Seoul Abroad: Connecting Rootless Culture in LA and Seoul through Digital Spaces

Thesis

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Abstract

This thesis project aims to create scholarship that is accessible and in collaboration with the communities that are in conversation with researchers. The project has three main parts including an essay, a syllabus, and a podcast outline, with a recorded pilot episode of the first episode. In this way, I am able to show the different forms that academic work can be shaped into depending on the intended audience. The essay, aimed toward other academics or subject specialists, is on K-pop dance cover groups and the community that surrounds it. The focus was on this idea of embodied rootlessness where K-pop fans who were covering K-pop dances, were entering a third space where stability cannot be achieve because they are essentially embodying a fandom that depends on the ambiguity of the performers' identities. The syllabus, aimed toward students, was designed with the intention of not only teaching students about the subject, but also about how to research the community around K-pop. The syllabus specifically reflects this in the latter half of the semester where two weeks are dedicated to methodology and a week for fieldwork to be conducted. The podcast series I've outlined is intended to reach a much broader audience. Whether it is someone who has never heard of or listened to K-pop or if it's someone who already is knowledgeable about the subject, both are able to gain insight into the subject while also having access to a space to seriously discuss this topic and have a space where their voices are heard.

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Part 1: Essay

Seoul Abroad: Connecting Rootless Culture in LA and Seoul through Digital Spaces

Introduction

The Korean popular cultural phenomenon, K-pop, first emerged in the mid-1990's and is characterized by both its distinct form and, as I will argue, its capacity to move across cultural and national domains. K-pop's synchronized and visually stunning dance routines are influenced by different cultural styles including Hip-Hop tap, jazz, swing, ballet as well as martial arts and folk dance making it a blend between modern and the traditional creating an interesting viewing experience that is interpreted by its audience as distinct and special. K-pop itself has been touted by many fans for being distinct from Western pop culture, that it is a safe place for people who consume it (especially those who may feel marginalized) to, in part, escape the harsh realities of their daily lives.

Previous research has shown that fans have used K-pop to alleviate overwhelming exposure to American, and broadly Western, popular culture. According to Yoon (2019), they are then able to challenge mainstream culture through their experiences with a foreign cultural phenomenon that is not easily buried beneath the weight of imperialist powers. K-pop fans' interaction with the genre create spaces for critique.

While the past fifteen years have seen an increase in research on the Korean popular music genre called K-Pop, there has been little focus on what I call the 'embodiment of rootlessness' among K-Pop fandom. I am particularly interested in investigating the K-Pop subcultures defined by the shared performances of fan activities, and especially those that emerge in spaces that do not have direct access to cultural materials from Korea. For example,

non-native Korean participants who create K-Pop 'covers' and thereby manifest embodied rootlessness by existing in both the space of citizenship within their native cultural contexts and as members of the third space they create through their creation and use of K-Pop dance covers. Dance covers are the replication of choreography originally performed by the K-pop idols themselves, specifically the performances presented through what are called dance practices where the K-pop idols perform the choreography that is fully polished but performed in a less formal setting.

My project explores the idea that rootlessness within the K-Pop fandom is a source of solidarity through which strong interpersonal relationships are built. Specifically, I will be analyzing how K-Pop dance cover culture exemplifies an embodied rootlessness that allows individuals to navigate a third space of their creation that creates interconnection, community, and shared identity even though they are from different parts of the world. K-Pop dance cover culture affords people who have been displaced and alienated an opportunity and context through which to find others with whom they can build relationships. My project seeks to document, trace, and analyze these hybridized practices and the building of contingent community they make possible.

Theoretical Foundation

I find the concept of embodiment useful in the analysis of the data I will collect. Embodiment is a way to talk about the historically and culturally contexualized perception of one's bodily experience in the world (Gattario et. al. 2020). That is, various social and cultural experiences shape how individuals both experience their own bodies, but also how they create knowledge about the world *through* the specificities of their body's location in the world.

Gattario et. al.'s article indicates that both culture and gender differences result in different experiences of embodiment which is strongly associated with individual life satisfaction. This is especially important for exploring the role of bodies that are separated by borders and oceans who cannot interact with each other but can still interact in non-corporeal ways. This ability to interact indirectly can also open the door to exploring the impact on individuals' needs to participate in fan activities despite needing to go above and beyond, since they can only access this content through online sources, need to wait for translations or learn Korean, require extensive knowledge of the subject to stay up to date, etc.

Rootlessness is defined as lacking stable roots, not just to physical space, especially in the context that I am using it in, but it is taken to mean unstable roots in both personhood and social standing. In the past, personhood, or identity, was not so strongly dictated by analytic discussions on identity, but by the social stability and immobility combined, mostly, with relative geographic rootedness to place to produce a stable and unreflective sense of selfhood (Pearse 2005). With conceptions of identity shifting through the modern and post-modern eras, it became harder to conceive of selfhood without the traditional and imposed identities of the past, especially with the introduction of the Internet which exposed people to communities, ideals and discussions that were far more diverse than had previously been possible.

In the midst of this kind of exposure, identity itself has become less defined by connection to specific places or geographies as was once the dominant locator of identity (Pearce, 2005). This has created a context where people find themselves having 'identity crises' and needing to develop a distinct and unique individual identity. The purpose for such a departure may very person to person, but at least two distinct reasons for this exist. The first, the

one reason already touched upon, is that most K-pop content that international fans will come into contact with is digital or via others within the community. The other is for mediating stigma. As stated by Lee (2020), studies suggest that the identity of fans of popular culture in the non-West is subjected to double marginality, as their fandom is simultaneously both popular culture and a culture of the racial other, in this case being Asian and Asian American individuals. The separations from the self and the fan is necessary to mitigate ridicule and criticism some may face from others who deem foreign culture as too different or 'exotic'.

I want to make clear that these participants, specifically those who take part in dance covers, are moving from a rootless space where they have been alienated and left without stability and acceptance into a space that allows for this to occur. Once entering the fandom they find their place and find their stability. However, the people who are recreating K-pop dances are also deliberately, whether or not they are conscious of it, entering a third space where stability cannot be achieved because they are essentially embodying a fandom that depends on the ambiguity of the performers' identities. While the individuals who are performing are fulfilling their need to be seen as part of the community, they are also opening an avenue for others to follow their example. This creates a consistent and steady flow of content for the community that also supports the idols they aim to imitate.

International K-pop fans have very limited opportunities to interact with K-pop idols, most of which cannot be in person. For the most part, fans in the U.S. are only able to interact with K-pop content through the Internet, using social media platforms such as Youtube, Instagram, and Twitter, to engage with media officially produced by the labels and unofficially produced by the fans. This means, that most interactions occur through the Internet and

experiences primarily occur non-corporeally unless specific events such as concerts or pop-up shops come up.

