

Spring 2019 – Section #20775
M/W 12:00 – 1:50PM

Instructor: Hye Jin Lee
Office hours: M/W 10:00AM – 11:00AM
and by appointment
Office: ASC 316A
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Course Description:

This course examines the growing global dissemination, visibility, and prominence of Korean popular music, which is mostly known as K-pop. Whether it is the addictive melodies, young and attractive performers, high production values of music videos and live stage performances, synchronized choreography that requires long hours of practice, or K-pop's unique fan service events where fans get the opportunity to get close to their favorite idols, K-pop, with the help of social media (particularly YouTube) that have played a key role in circulating K-pop contents in global markets, has become globally popular in recent years. So what makes K-pop attractive to global fans who are not necessarily familiar with the Korean language and culture? How do they embrace and smooth over language and cultural differences in the process of consuming K-pop? What makes K-pop meaningful to the global fans' local experience? Perhaps there is something about K-pop that allows it to transcend its cultural specificity despite being a cultural product that originated in Korea. If that is the case, what does "K" in K-pop mean and how does that meaning vary in different cultural contexts? In this class, we will NOT be learning about Korean history, language, culture, or values through K-pop (although we will acknowledge that particular Korean cultural values and ideologies shape the content, style, and aesthetics of K-pop and can become the bases for K-pop's global popularity) but focus on investigating various global cultural forces that are at work in the production, distribution, and consumption of K-pop and locating K-pop within the continuously shifting global popular culture.

This class will begin by examining the K-pop industry as a system and how it has made attempts (with the support from the Korean government) to push K-pop into global (particularly the US) markets. Then we will explore the meaning of the Korean Wave or Hallyu, terms that were coined to explain the increasing popularity Korean popular culture, and various discussions in regard to this phenomenon. Next, we will closely analyze specific globalizing projects of K-pop and various problems that arose from the attempts to push K-pop into the U.S. market. Next, we will look into social media's role in the global dissemination and popularity of K-pop and the rising global K-pop fandom. As K-pop has gained more visibility in the global market, new questions and challenges have emerged for the K-pop industry that has "manufactured" Korean cultural products catering to racially "homogenous" Korean fans for a long period of time. We will end this class by discussing what future K-pop has as a transnational cultural form as the Korean cultural values and practices that operate within the Korean entertainment industry and

fandom clash with international (particularly the Western) fans' expectations from K-pop and ideas about K-pop fandom. We will also discuss what the growing visibility and popularity of K-pop in the mainstream American market means for the Asian/Korean diasporic communities in North America, particularly when Asian American artists continue to be absent from that same market.

Learning Objectives:

1. To explain how K-pop as a hybrid culture intersects with various global cultural forces
2. To develop analytical tools for understanding today's global media landscape
3. To describe and critique theories and research in regard to global media and apply those theories and arguments to K-pop (and the Hallyu/Korean Wave phenomenon)
4. To investigate how global fans come to embrace and make meanings of cultural products that are linguistically, culturally, and racially different and marginalized in global hierarchies of power
5. To present a case study analysis of K-pop fandom and the role K-pop fan practices have in molding K-pop as a global cultural product
6. To produce a K-pop related video through collaborative research

Class Readings:

All readings are posted on Blackboard. You are expected to complete readings by the start of lecture and be prepared to actively participate in class discussions.

Course Requirements:

Attendance: Required

Attendance is mandatory and will be taken each class. Considering that a significant amount of material covered in lecture is not in the reading, it is important that you attend class regularly. You will be given **two (2)** free unexcused absences. **Three or more absences will result in an automatic half grade deduction from your overall grade for each unexcused absence. Missing more than seven classes without discussing the situation with the instructor will result in a failing grade for the course.**

* Excused absences are granted *only* for the following reasons: serious illness (which must be documented with a doctor's certificate), a death in the family (again, documentation is required), or, in very rare cases, a school-related event that requires your presence and that you have arranged with the professor well in advance (e.g. an out-of-town university competitive event in which you are required to participate, a religious holiday, or a job interview). For an absence to be excused, documentation must be provided (a note from a coach, letter scheduling the interview, etc.).

The following types of situations are NOT considered excused absences: social events, meetings of Greek or service organizations, entertaining out-of-town visitors, holiday plans, going to

weddings or to visit relatives, or any other circumstance that is extracurricular and at which your attendance is optional and secondary to your schoolwork.

