 Popular music and national identity in Korea		
11	2018-11-10 2018-11-16	Week 11 11/14, 16 Popular music and political changes in Korea		
12	2018-11-17 2018-11-23	Week 12 11/21, 23 Popular music and the media in Korea		
13	2018-11-24 2018-11-30	Week 13 11/28, 30 Idol pop and k-pop in Korea		
14	2018-12-01 2018-12-07	Week 14 12/5, 7 Idol pop and k-pop in Korea		
15	2018-12-08 2018-12-14	Week 15 12/12, 14 Make-up class, or self-study (no class)		
16	2018-12-15 2018-12-21	Week 16 12/19, 21 Final exam period (no class; exam schedule TBA separately)		

* Changes in Management of Academic Semester

During the midterm examinations (2022.10.20. - 10.26.) and final examinations (2022.12.15. - 12.21.) period, classes or self-study should be continued unless there is an exam scheduled during the week.

* According to the University regulation section 57-2, students with disabilities can request special support related to attendance, lectures, assignments, or exams by contacting the course professor at the beginning of semester. Upon request, students can receive such support from the course professor or from the Center for Students with Disabilities(OSD). The following are examples of types of support available in the lectures, assignments, and exams:

(However, actual support may vary depending on the course.)

[Lecture]

- Visual Impairment: alternative, braille, enlarged reading materials, note-taker
- Physical Impairment: alternative reading materials, access to classroom, note-taker, assigned seat
- Hearing Impairment: note-taker/stenographer, recording lecture
- Intellectual Disability/Autism: note-taker, study mentor

[Assignments and Exam]

- Visual, Physical, Hearing Impairment: extra days for submission, alternative type of assignment, extended exam time, alternative type of exam, arranging separate exam room, and proctors, note-taker
- Intellectual Disability/Autism: personalized assignments, alternative type of evaluation