It is through the development of new technology that fans from all over the world can become active members of a global community, helping to navigate through language barriers and locality. Bennett (2012) describes the significance of social media and the mobile Internet in the expansion of fan collaboration and the spread of fan knowledge, elaborating that 'live' experiences are not exclusive to those individuals who have corporeal proximity anymore. These live experiences are accessible to remotely located individuals who otherwise are unable to have corporeal experiences. This inclusivity then allows fans from anywhere in the world with Internet access to participate in fandom activities, adding to the possible modes of participation that shifts the perception regarding self-identification and thus be acknowledged as global citizens.

Maffesoli's concept of tribalism is useful in making sense of this kind of digital space. Maffesoli argues that the values of the private realm that were mainly associated with close core networks of family and community during the predigital modern era, have now emerged among virtual communities of segmented groups of affinity-aligned people (Chang 2019). This further emphasizes that community, experience, and participation are not necessarily rooted in a particular place, but can also exist in a space as ambiguous and vast as the digital realm. This allows for a lot of flexibility in the way fans interpret and appropriate K-pop content coming in from overseas.

To start developing a better understanding of how the K-pop dance cover community is able to maintain a high level of coherence and organization, I examined twenty videos from

Youtube.com and two hundred comments that demonstrate that both fans that participate in creating dance cover videos and those who consume content are both navigating the third space and embodying rootlessness in the process.

Content Analysis

I used content analysis to conduct my research which included collecting and analyzing 10 different K-Pop dance cover videos performed and produced by fans, 5 of which were produced by K-Pop dance cover groups in the U.S. and 5 that were produced by K-Pop dance cover groups in South Korea. I chose these two locations to get a better sense of how fans are conducting their participatory practices while in different parts of the world. While they are all part of the same fanbase, they differ in their fannish activities.

The following chart shows the view count, subscriber count and likes on each of the videos, showing how much interaction fans have on a regular basis. While these numbers only represent videos analyzed for this paper, achieving this is not uncommon since many other dance cover videos are just as successful, sometimes more so:

Video Analytics for Dance Cover Videos

Videos	Views	Subscribers	Likes
U.S. Dance Groups			
Video 1[1]	708,825	75.8k	39k
Video 2[2]	2,386,885	83.1k	124k
Video 3[3]	214,241	485k	17k
Video 4[4]	332,311	485k	30k
Video 5[5]	502,943	672k	48k
Korean Dance Groups			
Video 1[6]	12,970,308	3.65M	383k
Video 2[7]	8,391,755	3.65M	194k
Video 3[8]	462,312	710k	14k
Video 4[9]	129,960	166k	7.4k
Video 5[10]	2,425,337	56.6k	73k
Total	**28,524,877**	**5,898,500**	**929.4k**

Table 1. *Source:* Youtube.com

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[1] *[KPOP IN PUBLIC TIMES SQUARE] LISA - MONEY Dance Cover* [Video] Retrieved November 13, 2021, from https://www.youtube.com/watch?v=-t6OV2K2wqU

[2] *[KPOP IN PUBLIC NYC] SUPER M (슈퍼엠) - 'JOPPING' Dance Cover by CLEAR* [Video] Retrieved November 13, 2021, from https://www.youtube.com/watch?v=VsO6C4O3RZA

[3] *[KPOP IN PUBLIC] IZ*ONE (아이즈원) - 'Panorama' One Take Dance Cover by ECLIPSE, San Francisco* [Video] Retrieved November 13, 2021, from https://www.youtube.com/watch?v=BqWiF1d8pP8

[4] *[KPOP IN PUBLIC] SEVENTEEN (세븐틴) - 'Rock with you' One Take Dance Cover by ECLIPSE, San Francisco* [Video] Retrieved November 13, 2021, from https://www.youtube.com/watch?v=dpNL7K4QWjs

[5] *[KPOP IN PUBLIC | ONE TAKE] 7 Songs in 7 Minutes at BTS Concert in LA | Dance Cover 댄스커버 | Koreos* [Video] Retrieved November 14, 2021, from https://www.youtube.com/watch?v=ptpiWCrUWbI

[6] *[HERE?] MAMAMOO - HIP | DANCE COVER @Dongseongno* [Video] Retrieved November 14, 2021, from https://www.youtube.com/watch?v=K39kzs8zVxw

[7] *[HERE?] TWICE - FANCY | DANCE COVER | KPOP IN PUBLIC @Colorful Festival* [Video] Retrieved November 14, 2021, from https://www.youtube.com/watch?v=Vuy7LXwM3N8

[8] *KPop in Public | PARK JIHOON, BLACKPINK, BTS, Stray Kids Dance Cover* [Video] Retrieved November 14, 2021, from https://www.youtube.com/watch?v=Vfscf7_BnjY

[9] *[KPOP IN PUBLIC KOREA] RED VELVET (레드벨벳) - "Psycho" Dance Cover* [Video] Retrieved November 14, 2021, from https://www.youtube.com/watch?v=gKcCQIlGt2c

[10] *[KPop in Public] Cherryblue | BLACKPINK - Playing with fire Dance Cover in KOREA* [Video] Retrieved November 14, 2021, from https://www.youtube.com/watch?v=tJJbXvHe1zw

I also included 10 K-pop dance practice videos because they are produced and released by K-Pop idols and their companies. I chose these specific examples because they resemble the K-pop dance cover videos the most. By this I mean that they are unofficial videos produced for the purpose of engaging and encouraging interaction, participation and creation from the fans, which aligns with what the videos produced by fans aim to accomplish.

I also examined the activity in the comment section and randomly selected 100 comments from each set of videos for a total of 200 comments to create a corpus that I could then input into Voyant, an online data mining tool, in order to find patterns in word usage and trends. While detailing my findings, I will start with the difference between the videos in the U.S. and those in South Korea, then I will move on to their similarities before connecting it to the trends found within the comments.

While analyzing the data from all 10 of the dance cover videos, I found themes specific to the U.S. based groups as well as themes specific to the Korean based groups. I also identified similarities between the two which I will refer to as standard practices. By standard practices I mean the regular ways in which the participants present themselves and produce their videos as well as common activities done across all groups.

One of the differences was that in the groups from the U.S., the number of performers varied and did not always match the number of members that were in the original K-pop groups. The number of performers even differed between different groups in the U.S. that covered the same dance which indicates that this is not something that is of particular importance when putting together these performances in the U.S. context. It appears that there was more emphasis on the act of taking center, which is when a performer is literally in the center of the performance

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and most of the attention is directed to them, during which the performer taking center stage is the idol regardless of which idol from the K-pop group is supposed to be in that same position. Considering how the original idol groups present themselves during their dance practice videos, the fans are emulating the idols to present themselves in the same way that the idols do. This is because the K-pop fans strives to be as similar to K-pop idols as possible, with originality taking a backseat to imitation (Sun 2011). This process of becoming like the idol is part of the process of creating a third space where they are shedding their individual identities to because ambiguous bodies that represent the ideal fan.

