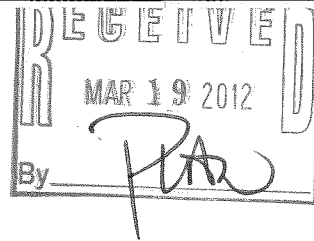


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FAC



March 14, 2012

To: Academic Policy Committee

From: William Waters, MLCL Chair *W*

Re: Divisional Studies status for LK 250

This memo recommends the approval of the new MLCL course CAS LK250 "Introduction to Korean Literature" for Divisional Studies short-list status. As the attached syllabus shows, this is an introductory course with no prerequisites, providing a first overview of the Korean literary tradition and taught entirely in English. The course is writing-intensive.

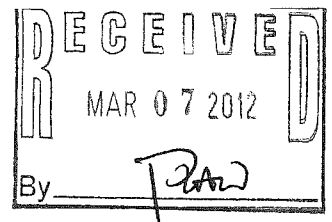
LK250 joins five other courses on this same model, all likewise numbered "250" and currently taught in MLCL, each of which already appears on the Divisional Studies shortlist; these provide introductory surveys (in English translation) of Chinese literature (LC250), German literature (LG250), Hebrew literature (LH250), Japanese literature (LJ250), and Russian literature (LR250).

Korean has been for several years now the fastest-growing language at BU, and is now drawing an equal number of students of Korean heritage, on the one hand, and on the other, non-heritage students whose best friends are Korean-American, who are devotees of "Korean Wave" popular culture and film, or who are already studying Japanese or Chinese but are interested in broadening their understanding of East Asia more generally. Partly on the strength of these enrollment patterns, we have just appointed our first-ever Assistant Professor of Korean and Comparative Literature, Dr. Yoon Sun Yang. We anticipate that many of the same students who study Korean language, and others besides, will be drawn to Dr. Yang's courses in Korean literature and film. One of the many admirable points in her syllabus for LK250 is its resolutely comparative approach to the whole question of what Korean literature is and how it should be read; the students won't necessarily realize how marked a departure this is from the nationalist-essentializing framework within which Korean studies are still usually pursued, but they will certainly be the beneficiaries of this broader vision.

We expect LK250, as a cornerstone of our plans to develop a Korean minor with all due rapidity, to be taught every year for the foreseeable future.

HUCC

New Course



Sample Syllabus 1: Korean Literature in Translation

CASLK 250

Spring 2010
M/W 3:30 PM - 4:45 PM
LL 230

Instructor: Professor Yoon Sun YANG

Email: Yoonsun. Yang.1@asu.edu

Office: LL 402 B

Office hours: T/TH 10:55-11:55 am or by appointment

Course Description:

This course is designed to introduce students to Korean literature in comparative perspective. The reading list mainly consists of English translations of Korean prose fiction, poetry, diaries, letters, and essays originally written between the seventeenth century and the present. While exploring these texts, students will be able to engage in various issues, debates, and questions that shaped the production, circulation, readership, and translation of Korean literature as well as to have a comprehensive understanding of Korean literary history. Students are encouraged to look into Korean literary texts in transnational and trans-disciplinary contexts and to explore innovative ways to read them. The main readings will be supplemented with historical narratives, literary and cultural theories, visual and audial materials, films, and non-Korean literary works that had influence on Korean texts. This course places special emphasis upon writing. While completing weekly responses, critical essays, and essay exams, students are expected to formulate their own questions and to put their ideas in written form. This course will help students develop their writing skills and the ability to analyze literary texts in a scholarly way.

No previous knowledge of Korean is required.

Course Requirements and Grades:

Over the course of the semester, you can earn 100 points all together. The grade will be based on the following criteria:

1. Attendance and class participation (10 points)

Attendance will be taken at the beginning of each class. Occasionally a quiz will be given in place of attendance check (based on previous lectures). Any unexcused absence or lateness will impact your grade. **Three absences without verifiable excuses will lower your grade by one full letter (A- to B -).** Please be punctual. Three unexcused latenesses and/or early departures will be counted as one unexcused absence. In the case of illness or emergency, you should notify me by e-mail before class. Each student should regularly contribute to class discussion. Lack of participation will result in a deduction of points.

2. Reading Responses (20 points)

2. Reading Responses (20 points)

Students are asked to post a short analysis of one of the literary texts assigned for each class (two-paragraphs). This task is to help students not only to finish assigned readings in a timely manner but also to develop close reading skills. Students will choose a specific passage from one of the assigned works and examine it closely either from their own critical stance or based on one of the theoretical readings provided by the instructor. You should post your textual analysis on Blackboard by **10 pm** the day before each class, print it out, and bring it to class for discussion.

