

General Education Foundations of Arts and Humanities (AH) Course Information Sheet

Please submit this sheet for each proposed course along with 1) a syllabus describing the key components of the course that will be taught regardless of the instructor and 2) assignment guidelines.

Department, Course Number, and Title _____

The aim of the GE AH course offerings is:

To provide students with the perspectives and intellectual skills necessary to comprehend and think critically about our situation in the world as human beings. In particular, these courses provide students with the basic means to appreciate and evaluate the ongoing efforts of humans to explain, translate, and transform our diverse experiences of the world through such media as language, literature, philosophical systems, images, sounds, and performances. These courses will introduce students to the historical development and fundamental intellectual and ethical issues associated with the arts and humanities and may also investigate the complex relations between artistic and humanistic expression and other facets of society and culture.

General Education AH Student Goals: Courses fulfilling the GE AH will provide a minimum of five units and should align with some (not necessarily all) of the following four general goals:

1. Students will gain knowledge in the Arts and Humanities.
2. Students will engage in complex analysis and reasoning.
3. Students will demonstrate media and information literacy.
4. Students will communicate effectively.

General Education AH Student Learning Outcomes: Each course should have student learning outcomes listed in the syllabus. These outcomes may be tied to a specific discipline but should be associated with the four broad categories listed above (please see **Appendix I: Arts and Humanities Learning Outcomes** for a sample list of possible learning outcomes supporting each goal).

General Guidelines for GE AH Courses:

- **Introductory Courses:** An “introductory” class offered for GE by a department or an IDP should introduce students to the discipline’s methodologies or “ways of knowing.”
- **Upper Division Courses:** Most GE Courses are lower division courses in order to be accessible to any student, including first-year students. While GE courses may be upper division, they should have no prerequisites and students should be able to take them and understand the material with the background expected from all UCLA students.
- **Writing Assignments:** GE courses within the Arts & Humanities foundations should contain a significant writing component.
- **Unit guidelines:** GE courses within Arts and Humanities are all at least 5-units.

Please indicate the area/s which you believe this course should satisfy. Please note, while you can request review for multiple subcategories across Foundation Areas, GEs are not typically approved for more than 2 subcategories.

- Literary Cultural Analysis
- Philosophic and Linguistic Analysis
- Visual and Performance Arts Analysis and Practice.

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

Indicate when the department anticipates offering this course in 2019-21 and give anticipated enrollment:

2019-20 <input type="checkbox"/> Fall: Enrollment _____ <input type="checkbox"/> Winter: Enrollment _____ <input type="checkbox"/> Spring: Enrollment _____ <input type="checkbox"/> Summer: Enrollment _____	2020-21 <input type="checkbox"/> Fall: Enrollment _____ <input type="checkbox"/> Winter: Enrollment _____ <input type="checkbox"/> Spring: Enrollment _____ <input type="checkbox"/> Summer: Enrollment _____
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Please provide information on estimated weekly hours for the class.

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

Activity	Number of hours per week
Lecture	
Discussion Section	
Labs	
Experiential (Community-engagement, internships, other)	
Field Trips	
A) TOTAL student contact per week	

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

Activity	Number of hours per week
General Review and Preparation	
Reading	
Group Projects	
Preparation for Quizzes & Exams	
Information Literacy Exercises	
Written Assignments	
Research Activity	
B) TOTAL Out-of-class time per week	

GRAND TOTAL (A) + (B) must equal at least 15 hours/week: _____ (hours)

Please present a concise explanation for the following:

Which of the four student learning goals listed on page 1 are you addressing in your course?

For each course goal listed above, what are the student learning outcomes you will list in your syllabus? In addition, what types of assignments will be given to determine whether students achieve the learning outcomes? (Please provide a sample assignment, term paper/exam, essay prompt, or other form of assessment)

What class activities (e.g. homework, papers, blog posts, projects, etc.) will involve writing? How will the writing be evaluated?

If the course is an upper division course (100-199), please discuss how the course will be accessible to all UCLA students, including first-years?

APPENDIX I

Student Learning Goals with Nested Learning Outcomes for
All General Education (GE) Foundations in Arts and Humanities (AH) Courses

Course Goals (1-4) and samples of possible Student Learning Outcomes (a, b, c, etc.) for all “GE AH” courses:

- 1. Students will gain knowledge in the Arts and Humanities.**
 - a. Students will recognize the varying historical, social, political, and economic conditions that shape human action.
 - b. Students will identify how individuals relate to or diverge from particular social norms through the creation of artistic and expressive forms.
 - c. Students will examine “texts” in any language or structure, and/or art forms in one or more media.
 - d. Students will account for how different worldviews and challenges are expressed in the arts and humanities as a product of interaction among diverse groups.

