TELEVISION AS COSMOPOLITAN EDUCATION:
A COMPARATIVE CASE STUDY OF FACE ME AND SMILE AND MODERN FAMILY

BY

HYEONAH SEO

THESIS

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Master’s Committee:

Associate Professor Pradeep Dhillon, Chair
Professor Cameron McCarthy
Allison Witt
ABSTRACT

This study discusses the value and importance of cosmopolitanism in the modern globalized era, and how aesthetic experiences through television can contribute to promoting cosmopolitan education. Cosmopolitanism, an ambition to interact with and belong to the world by expanding one’s national or cultural borderlines, requests people to have an intuitive sense of a common humanity based on both rational and emotional engagement. This study argues that conventional multicultural education in formal schooling has limited impact in empowering cosmopolitanism, since this direction mainly focuses on offering detailed engagement with multiple cultures without adequate extending that engagement to develop a disposition that moves easily between and among varieties of traditions. This study suggests that aesthetic experience of daily lives can become a possible alternative to develop cosmopolitan dispositions.

In this project, I propose that television, as a medium of aesthetic experience in daily life, can contribute to cosmopolitan education. I do this by examining theoretical research and conducting a comparative case study of two particular television series. Through the analysis of *Face Me and Smile* (2010), a family drama produced in Republic of Korea, *Modern Family* (2009), an American situation comedy, and this study shows how television creates aesthetic experience in its distinctive way and how such experience can promote cosmopolitanism. Differing concepts of cosmopolitanism in the United States and Republic of Korea is also contrasted to broaden the meaning of cosmopolitanism.
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CHAPTER 1. INTRODUCTION

1.1. Significance of Television in the Cosmopolitan Era

It was television where I first learned about cosmopolitanism as a value at the age of seven. Having grown up in a working class in a folksy small town, I had no experience in traveling abroad or meeting people from outside my hometown like most of my peers. The only chance for me to encounter a global world and different lifestyles was through television use. At that time, in my home country, Republic of Korea, one main issue on television was the international adoption of Korean children and the adopted children’s hardships. I watched one of the stories, entitled *Susanne Brink's Arirang* (1991) that featured the tragic life of Susanne Brink, an international adoptee from Republic of Korea to Sweden. Watching her torment from abuse and discrimination based on racism, I started to realize the seriousness of human right issues and the need for caring about others beyond borderlines. Indeed, it was an awakening point for me to get a sense of belonging to “a universal community” in which “a violation of rights in one part of the world is felt everywhere” (Kant, 1992 as cited in Papastephanou, 2016, p.1).

Cosmopolitanism, the notion of belonging to the universal world beyond borderlines, has been widely pursued in the education field for recent decades. One main catalyst that has empowered cosmopolitan education is the phenomenon of globalization, defined as the process of intensifying the levels of interaction, interconnectedness or interdependence among each society by expanding the boundaries of the conventional nation state (McGrews, 1992). These conditions exerted massive force on conventional values and systems. Even relatively homogeneous counties cannot help encountering difference in and out of their borderlines, which encourages them to accept new values based on multicultural or cosmopolitan conceptions; for example, cross-cultural understanding, tolerance for others, and open-mindedness. Meanwhile, the education field has
made efforts to seek its own meaning of cosmopolitanism. In her essay “Examples of Moral Perfectionism from a Global Perspective”, Pradeep Dhillon(2014) argues that the cosmopolitan ideal can be one criteria for individuals, civilizations and even humanity to pursue moral perfectionism. In this respect, cosmopolitanism is differentiated from globalization or multiculturalism, but more likely to be a milestone on the way to moral perfection.

The basic assumption of cosmopolitanism is an aspiration to embrace others and the world surrounded by unfamiliar background, for example, difference in race, ethnicity, lifestyle, or thought, by going beyond one’s personal or national interests. Such conditions can be indicated as culture. In this context, the expressive forms of culture, such as art, media, or pop culture, have been regarded as the sources to promote cosmopolitanism through aesthetic experience, in particular, for educational purposes. Among those mediums for aesthetic education, this thesis focuses on television. As a real time medium to reflect reality in the world, television exhibits the states of certain cultures in an instantaneous and vivid manner. A range of cultural knowledge and meaning that television conveys help people to juxtapose themselves with others’ lives beyond the geographical barriers of their daily lives, and thus overcome otherness, the state of feeling other people as alien and separated, and reflect flexibility, which can be a basis for raising cosmopolitan awareness.

Watching television programs from different countries and cultures, could also contribute to cosmopolitan education by providing aesthetic experiences that develop emotional sensibilities toward others in addition to providing knowledge about them. Although there might be different opinions on whether television can be a medium for art by those who regard high art as the material for aesthetic education, others argue that aesthetics can be extended to mediums like television since they too can offer aesthetic experience(Dhillon, 2009). It does this by leading people to
critically distance themselves from their immediate contexts, promote emotional interaction, and develop judgments that contribute to an expanding education of sentiments and values. For Dhillon (2009), aesthetic education can happen across a range of human activities that engage in recognition and enhancement of aesthetic value and experience that is not limited to a narrow concept of the appreciation or creation of art. Such process of aesthetic education is closely related to the moral and political development of each individual as well as an individual’s engagement with their environment. In this respect, aesthetic experience afforded by television use can be an effective source for raising cosmopolitan awareness.

While contemporary theories have emphasized the significance of cultural expressions, such as art or aesthetic media, to educate human understanding and cosmopolitan value, television has been rarely studied as a medium for such lessons. The attempts to examine television in relation to moral and civic education have concentrated on analyzing how television describes today’s diversities and how such outward images possibly influence users’ minds. What is missing, I argue, is the aesthetic experience created by television and its contribution to shaping cosmopolitan values. Given that the real obstacle of cosmopolitanism is not just lack of multicultural images or knowledge, but also emotional conflict and reluctance toward others, aesthetic experience via television could play a key role in promoting cosmopolitanism. This aesthetic experience becomes more important today, since cosmopolitanism is being challenged over the world due to emotional conflict and value-laden resistance, even if people already have intellectual awareness of cultural diversities and their importance. Strong discontent with globalization is instigating repulsion toward immigrants, ethnic minorities, and cultural differences, which is framed as ‘Crisis of Multiculturalism’ in the neoliberal age (Lentin & Titley, 2011) or uprising of ‘New Nationalism’
If the instigation to ethnic hatred works despite enormous efforts to strengthen cosmopolitan education through formal schooling, we need to recognize complementary ways for education through the multifaceted media that influences people’s values and shapes emotional judgments in their everyday lives. I believe that the aesthetic experience created by television could be one such effective instrument to respond to the crisis of cosmopolitanism and empower cosmopolitan awareness on an in-depth level.

Presupposing all these issues, this thesis examines three related questions as follows:

1) In today’s globalized world in which cosmopolitan values play a significant role in helping diverse people to coexist in peace, but such values are often in crisis in the name of national interests or personal prejudice, how can critical use of television contribute to cosmopolitan education?

2) Which aspects of television create aesthetic experience for cosmopolitan awareness? Can television be a medium for the aesthetic experience required to help us achieve a more cosmopolitan world?

3) Given that television is closely related to local people’s daily lives, is television shaping different messages in terms of cosmopolitanism? If so, can such differences be fused to create meanings or values for cosmopolitanism?

1.2. Overview of the Study

Following this introduction, this thesis is comprised of five chapters. Chapter 2 constructs the theoretical frameworks of cosmopolitanism, cosmopolitan education, and aesthetic experience by exploring previous studies. I will provide a historical background of each subject as well as
contemporary trends to approach these conceptions. Cosmopolitanism, in this chapter, is conceptualized as a developmental direction to achieve moral perfectionism, and aesthetic experience is suggested as a critical process that enables one to reach cosmopolitan awareness, which will be the basis for my comparative case studies of television programs.

Based on this framework, Chapter 3, describes study methods to develop a case study by introducing methodological foundations, research procedure, data collection methods and the way of analysis.

Chapter 4 discusses the findings of a comparative case study for two television series selected from two different cultural contexts; *Face me and Smile* (Yeon & Lee, Lee, 2010) produced in South Korea and *Modern Family Season 1* (Corrigan et al, Levitan, 2009) aired in the United States. In this chapter, I will analyze each of television series in terms of synopsis, characters, and conflict structure from the perspective of cosmopolitan education. After the analysis of each series, the results of analysis will be compared and contrast with relations to cultural contexts.

Chapter 5 develops previous chapter and explains educational significance of critical television use in terms of cosmopolitan education. Chapter 6 displays the implications and limitations of this study’s findings and recommends directions for future research. The main points in conclusion is that, in today’s dynamic globalization, cosmopolitan education should not be limited within the scope of formal schooling that focuses on intellectual reasoning but provide emotional, imaginary, and experiential lessons in people’s everyday lives. In this sense, the role of television in cosmopolitan education will be summarized and reemphasized through concluding remarks.
2.1. Core Elements of Cosmopolitanism

The philosophical origins of cosmopolitanism can be traced to the Cynic philosopher Diogenes’s remark that “I am a citizen of the world (kosmopolitês)” (Kleingeld & Brown, 2013). His claim is regarded as an active rejection of his special duty to the normative polis, a typical structure of cities in ancient Greece, rather than as a support for the introduction of a single political community (Gilbert, 2009). Nevertheless, the basic concept of his claim was innovative in ancient Greece, where people dedicated themselves to only one particular polis as citizens (Gilbert, 2009).

Diogenes’s belief that all people have a right to reject conventional citizenship was further developed by Stoic philosophers such as Cicero, Epictetus, and Marcus Aurelius. While the Stoics did not require a distance from the conventional structures of the polis, they found the basis of the cosmopolis, the concept of a global community, in the human reason that is shared by all regardless of membership in a specific community. In this view, people can belong to the cosmopolis by serving other human beings as best as they can, even if it would be impossible to treat all people in the same way (Kleingeld & Brown, 2013). Thus, a cosmopolitan cares about our shared humanity and dedicates his or her best efforts to serve even distant others, while a non-cosmopolitan does not. By doing so, a cosmopolitan can make better contributions to goodness, human betterment, and global justice (Kleingeld & Brown, 2013). From this perspective, human beings share an innate rationality that connects all humans to one another. Therefore, people can pursue an overarching moral principle that leads them to embrace others who have different backgrounds than their own.
Cosmopolitanism started to reemerge during the Enlightenment period because of several historical developments: the growth of capitalism and international trade, the expansion of colonization across the globe, the renewed interest in Hellenistic philosophy, and the emergence of a focus on human rights and reason-empowered cosmopolitanism as a political option (Kleingeld & Brown, 2013). At the same time, tension between state sovereigns brought western thinkers to pursue a new governance based on peace and equality to reduce possible conflicts and threats of war among the states. Cosmopolitanism, in this sense, is regarded as a value that could keep a balance between state sovereignty and international peace, by asking people not to exclude others but to find a shared humanity.

Immanuel Kant, the leading thinker for cosmopolitanism in the Enlightenment, sought to build a perpetual peace among nations by focusing on human reason as the Stoic philosophers did. In his essay “Toward Perpetual Peace: A Philosophical Sketch (1795),” Kant conceptualized cosmopolitanism as universal hospitality, the right of a stranger not to be treated as an enemy when arriving in the land of another state but rather as a subject with the right of common possession of the earth (as cited as Dhillon, 2016, p. 91-93). This notion is grounded in the idea that all states begin as communities that place a moral duty on individuals, as citizens of the world, to use their reasoning in social intercourse to cultivate cosmopolitan dispositions, such as agreeableness, tolerance, mutual love, and respect (Axtmann, 2011). The ideal form of world order, in Kant’s view, was an international league or voluntary union in which states or individuals did not lose their freedom or independence but could equally exert their autonomy, independence, and self-given law (Axtmann, 2011). Kant strongly believed that humans, as rational beings, could pursue the unrestricted development of moral perfection not with a national or local scope, but by a cosmopolitan orientation and outlook (Huggler, 2010). In this sense, cosmopolitanism was not
only the basis for perpetual peace in international societies but also the ground for cultivation of human morality and perfection.

Contemporary interpretations of cosmopolitanism are associated with various disciplines, such as politics, economics, law, culture, and morality. Under the worldwide trend of globalization, cosmopolitanism is defined as an attitude of openness, receptivity, and impartiality. Cosmopolitanism has also been approached as a norm for intercultural communications, focusing on cultural diversity or multicultural contexts. For example, Delanty (2009) recommends a cosmopolitan orientation to overcome “a limited capacity for the relativization of one’s own culture” and pursue “mutual learning and recognition of diversity whereby no one culture is prioritized” (pp. 252–253). While cosmopolitanism today is associated with a range of perspectives, Pogge (1992) conceptualized three fundamental aspects shared by all cosmopolitan positions: individualism, universality, and generality. In his view, cosmopolitanism considers a human individual as a primary unit of concern based on an awareness of universal humanity and asks people to expand their concerns to everyone not just their compatriots. To sum up the previous research, cosmopolitanism can be defined as an individual’s strong focus on his or her shared humanity with others, acknowledgment that all the humans have equal and universal rights not to be discriminated against for their social background, and the capacity to expand one’s identification toward a global scope.

2.2. Cosmopolitan Education in Globalization

Although cosmopolitanism is based on the idea of intrinsic natural humanity shared by all people, a cosmopolitan disposition, the capacity to expand one’s identification and moral responsibilities beyond one’s background based on the affection and focus on shared humanity,
cannot be done without effort. The reason implanted in all humans is a critical basis for cosmopolitanism but does not necessarily result in its pursuit. As the Stoics admitted, not all individuals can attain the same status as a Sophos, a wise person with moral and intellectual perfection achieved by pursuing human rationality in harmony with nature and the world (Dierksmeier et al., 2011). Human rationality, in practice, has too often been used to justify violence against other people and weaken the bond among the humans in the world.

Thus, the need for education to promote cosmopolitan dispositions arises. As the importance of cosmopolitan education is increasingly debated under globalization, researchers have explored how the idea of cosmopolitanism can be applied to contemporary civic and moral education and how education can cultivate cosmopolitan dispositions among people. Nussbaum (1998) suggests that cosmopolitan education cultivates three basic capacities; critical examination of oneself and one’s traditions, identification of moral obligations to distant human communities as well as immediate neighbors, and an empathy with others that puts oneself into another’s place based on “narrative imagination” (p.14). Hansen (2010) defines cosmopolitanism as an “educational orientation in the world” that entails living, dynamic interactions with everyday life (pp. 15). Rejecting both extreme universalism and aloof relativism in cosmopolitanism, Hansen suggests reflective openness to the new and reflective loyal to the known as the key elements of cosmopolitan-minded education.

