

## **EAST ASIAN POPULAR MUSIC (HUMA 2109)**

Spring 2024, Wed & Fri, 4:30-5:50, Rm. 2304

**Instructor:** Dr. Mercedes Dujunco

**Email:** [hmercedu@ust.hk](mailto:hmercedu@ust.hk)

**TA:** Xiaoyi ZHANG

**Email:** [xzhanghp@connect.ust.hk](mailto:xzhanghp@connect.ust.hk)

**Office:** Academic Bldg. 3350

**Office Tel.:** 7795

**Office hours:** Tuesdays, 1-5 pm or by  
by appointment

**Approach & Objectives:** This course will look at various popular music genres in East Asia, namely, in China, Japan and Korea, and explore different popular music styles in each culture and issues related to the emergence of each one and their localized meanings. It will seek to understand how meanings are produced, mediated, negotiated, subverted, and celebrated in popular music. Through discussions based on a combination of selected readings, films/videos, and music recordings, students will not only get acquainted with popular musics well beyond their own or what they normally listen to; they will also gain alternative perspectives on what constitutes "popular music" in different East Asian contexts and their significance.

**Readings & Listeners:** There is no required textbook for this course. However, there will be assigned selected readings for the topic taken up each week. Much of the information needed for understanding the content of this course is based on information contained in the reading listening and music video assignments as well as in class lectures which will be presented in PowerPoint slide presentations. The readings **are required** and are meant to supplement the lectures and will serve as important source materials for the short, written assignments and, very likely, for the required research project **and** its presentation in class. The links of most journal article readings and PDF copies of chapter readings from anthologies or monographs will be posted on Canvas; if not, they will be on "Reserve" at the library.

Weekly music listening and video viewing assignments are also a necessary and important component of this course. Much of the information needed for understanding this course's content is based on information in the reading and listening assignments and in the class lectures. It is therefore advisable that you **take thorough lecture and listening notes.**

**Canvas Course Website:** Make it a point to log on to our Canvas course site regularly every week to access the required readings and PowerPoint slides and read assignment announcements, postings and/or discussion threads in preparation for class.

### **Course Requirements:**

- Students are expected to complete all reading and listening assignments **before the class period for which they are assigned.**

- **Live Music Concert & Workshop Attendance.** You are also required to attend the concert, "Modern Jazz with the Chris Carpio Quartet" on Feb. 16 at 7:30 pm at the Shaw Auditorium (<https://cosmopolisfestival.hkust.edu.hk/news/modern-jazz-chris-carpio-quartet>Links to an external site.) and the related Q&A & Discussion, "Chris Carpio: Heir to a Filipino Musical Legacy in Hong Kong" on Feb. 21 at 7:30 pm at CYT-LTL (<https://cosmopolisfestival.hkust.edu.hk/news/chris-carpio-heir-filipino-music-legacy-hong-kong>Links to an external site.). Attendance will be checked and the grade will go towards "Class Attendance & Participation".
- **Midterm Exam:** There will be one midterm exam which will cover the first half of the course. Midterm exam questions will be based on material from the lectures and listening assignments.
- **Research Project Report:** In lieu of a final exam, each student will be required to join and form a group with other students in the class and, together, formulate a group research project related to any of the topics discussed in the course (see Outline of Topics section below). Each student will participate in carrying out a group research project for which you will write a report about the section you were responsible for. The written report of the research project should discuss in some detail what the group research is about, the question(s) for which answers are being sought, the sections which make up the research project, the section each member of the group was responsible for, and what data s/he contributed towards the research project and how those data were collected (if by means of library or archival research, list the library or archival sources were read/used; if through ethnographic research in person or online, show the field notes you had written; etc.). Detailed guidelines regarding the forming of each group, the formulation of the group research project, as well as the research report will be given and posted under "FILES" in Canvas in due time. **DEADLINE:** On the day of the class presentation of the group research project (TBA)
- **Class Presentation of the Group Research Project:** This is distinct from the report in that each group will present the actual contents and results of their research project in class. Each group will be allotted 20 minutes for their presentation. A PowerPoint presentation showing the research project's contents and results will be in order and should be submitted online on Canvas after the class presentation.