 - 2. Students will engage in complex analysis and reasoning.**
 - a. Students will analyze works in the context of an aesthetic movement, critical theory, philosophy, rhetoric, or languages/linguistics.
 - b. Students will articulate perspectives and priorities found in expressive forms.
 - c. Students will describe how insight can inform constructive change and ethical action.
 - d. Students will develop and evaluate an argument informed by evidence.

 - 3. Students will demonstrate media and information literacy.**
 - a. Students will locate appropriate resources to support an argument.
 - b. Students will evaluate resources for their reliability and significance.
 - c. Students will use resources effectively and ethically.

 - 4. Students will communicate effectively.**
 - a. Students will make arguments and express perspectives through a wide range of media or performance (i.e. written, digital, storytelling, visual arts).
 - b. Students will learn how to collaborate with others to express perspectives in diverse media.
 - c. Students will tailor communication to their perspective audiences.
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K-Drama: Korean Television on Netflix

Instructor: Grace Jung

Email: aechjay@ucla.edu

Winter Quarter 2021

K-Drama: Korean Television on Netflix

Course Objectives: This is an interdisciplinary undergraduate seminar that is reading and writing intensive. Students will “read” and analyze TV episodes through critical thinking while becoming active readers and competent academic writers by the end of the quarter. Students will also become better versed in media studies within frameworks of political economy, globality, gender, class, disability, race and sexuality. In doing so, they will broaden and diversify the discourse surrounding Korean dramas.

Course Description: In recent years, Netflix has been investing in serialized television content from Korea referred to as “K-dramas”—short for “Korean dramas.” This course provides a thematic overview of K-dramas that are currently available in the US via Netflix. Netflix has been streaming K-dramas on its platform for several years now but as of 2017, the media giant released multiple serialized Korean programs under its “original” umbrella. This course offers students an opportunity to have a political discussion of K-dramas streaming on Netflix.

What is the global appeal of K-dramas? What kind of political and economic relationship is detectable between the US and Korea in the way that Netflix imports and streams these programs? What are the ethical considerations regarding Netflix when it edits out entire scenes and music cues from these shows without notifying viewers of such liberties? Are these texts relatable to our thinking at an age when international content is gaining increasing popularity regardless of territorial and linguistic borders? These are just some of the questions that this course explores.

Course Requirements

Participation (20%) – Participation includes in-class attendance and engaging in open dialogue with the instructor and one another during the seminar on the readings and screenings. Your participation grade also includes in-class workshops, group activity, and/or writing assignments, as well as any office hour visits.

Weekly Responses (15%) – You are required to post a weekly response on the course website (CCLE) discussion forum on the readings and screenings (min. of 200 words, max. 300 words). Write an additional 100 words (max. 200 words) with an update on the K-drama of your choice which you’ll view on your own throughout the quarter for your final paper. Start out with why you chose this show and what thoughts you have on the show as you continue with the series. Let these discussion responses and the week-by-week learning act as scaffolding for your final project as you think through what you want to write about, e.g., what questions do you want to ask and answer through your paper, what themes do you want to cover and why are these particular themes significant in today’s discussion of media, culture, society, etc.? Your weekly responses will be graded out of 10 points based on how well you integrate the main points of the readings into your reflection of the screenings, and how well you follow instructions. Your

responses will also be graded on the quality of the reflections and critique you make on your program of choice for your final paper, and how well you are engaging with the assigned readings as well as any of your own research while thinking through these screenings critically; I will be looking for the kinds of themes you take note of as well as social, cultural and/or political issues you see in your media object. I will offer feedback on these weekly responses regularly to help guide you towards your final project. Extended feedback will be offered via Zoom meetings during office hours or by appointment.

Some questions you may ask yourself while reflecting on the shows in relation to the class discussions and readings to help with your writing process:

What drew you to this show in the first place?
 What is it about this show that keeps you engaged?

Paper Proposal (5%) – On the day of week 5, you are required to turn in your paper proposal via TurnItIn by 11:59PM PST for review and approval. The paper proposal should be one paragraph that includes the show you've selected and your thesis statement (argument). You will be graded on the quality of your work which will be determined by what kinds of questions you ask.

