

ENGH362, Global Voices

Modern and Contemporary East Asian Culture

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Course Meeting Times: T 6:00 – 8:40 pm

Classroom: G203 and Online

Office: G645

Office Hours: Mondays 3 – 6 pm, and by appointments

Email: hcho23@gmu.edu

COVID Update: The class will meet online till October 17, at the scheduled class time. The meeting link is provided on Blackboard course site. I will also hold office hours online till Oct. 17. The virtual office hour meeting link is also on Blackboard course site.

Course Description and Learning Outcomes:

Offered for the first time at Mason Korea in Fall 2020, ENGH 362: Global Voices is a course that studies cultures other than British or American in a comparative framework. This semester we will explore the modern and contemporary cultures of Korea, Japan, and, to lesser extent, China by examining various cultural products, from literary texts (in English translation), films, to artifacts of popular and everyday culture. Our discussions will be organized around themes such as “the regional cultural exchanges in East Asia,” “the traditional and the modern,” “individual, family and community,” and “women in East Asian cultures.”

The one thematic focus of the course will be the intertwined history and the ensuing cultural interactions between the three East Asian nations. We will examine the shared as well as different elements of these cultures. The other area of focus will be the modernization process in East Asia and the place of the traditional culture in contemporary society. We investigate the ways in which various elements of traditional culture coexist with the modern elements in contemporary society and examine how (and whether) such traditional elements help to characterize a distinctly East Asian way of life and to shape cultural identities for individuals and for the nations. Through these critical inquiries, students will achieve a higher level of intercultural competencies and develop their ability to notice, analyze, and assess critically the cultural elements embedded in everyday life.

This course meets the Global Understanding Mason Core Requirements. “The goal of the global understanding category is to help students see the world from multiple perspectives, reflect upon their positions in a global society, and be prepared for future engagement as global citizens. While it may include a historical perspective, global understanding courses focus primarily on a contemporary understanding of one’s place in a global society.”

As a course in this category, at the completion of this course, students will have learned to

1. Identify and articulate one’s own values and how those values influence their interactions and relationships with others, both locally and globally.

2. Demonstrate understanding of how the patterns and processes of globalization make visible the interconnections and differences among and within contemporary global societies.
3. Demonstrate the development of intercultural competencies.

This course also counts towards the Global Affairs Major Concentration in Media, Communication, and Culture (MCC).

Readings and Viewings:

All the required readings will be provided on Blackboard.

Students will need to screen the films on their own. Some of them are available free online through the GMU library and other resources; some of them are available in DVD format in the IGC library. Please check out the IGC library catalog.

The rest of the films are available at Netflix, at Amazon Prime, and/or at YouTube movie. Most of them cost from one to four dollars for streaming.

Course Requirements and Composition of Grades

1. Grading Policy

Final grades are assigned as follows:

Course Grade Range (100 percentile)	Letter Grade
97.5-100	A+
93-97.4	A
90-92.9	A-
87.5-89.9	B+
83-87.4	B
80-82.9	B-
77.5-79.9	C+

73-77.4	C
70-72.9	C-
60-69.9	D
Below 60%	F

2. Course Requirements and Grade Composition

		Crisis Passes Allowed
Attendance and Class Participation	100 points	No
Group Research Presentations and Discussants (15%)		No
Class Presentations	100 points	Yes
Serving as Discussants (two times)	50 points	
Quizzes (on films)	100 points	No
Short Writing Assignments (30%): Worksheets, and Writing Exercises		
History of Modern East Asia Worksheet	30 points	Yes
Key Terms of East Asian Culture Worksheet	30 points	Yes
Key Terms of Critical Analysis Worksheet	30 points	Yes
Weekly Writing Exercises (Writing Exercise Portfolio)	210 points	Yes
Critical Analysis Essay (35%)		
Essay Outline and Introduction (initial draft)	50 points	Yes
First Draft	100 points	No
Peer Reviews of the Critical Analysis Essay first draft	50 points	
Final Draft	150 points	Yes
Individual Field Trips (Virtual or Physical)	Extra Credits (TBD)	No

- **Attendance and Class Participation**

I expect you arrive on time and attend each and every class. I reserve the right to call the roll at my discretion, anytime during the class, in the beginning, in the middle, or at the end. A late arrival and early departure will normally count as a half absence, but an extreme late arrival (or early departure) will count as one full absence.