These fans are entering an entirely different space, a third space, formed from the simultaneous actions of participating, performing, and creating. This third space is unique because it is hybridic, a space where elements of U.S. culture and Korean culture meet and in turn transform each other (Jin 2010). This third space is dynamic, diverse, and rich in culture, providing a place where individuals can find freedom. This is especially emphasized because of online spaces, where the K-pop fandom mainly exists, owing to social media's highly participatory nature which "enable[s] the formation of virtual communities of shared affinity and affect," (Chang 2019) forming what Maffesoli calls 'tribes' where the values of the personal realm are applied in virtual communities of affinity-aligned people. It is in this digital space that intimacy is preserved and maintained because those involved are in those virtual communities because they are less politically regulated which allows "alternative or radical dancing bodies" to emerge. (Oh 2020)

The videos produced by the dance cover groups in the U.S. were more focused on a professional appearance with opening and closing scenes that showed logos and credits to

dancers or other affiliated brands. The videos in the U.S. always started with an opening scene and went straight into the performance and the endings were less formal depending on the video but still entirely produced and professionally edited.

The high attention to detail and lack of intimacy shown may indicate the desire to not only recreate the idols' performances but also to integrate them into the online metatext of K-pop. These fans remove themselves from the average, everyday fan, by presenting themselves as the idols do, performing as the idols do, and producing videos that are of similar quality to performance videos, most resembling dance practice videos, by the K-pop groups. By doing this, the fans are thus compared and associated with the idols they are emulating, entering a space where they are no longer citizens of their nations or just fans of K-Pop. They are producers of content for the fandom, entering a similar space that the idol groups occupy. However, because these K-Pop dance groups do not go through the same processes to become K-Pop idols, they do not match the standard looks of K-pop idols and are not, and cannot be, the originators because of the very nature of dance covers, which is to follow after K-pop, not lead the way.

The U.S. groups were also more diverse and more likely to be co-ed. This is interesting because research indicates that the more marginalized a fan is, the more they will desire to emulate celebrities to achieve their dream of overcoming socioeconomic barriers by becoming part of the K-pop industry despite the low chance of this occurring (Oh 2020). This is connected to what Oh (2020) calls "identity passing" which refers to the crossing of racial identity borders as well as to intra/interracial issues of identity and authenticity specifically within the realm of performance. This is important because fans who participate with K-pop dance covers, especially those who come from marginalized communities, who wish to overcome socioeconomic barriers

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cannot do so unless they successfully represent the ideal K-pop fan, being someone who can emulate K-pop idols and become part of the official metatext of K-pop.

K-pop dance covers require deeper levels of participation and investment than other forms of participatory fan practices because they involve the physical labor of learning the choreography and a financial burden that not every individual is able to meet. For example, not every fan can learn the dances for reasons ranging from not being physically capable of doing so to not having the space or time for it. Many fans also do not have the financial capacity to rent studios, rent professional equipment to record high quality videos, or hire professionals to help with production. All of this directly effects fans' ability to not only engage and participate, but also adapt and appropriate K-pop as a foreign cultural phenomenon into a product that is accessible.

The fans who can produce dance covers and upload videos for the fandom are the fans who are able to most closely emulate the celebrities they are constantly watching. However, they can only get close if they enter the third space where they do not represent anything other than the ideal K-pop fan.

On the other hand, the groups in South Korea were more likely to have the same number of performers as the original K-pop idols. This is not to say that there was a lack of attention to detail among U.S. groups, but it may indicate a difference in the intent behind how the groups are formed in the U.S. and Korea. Preliminary research suggests that in the U.S. many K-pop fans are interested in K-pop because it is different from other forms of media in the U.S.. With the U.S. being such a diverse cultural space, and U.S. groups being primarily located in major

cities such as New York, San Francisco or Los Angeles, there is much more attention to diversity and inclusivity.

One of the core concepts of the K-pop fandom, at least in the U.S., is that it is open to anyone from anywhere as long as they enjoy it, notwithstanding the fact that much of the socioeconomic, political or interpersonal barriers that certain people face make it easier or harder to partake in such a laborious form of fan participation. This also applies to those groups in Korea, but further research must be done to elaborate on this point. Korean groups also tended to not be co-ed as often as the groups from the U.S. Which further illustrates how well the participants were able to emulate the original K-pop group.

The videos produced by the Korean based groups differed in a couple of ways. First, the level of production was different in that not all the videos were as highly produced as those from the U.S. groups. Most did not have opening or ending scenes and did not include logos or credits. However, despite not having these they did have another important difference. Often short clips were included at the beginning and end that depicted the participants before and after the performance. This reflected a deeper level of intimacy that was not shown in the videos produced by the U.S. based groups as it depicted performers having 'nerves' prior to the performance with interactions from the cameraperson who conducted short and informal interviews with the performers. At the end they also showed the dancers post-performance. This format is more similar to the structure seen in K-pop dance practice videos where the setting is less formal than well produced music videos but still put together so that it looks professional yet intimate. This is not seen in the videos from the groups based in the U.S.

It also shows that the approach to these performances and what they may mean to the individuals may be different from one another. Specifically, those videos from the U.S. that imitated those highly produced and professional K-pop videos can represent the desire to reach for the larger dream of joining the K-pop industry, to be as close to their idols as possible and transition from simply being a fan, to becoming an originator rather than an imitator. The groups from Korea showed a very specific trend that I also found in the dance practice videos with the K-pop idols where they showed short informal clips reflecting performers' personalities. For example, interactions prior to dancing or the aftermath of such an exhausting performance. Because this was present in both the dance practice video, which are more informal, and in the videos from the Korean groups, it would seem that these performances are not as serious or personal to those involved and not simply stepping stones furthering their careers. Rather, it is a form of self-expression and community building, which is something that all the groups have in common, but with the ultimate goals being entirely different.

Of course, this was not true for all those involved, as there was some variation. For example, some groups from Korea did include opening and closing credits, but the closing credits were much rarer, and the opening credits were very simple. There is also the possibility that these groups did not have the resources to include these features, although they did have the resources to have camera operators and well-organized performances. An important observation to make is that most of these groups were well established with views in the millions and follower counts in the hundreds of thousands, suggesting that they have their own fan bases and does not consider all the other sources of funding and support they may be receiving.

It is also important to note the commonalities between all the videos beyond their being dance cover videos. I consider these commonalities 'standard practices' because despite how different the goals or the execution of the videos are, they remain the same and are present in each video. One standard practice was that all of these performances were performed in public and in areas that were typically crowded, such as in the center of a shopping district or near busy streets. For example, these performances can take place in Time Square in New York or in the middle of Hongdae in Seoul. These spaces were always indicated in the titles of the videos as shown below:

> [KPOP IN PUBLIC] SEVENTEEN (세븐틴) - 'Rock with you' One Take Dance Cover by ECLIPSE, San Francisco

> [KPOP IN PUBLIC KOREA] RED VELVET (레드벨벳) - "Psycho" Dance Cover

While the specific location of these performances was not always presented in the titles, they all included some indication that they happened in public, even having similar phrasing regardless of where the dance covers were coming from and which make it easier for these dance covers to be found.

It was also common to see the performers dressing and making themselves up so that they could look as similar to the idols or match the aesthetics of the original music video as possible. How or why this trend started is not entirely known, but what is known is that it has been communicated to the community that this an essential part of creating dance covers. Regardless of who was making these videos, where or how many people were involved, this is a common through line.

