

DRAFT

Korean 311: Modern Korean Literature in Translation

George Mason University Korea, Spring 2020

T 6:00 – 8:40 pm

TBD

Instructor: Dr. Hyunyoung Cho

Office: G645

Office Hours: TBD and by appointments

Email: hcho23@gmu.edu

Required Textbooks for Spring 2021

Important Note: Please purchase paper copies of the textbooks rather than electronic copies; in the past, I saw students with e-book copies experience trouble following the class discussions because e-books often have different or no page numbers. I expect you to have paper copies of the textbook in class and use the page numbers from the paper edition; different editions won't be accommodated in class discussions and assignments. **In addition, only paper copies will be allowed to be used in the open-book exams.**

1. *Modern Korean Fiction an Anthology*, Ed. by Bruce Fulton and Youngmin Kwon (Columbia University Press, 2005) ISBN 978-0231135139 (henceforward referred as MKF)
2. *Mujong (The Heartless)* by Yi Kwangsu (Cornell UP, 2011) ISBN: 9781885445278

Course Description:

Since opening its door to the outside world in 1876, about one hundred and fifty years ago, Korea has gone through an accelerated process of modernization, transitioning from a feudal dynasty to a modern society with democratic government. In that often-turbulent process, Korea experienced a colonial occupation by Japan, Korean War, rapid industrialization & urbanization, and democratic movements; it also saw the emergence of modern Korean culture. In this course, we will read, view, discuss, and write about a selection of Korean literature and other cultural artifacts. Students will learn and practice

methods of literary analysis and will be introduced to the key phases of modern Korean history and to the major issues of Korean society, examining the ways in which cultural artifacts engage with the history.

Course Outcomes: This course fulfills the Mason Core Literature requirement. As such, at successful completion of this course, you are expected to be able to

- Read for comprehension, detail and nuance
- Identify the specific literary qualities of language as employed texts
- Analyze the ways specific literary devices contributed to the meaning of a text
- Identify and evaluate the contribution of the social, political, historical and cultural contexts in which a literary text is produced
- Evaluate a critical argument in other's writing and presentation as well as one's own

Core Text books (required)

1. *Modern Korean Fiction an Anthology*, Ed. by Bruce Fulton and Youngmin Kwon (Columbia University Press, 2005) ISBN 978-0231135139 (henceforward referred as MKF)
2. *Mujong (The Heartless)* by Yi Kwangsu (Cornell UP, 2011) ISBN: 9781885445278
3. Additional readings will be available on Blackboard (BB)
4. I also ask you to get a paper notebook for this class. A plain, slim note pad will suffice for our purpose. As you read for the course, you'd want to jot down on that note pad whatever ideas that come to you and to formulate your question for discussion about the assigned reading. I will also ask you in class to write short responses and close-reading analyses as a way for you to digest, clarify, and develop our class discussions. Please bring this notebook to class every day.

Recommended Resources available in the IGC Library

- *The Oxford Dictionary of Literary Terms* by Chris Baldick (Oxford: Oxford UP, 2015)
- *A New History of Korea* by Ki-baik Lee, trans. by Edward Wagner and Edward Shultz (Seoul: Ilchokak, 1984)
- *Korea's Place in the Sun: a Modern History* by Bruce Cummings (New York: Norton, 2005)
- *The Korean War: a History* by Bruce Cummings (New York: Modern Library, 2010)

Course Requirements

1. Class Preparation and Participation: 10%

You are required to attend every class, coming to class on time and staying till the end. I also expect students to come prepared to contribute to and participate in our shared intellectual endeavor as a class. The key learning of this course will occur in class meetings, in our exchanges of our individualized readings of the common text. You will garner the full benefit of the class meeting only if you come prepared and stay engaged. Naturally, exam questions will draw upon our class discussions.

I reserve the right to call the roll anytime during the class, in the beginning, in the middle, and/or at the end. I respect that you are all adults and trust that you will make the best decision for yourself. Therefore, you do not need to explain to me the reason of an absence, except when you expect an extended period of absences for some unavoidable circumstances. In such cases, please discuss the matter with me as soon as you can. Earlier you contact me, it is more likely that I can provide adequate help.

When you miss a class, it is your responsibility to find out what you have missed and catch up. You should first contact your classmates and check out Blackboard. If you have further questions, please do contact me. Please note that when missing a class, you will also miss class handouts which I distribute in class as paper copies.

