


# UCLA

Date: 5 February 2013

To: Scott Chandler, Chair, General Education Governance Committee  
A265 Murphy Hall, CAMPUS 157101

Attention: Myrna Dee F. Castillo, Program Representative

From: William M. Bodiford, Chair, ALC 

RE: Korean 40 Introduction to Korean Popular Culture

Dear Professor Chandler,

The Department of Asian Languages and Cultures proposes below the assignment of GE status to a newly developed course, "Introduction to Korean Popular Culture" (Korean 40). Within the department, Korean 40 will provide a gateway course, along with Korean 50, for Korean majors, and will complement already-existing lower-division courses on Japanese and Chinese culture. The course also responds to a growing worldwide interest in Korean and East Asian popular culture, as well as a significantly increased interest in popular culture among academics.

Korean 40 will not only introduce a specific set of cultural artifacts but will engage students in an analysis of those artifacts in relation to social, economic, political, and cultural developments on the Korean peninsula and in East Asia more broadly. The course aims to demonstrate how relevant topics -- ranging from premodern politics (bureaucratic/monarchical political forms) and Confucian social organization to twentieth- and twenty-first-century issues of colonization, national language, post-1945 international relations, the division of the peninsula and the status of North Korea in contemporary global politics, labor migration, and international marriage among others -- appear in and are rationalized by forms of contemporary Korean popular culture. Students should come away with a sense not only of popular culture itself but also how popular culture is treated in social and academic discourse, and how it has increasingly become an entry-point into East Asian history and culture for a globalizing constituency. Given these factors, we believe that "Foundations of Society and Culture" is the most appropriate home for this course.

Thank you for your consideration.

**General Education Course Information Sheet**

*Please submit this sheet for each proposed course*

Department & Course Number ALC / Korean 40  
 Course Title Introduction to Korean Popular Culture  
 Indicate if Seminar and/or Writing II course N/A

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

**Foundations of the Arts and Humanities**

- Literary and Cultural Analysis \_\_\_\_\_
- Philosophic and Linguistic Analysis \_\_\_\_\_
- Visual and Performance Arts Analysis and Practice \_\_\_\_\_

**Foundations of Society and Culture**

- Historical Analysis \_\_\_\_\_
- Social Analysis x \_\_\_\_\_

**Foundations of Scientific Inquiry**

- Physical Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)* \_\_\_\_\_
- Life Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)* \_\_\_\_\_

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

While the object of study is primarily visual culture, the analysis of these examples (film, t.v., music, etc.) is placed in relation to socioeconomic and political developments in Korea. The methodology is thus one of social analysis, demonstrating how topics such as premodern politics (monarchy/bureaucracy), colonial rule, national language, international/regional political relations, national division (North Korea/South Korea), labor migration, international marriage, and other issues appear in and are rationalized by forms of contemporary Korean popular culture.

3. "List faculty member(s) who will serve as instructor (give academic rank):

Christopher Hanscom (Assistant Professor, ALC)

Do you intend to use graduate student instructors (TAs) in this course? Yes x No \_\_\_\_\_  
 If yes, please indicate the number of TAs \_\_\_\_\_ 2-3

4. Indicate when do you anticipate teaching this course over the next three years:

2013-2014	Fall	<u>x</u>	Winter	_____	Spring	_____
	Enrollment	<u>100</u>	Enrollment	_____	Enrollment	_____
2014-2015	Fall	<u>x</u>	Winter	_____	Spring	_____
	Enrollment	<u>100</u>	Enrollment	_____	Enrollment	_____
2015-2016	Fall	<u>x</u>	Winter	_____	Spring	_____
	Enrollment	<u>100</u>	Enrollment	_____	Enrollment	_____

5. GE Course Units

Is this an **existing** course that has been modified for inclusion in the new GE? Yes \_\_\_ No x

If yes, provide a brief explanation of what has changed. \_\_\_\_\_

Present Number of Units: \_\_\_\_\_ Proposed Number of Units: 4

6. Please present concise arguments for the GE principles applicable to this course.

- General Knowledge
 

The course expands knowledge of a particular and important world region and links it to contemporary developments globally.
- Integrative Learning
 