What is interesting is that even while the people involved are not directly communicating each other, their actions are being repeated because it allows for the performers to feel that they are copying the idols, which aids their removing themselves from their corporeal bodies, to embody an ideal that does not have any particular roots. This is especially emphasized in the digital space.

This exemplifies how communities can be built around a digital fandom that is spontaneous and self-governing and not necessarily rooted to any single place. Rather it is a collective where no one is a leader, yet everyone leads at the same time. It is not uncommon to see the fans collaborating with each other from different parts of the world with different backgrounds working together on co-created projects. For example, one of the most famous projects put together by the fandom was called the Rainbow Ocean that occurred during one of BTS's tours. In this instance, fans organized entirely online to raise money, purchase different colored lights, and distribute them prior to the concerts. With some of the large-scale projects that are put together it may seem that a centralized organizer is needed, but many of these projects start randomly, are put together by random people, and are carried out by the fans without much interference from the idols or their labels.

It is also important to consider dance practice videos that actually include the K-pop idols that are professionally produced by their labels since they are also an important part of this entire experience. Without these videos, it would be much more difficult for the fans to cover their dances. Not only do they make this form of participatory fan activity more accessible, they provide an important point of contrast to the videos produced by fans.

Many of the trends found within the dance cover videos, similar and different, come from the performances of the K-pop idols. Since we know that emulation is part in K-pop dance covers, we can assume that most of what was previously mentioned and the mannerisms were taken directly from these videos. Prior to dance practice videos becoming a trend, fans were required to learn the choreography of their favorite K-pop groups by watching the official music videos, watching live performances, or by searching for fan cams (videos recorded by fans and posted by fans). While these options were not the most convenient, they were the only method fans had to recreate the choreography. After dance practice videos became more popular it became easier for fans to learn the choreography and start creating content for the fandom.

I chose to analyze ten random dance practice videos that were either entirely male or entirely female with only one co-ed group. The common trend throughout all these videos was that the performances all took place within what appeared to be private studios. They also tended to match their clothing. There were a couple of groups that did not entirely match, although the aesthetic did match. Another common trend throughout the videos was infrequent shift in camera and minimal editing. Additionally, most of the videos did not include opening or ending scenes. Those that did also included logos or other graphics that advertised the groups. This is similar to most videos produced by the groups from the U.S.

For the most part, the videos remained informal and allowed for a bit of intimacy. While the entire performance is well performed, the ending always shows the less put together side of the performers which is something we see with the Korean-based dance cover groups. These individuals also all appeared to be of East Asian descent. Lip syncing while dancing was also

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found in all groups, something that is also found in both the U.S. and Korean dance cover groups.

We can see that many of the mannerisms and practices that the fans present during their performances come from these dance practice videos. The reasons why certain aspects of the videos are taken up by the groups from different parts of the world may vary and likely have to do with the differing purposes and desires of the individual members of these groups. A more professional look may be the outcome of someone truly aiming to use these performances as a springboard to a greater career goal, while a more intimate approach may be for someone who is not so serious about the possible opportunities such participation may afford them.

One difference between the idol performances and the fan performances was that the former were all done in what looked to be private studios, while the latter performances were all done in public (which was a defining characteristic for these dance covers). The fact that these performances took place in different locations is not what is most important, however. Being performed in different places, whether in the middle of a city or in a private studio, in the U.S. or in Korea, emphasizes the fact that all of these performances are meant to be public and perpetuates the idea that K-pop performance is not exclusive to any particular group or people or to any specific geographic location. This is because K-pop is not localized and it is not dependent on any specific group or action. In this sense, it is rootless and unbound by the physical or corporeal limitations that often bind our day-to-day lives.

Just as in the content of the videos, the comment sections also contained several similarities and differences. One of the main similarities was that there was an emphasis on acknowledgement and praise with phrasing and words that expressed great emotions. This

includes words such as 'love', 'amazing', and 'like' being used most often (among the top ten words used throughout the comments that were sampled).
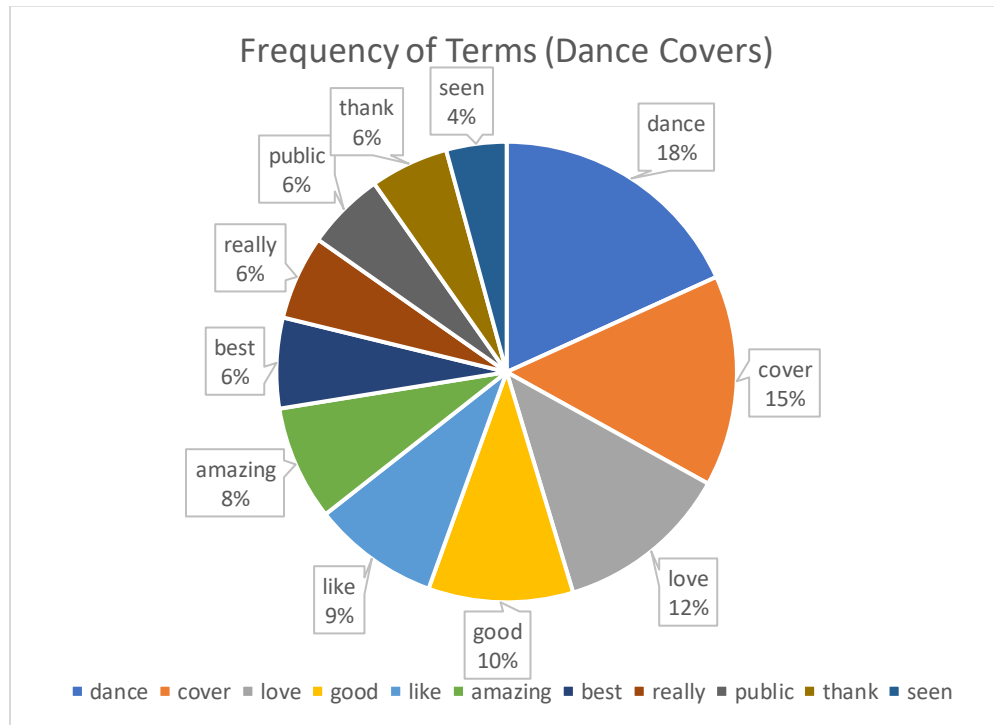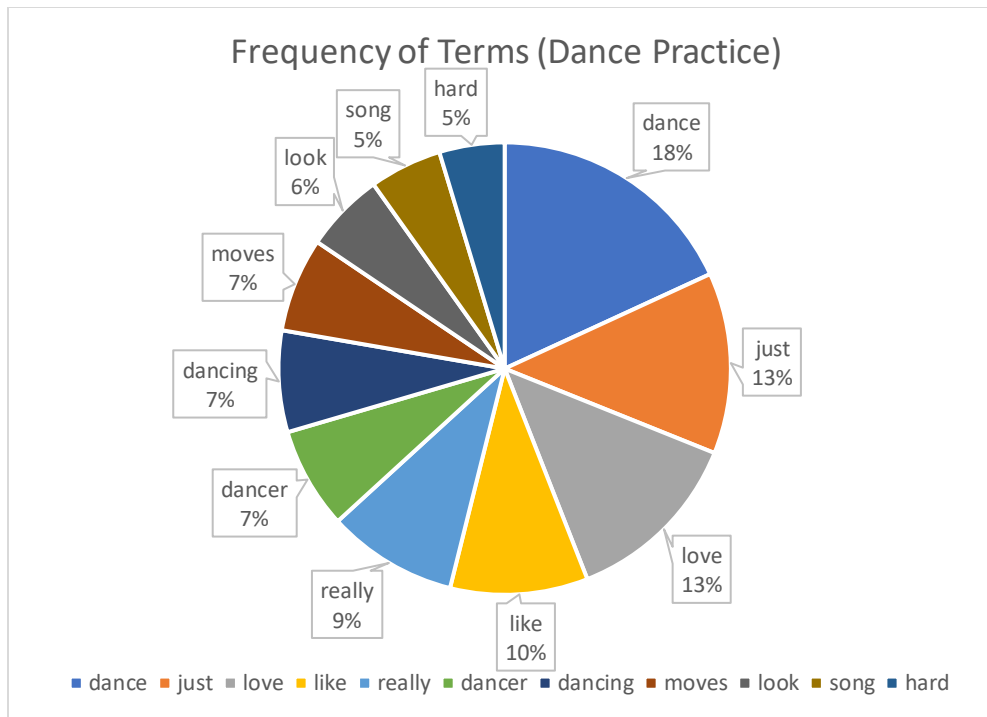

