

IEE2106-02 GLOBAL KOREAN MUSIC AND CULTURE: FROM ARIRANG TO K-POP

COURSE TITLE	GLOBAL KOREAN MUSIC AND CULTURE: FROM ARIRANG TO K-POP	COURSE CODE-SECTION	IEE2106-02
CREDIT	3	CLASS PERIOD	P2 (11:00~12:40)
OFFICE	TBA	OFFICE HOURS	By Appointment
INSTRUCTOR	Dr. Yoon Joo Hwang	EMAIL	yoonyoo.hwnag55@gmail.com

[COURSE INFORMATION]

COURSE DESCRIPTION & BRIEF INTRODUCTION OF THE COURSE	“What is the sound of Korea?” Student will explore Korean diasporic music and sound from Korean traditional folk songs (<i>minyo</i>) to BTS (K-Pop). In this interdisciplinary course, students will take critical and diverse perspectives on Korean music, sound and culture through historical, political, and cultural lenses, exploring them as visual and sonic narratives without boundaries. This class will provide fresh perspectives by utilizing performances, music videos, archives, urtext music scores, and bilingual text (Korean and English). Furthermore, students will engage broadly not only with music and sound but also with Korean visual arts, philosophies, film, and literature.				
COURSE GOALS	1. Develop a fresh insight into Korean music and sound, spanning from local to global perspectives 2. A general understanding of modern Korea and its culture 3. Knowledge of the Korean music and sound across various genres, including K-Pop, K-Drama music, K-Film, K-Art Song, K-Classic, <i>tongyo</i> (Korean children’s song) 4. Analyze musical narratives through textual and various content perspectives.				
COURSE METHODS (100% TOTAL)	LECTURE	GROUP DISCUSSION			
	80%	20%			
GRADING POLICY (100% TOTAL)	GROUP PROJECT & PRESENTATION	FINAL PAPER	GROUP DISCUSSION	ATTENDANCE & PROFESSIONALISM	
	30%	40%	20%	10%	
GRADING POLICY	<p>Participation & Professionalism (10%): Participation is significant part of your grade for this lecture course. In calculating your final grade, 10 points will come from your display of professionalism in my class. This evaluation will be based upon the following:</p> <ul style="list-style-type: none"> • Class attendance • Evidence of preparedness by responding to class questions • Courteous consideration of classmates • Respecting classmates by not distracting others with your laptop, etc. • Turning off all cellphones • Contributing to the learning environment of the classroom <p>Group Discussion (20%): There will be a group discussion during every class. After a group discussion of the given subjects, you will share your ideas and conclusions with the entire class.</p> <p>Group Project & Presentation (30%): Music Video/Multimedia Project & Presentation</p>				

	<p>Final Paper (40%): You will write a final paper on a topic we learned in class. You will explore Korean music culture with a research paper 6 pages with strong academic bibliography (approximately 10 academic entries). The topic of your research paper must be approved by instructor. I will ask your proposal with topic, research methods, purpose and references. All references must be properly cited using either MLA (Modern Language Association) Style (http://owl.english.purdue.edu/owl/resource/747/01/) or Chicago Manual Style (http://www.chicagomanualofstyle.org/home.html) depending on your general familiarity.</p>
<p>COURSE REQUIREMENTS</p>	<ul style="list-style-type: none"> • Electronic Devices: Laptops, iPads, Cell phones and all mobile devices must be turned off and put away during class unless the instructor allows to use them for academic tasks and activities. • Plagiarism: Plagiarism will not be tolerated. Ideas that are not your own must be accompanied by a citation with the source and page number. Direct quotation must be in quotation marks and must also be accompanied by a citation. Paraphrasing is plagiarism. Copying another student or another author’s work is cheating and is a violation of YISS policy. Students who cheat will be brought before a university disciplinary panel. If you have questions about citing source materials, feel free to ask me.
<p>TEXTS& REFERENCES</p>	<p>Recommended Texts:</p> <ol style="list-style-type: none"> 1. Zur, Dafna, and Susan Hwang. "Introduction to the Special Section Music That Moves: Sonic Narratives in Modern Korea." <i>Korean Studies</i> 46, no. 1 (2022): 1-7. 2. Willoughby, Heather. "The sound of han: P'ansori, timbre and a Korean ethos of pain and suffering." <i>Yearbook for Traditional Music</i> 32 (2000): 17-30. 3. Finchum-Sung, Hilary Vanessa. "Visual Excess: The Visuality of Traditional Music Performance in South Korea." <i>Ethnomusicology</i> 56, no. 3 (2012): 396-425. 4. Chang, Hyun Kyong Hannah. "A Fugitive Christian Public: Singing, Sentiment, and Socialization in Colonial Korea." <i>Journal of Korean Studies</i> 25, no. 2 (2020): 291-323. 5. Hwang, Yoon Joo, and Dafna Zur. "When Songs Don't Work: Western Tonalities and Korean Breath in Children's Songs of the Colonial Period." <i>Korean Studies</i> 46, no. 1 (2022): 8-42. 6. Park, Hye-Jung. "Musical Entanglements: Ely Haimowitz and Orchestral Music under the US Army Military Government in Korea, 1945-1948." <i>Journal of the Society for American Music</i> 15, no. 1 (2021): 1-29. 7. Maliangkay, Roald. "Koreans performing for foreign troops: The Occidentalism of the CMC and KPK." <i>East Asian History</i> 37, (2011): 59-72. 8. Yates-Lu, Anna. "When K-Pop and Kugak meet: popularising P'ansori in Modern Korea." <i>Yearbook for traditional music</i> 51 (2019): 49-71. 9. Kim, Jinwon, and Meebae Lee. "Nation branding or marketization?: K-Classic and Korean classical musicians in an era of globalization." <i>International Journal of Cultural Policy</i> 24, no. 6 (2018): 756-772. 10. Lie, John. "What is the K in K-pop?: South Korean Popular Music, the Culture Industry, and National Identity," <i>Korea Observer</i> 43 (3): 339-363. 11. Lie, John. "BTS, the highest stage of K-pop." <i>The Soft Power of the Korean Wave: Parasite, BTS and Drama</i> (2021): 118-128