I expect that you complete all the reading assignments carefully and **bring one item (minimum) for a class discussion for each class.** It could be a question about a specific passage from the reading, or your own interpretive remark about a specific aspect of the reading, your own thoughts of whatever you have found intriguing about a specific passage/aspect of the text. **The only requirement is that it needs to be based on something specific from the reading.** I often call on individual students to speak, and I expect that you're prepared to contribute to class discussion.

Participation is 10 percent of your course grade, and it will be graded in the following way: You can earn maximum 10 points for each day; that means, theoretically you can get at the maximum 130 points or so throughout the semester. If you get 100 points and up, you will get the perfect score for the participation grade. In other words, you will not be penalized for a couple of absences.

General attentiveness, preparedness, and participation during class will earn you 8 point out of 10 for your participation grade for the day. Stronger participation (thorough preparation for class, active participation in class activities, support for peers in group work) will raise that grade; tardiness (coming in late or leaving early, or frequent trips to restrooms), and **lack of engagement in class (including reading non-class materials, checking emails, cell-phone messages, or SNS postings, holding private conversations, and engaging in any other disruptive behaviors) will lower that grade significantly.** If you miss a class, you will get zero point for the day.

2. Class Presentation and Discussions: 20% (10 + 5 + 5)

Each of you will present once on an assigned text. Running time for each presentation should be between 13 to 15 minutes, and following the presentation, you will lead a class discussion, along with one or two discussants, for about 10 minutes. Your presentation should contain 1. your research findings about the author, the text and the historical background (context), 2. in-depth analyses of an assigned text, supported by your readings of specific passages and their use of literary techniques and devices, and 3. discussion questions you've created. Following your presentation, you will submit a short summary and response of your presentation and the ensuing class discussions.

You will also serve as designated discussant two times over the course of the semester. You will respond to the presentation by summarizing it, by asking a question about the presentation, and/or by developing in some way the presenter's claim.

You will sign up for your presentation and discussions in our class meeting on the second week.

3. Short Writing Assignments, Quizzes, and Other Miscellaneous Work: 15%

Over the course of the semester, you will get multiple short writing assignments such as short responses of films, short reflections of co-curricular activities, as well as other miscellaneous work such as quizzes, worksheets, and close reading exercises. You will get separate instructions for each of these assignments. **For these miscellaneous assignments, I do not accept late submission, nor allow make-ups;** but, in recognition of unavoidable circumstances, I will eliminate one or two items (the exact number to be determined) of the lowest scores when calculating this component of the course grade. ** Due to Covid 19, students submit these writing assignments online at the Blackboard course site.

4. Midterm Exam (20%)

Midterm exam covers all the readings assigned till that point in the semester. The exam will have both short answer questions and essay questions. I will provide more detailed information closer to the exam date. *** Because of the COVID19 situation, we will have a take-home exam. Please see the detailed instructions on Blackboard.

5. Course Paper: Analytical Essay (5 + 30 = 35%)

In culmination of this course, you will write an analytical essay about one or more texts covered in this course. Your essay should not merely summarize and/or describe the text. Rather, you should make an **interpretive argument** about the texts, supported by your close readings of specific texts and relevant research findings.

Towards the end of the semester, you will present your work-in-progress before your peers in class and receive feedbacks on your work from your peers and the instructor. You will be asked to bring a rough draft of the paper on the presentation day.

I will follow with a more detailed instruction of the course paper.

Student Evaluation

Participation, preparation:	100	A ⁺ : 966-1000	A: 926-965	A-: 896-925
Miscellaneous Assignments:	150	B ⁺ : 866-895	B: 826-865	B-: 796-825
Class Presentation and Discussions:	200	C ⁺ : 766-795	C: 726-765	C-: 696-725
Mid-term Exam:	200	D: 596-695		
Final Paper:	350	F: 0-595		

COURSE POLICIES:

1. Submitting Assignments:

Please submit paper copies of all the assignments at the beginning of class on the due date, unless otherwise announced. If you have to submit the assignment to me via email, for any unavoidable circumstances, please consider your email submission merely as a placeholder. You will still need to submit a paper copy to me ASAP and no later than the next class meeting.

I expect your submission to be typed, using Times New Roman #12 point, double-spaced, left-adjusted. The first lines of each paragraph should be indented a half inch or five spaces. **Do not skip lines between paragraphs or sections.** **Make sure to insert page numbers and staple pages.**

Place the following info in the upper left-hand corner of the first page

Your Name
Korean 311
Assignment Name
Date of Submission [number of Crisis Pass used, if any – see the next item]

2. Statement on Plagiarism and George Mason Honor Code:

Because a large portion of the course assignments will be in the form of writing, I have adopted for this course the GMU Writing Program's statement on Plagiarism:

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.

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.