Figure 1. Frequency of Terms (Dance Covers)

Figure 2. Frequency of Terms (Dance Practice)

The following comments are from the K-pop dance cover videos that show how common

this practice was:

> so so so happy with how this cover turned out!! im really excited to do more covers with you guys :>
>
> THIS IS PERFECT AND WELL PERFORMED!! I got goosebumps when you all jumped in sync together too lol, and if I was there I'd scream my lungs out. Thank you for your hardwork!!
>
> you executed this dance cover really well and i'm so happy! by far one of the best MONEY covers ever !
>
> OMG this is so amazing 🧡❤️💚💜 i love it so much 🥰🥰 and i think this is the best money dance cover i've seen ever 👍👍👍 ❤️❤️❤️❤️❤️
>
> THIS IS SOOOOO DOPE YOU GIRLS ARE AWESOME!!!!! Love it, love it, love it!

There was an abundant use of exclamation points, capitalization and phrasing that are all used to express validation, acknowledging the hard work and impressive performances by the groups. This is particularly important because the people who are watching these videos are entering a third space where they are able to remove themselves from their corporeality and embody the people who are performing the dances. In this way, fans who are watching the dance cover and living through the performers are also reinforcing and validating themselves. They are people who are not just fans of K-pop, but also part of a larger community that depends on each individual other to support the perpetuation of the rich fan culture both on- and off-line.

In essence, they are praising 'selves' they are projecting onto these performers. This is why the performers' navigation into the third space is important. They must first be removed from their specific identities and adopt a general identity of someone who performs K-pop dance for the sake of producing content for the fandom. This allows them to exist outside the typical realm of corporeal realities where they might feel limited to the identities that are both ascribed and acquired.

Of course, we must also consider that they engage in this type of performance in order to gain acknowledgement from the idols themselves by successfully imitating them. The more they can separate themselves from their individuality the closer they get to achieving true imitation which then allows them to be closer to the ideal fan. However, there is no 'ideal' K-pop fan. Indeed, within this third space, fans are not rooted to any specific place or time, and they are not bound by specific boarders, while actual K-pop idols are.

The hybridic nature of K-pop allows for a third space to exist where fans can enter and become 'like' their idols. Outside of this space, however, they are not and cannot ever be fully

'like' their idols because the reality of the social intervenes. Beyond this third space exists the political, social, and cultural realities that often create barriers for members of marginalized communities. It is difficult to imagine a person shedding their entire identity, living as an imitation of a capitalist product without significant ramifications, not unless there are abundant resources available to those who are truly dedicated, which usually they are not.

Conclusion

K-pop dance cover culture is incredibly rich and unique in its ability to create a space where fans of K-pop are able to use what is a physically laborious and a time-consuming activity to create a space that represents fluid corporeality. Although connecting the concept of rootlessness with something as physical as dancing may seem counter-intuitive, it does allow us to consider the processes that fans are creating to navigate their own lives and the complex relationships that exists within international and intercultural fandom.

These fans are incredibly well organized and self-sufficient, even finding ways to circumnavigate barriers that would prevent them achieving their dreams of being part of the K-pop industry, even if only during the moment where they are no longer themselves, or when they watch others and project themselves onto them. It is not difficult to imagine these fans creating what seems to be a contradictory situation that not only bypasses many of the barriers they face in their day-to-day lives, but also which benefits the industry by further perpetuating the idea that they too can become an idol.

References

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Chang, WoongJo, and Shin-Eui Park. 2019. "The Fandom of Hallyu, a Tribe in the Digital Network Era: The Case of Army of BTS." Kritika Kultura 32: 260–87. https://search-ebscohost-com.proxy.lib.ohio-state.edu/login.aspx?direct=true&db=mzh&AN=2019421633&site=eds-live&scope=site.

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Gattario, Kristina Holmqvist, Ann Frisén, Tanya Luanne Teall, and Niva Piran. 2020. "Embodiment: Cultural and Gender Differences and Associations with Life Satisfaction." Body Image 35 (December): 1–10. doi:10.1016/j.bodyim.2020.07.005.

HAN, BENJAMIN. 2017. "K-Pop in Latin America: Transcultural Fandom and Digital Mediation." International Journal of Communication (19328036) 11 (January): 2250–69. https://search-ebscohost-com.proxy.lib.ohio-state.edu/login.aspx?direct=true&db=ufh&AN=126813015&site=eds-live&scope=site.

Lee, Jeehyun Jenny, Rachel Kar Yee Lee, and Ji Hoon Park. "Unpacking K-pop in America: The subversive potential of male K-pop idols' soft masculinity." International Journal of Communication 14 (2020): 20.

Oh, Chuyun. 2020. "Identity Passing in Intercultural Performance of K-Pop Cover Dance." Journal of Intercultural Communication Research, August. https://www.tandfonline.com/doi/full/10.1080/17475759.2020.1803103.

Oh, Chuyun. 2020. "From Seoul to Copenhagen: Migrating K-Pop Cover Dance and Performing Diasporic Youth in Social Media." Dance Research Journal 52 (1): 20–32. https://search-ebscohost-com.proxy.lib.ohio-state.edu/login.aspx?direct=true&db=mzh&AN=202118279616&site=eds-live&scope=site.

Pearse, Meic. 2005. "Problem? What Problem? Personhood, Late Modern / Postmodern Rootlessness and Contemporary Identity Crisis." The Evangelical Quarterly 77 (1): 5–11.