Some educational scholars approach cosmopolitan education from the vantage point of liberalism or multiculturalism, considering it a synonym for global citizenship education that overcomes the limitations of traditional civic education (Mitchell, 2003; Banks, 2008; Bredo, 2007; Osler, 2008). From these points of view, cosmopolitan education refers to a transformative citizenship education that develops reflective cultural, national, and global identification (Banks,
2008), a curriculum for democratic world citizenship and understanding of differences (Golmohamad, 2009), and a solution to inter-communal conflict leading people to participate in a more democratic approach to the transformation of civic cultures (Bredo, 2007).

But Hansen (2010) attempts to make distinctions between cosmopolitanism and multiculturalism or humanism in the field of education. In his view, cosmopolitanism differs from multiculturalism because cosmopolitanism focuses on a single individual while multiculturalism starts from the culture and community in which individuals have been already categorized and prefigured. The point of departure of cosmopolitanism is an individual, a creative human being not preordained in the name of collectivity, expanding his or her identification toward wider communities of humans. For Hansen, therefore, cosmopolitanism imports education rather than socialization, and an education to promote cosmopolitanism leads people to cultivate openness and actively interact with others.

Due to the characteristics of cosmopolitan education that emphasize the role of individuals, whether traditional education can play a meaningful role in cosmopolitan education could be the question. Rönnström (2016) claims that educational institutions still matter because we cannot solely outsource cosmopolitan education to individuals. In his view, the formation of identity in natural settings might lead to the development of cosmopolitan traits in people, but in many cases, these interactions might be accidental and inadequate rather than reflective. Here, well-designed education is needed to widen our outlooks for cosmopolitanism, and the curriculum should engage in the historicity, relationality, and action coordination for our living together in a globalized world. However, Rönnström admits that the nation cannot be the sole center of cosmopolitan education, and he refers to the roles of various other social sectors in designing cosmopolitan education. Although opinions are divided about who plays the main role in cosmopolitan
education, scholars agree with the idea that, due to its characteristics being based on active and dynamic interactions, cosmopolitan education should be more than schooling or academization (Vinokur, 2016; Hansen, 2009). If cosmopolitan education is conducted outside formal schooling, the debate on how the critical reflection on oneself and one’s surroundings—a key element in cosmopolitan education—can be led and motivated remains open.

2.3. Learning through Aesthetics

The educational value of aesthetics, an active and critical reflection of art and beauty, has long been discussed, particularly in relation to moral education. Abowitz (2007) suggests that moral perception can be characterized as moral “seeing” in that its process includes taking in his or her situational encounters and interpreting and constructing their implications, which is analogous to aesthetic perception (p. 287). Abowitz goes on to say that the core elements of moral education, such as perception, imagination, and self-knowledge, can be developed through aesthetic experiences.

The role of aesthetics in human development has been articulated since ancient Greece. In the Republic, Plato (trans. 2006) stated that adequately crafted stories can be an effective method to educate children’s souls (para. 377a–c), and rhythm and harmony could be the way to impart grace into children’s minds if they are rightly trained (para. 401e). Aristotle (trans. 1916), in Book VIII of Politics, also claimed that music supplies imitations of anger and gentleness, courage and temperance, and virtues and vices, which have the power to form the young as good citizens (para. 1340a–b). Plato and Aristotle differed greatly in their views of art; Plato regarded art as a copy that was far from reality while Aristotle believed that art could be the external form of a true idea.
about the world. Nevertheless, they both saw the value of aesthetic education for our emotional growth and moral development.

While earlier thinkers focused on the cognitive value of art, John Dewey highlighted the aesthetic experiences that are not limited to artificially chosen settings, but ubiquitous in our everyday lives. In his book, Art of Experience, Dewey (1934) claimed that the role of art is to relate the refined experiences represented in artworks to the experiences of our everyday life. For Dewey, aesthetic experiences are active interactions between the people and the world as well as the people’s inward reflections incorporating previous experiences through the artworks. Through this process, people can learn about important transformative social insights into what they previously took for granted, and consequently, their social and moral awareness can be extended (Goldblatt, 2006). In Dewey’s view, the key element of aesthetic education is always a meaningful experience. Such an aesthetic experience does not necessarily require the appreciation of high-quality artwork but also can be achieved in our everyday lives through an active and critical interaction with our environment (Leddy, 2016).

The attempts to connect the aesthetic domain to moral education have created a rich legacy in educational approaches. For example, Maxine Greene (2001), who offers exemplary programs for the arts in education at Lincoln Center Institute, claims that the intentional use of artworks can foster a “wide-awareness,” a capacity to concentrate on details, distinguishing nuanced messages from the complicated settings while not losing the whole context (pp. 11–16). More recently, we have witnessed similar efforts to relate aesthetics to moral education in the case of David Hansen’s (2004) exploration of moral perception through “a poetic of teaching” (pp.131-132).

Pradeep Dhillon extends the linkage between aesthetics and moral education into the scope of cosmopolitan education in a globalized era. Dhillon, in her essay “Examples of Moral
Perfectionism from a Global Perspective” (2014), suggests the role of aesthetic experience in creating cross-cultural friendships and overcoming global otherness by applying the concept of moral perfectionism to aesthetic examples. Dhillon(2014) finds the reason for global otherness, the tendency to view others as dissimilar and separated figures, as the paradox of humanity, based on Cavell’s (1999) remark, “something about flesh and blood elicit this grant from us, and something about flesh and blood can also repel it” (as cited in Dhillon, 2014, p. 42-43). Dhillon discusses how aesthetic works, such as a film or painting, portray the animality or ugliness of humans and goes on to say that seeing the limitations of humanity through aesthetic works could be the start of us overcoming otherness and granting our humanity to others. In other words, aesthetic works can actualize cosmopolitanism in our society.

The reason why aesthetic education becomes significant in moral development is, as Dhillon pointed out because human reason cannot fully determine our thoughts and behaviors. Part of the moral development we pursue is closely related to our imaginative and emotional capacities. For example, we need to put ourselves in another’s place and sympathize with another’s feelings so that we can make moral choices. In Kant’s words, “I ought never to act except in such a way that I could also will that my maxim should become a universal law” (Kant, 1785, as cited in Johnson, 2016, para. 3). The realm of emotions and imaginations can be antonyms for intellectualism, which is a centric value pursued by formal schooling. Aesthetic education, in this sense, can support moral education that might not be fully satisfied through traditional schooling, by cultivating emotional, imaginative, and communicative capacities in dynamic settings.
CHAPTER 3. STUDY METHOD

3.1. Comparative Content analysis as Data Collection Method

This study investigates how television represents contemporary multi-ethnic societies and how such representations contribute to cultivating cosmopolitan awareness among viewers through their aesthetic experiences. For this purpose, the best type of research design is a qualitative content analysis.

Content analysis defines a systematic set of procedures for qualitative research to find valid references from communicative materials, such as texts, documents, videos, or visual images (Cohen, Louis, Manion & Lawrence, 1980). The results of these studies can be used to examine “substantive problems at the intersection of culture, social structure, and social interaction” (Weber, 1990; cited by Cohen, Louis, Manion & Lawrence, 1980), thereby allowing a deeper understanding of the world through the human actions and communications represented through the various mediums.

Content analysis originally derived from research for media, but has been widely applied in various fields including education. For example, Junn (1997) analyzed 11 romantic and nonromantic Disney animated films to identify the characteristics of media portrayals of love, marriage, and sexuality for child audiences. This study revealed that women are not featured as extensively as men and specific differences in gender roles are observed with regard to love and marriage, which may influence children’s thoughts and behavior.

Since the aim of this study is to investigate the potential contributions of television in promoting cosmopolitan education, the scope of analysis is focused on the messages regarding cosmopolitanism through the storylines, characters, and interactions on television. I am also
interested in whether there are cultural differences across television content from different countries with regard to the depiction of cosmopolitanism and, if so, whether these differences can also enhance to cosmopolitan education by offering complementary perspectives on cosmopolitanism. Pursuing these aims, this thesis employs a comparative content analysis to study the portrayal of cosmopolitanism in television programs from two different cultures: *Face Me and Smile* (2010) from South Korea and *Modern Family season one* (2009) from the United States.

Although content analysis can be a powerful tool to clarify sociocultural trends and does fit into the aims of this thesis, it also has a limitation as a research method, since the observed phenomena in media may not accurately reflect reality. To make up for this weakness of content analysis, this study begins with pre-research from empirical materials, such as newspapers, magazines, and statistics, to verify the phenomenon represented in the analyzed television programs. Furthermore, in order to reduce excessive bias or misinterpretation which may create error, this thesis employs multiple explicit examples, such as dialogue between the characters, when supporting each argument. Through these attempts, I believe that this thesis, despite some limitations inherent in the method, will provide persuasive insights into complicated features of human behavior and communication regarding cosmopolitanism.

### 3.2. Research procedure

As examples to investigate the representation of cosmopolitanism of the globalized society, I have chosen two television dramas, *Face Me and Smile* (2010) produced in South Korea, and *Modern Family season 1* (2009) produced in the United States. First, the messages of both programs are closely related to the topic of this thesis: cosmopolitanism. Both shows focus on how people from varying ethnicities, cultures, and lifestyles expand their understanding for each other
beyond these differences. Another reason why I chose these dramas is they have been acclaimed for the quality stories. *Face Me and Smile*(2010) has been produced as the first television drama for the purpose of cosmopolitan education in South Korea. This drama depicts a Korean family who gradually learns to accept human differences after its patriarch’s sudden marriage to Vietnamese Hu-en, who brings with her a mixed-race daughter from her first marriage. *Face Me and Smile* won YWCA'S GOOD TV SHOW AWARD(2011) and AMNESTY MEDIA AWARD(2010) for the quality of its contents. *Modern Family* (2009), an American sitcom that portrays three families’ overcoming the conflicts caused by their differences, and ultimately building strong familial bonds, has won 22 EMMY AWARDS from 75 nominations thus far. Finally, I select these programs because of their accessibility and applicability for educational purposes. If the contents of a television program were so abstruse and incomprehensible for a wide range of audiences, it is not likely to be used as an educational medium even if it were to have high value as an aesthetic feature. Both *Face Me and Smile* and *Modern Family* appeal to audiences from teenagers to the elderly generation, and portray familiar and understandable stories.

Furthermore, these two dramas have the grounds for comparison. *Face Me and Smile* and *Modern Family* have multiple characteristics in common. Both present family-issues as the main subject, portray multi-ethnic families, and communicate lessons regarding cosmopolitanism. These two series also have similarities in their formal structure. Each episode is twenty-minutes long, and the series are comprised of a comparable number of episodes; *Face Me and Smile* has 26 episodes and *Modern Family* season one has 24 episodes. The shows premiered in 2010 and 2009 respectively, which makes the time context similar. However, the two series contrast in terms of cultural context, which allows us to generate meaningful insights into diversities and distinctive approaches to cosmopolitanism associated with different cultures. While South Korea is an
ethnically and culturally homogeneous society, the United States has a longer history of immigration and its present demographics are racially, ethnically, and culturally diverse. As scientific researches require controlled variables to understand the relationship between the focused variables better, in this descriptive research, I believe that the multiple similarities between the two series will enable me to better clarify the diverse approaches to cosmopolitanism from different cultures, in effect addressing one of my research questions.

Based on the selection of two television dramas, this thesis applies a three-stage analysis to classify the large volume of content into categories. The first stage is to analyze the whole flow of the television show’s contents and the narrative structure in a larger framework. The aim of this stage is to identify the core message, intention, or focus that penetrate the overall stories. In the second stage, this thesis focuses on the represented characters and their relationships, determining their attitudes toward cosmopolitanism and their feelings about interacting with others from different backgrounds. Since the fictional characters in both dramas somehow reflect the larger sociocultural context in each society, the analysis of the characters will help us understand how cosmopolitan dispositions are perceived and pursued in each society. The third stage is to examine the process of shaping and resolving the conflicts regarding cosmopolitan issues between the characters. Here, this thesis focuses on specific dialogues and interactions between the characters to describe the psychological and behavioral responses to those from different backgrounds. My analysis will delve into how the characters awaken to the need for cosmopolitanism and develop their cosmopolitan dispositions.

Finally, the results of the analysis for each drama are compared and contrasted in the context of cosmopolitan education. The overall contributions of television for cosmopolitan education are also be explained. Through the content analysis from various angles including
discourse, characters, and interactions within the two series, this thesis attempts to reveal cosmopolitan lessons conveyed through television and explore the potential of television as an educational medium to foster cosmopolitanism.
CHAPTER 4. A CASE STUDY OF TELEVISION IN SOUTH KOREA AND THE UNITED STATES

4.1. Face Me and Smile

4.1.1. Social Background: Growing Conflicts in Growing Diversities

*Face me and Smile*, which premiered on EBS (Korea Educational Broadcasting System) in 2010, is a television series that focuses on the conflict and reconciliation experienced by an interracial family, set in a small village in the Republic of Korea. The series reflects growing conflicts due to cultural differences between the native and immigrants, one of the biggest challenges faced by Republic of Korea, a national once regarded as a racially, ethnically and linguistically homogeneous society.

The identity as a single-nation has been used to solidify the community spirit among Korean people, which has been particularly crucial for the survival of Korea as a nation under long history of foreign invasions, including Japanese colonialism. This idea of a single-nation based on ‘one-blood’, however, now faces a significant challenge. As the fertility rate rapidly decreased to the lowest level globally, the Korean government started to encourage international marriage and the import of foreign laborers (Kim & Kim, 2010, Oct 8). As a result, the number of immigrants in Korea increased from 49,500 in 1990 to 1.79 million in 2014 (Ministry of Justice in Republic of Korea, 2015). This drastic change happened within a relatively short time period as compared to western countries and Korean society struggles to handle various problems related to multicultural conflict. About 41.3% of the foreign migrants complained that they had suffered from unjust discrimination (Jeon et al, 2013); unskilled migrant workers and marriage-based migrants, who make up the largest portion of immigrants in Korea, occupy a lower economic and
The hardship of migrants influence their children as well. For example, 16.4% of students who immigrated to Korea stopped their study at middle school stage due to academic problems, maladjustment, and bullying from peer groups, while average dropout rate of Korean students is 0.8%. (Kang, 2015, Sep 14). For the children who continue formal schooling, underachievement can be a problem. They are more likely to present a much lower academic performance than the native students and have difficulties in developing relationships with their peers (Ministry of Justice in Republic of Korea, 2015).