I understand life happens and that you might experience unavoidable emergencies. For that reason, up to two absences will be excused with no penalty over the course of the semester. You should reserve these excused absences for true emergencies like serious medical issues and other dire circumstances. If you have a situation that disables you from attending the class longer, you may be advised to withdraw from the course.

When the class is meeting online, in addition to fulfilling the normal expectations of active class participation, you need to do the following to be considered as attending the class:

- Secure a quiet space for class participation and/or use a speaker headset with microphone
- Work in a space with required level of internet connection (see the [Technology requirement](#) above)
- Participate with the camera and microphone and turn them on unless otherwise requested. If you prefer (for privacy), you may opt to use the [virtual background feature](#).

Complete all the reading & viewing assignments carefully and come prepared to discuss some aspects of the text that you find interesting. I often give you some assignments in advance, and you will often write a reading journal in response to the questions (see “Weekly Writing Assignments”). **Our class discussions will often begin with your sharing of your homework; I often call on individual students to speak, and I expect that you’re prepared to speak.**

Participation is 10 percent of your course grade, and it will be graded in the following way: Regular attendance and general attentiveness during class will earn you a “B” for your participation grade. Stronger participation (preparation for class, active participation in discussions, support for peers in group work) will raise that grade; absences, frequent tardiness, or **lack of engagement in class (including reading non-class materials, checking email or cell-phone messages, holding private conversations, or any other disruptive behaviors) will lower that grade.** See the following grading rubric. I will update your participation grade every two weeks or so on our Blackboard course site.

Plus (10 points)	Well-prepared for class; that is, carefully read the assigned readings, brought notes of the readings, and completed homework. Actively participate in class learning activities and support peers in group work. The in-class work is of excellent quality.
Check (9 points)	Have read the assigned readings and completed homework. Participate in class learning activities. The submitted work meets all the requirements.
Check Minus (8 points)	Generally attentive during class; mostly completed the assigned readings. The work meets most of the requirements. Or students might have arrived late or left early, though performed well while in class

Half (5 points):	Arrive late, leave the classroom frequently, and/or leave early. Generally non-attentive and disengaged in class. The work is significantly incomplete.
Zero (0 points)	Absent, arrive more than 20 minutes late or leave more than 20 minutes early. Engage in non-class related and/or disruptive activities. The in-class work is not submitted.

- **Presentations and Discussants**

You will present once on the assigned film, in relation to the class focus of the day. The sign-up will open up next week.

Following each presentation, two students will serve as discussants and ask questions to the presenters. Each of you will serve twice as a discussant.

After we finalize the presentation schedule, you will get a separate presentation instructions handout.

- **Short Writing Assignments:** Throughout the course of the semester, you will be asked to produce the following types of short writing assignments.

1. History of Modern East Asia Worksheet:

You will complete a worksheet about the important phases and key events of the modern East Asian History.

2. Key Terms of East Asian Tradition Worksheet:

You will complete a worksheet about the key terms of East Asian tradition.

3. Key Terms of Critical Analysis Worksheet:

I will assign you a handout of terms of critical analysis. You will be asked to find out about the terms and explain them in your own words. Follow the detailed instructions in the worksheet.

4. Peer Reviews of the Critical Analysis Essay:

You will read your peers' essay drafts, because commenting and evaluating other people's writing is integral part of getting trained to become a better writer. The peer review handout is also designed to instruct you the critical expectations of literary essay. Read it carefully and apply those rules and guidelines to your own writing as you revise. Your performance as reviewer will be graded on the day of the peer reviewing.