Some questions you may ask yourself to produce an argument and outline for your final paper:

- Why is this show significant (socially, politically and culturally)?
- What aspects of the show stand out to you? Why?
- What is this show doing? How?—e.g., mise-en-scene, technique, representation, etc.

Class Presentation (10%) – Students will be assigned to groups of 2-3 to do a short presentation (up to 15 minutes) synthesizing a reading for that week, and asking the class two questions based on the reading, screening and theme of the week. Feedback will be provided from class peers and the instructor for you to take note and apply to your final paper.

Final Paper (30%) – The final paper should analyze one serialized Korean drama available on Netflix (USA) in its entirety (each show is typically between 16 to 20 episodes). You're required to view the show on your own over the course of 9 weeks and research its meta description, e.g. production, reception, cast, crew, fan reactions, blog entries, etc. From the topics covered in class, choose one area you'd like to focus on—class, gender, sexuality, disability, nationality, politics, fantasy, or queerness—and develop an argument as to what the show does or does not do, why, and how. If you have questions on what resources or texts to look at, please feel free to ask during class, office hours, or via email.

Paper Presentation (20%) – On week 10, you will present your paper in class (15 minutes maximum) for feedback from peers and instructor to workshop it together as a class; any useful notes and comments should be incorporated into the final paper before it is turned in.

The paper must be double-spaced, have one inch margins, 12-point font, and be a minimum of 7 pages and maximum of 10 pages. Proper citation (Chicago, MLA or APA) is required. Students must include a bibliography or works cited page with at least five academic sources (two can be

from the syllabus; the remaining three must be from outside of the syllabus). Academic sources include text books published by a university press and peer-reviewed journal articles. Your final paper is due via TurnItIn on day 1 of finals week at 11:59PM PST.

Class Policy

Our class is a safe environment and everyone is welcome to express and share their perspectives. This class demonstrates respect for everybody's viewpoints and their diversity of backgrounds. Students, instructors and guests will not discriminate against anyone based on their ethnicity, gender, sexual orientation, nationality, (dis)ability, or any other identities. Words and actions that violate this policy may face disciplinary action in accordance to UCLA regulations. For more on the Student Conduct Code, refer to this site: <https://www.deanofstudents.ucla.edu/Student-Conduct#10690514-student-conduct-code>. If anyone ever feels uncomfortable based on what was said or done in class, please contact your course instructor immediately.

Academic and Disability Assistance

If you have a learning, sensory, or psychological disability, please let the instructor know early in the quarter so that your learning needs can be appropriately accommodated. The Center for Accessible Education (CAE) at (310) 825-1501 is available to all students who require learning accommodations. Reasonable notice is required; it is recommended that students contact the CAE within the first two weeks of the quarter. Visit www.cae.ucla.edu.

Grading Policy

All students must wait 24 hours after receiving their grade for an assignment, paper or exam before contacting the instructor to discuss it.

Plagiarism

Please be advised that plagiarism is easy for instructors to catch, and it is a serious offense. Following rules for proper citation should help you avoid this mistake. If you need assistance with citations, please visit the Writing Center. Visit <http://wp.ucla.edu/wc> for more info, or feel free to speak to me during office hours. For information on UCLA's policy regarding cheating and plagiarism, please visit: <https://www.registrar.ucla.edu/Registration-Classes/Enrollment-Policies/Class-Policies/Plagiarism-and-Student-Copyright>

Required Subscription/Screenings

Netflix account from January through March. If you would like to team up with one another to share an account and reduce the cost of spending, please feel free to do this. We will arrange for a Netflix "viewing party" via Netflix and Google Chrome every week to facilitate viewings as a group but attendance is not required. If you prefer to watch the shows on your own time, please feel free to do so.

Readings

All assigned readings are available on CCLE.

Recommended Book

Ju, Hyejung. *Transnational Korean Television: Cultural Storytelling and Digital Audiences*. Lexington Books, 2019.

Week 1: Constructing the K-Nation Through K-Drama

Readings

Ju, Hyejung. "Korean TV drama viewership on Netflix: Transcultural affection, romance, and identities." *Journal of International and Intercultural Communication*. 13, no.1 (2020) 32-48.

Castelló, Enric. "The Nation as a Political Stage: A Theoretical Approach to Television Fiction and National Identities." *The International Communications Gazette*. 71, no. 4 (2009): 303-320.

