

# Pop-Music

Lecture 4  
EAS 274

## Pop Music

- Moving towards a definition of "Popular Culture"
- Soft Power
- Pop music and experience
- Pop music and Ideology

## Experience. Context

- <https://www.youtube.com/watch?v=nNdPPEwguDQ>

## Hall

- What is popular culture?

## Hall

- "Take the most common-sense meaning: the things which are said to be 'popular' because masses of people listen to them, buy them, read them, consume them, and seem to enjoy them to the full.
- --this is a market or commercial definition of the term
- Suggests people are passive "dopes" 67
- May not be the "right definition" but forces us to think about culture and power.

## Hall

- Popular culture and dominant culture
- What do we leave out of popular culture?

## Hall

- Preferred definition is the “forms and activities which have their roots in the social and material conditions of particular classes”
- Here we can see how there is a relation between the production of popular culture and ideology.
- The process of how things become or are made popular

## Hall

- Dynamic, historical process
- “educational and cultural institutions, along with the many positive things they do, also help to discipline and police this boundary.” 69
- Tradition is not about persistence. It is about the way things are linked together in a culture.
- Their meaning too can/does change with time. Tradition should not be valued for its own sake

## Hall

- Popular and class: related but not interchangeable
- “Popular culture is one of the sites where this struggle for and against culture of the powerful is engaged” 71
- **What is the potential power of popular culture**
- Does popular culture offer us a place to resist? Or is it the stuff of the dopes?

## Popular culture

- Is not high culture
- It resists the qualities of high culture
- It has a love/hate relationship with high culture
- Is related to class

## Your thing

- Defend/explain why your “thing” counts as pop culture.
- Consider who consumes it, who makes it, how its made, what role it plays socially or culturally.

## Popular Culture

- Is it nationally bounded?
- Why or why not?

### Removing symbols from context (clips)

- What do they confirm about “Asia” for the viewer? (both as performance and as interview?)
- How are the two clips different?

### Removing symbols from context

- Psy
- <https://www.youtube.com/watch?v=QZmkU5Pg1s>
- <https://www.youtube.com/watch?v=LPMG-QvI-7E>

### Experience and Music

- What aspects are universal?
- What aspects require context?
- The “skewering of the Gangnam life can be easy to miss for non-Korean” (Atlantic magazine)
- Gangnam as a critique of Korean life that is not understandable to the non-Korean
- <https://www.theatlantic.com/international/archive/2012/08/gangnam-style-dissected-the-subversive-message-within-south-koreas-music-video-sensation/261462/>

### Exporting Korea

- What does Korea gain from exporting Psy?

### DARLING-WOLF

- Proximity of identification
- Power of SMAP as role models (knife incidents)

### DARLING-WOLF

- “Japanese consumers of things like hip hop are embedded in a quite different range of social relations and cultural meanings” 364

## Lie

- Kpop as exportable

## Lie

- “Nevertheless, what is striking about the worldwide music industry is the extent of its subordination to national boundaries”

## Lie

- To answer, then, the question of why this music should be exported: almost every developed country has a domestic popular-music industry, but few countries have both the (presumed) need to find success abroad and the capacity for systematically generating accomplished acts that can appeal to audiences beyond national borders.
- This doesn't answer the question WHY. So WHY?

## Soft Power

- Hard power= military
- Getting what you want
- Soft power= cultural products
- Getting others to want what you want

## Hard Power



## Soft Power: inside

- What does soft power look like in North Korea
- <https://www.youtube.com/watch?v=fQ4ouWdqZSo>

## Soft Power: outside

What does soft power look like in North Korea for the outside world

### Head of popular girl band leads N. Korean team to S. Korea

Hyon Song-wol part of advance team to inspect venues for performers ahead of Winter Olympics



Hyon Song-wol, head of the North Korea's Pyongyang Orchestra, traveled to Gangneung, South Korea on Sunday to inspect venues for its proposed art performances at the Pyeongchang 2018 Winter Olympics. (Getty Images)

The head of a hugely popular North Korean girl band crossed the heavily fortified border into South Korea on Sunday to check preparations for rare performances by an art troupe she also leads during next month's Winter Olympics.

## Soft power

- How is Moranbong part of soft power?
- What does she achieve for North Korea?