5. Weekly Writing Assignments (Writing Exercise Portfolio):

You will be asked to complete short writing tasks in and outside class throughout the semester and compile all of them into your “Writing Exercise Portfolio.” You can create your portfolio either using a paper notebook or on Blackboard (“Writing Exercise Portfolio”). That is, either prepare a paper notebook (dedicated for this purpose only) in which you write all these short writing exercises, **each clearly marked with the due date and the assignment name**. Or create your portfolio by composing these posting these writing tasks in your virtual portfolio on BB. **Twice** this semester, you will be asked to submit your Portfolio for grading.

- **Critical Analysis Essay:** You will write an essay that analyzes one (or two) of the literary texts in light of the contexts covered over the course of the semester, and/or in relation to the course theme. 1500 – 2000 words (5-7 pages). To help you develop your topic, I will provide a list of sample prompts, but you are free and indeed **encouraged to formulate your own essay question**. **You are encouraged to meet with me to discuss your essay topic as early as possible**. In Week 13, you will be asked to submit the paragraph-by-paragraph outline of the paper (with the passages to be quoted) and a draft of introductory paragraph; in Week 14, you will submit the FULL first draft of the essay.

You will write two drafts (first and final), and you will get feedbacks both from your peers and myself during the writing process. This a specific kind of argumentative essay in which you make an interpretive claim about one or two of the texts from our class and support it with passages from the readings (i.e., textual evidence). Throughout the semester you will learn the techniques of literary analysis and will practice writing paragraphs by analyzing passages from a literary text. More details on this assignment will follow in a separate handout.

Procedures and Policies

1. **Essay Submission:**

- All writing assignments should be typed, unless otherwise specified, using Times New Roman 12 point, double-spaced, with 1 inch margin.
- Submit an MS Word file to Blackboard course site. I expect you submit your work on time. See the late submission policy below.
- Bring three paper copies of your first draft on the peer review day.
- Both first draft and final draft are required. You will revise your first draft based on your peers’ reviews. Final draft should show significant revision and improvement over first draft. Throughout the writing process, you are encouraged to come and see me for consultations, and I will also hold mandatory individual conferences in-between drafts. I do not provide email commenting.

2. **Late Work Policy:**

- Late Penalty for Major Assignments: Late submission of a major assignment will result in 1% grade (or up to 10-point) grade reduction for each calendar day it is late, including weekends and holidays.
- Late submission of minor assignments will result in substantial point reduction. They will not be accepted once the submission folder is closed.
- The quiz cannot be taken once it is closed.

- **Crisis Passes:**

Since I know that “life happens” through no fault of your own, you will have THREE Crisis Passes that you can use throughout the entire semester on major assignments to secure an automatic extension without a penalty.

Each Crisis Pass will give a twenty-four-hour extension from the original deadline. When using a pass, you don’t need to explain your reasons for using it.

1. As soon as you can, send me an email with the following subject line. The email will serve as the record.

ENGH362 Crisis Pass: [Your Official Name], [the assignment name], [number of passes to be used]

2. In addition, indicate that you are using a crisis pass when submitting your assignment on Blackboard (using the memo function).

- o You cannot use Crisis Passes for low-stakes assignments.
- o You cannot use Crisis Passes for the first draft of the critical analysis essay.
- o You cannot use the Crisis Pass retroactively (i.e., after receiving the assignment grade).

- **Other Late Policies**

Technology Failures

While technology failures do happen, they are not an excuse for late work. Excuses such as a crashed hard drive, a corrupted file, common Blackboard glitches, and others are too difficult to verify. Accommodations for tech failures can be made only if there is a verifiable campus-wide technology problem. Otherwise, make sure you start your work early and use email to send your work if you can’t upload it to Blackboard; the email will serve as an evidence that you have completed the work on time; once the problem is resolved, you will still need to submit the document to Blackboard. You also have the option to use one of the crisis passes in such situation.