The course will help students draw connections across curricula in its focus on a particular cultural phenomenon from a variety of disciplinary viewpoints, and by encouraging critical cultural analysis and writing skills that are transferrable to other classes
- Ethical Implications
 

The course raises a variety of ethical questions—including questions of historical responsibility, race relations, and global citizenship—by connecting each instance of popular culture with a particular historical context.
- Cultural Diversity
 

The course encourages consideration of cultural diversity not only in expanding students' knowledge of an important world region but also in seeking out diversity in that (often homogenized) region.
- Critical Thinking
 

The course is structured to demand critical thinking from the students, in terms of both written assignments and in-class participation/presentations.
- Rhetorical Effectiveness
 

The course requires structured oral presentations from each student.
- Problem-solving
- Library & Information Literacy
 

The course includes a strong focus on writing and encourages students to parse a diversity of information and sources and to draw conclusions from these sources.

**(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)**

- |   |            |         |
|---|------------|---------|
| 1. Lecture:   | <u>3</u>   | (hours) |
| 2. Discussion Section:                                  | <u>1</u>   | (hours) |
| 3. Labs:  | <u>N/A</u> | (hours) |
| 4. Experiential (service learning, internships, other): | <u>N/A</u> | (hours) |
| 5. Field Trips:   | <u>N/A</u> | (hours) |

**(A) TOTAL Student Contact Per Week** 4 **(HOURS)**

**(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)**

- |                                     |            |         |
|-------------------------------------|------------|---------|
| 1. General Review & Preparation:    | <u>4</u>   | (hours) |
| 2. Reading                          | <u>5</u>   | (hours) |
| 3. Group Projects:                  | <u>N/A</u> | (hours) |
| 4. Preparation for Quizzes & Exams: | <u>N/A</u> | (hours) |
| 5. Information Literacy Exercises:  | <u>N/A</u> | (hours) |
| 6. Written Assignments:             | <u>3</u>   | (hours) |
| 7. Research Activity:               | <u>1</u>   | (hours) |

**(B) TOTAL Out-of-class time per week** 13 **(HOURS)**

**GRAND TOTAL (A) + (B) must equal at least 15 hours/week** 17 **(HOURS)**

Korean 40  
**Introduction to Korean Popular Culture**  
 Term/Year

Instructor:	Email:
Lecture:	Room:
Discussion sections:	Room:

### Course description

This course offers an introduction to Korean popular culture, with a particular focus on the representative regional phenomenon of *hallyu* or the "Korean Wave." While concepts that theorize multilateral transnational flows of culture and the relationship between cultural and sociopolitical power will provide an important framework for the course, we will focus in large part on the individual examples of popular culture that we encounter—from film, television, music, and literary works—and through our analysis will try to understand each as an example of the larger movement of culture across national borders from contexts of production to contexts of reception. Focusing on how popular culture represents (rather than reflects) social reality, we will analyze the imagination, construction, and critique of (trans-)national identity and cultural tradition across these art forms. No Korean language ability is required; no background knowledge in Korean history or culture is assumed; all films and dramas are subtitled in English, and literary and other texts will also be provided in translation. Students should come away with a sense both of the development of Korean popular culture and its relationship with aspects of politics and society.

### Course Format

Students will view media outside of class as part of the weekly assignments. Tuesday lectures will focus primarily on readings, while Thursday lectures will focus on presentation and analysis of media.

### Course Requirements

*Class Participation:* 20% of final grade

Class participants will first of all be expected to complete all readings, think carefully about the topics, artworks, and writings introduced each week, and to participate fully in class discussions.

*Weekly response papers:* 40% of final grade

A total of eight weekly one-page (250-300 words) response papers based on the media, readings and discussion questions for the week will be due via the course website at 9 p.m. the evening prior to discussion section.