Course Syllabus
 2025 YONSEI INTERNATIONAL SUMMER SCHOOL
 6-WEEK PROGRAM



Dr. Yoon Joo Hwang, Associate Professor of Music at the University of Central Florida, has taught and performed throughout the U.S., Asia and Europe. Her multicultural education and performance backgrounds facilitated a hybrid of teaching, research, and creative work,

1. nationally and internationally. She has lectured and performed at numerous venues including Carnegie Hall, Lincoln Center, University of Michigan, University of Southern California, Columbia University, UC Berkeley, UCLA, UC Irvine, UC Santa Barbara, El Sistema in Venezuela, Seoul National University and Central Conservatory of Music in Beijing. Dr. Hwang has developed an extensive and diverse research portfolio as well as developing and conducting interdisciplinary research. She has been invited to present scholarly research papers at meetings of the Association for Asian Studies, the Society of Ethnomusicology, the College Music Society, and the Asia-Pacific Symposium for Music Education Research (Tokyo, Japan). Recently, Dr. Hwang completed the North Korea Program at George Washington University to expand her research into music in Cold War Korea. She was invited to serve as a Visiting Scholar at Seoul National University, Korea University and Korean National University of the Arts; the latter position offered an unparalleled opportunity to advance her research into the influence of Western classical music on the modern contemporary era in Korea.

[WEEKLY SCHEDULE]

WEEK	DAILY TOPIC & CONTENTS	REFERENCE
WEEK1 (June 30 to July 3, 2025)	Class 1: Introduction Class 2: A Brief History of Korean Music (from Korean Folk Song <i>Minyo</i> to BTS) Class 3: Korean Traditional Music, <i>kukak</i> Class 4: Hybridity of <i>Kukak</i> & K-Pop	Zur, Dafna, and Susan Hwang. "Introduction to the Special Section Music That Moves: Sonic Narratives in Modern Korea." <i>Korean Studies</i> 46, no. 1 (2022): 1-7.
WEEK 2 (July 7 to July 10, 2025)	Class 1: Transpacific East Asia: The Adoption of Western Music and Culture Class 2: Korean Emotional Characters in Music Class 3: Korean Art Song, <i>gagok</i> Class 4: Korean Breath, <i>tongyo</i> (Korean children's song)	Hwang, Yoon Joo, and Dafna Zur. "When Songs Don't Work: Western Tonalities and Korean Breath in Children's Songs of the Colonial Period." <i>Korean Studies</i> 46, no. 1 (2022): 8-42.
WEEK3 (July 14 to July 17, 2025)	Class 1: Music of Gyeongseong: Modernization and Globalization Class 2: Music in the Post-Liberation Era (<i>Haebang Gonggan</i>) Class 3: Connecting Musical Dots of Cold War Korea Class 4: Musical Memories of the Korean War (1950-1953)	Chang, Hyun Kyong Hannah. "A Fugitive Christian Public: Singing, Sentiment, and Socialization in Colonial Korea." <i>Journal of Korean Studies</i> 25, no. 2 (2020): 291-323. Park, Hye-Jung. "Musical Entanglements: Ely Haimowitz and Orchestral Music under the US Army Military Government in Korea, 1945–1948." <i>Journal of the Society for American Music</i> 15, no. 1 (2021):1-29.

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<p>WEEK4 (July 21 to July 23, 2025)</p>	<p>Class 1: Korean Film Music Class 2: Korean Drama Music Class 3: An Overview of K-Pop Class 4: K-Pop Entertainment Companies and K-Idols</p>	<p>Maliangkay, Roald. "Koreans performing for foreign troops: The Occidentalism of the CMC and KPK." <i>East Asian History</i> 37 (2011): 59-72. Lie, John. "What is the K in K-pop? South Korean Popular Music, the Culture Industry, and National Identity." <i>Korea Observer</i></p>	
<p>WEEK5 (July 28 to July 31, 2025)</p>	<p>Class 1: Globalization of K-Pop (from local to global) Class 2: Musical Narratives and Voice in K-Pop Music Videos Class 3: K-Pop Fandom Class 4: Korea's Classical Music & Globalization</p>	<p>Kim, Jinwon, and Meebae Lee. "Nation branding or marketization?: K-Classic and Korean classical musicians in an era of globalization." <i>International Journal of Cultural Policy</i> 24, no. 6 (2018):756-772.</p>	
<p>WEEK6 (August 4 to August 6, 2025)</p>	<p>Class 1: Wrap Up & Discussion Group Presentation I Class 2: Group Presentation II Class 3: Group Presentation III Class 4: Final Paper Submission</p>		