Sun Jung. 2011. "K-Pop, Indonesian Fandom, and Social Media." Transformative Works and Cultures 8 (November). doi:10.3983/twc.2011.0289.

Yoon, Kyong, and Dal Yong Jin. "Transnational Fandom in the Making: K-pop Fans in Vancouver." International Communication Gazette 81.2 (2019): 176-92. Web.

Part 2: Syllabus
APPENDIX: K-POP BASICS AND COLLABORATIVE RESEARCH
FALL/SPRING

Instructor: Liz Chavez
Office: via zoom
Email: chavez.155@osu.edu
Class Time/Date: Mon & Wed 12:30-1:45pm
Location: TBA

Course Description

Interest on the Hallyu Wave has increased over the last ten to fifteen years and research on K-Pop specifically has explored topics such as globalization and hybridization, adding to the discourse of cultural flows. The influx of research on fan performance and participatory practices show that people are interacting with foreign cultural products in deep and meaningful ways.

This course is designed to engage in discourses around K-pop communities and their participatory activities. As the K-pop fandom is one that exists on the fringes of society and one that experiences marginalization, it is essential that any research conducted is done in partnership with the studied community. This is especially the case for the K-pop fandom because it is one that subsists on interpersonal relationships and on working collaboratively to ensure that fan knowledge and participatory activities can reach those outside of Korea. Community-engagement is key to gaining building trust and credibility within the K-pop fandom which then leads to scholarship that is significantly more credible. The course will engage with community-facing scholarship in conjunction with research done on K-pop to capture what is otherwise ephemeral which then circulates through the same paths that fan knowledge, desire, and movement following.

Required Texts and Course Materials

All materials will be provided via Carmen. Links to audiovisual materials, and other recommended texts will be also made available on the course website. Students are expected to finish reading the required materials before coming to class.

Course Technology

For help with your password, university e-mail, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at https://ocio.osu.edu/help/hours, and support for urgent issues is available 24/7.

- Carmen: This course utilizes Carmen (Ohio State's learning management system) and other online communications and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.
- Carmen Zoom: Office hours will be help through Ohio State's conferencing platform, Carmen Zoom either through the webcam and microphone functions or via the live chat.
- Necessary software: Word processor with the ability to save files under .doc, .docx, .rtf, or .pdf. Most popular word processing software programs including Microsoft Word and Mac Pages have these abilities. OSU students have access to Microsoft Office products free of charge. To install, please visit https://osuitsm.service-now.com/selfservice/kb_view.do?sysparm_article=kb04733

Learning Outcomes

- Define concepts and engage with discourses significant with the study of the Hallyu Wave and K-pop.
- Demonstrate competency of performative, collaborative and community-facing scholarship through critical analysis of literary and primary source materials.
- Develop critical and analytical writing that demonstrates strong, reflexive, and accessible arguments with the intent of engaging the target community.

Course Requirements

- Active engagement and participation
- Weekly attendance
- Readings and assignments completed prior to attending class
- Access to required technologies for the course

Requirements and Assignments

Bi-Weekly Response Papers (20%)
Students must submit a two-page, double-spaced response to at least two of the readings from the previous two weeks. You are required to outline the main ideas and bring the texts into conversation with each other and other materials you have previously been engaged with and clearly articulate your views of the readings. You may include quotes and initial thoughts and notes to save for your future reference and use in the final essay. Minimum of 500 words per paper.

Class attendance and participation (20%)
Students are encouraged to attend as many class sessions as possible, having completed all readings, and thoughtfully engage in class discussions. The goal of this course is to interpret and engage critically with the material together and respond to each other's arguments. If absences occur, students must inform the instructor prior to missing class if possible, or as soon as possible after missing class to discuss make up work if necessary.

Fieldwork Write Up (15%)

Over the course of the semester students will learn about fieldwork and will be required to choose a site for study, whether in-person or online, and conduct fieldwork. Students will make contact with a community of their choice, chosen in the first few weeks of the semesters and work toward making connections and organizing the time and place for conducting participant observation, interviews and note taking. In the second half of the semester, students will have a dedicate week to conduct this work and write up a final report on their findings. This write up will be used in the final essay to support their analysis. The write up should include one document with organized notes and the full report on another with both being submitted at the same time. A minimum of 500 words is required for the write up.

Final Research Proposal and Essay (35%)

The purpose of the final essay is to have students demonstrate their critical thinking and analysis of the materials that have been covered throughout the course. Students will choose a topic based on their interests that must first be approved by the instructor. Students will also write a proposal of 500-800 words that outlines the research questions, the main argument and a list of references. The final paper should be a minimum of 2,500 words double-spaced including proper citations, endnotes or footnotes, and references. The final proposal will be worth 10% and the final essay will be worth 25% of the final grade.

Research Presentations

The final presentation will occur during the last two weeks of the semester during which students will present their research. This is an opportunity for students to discuss their works in progress and to receive feedback from their peers. Students must be ready to receive and answer questions after their presentation. The presentation can either be pre-recorded or presented live. The pre-recording can be produced using any method including Zoom, PowerPoint, or any other media. Students must inform the instructor of this decision prior to their presentation day and submit their video in advance.

Grading scale

93-100 = A	90-93 = A-	87-89 = B+
84-86 = B	80-83 = B-	77-79 = C+
74-76 = C	70-73 = C-	67-69 = D+
64-66 = D	60-63 = D-	00-59 = E

Academic Misconduct

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed;

illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct http://studentlife.osu.edu/csc/

Disability Services:
The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

Mental Health Statement:
As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing.
If you are or someone you know is suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614--292--5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on-call counselor when CCS is closed at 614-292-5766.
If you are thinking of harming yourself or need a safe, non-judgmental place to talk, or if you are worried about someone else and need advice about what to do, 24-hour emergency help is also available through the Suicide Prevention Hotline (Columbus: 614-221-5445)

Title IX Sexual Misconduct/Relationship Violence:
Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at http://titleix.osu.edu or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu

Diversity:
The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity

of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

Land Acknowledgement
We would like to acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe, and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greeneville and the forced removal of tribes through the Indian Removal Act of 1830. I/We want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

What is a Land Acknowledgement and Its Purpose?
A land acknowledgment recognizes and respects the relationship that exists between Indigenous peoples and their ancestral and contemporary territories. Additionally, a land acknowledgment provides an opportunity to explore the current impact of colonization and systemic oppression on Indigenous peoples. Land acknowledgments do not exist in past tense or a historical context as colonialism is a current ongoing process.

Plagiarism:
Students are responsible for understanding what plagiarism is and how to avoid it. Use of another's work without proper documentation is not acceptable. University Rule 3335-31-02 states "plagiarism is the representation of another's works or ideas as one's own; it includes the unacknowledged word for word use and/or paraphrasing of another person's ideas." It is the obligation of this department and its instructors to report all cases of suspected plagiarism to the Committee on Academic Misconduct.