*Student presentations:* 20% of final grade

Students will be expected to lead portions of discussion at least once during the term, presenting their thoughts on one or more of the readings in conjunction with the film, drama, music, television program or fiction assigned for that week and introducing questions for discussion.

*Drama review: 20% of final grade*

Students will select a television drama miniseries either from a list prepared by the instructor or on their own (with instructor approval), and will view the miniseries over the course of the term. Toward the end of the term students will write a 3-4 page (double-spaced) review of their drama—summarizing the plot, characterization, cast, etc.; providing critical judgment on the drama; and discussing the drama in terms of the course, answering questions such as: "How is this drama an example of popular culture?" or "How is Korea portrayed in this drama?" or "Does this example of the 'Korean Wave' work well in a non-Korean setting?" or "Is this drama comprehensible to an international audience? Why or why not?" etc. The reviews will be posted to our course website and will function as a sort of temporary database for other students' reference.

**Schedule/Topics:****Wk1            What Is Popular Culture? Introduction to the Korean Wave**

## Reading:

- John Storey, "What Is Popular Culture?" *Cultural Theory and Popular Culture* (Athens: University of Georgia Press, 2006, 4<sup>th</sup> ed.), 1-12.
- Raymond Williams, "Popular," "Culture," in *Keywords* (NY: Oxford UP, 1983).
- Joseph Nye, *Soft Power: The Means to Success in World Politics* (New York: Public Affairs, 2004), 1-32, 83-89.
- Hyejung Ju, "Glocalization of the Korean Popular Culture in East Asia: Theorizing the Korean Wave" (Ph.D. diss., Univ. of Oklahoma, 2010), 56-83.
- Doobo Shim, "Hybridity and the Rise of Korean Popular Culture in Asia," *Media, Culture & Society* 28.1 (2006): 25-44.
- Doobo Shim, "The Growth of Korean Cultural Industries and the Korean Wave," in *East Asian Pop Culture*, eds. Chua Beng Huat and Koichi Iwabuchi (Hong Kong: Hong Kong University Press, 2008), 15-31.

**Wk2            Transnational Collaborations in Imperial East Asia (Representations of the Nation in Popular Culture)**Viewing: *Spring on the Peninsula* (1941)

## Reading:

- Bruce Cumings, "Eclipse: 1905-1945," in *Korea's Place in the Sun*, 139-184.
- Andrew Higson, "The Limiting Imagination of National Cinema," in *Cinema and Nation*, eds. Mette Hjort and Scott MacKenzie (London: Routledge, 2000), 63-74.
- Brian Yecis, "The Systematization of Film Censorship in Colonial Korea: Profiteering from Hollywood's First Golden Age, 1926-1936," *The Journal of Korean Studies* 10, no. 1 (Fall 2005): 59-83.
- Kwang Woo Noh, "Formation of Korean Film Industry under Japanese Occupation," *Asian Cinema* 12:2 (Fall/Winter 2001), 20-33.

- HyeRyoung Ok, "The Politics of the Korean Blockbuster: Narrating the Nation and the Spectacle of 'Glocalisation'" in *2009 Lost Memories*, in *Spectator* 29.2 (Fall 2009): 37-47.

Other media:

- *Once Upon a Time* (2007)
- *2009 Lost Memories* (2002)

**RP1 due by 9 p.m.**

### **Wk 3 Popular Culture in Chosŏn Korea (Representations of Tradition in Popular Culture)**

Viewing: *The King and the Clown* (2005)

Reading:

