

SMT Award for Diversity Course Design
Cover Letter

This syllabus outlines an elective, discussion-based course for undergraduate students at a small liberal arts college. The course, titled “Analyzing Popular Music in East Asia: Hybridization and Globalization,” offers critical studies of popular music and culture through the lens of popular music from post-war Japan, Korea, and China. A corollary central theme of the course is how music plays a pivotal role as political soft power, ingrained in East Asian popular culture, particularly in relation to American occupations and Japan’s colonization.

Students acquire analytical skills as well as historical and sociological perspectives on this repertoire. Through assignments that foster musical listening and analysis, the course explores how various genres and subgenres emerged and evolved from the intertwined societal and economic context in East Asia after World War II, leading to their stylistic hybridization and globalized distribution. Learning materials include scholarly works, public writings, music listening, and film showings.

Since the course caters to both non-major and major lower-level undergraduates, analytical terms and techniques are introduced gradually, with specific focus on certain particular subgenres within East Asian popular music.

College music theory curricula now frequently offer courses on the analysis and history of American popular music. However, the evolution and expansion of music theory’s repertorial and analytical perspectives—and a growing interest in Korean, Japanese, and Chinese pop/rock music among students—has prompted me to develop this syllabus. Indeed, popular music from East Asia, such as K-pop and J-pop, has already become an integral part of the soundscape of North America’s youth culture. This syllabus acknowledges students’ current interests in popular music, which often reflect their diverse listening preferences and cultural backgrounds.

This course generally follows a chronological order of popular music styles, offers a comparative study of J-pop, K-pop, and Chinese pop (Mandopop and Cantopop). Divided into four modules, it pursues four main learning objectives: developing critical and analytical skills relevant to various East Asian popular music styles; understanding the influence of music production techniques on styles and genres; comprehending how historical events like colonialism, modernism, and globalization have shaped popular music (with a focus on China, Japan, and South Korea); and connecting music-analytical insights to issues of gender, cultural, and national identity (especially in modern East Asian historical, social, and cultural contexts).

The first unit (“Overview and Keywords”) introduces the key questions and concepts related to music and its social significance for a comparative, cross-cultural study of popular music in East Asia. This module draws from both scholarly works and public writings to provide students with a foundational understanding of the topic. Additionally, it introduces rudiments of pop/rock music theory, starting

from Allan Moore's four functional layers. Each subsequent unit connects music listening and style to its specific social and cultural context from pre-war (Unit 2, "Modern Times") to post-war (Unit 3, "Subculture and Counterculture") and post-millennial East Asia (Unit 4, "Border-Crossings"). The readings for each unit draw from various disciplines, including musicology, ethnomusicology, anthropology, and media studies. These readings include works by scholars such as Christine Yano (2002) on Japanese *enka*, Hiroshi Aoyagi (2005) on idol pop, and John Lie (2014) on K-pop.

Offered as part of a liberal arts education curriculum, this course aims to connect music theory topics to a diverse repertoire (diverse both relative to traditional relative music theory and in its own variegated nature), spanning history and the globe. It explores the broader social and cultural context and fosters dialogue between disciplines. "Popular Music in East Asia" achieves this through four approaches. First, it presents repertoire particularly well-suited to interdisciplinary perspectives, providing students with ample opportunities to approach popular music simultaneously as a set of sonic artifacts and as a part of global economies, politics, and societies. This encourages them to reflect on how music relates to the world they live in, especially in addressing issues like conflicts, colonization, and justice. This course also concerns a wide range of analytical topics, including timbre, voice, texture, text-setting, and technology— that are (by design) accessible for non-majors as well. This comprehensive approach allows students to gain an understanding of popular music beyond the more traditional subject matter of harmony, form, and rhythm. Lastly, "Analyzing Popular Music in East Asia" promotes a student-centered learning environment by offering flexibility in learning activities and assessments. This empowers students to take control of their learning, choosing a modality that best suits their learning style.

Music 212/East Asian Studies 210

Analyzing Popular Music in East Asia: Hybridization and Globalization

Course Syllabus

Instructors: Yiqing Ma (yiqingma@colby.edu) and Jacob Reed (jacobreed@uchicago.edu)

Description: Even prior to the globalization of K-pop, popular music culture in East Asia has always been constructed and transmitted transnationally. This course explores what constructs a cultural phenomenon like “East Asian pop” historically and stylistically. The course will also explore how popular music culture is intertwined and mediated by U.S. popular culture, shaping identities and one’s everyday musicking experiences. Drawing from music and Asian studies, students develop critical analytical skills for pop music, connecting societal, political, and economic contexts to music’s production style.