Regarding the marginalization of migrants, there is a pressing request for an adequate response in Korean society. While governmental focus on assimilation is increasingly criticized, the need for an educational approach is claimed to encourage the general members of the society to build the tolerance to accept other cultures (Han, 2007). In the early stage of research, the role of formal schooling was emphasized to promote cross-cultural understanding. Based on this approach, researchers investigated the curriculum at elementary and secondary schools (Cho, Park, Sung, Lee & Park, 2010), the process of teacher education (Mo, 2009), and educational resources including text book in relation to multicultural education(Jang & Yoo, 2012). The recent trend in academia, however, tends to emphasize an alternative approach beyond formal schooling, in particular, lifelong education through critical media use. This research prove that education through media use can promote cross-cultural awareness and cosmopolitanism among the native people and can provide migrants with a feeling of social support and an awareness of their rights. (Jung, 2011; Lee & Kim, 2015).

With respect to such demand, Face me and Smile, attempts to convey the message of cosmopolitanism both to migrants and to native Korean people. EBS, the producer of Face Me and Smile, is a public educational service broadcaster in Korea, which aims "to complement school
education and to contribute to the lifelong education and the development of democratic education of the people.” (Korea Education Broadcasting Corporation Act of 2003) Based on this consciousness, *Face me and Smile* declares a firm educational goal. EBS states on its webpage that this drama has been produced "to help you better understand cosmopolitan society and to provide a field of communication where I can be you and you can be me” (EBS, 2010). This is consistent with the core concepts of the cosmopolitanism based on theoretical traditions established by philosophers such as the Stoics and Kant.

4.1.2. Outline of the Story

4.1.2.1. Synopsis

Hu-en, who grew up in a poor Vietnamese family, comes to Republic of Korea dreaming of a better future, but her life in Korea is a continuation of hardships. She does not get paid and is expelled from the factory she works at; she is seriously abused by her husband; she becomes an illegal alien which causes immigration officials to chase her and her young daughter. Her health deteriorates and she goes back to the factory to ask for unpaid wages but this only to puts her in danger of being caught by the immigration officials. Hu-en hides in a truck parked on the side of the road to avoid being caught by officials and gets to know Chang-Kwon, the Korean man who owns the truck. She finds a job in a restaurant in the village where Chang-Kwon lives. She is the only foreigner in the village and suffers from explicit discrimination, prejudice, and sexual harassment. But she is loved by Chang-Kwon, who is touched by her pure heart, and they finally get married. However, another challenge arises after their marriage. Chang Kwon's aunt, who is absorbed in the traditions of nationalism, freely persecutes Hu-en, a suspicious foreigner. Chang-

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2 An introduction of *Face me and Smile* retrieved from http://home.ebs.co.kr/msmile/main
Kwon's daughter, Yoon-seo, does not accept Hu-en as her new mother. Conflicts also arise from the cultural differences and language barrier between Korea and Vietnam. But family members are moved by Hu-en's personality and begin to open their hearts. Villagers, who were not friendly to foreigners, become more accepting. Not only do they embrace Hu-en and her daughter, Ah-ri, as neighbors, but they grow to hold a positive perception of Vietnamese culture.

*Face me and Smile*(Yeon, Lee & Lee, 2010) is meaningful in that it is an educational drama intended to convey the message of cosmopolitanism to both youth adult audiences. This drama focused especially on arousing empathy from the youth audience. To this end, events were portrayed from the perspective of the youth and the problems common to adolescents, such as love, career, and school records, were included throughout the storyline. The narrative flow of the whole play is as follows:

<table>
<thead>
<tr>
<th>Episodes</th>
<th>Major Events</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Hu-en's sufferings (Unpaid wages, violence)</td>
<td>Hu-en, who is escaping from immigration officials, hides herself in Chang-Kwon' truck to avoid crisis.</td>
</tr>
<tr>
<td>2</td>
<td>Hu-en's meeting with villagers</td>
<td>Hu-en gets a job in a restaurant run by a friend of Chang-Kwon. Villagers are wary of Hu-en, a stranger.</td>
</tr>
<tr>
<td>3</td>
<td>Hu-en's decision to leave the village.</td>
<td>Hu-en is tired of the exclusive attitude of people and decides to leave the village. To pay for returning to Vietnam, she goes to her previous job and desperately protests that she will cut off her own hands to receive unpaid wages.</td>
</tr>
<tr>
<td>4</td>
<td>Some villagers start to open their hearts to Hu-en.</td>
<td>Hu-en tries to report a false marriage with another man to avoid illegal alienation and Chang-Kwon appears on the spot and offers to marry her.</td>
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<tr>
<td>5</td>
<td>Marriage of Chang-Kwon and Hu-en</td>
<td>Chang-Kwon decides to marry Hu-en, but faces opposition from his family. In the end, they decide to live together as a couple, after postponing legal marriage registration for a while.</td>
</tr>
<tr>
<td>6</td>
<td>Children's problems</td>
<td>Yoon-seo is hurt by the marriage of Chang-Kwon and searches for her mother. Ah-ri cannot get a school education because Hu-en's illegal alien status is not resolved.</td>
</tr>
<tr>
<td>7</td>
<td>Hu-en's longing for her hometown</td>
<td>As Chuseok, a Korean holiday, comes, Hu-en misses her hometown.</td>
</tr>
<tr>
<td>8</td>
<td>Chang-Kwon's family's distrust for Hu-en</td>
<td>Hu-en buys underwear as a gift for Chang-Kwon's aunt, but is suspected of stealing money. As Lan, a friend of Hu-en who married a Korean man, runs away from home, the family suspects that Hu-en will soon leave the house.</td>
</tr>
<tr>
<td>9</td>
<td>Ah-ri's admission into school</td>
<td>Ah-ri is admitted to school with the help of an elementary school teacher.</td>
</tr>
<tr>
<td>10</td>
<td>Ah-ri, alienated from school</td>
<td>Ah-ri, a mixed-race student, fulfils her dream of obtaining admission to school but she begins to be bullied. Yoon-Seo wanders because of longing for her birth mother and becomes confused about her identity.</td>
</tr>
<tr>
<td>11</td>
<td>Serious peer rejection of Ah-ri</td>
<td>Ah-ri’s school life becomes difficult because of the bullying from her peers. Even the teacher doubts Ah-ri due to a false accusation that Ah-ri cheated in her exam.</td>
</tr>
<tr>
<td>12</td>
<td>Frustrated Ah-ri, Conflict between Hu-en and Yoon Seo</td>
<td>Ah-ri tries to prove her innocence, despite her peers' bullying and framing, but feels frustrated when it does not work out. Yoon-Seo feels sympathy for Hu-en but confesses that she cannot accept her as her mother.</td>
</tr>
<tr>
<td>No.</td>
<td>Event Description</td>
<td>Details</td>
</tr>
<tr>
<td>-----</td>
<td>--------------------------------------------------------</td>
<td>-----------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>13</td>
<td>Happening over the birthday of Chang-Kwon's aunt</td>
<td>An incident occurs when Chang-Kwon's aunt, who is in conflict with other family members, tries to make her birthday known to other family members.</td>
</tr>
<tr>
<td>14</td>
<td>Reconciliation between Hu-en and Chang Kwon</td>
<td>When a divorced woman approaches Chang-Kwon with a crush on him, his aunt takes the side of Hu-en. Hu-en sells her ring, a keepsake from her mother, and buys Chang-Kwon's aunt a new gold ring.</td>
</tr>
<tr>
<td>15</td>
<td>Hu-en and Chang Kwon's trip to Seoul</td>
<td>Chang-Kwon takes Hu-en to Seoul on a business trip, but argues with her because of the prejudices of urban people toward her.</td>
</tr>
<tr>
<td>16</td>
<td>Conflict and reconciliation between Hu-en and Chang Kwon</td>
<td>Hu-en asks Chang-Kwon not to sympathize with her as a minority but to love her as a human being. The love of Hu-en and Chang-Kwon deepens after conflict and reconciliation.</td>
</tr>
<tr>
<td>17</td>
<td>New conflicts due to poverty</td>
<td>Hu-en works hard while enduring pain and her illness gets worse. A friend of Chang-Kwon, a successful businessman, comes to the village and a new conflict arises because Chang-Kwon's poverty is compared with his friend’s wealth.</td>
</tr>
<tr>
<td>18</td>
<td>Resolution of conflict</td>
<td>Chang-Kwon's friend, who was thought to be rich, turns out to be a swindler. Hu-en gives money for school trip to Yoon-Seo who was about to give up her school trip due to lack of money.</td>
</tr>
<tr>
<td>19</td>
<td>Chang-ho's new job in a factory</td>
<td>Chang-ho, Chang-Kwon's younger brother, fails the civil service exam and comes to work at a factory. He begins to awaken to the hardships of foreign workers.</td>
</tr>
<tr>
<td>20</td>
<td>Conflict between Hu-en and Chang-Kwon caused by the appearance of her old lover</td>
<td>Hu-en goes to the factory to give Chang-ho a lunch box and meet Tan, her first love. Tan asks Hu-en to go back to Vietnam with him, but Hu-en refuses his offer by saying that her country is Korea where her family lives.</td>
</tr>
<tr>
<td>21</td>
<td>Appearance of Chang-Kwon's ex-wife</td>
<td>Chang-Kwon's ex-wife appears. Chang-Kwon's aunt tries to report the marriage of Hu-en and Chang-Kwon to prevent reunion of Chang-Kwon and his ex-wife, but gets to know that the marriage registration with foreigner is very complicated.</td>
</tr>
<tr>
<td>22</td>
<td>Family conflict caused by Chang-Kwon's ex-wife</td>
<td>Chang-Kwon's ex-wife bluntly blames Hu-en and pushes her to leave Korea. A serious conflict begins between Yoon-Seo who wants to be with her mother and Chang-Kwon who wants to stop his daughter.</td>
</tr>
<tr>
<td>23</td>
<td>Hu-en's efforts to resolve illegal alien status, Chang-Kwon's traffic accident</td>
<td>Hu-en voluntarily reports her illegal status and leaves to Vietnam as instructed by the Immigration Bureau, during which Chang-Kwon has a traffic accident.</td>
</tr>
<tr>
<td>24</td>
<td>Resolution of family conflict</td>
<td>Yoon-Seo returns home after Chang-Kwon’s accident. Yoon-Seo's mother also leaves to resolve the conflict. Chang-Kwon visits Vietnam and meets Hu-en's family for the first time.</td>
</tr>
<tr>
<td>25</td>
<td>Return of Hu-en</td>
<td>Hu-en resolves her illegal alien status and formally becomes a couple with Chang-Kwon. Hu-en wears Vietnamese traditional costumes and enters a singers' contest for immigrants with the support of all villagers.</td>
</tr>
</tbody>
</table>
The drama *Face me and Smile*, which consists of 26 episodes, highlights the issues of discrimination and prejudice that ethnic minorities face in Korean society through the various conflicts that Hu-en experiences in becoming a member of Korean society. Particularly, it suggests the improvements needed for in individual consciousness and the wider social system, in order for Korean society to achieve cosmopolitanism in terms of ethics as well as external globalization.

At the beginning, the drama shows a series of scenes in which Hu-en is being assaulted and insulted by a factory owner, her husband, and immigration officials, raising the question: Does Korean society properly protect the rights and interests of racial minorities? In the middle, crisis and resolution occur repeatedly during her marriage to Chang-Kwon; Chang Kwon's aunt treats foreigners as potential criminals, Yoon-Seo links foreign workers only to poverty and minority images, and Korean men see foreign women as sexual objects. As these conflicts are resolved, the love between Chang-Kwon and Hu-en deepens and the prejudices of the villagers towards Hu-en gradually disappear. At the end of the drama, all the characters accept Hu-en as a family member or a friend and Hu-en shows a more mature attitude toward citizenship as a Korean and has awareness of her rights to protect herself. The drama shows how a community can reach crisis due to the prejudices Korean society has against foreigners. The crises and conflicts the main characters
face, centering on Chang-Kwon's family and neighbors, encourage audiences to think about the injustice inside their own minds in a critical way and to achieve cosmopolitan awareness.

### 4.1.2.2. Main Characters and Relationships

The characters in *Face me and Smile* consist of Hu-en and Chang-Kwon, their family and neighbors in the fishing village, Ah-ri's school members, and Vietnamese people around Hu-en. They can be classified into seven groups based on their roles in the program.

