General Studies Gold Request Form

Consult the General Studies Request FAQ for more information and quick answers.

New permanent numbered courses must be submitted to the workflow in Kuali CM before a General Studies request is submitted here. The General Studies Council will not review requests ahead of a new course proposal being sent to the Senate.

Submission Information

College/School	Department/School
The College of Liberal Arts and Sciences (CLA)	School of International Letters and Cultures (CLANLIT)

Submission Type

New Request

Requested Effective Date

Spring 2025

ASU Request

Is this request for a permanent course or a topic?

Permanent Course

Subject Code	Course Number	Units/Credit Hours
KOR	415	3

Course Information
Enter the course catalog information, found in the web course catalog or Kuali CM.

Course Title

Korean Popular Culture

Course Catalog Description

Explores representations of Korean culture and society with special attention to the Korean Wave, the cultural phenomenon known as hallyu. Focuses on how K-pop circulates, negotiates and translates Korean culture as these products participate in the transnational culture market and attract global audience and fandom. Examines the meanings of various politics and how Korean popular culture alters, enhances or intervenes in politics. Looks at how K-pop is not a fixed and unchanging entity, but rather a set of representations that are constantly adapting and shifting to reflect economic and political conditions. Requires no Korean language ability; assumes no background knowledge in Korean culture or history; all course materials are in English.

Enrollment Requirements (Prerequisites, Corequisites, and/or Antirequisites)

Prerequisite(s): ENG 102, 105, or 108 with C or better OR minimum 45 hours; Credit is allowed for only KOR 415 or SLC 415 OR Visiting University Student

Is this a crosslisted course?	List all crosslisted courses by subject code and number.
Yes	SLC 415

Is this course offered by (shared with) another academic unit?

No

Shared or Crosslisted Departments/Schools

School of International Letters and Cultures (CLANLIT)

Statement of Support #1	Statement of Support #2	Statement of Support #3
No Response	No Response	No Response

If this course or topic already carries a different General Studies Gold (not Maroon) designation than the one being requested, please check this box.

General Studies Gold Designation Request

Requested Designation

Humanities, Arts and Design (HUAD)

Attach a representative syllabus for the course, including course learning outcomes and descriptions of assignments and assessments.

KOR 415 General Studies Gold Request_syllabus.docx

Humanities, Arts and Design (HUAD)
The humanities explore questions of human existence and meaning, the nature of thinking and knowing, and moral and aesthetic experience. Humanities reflect on values of all kinds and seek to make the human mind more analytical, contemplative, and expansive. They are often concerned with the study of textual and artistic practices of cultures, such as traditions in literature, philosophy, religion, ethics, history, and aesthetics; the humanities also explore human thought and action and its application to human environments. They deepen awareness of the breadth of human heritages, traditions, and histories; build literacy and critical thinking skills in evidence analysis and argumentation; and implicitly or explicitly promote the application of this knowledge to contemporary societies.

The study of arts and design deepens our awareness of human societies and cultures. The arts have as a primary purpose the creation and study of objects, installations, performances, and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces; their historical development; and their significance in society and culture. Disciplines in the arts and design often employ nonverbal modes of thought and

communication, and courses in these areas tend to focus on sounds, objects, images, and structures and/or on the practical techniques and historical development of and innovation in artistic and design traditions.

Upon completion of a course in Humanities, Arts and Design, students will be able to complete all outcomes in one of the two following groups.

Group 1:
1. Analyze cultural creations or practices in historical or contemporary context.
2. Interpret the formal, aesthetic, and creative elements in literary, visual, or cultural texts.
3. Articulate relationships among tradition, innovation, individual creativity, and communal expression in cultural creations or practices.
4. Communicate narratives, ideas, or arguments using such elements as evidence, creativity, and critical thinking.

Group 2:
1. Analyze cultural, political, or social practices, texts, or discourses in historical or contemporary context.
2. Communicate coherent arguments or narratives using evidence drawn from qualitative or quantitative sources.
3. Identify perspectives or values as manifested in a given philosophical or religious framework or a given historical or cultural context.

Choose the appropriate group of HUAD learning outcomes for this course.