Class Assignments:

Participation (10%)

I expect you to come to class on time and be prepared to ask questions, discuss the assigned readings, and make insightful and substantive contributions in every class. You should be able to respond to questions about the assigned readings and offer opinions and insights into the topics addressed. Poor attendance will adversely affect your participation grade. Even if you have a good attendance record, if you don't actively participate in class discussions, don't expect to get a good participation grade (in other words, participation grade will not be based solely on attendance). Each class participation will be graded based on the demonstration of your preparation and the level of involvement and contribution to class discussions.

Discussion Leading (10%)

Early in the semester, you will sign up to be a discussion leader for a topic of your interest. Your task as a discussion leader is to come up with thought-provoking questions that we can use for class discussion. The questions must cut across class readings, integrating their contributions to a particular theme. The quality of our class discussions will depend on your discussion points that not only nicely summarize but also reflect and engage critically with the assigned readings (as well as previous class readings, lectures, and discussions). You will also be responsible for bringing K-pop examples which are relevant to the topic you are leading the discussion on. You will prepare a study guide that contains a short summary of the readings (a paragraph for each reading) with your discussion questions and upload it to the discussion forum available on the class blackboard before coming to class on the day of your discussion leading.

Group Project – Reaction Video (15%)

A group of 2-4 will be required to create a reaction YouTube video of either a K-pop music video or live stage performance and write a short reflective piece on the experience of the reaction video making. Further details about this assignment will be provided in a supplemental handout later in the semester.

K-pop Fandom Analysis (15%)

You will be required to write a 5 page paper that analyzes K-pop fandom. Further details about this assignment will be provided in a supplemental handout.

K-pop Analysis Blog Post (20%)

You will be assigned to produce 5 concise blog posts (approximately 500-750 words in length) where you will find and connect popular press coverage of K-pop with the class readings and analyze K-pop related materials (from trailers and music videos to fan practices such as reaction

videos and fan activism) over the course of the semester. Your post should incorporate arguments and discussions from the assigned readings and should be constructive and engaging in nature. Each post will be graded on the basis of the clarity of your argument, understanding of the readings, and the depth of engagement with the subject matter. Detailed instructing on this assignment will be provided during class.

Final Paper Proposal & Paper (30% = Proposal 5% + Final Paper 25%)

You will be asked to write a final paper on a topic that we discussed in class or a topic that you would like to explore that is related to this class. You will turn in a research paper that is 10-12 pages and present your findings at the end of the semester. The topic for your research paper **must be** approved in advance by the instructor. I will ask you to submit a 1-2 page proposal that explains your topic, research purpose and questions, and methods for approval early in the semester.

* Late Policy: No extensions will be given unless you have truly extenuating circumstances. In these cases, you must speak with me **before** the assignment is due to make an arrangement. Technology excuses are not acceptable. **Assignments turned in late without an approved extension will be marked down a letter grade for every day late. After five days late, the assignment will earn a 0!** Please do not hesitate to contact me to discuss assignments.

Breakdown of Grade:

Assignment	Points	% of Grade
Participation	10	10
Discussion Leading	10	10
Group Project	15	15
Fandom Analysis	15	15
Blog Posts (5 posts x 4 points each)	20	20
Final: Proposal (5 points) & Paper (25 points)	30	30
TOTAL	100	100%

Course Grading Policy:

You will receive details about each assignment/exam separately. **All assignments need to be completed and handed in on time to avoid a grade reduction. If you are unable to turn in an assignment due to illness or a personal emergency, you must provide written documentation that will allow you to be excused, or discuss your situation with me in a timely manner. Do no wait until the end of the semester to sort things out.**

In order to pass this class you will need to complete ALL of the assignments. Failure to complete one or more of them will result in an F in the class.

Grades will be assigned as follows:

A/A-	outstanding, thoughtful and enthusiastic work
B+/B	above average work, demonstrating good insight into assignment
B-/C+	needs improvement on ideas, argument and follow through
C and below	fulfilling the bare minimum and showing little understanding of the material

Each assignment will be worth 100 points and will be converted to a percentage score depending upon the weight assigned to each. Your percentage scores won the assignments will be totaled and translated to a letter grade per the scale shown below:

A	= 100-94	C	= 76-74
A-	= 94-90	C-	= 73-70
B+	= 89-87	D+	= 69-67
B	= 86-84	D	= 66-64
B-	= 83-80	D-	= 63-60
C+	= 79-77	F	= 59-0

If you have concerns regarding a grade on a given assignment, you must appeal it in writing, stating the reasons why you feel the grade is inaccurate, within one week of receiving the graded assignment. No late appeals will be accepted for review.