Screenings

The King: Eternal Monarch, ep. 1, Kim Eun-sook, Baek Sang-hoon and Jung Jee-hyun, tvN, 2020.

Crash Landing onto You, ep. 1, Lee Jeong-hyo and Park Ji-eun, 2019-2020, tvN.

Week 2: Producing an International Nostalgia

Readings

Tilland, Bonnie. "Save Your K-drama for Your Mama: Mother-Daughter Bonding In Between Nostalgia and Futurism." *Acta Koreana* 20, no. 2 (2017): 377-393.

Keblińska, Julia. "Mediated Nostalgia: touching the past in *Reply 1994*." *Journal of Japanese and Korean Cinema*. 9, no. 2 (2017) 124-140.

Screenings

Reply 1994, ep. 1, Lee Wu-jeong and Shin Won-ho, 2014, tvN.

Reply 1988, ep. 1, Lee Wu-jeong and Shin Won-ho, 2015-2016, tvN.

Week 3: Queerness in K-Dramas

*In class workshop of paper proposal: writing a topic sentence.

**Now is a good time to make an appointment at the Writing Center! <https://uwc.ucla.edu/>

Readings

Henry, Todd. "Queer/Korean Studies as Critique: A Provocation." *Korea Journal*. 58, no. 2 (2018) 5-26.

Lessard, John. "Transnational Slash: Korean Drama Formats, Boys' Love Fanfic, and the Place of Queerness in East Asian Media Flows." *Queer Adaptation*. (2019) 155-174.

Suggested Reading

Ahn, Patty Jeehyun. "Harisu: South Korean Cosmetic Media and the Paradox of Transgendered Neoliberal Embodiment," *Discourse*, 31:3 (2009) 248-272.

Screening

Prison Playbook, ep. 15, Lee Wu-jeong and Shin Won-ho, 2017, tvN.
Itaewon Class, ep. 13, Gwang Jin and Kim Sung-yoon, JTBC, 2020.

Week 4 – Class Debates, Global Hierarchy and Political Economy in K-Dramas

**In class workshop of writing a thesis statement/argument.*

***Now is a good time to start researching and make an appointment with the Arts Library librarian Diana King! <https://www.library.ucla.edu/staff/diana-l-king>*

Kyung-Sup, Chang. "Compressed modernity and its discontents: South Korean society in transition." *Economy and society* 28, no. 1 (1999): 30-55.

Kyung-Sup, Chang, and Song Min-Young. "The stranded individualizer under compressed modernity: South Korean women in individualization without individualism." *The British journal of sociology* 61, no. 3 (2010): 539-564.

Screenings

Live, ep. 1, Noh Hee-kyung and Kim Kyu-tae, tvN, 2018.

Misaeng: Incomplete Life, ep. 1, Jung Yoon-jung and Kim Won-seok, tvN, 2014.

Week 5 – Racial Politics in K-Dramas

**Paper proposal is due!*

***Continue on with your research!*

Readings

Ahn, Ji-Hyun. Chapter 2: "The New Face of Korea." *Mixed-Race Politics and Neoliberal Multiculturalism in South Korean Media*. London: Palgrave Macmillan. 2018. 35-72.

Screenings

Itaewon Class, ep. 8, Gwang Jin and Kim Sung-yoon, JTBC, 2020.

Week 6 – Representations of Disability in K-Dramas

**Based on the feedback you received on your paper proposal, continue on with your research!*

***If you didn't make any office hour appointments with me, between now and week 8 is a good time to do so!*

Readings

Park, JaeYoon. "Gender, Aging, and Disability in *Dear My Friends* (2016)." JaeYoon Park and Ann-Gee Lee, eds. *The Rise of K-Dramas: Essays on Korean Television and Its Global Consumption*. McFarland, 2019.

Screening

Dear My Friends, ep. 1 and 2. Noh Hee-kyung and Hong Jong-chan, tvN, 2016.

Week 7 – Feminist HeroinesReadings

Kim, Sumi. "Feminist Discourse and the Hegemonic Role of Mass Media." *Feminist Media Studies*. 8, no. 4 (2008) 391-406.

Tan, Roxanne. "Changing Tides, Turbulent Times: The Discursive Practices of Feminism in South Korean Media and Society." *Culture and Empathy Journal* 2, no. 1 (2019): 32-49.

Screenings

My Mister, ep. 1, Kim Won-suk and Park Hae-yeong, tvN, 2018.