Learning Objectives:

- Develop critical and analytical skills for various styles of popular music in East Asia.
- Evaluate how music production technologies influence music styles/genres.
- Understand how history of modernism, colonialism, and globalization influence style in popular music in China, Japan, and South Korea.
- Connect musical analytical insights to gender, cultural, and national identity in popular music within modern East Asian historical, social, and cultural contexts.

Content Triggering Warning: You might find some of the topics addressed by the course material and class discussion, such as sexism, racism, misogyny, homophobia, and sexual assault, to be disturbing. Please reach out to me if you have any concerns or difficulties with the course material. I will also do my best to tag any triggering content when distributing your weekly assignments.

Course Materials:

Reading and multimedia materials will be assigned according to each week’s topic, as detailed in the course schedule below. Below is a list of recommended texts for this class. Some of the weekly materials will be drawn from these sources:

John Lie. 2015. *K-pop: Popular Music, Cultural Amnesia, and Economic Innovation in South Korea*. Oakland: University of California Press

Toru Mitsui. 2020. *Popular Music in Japan: Transformation Inspired by the West*. New York: Bloomsbury.

Michael K. Bourdaghs. 2012. *Sayonara Amerika Sayorana Nippon: A Geopolitical Prehistory of J-Pop*. New York: Columbia University Press

Assessments

**All assignments should be submitted by 5:00 pm (Eastern Time) on the due date.*

Written Assignments (30%): Each week, you are expected to submit a 1-page reading response and/or listening journal.

- Reading responses (10%) do not need to adhere strictly to academic-style prose (e.g., reading summaries or literature reviews). I am also interested in hearing your personal reflections and experiences with the topics addressed in the readings, any other musical examples the articles remind you of, as well as any questions, comments, frustrations, confusions, disagreements you encountered, or keywords you hope to address further in the discussion.
- Listening journals (10%) will be graded at the end of each unit, so plan ahead so that you are not stuck doing a response paper and two listening journals in the same week. For the listening journals, choose any musical example from the unit in question and write approximately 350-500 words covering

- Who is performing in your musical example and where they are from
- Elements of music you hear, including some combination of instrumentation, form, musical texture, timbre, lyrics
- The sociocultural context of the example, including topics like gender, voice, nationalism, religion, regional identity and so on.

- In each unit, I will ask you to submit a piece of guided writing (10%) on a music of your choice responding to the topic of the unit. You could use this assignment as an experiment for topic for your final project.

Class Preparation and Participation (30%): In this seminar, you are expected to attend all classes having read all class materials. You are also expected to lead the discussions two times this semester.

- Class participation (20%)

Since this is a discussion-based seminar, please attend all classes having read all the articles beforehand. You are expected to actively participate in class discussions by responding to the course materials, analytical insights, and your peers' contributions. Your grade in this area will be based on your attendance, preparation, and active participation during class. If thinking and speaking on the spot is not your strength, prepare comments and questions beforehand to share them during the discussion.

- Lead Discussion (10%)

You will learn to lead and facilitate discussion sessions during this semester. Two discussion leaders will be assigned to each week after week 2. On the week as the discussion lead, you will prepare 2-3 discussion questions derive from the course materials and facilitate the class discussion. These discussion questions shall spark from critical engagements with the material, connecting to its musical example, analytical method, relevant literature, or other discussions you've had in (our and other) classes. You should submit the discussion question on 3 pm on the day before class. You will prepare a 5–10-minute presentation of the reading with a brief introduction, outline, and your guiding discussion questions/comments at the beginning of the discussion. You are also expected to answer questions from the class about the reading, with an open discussion to follow.