3. Four Short Papers (4-5 pages) (40 points: 10 points per paper)

Students submit four 3-4 page papers in response to assigned topic questions. While questions may be derived from lectures, readings, and class-discussions, students are expected to explore innovative ways of responding to the questions on the basis of their own close reading of texts instead of simply rephrasing lectures or class discussions. Each paper needs a clearly defined thesis and textual evidence to support it. The instructor will provide written feedback on students' papers within two weeks after deadline and, if necessary, may ask students to revise and resubmit them. Short papers should follow MLA or Chicago Style formatting.

4. Class Presentation (10 points)

All students are required to give at least one class presentation. Each presentation should examine the literary text assigned for the day in a critical way while relating their interpretation of it to the supplementary materials. Presentations should be written up and sent to the instructor one day prior to class. The presentation will be followed by a short Q/A session. Other student participants will provide anonymous written feedback. The instructor will also give written feedback right after the class of the presentation. Students will revise their write-up while reflecting the instructor and classmates' suggestions. Your revised write-up (4-5 pages) should be submitted to the instructor via email by a week after the day of your presentation.

5. Final Papers (6-7 pages) (20 points)

The final paper should closely examine one or two Korean literary works discussed during the semester. Advance consultation with the instructor is advised. By November 28, students will submit a brief outline of the paper and a list of secondary sources that they will use for the paper. Beyond using secondary sources selected from among our course readings, students are also asked to use two external sources to enhance their arguments. The paper needs a clear thesis and a cohesive and organized structure and should follow MLA or Chicago Style formatting. The deadline for the optional submission of the first draft is December 7. The instructor will give feedback by December 12. Final Paper due by 9 pm on Tuesday, December 18, 2012. **No late submissions** will be accepted. Students will receive written feedback within one week after the deadline.

Course Policies

Use of Cell Phones and Electronic Devices: Turn off any devices that might beep. Use of computers in class should be limited to note taking (i.e., no web-browsing or email checking). Violation of this policy will adversely affect your grade.

Plagiarism and Academic Integrity: The aim of education is the intellectual, personal, social, and ethical development of the individual. The educational process is ideally conducted in an environment

that encourages reasoned discourse, intellectual honesty, openness to constructive change and respect for the rights of all individuals. Self-discipline and a respect for the rights of others in the university community are necessary for the fulfillment of these goals.

In particular, you are responsible for adhering to Boston University's Academic Conduct Code, which is available to you at <http://www.bu.edu/academics/resources/academic-conduct-code/>.

Required Texts: The following books are available for purchase at Barnes and Noble – BU as well as on course reserve at Mugar Memorial Library.

Kim Manjung, transl. James G. Gale *Kuunmong: The Cloud Dream of the Nine*
 Ann Süng-hi Lee, *Mujöng: Yi Kwangsu and Modern Korean Literature*
 Ch'ae Mansik, *Peace Under Heaven: A Modern Korean Novel*
 Hwang Sunwon, *Trees On a Slope*
 Young-ha Kim, *Your Republic is Calling You*

Other readings for this course are uploaded to the Course Materials folder on Blackboard. It is students' responsibility to locate the weekly readings and read them before class. Always bring hard copy of assigned texts to class.

Weekly Topics and Readings

Introduction

Week 1:

9/ 5 (W) Korean literature in transnational perspective
 Why "Korean" literature? Why Korean "literature"?

9/ 7 (F) Readers, writers, and publishers of Korean literature, past and present
 Nym Wales, *Song of Arirang*

Week 2:

9/ 10 (M) Folk Song, "Chöngsön Arirang," "Kyönggi Arirang," "Kwangwön Arirang"
 E. Taylor Atkins, "The Dual Career of 'Arirang': The Korean Resistance Anthem That Became a Japanese Pop Hit"
 Recommended: Taylor Atkins, *Primitive Selves: Koreana in the Japanese Colonial Gaze* pp. 147-187

Literature of Chosön Korea

9 / 12 (W) "Friendship between Women" "Mother's Letters of Instruction to their Children," "Daughter's Letters of Farewell to their Fathers," in *Epistolary Korea Letters in the Communicative Space of the Choson, 1392-1910*

9/ 14 (F) "Letters by Women of the Ming-Qing period" in *Under Confucian Eyes*

Week 3:

9/ 17 (M) Kim Sisüp, "Student Yi Peers over the Wall"

9/ 19 (W) Judith Zeitlin, "Embodying the Disembodied: Representations of Ghosts and the Feminine."