## Soft power or hard power?

- North Korean Moranbong Band
- <https://www.youtube.com/watch?v=rCQ3iJLuw8M>

## Soft Power

- How is Girls Generation producing soft power?
- How does South Korea benefit?
- What do we “learn” about South Korea from Girls Generation?
- <https://www.youtube.com/watch?v=VQHMFrhTVw4>

## Soft Power

- Doesn't have to be built intentionally
- Looks harmless but might not be
- Could be pro or against political ideology

## Girls Generation

- Do they need to be good dancers?
- Do they need to be good singers?
- What do they need to be?
  - To be popular in Korea
  - To be popular as export
- Why do the US hosts need to be taught the moves?

## Soft Power

- What are some other forms of soft power?
- JET PROGRAMME

## Soft Power

- <https://www.youtube.com/watch?v=yzC4hFK5P3g>
- What kind of soft power does this produce?
- What kind of cultural context is required to react to it?

## Music and Experience

- PSY

## Soft Power

- Can be made by ideological body
- Can be made inadvertently
- Can be used to support state ideology
- Can be used to undermine state ideology
- Can be used on a national community
- Can be used to change outside ideas about a national community

## Abstracts

- Contain condensed article information

## Abstracts: Humanities

Generally abstracts in the humanities do the following:

- Situate the topic
- Identify the gap it will discuss
- Identify how it fills the gap
- Explain the material examined
- Identify the argument
- Concluding sentence.

## Abstracts: Humanities

Generally abstracts in the humanities do the following:

- Situate the topic: general statement, often followed by a more narrow statement
- Identify the gap it will discuss
- Identify how it fills the gap: "Examines," "Looking at"
- Explain the material examined (often contained in the general statement) "draws upon" etc
- Identify the argument: "I argue", "We find"
- Concluding sentence.

Maps and metaphors of the "small eastern sea" in Tokugawa Japan (1603-1868)  
Yonemoto, Marica

**ABSTRACT.** This article examines the ways in which oceans were depicted in Japanese geographical writings and maps from the Tokugawa period. It uses these texts to understand how early modern Japanese visions of the Pacific and of maritime Asian waters constructed epistemological frameworks through which the Japanese saw their place in an increasingly complex web of regional and global connections. In the absence of actual adventure on the "high seas," Japanese writers, artists, and mapmakers used the inventive power of the imagination to fill in the cognitive blank of ocean space. I argue that the definition of early modern oceanic space was profoundly ambiguous, a legacy that, it can be argued, left its mark on Japan's modern relationship with the Asian Pacific region.

• Keywords: Japan, maps, Pacific Ocean, Tokugawa period.

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Material Examined

Specific Gap

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More specific detail

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Argument

Result

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General Statement

More specific detail

Material Examined

Specific Gap

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## Dressed to Kill: Abstract

North Korea is a fashion-conscious nation where political leaders are preoccupied with how to dress the nation's people through rigid social practices, such as imposing military-style uniforms to various social sectors and systematically recommending certain designs to civilians. North Korean leaders have issued numerous fashion statements with the intention to promote fashion as a national project meant to groom ideal corporeality. While many other socialist regimes have glorified masculine clothing as a preferred means to represent revolutionized women, North Korean fashion has continuously explored and expressed various degrees of femininity that seemingly contradict a stringent revolutionary spirit. The varying visual representations of traditional femininity and state-organized socialist ideals, which often equal masculinity, collide in North Korea so as to mark a unique sense of fashion for women clearly distinguished from those of its closest neighbors—the People's Republic of China, the former Soviet Union, and South Korea.

This article explores the representation of an ideal female body in North Korea by examining women's fashion as manifested in visual media such as stage productions, films, magazine illustrations, paintings, and posters. **The article ultimately argues that visual media in North Korea are not merely consumerist objects but by far the most important form of bodily discipline. Their functions are wide in scope—they educate, entertain, and mobilize people.** In a society where ideals shape reality itself, the way in which visual images are coordinated and circulated is far from accidental. **I argue that in North Korea, the images of women on stage and screen function as models to emulate, thus imposing ideal bodily practices onto viewers.** Examining the dress codes of female protagonists on stage and screen illuminates how the North Korean state has set out to craft an ideal female body by constantly negotiating revolutionary masculinity and traditional femininity.

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## Abstract

- Your general topic
- Your specific topic
- Materials you will look at
- Approach you will take (lenses you will use)
- Argument