Table 2. Classification of Characters in *Face me and Smile*

<table>
<thead>
<tr>
<th>Group 1</th>
<th>The main character – representative of Korea and Vietnam societies, economically weak in each society</th>
</tr>
</thead>
</table>
| Hu-en   | Vietnamese single mother  
Working at factory and restaurant  
Timid and emotional |
| Chang-Kwon | Divorced man,  
Fisherman supplying marine products,  
Blunt and Strong-willed |

<table>
<thead>
<tr>
<th>Group 2</th>
<th>Family formed by marriage of the main characters - Adhering to traditional family ideology</th>
</tr>
</thead>
</table>
| Ah-ri   | Hu-en's daughter  
Half-Korean and half-Vietnamese  
Shabby appearance, strong character |
<p>| Yoon-Seo | Chang-Kwon's daughter, with a wounded heart from her birth mother's runaway, at an age of puberty with a confused identity |</p>
<table>
<thead>
<tr>
<th>Group 3</th>
<th>Villagers friendly to the main characters – Focusing on shared humanity rather than nationality</th>
</tr>
</thead>
</table>
| Young-Jin | Hu-en's employer and supporter  
Reasonable person with less prejudice against foreigners |
| Byeong-Geun | Young-Jin's husband  
Chang-Kwon's best friend |
| Soo-Min | Young-Jin's son, the object of Yoon-Seo's love and mentor in Taekwondo studio, Mediator between Yoon-Seo and Hu-en |

<table>
<thead>
<tr>
<th>Group 4</th>
<th>Other villagers besides the main characters</th>
</tr>
</thead>
</table>
| Ji-Young’s mother | Mischief-maker between Hu-en and other family members,  
Unrequited love for Chang-Kwon |
<p>| Ji-Young | Yoon-Seo's friend |</p>
<table>
<thead>
<tr>
<th><strong>Table 2 (cont.)</strong></th>
<th><strong>&lt;Group 5&gt; Ah-ri's school members - Making it difficult for the children in multi-ethnic families to adapt to institutional education system</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mi-ran</strong></td>
<td>Class teacher, helping Ah-ri enter the school, but immature as an educator and unable to intervene when Ah-ri is bullied but rather amplifies the situation</td>
</tr>
<tr>
<td><strong>Dal-Rae</strong></td>
<td>Ah-ri's classmate, encouraging her peers to bully Ah-ri.</td>
</tr>
</tbody>
</table>

| **<Group 6> People around Hu-en - Socially weak people who migrated from Vietnam** |
|---------------------|----------------------------------------------------------------------------------------------------------------------------------|
| **Lan**             | Hu-en's friend, She cannot tolerate husband's violence, but run away and choose to go to Vietnam |
| **Tan**             | Hu-en's first love, getting a job in a factory to find Hu-en and suffering from working conditions and employer's abuse. |

| **<Group 7> Other characters - Representing Korea's social phenomena** |
|---------------------|----------------------------------------------------------------------------------------------------------------------------------|
| **Chang-Kwon's ex-wife** | Hu-en's love rival, She committed an affair and walked away, but comes back in 10 years to ask reunion with Chang-Kwon. She sees foreigners as 'low class'. |
| **Lan's husband**   | When Lan runs away, he runs into Hu-en's wedding ceremony and uses violence. He constantly comes between Hu-en and her family and promotes distrust against foreigners. |
Hu-en and Chang-Kwon, are representative of Vietnamese and Korean societies respectively. They are different in appearance and personality but similar in that they are social and economic minorities within their communities. Hu-en, a single mother and a foreign worker, is a figure portrayed as the most disadvantaged person in Korean society. Chang-Kwon is a poor worker living in a fishing village and has been betrayed by his ex-wife. Both figures are similar in that they are faithfully playing the roles - a strong father and a sacrificing mother - required by traditional patriarchy. As the drama develops, Hu-en becomes more aware of her rights and Chang-Kwon becomes more thoughtful. The changes in each character positively influence the other’s personal maturity.

Group 2 includes family members formed by the marriage of the two main characters. Ah-ri and Yoon-Seo, children of multiethnic families, respectively represent the problem of educational alienation experienced by undocumented children and the identity confusion resulting from single-parent families. Chang-Kwon's aunt is the most conservative character in the program, who believes in nationalism and familyism. She does not trust Hu-en just because she is a foreigner and treats her as a potential criminal. Chang-Ho is an unemployed youth who has repeatedly failed public service examinations; he has some prejudices against foreigners, but later mediates family conflicts in a humorous way.

Group 3 is made up of people who are favorable to the main characters. They focus more on inner humanity than on nationality or external conditions. They are more open to cosmopolitanism than others because believe in a 'shared humanity'. They actively mediate Hu-en’s conflicts with other community members and play a pioneering role in spreading the message of acceptance.
Groups 4, 5, and 7 are the people who harass Hu-en and her daughter Ah-ri. They all share a similarly distorted prejudice against foreigners. What they have in common is that they perceive Hu-en and Ah-ri as second-class citizens with lower ability and status than native Koreans. Group 6 consists of the Vietnamese people connected to Hu-en. Regardless of their gender or background, they leave Korea after experiencing similar discrimination and suffering. The reason they are not embraced as Hu-en eventually is, is that they are not incorporated into the classical family society in Korea. The social exclusion experienced by the characters in Group 6 suggests that the cosmopolitanism of Korean society is still immature and that classical familyism, which manifests only in a harmonious family structure, has limitations in protecting individual human rights.

4.1.2.3. Conflicts Based on Nationalism, Prejudice, and Sense of Deprivation

Most of the external conflicts in the drama take place when village members unilaterally exclude Hu-en, the only alien in the village. One of the strongest antagonists to Hu-en is Chang-Kwon’s aunt. She pursues traditional familyism and nationalism as the eldest of the village and distrusts Hu-en not because of stereotypes or prejudices about particular races, but because 'she is different from us'. Instead of showing human sympathy to Hu-en, who has been driven to the village after suffering unpaid wages, domestic violence, and threat of forced deportation, she shows hostility saying, "She lacks basics. Moreover, I feel uncomfortable because she is not Korean". In the restaurant where Hu-en works, Chang-Kwon’s aunt speaks ill of Hu-en to the manager "How do you believe a foreign girl? You can see so many such people in the street. She keeps saying blah-blah-blah, so my ears are ringing" (episode 1). She also says, "Be careful that she will steal your money" (episode 2). Her distrust continues for a while even when Chang-Kwon and Hu-en are married; she secretly follows Hu-en and even prevents Chang-Kwon’s couple from
reporting their marriage officially for three years. Her irrational nationalist tendency is shared by most of Chang-Kwon's family, and evident in the following lines:

Chang-Ho: (Against the marriage of Chang-Kwon and Hu-en) The only good thing about our family is that we are one ethnic family, but if she comes in, we all get messed up. Who knows what she did in the past? (episode 4)

Yoon-Seo: (Looking at a foreign child hanging around in front of his Taekwondo studio) How dare you come to learn Taekwondo! This is our sports, not for you. Go away to learn something else. (episode 3)

Yoon-Seo: It is bad to refuse to go out of the country of others. Ah-ri : I'm Korean, not from other country. (episode 4)

The irrational nationalist tendency of the characters reminds us of the concepts of in-group favoritism and outgroup derogation which have long been discussed in social psychology. Even when there is little or no difference between actual members, just dividing them into an in-group and an outgroup and drawing a boundary between the two can prejudice the members against one another(Tajfel & Turner, 1986). Tajfel and Turner(1986) say that once divided into in-group and outgroup, people identify themselves to align with the group identity to increase their self-esteem and, as a result, favor the group to which they belong. This is called the ingroup favoritism effect. This effects acts adversely on the outgroup, thereby causing and maintaining prejudice. Ostrom and Sedikides(1992) argue that once divided into in-group and outgroup, in-group member
perceive the others of their group to be diverse and individual beings. On the other hand, they do not distinguish outgroup members from each other but perceive them to be one-dimensional and similar. This is known as the outgroup homogeneity effect.

In the series, the outgroup homogeneity effect is more observable from the characters who are highly opposed to foreigners. They tend to treat all the people who are different from themselves as similar and unreliable, and potential criminals. Ironically, those involved in immoral acts are mostly the Korean characters. These include the factory owner, who was violence toward Hu-en and withheld her wages; Chang-Kwon's old friend, who attempted to cheat him; and Chang-Kwon's ex-wife, who betrayed him and walked out. Rather, Hu-en and Ah-ri represent the disadvantaged group, who receive verbal and physical violence from Koreans without being protected by law. Thus, the irrational biases shown by the characters prompt viewers to question who really is moral, and to reflect the irrationality itself.

The drama further portrays people who do not reveal their nationalistic tendencies but attempt to rationalize their prejudices by associating negative images with foreigners. They are Ah-ri's school members, Group 5, and community members, Group 7. Their prejudices focus on foreigners from certain regions, especially migrant workers from developing countries in Southeast Asia. They ignore the individual personalities of foreign workers and judge them collectively, associating them with "poverty", and characterizing them as "non-specialists" and "the social weak". Consequently, they see foreigners as a social sub-class, and there arises a dichotomy in their attitudes toward foreigners: on the one hand, tacit discrimination, on the other, charitable care.

The sense of relative deprivation also works to strengthen the prejudice against foreigners. Ji-young's mom rejects Hu-en in fear of losing Chang-Kwon's love and Chang-Kwon's aunt is
concerned about losing her place in family if she accepts Hu-en as a family member. This is consistent with the classical conflict theory (Sherif, 1956) arguing that hostility between groups is caused by the competition and the sense of deprivation that occur due to limited resources.

4.2. Modern Family

4.2.1. Social Background: Dissolution of Family Structure in Contemporary Globalization

Modern Family, first aired in 2009 on ABC, is an American television sitcom that follows the lives of Jay Pritchett, a successful businessman living in suburban Los Angeles, and his family members. The family lives portrayed in Modern Family are far from the typical lives of white middle class families in the United States. Jay, a previously divorced white man, lives with his new wife, a much younger woman from Colombia, and her own son from a previous marriage. One of Jay’s two adult children, Mitchell, is a gay and lives with his partner, raising an adopted daughter from Vietnam. Such an intricate set of circumstances in Modern Family – divorce, remarriage, multi-ethnicity, homosexuality, and international adoption – reflects a rapid transformation of the family structure in the contemporary globalized era.

In the legal context, family is mostly defined with regard to blood ties, marriage, or cohabiting (US Legal, n.d.). The typical definition of family that has been historically held by the US was a unit of people including two married parents and their biological children (Trask, 2013). Recent statistics, however, reveal that the structure of this traditional family has significantly collapsed. For example, in 1960, the majority of babies (73%) lived with two parents who were in their first marriage; today less than half of children (46%) live in this type of family (PEW Research Center, 2015). The increase in divorce and remarriage, cohabitation, and gay or lesbian couples has made the concept of family more complicated and diverse. About one of six children (16%) are
living in blended families - a household with a stepparent, stepsibling, or half-sibling - which was extremely rare decades ago (PEW Research Center, 2015). Additionally, the growth of homosexual couples and homosexual parents has significantly changed the formation of families. Recent statistics show that there are about 390,000 married homosexual couples in the United States and 1.2 million adults are in a same-sex domestic partnership (Schwarz, 2015). Overall, we can say that there is no longer any dominant type of family in the United States, although there is the common notion that family is a unit of people based on affection and procreation.

The accelerated process of globalization has greatly transformed the conventional structure of family. As an increasing number of individuals and families move across borders, new forms of families such as multi-ethnic or transnational families are introduced. In the case of the United States, the number of immigrants has soared since 1970. Between 1970 and 2015, the proportion of immigrants to total US population has grown to 13.5% (US Migration Policy Institute, n.d.). This migration is not a new phenomenon, but there are some differences as compared to the past, which can greatly impact the overall idea of what constitutes a family structure. One conspicuous change is that today’s migrants are more likely to be women moving from developing countries to wealthier countries; historically most immigrants were primarily men in search of wage labor (Trask, 2010). This is because many families in developing countries earn lowered income because of economic restructuring and labor market change and thus they cannot only depend on the traditional father’s role as a breadwinner (Trask, 2013). Therefore, the phenomenon of increase in multi-ethnic or transnational families today is accompanied by the transformation of gender roles as well as the dissolution of the traditional family structure. Gloria Pritchett, one of the main characters in Modern Family, reflects some of these circumstances. Gloria Pritchett is the Colombian woman who remarries Jay Pritchett, a wealthy white businessman, after her divorce
from first husband, Javier Delgado, a Colombian man portrayed as “persuasive and romantic” (SZ1, episode 12) but pretentious and irresponsible as a father. It is implied that Gloria lived in poor conditions and was used to doing physical labor in Colombia, which might have been a critical reason leading her to the United States. After her second marriage, Gloria does not work outside which leads her to be called “Coal-digger” (SZ1, episode 5).

Even as the United States step toward a multiethnic society, multi-ethnic families are often subject to prejudice and discrimination. Researches argue that migrants and multi-ethnic families in the United States are still going through racial prejudice and multi-ethnic segregation, often characterized as “divided by color” (Trask, 2013; Oliver & Wong, 2003). According to Public Religion Research Institute’s survey (2015), a majority of Americans said that there is a lot of discrimination against other ethnicities – Muslims(70%), blacks(63%), and Hispanics(56%) and LGBT people(68%) - in the country. In Modern Family, Gloria and her son, Manny seem to be alienated due to their ethnic background as well, even though their conflicts are mostly portrayed in lighthearted and humorous manners. A teenaged Manny is shown to be eccentric and too mature for his age, while his peer, Luke, is portrayed as a playful and ingenuous boy. Manny is proud of his Colombian roots, but his unconventional dressing in Colombian ponchos or fedora hats leads him to become a laughing stock. Although Manny is polite to everyone, he is hardly seen with his peers, rather spending his time alone or having deep emotional chats with an adult woman in an online book club (SZ1, episode 13).

Despite reflecting serious social issues, Modern Family maintains a warm and humorous tone based on humanism among family members. The show first aired in 2009, just after the financial crisis considered the worst economic disaster since the Great Depression. This show was highly acclaimed both by critics and audiences throughout its first season, regularly outranking
almost all the hour-long dramas (Stelter, 2010 Apr 16). The producers consider the success of the show to be in the social context, explaining that *Modern Family* consoles audiences during economic hardship and helps them to escape their problems (Carter, 2011 Oct 23). Amidst the unanticipated side effects of globalization on the labor and financial markets, this show stimulated the nostalgia of “one big happy family”, which was more likely to exist before contemporary globalization. However, *Modern family* still offers a detailed picture of the modern era and educational implications of how we should cope with differences and reach cosmopolitan awareness based on humanity.

4.2.2. Outline of the Story

4.2.2.1. Synopsis

*Modern Family* season 1 is composed of 24 segmental episodes. While *Face me and Smile* follows a linear plot that develops stories throughout successive events, *Modern Family* has a reset type of story structure such that the plotlines of each episode are rarely connected. Each episode presents a new topic and all events related to that topic are generally completed within the one episode. As all conflicts have to be reconciled in a twenty minute long episode, it immerses viewers by humorously connecting the simple anecdotes related to the daily lives of the characters rather than presenting complicated events.

*Modern Family* maintains a light and comical tone like typical American sitcoms, but the message of each episode is not that simple. Each character has sociocultural meaning and the conflicts between characters contain various issues that represent the social, socioeconomic, racial, ethnic, and sexual heterogeneity. Unlike other sitcoms, the Modern Family uses a unique format called mockumentary that enhances the sense of reality and contributes to establishing a
connection between characters and viewers. For example, each episode begins with interviews of the main characters for the first 2-3 minutes; within the realm of the show, the interview occurs in the middle of an important event currently in progress. In this interview, characters face the camera and express their opinions or confess their real intentions that they perhaps could not say during the event.