Group 1

Instructions: In the fields below, state the assignment, project, or assessment that will measure each learning outcome, and provide a description. The description should provide enough detail to show how it measures the learning outcome. If needed, more than one can be identified.

The proposal does not need to include all course assessments that measure a given learning outcome. The provided assessment should include sufficient detail to allow the subcommittee to make their evaluation. When appropriate, the same assessment can be listed for more than one learning outcome (e.g., a culminating project).

You may provide links to a document (Google Drive or Dropbox) that includes the relevant details for the assessment. Do not provide links to Canvas shells.

HUAD Learning Outcome 1 (Group 1): Analyze cultural creations or practices in historical or contemporary context.

As seen in the Learning Outcomes (page 1 to 2) and Course Assignments (pages 2 to 3), the course centers students' interpretation and analysis of the lectures and course materials. There are not any assignments that ask students to summarize or memorize course materials. Instead, students are asked to carefully read the required readings and write their reflections via the Weekly Discussion Posts, actively participate in discussion and ask questions during lecture, and formulate a creative final project that reflects their analysis and understanding of the course materials.

The course assignments (pages 2 to 3) meet this criteria:

1.   Weekly Discussion Posts: After reading the required materials, students are asked to post a response (not summary) to the week's prompt/question on Canvas. These prompts/questions will ask students to write critical interpretations, observations, or reflections on the reading in relation to the lecture.
Example: Module on "Fandom"
Please search 2-3 smartphone apps, social media platforms, or websites that cater to K-pop fans/where fan activities and practices take place. (There are so many -- Blip, Instagram, TikTok, Twitter/X, Weverse, YouTube, etc -- you can also search for more recently created apps!)
a. How does the app/platform/website mediate fan experience? How does it motivate fans to engage/participate?
b. Does it cultivate the fan-idol or fan-fan experience? If so, how? What kind of activities and practices do you see?
c. What is left to be desired in these apps/platforms/websites?

2.   Group Presentation: Students are asked to form groups and present collectively once during the semester. The presentation should focus on one of the key issues in the assigned course materials, showing the students' critical interpretations, observations, or reflections. Using the key issues as a jumping off point, students should open up deeper questions for the entire class to think and discuss together.
The presentation should (1) tie the case study in connection with the required course texts and additional research materials, (2) provide visual resources (images, video, etc.) to support the presentation, (3) and prepare 3-5 questions for the entire class to think together on.
Appropriate examples of presentations topics may include: changing narrative structures in K-pop lyrics, different perspectives between Korean fandoms and non-Korean fandoms, representations of feminism in K-pop, cultural appropriation in K-pop, changing aesthetic trends in K-pop music videos, K-pop after Korea's #MeToo movement, representations of current events in K-pop, etc.

3.   Final Project: Students are asked to create an individual work in any medium reflecting their own analysis and understanding of Korean popular culture examined in the course. Students will also write a 5-page statement explaining why they chose this particular medium, what they aimed to do, their process of creating this project, and the outcome.

HUAD Learning Outcome 2 (Group 1): Interpret the formal, aesthetic, and creative elements in literary, visual, or cultural texts.

As seen in the Learning Outcomes (page 1 to 2), the course examines the sociocultural contexts that generated the Korean pop culture production system and aesthetics via lectures and required readings (page 3). Students will be able to make connections between different production systems and aesthetic styles, and reflect on the contexts that generated such systems and aesthetics.

Page 3 of the syllabus includes weekly modules on "The Making of K-pop", specifically on "Historiography I & II" and "Production System" and special topics, such as "The Girl Group," "Queering K-pop," "Race in K-pop," and "The Music Video," which require students to read academic articles and book chapters that focus on (1) economic, political, and sociocultural contexts that generated the Korean pop culture industry and (2) aesthetic systems of different

entertainment production companies. These readings are further analyzed and discussed during lecture, class discussion, and also via Weekly Discussion Posts.

Example: Module on "Race in K-pop"

Please read Crystal Anderson's "Hybrid Hallyu: The African American Music Tradition in K-pop" (uploaded on Modules) and answer the following questions:

a. What do you think are some examples of cultural appropriation in American pop culture? What is being appropriated and by whom?

b. According to Anderson, how does K-pop appropriate other music traditions?

c. How can K-pop successfully interweave/localize other cultural forms in without committing racism or cultural appropriation? Do you think this is possible to achieve? Why or why not?