- Michael Seth, "Chosŏn Society," *Concise History of Korea*, 151-161.
- Kim Hŭnggyu, "Folk Drama," in *A History of Korean Literature*, ed. Peter H. Lee (Cambridge: Cambridge University Press, 2003), 303-315.
- Hyangjin Lee, "*Chunhyang*: Marketing an Old Tradition in New Korean Cinema," in Chi-Yun Shin and Julian Stringer, eds., *New Korean Cinema* (Washington Square, NY: NYU Press, 2005), 63-78.
- Hae-jeong Cho, "*Sop'yonje*: Its Cultural and Historical Meaning," in *Im Kwon-taek: The Making of a Korean National Cinema*, eds. David E. James and Kyung Hyun Kim (Detroit: Wayne State University Press, 2002), 134-156.
- Eric Hobsbawm, "Inventing Traditions," in *The Invention of Tradition*, ed. Hobsbawm and Terence Ranger (Cambridge: Cambridge UP, 1983), 1-14.
- [Optional]: Stephen Epstein and Rumi Sakamoto, "The True Origins of Pizza: Irony, the Internet and East Asian Nationalisms," *The Asia-Pacific Journal* Vol 9, Issue 44 No 5 (October 31, 2011).
- [Optional]: Mikhail Bakhtin, *Rabelais and His World*, trans. Hélène Iswolsky (Bloomington: Indiana University Press, 1984), 1-58.

Other media:

- *Ch'unhyang* (2000)
- *Söp'yŏnje* (1993)
- *Jewel in the Palace* (MBC, 2003)
- Mr. Pizza commercial

**RP2 due by 9 p.m.**

### **Wk 4 The Languages of National and Global (Popular) Culture**

Viewing: *Please Teach Me English* (2003)

Reading:

- So Jin Park and Nancy Abelmann, "Class and Cosmopolitan Striving: Mother's Management of English Education in South Korea," *Anthropological Quarterly* 77.4 (2004): 645-672.

- Barbara Demick, "Some in S. Korea Opt for a Trim When English Trips the Tongue," *Los Angeles Times* (Sunday, March 31, 2002), page A-3.
- Young-mee Yu Cho, "Diglossia in Korean Language and Literature: A Historical Perspective," *East Asia: An International Quarterly* 20:1 (Spring 2002): 3-23.
- Chu Sigyông, "Essay on Korean Language and Letters," in *Sourcebook of Korean Civilization*, vol. 2, ed. Peter H. Lee (NY: Columbia University Press, 1996), 425-426.
- "Invention of the Korean Alphabet," *Sourcebook of Korean Civilization*, v. 1, ed. Peter H. Lee (NY: Columbia UP), 516-520.
- Gi-Wook Shin, "Between Nationalism and Globalization," in *Ethnic Nationalism in Korea*, 1-8, 204-221.

**RP3 due by 9 p.m.**

**Wk 5            The Wave Breaking on the Archipelago—*Winter Sonata*, the Korean Wave in Japan/East Asia, and the "Anti-Korean-Wave" (Representations of Popular Culture Abroad)**

Viewing: *Winter Sonata* (KBS, 2002; episodes 1-3); *Full House* (KBS2, 2004, episode 1)

Reading:

- Yoshitaka Mōri, "Winter Sonata and Cultural Practices of Active Fans in Japan: Considering Middle-Aged Women as Cultural Agents," in *East Asian Pop Culture*, eds. Chua Beng Huat and Koichi Iwabuchi (Hong Kong: Hong Kong University Press, 2008), 127-142.
- Mark James Russell, "Chapter 4: The Actor and the TV Drama," in *Pop Goes Korea* (Berkeley: Stone Bridge Press, 2008), 98-132.
- Younghan Cho, "Desperately Seeking East Asia Amidst the Popularity of South Korean Pop Culture in Asia," *Cultural Studies* 25.3 (May 2011): 383-404.
- Jung-Sun Park, "What is *Hallyu*, the Korean Wave" in *News and Reviews* (Asian Educational Media Service, Center for East Asian and Pacific Studies at the University of Illinois at Urbana-Champaign) Spring/Summer 2007, 3.
- Jung-Sun Park, "The Korean Wave: Transnational Cultural Flows in East Asia," in *Korea at the Center: Dynamics of Regionalism in Northeast Asia*, eds. Charles Armstrong, Gilbert Rozman, Samuel Kim and Stephen Kotkin (Armonk, NY: M.E. Sharpe, 2006), 244-256.
- Keehyeung Lee, "Mapping Out the Cultural Politics of 'the Korean Wave' in Contemporary South Korea," in *East Asian Pop Culture: Analysing the Korean Wave*, eds. Chua Beng Huat and Koichi Iwabuchi (Hong Kong: Hong Kong University Press, 2008), 175-189.