- *Final project* (40%):

This project builds throughout the semester. Through the process, you will learn about developing a topic and choosing to present your research and analytical insights in one in the following formats:

- Podcast
- Seminar paper and annotated bibliography
- Curating a playlist with program notes and annotated discography
- Writing a review of a book or an album

You will learn to develop this project into five parts:

- (1) Propose a topic at the beginning of the semester (non-graded, feedback will be provided) in an abstract format;
- (2) Develop an outline and bibliography after research on the topic (non-graded, feedback will be provided)
- (3) Develop a rough draft from your outline and bibliography (10%)
- (4) Present a version of your project to your peers (10%) in the showcase, so you could receive questions and feedback from them.
- (5) Final submission of your project (20%)

Final Grade:

A+ = 97–100%	Excellent work in meeting the goals of the course, in mastering the course material, in critical analysis, in written and oral communication, or in other forms of creative expression, within the context of the course expectations.
A = 93–96.9%	
A- = 90–92.9%	
B+ = 87–89.9%	Very Good to Good work in meeting the goals of the course, in mastering the course material, in critical analysis, in written and oral communication, or in other forms of creative expression, within the context of the course expectations.
B = 83–86.9%	
B- = 80–82.9%	
C+ = 77–79.9%	Satisfactory work in meeting the goals of the course, in mastering the course material, in critical analysis, in written and oral communication, or in other forms of creative expression, within the context of the course expectations.
C = 73–76.9%	
C- = 70–72.9%	
D+ = 67–69.9%	Minimally acceptable work in meeting the goals of the course, in mastering the course material, in critical analysis, in written and oral communication, or in other forms of creative expression, within the context of the course expectations.
D = 63–66.9%	
D- = 60–62.9%	
F = below 59.9%	Seriously deficient work that is not acceptable. No credit is awarded. F may also indicate abandonment of a course without formal withdrawal.

Course Policy

Late Assignments: No late assignment is accepted unless communicated 24 hours before the assignment is due. I accept late submission of assignments case by case.

Class Late/Absence: For excusing absence or late, reasonable cases (medical, family, religious, professional) are allowed upon request. Please communicate 18 hours before the class with a doctor's letter or other documents. Both late and absence will affect the "participation" part of your grade.

I understand that sometimes you have circumstance that requires you to miss a class, thus you will have two time of an excused, "no-explanation" absence. However, you're responsible to get the notes of the missed class from your peers.

Academic Integrity: This course adheres to the policies on academic honesty specified at [redacted]. As a community devoted to intellectual growth, [redacted] values academic integrity.¹ Academic dishonesty is a serious offense against the college. Sanctions for academic dishonesty are assigned by an academic review board and may include failure on the assignment, failure in the course, or suspension or expulsion from the College for multiple academic dishonesty findings. Therefore, you are expected to complete all course assignments, including homework, quizzes, and final projects, without assistance from any source.

For more on recognizing and avoiding plagiarism, see the library guide: [redacted]

Electronic devices:

Use of laptops and tablets is permitted as tools to help your learning and note-taking. If it distracts you from learning instead, I will ask you to put away your devices.

Use of Generative AI:

I do not object to the use of AI as a tool to help your thinking or writing. When it comes to creation in arts, technology has been used and will continue to be useful as a tool to elevate our work. However, this class is not about the exclusive use of AI to create, but rather it might invite you to use it as a supplementary tool. AI should *not* be used as a replacement of your own work.

When using a generative AI, consider the following questions:

- Does the work I am submitting still answer the prompt(s) that I have been given?
- Does my submission contain proper citations?
- Does my work engage with course material, whether reading or listening, in a substantive way?
- Am I satisfied with turning this in as a representative sample of my intellectual labor?

If you are not sure about whether an instance of use of generative AI will also violates evaluation of your academic integrity accidentally, as copyrights in AI programming continues to be an issue, please reach out to me.

¹ Academic dishonesty includes, but is not limited to: violating clearly stated rules for taking an exam or completing an assignment; plagiarism claiming another's work or a modification of another's work as one's own; and submitting the same work, including an essay that you wrote, in more than one course without the permission of the instructors for those courses.

Note: The content of this syllabus is subject to change, please refer to Moodle to the newest version of the course syllabus.

Important Dates

October 9, 5:00 pm (EST): Final project proposal due on Moodle
 October 28, 5:00 pm (EST): Final project outline/bibliography due on Moodle
 November 13, 5:00 pm (EST): Final project rough draft due on Moodle
 December 4, 5:00 pm (EST): Semester showcase
 December 13, 5:00 pm (EST): Final project due on Moodle

Course Schedule

UNIT 1: OVERVIEW AND KEYWORDS

This module explores key questions and concepts of this course: What does it mean, culturally and sonically, to have a music called K-pop or J-pop?

