

# Korean Popular Culture

Department of East Asian Languages and Civilizations  
University of Pennsylvania  
Fall 2022 | EALC1379

Weekly Lecture/Seminar: W 1:45-4:44pm, PCPSE 200

Instructor: Dr. So-Rim Lee ([sorimlee@sas.upenn.edu](mailto:sorimlee@sas.upenn.edu))

Office hours: Thu 2:30-3:30pm in Williams 806 or on Zoom. Email for appt.

T.A.: Suh Won (Sarah) Chang ([swonc@sas.upenn.edu](mailto:swonc@sas.upenn.edu))



## Course Description

It's not just BTS that is storming the Billboard charts; from television dramas, film, fashion, cosmetics, and food, Korean popular culture seems to be everywhere. In this course, we will discuss the significance of culture on the Korean peninsula focusing on its impact on people ("popular" as "of the general public") and their lived experiences throughout the twentieth century, from the colonial era leading into the contemporary South Korea. Surveying the formation and development of Korean culture, we will revisit major events in and beyond the twentieth century including the Japanese occupation, national division and the Korean War, military dictatorships, democratization movements, the 1997 Asian financial crisis, and the globalization of hallyu and K-pop. Addressing topics such as gender and sexuality, modernity and national trauma, xenophobia and racial tensions, queer feminist movements, and cultural transnationalism in the neoliberal era, we will pay particular attention to the structures of power and the role of the "other" in the construction of contemporary South Korea. Reading across a wide range of texts from Korean history, anthropology, cultural studies, urban studies, cinema and media studies, and visual and performance studies, we will explore diverse materials including film, television, music videos, social media, user-generated contents, among others. All class materials will be in English; no previous knowledge of Korean language is required.

By the end of this course, students will be able to:

- Identify major themes and issues in Korean popular culture and society
- Understand the material conditions and social contexts that generated the South Korean popular culture with an awareness of our own roles as conscious consumer-scholars encountering its transnational circulation

- Analyze the role of diverse media platforms in the landscape of cultural production and consumption, and how they mobilize an affective understanding of cultural forms

## Required Texts

Unless otherwise noted, all readings will be uploaded on Canvas.

## Assessment

Attendance and participation	20%
Five discussion posts	15%
Midterm film analysis	15%
Group presentation	20%
Final research essay	30%

## Grading Rubric

Grade	Percentage achieved	Grade	Percentage achieved
A+	97-100	C+	77-79
A	93-96	C	73-76
A-	90-92	C-	70-72
B+	87-89	D+	67-69
B	83-86	D	63-66
B-	80-82	D-	60-62

## Assignments

### 1. Attendance and participation (exit ticket) (20%)

Although we are a large class, we are still very much a discussion-oriented class where we learn together by thinking out loud in a group. You are expected to demonstrate a consistent, active participation every class. **Students must notify the teaching assistant in advance regarding any absence for whatever reason.** Should you email me for anything else, please expect at least 24 hours before hearing back from me. Please be on time: **more than fifteen minutes of unannounced lateness will be counted as absence; more than four unannounced absences in class will result in a F.** Be on time for class and assignments, make sure to have finished the readings ahead of class. Laptops, tablets, and electronic reading devices are permitted in class for the sole purpose of consulting class materials or taking lecture notes. Use of e-mail, internet, texting, and any work related to other classes are not permitted. **Use of cell phones is not permitted** without permission of instructor. If caught using electronic devices for non-course related purposes during class, you will be asked to demonstrate a K-pop dance in front of everyone. Attendance for each lecture will be taken through **exit tickets**: at the end of each class, we will set aside 10 minutes where you will be asked to write a short response (about 4-5 sentences) to the question I pose. You are to **upload the exit ticket on course Canvas** before leaving the classroom.

**You are expected to have finished the readings ahead of class time.** There are five weeks that require **film viewing in your own time**, and the streaming links are provided in the syllabus. For those weeks, please see the film prior to doing the reading (otherwise you will regret it, because readings contain spoilers!).

## 2. Five discussion posts (15%)

Five times during the semester, about every other week, you will compose a short discussion post (about 300 words) on the class Canvas site on the specific topics assigned for the postings. You may choose to write an independent post/thread or respond to other's posts in a respectful manner. Consider these "think pieces" in the style of a journalistic op-ed, in which you provide a thoughtful reflection on the given topic by referring to the readings, films, and presentations from our class (when you refer to readings, please cite the page number appropriately). Feel free to raise deeper questions and engage in conversations with one another; goal of the assignment is to demonstrate that you have deeply engaged with the topic at hand and processed the course materials. **Responses are due on Canvas by class time. Late responses will not be accepted.**

Sep 14: Write about one cultural aspect during the colonial era most memorable to you.