Other media:

- *Winter Sonata* (anime, SKY PerfecTV Japan, 2009)
- *My Name is Kim Samsoon* (MBC, 2005)

**RP4 due by 9 p.m.**

**Wk 6 Transpacific Radio Waves: Popular Music Across East Asia and Beyond**

Viewing: *Our Nation* (dir. Stephen Epstein and Timothy Tangherlini, 2002);  
 MVs to be listed on course website

Reading:

- Jon Lie, "What Is the K in K-pop? South Korean Popular Music, the Culture Industry, and National Identity," *Korea Observer* 43.3 (Autumn 2012): 339-364.
- Ingyu Oh and Gil-Sung Park, "From B2C to B2B: Selling Korean Pop Music in the Age of New Social Media," *Korea Observer* 43.4 (Autumn 2012): 365-397.
- Jung-Sun Park, "Korean American Youth and Transnational Flows of Popular Culture Across the Pacific," *Amerasia Journal* 30:1, 147-169.
- Shin Hyunjoon, "Reconsidering Transnational Cultural Flows of Popular Music in East Asia: Transbordering Musicians in Japan and Korea Searching for "Asia"" pp. 101-123 in *Korean Studies*. Volume 33, 2009.
- Jung Sun "K-pop Idol Boy Bands and Manufactured Versatile Masculinity: Making *Chogukjeok* Boys" in *Korean Masculinities and Transnational Consumption*. Hong Kong University Press: Honh Kong, 2011.
- Russell, "Chapter 5: The Music Mogul," *Pop Goes Korea*, 133-165.

**RP5 due by 9 p.m.**

**Wk 7 Peninsular Popular: Popular Culture and the Politics of National Division**

Viewing: *Love Impossible* (2003); *The Schoolgirl's Diary* (2006)

Reading:

- Cumings, *Korea's Place in the Sun*, Chapter 5: "Collision: 1948-53," 237-298.
- Mark Byington, "The War of Words Between South Korea and China Over An Ancient Kingdom: Why Both Sides Are Misguided," History News Network, Sept. 6, 2004.
- Ma Dazheng, "Gaogouli Role in Chinese History Traced," *China Daily*, June 24, 2003.
- Yonson Ahn, "Competing Nationalisms: The mobilisation of history and archaeology in the Korea-China wars over Koguryo/Gaogouli," *Japan Focus* (Feb. 2006), 1-14.
- Suk-Young Kim, "Crossing the Border to the 'Other' Side: Dynamics of Interaction between North and South Koreans in *Spy Li Cheol-jin* and *Joint Security Area*, in *Seoul Searching: Culture and Identity in Contemporary Korean Cinema*, ed. Frances Gataeward (Albany: State University of New York Press, 2007), 219-242.

Other media:

- *Joint Security Area* (2000)



- *Spy Myeongwol* (KBS, 2011)
- *Welcome to Dongmakgol* (2005)
- *Spy Girl* (2004)
- *The King 2 Hearts* (MBC, 2012)

**RP6 due by 9 p.m.**

**Wk 8           Who are the People in the Popular? Multiculturalism in East Asia (I):  
Transnational Migration and Foreign Labor**

Viewing: *Panga? Panga!* (2010)

Reading:

- Mina Shin, "Imagining Otherness: Multiculturalism and the Representation of Migrant Workers in Korean Cinema," unpublished paper, 1-40.
- Kim Jae Young, "Elephant," *New Writing from Korea* 1 (2008), 182-208.
- Eun Mee Kim and Jean S. Kang, "Seoul as a Global City with Ethnic Villages," *Korea Journal* (Winter 2007): 64-99.
- Kim Hyung-jin, "No 'real' Chinatown in S. Korea, the result of xenophobic attitudes," *Yonhap News* (August 29, 2006), 1-4.
- Yoon Ja-won, "Ethnic Chinese face uphill battle in Korea," *The Korea Herald* (July 28, 2006).