Week 1	Introduction
Sept. 4 th	Lie, John. 2012. "What Is the K in K-pop? South Korean Popular Music, the Culture Industry, and National Identity." <i>Korean Observer</i> 43 (3): 339–363.
	Jayson M Chun, "What is K-pop and J-pop" (blog posts) https://blog.iiias.asia/pop-pacific/what-k-pop-and-j-pop-part-1-j-pop-roots-remix
	https://blog.iiias.asia/pop-pacific/what-j-pop-and-k-pop-part-2-k-pop-innovations-remix
Week 2	Keywords
Sept. 9 th	Iwabuchi, Koichi. 2011. "Culture Flows: Japan and East Asia." In <i>Routledge Handbook of Japanese Culture and Society</i> , edited by Victoria Bestor, Theodore C. Bestor, and Akiko Yamagata, 263–272. New York: Routledge.
	Hosokawa, Shūhei. 2005. "Popular Entertainment and the Music Industry." In <i>A Companion to the Anthropology of Japan</i> , edited by Jenifer Roberston, 297–313. Malden: Blackwell Publishing.
optional	Huat, Chua Beng. 2016. "Reginal Soft Power/Creative Industries Competition." In <i>Routledge Handbook of East Asian Popular Culture</i> , edited by Koichi Iwabuchi, Eva Tsai, Chris Berry, 242–253. New York: Routledge.
optional	Cho, Younghwan. "Historicizing East Asian Pop Culture." In <i>Routledge Handbook of East Asian Popular Culture</i> , edited by Koichi Iwabuchi, Eva Tsai, Chris Berry, 13–23. New York: Routledge.

Analytical Term	Style
Sept. 11 th	Keywords cont.; Workshop in music analysis
	What to listen for in popular music
	Allan Moore, Chapter 2 in <i>Song Means: Analysing and Interpreting Recorded Popular Song</i> (2012)
Analytical Term	Texture

UNIT 2: MODERN TIMES

This module considers Western musical influences and how they connect to the establishment of modern nation states in Japan and China.

Week 3	Modernism in Japan
Sept. 16 th	Mitsui, Chapter 1 (“The French Revolution and the Emergence of Enka”)
Analytical term	Melody and Modes
Sept. 18 th	Mitsui, Chapter 3 (“‘Sing Me a Song of Araby’ and ‘My Blue Heaven’: When the Production of Hit Songs Began in the Late 1920s”)
Analytical term	Form
Field trip	Local art museum visit: Japanese woodblock prints
Week 4	Modernism in China
Sept. 23 rd	Chen, Szu-Wei. 2005. “The Rise and Generic Features of Shanghai Popular Songs in the 1930s and 1940s.” <i>Popular Music</i> 24 (1): 107–25. http://www.jstor.org/stable/3877596
	Yang, Ho-Lun. 2017. “Music, China, and the West: A Musical-Theoretical Introduction.” In <i>China and the West: Music, Representation, and Reception</i> , edited by Yang Hon-Lun and Michael Saffle, 1–17. Ann Arbor: University of Michigan Press
Analytical term	Timbre
Sept. 25 th	Andrew F. Jones, <i>Yellow Music</i> (2001). “Introduction: Listening to the Chinese Jazz Age.”
	Jones, <i>Yellow Music</i> . Chapter 4
Week 5	Kayōkyoku
Sept. 30 th	Christine R. Yano, <i>Tears of Longing</i> (2002), Chapter 1 (“The Cultural Logic of Enka’s Imaginary”) and Chapter 2 (“Inventing Enka: Definitions, Genres, Pasts”)
Analytical term	Voice

October 2 nd	Ballam-Cross, Paul. 2021. “Reconstructed Nostalgia Aesthetic Commonalities and Self-Soothing in Chillwave, Synthwave, and Vaporwave.” <i>Journal of Popular Music Studies</i> 33 (1): 70–93. https://doi.org/10.1525/jpms.2021.33.1.70
Week 6	Kayōkyoku Overseas
October 7 th	Son, Min-Jung. 2006. “Regulating and Negotiating in T'ûrot'û, a Korean Popular Song Style.” <i>Asian Music</i> 37 (1): 51–57.
October 9 th	Wai-Chung, Ho. 2006. “A Historical Review of Popular Music and Social Change in Taiwan.” <i>Journal of Social Science</i> 34 (1): 120–147.
	Bourdagh, <i>Sayonara Amerika Sayorana Nippon</i> , Chapter 2 (“Mapping Misora Hibari: Where Have All the Asians Gone?”)