Sep 28: Reflect on gender dynamic and the role of women in the following three cases: colonial era's "modern women," and in the film representations of *Madame Freedom* (1953) and *Housemaid* (1960).

Oct 12: Write on one aspect of Gwangju Uprising you learned from Dr. Kim's lecture.

Oct 26: What is unique about Korean popular culture post-IMF crisis (late 90s) compared to those of the previous decades?

Nov 30: Write a reflection on the issue of representation (gender, race, sexuality, etc.) in K-pop. What do you think is particularly problematic, if any? How could it be remedied, if possible?

## 3. Midterm film analysis (15%)

In **1000 words max** (four double-spaced pages in 12 pt TNR), analyze one film OR do a comparative analysis of two films among the following that we discuss in the class:

*Madame Freedom* (1956), *The Housemaid* (1960), *The March of Fools* (1975),  
*Chilsu and Mansu* (1988), *Punch* (2011)

Write about the film's significance in relation to its topic, content, style, author, reception, and social/historical context of South Korea that we discussed in class. When you refer to the readings, cite appropriate page numbers. You may incorporate 1-2 outside sources as well for extra points. **Submit the review essay to the TA at the beginning of class on November 2.** Late submissions will not be accepted.

Here are some general resources on (writing about) film:

Koreanfilm.org (<http://koreanfilm.org>)  
Yale Film Analysis (<https://filmanalysis.yale.edu/>)

#### 4. Group presentation (20%)

This is one of the most important elements of our course, and the part where students learn the most—from the materials, resources, and from one another. Please refer to Appendix A for more information on the group presentation. There will be ten presentations through the course of the semester, one per class beginning Week 4.

#### 5. Final essay (30%)

Write a paper in **2000 words max** (8 pages double-spaced in 12 pt. TNR) using the key themes, concepts, and strategies we discussed in this course to make a compelling argument about a significant topic. To demonstrate that you have researched beyond our class, cite at least two outside sources in your work. **Due date: 8PM EST, December 18 Sunday.**

### **Guideline for Written Assignments**

1. Fonts and Spacing: double-spaced 12 pt. Times New Roman or 11 pt. Calibri (or the likes)

2. Citations and bibliography: Whenever you refer to the readings, you should be making proper Chicago style citations. These citations should be in-text (not in footnote or endnotes) and will look like: (Lee 2019: 22) or (Lee 2019, 22). At the end of your papers, you will include a written bibliography (also called references) in Chicago Style of the items you reference/cite. You may follow these links for a complete guide:

- Purdue Online Writing Lab  
[https://owl.purdue.edu/owl/research\\_and\\_citation/chicago\\_manual\\_17th\\_edition/cmos\\_formatting\\_and\\_style\\_guide/chicago\\_manual\\_of\\_style\\_17th\\_edition.html](https://owl.purdue.edu/owl/research_and_citation/chicago_manual_17th_edition/cmos_formatting_and_style_guide/chicago_manual_of_style_17th_edition.html)
- Chicago Manual resources for students  
<https://www.chicagomanualofstyle.org/help-tools/Resources-for-Students.html>

#### 3. Romanization

Korean is a difficult language to Romanize, not the least because of its abundance of vowels. Different systems of Romanization developed over time, and two are now internationally accepted: McCune-Reischauer System and the Revised Romanization System. The South Korean government has adopted the latter, but McCune-Reischauer remains the preferred system in the Anglophone academia. All student work should try to adhere to either the Revised Romanization system (ROK government's system) or the McCune-Reischauer system (while it does not matter which one you choose to use, please make an effort to adhere to only one of the two).