Although the *Modern Family* follows a non-linear plot with no connection between each episode, there is a unifying theme that exists throughout the entire show: how to overcome the issues generated from *differences* in human relationships and how to embrace the fundamental *differences* between humans. Phil and Claire are concerned about the conflicts with their children due to their generational difference; Jay and Gloria are concerned about the cultural conflicts in their interracial union; and Michell and Cameron, the homosexual couple, are concerned about prejudices caused by differing sexual orientation to others. Throughout the 24 episodes, the awareness of issues about ‘differences’ is consistently mentioned. The main contents of each episode are as follows.

Table 3. Main Story of the Episodes in *Modern Family* Season 1

<table>
<thead>
<tr>
<th>Episode</th>
<th>Major Events</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A gay couple’s struggle during the adoption of their baby</td>
<td>Mitchell and Cameron, a same-sex couple living together, struggles to adopt their baby from Vietnam. Jay must adapt to his young new wife, Gloria from Colombia and her son from previous marriage.</td>
</tr>
<tr>
<td>2</td>
<td>Jay’s effort to get along with his stepson</td>
<td>Jay tries to bond with his stepson Manny. Mitchell and Cameron worry about prejudice against gay parenting in daycare classes for Lily.</td>
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<tr>
<td></td>
<td>Generational conflicts experienced within the three families</td>
<td>Jay takes Phil, his son-in-law, who feels uncomfortable around him, to a model-airplane excursion. Claire has trouble in her relationship with her second daughter, Alex, and Gloria and Manny try to help them.</td>
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<tr>
<td></td>
<td>Disturbance by Jay’s ex-wife</td>
<td>When Jay’s ex-wife shows up to meet Gloria, family members worry about possible disturbance, recalling the memory that she made a complete mess during Jay and Gloria’s wedding.</td>
</tr>
<tr>
<td></td>
<td>Conflict between Claire’s and Gloria’s families</td>
<td>A quarrel between Manny and Luke during a football game spreads to their respective mothers, Gloria and Claire.</td>
</tr>
<tr>
<td></td>
<td>A barrier of misunderstanding between Claire and her husband</td>
<td>Phil misunderstands Claire’s feeling regarding the first day of school for their kids and keeps trying what Claire does not want. Jay and Gloria argue about Manny’s Colombian Poncho.</td>
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<tr>
<td></td>
<td>Family unite for Manny’s fencing match</td>
<td>The whole family comes out to cheer for Manny during a fencing match. Jay’s obsession with victory reminds Mitchell of a childhood wound but Mitchell finally overcomes the misunderstanding about this experience and makes up with Claire and Jay.</td>
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<tr>
<td></td>
<td>Jay’s sleepover with his grandkids</td>
<td>Jay wants a sleepover party with his grandkids, but Haley tries to go out. As Haley’s boyfriend, who accidentally participated in the party, shows a great envy of the family’s bond, Haley realizes how important her family is to her.</td>
</tr>
<tr>
<td>9</td>
<td>Luke’s birthday party</td>
<td>The whole family tries to celebrate Luke’s birthday party in different ways, and Cameron even puts on funny clown costume for Luke. Although a series of accidents led the party into chaos, Luke says this was the best birthday of his life.</td>
</tr>
<tr>
<td>10</td>
<td>Family conflicts before Christmas</td>
<td>Jay is hesitant to celebrate Christmas with Colombian traditions as Gloria and Manny want. Phil and Claire consider cancelling Christmas for their kids unless they confess who sneaked a cigarette at home without their parents knowing.</td>
</tr>
<tr>
<td>11</td>
<td>Tension in Jay’s family caused by sudden appearance of Javier</td>
<td>Manny’s father, Javier, shows up with extravagant gifts, and stays for one night which makes Jay anxious. Mitchell and Cameron argue over how to care for their daughter when she cries at night.</td>
</tr>
<tr>
<td>12</td>
<td>Conflicts between the couples due to their differences</td>
<td>Gloria causes trouble with Jay because she wants to get rid of the ‘dog butler’, which Jay cherishes. Cameron argues with Mitchell because of his emotional nature.</td>
</tr>
<tr>
<td>13</td>
<td>Conflict between Jay and Mitchell due to Mitchell’s sexual identity</td>
<td>As Jay introduces Cameron, Mitchell’s partner, to his friends as ‘Mitchell’s friend’, Mitchell tells Jay that one of Jay’s friend is also a gay during an argument. Gloria tries to give Jay a lesson about openness.</td>
</tr>
<tr>
<td>14</td>
<td>Claire’s sense of loss after meeting her old friend</td>
<td>Claire feels insecure after catching up with an old friend who has a successful career. Jay and Cameron encounter each other in a locker room with unpleasant feeling.</td>
</tr>
<tr>
<td>15</td>
<td>Valentine events among Jay’s family members</td>
<td>Jay regrets not taking Gloria to a salsa show as she wanted after being laughed at during a comedy show for political satire, which he went to instead of the salsa show.</td>
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</tbody>
</table>
| **16** | A minor riot in Phil’s basement during a treasure hunt | Phil and Luke attempt to search for some hidden things that catch their attention, but they end up finding some skeletons for Halloween decorations. Mitchell and Cameron are disappointed when Lily calls her female doctor “Mom”.
| **17** | Jay unintentionally kills Manny’s pet turtle | Jay accidentally kills Manny’s pet turtle and lies about it, but finally confesses to Manny. Manny also apologizes his wrongdoing in the past and they reconcile.
| **18** | Conflicts between Jay and Mitchell at meteor shower | Jay and Mitchell want to bond while watching a meteor shower but it goes badly because Jay encourages Manny to tease Mitchell. Claire and Phil argue over how to help their kids with school projects.
| **19** | The family’s efforts to get an iPad for Phil | Claire and her children try everything to find a new iPad for Phil after he is disappointed by missing the chance to get the iPad because of Claire’s oversleeping. Cameron is delighted when he succeeds in helping his neighbors avoid divorce.
| **20** | Understanding each other better by sharing the role as parents | Jay and Phil argue with their children’s hot-tempered basketball coach and they both end up in an embarrassing situation. Gloria and Claire bond while sharing their struggles over caring for their adolescent children.
| **21** | Family members squabble due to the things that scare them | Claire is upset since Phil’s father brings a dog to her house without any notice. Manny is terrified with a horror movie that Jay showed him with a good intention.
| **22** | Family bond during a trip to Hawaii | Gloria invites the entire family on a trip to Hawaii as a birthday present to Jay, which offers an opportunity for them to build a strong bond despite some fuss at the airport.
Under the big theme of ‘difference’, each episode humorously describes the various conflicts and the problem-solving process that each character undertakes in their daily life. In this way, the prejudice and discrimination that subtly and complicatedly appear in modern American society, which aims for cosmopolitanism, are frankly revealed. Viewers can engage in meaningful experiences by looking back upon their reality and criticizing unwarranted prejudice. Although this drama seems to emphasize the traditional family ideology because of the message that emphasizes the love and the responsibilities between family members, it is rather presented as a group of love that does not repress any person’s individuality but respects the differences. The father, Jay, who emphasizes Americanized customs, frequently uses words that degrade homosexuals and Latin-Americans; eventually, Jay embraces his Colombian wife and his homosexual son. After every conflict and argument with his family, Jay ultimately finds enlightenment: “[w]e are both with people different from us, and that’s gonna create stuff, but you want different(SZ1, episode 12)”. Claire, who rejects new Colombia stepmother, settles an old
conflict with her daughter who reaches puberty, with help from Gloria and her son Manny, who have completely different values and open-minds.

The virtue of the Modern Family is that it implements the value of cosmopolitanism that respects each other’s differences, rather than demanding someone’s concession or assimilation in the process of resolving individual’s conflicts. It effectively addresses various issues in the short episodes and is as fun as it is educational. The viewers can realize their own prejudices and recognize the reality of their surroundings by observing the cultural differences between the characters and observing how the characters resolve their conflicts.

4.2.2.2. Main Characters and Their Relationships

As a typical feel-good sitcom that resolves conflicts within twenty-minute episodes, prioritizing fun and laughter, Modern Family places more emphasis on employing vivid and interesting characters with strong personalities rather than introducing complicated settings or plots. Each character in the show has a distinctive personality and functions as a representation of certain social group in contemporary American society.

The characters in Modern Family represent three different types of family – step and multi-ethnic, nuclear white middle class, and same-sex with international adoption – but they are all in interrelated relationships. Jay, the patriarch of the whole family, his much younger Colombian wife, Gloria, and Manny, Gloria’s son from her previous marriage, are the Pritchetts. The Dunphy family consists of Jay’s daughter, Claire, her husband Phil, and their three children. Jay’s son Mitchell, who is a gay, forms another family with his partner, Cameron, their adopted daughter, Lily.
### Table 4. Classification of Characters in *Modern Family*

<Group 1> Pritchett Family – Multiethnic/Step Family

<table>
<thead>
<tr>
<th>Character</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jay</td>
<td>Patriarch of the three families</td>
</tr>
<tr>
<td>Gloria</td>
<td>Jay’s second wife</td>
</tr>
<tr>
<td>Manny</td>
<td>Jay’s step son</td>
</tr>
<tr>
<td></td>
<td>Owner of a company</td>
</tr>
<tr>
<td></td>
<td>Housewife</td>
</tr>
<tr>
<td></td>
<td>Adolescent Colombian boy</td>
</tr>
<tr>
<td></td>
<td>Values American tradition</td>
</tr>
<tr>
<td></td>
<td>Proud of Colombian culture</td>
</tr>
<tr>
<td></td>
<td>Confused about self-identity</td>
</tr>
</tbody>
</table>

<Group 2> Dunphy Family – Conventional Nuclear Family

<table>
<thead>
<tr>
<th>Character</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phil</td>
<td>Jay’s son-in-law</td>
</tr>
<tr>
<td></td>
<td>Real estate agent</td>
</tr>
<tr>
<td></td>
<td>Devoted to family</td>
</tr>
<tr>
<td>Claire</td>
<td>Jay’s daughter</td>
</tr>
<tr>
<td></td>
<td>Housewife</td>
</tr>
<tr>
<td></td>
<td>Perfectionist and uptight</td>
</tr>
</tbody>
</table>

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The Pritchets are the most obvious example of multi-ethnic society with a remarried couple from different cultures. Jay is portrayed as a conservative and strict person. He respects for American traditions and boasts his masculinity. For him, men do not “open up” their feelings to

<table>
<thead>
<tr>
<th>Haley</th>
<th>Alex</th>
<th>Luke</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phil &amp; Claire’s eldest daughter</td>
<td>Phil &amp; Claire’s second daughter</td>
<td>Phil &amp; Claire’s youngest child and only son</td>
</tr>
<tr>
<td>Rebellious adolescent</td>
<td>Clever brain, arrogant</td>
<td>Mischievous and immature</td>
</tr>
</tbody>
</table>

<Group 3> Pritchett-Tucker – Gay Couple and Adopted Baby

<table>
<thead>
<tr>
<th>Mitchell</th>
<th>Cameron</th>
<th>Lily</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jay’s Son</td>
<td>Mitchell’s Partner</td>
<td>Mitchell &amp; Cameron’s adopted daughter from Vietnam</td>
</tr>
<tr>
<td>Lawyer</td>
<td>Housewife, Relaxed, Relationship-oriented</td>
<td></td>
</tr>
<tr>
<td>Hot-tempered, Career-oriented</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
each other, and they are the group that forms a friendship based on things like “sports and cars, getting up in the middle of the night to pee” (SZ 1, episode 13). As an owner of a big company, his speech often sounds decisive, and he brings this authoritative attitude into his own house. He decides to have a sleepover party without considering anyone else’s preferences (SZ 1, episode 8), refuses what Gloria wants in Valentine day (SZ 1, episode 15), and makes cynical remarks about people whose values or opinions are different to his. Jay, nevertheless, is a good learner of cosmopolitan values. He creates a lot of conflicts by refusing to accept differing opinions in the early episodes but as the series progresses, he learns a lesson about tolerance and family values. Gloria is the one who provides some insights for cosmopolitanism. As a passionate Colombian, she focuses more on distinct individualities than conventional views. When Jay refuses to accept different values or cultures, she attempts to offer a different point of view and “care about people and change their lives” (SZ 1, episode 8). Since Gloria understands Mitchell, with his homosexual identity, better than anyone else, she helps to bridge the differences between father and son. Manny, Jay’s step son, is an adolescent Colombian boy, who is concerned about his identity. Although he seems bright and cheerful, he often displays his longings for Colombian culture and his biological father. He hardly gets along with peers and is ostracized in some ways. For example, one day Manny’s friends scrawl on his face but he does not care about it, even though Jay encourages him to enact “revenge” (SZ 1, episode 4).

Mitchell and Cameron’s family makes the program even more sensational, because homosexual couples challenge the traditional notion of the family and are not fully accepted by the majority people. Mitchell and Cameron have the exact opposite characteristics. For example, Mitchell is career-oriented, impetuous, and cynical, while Cameron is relationship-oriented, generous, and empathetic. Such differences cause disagreements, but the two counterbalances one
another. Since neither of them fall into the typical gender roles, Mitchell and Cameron negotiate their own roles in their family. They struggle with prejudice from others because of their different sexual orientation. Mitchell is more concerned with the opinions of others, which causes him to reprove Cameron for being “too gay” (SZ1, episode 16), and to stop Cameron from dancing like a gay at Lily’s daycare center (SZ1, episode 2). Cameron, however, is more free from the conventional borderline between masculinity and femininity. For him, gayness is just a form of human life, much like his hobbies - such as dancing, Japanese flower arrangements, and clowning make-up - belong to the individual, even if they are not conventional. Mitchell learns such openness from Cameron throughout the show. As Mitchell claims that people change at most 15%, he attempts to accept Cameron “whether it’s for himself or for the people he loves” (SZ1, episode 2).

The Dunphy family is a typical nuclear family in the white-middle class. Claire is a perfectionist housewife who cares about the business of all her family members. Phil is devoted to his family. They have three children, Haley, a rebellious teenager, Alex, an intelligent student, and Luke, a mischievous boy. The incidents between them are mostly due misunderstanding caused by generational gap or differing points of views. Even if their conflicts are not very serious compared to the other two families, they still communicate the significance of embracing others, embracing differences, and embracing chaos in everyday life. These are all cosmopolitan values required for people to morally and socially grow in the contemporary era.