Other media:

- *Bandhobi* (2009)

**RP7 due by 9 p.m.**

**Wk 9           Who are the People in the Popular? Multiculturalism in East Asia (II):  
Transnational Migration and "Golden Brides"**

Viewing: *The Wedding Campaign* (2005); *Golden Bride* (SBS, 2007-2008, episodes TBA)

Reading:

- German N. Kim, "Koryo Saram, or Koreans of the Former Soviet Union: In the Past and Present," *Amerasia Journal* 29:3 (2003-04), 23-29.
- Choe Sang-hun, "Foreign Brides Challenge South Korean Prejudice," *International Herald Tribune* (June 24, 2005).
- Norimitsu Onishi, "Korean Men Use Brokers to Find Brides in Vietnam," *New York Times* (February 22, 2007).
- Norimitsu Onishi, "Wed to Strangers, Vietnamese Brides Build Korean Lives," *New York Times* (March 30, 2008).

**RP8 due by 9 p.m.**

**Wk 10****Reality T.V., K-Pop Schools and the New Social Mobility**

Viewing: "K-Pop Star," "Star Audition: The Great Birth," "Korea's Got Talent" (episodes TBA); "Korean High School" (documentary, dir. Kelley Katzenmeyer)

## Reading:

- "A Taste of Failure Fuels an Appetite for Success at South Korea's Cram Schools," *New York Times*, August 13, 2008
- Michael J. Seth, *Education Fever: Society, Politics, and the Pursuit of Schooling in South Korea* (Honolulu: University of Hawai'i Press, 2002), 1-8.
- Michael J. Seth, "Examination Mania': South Korea's Entrance Exam System," *Acta Koreana* 3 (July 2000): 35-55.
- Nancy Abelmann and Jeongsu Shin, "The New (Korean) Wave: Global Social Mobility Story—*Please Look After Mom*," *Korea Observer* 43.3 (Autumn 2012): 399-418.
- Swee-Lin Ho, "Fuel for South Korea's 'Global Dreams Factory': The Desire of Parents Whose Children Dream of Becoming K-pop Stars," *Korea Observer* 43.4 (Autumn 2012): 471-502.

**Final Project: Drama review due by 9 p.m.**



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## New Course Proposal

### Korean 40

### Introduction to Korean Popular Culture

**Course Number** Korean 40

**Title** Introduction to Korean Popular Culture

**Short Title** KOREAN POP CULTURE

**Units** Fixed: 5

**Grading Basis** Letter grade or Passed/Not Passed

**Instructional Format** Lecture - 3 hours per week

Discussion - 1 hours per week

**TIE Code** LECS - Lecture (Plus Supplementary Activity) [T]

**GE Requirement** Yes

**Major or Minor Requirement** Yes

**Requisites** N/A

**Course Description** Lecture, three hours; discussion, one hour. Knowledge of Korean not required. Introduction to Korean popular culture and its relationship to transnational social and political contexts. P/NP or letter grading.

**Justification** Our department is looking to add more lower division/GE courses that can be offered during the school year or summer.

**Syllabus** File [K40 syllabus.doc](#) was previously uploaded. You may view the file by clicking on the file name.

**Supplemental Information** Will submit proposal to GE committee and FEC.

**Grading Structure** Class Participation: 20% of final grade  
Weekly response papers: 40% of final grade  
Student presentations: 20% of final grade  
Drama review: 20% of final grade