- Revised Romanization converter: <http://www.codywatts.com/romanizer/>
- McCune-Reischauer converter: <http://laotouzi.de/kor/>

## **Writing and Presentation Resources and Assistance**

The Marks Family Writing Center works with students enrolled in any course with writing assignments. Students may arrange a meeting with the resident writing tutor for free one-on-one sessions to brainstorm ideas or learn strategies to draft, revise, or improve the structure of the academic essay. Please visit: <http://writing.upenn.edu/critical/wc/>

## **Academic Integrity**

Students are expected to comply with the University's regulations on academic integrity. If you are in doubt about what constitutes academic dishonesty, speak to me before an assignment is due and/or examine the University website. Academic dishonesty includes, but is not limited to: cheating on an exam (e.g., copying others' answers, providing help to others, using a crib sheet) or plagiarism of a paper or exercise (e.g., taking material from readings without citation, copying another student's work). Failure to maintain academic integrity on an assignment will result in a loss of credit for that assignment—at a minimum. Other penalties may also apply. <https://catalog.upenn.edu/pennbook/code-of-academic-integrity/>

## **Accessibility**

Students who may need academic accommodation for documented or undocumented disability that may impact learning or participating in the course are strongly encouraged to initiate request service in advance through the Office of Student Disabilities Services (SDS) located at Stouffer Commons, 3702 Spruce Street, Suite 300 (Monday through Friday, 9am to 5pm, 215-573-9235, [vpul-sds@mail@pobox.upenn.edu](mailto:vpul-sds@mail@pobox.upenn.edu)). Contact the SDS staff as soon as possible to best access your situation and provide reasonable accommodation in the current semester. Please visit their site: <https://www.vpul.upenn.edu/lrc/sds/index.php>

## **Requirements for COVID-19**

Currently, Penn no longer requires students to wear masks so no one in this class has to wear a mask. However, we are a large class in which class participation is important. Hence, it is completely understandable that some of us might feel uncomfortable about not wearing masks. As a safe space and community, I encourage everyone to do their best on keeping each other safe! Anyone who wants to wear a mask will be respected for that decision. If university protocols and the conditions of the pandemic change during the semester, our class masking policy is subject to change accordingly.

## **Inclusiveness**

This course involves participation from students of diverse experiences, backgrounds, and perspectives of the world. We will treat the classroom as a brave space where students can be present, acknowledge one another's differences of race, gender, culture, religion, politics, sexual orientation, nationalities, and develop critical thinking through honest, courageous conversations.

Discussions in this class will focus on developing skills on making constructive criticism and comments that use factual statements free from prejudices. When expressing personal ideas and opinions, students should always navigate the boundaries between potential harassment of peers and academic freedom. Should you, at any point during the semester, experience any discomfort or disagreement from interactions that take place in the class, please come talk to me. If you encounter sexual harassment, misconduct, assault, or discrimination based on race, color, religion, age, national origin, ancestry, sex, sexual orientation, gender identity, or disability, please contact the Title IX Coordinator and Executive Director Sam Starks ([sstarks@upenn.edu](mailto:sstarks@upenn.edu)). If you report this to a faculty or staff member, they must notify the Title IX coordinator about the basic facts of the incident (you may request confidentiality from the University).

## COURSE SCHEDULE

### *Part I. Tracing Korean Popular Culture, 1920s-1980s*

Week 1 (Aug 31) Introduction: Rethinking the “Popular” in South Korea

John Storey, “What Is Popular Culture?” *Cultural Theory and Popular Culture: An Introduction* (Routledge, 2018): 1-17 (excerpts).

Kyung Hyun Kim, “Indexing Korean Popular Culture,” from *The Korean Popular Culture Reader* (Durham: Duke University Press, 2014), pp. 1-13 (excerpts).

Week 2 (Sep 7) Modernity, Gender, and Culture in Colonial Kyōngsōng (**Groups assigned**)

#### **\*Visit from Dr. Rebecca Mendelson, Penn’s Japanese/Korean Collection Librarian**

Kyung Moon Hwang, “15. Rise and Fall of the Great Korean Empire,” “16. Responses to the Japanese Takeover 1904-18,” “17. Stirrings of Social Change in the Long 1920s,” “18. Nation, Culture, and Everyday Life in the Late Colonial Period.” In *A History of Korea* 3rd ed. (MacMillan, 2021), pp. 115-149.

Hyaeweol Choi, “The ‘Modern Girl’ Question.” *New Women in Colonial Korea: A Sourcebook* (Routledge, 2013): 72-80.

Yung-Hee Kim, “Na Hye-sōk.” *Questioning Minds: Short Stories by Modern Korean Women Writers* (U of Hawaii P, 2010): 24-26.

Week 3 (Sep 14) Division, War, and the Postwar 1950s (**Post #1 Due**)

To watch: Han Hyeong-Mo, *Madame Freedom* (1956), 125 min.