4.2.2.3. Cultural division in a Blended culture

*Modern Family* deals with conflicts caused by differences in opinions or misunderstandings and the process of resolving these conflicts in daily life of the three families.
As a sitcom that aim for a lighter tone, any serious crisis or complicated conflicts that might cause dissolution of the family are not portrayed. However, the central conflicts that occur within the multi-cultural couple, Jay and Gloria, and the gay couple, Mitchell and Cameron, reflect sociocultural conflicts that appear within the today’s American society, which aims for the diversity. The occurrence of conflicts due to racial and sexual identity in the family, which is the most basic unit of the society, causes viewers to consider how prejudices and discrimination of minorities occur in our personal lives.

It is Jay's multi-ethnic family that most often experiences conflicts. The following are the quotes that reflect Jay's prejudices about Colombian culture.

Gloria: (After telephone conversation) I was telling my grandmother how great was Manny today.
Jay: So that wasn't angry talk?
G: No, silly, that was happy talk.
J: Ah, I'm beginning to understand why there's so much conflict on your continent. (SZ1, episode 7)

Commonly, a mixed marriage is considered as an effective way to blur the racial boundaries and as supporting evidence of the fact that we live in a tolerant cosmopolitan society. However, in the case of Jay and Gloria, marriage has amplified their cultural differences and confirmed each other their prejudices. When the confused identity of an adolescent boy, Manny and his feelings of longing for his biological father become a component of strained relations between Jay and Manny, as usual Jay's one-sided prejudices on Colombian culture cause conflicts.
between Jay and Gloria. This indicates that additional effort is needed to reach a human understanding based on cosmopolitanism, even for married couples with romantic love.

Jay's attitude of embracing differences is not limited to the rejection of Colombian culture. When he complained about Lily, Mitchell's adopted Vietnamese daughter, he said that "Now I got a Chinese granddaughter". Mitchell corrected Jay's, telling him the Lily is Vietnamese. Instead of admitting his mistake, Jay taunted Mitchell, "Only you would know the difference" (SZ 1, episode 13). Jay cut off the relationship with his son Mitchell for years after he announced that he was homosexual because he afraid of the prejudice of the community. As a successful businessman and Vietnam veteran, Jay defines himself as a typical American white man and he places value in custom, norms, masculinity, and community. What is important for Jay is to fulfill the expectation of the group he belongs to. The reason why Jay prevents Manny from wearing Colombian traditional cloth, is that “it's no fun to see your kid get picked on every day. Getting tormented just because he's different” (SZ1, episode 6). Thus, Jay's attitude toward accepting differences is the result of following social norms rather than his character flaws.

It is known that an individual tends to adjust his or her attitude, beliefs, and behavior to social prejudices, even if it contains immoral and inhumane aspects, because people feel extreme discomfort when they are singled out as different from others (Allport, 1958). However, unjustifiable prejudice undermines the possibility of peace and coexistence; therefore, there is the need for a new perspective that focuses on individual humanity rather than sympathy based on group bias. It is necessary to discover shared humanity on an individual to individual level, rather than from group to group or culture to culture, and to pay attention to the value of cosmopolitanism. 

Modern Family points out that although American society externally seeks for cosmopolitanism, its deep-rooted prejudices might lead to the individual sympathy and to the
emotional violence that ostracize other groups. These prejudices can be learned and inherited within the in-group and can result in perpetuating the perceived otherness of the outgroup. For example, Claire, who has some similar characteristics to Jay, calls the cocktail at Gloria's wedding "horny Colombian" and supposes that it might be “named after Gloria’s uncles”(SZ1, episode 4). Furthermore, Claire's son Luke recalls that the most annoying phrase his parents use is "Don't talk black to me", he replies by asking "How do you even talk black?"(SZ 1, episode 11).

Unlike the conflict between Jay and Gloria, often caused by Jay sympathy for social biases which he brings into the home, the conflict between Mitchell and Cameron is by differences of opinion about how to deal with the prejudices they face due to their sexual identities. Mitchell is confident of his rights, so if he experiences discrimination due to his sexuality, he directly confronts it, even in the public spaces(SZ 1, episode 1), just as he confronted his father when Jay introduced Cameron as his friend(SZ 1, episode 13). However, he revealed an alternate side when he tries to hide the adoption of his daughter(SZ 1, episode 1) and worries about the attention his family may receive for being the gay parents of their daughter. On the other hand, Cameron, who has completely opposite characteristics from Mitchell, usually stops Mitchell from confronting others or suggests alternative perspectives. This causes conflict with Mitchell in individual situations, but these differences help them to form a family that remedies each other's shortcomings, and to form a partnership with Mitchell to stand against social bias.

Marriage between same-sex couples is still unrecognized by a majority of people and it is currently one of the most controversial issues in the United States. The relationship between Mitchell and Cameron demonstrates the basic elements of cosmopolitanism, they remedy each other's shortcomings and each grow due to the differences between them. The love they show to their adopted daughter Lily, demonstrates the same truth and they are more actively involved in
the local community than their extended family members. Through Mitchell and Cameron’s relationship that is different to the majority of American society and often harshly ostracized, we can ask to ourselves, how far we can go to embrace our differences.

4.3. Comparative Analysis of *Face Me and Smile* and *Modern Family*

4.3.1. Family as a Basis for Sympathy and Embrace

One of main similarities between *Face me and Smile* and *Modern Family* is that a family community plays an essential role in the process of the characters finding one another’s shared humanity and reaching cosmopolitan awareness. Hu-en and Chang-Kwon and Jay and Gloria are both couples from different racial and cultural backgrounds; their multiethnic families provide the focus of the dramas. In these two shows, family is not only representation for reproduction of social and cultural value and sensitivity in the present era, but it is also the space for reconciliation of diverse cultural conflicts and social problems that arise as a result of rapid globalization, national pride, and social worries about integration.

In *Face me and Smile*, regardless of the characters’ vice and virtue, most of their behaviors and concerns center on their family. Chang-Kwon’s aunt’s persecution of Hu-en stems from the concern that if she accepts Hu-en as one of her family members, the family may experience prejudice and discrimination. Ah-ri is bullied by her classmates because her mother is a foreigner. The classmates learned their prejudice against different races or outsiders from their families.

On the other hand, Chang-Kwon’s family and neighbors have ‘shared humanity’ for the first time because of Hu-en’s presence within the family. Young-Jin, a female restaurateur, didn’t trust Hu-en at first. However, watching Hu-en take care of her daughter Ah-ri with sincere love and devotion, Young-Jin finally recognizes Hu-en as a human being, looking beyond race and
nationality. Chang-Kwon also feels strong affection toward Hu-en and refuses to buckle under the unjust prejudice and violence against his wife in Korean society. He sees that Hu-en does her best as the eldest daughter, responsible for her own family, and in performing her duties as a loving mother. Chan-Kwon contrasts Hu-en’s devotion and loyalty with his faithless ex-wife who betrayed her family’s trust and walked out on them. Hu-en’s humanity is even more accentuated when contrasted to her factory owner boss, who destroyed the families of powerless people by unfairly oppressing his workers.

With patience, Hu-en raises a happy family within Chang-Kwon’s extended family network; overcomes cultural barriers; and reconciles with the community members who had initially resisted her presence. Chang-Kwon’s family had suffered various problems including poverty, unemployment and generational conflicts. In the process of coming to terms with Hu-en, Chang-Kwon’s family begins to have confidence that they can overcome any difficulties with love among family members, and they develop and interest in Vietnamese culture. Although Hu-en had given up on joining Korean society by clinging to her own nationality in the early stage of the drama, she eventually re-defines her daughter Ah-ri’s identity thinking that “she can become both a Korean and a Vietnamese who can belong anywhere based on love and understanding” (episode 12). This coming to terms with, and reconciliation of, difference serves to educate viewers by demonstrating that prejudiced individuals can discover a shared humanity and overcome otherness to realize cosmopolitanism.

*Modern Family* deploys a more complicated process featuring prejudice and conflicts caused by cultural differences. In the plotlines where conflict arises due to factors such as international marriage, adoption and homosexuality, the role of the family network based on unconditional love and understanding in overcoming differences is established. The phrase “One
Big (straight, gay, multi-cultural, traditional) happy family” appears in the poster, and it delivers the message that anyone can become happy within the family regardless of the outward appearance of the individual. After all, in Modern Family, ‘modern’ means strong affection for humanity and tolerance toward cosmopolitanism.

In Modern Family, family members are exposed to various conflict situations in each episode and learn lessons from one another in the process of resolving them and accepting their differences. As is characteristic of a patriarchal father, Jay exists at the core of many family conflicts. He and Manny argue often. Since Jay cherishes tradition, when Manny throws a tantrum over wearing a poncho he brought from Colombia or Gloria suggests decorating a Christmas party in a Columbian style, he feels uncomfortable. He was similarly offended when Mitchell and Cameron adopt their daughter Lily from Vietnam. Jay never understands their differences but he comes to respect and accept the differences and thus exhibits a genuinely open-minded character. As he said in one of his interview, he realizes “[w]e are from different worlds. Yet we somehow fit together. Love is what binds us through fair or stormy weather(SZ1, episode 1).”

Claire, suspects that Gloria intentionally entrapped her father for financial gains. In public, Claire reluctantly regards Gloria with respect as her step-mother but in private she mocks and insults Gloria calling her a “Coal digger”. However, she eventually realizes Gloria’s honesty and genuine love for her family and begrudgingly changes her mind. Each of these reconciliations are based on affection for family. As suggested in Jay’s remark “the kind of confidence that you get from having a family like this, that's passionate and accepting of hot foreigners and gay dudes and nutty people. You know, a family that actually loves each other (SZ1, episode 4)” the characters find their family the foundation for emotional stability and moral maturity.
In real life, family can have an ambivalent effect on the establishment of cosmopolitanism. Cosmopolitanism, for ancient Greek philosophers, fundamentally is to accept differences between compatriots and foreigners but seeks to treat them both with equal respect (Kleingeld & Eric, 2013). Based on this notion, some modern theorists claim that rejecting ‘compatriot favoritism’ is the main principle of cosmopolitanism (Brock, 2013; Jones, 1999 cited by Tan, 2004).

Family networks tied by relationships and affection are the basic form of a compatriot group exhibiting the strongest bond. If this family shows exclusionary attitudes toward others (non-family members) by concentrating only on homogeneous insiders, it would have adverse effects on the development of cosmopolitan attitudes and dispositions. However, if positive factors such as the trust, affection, and responsibility that make it possible to bind a family together can be disseminated as universal social ethics, the family community would become the core foundation for the development of the basic elements of cosmopolitanism.

*Face Me and Smile* and *Modern Family* each highlight the positive effects of family on cosmopolitanism. In *Face Me and Smile*, family egoism enhances ‘otherness’ in the early stage of the drama; but as time goes on, the family plays an essential role in reconciling the conflicts caused by different backgrounds. TV viewers can critically reflect on their own community and families and develop understanding and tolerant attitudes toward differences while watching the both the ugliness and joy by following the struggles of multicultural families represented on these TV dramas. *Modern Family* portrays a multicultural remarried family and a gay couple that are both seen as deviating from the norm. The show serves to reinterpret the notion of family while emphasizing the innate emotional bond shared between family members, to suggest that such familial affection and love can be widely shared regardless of the differences within the community. However, both dramas have limitations, as characters who are not incorporated into
their family communities are not fully understood or accepted. This suggests the necessity of developing alternative approaches to realize cosmopolitan values that go beyond organic ties or familial affection.

4.3.2. Shared Humanity by Sharing Experience

The two dramas portray the reconciliation processes in which characters with different value systems share experiences and, through communication, manage to reach mutual understanding. Individuals who formerly adhered only to their own logic, eventually open their minds to recognize their shared humanity in the process of resolving conflicts or working together to achieve mutual goals. In realizing that they are equals as human beings, the characters grow to be more accepting of their differences and even acknowledge their similarities. Individuals who previously felt unfamiliar with differences between themselves and those around them have the chance to communicate with and learn from one another, thereby learning that each and every one can co-exist without sacrificing their own individuality.

Chang-ho works for a factory with Southeast Asian laborers after failing in a civil service examination, which leads him to reflect on his prejudice against foreigners for the first time. Feeling frustrated with unemployment and tired of unsanitary working conditions and hard work, Chang-ho finds consolation in his friendship with Tan, a Vietnamese laborer. Collaborating with each other amid the harsh circumstances, Chang-ho realizes that Tan is a good-natured person with a diligent work ethic and a pure heart. He sees that Tan is still struggling with memories from his first lost love. This realization allows Chang-ho to reflect on his own emotional wounds from his hardships in getting a job or attaining love. After getting to know Tan, Chang-ho, who was unreasonably biased against his elder brother’s Vietnamese wife, shows the most progressive
attitude toward accepting foreigners among his family members, even going so far as to endorse cosmopolitanism.

*Modern Family* uses a more lighthearted dramatic method. Gloria persuades Jay to spend a night with Javier although Jay feels strong animosity towards his wife’s ex-husband. Jay criticizes Javier’s adventurous and pretentious nature which is exactly opposite to his own personality but, as the time goes on, Jay realizes that he shares many interests with Javier. This allows Jay to find a sense of connection with Javier and the resulting communication helps them deepen their understanding of one another. Since Jay tends to be sincere and value tradition, Javier is still a stranger because he tends to be progressive and unbound to custom. However, Jay finds shared humanity through continuous communications with Javier, and since then, their relationship completely changes. They accept their differences but respect each other as a human being. They try to learn from each other to complement themselves. Moreover, they refuse to ostracize each other for being different and agree to keep communicating with each other.

John Dewey, an educational scholar who emphasized empirical philosophy, considers education a process of reconstructing or reorganizing experiences (Hildebrand, 2016). He asserts that experience is a process in which individuals ceaselessly interact and negotiate with their environments, and it leads to re-structurization of behavior or habit and individual growth (Hildebrand, 2016). The process by which the characters in the two TV dramas find their shared humanity by sharing experiences and interacting with those with different value systems who are considered as ‘other’ to broaden the scope of cosmopolitan awareness, is consistent with the growth proposed by Dewey. Although human beings have innate reason to find shared humanity with others, they might find it difficult to overcome their own prejudices if they do not continue communication with others. The process through which the characters overcome their prejudices
is based on their shared experiences which develop a mutual understanding, which not only develops their individual moral maturity based on the principles of cosmopolitanism but also enables TV viewers to have meaningful second-hand experiences, to search their own souls, and to develop their own moral enlightenment.