October 28, 5:00 pm (EST): Semester project outline/proposal due

UNIT 3: SUBCULTURE AND COUNTERCULTURE

This module discusses an essential aspect of East Asian popular music: idols. In particular, we explore how Japanese popular music acts as a site of resistance and debate of national identity. We will return to the theme of idol and resistance in the next module as well.

October 13 th –14 th	Fall recess: no classes
Week 7	“Idol”
October 16 th	Hiroshi Aoyagi, <i>Islands of Eight Million Smiles: Idol Performance and Symbolic Production in Contemporary Japan</i> (2005), Introduction and Chapter 1 Galbraith, Patrick W. 2012. “Idols: The Image of Desire in Japanese Consumer Capitalism.” In <i>Idols and Celebrity in Japanese Media Culture</i> , edited by Patrick W. Galbraith and Jason G. Karlin, 185–208. Hampshire: Palgrave Macmillan.
Film showing	BBC, <i>Tokyo Idols</i> (2017)
Week 8	“New Music”
October 21 st	Mitsui, Chapter 5 (“Music and Protest in the Late 1960s: The Rise of Underground Folk”)
	Bourdagh, Chapter 4 (“Working within the System: Group Sounds and the Commercial and Revolutionary Potential of Noise”)
October 23 rd	Lehtonen, Lasse. 2021. “Japanese Women Singer-Songwriters of the 1970s: Female Agency, Musical Impact and Social Change.” <i>Popular Music</i> 40 (1): 114–138.

UNIT 4: BORDER-CROSSINGS

This module explores hybrid styles in popular music—reflecting exchanges, conflicts, and power that flow globally and within East Asia. How do musical sounds tell us the story of the intertwined relationship between Japan, China, Korea, and the U.S. in the social upheavals of the postwar era?

Week 9	Hybridity and Social Change
October 28 th	Lie, Chapter 1 (“How Did We Get Here?”)
	Adam Bradley, <i>The Poetry of Pop</i> (2017), Chapter 1 (“Lyrics and Song”)
Analytical term	Lyrics and text-setting
October 30 th	Lie, Chapter 2 (“Seoul Calling”)
Film showing	YouTube Originals, K-Pop Evolution (2021)
Week 10	Hybridity and Social Change, cont.
November 4 th	Chu, Yiu-Wai and Eve Leung. 2013. “Remapping Hong Kong Popular Music: Covers, Localisation and the Waning Hybridity of Cantopop.” <i>Popular Music</i> 32 (1): 65–78.
November 6 th	McCarty, Michael. 2024. “Identity, Language, and Counterculture in the Japanese Rock Debate: or How English Lyrics Came to a ‘Happy End’.” <i>Japan Forum</i> 36 (5): 552–881.
Week 11	New Age
November 11 th	Mitsui, Chapter 8 (“Domestic Exoticism: A Trend in the Age of ‘World Music’”)
	McLeod, Ken. 2013. “Afro-Samurai: techno-Orientalism and contemporary hip hop.” <i>Popular Music</i> 32 (2): 259–275.
November 13 th	Fung, Anthony. 2008. “Western Style, Chinese Pop: Jay Chou’s Rap and Hip-Hop in China.” <i>Asian Music</i> 39 (1): 69–80. Grace Wang, Chapters from <i>Soundtracks of Asian America: Navigating Race through Musical Performance</i> (2014)

November 13, 5:00 pm (EST): Semester project rough draft due

Week 12	Technology
November 18 th	Keisuke Yamada, <i>Supercell’s Supercell featuring Hatsune Miku</i> (2017)
Analytical term	Cover singing
November 20 th	Fahr, Michael. 2016. “Borders, What’s up with That?: Musical Encounters and Transnational Mobility in K-pop.” <i>Redefining Community in Intercultural Context</i> 1: 179–184.