(Stream at <https://youtu.be/FkAbVQhfpmw>)

Steven Chung, "Regimes within Regimes: Film and Fashion Cultures in the Korean 1950s." *The Korean Popular Culture Reader*, 103-125.

Christina Klein, "Madame Freedom (1956): Spectatorship and the Modern Woman," in *Rediscovering Korean Cinema*, p. 118-131.

#### Week 4 (Sep 21) 1960s: Urbanization and the Domestic Drama (**Group presentations begin**)

To watch: Kim Ki-young, *The Housemaid* (1960), 111 min.

(Stream at [https://youtu.be/-J\\_HTZFC32s](https://youtu.be/-J_HTZFC32s))

Kyung Moon Hwang, "23. Striving for Revolution in 1960s South Korea" in *A History of Korea*, pp. 186-194.

Chris Berry, "The Housemaid (1960): Possessed by the Dispossessed," in *Rediscovering Korean Cinema* p. 147-59.

Pil Ho Kim and Hyunjoon Shin, "Birth, Death, and Resurrection of Group Sound Rock," *The Korean Popular Culture Reader*, 275-295.

#### Week 5 (Sep 28) 1970s: Youth Culture under a Military Dictatorship **(Post #2 Due)**

To watch: Ha Gil-jong, *The March of Fools* (1975), 117 min.

(Stream at <https://youtu.be/4PvzT5WnNrA>)

Kyung Moon Hwang, "24. Culture and Politics in 1970s South Korea," in *A History of Korea*, pp. 195-205.

Han Sang Kim, "The March of Fools (1975): The Resistant Spirit and Its Limits," in *Rediscovering Korean Cinema* p. 201-214.

Dong-No Kim, "Social Grievances and Social Protests against the Oppressive State," *Modern Korean Society*, 179-204.

#### Week 6 (Oct 5) Gwangju Uprising, May 18 1980

##### **\*Guest lecture by Prof. Hayana Kim (Washington U St. Louis)**

Sallie Yea, "Rewriting Rebellion and Mapping Memory in South Korea: The (Re)presentation of the 1980 Kwangju Uprising through Mangwol-dong Cemetery," *Urban Studies* 39.9 (2002): 1551-72.

Hayana Kim, "Reckoning with Historical Conflicts in East Asian Theatre Festivals: The BeSeTo Theatre Festival and Gwangju Media Arts Festival." *The Cambridge Companion to International Theatre Festivals* (Cambridge: Cambridge UP, 2020), pp. 192-206 (Read 199-205).



Kyung Moon Hwang, "26. South Korea's Extended Democratization" in *A History of Korea*, pp. 216-225.

(Optional: film *A Taxi Driver* (2018) on reserve at the Penn libraries)

#### Week 7 (Oct 12) 1980s Culture, Class Struggles, and Consumerist Boom **(Post #3 Due)**

To watch: Park Kwang-su, *Chilsu and Mansu* (1988), 109 min.  
(Streaming info TBA)

Darcy Paquet, "Chilsu and Mansu (1988): The Voice of the People," in *Rediscovering Korean Cinema* p. 233-245.

Hagen Koo, "The Korean Stratification System: Continuity and Change," *Modern Korean Society: Its Development and Prospect* (Berkeley: Institute of East Asian Studies, 2007), 36-62.

John Lie, "The Interregnum: National Popular Music in the 1980s." *K-Pop: Popular Music, Cultural Amnesia, and Economic Innovation in South Korea* (Berkeley: U of California P, 2015), pp. 55-63 in e-book.

#### *Part II. Hallyu and K-pop, 1990s-2020s*

#### Week 8 (Oct 19) IMF Crisis and the Beginning of Hallyu

Inkyu Kang, "It All Started with a Bang: The Role of PC Bangs in South Korea's Cybercultures." *The Korean Popular Culture Reader*. Durham: Duke University Press, 2013.

Roald Maliangkay, "The Popularity of Individualism: The Seo Taiji Phenomenon in the 1990s." *The Korean Popular Culture Reader*, 296-313.

Doobo Shim, "Hybridity and the Rise of Korean Popular culture in Asia." *Media, Culture & Society* 28.1 (2006): 25-44.

#### Week 9 (Oct 26) The Myth of Multiculturalism **(Post #4 Due)**

**\*Featured lecture by Suh Won (Sarah) Chang (University of Pennsylvania)**

To watch: Lee Han, *Punch* (2011), 110 min.  
(Streaming info TBA)

Hye Seung Chung, "Multiculturalism as 'New Enlightenment': The Myth of Hypergamy and Social Integration in *Punch*." *Journal of Korean Studies* 23.1 (2018): 135-52.