4.3.3. Different Journey to Cosmopolitanism: Korean ‘Jeong’ vs Western ‘Logos’

The two television series analyzed in the study were produced in completely different socio-economic backgrounds; Korea is characterized by racial and ethnic homogeneity while the U.S. is considered a multi-racial society. Accordingly, there are remarkable differences between the ideal cosmopolitanism portrayed in the two dramas as well as the way of characters’ handling the conflicts caused by different ethnicity, culture, and belief.

They are identical in the overarching framework; the individuals who were biased against foreigners eventually find shared humanity to broaden their scope of tolerance and understanding about differences before attaining moral maturity. However, they are different in terms of a detailed process of realization and the prioritized value system.

Face me and Smile reflects the distinctive characteristics of the Korean society, with its strong nationalism and relatively new immigrant population. In Korea, the discussions on cosmopolitanism are still in their infancy and their scope is confined to how to reduce the violation of immigrants’ legal rights. In the drama, critical inquiry toward cosmopolitanism is mostly applied to racial discrimination against Hu-en. Hu-en is forced to make unilateral sacrifices to earn affection from her family and neighbors. Nevertheless, Hu-en decides to prove her humanity through persistent dedication for her family and community, instead of protesting against unjust discrimination with words. She treats the people who hate me even more kindly and performs her
job as a mother, worker, and member of community with all her heart. Overall Hu-en shows her humanity through unspoken behaviors in persistent manner rather than appeals how she has been victimized.

Similarly, the process where her family and neighbors overcome prejudice against Hu-en is generally based on faith gradually established, not expressive communications. For example, when Hu-en is falsely accused of stealing money and having the intent to run away from home, reconciliation between Hu-en, the victim, and her abusers does not occur as the result of reasoned communication, defense, and apologies. The abusers’ introspection and attitudinal changes come about through mediation by the pioneering neighbors who have found Hu-en’s humanity first or compassion and feeling of sympathy for Hu-en’s diligence and persistency.

The process where characters attain cosmopolitanism involves the unique Korean concept of ‘Jeong’ (sentiment). Jeong is cited as a keyword that characterizes the Korean culture and a sense of emotional solidarity that constitutes the basics of human relationships in Korean society. Jeong is defined as ‘specific feelings aroused by something’ or ‘a sense of affection or intimacy’ (The National Institute of the Korean Language, 2016) and it is often translated as feeling, love, sentiment, passion, human nature, sympathy, or heart in English (Chung & Cho. S., n.d.). However, Jeong is a word containing the most sentimental meanings of humanity and it is not easily translated into a single English word. Characteristics of Jeong that are differentiated from other feelings, are developed through long-term relationships and emotional attachment. People can develop Jeong regardless of hospitality or unkindness that others exhibit toward themselves as long as they share experiences and memories for a long time. If a strong bond is formed, even hateful and conflicting long-term relationships might turn into relationships where the parties concerned find deep consolation in each other without affection; this complicated emotional
situation can be called Jeong. On the other hand, people might not feel Jeong for strangers no matter how they are kind and good-natured, since it takes a considerable time to develop a sense of emotional connection, which is the basis of Jeong.

In many cases, Koreans maintain human relationships through exchange of Jeong. Jin-hee Yu (2015) defines Jeong as a Koreans’ emotional culture gene, insisting that it lays the foundation for creation of ‘We-ness’ among Koreans. According to her analyses, Jeong is a unique concept created when positive aspects such as affection, kindness, tolerance and considerations are entangled with negative aspects such as separation into groups, exclusivity, uniformity and collectivism. Nevertheless, Jeong is a strong bond that makes people love others with all their heart and all their soul; it is an absolute affection that can make people embrace others’ weaknesses, so it has the potential to contribute towards developing cosmopolitan dispositions.

In Face me and Smile, the situations where Hu-en is recognized by the members are similar to the process of creation of Jeong. What leads the people who used to hate Hu-en to accept her differences and love her personality is a deep and enduring emotional bond that connects them Hu-en across time and space, not a reasoned negotiation or multicultural integration. In this respect, cosmopolitanism represented in Face me and Smile is based on emotional and sympathetic elements.

On the other hand, Modern Family reflects the American society where various races and cultures converge in a complicated way. In Modern Family, critical thinking toward ‘difference’ comprehensively covers sensitive contemporary social issues such as generational conflicts, adoption and gender identity going beyond racial problems. It introduces some conservative figures, but most characters challenge tradition and conventional wisdom with a clear awareness of their rights. An elementary school student asserts his rights before an old man in his 60s and a
gay couple, tabooed by society, raise their voices to protest against discrimination against them on an airplane where people from all around the world gather together. The following argument between Claire, a conservative white housewife, and Gloria, her Colombian stepmother, well demonstrates how the characters’ conflict with one another allows them to resolve issues their issues.

Gloria: I sometimes feel you don't like me... From the beginning, I feel like Manny and I are not welcome in this family.

Claire: That is so crazy

Gloria: No, it's not so crazy. It's how I feel.

Claire: I am sorry if you feel that way I really am. Because from the moment I met you, I have tried to make you feel comfortable with us.

Gloria: You think it's all in my head?

... 

Claire: I'm getting used to it. and the important thing is you make him happy, which you do, in so many ways. (SZ1, episode 5)

Gloria belongs to a racial minority group of people in the American society but she never hesitates to directly protest prejudice whenever she finds herself unjustly victimized. Many describe the American society as a ‘melting pot’ or ‘sizzling cauldron’. All conflicts among characters are expressed through public discussions and stitched together through passionate arguments. Arguments among characters sometimes gravitate toward emotional outbursts but they are mostly deployed based on rationality and logic. the subjects participating in the arguments tend
to realize their prejudices and misguided conceptions in the course of the conflict before making peace. The arguments occasionally end with the parties agreeing that they have failed to reach consent but this still reflects the process where characters understand each other’s positions and realize the limitations in their own beliefs. Therefore it can still be considered a step toward cosmopolitanism. Meanwhile, Claire has pretended to be fair and polite to Gloria for a long time at least on the surface but she has perceived Gloria as “Coal digger”, meaning a street girl. Claire’s perception of Gloria exhibits how the characters casually regard those who are underprivileged; this reflects real life. It well demonstrates the reality of American society, which pursues cultural diversity on the surface while failing to resolve such social issues such as deep-rooted racial conflicts and minority discrimination. Each individual agrees that discrimination should not be allowed in public discussions ruled but the degree of emotional sympathy of individuals fails to reach moral principles. In the *The New York Times* column article titled ‘Our Unknown Society’ following the presidential election last year, Paul Krugman (2016 Nov 7), an economist, highlighted the two-faced American society where people officially espouse an open-minded ideal of multi-culturalism while a considerable number of people support a candidate who publicly loathes and exclude other ethnic groups. Krugman described this phenomenon as “There turn out to be a huge number of people -white people, living mainly in rural areas – who don’t share at all our idea of what America is all about”, but the reality is much more complicated than this.

According to the American society portrayed by characters in *Modern Family*, the problem is a gap between the rationality and the authenticity of individuals unveiled in public discussions. It suggests that each individual needs to experience deeper emotional sympathy in order to attain cosmopolitanism and that a process of helping one another to find shared humanity based on this sympathy is needed.
In conclusion, the concept of cosmopolitanism portrayed in *Face me and Smile* and *Modern Family* reflects distinctive value pursued in Korea and the American society. From their different approaches, we can also find what each society could complement to promote cosmopolitanism. The cultural individuality featuring different characteristics that are taken as meaning a different type of cosmopolitanism in Korea and America can have ethical and educational implications for each other. In Korea, a strong sense of solidarity and absolute affection embraced by Jeong is needed and a reasonable process of communications is required to complement the negative aspects of Jeong. To this end, the weaker need to raise awareness of their rights and it is necessary to give deep thought into and conduct public discussions on prejudice and discrimination. On the other hand, the American society needs to develop further compassion in order to narrow the gap between perception and behaviors in terms of cosmopolitan values. Given that emotion is a double-edged sword that can maximize or distort rationality, more in-depth efforts need to be put into figuring out how to enhance emotional sympathy toward others’ humanity.
CHAPTER 5. TELEVISION AS AN EFFECTIVE MEDIUM FOR COSMOPOLITAN EDUCATION

In this chapter I will explore how television can promote cosmopolitan education by focusing on three effects that television has on viewers: developing their aesthetic attitudes, broadening their experiences, and motivating their social interactions. Previous multicultural education taught in formal schooling has contributed to promoting a respect for cultural diversity and the value of social justice in past decades. Nevertheless, when we only focus on traditional education based preordained knowledge about other cultures or moral principles, we have limited opportunities to develop our cosmopolitan awareness. To cultivate cosmopolitan dispositions, the capacity to acknowledge his or her moral responsibilities beyond local based on shared humanity and to identify oneself with others who have different backgrounds, each individual is asked to treat their surroundings with a strong concern for all humanity and extend their identification into a wider context beyond their own background. In the previous chapter, I examined how specific elements of Face me and Smile and Modern Family can expand our cross-cultural understanding and grow our critical thinking about prejudice toward differences. Furthering such analysis in this chapter, I intend to investigate how television, as an aesthetic and educational medium, can lead us to act as the agents who can contribute to promoting cosmopolitanism.

5.1. Self-reflection through Aesthetic Attitude

The first effect I would like to focus on is the development of the aesthetic attitude. Television causes us to engage in self-reflection by offering the aesthetic experience that compels us to distance ourselves from our own backgrounds and critically think about our environment. Although there are arguments that cast doubts on whether television can be a form of art, it is my
position that television can act as an aesthetic medium by providing emotional sensibilities as well as rational intelligence. If the core element of an aesthetic experience involves the critical reflection of our environment based on aesthetic values, such as beauty and ugliness, we can find multiple examples that viewers undergo aesthetic experiences while watching television.

One distinctive feature of aesthetic dispositions that can be cultivated by aesthetic experiences is disinterestedness, which refers to the mental attitude that “brakes out natural or typical concerns with respect to the object’s usefulness, value, history, and classification” (Davies, 2006). Through the aesthetic attitude based on disinterestedness, people can focus more on aesthetic properties for their own sake when they view certain objects, controlling any extrinsic intuitions or sensations that could prevent them from understanding intrinsic qualities of the objects.

The disinterested attitude in aesthetics entails two processes of distancing. The first step is self-distancing. In this sense, an individual must view his or her experience from an observer’s perspective to control their personal desire or interests when seeing certain objects. The removal of personal desire or interests from the object, however, does not mean the complete elimination of the individual’s emotional pleasure. Rather, such a disinterested attitude brings the individual into “thought-filled interaction” with the object instead of “a passive registering” (Davies, 2006, p.75). Through the process of distancing from the self, an individual can confront an object as it stands, pursue a deeper focus on the pure properties of the object, and broaden their scope of understanding about the object and its surroundings. The next step is distancing from the objects by eliminating the prejudice or stereotype generally associated with the object. Bullough (1912) asserts that people misunderstand an object when they fail to keep an adequate distance from the objects and, thus, become too emotionally involved. In this sense, the aesthetic attitude based on
disinterestedness can be a basis for balanced and critical reflection on ourselves and our surroundings, causing us to establish a level of distance from the bounds of what is familiar or proximate to us.

Television series invite us to develop such dispositions through aesthetic attitude. It is not easy for people to look beyond their individual interests, desires, or backgrounds in their everyday lives without any motivation for self-reflection. Consequently, people occasionally fail to consider different perspectives or lifestyles, being preoccupied within the confines of their own lives. The result is that we often end up excluding those that are different to us, without rational reason. The virtual stories that reflect our world on television can force us to think about a particular issue, thereby distancing ourselves from the personal interests that consume our daily lives. Through the experience of watching television, we can see our environments represented and have the opportunity to impartially and critically evaluate the things we may have overlooked due to unreasonable prejudices or a preoccupation with our own individual concerns.

In *Face Me and Smile*, the majority of Korean characters discriminate against Hu-en due to their feelings of fear and discomfort toward foreigners. For example, the children tease Ah-ri for being mixed-race and Chang-Kwon’s family members are deeply suspicious of Hu-en without any reasonable explanation. While the audiences see the impact of prejudice represented through these characters from a perspective other than their own, they could find their own biases and evaluate the situation impartially.

This drama provides an opportunity for viewers to engage in critical self-reflection prompted by direct questions from the characters. For example, Sarah, an immigrant girl from Pakistan, wants to have a look at the Taekwondo studio where Yoon-Seo is, but Yoon-Seo discourages her to enter the studio, “because Taekwondo is Korean sports” (episode 3). Sarah
protests against Yoon-Seo’s continuous ostracism, asking “Why do you hate me although I didn’t give you any harm? Are you doing this to an American? You just disregard me because of my physical appearance, don’t you?” (episode 12). This question prompts viewers to think about their possible tendency to unfairly treat other people based on appearance or background. In fact, racism in South Korea is more commonly directed towards immigrants from Asia and Africa; conversely, white immigrants occasionally receive “overly kind treatment” (Campbell, E., 2015). Such unjust prejudice and discrimination is reflected in the characters’ dialogue and behavior on television, which offers audiences the opportunity to identify and challenge their own unjustified assumptions.

*Modern Family* employs a distinctive dramatic technique, mocumentary style, which depicts fictional events as if they were documentary, to lead audiences to treat the story in more critical manner. In the middle of the show, characters occasionally step outside of the storyline by offering confessional interviews or glancing at the camera, particularly when they want to convey important messages. For example, Claire may say she has no prejudice at all against her step-mother, Gloria, but she tells viewers about her discomfort with Gloria during a confessional monolog (SZ1, episode 5). Likewise, Luke asks the audience “How do you even talk black?”, confessing that he is annoyed when his parents tell him “Don’t talk black to me” (SZ1, episode 11). The main theme of these messages primarily concerns the problems the characters face because of their differences, and how they can overcome such issues. These are attempts make viewers laugh by highlighting the contrast between the characters’ true feelings and the feelings that they share with their families; however, they also compel viewers to think about the topic itself in a critical and disinterested way. By adopting an impartial perspective and critically
contemplating the issues raised on the television series, viewers can concentrate on their lives and surroundings and broaden their understanding of the lives of those around them.