3. English Program Statement on Plagiarism and George Mason Honor Code:

Plagiarism means using the exact words, opinions, or factual information from another source without giving that source credit. Writers give credit through the use of accepted documentation styles, such as parenthetical citation, footnotes, or end notes; a simple listing of books, articles, and websites is not sufficient.

This class will include direct instruction in strategies for handling sources as part of our curriculum. However, students in composition classes must also take responsibility for understanding and practicing the basic principles listed below.

To avoid plagiarism, meet the expectations of a US Academic Audience, give their readers a chance to investigate the issue further, and make credible arguments, writers **must**

- put quotation marks around, *and* give an in-text citation for, any sentences or distinctive phrases (even very short, 2- or 3-word phrases) that writers copy directly from any outside source: a book, a textbook, an article, a website, a newspaper, a song, a baseball card, an interview, an encyclopedia, a CD, a movie, etc.
- *completely rewrite*—not just switch out a few words—any information they find in a separate source and wish to summarize or paraphrase for their readers, *and also* give an in-text citation for that paraphrased information
- give an in-text citation for any facts, statistics, or opinions which the writers learned from outside sources (or which they just happen to *know*) and which are not considered “common knowledge” in the target audience (this may require new research to locate a credible outside source to cite)
- give a *new* in-text citation for *each element* of information—that is, do not rely on a single citation at the end of a paragraph, because that is not usually sufficient to inform a reader clearly of how much of the paragraph comes from an outside source.
- Writers must also include a Works Cited or References list at the end of their essay, providing full bibliographic information for every source cited in their essay.

While different disciplines may have slightly different citation styles, and different instructors may emphasize different levels of citation for different assignments, writers should always begin with these conservative practices unless they are expressly told otherwise. Writers who follow these steps carefully will almost certainly avoid plagiarism. If writers ever have questions about a citation practice, they should *ask their instructor!*

Instructors in the Composition Program support the [Mason Honor Code](https://oai.gmu.edu/mason-honor-code/) <https://oai.gmu.edu/mason-honor-code/>, which requires them to report any suspected instances of plagiarism to the Honor Council. All judgments about plagiarism are made after careful review by the Honor Council, which may issue penalties ranging from grade-deductions to course failure to expulsion from GMU.

4. GMU Nondiscrimination Policy:

Nondiscrimination Policy: George Mason University is committed to providing equal opportunity and an educational and work environment free from any discrimination on the basis of race, color, religion, national origin, sex, disability, veteran status, sexual orientation, or age. GMU shall adhere to all applicable state and federal equal opportunity/affirmative action statutes and regulations.

For the full statements of this university policy, visit

<https://universitypolicy.gmu.edu/policies/non-discrimination-policy/>

UNIVERSITY RESOURCES:

1. [University Writing Center](#)

Even though you cannot visit the writing center on the main campus, you will want to frequent the Writing Center's excellent website and take advantage of its wonderful collection of resources. In addition, you can sign up for an online tutoring service.

2. [The Mason Library and IGC Library](#)

As members of GMU community, you have full access to the library resources available on line. You can also seek help with your research by contacting subject librarians. "Ask the Librarian" button on the library front page is a useful tool to explore. The library website is a gateway to a treasure trove of resources and tutorials, which I will encourage you to explore and exploit throughout the semester. I have also ordered a lot of writing and research guide books in the IGC library. The library also offers a beautiful space for study. Please visit and explore.

3. [Tutoring Services at GMU-Korea](#)

Writing tutoring is available at the Academic Resources Center located on the 6th floor. I expect submissions of your major assignments largely free from grammatical and stylistic errors. Sign-up for sessions and take advantage of this useful resource.

4. [GMU-Korea Counseling Service Center](#)

The Counseling Center provides comprehensive support services that promote the personal, social, and academic success of GMUK students. The Center is located in Multi-Complex Building 3052 (near the IGC Health Center). To reach them, you can visit the center, email wellness@gmu.edu, or call (032) 626-6142.

GMU-Korea COVID-19 POLICY for Fall 2020

In the interest of everyone's safety, students and faculty must follow these guidelines during the Fall 2020 semester.