**Effective Date** Spring 2013

**Instructor** Name

Chris Hanscom

Title

Assistant Professor

**Quarters Taught**

Fall

Winter

Spring

Summer

**Department** Asian Languages and Cultures

**Contact** Name

LINDSAY DOUNG

E-mail

ldoung@humnet.ucla.edu

**Routing Help**

## ROUTING STATUS

**Role:** Registrar's Office

**Status:** Processing Completed

**Role:** Registrar's Publications Office - Hennig, Leann Jean (lhennig@registrar.ucla.edu) - 56704

**Status:** Added to SRS on 1/10/2013 3:40:38 PM

**Changes:** Description

**Comments:** Edited course description into official version.

**Role:** Registrar's Scheduling Office - Thomson, Douglas N (dthomson@registrar.ucla.edu) - 51441

**Status:** Added to SRS on 1/8/2013 3:16:53 PM

**Changes:** No Changes Made

**Comments:** No Comments

**Role:** FEC School Coordinator - Castillo, Myrna Dee Figurac (mcastillo@college.ucla.edu) - 45040  
**Status:** Returned for Additional Info on 1/7/2013 4:25:04 PM  
**Changes:** No Changes Made  
**Comments:** Routing to Doug Thomson in the Registrar's Office

**Role:** FEC Chair or Designee - Meranze, Michael (meranze@history.ucla.edu) - 52671  
**Status:** Approved on 1/7/2013 3:23:36 PM  
**Changes:** No Changes Made  
**Comments:** No Comments

**Role:** FEC School Coordinator - Castillo, Myrna Dee Figurac (mcastillo@college.ucla.edu) - 45040  
**Status:** Returned for Additional Info on 1/7/2013 11:49:51 AM  
**Changes:** No Changes Made  
**Comments:** Routing to Michael Meranze for FEC approval

**Role:** Department/School Coordinator - Doung, Lindsay Marie (ldoung@humnet.ucla.edu) - 74037  
**Status:** Approved on 1/4/2013 2:53:57 PM  
**Changes:** Supplemental Info  
**Comments:** Please note that we have changed requirements to 8 response papers instead of 7. Let us know if any other changes need to be made.

**Role:** FEC School Coordinator - Castillo, Myrna Dee Figurac (mcastillo@college.ucla.edu) - 45040  
**Status:** Returned for Additional Info on 12/20/2012 4:08:51 PM  
**Changes:** No Changes Made  
**Comments:** Routing to Lindsay. See FEC comments below.

**Role:** FEC Chair or Designee - Meranze, Michael (meranze@history.ucla.edu) - 52671  
**Status:** Returned for Additional Info on 12/19/2012 9:35:38 AM  
**Changes:** No Changes Made  
**Comments:** Sorry to be a stickler but I am not sure how 7 response papers translates into 40% of a grade evenly. Once they clear that up I will be happy to sign off.

**Role:** L&S FEC Coordinator - Castillo, Myrna Dee Figurac (mcastillo@college.ucla.edu) - 45040  
**Status:** Returned for Additional Info on 12/10/2012 10:48:13 AM  
**Changes:** No Changes Made  
**Comments:** Routing to Michael Meranze for FEC approval

**Role:** Dean College/School or Designee - Schaberg, David C (dschaberg@college.ucla.edu) - 54856, 50259  
**Status:** Approved on 12/6/2012 5:11:58 PM  
**Changes:** No Changes Made  
**Comments:** No Comments

**Role:** FEC School Coordinator - Castillo, Myrna Dee Figurac (mcastillo@college.ucla.edu) - 45040  
**Status:** Returned for Additional Info on 12/6/2012 4:26:06 PM  
**Changes:** Grading Structure  
**Comments:** Routing to Dean Schaberg for Humanities approval

**Role:** Department/School Coordinator - Doung, Lindsay Marie (ldoung@humnet.ucla.edu) - 74037  
**Status:** Approved on 11/13/2012 2:12:26 PM  
**Changes:** No Changes Made  
**Comments:** Approved on behalf of the Department Chair William Bodiford.

**Role:** FEC School Coordinator - Castillo, Myrna Dee Figurac (mcastillo@college.ucla.edu) - 45040  
**Status:** Returned for Additional Info on 11/9/2012 3:46:32 PM  
**Changes:** No Changes Made  
**Comments:** Routing back to Lindsay, per request

**Role:** Initiator/Submitter - Doung, Lindsay Marie (ldoung@humnet.ucla.edu) - 74037

**Status:** Submitted on 11/9/2012 10:55:26 AM

**Comments:** Initiated a New Course Proposal

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