When the Camellia Blooms, ep. 1, Cha Young-hun and Im Sang-chun, KBS, 2019.

Week 8 – Complex MasculinitiesReadings

Elfvig-Hwang, Joanna. "Not So Soft After All: Kkonminam Masculinities in Contemporary South Korean Popular Culture." 7th KSAA Biennial Conference (2011).

Lee, Min Joo. "Desiring Asian Masculinities Through *Hallyu* Tourism." *The Rise of K-Dramas: Essays on Korean Television and Its Global Consumption*. Jefferson: McFarland, 2019.

Screenings

It's Okay Not to Be Okay, ep. 1, Jo Yong and Park Shin-woo, 2020, tvN.
Something in the Rain, ep. 1, Kim Eun and Ahn Pan-seok, JTBC, 2018.

Week 9 – Ghosts and Zombies

Readings

Lee, Sung-Ae. "Lost in liminal space: Amnesiac and incognizant ghosts in Korean drama." *Mosaic: a journal for the interdisciplinary study of literature* (2015): 125-140.

Chung, Mun-Young. "The Humanity of the Zombie: A Case Study of a Korean Zombie Comic." *The Comics Grid: Journal of Comics Scholarship*. 7, no. 1 (2017). 1-15.

Screenings

Kingdom, ep. 1, Kim Eun-hee and Kim Seong-hun, Netflix, 2019.
Oh My Ghost, ep. 1, Yang Hee-seung, Yang Seo-yoon and Yoo Je-won. tvN. 2015.

Week 10 - In-class Paper Presentation

Each student will present their paper in class for a maximum of 15 minutes. 5-10 minutes will be reserved for discussion and feedback. Presenters are encouraged to incorporate the feedback into their final papers before submitting it via Turn-It-In by no later than day 1 of finals week at 11:59PM PST.



New Course Proposal

Film and Television 98TA K-Drama: Korean Television on Netflix

Course Number Film and Television 98TA

Title K-Drama: Korean Television on Netflix

Short Title

Units Fixed: 5

Grading Basis Letter grade only

Instructional Format Seminar - 3 hours per week

TIE Code SEMT - Seminar (Topical) [T]

GE Requirement Yes

Major or Minor Requirement No

Requisites Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.

Course Description Seminar, three hours. Requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. This is an interdisciplinary seminar that provides a thematic overview of Korean dramas available in the US via Netflix. Students will become better versed in media studies within frameworks of political economy, globality, gender, class, disability, race and sexuality.

Justification Part of the series of seminars offered through the Collegium of University Teaching Fellows

Syllabus File [Syllabus_Jung.pdf](#) was previously uploaded. You may view the file by clicking on the file name.

Supplemental Information Instructor (Grace Jung) UID: 504616997
Professor Chon Noriega is the faculty mentor for this course. UID: 801617639
Approved by the Collegium of University Teaching Fellows Faculty Advisory Committee on April 13, 2020

Grading Structure Participation (20%)
Weekly Responses (15%)
Paper Proposal (5%)
Class Presentation (10%)
Final Paper (30%)
Paper Presentation (20%)

Effective Date Winter 2021

Discontinue Date Summer 1 2021

Instructor	Name	Title
	Grace Jung	Teaching Fellow

Quarters Taught Fall Winter Spring Summer

Department Film, Television, & Digital Media

Contact	Name	E-mail
	ALISON FEDYNA	afedyna@teaching.ucla.edu

Routing Help

ROUTING STATUS

Role: Registrar's Scheduling Office

Status: Pending Action

Role: L&S FEC Coordinator - Corrado, Leah Marcos (lcorrado@college.ucla.edu) - 310/825-1021

Status: Approved on 9/4/2020 3:20:29 PM

Changes: No Changes Made

Comments: No changes. Approved on behalf of Jeff Lewis, Chr, College FEC, per e-mail 8/21/2020

Role: CUTF Coordinator - Fedyna, Alison (afedyna@teaching.ucla.edu) - 310/825-9149

Status: Approved on 9/3/2020 12:38:43 PM

Changes: No Changes Made

Comments: on behalf of Professor Kathleen L. Komar, Chair, CUTF Faculty Advisory Committee

Role: Initiator/Submitter - Fedyna, Alison (afedyna@teaching.ucla.edu) - 310/825-9149

Status: Submitted on 8/31/2020 4:55:28 PM

Comments: Initiated a New Course Proposal

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