I support the [Mason Honor Code https://oai.gmu.edu/mason-honor-code/](https://oai.gmu.edu/mason-honor-code/), which requires instructors 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.

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

As members of GMU community, you have full access to the library resources available online. 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 also recommend you visit the IGC library at your earliest convenience and frequent it throughout the semester. I have ordered many resources (including DVDs of Korean films) relevant for our course and I expect they will continue to arrive. The library also offers a beautiful space for study. Please visit and explore.

2. [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.

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.

IMPORTANT DATES:

- Last Day to Add Classes: Tuesday, March 3
- Last Day to Drop Classes (with 100% tuition refund): Monday, March 9
- Last Day to Drop Classes (with 50% tuition refund): Monday, March 16
- Unrestricted Withdrawal Period: Tuesday, March 17 – Friday, April 3
- Selective Withdrawal Period: Saturday, April 4 – Friday, April 24

Course Schedule

The university has decided to move classes online due to the coronavirus situation. Please read carefully my instructions on Blackboard course site. We will meet regularly at the scheduled class time using the Webex platform. The link to the meeting is on Blackboard course site.

Abbreviations: MKF *Modern Korean Fiction*, BB Blackboard

This schedule could change, depending on the progress of our class discussions, among other factors. I will announce any changes in class.

	Class Focus	Readings & Tasks due	Notes & Relevant Films
Week 1: Feb. 25	Introduction to the Course: Syllabus Knocks at the Hermit Kingdom Clash of the Premodern and the Modern ("Free Love," "New Women" and Western Learning in "new novel")	<i>Mr. Sunshine</i> (2018) Episode 1 & 2 "Introduction" (MKF, BB) Yi Kwangsu, "from <i>The Heartless</i> (Mujeong, 1917)" (BB) Post a short response essay to BB and comment on two postings by peers.	
Week 2: March 3	New Literary Voices of the 1920s and the emergence of modern Korean literature	Reading: Hyon Chingon, "A Lucky Day (1924)" (MKF) Kim Tongin, "Potatoes (1925)" (MKF) Poems by Han Yongun and Kim Sowol (BB) Sign-up for Class Presentations	Korean History Worksheet due (submit a paper copy in class)
Week 3: March 10	Life in a Colonized Land	Yun Tongju's Poems (BB) Screening (partial) and discussion of <i>Assassination</i> (2015)	Literary Terms Worksheet due (submit a paper copy in class) <i>Dongju: The Portrait of a Poet</i> (2016)
Week 4: March 17	Leftist-Proletarian Literature of 1920s and 30s	<i>From Wonso Pond</i> (1934) (read up to chapter 76)	
Week 5: March 24	Industrialization and Formation of Working Class	<i>From Wonso Pond</i> (1934)	

	Women's Voice and Representations of Women		
Week 6: March 31	Intellectuals of the Colonized Country	Yi Sang, "Wings (1936)" (MKF) Yi T'aejun, "Crows (1936)" (MKF) Ch'ae Manshik, "My Innocent Uncle (1938)" (MKF) "Narration" (BB)	
Week 7: April 7	Literature of Late Colonial Period Midterm exam study guidance	Yi Yuksa, Yi Sanghwa, Chong Chiyong's Poems (BB) Yi HyoSok, "When the Buckwheat Blooms (1936)" (MKF)	
Week 8: April 14	Midterm Exam		
Week 9: April 21	Trauma of the War And Loss of Home	Sonu Hwi, "Thoughts of Home (1965)" (BB) Screening (Partial) and Discussion of <i>Ode to My Father</i> (2014)	
Week 10: April 28	Trauma of the War And Loss of Home 2	Sonu Hwi, "Thoughts of Home (1965)" (BB), Cont'd. Pak Wanso, <i>Mother's Hitching Post</i> (1980)	
Week 11: May 5	No Class: Children's Day		
Week 12: May 12	At the Margins of Modernization Authoritarian Regimes and Democratic Movements of Late 20 th Century	Cho Sehui, "Knifeblade" (1975) Yi Chongjun, "Footprints in the Snow" (1977) Choe Yun, "the Gray Snowman (1992)" (MKF)	<i>A Taxi Driver</i> (2017) <i>The Attorney</i> (2013) <i>1987: When the Day Comes</i> (2017)
Week 13: May 19	Korea in the 21 st century	Screening (partial) and discussion of <i>Parasite</i> (2019) and/or <i>Microhabitat</i> (2017) or Jiyoung Kim Born 1982	
Week 14: May 26	Paper Project Presentations and Peer Reviews		
Week 15: June 2	Optional Walk-in Consultations (sign-up)		Course paper due