Kyoung-Lae Kang, "Talking Hospitality and Televising Ethno-national Boundaries in Contemporary Korea: Considering Korean TV Shows Featuring Foreigners," *Television & New Media* 19.1 (2018): 59-74.

Yang Young-Kyun, "Jajangmyeon and Junggukjip: The changing position and meaning of Chinese food and Chinese restaurants in Korean society," *Korea Journal* 45.2 (2005): 60-88.

#### Week 10 (Nov 2) "Hallyu 2.0": Culture, Technology, and Fandom

**\*Submit the Film Analysis Essay to TA by BEGINNING of Class time**

Marcus Tan, "K-Contagion: Sound, Speed, and Space in 'Gangnam Style.'" *TDR: The Drama Review* 59.1 (2015): pp. 83-96.

Suk-Young Kim, "Disastrously Creative: K-pop, Virtual Nation, and the Rebirth of Culture Technology." *TDR: The Drama Review* 64.1 (2020): 22-35.

Solee I. Shin, "How K-pop Went Global: Digitization and the Market-Making of Korean Entertainment Houses," in *Pop Empires: Transnational and Diasporic Flows of India and Korea* (Honolulu, University of Hawai'i Press, 2019), pp. 268-81.

#### Week 11 (Nov 9) Idol Culture and Beyond: Gender and Sexuality

**\*Guest lecture by Prof. Stephanie Choi (NYU)**

Chuyun Oh and David C. Oh, "Unmasking Queerness: Blurring and Solidifying Queer Lines through K-pop Cross-Dressing." *The Journal of Popular Culture* 50.1 (2017): 9-29.

Michael A. Unger, "The Aporia of Presentation: Deconstructing the Genre of K-pop Girl Group Music Videos in South Korea." *Journal of Popular Music Studies* 27.1 (2015): 25-47.

Aljosa Puzar & Yewon Hong, "Korean Cuties: Understanding Performed Winsomeness (Aegyo) in South Korea." *The Asia Pacific Journal of Anthropology* 19.4 (2018): 333-49.

#### Week 12 (Nov 16) U.S.-Korea Relations and Race Politics in K-pop

Crystal S. Anderson, "Hybrid Hallyu: The African American Music Tradition in K-Pop," in *Global Asian American Popular Cultures* (NYU Press, 2016), 290-303.

Gil-Soo Han, "K-pop Nationalism: Celebrities and Acting Blackface in the Korean Media." *Continuum – Journal of Media & Cultural Studies* 29.1 (2015): 2-16.

S. Heijin Lee, "The Politics and Promises of 'Gangnam Style,'" in *Pop Empires: Transnational and Diasporic Flows of India and Korea* (Honolulu: University of Hawaii Press, 2019), p. 97-120.

## THANKSGIVING BREAK, NO CLASS

### Week 13 (Nov 30) Inter-Asia Refractions and K-pop **(Post #5 Due)**

Soo Ryon Yoon, "'Gangnam Style' in Dhaka and Inter-Asian Refraction," *Inter-Asia Cultural Studies*, 19.2 (2018), pp. 162-79.

So-Rim Lee, "From K-pop to Z-pop: The Pan-Asian Production, Consumption, and Circulation of Idols," *The Cambridge Companion to K-pop* (forthcoming), p. 22.

Hye Seung Chung, "Hating the Korean Wave in Japan: The Exclusivist Inclusion of Zainichi Koreans in *Nerima Daikon Brothers*." *Hallyu 2.0*, 195-211.

### Week 14 (Dec 7) K-Food and the Global Marketization of Koreanness

#### **\*Bring Korean snacks to share with class**

Katarzyna J. Cwiertka, "The Global Hansik Campaign and the Commodification of Korean Cuisine," *The Korean Popular Culture Reader*, 363-84.

Olga Fedorenko, "South Korean Advertising as Popular Culture," *The Korean Popular Culture Reader*, 341-62.

Kyung-Koo Han, "The 'Kimchi Wars' in Globalizing East Asia," *Consuming Korean Tradition in Early and Late Modernity: Commodification, Tourism, and Performance* (Honolulu: University of Hawai'i Press, 2011), 149-66.