Other Classroom Policies:

Getting to Class Late and Leaving Early

Late arrivals and early departures distract and disrupt class. Your professor can find them to be especially annoying and disrespectful. If you have to miss more than 15 minutes of class, either at the beginning or the end, please consider not coming and getting the notes from another student. If you have to leave 15 minutes or less before class ends, let me know before class, sit in the back of the classroom, and leave the classroom quietly.

Discriminatory Conduct (such as sexual harassment)

The University as well as this class will not tolerate discriminatory conduct. It poisons the work and learning environment of the University and threatens the careers, educational experience, and well-being of students, faculty, and staff. Such behavior will not be allowed in this classroom.

Seating and Discussion

We love discussions and encourage you to raise your hand during lecture and ask questions, make comments, or ask for clarification of points you may not have understood. Please sit toward the front and center during lecture, so that you can hear the lecture and be heard when you ask questions. When you do ask a question or make a comment, please speak up – even if the professor can hear you, your classmates need to be able to as well.

Noise-Making Devices and Computer Use in Class

All noise-making electronic devices (cellphones, mp3 players, etc.) are disruptive. Please remember to turn them off at the beginning of class and stow them in your bag or backpack. Use

of computer in the classroom is a privilege. You may use a computer in the classroom only for note taking and not recreation. If we notice that you are abusing this privilege by using your computer for recreational purposes (e.g. watching videos, checking emails or Facebook, etc.), we will ask you to leave and mark you as absent for that class period.

Schedule of Classes, Topics & Readings:

Week 1 – Why Study K-pop?

Monday: Class introduction

- Brian Hu (2015). “RIP Gangnam Style” in *Hallyu 2.0* (pp. 229-244).

Wednesday:

- Youna Kim (2013). “Korean Wave Pop Culture in the Global Internet Age: Why Popular? Why Now?” in *The Korean Wave: Korean Media Go Global* (pp. 75-92).
- John Lie (2012). “What is the K in K-pop?: South Korean Popular Music, the Culture Industry, and National Industry” in *Korea Observer* 43(3), pp. 339-363.

Screening: *Explained: K-pop*

Week 2 – What is K-pop?: A Brief History

Monday:

- Hyunseok Kwon (2017). “Korean Pop Music and Korean Identities: A Political-Cultural History of Korean Pop Music and Its Use of Traditional Korean Musical Elements” in *Made in Korea: Studies in Popular Music* (pp. 158-168).
- Hee-Eun Lee (2006). “Seeking the “Others” Within Us: Discourses of Korean-ness in Korean Popular Music” in *Medi@sia: Global Media/tion In and Out of Context* (pp. 128-146).

Wednesday:

- Roald Maliangkay (2014). “The Popularity of Individualism: The Seo Taiji Phenomenon in the 1990s” in *The Korean Popular Culture Reader* (pp. 296-313).
- Eun Young Jung (2017). “Seo Taiji Syndrome: Rise of Korean Youth and Cultural Transformation Through Global Pop Music Styles in the Early 1990s” in *Made in Korea: Studies in Popular Music* (pp. 143-154).

Week 3 – K-pop as a Tool of Korea’s Soft Power?

Monday:

- Regina Kim (2013). “South Korean Cultural Diplomacy and Brokering ‘K-Culture’ Outside Asia” in *Korean Histories* 4(1), pp. 14-26.
- John Walsh (2014), “Hallyu as a Government Construct: The Korean Wave in the Context of Economic and Social Development” in *The Korean Wave: Korean Popular Culture in Global Context* (pp. 13-32).

Wednesday:

- Joseph Nye and Youna Kim (2013). “Soft Power and the Korean Wave” in *The Korean Wave: Korean Media Go Global* (pp. 31-42).
- Hyeri Jung (2017). “Transnational Media Culture and Soft Power of the Korean Wave in the United States” in *The Korean Wave: Evolution, Fandom and Transnationality* (pp. 225-244).

Week 4 – Discussions of the Korean Wave/Hallyu

Monday:

- Jeongmee Kim (2007). “Why Does Hallyu Matter?: The Significance of the Korean Wave in South Korea” in *Critical Studies in Television: The International Journal of Television Studies* 2(2), pp. 47-59.
- Eun-Young Jung (2009). “Transnational Korea: A Critical Assessment of the Korean Wave in Asia and the United States” in *Southeast Review of Asian Studies* 31, pp. 69-80.
- Yong-Jin Won (2017). “Hallyu: Numerous Discourses, One Perspective” in *The Korean Wave: Evolution, Fandom and Transnationality* (pp. 23-42).