Health and Safety (OSU policies and resources)

COVID-19 Information and Guidance
The Ohio State University Wexner Medical Center's Coronavirus Outreak site (https://wexnermedical.osu.edu/features/coronavirus) includes the latest information about COVID-19 as well as guidance for students, faculty and staff.

Health and Safety Requirements
All students, faculty and staff are required to comply with and stay up to date on all university safety and health guidance (https://safeandhealthy.osu.edu), which includes wearing a face mask in any indoor space and maintaining a safe physical distance at all times. Non-compliance will be warned first and disciplinary actions will be taken for repeated offenses.

Disclaimer Statement
This syllabus is subject to change at the discretion of the instructor.

Course Schedule

Week 1 Introduction to K-Pop I

Shim, Doobo. 2006. "Hybridity and the Rise of Korean Popular Culture in Asia." Media, Culture & Society 28 (1): 25–44.

Jin, Dal Yong. "Transnationalism, Cultural Flows, and the Rise of the Korean Wave around the Globe." International Communication Gazette 81.2 (2019): 117-20. Web.

Week 2 Introduction to K-pop II

Shin, Hyunjoon. 2009. "Have You Ever Seen the Rain? And Who'll Stop the Rain? The Globalizing Project of Korean Pop (K-Pop)." Inter-Asia Cultural Studies 10 (4): 507–23.

Tan, Marcus. "K-Contagion: Sound, Speed, and Space in "Gangnam Style"." TDR: The Drama Review 59, no. 1 (2015): 83-96. https://muse.jhu.edu/

Week 3 The Idol: Faces of the Nation

Bi-Weekly Response Paper Due

Unger, Michael A. 2015. "The Aporia of Presentation: Deconstructing the Genre of K-Pop Girl Group Music Videos in South Korea." *Journal of Popular Music Studies (Wiley-Blackwell)* 27 (1): 25–47.

Saeji, CedarBough T., et al. "Regulating the Idol: The Life and Death of a South Korean Popular Music Star." The Asia-Pacific Journal16, issue 13 (2018): 1-32.

Saeji, CedarBough. 2019. "K-pop politics: Burning Sun club scandal scorches South Korea's image." East Asia Forum Quarterly, 11(2): 16-19.

Week 4 Participation and the K-Pop Fandom

Lee, Hye-Kyung. "Participatory Media Fandom: A Case Study of Anime Fansubbing." Media, Culture & Society 33, no. 8 (2011): 1131-147.

Swan, Anna Lee. 2018. "Transnational Identities and Feeling in Fandom: Place and Embodiment in K-pop Fan Reaction Videos." Communication, Culture & Critique 11 (4): 548-565. doi:10.1093/ccc/tcy026

Jenkins, Henry. Fans, Bloggers, and Gamers: Exploring Participatory Culture. New York: New York UP, 2006. Web.

Week 5 Policy and Politics I

Bi-Weekly Response Paper Due

Kwon, Seung-Ho, and Joseph Kim. 2014. "The Cultural Industry Policies of the Korean Government and the Korean Wave." International Journal of Cultural Policy 20 (4): 422–39.

Lovric, Bruno. "Soft Power." *Journal of Chinese Cinemas*, vol. 10, no. 1, 2016, pp. 30–34.

Week 6 Policy and Politics II

Final Research Proposal Due
Kelley, Caitlin. "K-Pop Is More Global Than Ever, Helping South Korea's Music Market Grow Into A 'Power Player'." Forbes.com. Apr 2019.
Choi, JungBong, and Roald Maliangkay. K-Pop: the International Rise of the Korean Music Industry. 2015.
Kwon, Seung-Ho, and Joseph Kim. 2014. "The Cultural Industry Policies of the Korean Government and the Korean Wave." International Journal of Cultural Policy 20 (4): 422–39.

Week 7 Globalization and Hyridization of Korean Popular Culture

Bi-Weekly Response Paper Due
Appadurai, Arjun. 1990. "Disjuncture and Difference in the Global Cultural Economy." *Theory, Culture & Society* 7 (2–3): 295–310.
Oh, Ingyu. 2017. "From Localization to Glocalization: Contriving Korean Pop Culture to Meet Glocal Demands." Kritika Kultura 2017 (29): 157–67.
Cruz, A.g.b. (1), I. (1) Binay, and Y. (2) Seo. 2019. "Cultural Globalization from the Periphery: Translation Practices of English-Speaking K-Pop Fans." *Journal of Consumer Culture*.

Week 8 Collaboration: The Fan and the Researcher

Rijnsoever, Frank J. van, and Laurens K. Hessels. 2020. "How Academic Researchers Select Collaborative Research Projects: A Choice Experiment." The Journal of Technology.
Smith, Elise, Bryn Williams-Jones, Zubin Master, Vincent Larivière, Cassidy R. Sugimoto, Adèle Paul-Hus, Min Shi, Elena Diller, Katie Caudle, and David B. Resnik. 2020. "Researchers' Perceptions of Ethical Authorship Distribution in Collaborative Research Teams." Science & Engineering Ethics 26 (4): 1995–2022.
Knotek, Steven E., Megan Foley-Nicpon, Aaron Kozbelt, Paula Olszewski-Kubilius, Steve Portenga, Rena F. Subotnik, and Frank C. Worrell. 2020. "Gatekeeping in High-Performance Settings." Review of General Psychology 24 (3): 254–67.

Week 9 In the Field: A Fan In the Making

Bi-Weekly Response Paper Due
Pelto, Pertti J. "Participant Observation." In *Applied Ethnography: Guidelines For Field Research*. 127-140. New York: Routledge, 2016. Book.
Emerson, Robert M. et al. Writing Ethnographic Fieldnotes. Chicago: The University of Chicago, 2011.

Markham Annette N., Nancy K. Baym. Internet Inquiry: Conversations About Method. Thousand Oaks: SAGE Publications, Inc., 2009.

Week 10 Fieldwork
No readings. This week is dedicated to student research.

Week 11 Non-Corporeal K-Pop Fan Communities: The Age of the Internet

Fieldwork Write-Up Due
Bennett, Lucy. 2012. "Patterns of Listening through Social Media: Online Fan Engagement with the Live Music Experience." *Social Semiotics* 22 (5): 545–57.
Helleckson, Karen. 2009. "A Fannish Field of Value: Online Fan Gift Culture." *Cinema Journal* 48 (4): 113–18.
Jin, Dal Yong, and Kyong Yoon. 2016. "The Social Mediascape of Transnational Korean Pop Culture: Hallyu 2.0 as Spreadable Media Practice." *New Media & Society* 18 (7): 1277–92.

Week 12 Gender and Sexuality
Sinnott, Megan. "Korean-Pop, Tom Gay Kings , Les Queens and the Capitalist Transformation of Sex/Gender Categories in Thailand." *Asian Studies Review* 36, no. 4 (December 2012): 453–74.
Kuo, Linda, Simone Perez-Garcia, Lindsey Burke, Vic Yamasaki, and Thomas Le. 2020. "Performance, Fantasy, or Narrative: LGBTQ plus Asian American Identity through Kpop Media and Fandom." *JOURNAL OF HOMOSEXUALITY*, November.