### Week 15 STUDY DAYS AND EXAMS WEEK

#### **\*Final essays due 8PM EST December 18 Sunday**

## Appendix A: Group Presentations

In groups of 4-5, take over the class for about 45 minutes (Q&A included) to discuss the topics given below, tying them into the broader historical context, theme, readings and/or films of the week in an organized manner. Don't be scared of public speaking—our goal is to create a safe space for everyone to think loud together on the topics. You are not expected to be an “expert” in these keywords, but rather, to demonstrate that you've thoroughly researched what they are as a group. Remember: this is a collaborative exercise!

The specific style or method of organizing your presentation is up to you, but I suggest using multimedia aid on slides and/or videos and songs to illuminate your findings to the class. An ideal presentation ties the case studies into a narrative and leads to deeper thoughts and questions to the entire class to think together on.

**Groups will be assigned by the T.A. by Week 2, and presentations will begin Week 4.**

In weeks 2 and 3, we will spend a portion of class time to gather in your assigned groups to plan.

Week 4 (Sep 21)	1) The Kim Sisters 2) Group Sound Rock 3) Yi Mi-ja, “Camellia Girl”
Week 5 (Sep 28)	1) Saemaul undong (or New Village Movement) 2) Song Ch'ang-sik, "Whale Hunting" 3) Three S policy
Week 6 (Oct 5)	1) June Democratic Struggle 2) Minjung gayo (protest song)
Week 7 (Oct 12)	1) Cho Yong-p'il 2) Yi Sŏn-hŭi 3) Roh Tae-woo government
Week 8 (Oct 19)	1) IMF Crisis 2) Seo Taiji and Boys 3) Sechs Kies
Week 9 (Oct 26)	1) “Damunhwa” state policy 2) Introduce at least two Korean TV show featuring foreigners (e.g. <i>Non Summit</i> , <i>Global Talk Show</i> , <i>My Neighbor Charles</i> ...)
Week 10 (Nov 2)	1) Introduce the following K-pop houses: SM, YG, JYP, HYBE

- 2) Introduce a K-pop fandom/fan club
- Week 11 (Nov 9)
  - 1) Seoul Queer Culture Festival
  - 2) Introduce an example of “queerbaiting” in K-pop
- Week 12 (Nov 16)
  - 1) Two candlelight protests (2008, 2016-17)
  - 2) Introduce an instance of problematic race portrayal in K-pop
- Week 13 (Nov 30)
  - 1) Introduce at least 3 different examples of non-Korean K-pop idols
  - 2) Introduce a K-pop fan culture NOT in Korea or the U.S.

## Appendix B: A List of Korean Popular Songs “before K-pop”

Yi Chöng-suk, “Falling Flower, Flowing Water” (Nakhwayusu), also known as “The Moon of Kangnam” (Kangnam tal), 1926

<https://youtu.be/M-6gZQQfg2Y>

Yi Aerisu, “Remains of Hwangsöng Castle” (Hwangsöng yett’ö), 1932

<https://youtu.be/7TbZVQG2kNc>

Yi Nan-yöng, “Tears of Mokp’o” (Mokp’o üi nunmul), 1935

<https://youtu.be/nTEaztgefWE>

Chang Se-jöng, “The Ferry is Leaving (Yöllaksön ün ttönaganda), 1937

<https://youtu.be/SwO3XSP6FeU>

Kim Chöng-gu, “Tear-drenched Tumen River” (Nunmul chöjün Tuman’gang), 1938

[https://youtu.be/pm40VKc\\_nXU](https://youtu.be/pm40VKc_nXU)

Yi Hwa-ja, Feedbag Cowboy (Kkolmangt’ae mokdong), 1938

<https://youtu.be/7oIYaD-n8t4>

Pak Hyang-nim, My Brother is a Busker (Oppa nün p’unggakchaengi), 1938

<https://youtu.be/MT4iQveUPKM>

Nam In-su, “Go away, 38th parallel” (Kagöra samp’alsön), 1945

<https://youtu.be/jpU4Fda7WNI>

The Kim Sisters, "Joshua Fit the Battle of Jericho" on *The Ed Sullivan Show* (1965)

<https://youtu.be/dd8PF5b7j3k>

The Kim Sisters, "All Shook Up"

<https://youtu.be/-1Ub01vxJEc>

Yoon Bok-hee & The Korean Kittens, "What'd I say" on Bob Hope’s USO Tour (1966)