Wednesday:

- Seok-Kyeong Hong (2017). “Hallyu Beyond Asia: Theoretical Investigations on Global Consumption of Hallyu” in *The Korean Wave: Evolution, Fandom and Transnationality* (pp. 67-86).
- Sunhee Koo & Sang-Yeon Loise Sung (2017). “Asia and Beyond: The Circulation and Reception of Korean Popular Music Outside of Korea” in *Made in Korea: Studies in Popular Music* (pp. 203-214).
- Sherri L. Ter Molen (2014). “A Cultural Imperialistic Homecoming: The Korean Wave Reaches the United States” in *The Korean Wave: Korean Popular Culture in Global Context* (pp. 149-187).

Week 5 – Globalization and Cultural Hybridity

Monday:

- Yudhishtir Raj Isat (2013), “The Korean Wave and “Global” Culture” in *The Korean Wave: Korean Media Go Global* (pp. 219-229).
- Crystal Anderson (2014). “HallyuU.S.A.: America’s Impact on the Korean Wave” in *The Global Impact of South Korean Popular Culture: Hallyu Unbound* (pp. 123-134).

Screening: Vice’s *Minority Reports*, “The World’s Most Controversial K-Pop Group”

Wednesday:

- Woongjae Ryoo (2009). “Globalization, or the Logic of Cultural Hybridization: The Case of the Korean Wave” in *Asian Journal of Communication* 19(2), pp. 137-151.
- Doobo Shim (2006). “Hybridity and the Rise of Korean Popular Culture in Asia” in *Media, Culture & Society* 28(1), pp. 25-44.

- Dal Yong Jin & Woongjae Ryoo (2012). “Critical Interpretation of Hybrid K-Pop: The Global-Local Paradigm of English Mixing in Lyrics” in *Popular Music and Society* 37(2), pp. 113-131.

Week 6 – The K-pop Industry and the Manufacturing of Idols

Monday:

- Keith Howard (2014). “Mapping K-pop Past and Present: Shifting the Modes of Exchange” in *Korea Observer* 45(3), pp. 389-414.
- Hyejung Ju (2014). “Transformations of the Korean Media Industry by the Korean Wave: The Perspective of Glocalization” (pp. 33-52).
- Dal Yong Jin (2017). “A Critical Interpretation of the Cultural Industries in the Era of New Korean Wave” in *The Korean Wave: Evolution, Fandom & Transnationality* (pp. 43-64).

Wednesday:

- John Seabrook (2012). “Factory Girls” in *The New Yorker* (<https://www.newyorker.com/magazine/2012/10/08/factory-girls-2>).
- Ju Oak Kim (2016). “Establishing an Imagined SM Town: How Korea’s Leading Music Company Has Produced a Global Cultural Phenomenon” in *The Journal of Popular Culture* 49(5), pp. 1042-1058.
- Roald Maliangkay (2015). “Same Look Through Different Eyes: Korea’s History of Uniform Pop Music Acts” in *K-Pop: The International Rise of the Korean Music Industry* (pp. 19-34).

Week 7 – Globalizing Attempts of K-pop

Monday:

- Hyunjoon Shin (2009). “Have You Ever Seen the *Rain*? And Who’ll Stop the *Rain*?: The Globalizing Project of Korean Pop (K-pop)” in *Inter-Asia Cultural Studies* 10(4), pp. 507-523.
- Eun-Young Jung (2010). “Playing the Race and Sexuality Cards in the Transnational Pop Game: Korean Music Videos for the US Market” in *Journal of Popular Music Studies* 22(2), pp. 219-236.
- Michael Fuhr (2015). “Spatial Asymmetries: Imaginary Places in the Transnational Production of K-Pop” in *Globalization and Popular Music in South Korea: Sounding Out K-Pop* (pp. 162-191).

Wednesday:

- Stephen Epstein (2015). ““Into the New World”: Girls’ Generation From the Local to the Global” in *K-Pop: The International Rise of the Korean Music Industry* (pp. 35-50).
- Gooyong Kim (2017). “Between Hybridity and Hegemony in K-Pop’s Global Popularity: A Case of Girls’ Generation’s American Debut” in *International Journal of Communication* 11, pp. 2367-2386.

Week 8 – The Idol Culture

Monday:

- Patrick W. Galbraith (2018). “National Idols’: The Case of AKB48 in Japan” in *Routledge Handbook of Japanese Media* (pp. 136-153).
- Kazumi Nagaike (2012). “Johnny’s Idols as Icons: Female Desires to Fantasize and Consume Male Idol Images” in *Idols and Celebrity in Japanese Media Culture* (pp. 97-112).