5.2. Re-identification through Broadened Experiences

Concrete experiences and critical reflection on those experiences can play central roles in human learning and development. In his book, Experience and Education (1938), John Dewey places strong emphasis on human experiences in education, arguing that any alternative education must be connected to meaningful and continuous experiences that result in the growth of learners. Based on Dewey’s assertion, learning cannot happen without human experiences, but these experiences can be educational only if they lead us to continuous interactions with our surroundings, which result in our further growth (Dewey, 1938, p.25). For Dewey, the key elements of meaningful experiences are continuity and interactions, which are not likely to be achieved if we limit our scope of learning to formal schooling. The problem is that there are limitations to achieving quality experiences in natural settings, especially in regard to learning in cosmopolitanism, due to geographical restrictions. For example, those who live in an ethnically and culturally homogeneous society, such as South Korea, have very few opportunities to learn about and experience cultural diversity. Even for those living in the relatively multicultural societies, like the United States, it is not easy to attain educational experiences in their everyday lives without any guidance, because of their limited scope of perspectives.

Considering these limitations, television programming that addresses multiculturalism and cosmopolitanism can assist in offering second hand experiences for the purpose of self-development. By following a character’s life as represented on television, viewers can engage with other lives, gain sympathy for other experiences, and view the world from different perspectives.
Face Me and Smile offers Korean audiences the chance to experience life as a minority through the main character, Hu-en, who is the only foreigner in the village and unfairly excluded by the majority of her Korean neighbors. From Hu-en’s perspective, viewers can experience the serious discrimination that immigrants face, such as unpaid wage, unsafe working conditions, physical abuse, and verbal abuse. These are experiences that viewers may not have previously considered and thus they can learn sensitivity and awareness toward ethnic minorities and expand their identification toward a global context. Based on Dewey’s view, such second-hand experiences are educational because, by reflecting on the contents of the television program, viewers can interact with their environment and their internal mind in an active and critical way. Watching television programs produced in a different cultures can also enhance educational effectiveness. Face Me and Smile and Modern Family reflect two opposite cultures. Despite the similarities in that both deal with cosmopolitanism as the main theme, there are significant differences in the way that the two series explore this theme. While the Korean program focuses more on emotional sympathy and patience based on ‘Jeong’, the American series concentrates on expressive discussions in the journey to resolve the conflicts between the characters. If the audiences from South Korea and the United States watch these programs mutually, they will be able to learn about different approaches to cosmopolitanism. This experience will allow them to broaden their understanding of cosmopolitanism and to find better ways to enhance cosmopolitanism in each society.

It is also a meaningful experience for the television audience to be able to participate in the conflict resolution process represented on television. The conflicts on television programs are closely related to the real problems in society, and prompt the audiences to think about how to cope with the conflicts represented within a real-life context. Through the conscious and deliberate contemplation of the fictional conflicts, people can develop problem-solving abilities for dilemmas
caused by differences between people. In the context of an analogy to the real world, television audiences involve in judging the beauty and ugliness of the behaviors represented and think about possible ways to change the problems to better states. Such experiences not only teach the audiences the value of harmony and coexistence beyond differences but also lead them to in-depth contemplation regarding social problems, which can be applied to their own experiences in everyday life.

5.3. Social Commitment based on Moral Imagination

Here, I argue that the broadened experiences and moral awareness gained via critical use of television can pave the way for viewers to become engaged in a wider range of social commitments. Television, as a form of mass media, communicates diverse social phenomenon and events in real time and makes the connections among the audiences through their interpretation of represented social contents.

Although television is not generally considered to be an art form because of its commercial and entertainment characteristics as well as the lack of originality in some content, its social aspects allow more room for the people to participate in reinterpreting and reconstructing the social context represented. Many people do not end up receiving the information on television in a passive manner but go on to further interact with their social surroundings based on the information. This process contributes to shaping the “public sphere”, a social area where individuals can interact and identify social problems, as Jürgen Habermas (1989) suggested. Television, in this sense, fosters social interactions based on each viewer’s self-reflection and enlarged understanding of diverse life-style.
The shared experiences among social members by such interactions can become a critical capital for cosmopolitan education. People will be more likely to accept and understand different opinions, cultures, and ethnicities, and possibly more willing to incorporate their cosmopolitan awareness into their everyday lives, thereby changing their environments into more tolerant and harmonized places.

It is easy to find the examples of the “public sphere” created by television audiences these days. On the website to introduce Face Me and Smile, the audience post their reviews for each episode to share their opinions on the program with others. As of writing the total number of comments is 223. The comments reflect the diverse reactions of the audiences. The subject matter addressed in the comments ranges widely: viewer’s emotions concerning each episode, opinions about specific characters or plotlines, reflection on the prejudice viewers themselves have faced, and in-depth opinions about multicultural conflicts in Korean society. A commentator named Yoon was critical of the discrimination toward immigrants, saying that “[w]e also live in foreign countries in many cases, but we show flagrant disregards for immigrant workers. I'm ashamed.” Another commentator, Jang, wrote, “[i]t makes you think about the position of the Vietnamese again.” There is a high level of interactivity in the comments; commentators not only engage with one another but also attempt to interact with the video maker, actors, and general members of Korean society.

Modern Family, which has been annually broadcasted since 2009, generated an even wider scope of social interaction. The show’s Facebook page has 7,698,245 users worldwide as of the time of writing. People use this space as a public sphere in sharing their reactions to the series, participating in online debates, and interacting within the network. The following is an example of how people interact based on the characters’ conflicts represented in Modern Family.
"Just talk more, 90% of your problems would be solved if you discussed things". So TRUE. Mitchell and Cam fight much more than any couple ever. It seems almost incredible they have lasted this long.”

“That's exactly what I wanted to say to Mitchell and Cam; most if not all of their problems could easily be resolved by simply talking to each other instead of just keeping secrets.”

“Communication is everything!!!! Loving Phil, he’s the best!”

“I'm curious what others thought of the Phil/Claire scene at the college. I found myself pretty taken aback and even disgusted...”

- Comments on Mar 16, 2017, in Modern Family Facebook

As these comments demonstrate, television provides viewers with a motivation to interact and engage with others and provides shared experiences for them to discuss. Through such broadened interactions people put themselves in others’ shoes and contemplate how to accept and respect the differences among humans. In this sense, people can develop cosmopolitan dispositions and are better prepared to cope with the complicated conflicts in the globalized era.
CHAPTER 6. CONCLUSION

6.1. Summary: Significance of Television for Cosmopolitan Education

The purpose of this study has been to explore how television can contribute to promoting cosmopolitanism, the value not only to let us better react to the demand of the globalized world but also to lead us closer to the perfection of our humanity. One of the main arguments that I have made in this paper is that cosmopolitan dispositions cannot be developed solely through traditional education that has been overly focused on delivering preordained knowledge. The capacity to identify ourselves with those who are different from us requires a level of compassion beyond intellectual rationale.

In this regard, this study concentrated on the function of television as a medium for cosmopolitan education. Based on the assertion that television offers continuous opportunities to interact with diverse characters and social scenarios, this study comparatively analyzed two television series, *Face Me and Smile* and *Modern Family*, as the examples for cosmopolitan education.

Through a three-stage analysis, including narrative structure, characters and their relationships, and conflicts between the characters, this study investigated how both television programs communicate cosmopolitan values to their viewers. With regards to the narrative structure, the general theme of both programs focuses on why we need to respect for the differences between people and how we can overcome our differences in ethnicity, culture, and beliefs. The analysis of characters demonstrates that ethnic minority characters play an important role in providing lessons on cosmopolitanism by prompting viewers to self-reflect and become aware of the need to coexist with others. Through the conflict analysis, this study found that the people who
refuse to accept others display deeper level of prejudice which are reflected in a social context, such as in-group favoritism or out-group derogation.

In television series examined in the thesis, the conflicts between the characters are resolved through them communicating and sharing experiences with each another. Both analyzed programs suggest that the family network is an important factor in the reconciliation of cultural conflicts and social problems. Although family occasionally tends to strengthen in-group favoritism, the affection and responsibility that binds a family together are considered to be basis for cultivating cosmopolitan values, which can be expanded as universal social ethics.

The analyzed dramas also show differences in the way that the characters receive their cosmopolitan lessons. *Face Me and Smile* highlights the unique Korean concept of ‘Jeong’, the emotional bond based on long compassion toward others. *Modern Family* portrays communication, such as arguments or discussions, as the key to characters’ expanding their understanding of one another. The differences between these programs can broaden the understanding of cosmopolitanism and provide complementary perspectives to expand cosmopolitan values. If the audiences from South Korea and the United States were each to watch and analyze the other’s television program, both audiences would learn about different approaches to cosmopolitanism.

Overall, both television series offer cosmopolitan lessons both for local and global audiences. They offer an impartial and critical perspective on the prejudices we may hold against others, as well as the opportunity to broaden the scope of our experiences of different lifestyles, and the motivation to interact with a more diverse range of people. Based on the benefits of these television program, it is clear that critical television use can greatly contribute to cosmopolitan
education, complementing the limitations of traditional multicultural education in formal schooling.

6.2. Limitations and Further Research

There are several limitations in this study that should be noted for future research. While this study contributes to exploring the benefits of television as a medium for cosmopolitan education by providing insight into the cosmopolitan lessons that can be found in specific television programs, this study does not focus on the side effects of television. Television is highly commercialized, and programming often displays violent and risky content that may particularly affect children’s behavior. Even with the television programs analyzed in this study, it is possible to criticize that both programs communicate dominant ideologies about stereotypes against minorities, gender roles, and families.

For example, in *Face Me and Smile*, immigrants are represented in relation to poverty and helplessness and their personal characteristics do not distinctively appear regardless of their own background. They are primarily identified as belonging to the immigrant group. *Modern Family* has also been criticized for strengthening negative stereotypes against Latino and gays. Gloria is portrayed as trophy wife who is entirely depend on her wealthy American husband and occasionally shows lack of intelligence about American culture. Cameron’s behaviors are usually depicted as hilarious or ridiculous. Women in both dramas are dedicated to the role of mothers, cooking, cleaning, and serving the family all day, while men hardly participate in housework.

Without the ability to critically evaluate the media, the stereotypes and commercialism conveyed by television could affect the minds and behaviors of viewers. As a result, the contributions of television for cosmopolitan education could be weakened. Cosmopolitanism
requires us to keep questioning our own stereotypes and prejudices by expanding our respect for the differences between ourselves and those around us. In this regard, further research could take a closer look at how to develop the capacity for critical media literacy among viewers, so that they can engage with the positive content from television programs.

Furthermore, this study has not addressed the issue of the possible influences from changing media on users’ attitudes and behaviors. As technological innovations accelerate the trend of media convergence, or the merger of media platforms based on digital networking, the traditional route of television-viewing has greatly changed. Increasing numbers of people choose to consume television content through a variety of portable, interactive devices, such as computers, tablets, and mobile phones, rather than traditional televisions. Today’s generations reproduce and interact with television content in their own ways, rather than merely being exposed to it. Television viewers no longer are viewers but have the potential to be active creators and consumers. For example, the content of Modern Family aired on ABC, could be downloaded on iPads, circulated online through YouTube and Facebook, and was even played as online games. In this context, the educational and aesthetic experience of television use displays different characteristics than in the past. Although this thesis touched upon those trends in Chapter 5 by investigating people’s social engagement through the online sphere, future research could more deeply examine the relationship between media convergence and the educational implications of television from a cosmopolitan perspective.

Research could also benefit from noting that technological transformations and media convergence have changed the social context of television-viewing habits. While children used to view primetime television with family or friends, today youths tend to consume television content through digital media in more individual settings. Considering that much of the aesthetic
experience of television-viewing is constructed by social interactions, how the change in television use from group-based watching to individual consumption has influenced the aesthetic experience could be a significant question. Future research, therefore, could investigate how television creates different aesthetic experiences depending on with whom one watches and uses the content.

Additionally, further research could examine how to utilize cosmopolitan content in television programs as a resource for formal education. Given that formal schooling has had a limited effect on cultivating cosmopolitan values, television can be a powerful tool in class as well as at home. Researches can investigate how to make a connection between the fictional context in television storylines and cosmopolitan dispositions that children should develop, and how to enhance the inward value in television in terms of cosmopolitan education.

6.3. Concluding Remarks: Embracing Differences, Chaos, and Disorder

The ending scenes of Face Me and Smile and Modern Family season 1 are the same: taking a family portrait in happy atmosphere after resolving all the conflicts. The characters portrayed in the pictures look happy but do not look orderly or perfectly-posed. For example, the members in Modern Family start to argue with one another in front of a photographer and Jay throws a mudball at Claire. As everyone follows Jay, at that time when their portrait is taken, their white costumes have been dirtied with mud stains. This result looks messy, which is completely opposite to Claire’s perfect plan, but she admits that she loves this result more than perfectly-organized image.

Likewise, cosmopolitanism also starts from somewhere messy and chaotic like the portrait taken by Modern Family. If we will extend our sense of belonging to the wider community beyond those who share our own background, we inevitably need to accept different ways of life that are unfamiliar to us. The moral community that cosmopolitanism suggests might be full of chaos,
because it indiscriminately includes all kinds of individuals, communities, and cultures based on the shared humanity. The journey to cosmopolitanism, therefore, should be an ongoing process to embrace differences, chaos, and disorder. As the last scenes of both television dramas imply, cosmopolitanism might accompany tension and conflicts and differ from perfect harmony. Cosmopolitanism will be closer to the coexistence of different and chaotic lifestyles, but it will be the only possible way for to get to peace and perfection, allowing all cultures to be respected.

Education to promote cosmopolitanism, therefore, should reflect the dynamic features of the world. It must not end up conveying predetermined knowledge about other cultures or moral principles. As television does, cosmopolitan education should reflect dynamic lives and interactions, requesting us to take a closer look at other lives with a deep compassion and view our inward prejudices in critical manner. In this respect, television can become a powerful tool for cosmopolitan education in contemporary globalized world.
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