HUAD Learning Outcome 3 (Group 1): Articulate relationships among tradition, innovation, individual creativity, and communal expression in cultural creations or practices.

As seen in the Course Description (page 1), this course explores communal values of Korean culture and society represented in Korean pop culture. Through the lectures and required readings, students study and understand how collective and individual ideas of Korean culture and society circulate through Korean pop culture, and how people experience and participate in it. The lectures and course materials look at how Korean pop culture is not a fixed and unchanging entity, but rather a set of representations that are constantly adapting and shifting to reflect economic and political conditions.

Pages 3 to 5 of the syllabus include weekly modules on "Fandom," "The Girl Group," "Queering K-pop," "Race in K-pop," "Korean Hip Hop," "K-Beauty," "K-Food," and "Beyond K-pop," which require students to read academic articles and book chapters that focus on belief systems or values of Korea culture and society, for example, (1) representations of gender, race, and sexuality in Korean pop culture and (2) engagement with Korean culture and society by participating in fan culture. These readings are further analyzed and discussed during lecture, class discussion, and also via Weekly Discussion Posts.

Example: Module on "Queering K-pop"

Please read Chuyun Oh's "Queering Spectatorship in K-pop: The Androgynous Male Dancing Body and Western Female Fandom" (uploaded on Modules) and answer the following questions:

a. What is the author's main argument? How is masculinity represented in K-pop?

b. How do fans consume representations of such masculinity?

c. Do you agree with the author's opinion that such representations of masculinity challenge gender binaries? Why or why not?

HUAD Learning Outcome 4 (Group 1): Communicate narratives, ideas, or arguments using such elements as evidence, creativity, and critical thinking.

As seen in the Course Assignments (pages 2 to 3), the course centers students' interpretation and analysis of the lectures and course materials. There are not any assignments that ask students to summarize or memorize course materials. Instead, students are asked to carefully read the required readings and write their reflections via the Weekly Discussion Posts, actively participate in discussion and ask questions during lecture, and formulate a creative final project that reflects their analysis and understanding of the course materials.

The course assignments (pages 2 to 3) meet this criteria:

1.   Weekly Discussion Posts: After reading the required materials, students are asked to post a response (not summary) to the week's prompt/question on Canvas. These prompts/questions will

ask students to write critical interpretations, observations, or reflections on the reading in relation to the lecture.
Example: After viewing the documentary Fanatic (uploaded on Modules), please answer the following questions.
a. In the documentary, the director interviews several (former) fans of fallen celebrities. What are some of their reactions?
b. The director contemplates why some fans will continue to support these fallen celebrities. What are some of their reasons?
c. Why do you think the documentary ended the way it did? What do you think the documentary says about the larger entertainment industry in Korea?

2.   Group Presentation: Students are asked to form groups and present collectively once during the semester. The presentation should focus on one of the key issues in the assigned course materials, showing the students' critical interpretations, observations, or reflections. Using the key issues as a jumping off point, students should open up deeper questions for the entire class to think and discuss together.
The presentation should (1) tie the case study in connection with the required course texts and additional research materials, (2) provide visual resources (images, video, etc.) to support the presentation, (3) and prepare 3-5 questions for the entire class to think together on.
Appropriate examples of presentations topics may include: changing narrative structures in K-pop lyrics, different perspectives between Korean fandoms and non-Korean fandoms, representations of feminism in K-pop, cultural appropriation in K-pop, changing aesthetic trends in K-pop music videos, K-pop after Korea's #MeToo movement, representations of current events in K-pop, etc.

3.   Final Project: Students are asked to create an individual work in any medium reflecting their own analysis and understanding of Korean popular culture examined in the course. Students will also write a 5-page statement explaining why they chose this particular medium, what they aimed to do, their process of creating this project, and the outcome.

List all course-specific learning outcomes. Where appropriate, identify the associated HUAD learning outcome(s) in brackets (see below for example). Note: It is expected that a majority of course-specific learning outcomes will be associated with a HUAD learning outcome.