Screening: *Produce 101*

Wednesday:

- Inkyu Kang (2015). “The Political Economy of Idols: South Korea’s Neoliberal Restructuring and Its Impact on the Entertainment Labor Force” in *K-pop: The International Rise of the Korean Music Industry* (pp. 51-65).
- Dong-Yeon Lee (2017). “Who’s Afraid of Korean Idols?: Five Keywords for Understanding Korean Idol Pop” in *Made in Korea: Studies in Popular Music* (pp. 169-180).
- Yeran Kim (2011). “Idol Republic: The Global Emergence of Girl Industries and the Commercialization of Girl Bodies” in *Journal of Gender Studies* 20(4), pp. 333-345.

Week 9 – Gendered Bodies in K-pop

Monday:

- Stephen Epstein with James Thurnbull (2014). “Girls’ Generation?: Gender, (Dis)Empowerment, and K-pop” in *The Korean Popular Culture Reader* (pp. 314-336).
- Eun Young Jung (2013). “K-pop Female Idols in the West: Racial Imaginations and Erotic Fantasies” in *The Korean Wave: Korean Media Go Global* (pp. 106-119).
- Michael A. Unger (2015). “The Aporia of Presentation: Deconstructing the Genre of K-Pop Girl Group Music Videos in South Korea” in *Journal of Popular Music Studies* 27(1), pp. 25-47.

Wednesday:

- Crystal S. Anderson, “That’s My Man!: Overlapping Masculinities in Korean Popular Music” in *The Korean Wave: Korean Popular Culture in Global Context* (pp. 117-132).
- Roald Maliangkay and Geng Song (2015). “A Second Wave of Effeminacy: K-Pop and the Male Beauty Ideal in China” in *K-Pop: The International Rise of the Korean Music Industry* (pp. 164-177).

Week 10 – K-pop in the Era of Social Media

Monday:

- Ingyu Oh & Gil-Sung Park (2012). “From B2C to B2B: Selling Korean Pop Music in the Age of New Social Media” in *Korea Observer* 43(3), pp. 365-397.
- Kent Ono & Jungmin Kwon (2013). “Re-Worlding Culture?: YouTube as a K-Pop Interlocuter” in *The Korean Wave: Korean Media Go Global* (pp. 199-214).

- Sun Jung (2017). “Emerging Social Distribution: The Case of K-Pop Circulation in the Global Pop Market” in *Made in Korea: Studies in Popular Music* (pp. 47-58).

Wednesday:

- Dal Yong Jin & Kyong Yoon (2016). “The Social Mediascape of Transnational Korean Pop Culture: *Hallyu 2.0* as Spreadable Media Practice” in *New Media & Society* 18(7), pp. 1277-1292.
- Eun-Young Jung (2015). “New Wave Formations: K-Pop Idols, Social Media, and the Remaking of the Korean Wave” in *Hallyu 2.0: The Korean Wave in the Age of Social Media* (p. 73-89).
- Lisa Yuk-ming Leung (2017). “#Unrequited Love in Cottage Industry: Managing K-Pop (Transnational) Fandom in the Social Media Age” in *The Korean Wave: Evolution, Fandom & Transnationality* (pp. 87-108).

Week 11 – K-pop “Live”

Monday:

- Hyunjoon Shin (2017). “The Stage Show and the Dance Floor: A History of “Live Music” in Korea” in *Made in Korea: Studies in Popular Music* (pp. 15-22).
- Suk-Young Kim (2018). “K-Pop From Live Television to Social Media” in *K-Pop Live: Fans, Idols and Multimedia Performance* (pp. 53-92).

Wednesday:

- Suk-Young Kim (2018). “Simulating Liveness in K-Pop Music Videos” in *K-Pop Live: Fans, Idols and Multimedia Performance* (pp. 93-128).
- Michelle Cho (2018). “3 Ways that BTS and Its Fans are Redefining Liveness” in *Flow Journal* (<https://www.flowjournal.org/2018/05/bts-and-its-fans/?print=print>).

Week 12 – Reaction Videos

Monday:

- Sam Anderson (2011). “Watching People Watching People Watching” in *The New York Times Magazine* (<https://www.nytimes.com/2011/11/27/magazine/reaction-videos.html>).
- Yeran Kim (2016). “Globalization of the Privatized Self-Image: The Reaction Video and Its Attention Economy on YouTube” in *Routledge Handbook of New Media in Asia* (pp. 333-342).