	Um, Hae-Kyung. 2013. "The Poetics of Resistance and the Politics of Crossing Borders: Korean Hip-Hop and 'Cultural Reterritorialization'." <i>Popular Music</i> 32 (1): 51–64.
Week 13	Thanksgiving recess: no classes
Week 14	Wrap-up
December 2 nd	Sakai, Naoki. 2000. " 'You Asian': On the Historical Role of the West and Asia Binary." <i>South Atlantic Quarterly</i> 99 (4): 167–194.
	Iwabuchi, Koichi. 2016. "Trans-East as Method." In <i>Routledge Handbook of East Asian Popular Culture</i> , edited by Koichi Iwabuchi, Eva Tsai, Chris Berry, 276–284. New York: Routledge.
December 4 th	Semester showcase

December 13, 5:00 pm (EST): Final project due on Moodle

Resources and Links:

Well-Being: Colby College is a community dedicated to learning and committed to the growth and well-being of all its members. Health and well-being resources are available at <https://life.colby.edu/your-health/counseling-services/resource-library/>. Counseling services are available for Colby students at <https://life.colby.edu/your-health/counseling-services/>.

Colby partners with MaineGeneral Medical Center to provide health services via MaineGeneral College Health (MGCH). Located within the Thayer Center for Health at 149 North Street (less than 1 mile off campus), MGCH provides comprehensive medical care, health education, and preventative services to all Colby students. Free transportation to MGCH is available via the Colby Jitney and Shuttle.

On campus, the Director of Student Wellness & Health Resources, Collyn Baeder (cbaeder@colby.edu), helps Colby students navigate all aspects of the healthcare system including medical billing, health insurance, access to care, and more. At the Garrison-Foster building on campus, students can set up free delivery of prescriptions, access free health supplies, and engage with the student wellness office.

Colby Student Healthcare at [MaineGeneral College Health](#)

Open Monday-Friday, 8am-4:30pm | 149 North Street in Waterville | 207-861-6860

After-Hours Care at [MaineGeneral Express Care](#)

Open until 7:30pm Weekdays & 8am-5pm Weekends | 207-877-3450

211 Main Street in Waterville

Emergency Care via [Colby Emergency Response](#) (CER)

Available 24/7 On-Campus, Licensed Student Emergency Medical Techs | 207-859-5911

Wellness Resources in [Garrison-Foster](#)

Self-Service Health Supplies Available 24/7 | cbaeder@colby.edu | 207-859-4462

Disability and Accommodation: I am committed to creating a course that is inclusive in its design. If you encounter barriers, please let me know immediately so we can determine if there is a design adjustment that can be made. I am happy to consider creative solutions as long as they do not compromise the intent of the assessment or learning activity.

Colby's Office of Student Access and Disability Services works to ensure access for students across all aspects of the Colby experience. Faculty do not determine accommodations. The Dean of Students Office works with students with disabilities and faculty members to identify reasonable accommodations. Please visit their website for contact and other information:

<https://www.colby.edu/studentadvising/student-access-and-disability-services/>. If you have already been approved for academic accommodations, please connect within the two weeks of the start of the semester so the office can develop an implementation plan.

Sexual Harassment:

Colby prohibits and will not tolerate sexual misconduct or gender-based discrimination of any kind and is obligated, by federal and state laws, to respond to reports and provide resources to students. As your professor I am considered a "responsible employee" which requires me to report incidence of sexual assault, sexual harassment, dating violence, or stalking to the [Title IX Coordinator](#). To learn more about what constitutes sexual misconduct or to report an incident, see:

www.colby.edu/studentlife/handbook-section/f-sexualmisconduct/.

If you wish to access confidential support services, you may contact:

- The Counseling Center: 207-859-4490
- The Title IX Confidential Advocate: 207-509-9122
- The Office of Religious and Spiritual Life: 207-859-4272
- Maines's 24/7 Sexual Assault Helpline: 1-800-871-7741

Writing Resources: Scholarship in music studies often uses Chicago citation style. Visit their guide at https://www.chicagomanualofstyle.org/tools_citationguide.html. We will be learning about writing music analysis in this course. I am also aware about writing anxieties. The Farnham Writers' Center at Colby offers writing consultations for students at Colby: <https://www.colby.edu/people/offices-directory/farnham-writers-center/appointments/>. If you have questions and concerns regarding citation style or writing, please don't hesitate to reach out to me. For more writing resources, visit <https://www.colby.edu/academics/departments-and-programs/writing-department/students/>.

Academic Success: Colby has programs and resources designed to help students maximize their academic success. Each student has a faculty advisor and Class Dean, in addition to their course instructors, to consult about academic issues that arise. For individual or more specialized support, the Dean of Studies Office has a variety of programs and programming partnerships to enhance your academic experience. You should always feel welcome to speak with your Class Dean about questions or concerns you have about academics. For various resources, visit: <https://life.colby.edu/get-support/advising-academic-success/resources/>.