1. Use the basement entrance to enter and exit Mason's building. Your temperature will be screened each time you enter the building. Allow additional time before class to complete the entrance screening procedure. Carry your student ID card with you at all times and be ready to show it when you enter and exit the building. Do not prop doors or let others enter the building through doors on the ground floor.
2. Wear a face mask at all times. Remain 6 feet apart from others. Clean your seat and desk space with disinfectant wipes before you begin class. Use hand sanitizer regularly, and avoid shaking hands or other forms of physical contact. Do not share pens, pencils or other personal items. Limit your use of the elevators, and use stairs to travel between floors of the building. Students are expected to purchase their own masks for personal use. Disinfectant wipes and hand sanitizer will be available in each classroom.
3. Classrooms are marked to indicate appropriate seating to allow for social distancing. Only sit in allowable seats, and maintain current set-up of classroom furniture. If you are asked to re-arrange classroom furniture by your professor for in-class exercises, return furniture to its original position when you are finished.
4. Observe these rules at all times during the class period and while in Mason's building or other public areas of the campus. This includes during class breaks, in small group work (in or out of class), meetings with your professors during office hours, tutoring sessions at the Academic Resource Center, socializing in common areas, or any other activities on campus.
5. Make sure windows and doors remain open during the class period to promote circulation of outside air. Classrooms without windows have mechanical systems that vent air, but doors should be kept open at all times.
6. The safest option for studying is to study alone in your dorm room or at home. If you must study in the building, alone or in groups, observe these rules at all times.
7. All faculty and students must abide by these rules in the classroom. If you see others who are not observing the rules outside the classroom, you may report this to your instructor, student affairs or academic affairs.
8. Do not enter the Mason building or come to class if you have symptoms such as fever, chills, sore throat, persistent cough, shortness of breath or other respiratory difficulties. If you must miss class for this reason, send an email immediately to the professor prior to the beginning of class. You will not be penalized for missing class for this reason, but you may be asked to provide documentation that you sought medical diagnosis or treatment. You are responsible for making up any missed assignments or tests as a result of your absence.

9. Students who come to class with visible signs of illness will be asked to leave the classroom immediately and seek assistance from the IGC Health Clinic. Faculty will report your name and symptoms to the Office of Student Affairs (mksa@gmu.edu) to confirm that you have sought medical assistance.

10. Failure to comply with any of these guidelines may result in disciplinary action through the Student Code of Conduct.

Class Topics and Schedule

This schedule is provided for general guidance. Please check out the Weekly Course Content of the Blackboard course site as well as my announcements in class for the most up-to-date schedule and assignment due dates.

	Topics, Readings & Viewings	
1. August 25	<p>Introduction: East Asia in the World, East Asian Countries to Each Other</p> <ul style="list-style-type: none"> Historical Context Worksheet 	Exploratory writing exercise: What is East Asian culture?
2. Sept. 1	<p>National and Regional Contexts: History in Modern East Asia 1</p> <p>Reading: Excerpt from <i>Heartless</i> by Lee Gwangsu (on BB)</p> <p>Viewings:</p> <p><i>Mr. Sunshine</i> (2018), episode 1 (available on Netflix)</p> <p><i>Red Sorghum</i> (1987, available on Amazon Prime)</p>	Historical Worksheet due.
3. Sept. 8	<p>National and Regional Contexts: History in Modern East Asia 2</p> <p><i>Ode to My Father</i> (2014, available on Netflix)</p> <p>Farewell My Concubine (1993, available on YouTube; also at GMU Library) by Chen Kaige</p> <p><i>1987: When the Day Comes</i> (2017, available on Amazon Prime)</p>	Terms of Critical Analysis Worksheet due.
4. Sept. 15	<p>National and Regional Contexts: Confucius Tradition and Literati Culture in East Asia</p> <p><i>The Land of Scholars: Two Thousand Years of Korea Confucianism</i>, Chapter 1: What is Confucianism? (available in Google Books)</p> <p>Tu (1996) "Confucian Traditions in East Asian Modernity" (on BB)</p> <p>Viewing: <i>Saimdang Memoir of Colors</i> (2017, available on Netflix)</p>	Context Worksheet 2 due.