Wednesday:

- David Oh (2017). “K-Pop Fans React: Hybridity and the White Celebrity-Fan on YouTube” in *International Journal of Communication* 11, pp. 2270-2287.
- David Oh (2017). “Black K-Pop Fan Videos and Polyculturalism” in *Popular Communication* 15(4), pp. 269-282.

Week 13 – K-pop Fandom

Monday:

- Ju Oak Kim (2015). “Reshaped, Reconnected and Redefined: Media Portrayals of Korean Pop Idol Fandom in Korea” in *The Journal of Fandom Studies* 3(1), pp. 79-93.
- Sun Jung (2012). “Fan Activism, Cybervigilantism, and Othering Mechanisms in K-Pop Fandom” in *Transformative Works and Cultures* 10 (<https://journal.transformativeworks.org/index.php/twc/article/view/300>).

Wednesday:

- Henry Jenkins (2006). “Pop Cosmopolitanism: Mapping Cultural Flows in an Age of Media Convergence” in *Fans, Bloggers and Gamers: Exploring Participatory Culture* (pp. 152-172).
- JungBong Choi and Roald Maliangkay (2015). “Introduction: Why Fandom Matters to the International Rise of K-pop” in *K-Pop: The International Rise of the Korean Music Industry* (pp. 1-18).
- Regina Yung Lee (2014). “As Seen on the Internet: The Recap as Translation in English-Language K-drama Fandoms” in *The Korean Popular Culture Reader* (pp. 76-98).

Week 14 – Cultural Appropriation and Fetishization of Korea (aka Koreaboo)

Monday:

- bell hooks (1992). “Eating the Other” in *Black Looks: Race and Representation* (pp. 21-40).
- Richard Rogers (2006). “From Cultural Exchange to Transculturation: A Review and Reconceptualization of Cultural Appropriation” in *Communication Theory* 16, pp. 474-503.
- Jaeyong Yang (2017). “Korean Black Music and Its Culture: Soul, Funk, and Hip Hop” in *Made in Korea: Studies in Popular Music* (pp. 95-106).

Wednesday:

- Haekyung Um (2013). “The Poetics of Resistance and the Politics of Crossing Borders: Korean Hip-Hop and ‘Cultural Reterritorialization’” in *Popular Music* 32(1), pp. 51-64.
- Gil-Soo Han (2015). “K-Pop Nationalism: Celebrities and Acting Blackface in the Korean Media” in *Continuum* 29(1), pp. 2-16.
- Robin Zheng (2016). “Why Yellow Fever Isn’t Flattering: A Case Against Racial Fetishes” in *Journal of the American Philosophical Association*, pp. 400-419.

Week 15 – What Does K-pop’s Global Visibility Mean?

Monday:

- Jung-Sun Park (2013). “Negotiating Identity and Power in Transnational Cultural Consumption: Korean American Youths and the Korean Wave” in *The Korean Wave: Korean Media Go Global* (pp. 120-134).
- Kyong Yoon (2018). “Diasporic Youth Culture of K-Pop” in *Journal of Youth Studies*.

- Kyong Yoon (2017). “Global Imagination of K-Pop: Pop Music Fans’ Lived Experiences of Cultural Hybridity” in *Popular Music and Society*.

Wednesday:

- Isha Aran (2018). “America is in Love With Asian Music, but Asian American Artists Still Can’t Catch a Break” in *Splinter* (<https://splinternews.com/america-is-in-love-with-asian-music-but-asian-american-1823038498>).
- Amen Oyiboke (2017). “Why There Are So Few Asian Artists in Mainstream American Music” in *Bustle* (<https://www.bustle.com/p/why-there-are-so-few-asian-artists-in-mainstream-american-music-36866>)

FINAL – Date TBD

Statement on Academic Conduct and Support Systems:

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Support Systems:

Student Health Counseling Services - (213) 740-7711 – 24/7 on call
engemannshc.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call
suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-4900 – 24/7 on call
engemannshc.usc.edu/rsvp

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) | Title IX - (213) 740-5086
equity.usc.edu, titleix.usc.edu

Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

Bias Assessment Response and Support - (213) 740-2421
studentaffairs.usc.edu/bias-assessment-response-support

Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

The Office of Disability Services and Programs - (213) 740-0776
dsp.usc.edu

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Support and Advocacy - (213) 821-4710

studentaffairs.usc.edu/ssu

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.