#### **Grading Breakdown:**

Class attendance & active participation	20%
Written assignments	20%
Midterm exam	20%
Report on research project	20%
Class presentation of research project	20%

#### **Class Policies:**

- Attendance is mandatory and will be taken throughout the semester.

- In the case of any recorded lectures, viewership will be checked.
- You may miss three classes without penalty, but starting from your fourth absence, one percent will be deducted for each absence.
- Participation in class will also play a factor in your attendance score.
- NO make-up exam or test will be offered **\*\*unless the absence is due to an emergency, medical or otherwise, and a valid medical certificate signed by a doctor and/or other valid written proof attesting to the emergency is submitted. \*\***
- Any discussion posts will be graded on participation and will be used to give you an opportunity to reflect on some of the concepts and themes we are discussing in class.
- Absolute grading system will be used to calculate your final letter grade.
- If you are being dishonest in the course, the penalty is an “F” for the COURSE. Cheating and plagiarism are grounds for being given an “F” and failing the course.

**Cheating:** a) If you look at other students’ papers or materials (ex. notes) during exam or test; b) If you claim credit for another student’s work in group projects.

**Plagiarism:** If you copy sections and/or ideas from a source without referencing it. Excerpt from <http://www.ust.hk/vpao/integrity/Links to an external site.>

### Sample Readings:

Manuel, Peter. 1988. “Chapter 1: Perspectives on the Study of Non-Western Popular Musics.” In *Popular Musics of the Non-Western World: An Introductory Survey* (Oxford, UK: Oxford University Press).

Schweig, Meredith. 2021. “Legacy, Agency and the Voice(s) of Teresa Teng.” In *Resounding Taiwan: Musical Reverberations Across a Vibrant Island*. Ed. by Nancy Guy (London: Routledge).

Mori, Yoshitaka. 2009. “J-Pop: From the Ideology of Creativity to DIY Music Culture” *Inter-Asia Cultural Studies* 10(4).

Fuhr, Michael. 2016. “Producing the Global Imaginary: A K-Pop Tropology.” In *Globalization and Popular Music in South Korea: Sound Out K-Pop*.

## TENTATIVE COURSE OUTLINE & SCHEDULE OF TOPICS

### A. INTRODUCTION

**Week 1: Issues and Perspectives (Jan. 31, Feb. 2)**

## **B. POPULAR MUSIC IN THE CHINESE-SPEAKING WORLD**

### **Weeks 2-4: Mainland Chinese Popular Music (Feb. 7, 9, 14, 16, 21, 23)**

– “Yellow Music”, Pop, Rock, Local Dialect Rap

### **Week 5-6: Mandapop in Taiwan (Feb. 28, Mar. 1, 6, 8)**

- 1960s Mandapop in Taiwan, The Legacy of Deng Lijun (Teresa Teng), Jay Chou’s “China Wind” Pop

### **Weeks 7 & 8: Cantopop in Hong Kong (Mar. 13, 15, 20, 22)**

- The rise, Golden Age, and decline of Cantopop in Hong Kong
- Whither goes Cantopop?

**\*MIDTERM EXAM: Tuesday, Apr. 3\***

## **C. JAPANESE POPULAR MUSIC**

### **Week 9: *Kayokyoku* (Apr. 5)**

### **Week 10: *Enka* (Apr. 10, 12)**

### **Week 11: J-Pop (Apr. 17, 19)**

## **D. KOREAN POPULAR MUSIC**

### **Week 12: *Ppongchak / Trot* (April 24, 26)**

### **Week 13-14: K-Pop (May 1, 3, 10)**

**\*\*CLASS PRESENTATIONS (Schedule TBA)\*\***