<https://youtu.be/75jUL2E6tEQ?t=240>

Yi Hae-yön’s "The heartbreak of Miari Pass" (Tanjang üi Miari Kogae), 1956

<https://youtu.be/6a1RG6r7HhM>

Yi Mi-ja, "Camellia Girl" (Tongbaek agassi), 1964

<https://youtu.be/LnLmtVOmbo8>

Shin Joong Hyun, "Lady in the Rain" (Pit sok ũi yŏin), 1964  
<https://youtu.be/ALDoWCcpa7k>

Nam Chin, "With My Love" (Nim kwa hamkke), 1972  
<https://youtu.be/hs8xI9U1zAY>

Shin Joong Hyun, "The Belle" (Miin), 1974  
<https://youtu.be/aFS2IOgUC00>

Yang Hŭi-ŭn, "Morning Dew" (Ach'im isŭl), 1971  
<https://youtu.be/qLg0erjLdxY>

Song Ch'ang-sik, "Whale Hunting" (Korae sanyang), 1975  
<https://youtu.be/VTmIt9nQtzk>

Sanullim, "Is It Already?" (Ani pŏlssŏ), 1977  
<https://youtu.be/jdMW41KM7WA>

Hye Ŭn-i, "Are You Leaving" (Kamsugwang) (1978)  
<https://www.youtube.com/watch?v=2ZWUjcOOxcE>

Na Hu-na, "Weed" (Chapch'o), 1982  
[https://youtu.be/vgIh\\_CjEBAQ](https://youtu.be/vgIh_CjEBAQ)

Yi Sŏn-hŭi, "To J" (J ege) (1984)  
<https://www.youtube.com/watch?v=GpgRMHBXJ6s>

Cho Yong-p'il, "Leopard of Kilimanjaro" (K'illimanjaro ũi p'yobŏm) (1985)  
<https://www.youtube.com/watch?v=m7ku6UjV7uw>

Chu Hyŏn-mi, "Crush" (Tchak sarang) (1989)  
<https://www.youtube.com/watch?v=otzVrS5MI64>

Sinawi, "Turn Up the Radio" (K'ŭge radio rŭl k'yŏgo) (1986)  
[https://www.youtube.com/watch?v=\\_5--Cv2G6Kg](https://www.youtube.com/watch?v=_5--Cv2G6Kg)

Kim Wan-sŏn, "Pierrot is Laughing at Us" (ppiero nŭn uril pogo utchi) (1991)  
<https://www.youtube.com/watch?v=cn9frQYla-g>

Sobangch'a, "Last Night's Story" (Ŏjetpam iyagi) (1987)  
<https://www.youtube.com/watch?v=3xwe4tXnajo>

### **More Songs, 1990s Onwards**

Seo Taiji and Boys, "Anyhow Song" (Hayŏga)

<https://youtu.be/L-AxO7EPU8c>

Seo Taiji and Boys, "Classroom Idea" (Kyoshil idea)

[https://youtu.be/2UhnaBr\\_4Vo](https://youtu.be/2UhnaBr_4Vo)

Seo Taiji and Boys, "Dreaming of Balhae" (Parhae rül kkumkkumyö)

<https://youtu.be/7kr1IXHMUrc>

Seo Taiji and Boys, "Come Back Home"

<https://youtu.be/q3xy4p2JTfU>

Seo Taiji and Boys, "Must Triumph" (P'ilssüng)

<https://youtu.be/g9JapbJsvZo>

Ppippibaendü, "Annyönghaseyo"

[https://www.youtube.com/watch?v=ap\\_YlzMsoo8](https://www.youtube.com/watch?v=ap_YlzMsoo8)

Roora, "Wingless Angel" (Nalgae irhün ch'önsa)

<https://youtu.be/nDpHhFjt5r0>

Deux, "In the Summer" (Yörüm anesö)

<https://youtu.be/rpDWYxU5wdg>

Yoo Seung-jun, "Scissors" (Kawi)

<https://youtu.be/QiJGxTJyyt4>

Jaurim, "Hey Hey Hey"

<https://youtu.be/pbcQaVsGbtY>

Sechs Kies, "The Way This Guy Lives" (P'omsaeng p'omsa)

<https://youtu.be/P8SadEt4L5o>

H.O.T., "Candy"

<https://youtu.be/XQwsh9Ob2e0>

S.E.S. "I'm Your Girl"

<https://youtu.be/ZIRYeom9Szc>