Week 13 New Traditions: Is K-pop the new tradition of Korea?

Bi-Weekly Response Paper Due
Sim, Hee-chul Sim, Soel-ah Kim, and Byung-min Lee. 2017. "K-POP Strategy Seen from the Viewpoint of Cultural Hybridity and the Tradition of the Gwangdae." *Kritika Kultura* 29: 292–317.
Finchum-Sung, Hilary V. "Image Is Everything: Re-imaging Traditional Music in the Era of the Korean Wave." *Southeast Review of Asian Studies* 31 (2009).

Week 14 Student Presentations

Week 15 Student Presentations

Final Essay Due: TBA

Part 3: Podcast
Podcast Title: K-Pop 101!

As the K-pop fandom is one that exists on the fringes of society and one that experiences marginalization, it is essential that any research conducted is done in partnership with the studied community. This is especially the case for the K-pop fandom because it is one that subsists on interpersonal relationships and on working collaboratively to ensure that fan knowledge and participatory activities can reach those outside of Korea. Community-engagement is key to building trust and credibility within the K-pop fandom which then leads to scholarship that is significantly more credible.

This podcast is an attempt to create community-facing scholarship that engages, teaches and discovers new ways to apply what we learn as scholars of Korean pop culture and engage with a community that is largely ephemeral. As the community around K-pop in particular is not tied to any one time or place, it is necessary to create a space to discuss the ever changing landscape of K-pop collaboratively and directly in conversation with the issues that most concern the those that consume Korean popular culture. My intention with this podcast is to capture what is otherwise ephemeral that can later circulate through the same paths that fan knowledge, desire, and movement follow. In this way, they become an artefact of the rootless culture that I discuss in my essay.

Episode 1—K-Pop Basics! Setting the Scene!
This first episode is intended to introduce listeners to the very basics of K-pop including understanding what K-pop is, how it is produced and for who it is produced. It also intends to conceptualize the space that K-pop fans navigate on a day-to-day basis and to introduce some of the complexities of a cultural phenomenon that requires consumers to temporarily suspend preexisting notions of personhood and Westernized narratives of industry standards. This episode focuses on the industry and production of the idol as capital.
- Topic: What is K-Pop?
- K-pop
  - What is K-Pop? What cultural influences were in place when it emerged?
  - How did K-Pop start and where is it going? Who were the people who got it off the ground? How did they do that?
  - Development of K-pop from the early 90s to the present. How K-pop changes, adapts, adjusts, and translocate across this period.
- Industry
  - The mass production of idols as capital
  - Idol training without compensation or guarantees
  - Slave contracts- the thin line between working hard and being overworked.
- The idol group
  - The clear line between girl vs boy groups and why mixed groups rarely exist
    - Choreography
    - Style
    - Narratives

- o Roles and positions imposed onto each member that reinforces the standardization of manufactured idols
    - ▪ Aesthetics
- What can we expect from K-pop and the industry in the coming years? How can we see K-pop transforming the landscape of music and pop culture in the U.S.?

Episode 2—Engagement through Performance: K-Pop Cover Dance!

This podcast episode discusses the participatory practices of the K-pop fandom that deals with identity, the Thirdspace and transnational flows of culture. K-Pop dance cover culture is used by people who have been displaced, alienated, to find other who are in similar positions as them and can build relationships. The time spent together allows them to build stronger relationships, further rooting K-Pop in their lives and making it able to resist being swept away by global forces. Due to the hybridized nature of K-Pop, the third space exists as a place where people who are looking for a place to have been displaced due to social and political reasons can place their roots and develop their self by embodying their identity through K-Pop dance covers.

- Topic: K-Pop dance covers
- K-Pop dance
    - o Choreography
        - ▪ Western and traditional influences
        - ▪ Hybridity: how do the influences come together to create a unique form of performance and artistry?
    - o The impact of dance practices on the K-pop fandom and their participatory practices
    - o How were dance practices implemented and how were they received by the fandom? Do they continue to be received? What role do they play in the production of fandom identity and community knowledge?
- Production
    - o Company vs fan produced content: Are they the same or is there something that makes them distinct from each other? What are their significance in the fandom? Who are they for?
    - o Resource quality and accessibility: Who is able to produce dance practice covers and who has access to the resources to do so? Why does this matter?
- K-pop dance covers
    - o Positions/roles: The roles that the fans emulate as they perform in relation to the roles the idols themselves play as they perform their original content
    - o Imitation over originality in order to achieve the ideal fan identity
    - o Embodying the idol to navigate the Thirdspace where fans exist within an ambiguous identity
- The ideal fan
    - o Losing identity to embody the idol
    - o Non-corporeal fandom: the internet as the new space for community
- What does this mean for new modes of expression of fandom?

Episode 3—The Dark Side of K-pop
This episode talks about the Burning Sun Scandal that took place at the beginning of 2018 which rocked the K-pop industry and cast a shadow over South Korea's "clean" reputation. The Burning Sun Scandal revolved around many high profile people, including K-pop stars, and the club called the Burning Sun which was partially owned by a former K-pop star, Seungri (formerly of Big Bang). The corruption (including police corruption), sexual assault, drugs and bribery brought to light some of the underlying problems regarding the K-pop industry, the pressures of being a celebrity and the expectations for Korean celebrities to maintain pristine reputations. The focus is to better understand a system developed from during the rapid modernization of Korea after the Korean War and how that has impacted the way the government and society expects it's cultural products to represent the nation.

- Topic: The Burning Sun Scandal
- The scandal
  - Understanding Burning Sun and the circumstances leading to the
  - Why the problem persisted for so long, how police and government officials worked to keep the problem hidden
- The crime
  - Assault on women and the violation of their privacy
  - Bribery
  - Drugs
  - Corruption
- Implications for Korea and the K-pop industry
  - The broken image of the perfect product
  - K-pop's changing economy and the implications for the idol's revenue streams
  - Misogyny and hypocrisy within the justice system

Episode 4—Gendered Performance: Femininity and Masculinity in K-Pop
This episode discusses issues regarding gender, the relationship between femininity and masculinity and how the these impact the way idols are presented to the Korea and the world, the discrepancy of agency between male and female idols, and gendered performance as a tool to reinforce societal norms. It also intends to discuss issues such as sexism in the K-pop industry which includes excluding female idols from the production of their own music and have little to no influence over the concepts/aesthetics they portray.

- Topic: Gender
- Religion
  - Confucianism
    - Gendered values and how they present themselves in the K-pop industry. How do the gendered expectations in Korean society play into the roles that people play in the industry?
- Gendered expectations
  - Rigid femininity and flexible masculinity: the double standards that restrict female idols and keep them expressing their agency through their artistic medium

- How are these standards reflected in society? How do they then get transferred into the production of cultural products? What effect does this have on the perception and consumption of these products?
- Sexism in K-Pop
  - Female K-pop idols under intense scrutiny
  - Flexible masculinity and rigid femininity