Students will be able to appropriately respond to various sociocultural contexts through the assigned readings and viewings. [HUAD LO 1, 2, 4; Group 1]

Students will be able to make connections between production styles and techniques and reflect on the contexts that generated the Korean pop culture industry. [HUAD LO 1, 2, 4; Group 1]

Students will be able to write thesis-driven arguments through critical reading and thinking. [HUAD LO 1, 4; Group 1]

Students will be able to identify not only the aesthetics of Korean pop culture, but also the relationship between cultural production and national and global histories, and the ways in which such cultural products represent elements of those histories. [HUAD LO 1, 2, 4; Group 1]

Backmapped Maroon Approval

No Response

Form Submission - Proposer

Submitted for Approval | Proposer

Areum Jeong - September 5, 2024 at 9:59 AM (America/Phoenix)

Department Approval

Approved

Mike Tueller - September 12, 2024 at 2:17 PM (America/Phoenix)

GSC Coordinator Review

Sent Back

Alicia Alfonso - September 13, 2024 at 3:14 PM (America/Phoenix)

There are a few issues with this proposal.
1. The crosslisting question was answered incorrectly.
2. The General Studies statement is missing from the syllabus. Per the instructions on the form, a GS Gold statement for the requested designation must be present on the attached syllabus. Please add the appropriate statement from this document (https://docs.google.com/document/d/1JrFD2qKryUpvc0wvj4C2N8i0lqoQKY4XRmFOgkNnyF0/edit) to the syllabus and attach a revised syllabus file to this form.
3. The items reported as course-specific learning outcomes on this form are listed as the course objectives on the syllabus. Could you please replace these on the proposal with the learning outcomes?
4. Could you provide some examples of prompts for the weekly discussion posts?

April Randall

Form Submission - Proposer

Submitted for Approval | Proposer

Areum Jeong - September 14, 2024 at 1:55 PM (America/Phoenix)

Department Approval

Approved

Mike Tueller - September 19, 2024 at 1:52 PM (America/Phoenix)

GSC Coordinator Review

Approved

All identified issues have been resolved.

April Randall

Assistant Vice Provost Review

Sent Back

Tamiko Azuma - September 20, 2024 at 12:52 PM (America/Phoenix)

For LO1 and LO4, please provide additional information about the requirements for the "Group Presentation" (e.g., What information must be included in the presentation). Examples of appropriate presentation topics would also be helpful. This additional information will help the General Studies Council determine whether the assessment appropriately measures the specific learning outcome.

If you have any questions, please email me at: azuma@asu.edu

Form Submission - Proposer

Submitted for Approval | Proposer

Areum Jeong - September 20, 2024 at 3:02 PM (America/Phoenix)

Department Approval

Approved

Mike Tueller - September 24, 2024 at 4:51 PM (America/Phoenix)

GSC Coordinator Review

Approved

Alicia Alfonso - September 25, 2024 at 4:16 PM (America/Phoenix)

April Randall

Assistant Vice Provost Review

Approved

Tamiko Azuma - September 25, 2024 at 4:33 PM (America/Phoenix)

All required components confirmed.

Pre-GSC Meeting

Approved

TJ Robedeau - October 8, 2024 at 12:45 PM (America/Phoenix)

April Randall

Humanities, Arts and Design (HUAD) Subcommittee

Acknowledgement Requested

William Hedberg

Megan Todd

Jessica Sturgess - October 30, 2024 at 9:31 AM (America/Phoenix)

> We recommend a revise and resubmit. The committee needs further clarity about how the LOs are being assessed, in particular LO3.

Catherine Saucier

General Studies Council Meeting

Waiting for Approval

TJ Robedeau

April Randall

Registrar Notification

Notification

Courses Implementation

Implementation

Approval

Rebecca Flores

Lauren Bates

Alisha Von Kampen

Proposer Notification

Notification

Areum Jeong

College Notification

Notification

Amanda Smith

Jenny Smith

ATCS Notification - ASU Course

Notification

Bryan Tinlin

Jessica Burns

Michele Devine

DARS Notification

Notification

Leticia Mayer

Peggy Boivin

EdPlus Notification

Notification

Sarah Shipp

Bronson Cudgel