5. Sept. 22	<p>The Tradition in Contemporary Culture 1: the case of Japanese Anime</p> <p><i>My Neighbor Totoro</i> (1988, available on Netflix)</p> <p><i>Princess Mononoke</i> (1997, available on Netflix)</p> <p>[Optional] <i>Spirited Away</i> (2001, available on Netflix)</p> <p>“Old Shinto” (BB)</p> <p>“New Shinto” (BB)</p>	
6. Sept. 29	No Class: Fall Recess	
7. Oct. 6	<p>The Tradition in Contemporary Culture 2: the cases from Korea and China</p> <p><i>Monkey: a Folk Tale of China</i> (an abridged English translation of <i>Journey to the West</i> by Arthur Waley, available at Archive.org)</p> <p><i>Monkey King Hero is Back</i> (2015, available on YouTube Movie)</p> <p><i>Along with the Gods: the Two Worlds</i> (2017, available on Netflix)</p> <p>“Origins of Korean Cultures” (BB)</p> <p>[Optional] “Introduction” for <i>Transforming Monkey</i> (BB)</p> <p>[Optional] <i>Guardian: Lonely and Great God (Doggebi)</i>, 2016; available on Netflix)</p>	
8. Oct. 13	<p>Food Culture in East Asia</p> <p><i>Midnight Diner</i> [Sim-ya-sik-dang] Japanese-Korean-Chinese version</p> <p>[Optional] <i>Eat, Drink, Man and Woman</i> (1994) (available on Amazon Prime)</p> <p>[Optional] <i>Little Forest</i> (Japanese & Korean version)</p>	
9. Oct. 20	<p>Family in Contemporary East Asia</p> <p>“Footprints in the Snow” (1977) by Yi Chongjun (on BB)</p> <p><i>Shoplifters</i> (2018) (available on Amazon Prime)</p>	Cf. <i>Nobody Knows</i> (2004)

	<i>Mountains May Depart</i> (2015) (available at GMU Library online)	
10. Oct. 27	<p>Women in East Asian Cultures</p> <p>“Knifeblade” (from <i>Dwarf</i>, 1975, pdf on BB)</p> <p><i>Kim Jiyoung</i>, born 1982 (82 nyeon-saeng, Kim Jiyoung; available on Netflix)</p> <p><i>It’s OK to Not Be OK (Psycho-ji-man Goen-cha-na</i>, 2020) (available on Netflix)</p> <p>[Optional] <i>The Assassination (Amsal</i>, 2015; available on Netflix)</p> <p>[Optional] The Surrogate Woman (1986; please note that this is an R-rated film)</p> <p>[Optional] Cai, “Gender Imaginations in <i>Crouching Tiger, Hidden Dragon</i> and the Wuxia World” (2005) (pdf on BB)</p>	
11. Nov. 3	<p>Women in East Asia 2:</p> <p><i>Crouching Tiger, Hidden Dragon</i> (2000) (available on Amazon Prime)</p> <p>Recommended: Cai, “Gender Imaginations in <i>Crouching Tiger, Hidden Dragon</i> and the Wuxia World” (2005) (pdf on BB)</p> <p><i>It’s OK to Not Be OK (Psycho-ji-man Goen-cha-na</i>, 2020) (available on Netflix)</p> <p>“Knifeblade” (from <i>Dwarf</i>, 1975)</p> <p><i>The Assassination (Amsal</i>, 2015; available on Netflix)</p>	
12. Nov. 10	<p>Young Generation in East Asia</p> <p><i>Microhabitat</i> (2018, available on Netflix)</p> <p><i>Little Forest</i> (2018)</p>	
13. Nov. 17	TBD	
14. Nov. 24	First Draft of the Critical Analysis Essay due	
15. Dec. 1	Critical Analysis Essay Due	