9/ 21 (F) Hō Kyun, "The Tale of Hong Kiltong"; Shi Naian, *The Water Margin* (excerpts)

Week 4:

9/ 24 (M) Judith Zeitlin, "Xiaoshuo" in Franco Moretti, *The Novel*

9/ 26 (W) Kim Manjung, James S. Gale trans. *Kuunmong: The Cloud Dream of the Nine*

9/ 28 (F) Kim Manjung, *Kuunmong: The Cloud Dream of the Nine*

Week 5:

10/ 1 (M) Sijo Poems by Kisaeng; Martha Feldman and Bonnie Gordon, ed. *Courtesans' Arts: Cross-culture Perspectives*, "Introduction"

10/ 3 (W) Anonymous, *The Song of a Faithful Wife, Ch'unhyang*

Recommended: Serk-bae Suh, "Treacherous Translation: the 1938 Japanese-Language Theatrical Version of the Korean Tale Ch'unhyangjon"

* Short Paper # 1 due by 9 pm, Friday, October 5

Civilization, Colonialism, and Modernity (1905-1945)

10/ 5 (F) Benedict Anderson, "The Origins of National Consciousness," from *Imagined Communities*
(read the e-version, on Blackboard)

Slide Show—Images of Early Twentieth Century Korea

Week 6:

10/ 8 (M) No Class *Columbus Day*: We follow a Monday schedule on Tuesday, October 9

10/ 9 (T) Kirk W. Larsen, "Defending Multilateral Privilege at Suzerainty's End: The Sino-Japanese War and Its Aftermath" in *Tradition, Treaties, and Trade: Qing Imperialism and Chosŏn Korea*.

10/ 10 (W) Andre Schmid, "The Universalizing Winds of Civilization" in *Korea Between Empires*

10/ 12 (F) Yi Injik, "Tears of Blood" (1906);

Michael Robinson, *Korea's Twentieth Century Odyssey*, ch. 1. "A New Century and the End of an Era"

Recommended: Christopher Hill, "How to Write a Second Restoration: The Political Novel and Meiji Historiography"

Week 7:

10/ 15 (M) Yi Kwangsu, *Is This Love?* (1909) (originally written in Japanese);
Haiyan Lee, "What's love got to do with it?" in *Revolution of the Heart*

10/ 17 (W) Annie Baird, *Daybreak in Korea: A Tale of Transformation in the Far East*
(<http://www.archive.org/stream/daybreakinkoreat00bair#page/12/mode/2up>)

10/ 19 (F) Isabella Bird, *Korea and her Neighbors: A Narrative of Travel, with an Account of the Recent Vicissitudes and Present Position of the Country*, Ch. 1 to Ch. 3; clips from a rare documentary on 1920s Korea, *In the Land of Morning Calm (Im Land der Morgenstille)* (Norbert Weber, 67 min)

Week 8:

10/ 22 (M) Yi Kwangsu, *The Heartless*

10/ 24 (W) Yi Kwangsu, *The Heartless*, cont.

10/ 26 (F) Yi Kwangsu, *The Heartless*, cont.; Jongyon Hwang "The Heartless," in *Novel*;
Tsubouchi Shōyō, Preface to *Essence of the Novel*

*** Short Paper # 2 due by 9 pm, Sunday October 28**

Week 9:

10/ 29 (M) Na Nyesōk: *Kyōnghŭi* (1918)

10/ 31 (W) Yung Hee Kim "Creating New Paradigms of Womanhood in Modern Korean Literature"

11/ 2 (F) Ch'oe Sohae, "Escape" (1926), Cho Myōnghŭi, "The Naktong River" (1925); Robinson, Ch. 3.
"Class and Nation in Colonial Korea: the 1920s"

Week 10:

11/ 5 (M) Kobayashi Takiji, "The Factory Ship" (1929); Barbara Foley "Realism and Didacticism in Proletarian Fiction" in *Radical Representations: Politics and Form in U.S. Proletarian Fiction, 1929-1941*

*** Short Paper # 3 due by 9 pm, Tuesday, November 6**

11/ 7 (W) Yi Sang, "Wings" and selected Poems;
Robinson, "Colonial Modernity, Assimilation, and War: 1930-1945"

11/ 9 (F) Ch'ae Mansik, *Peace Under Heaven: A Modern Korean Novel*

Week 11:

11/ 12 (M) Yu Ch'ijŭn, "The Ox" (1935) (drama)

11/ 14 (W) Kim Saryang, "Into the light" (1939) (originally written in Japanese)

11/ 16 (F) Kim T'aejun, "Before and After Liberation" (1946)
Robinson, Ch. 5. "Liberation, Civil War, and Division"

Week 12:

11/ 19 (M) In-class Screening, *Viva Freedom* (Ch'oe In-kyu, 1946), 60 mins

* Short Paper # 4 due by 9 pm, Tuesday, November 20

Thanksgiving Break November 21 – 23

The Korean War and Its Aftermath**Week 13:**

11/ 26 (M) Hwang Sunwŏn, *Trees On a Slope* (1960)

11/ 28 (W) Hwang Sunwŏn, *Trees On a Slope* (1960), cont.

11/ 30 (F) Hwang Sŏkyŏng, “Mr. Han’s Chronicle” (1972)

Industrialization, Urbanization, and Alienation**Week 14:**

12/ 3 (M) Kim Sŭng-ok, “Seoul: 1964, Winter” (1965), Cho Sehŭi, “A Dwarf Launches a Little Ball” (1975), Robinson, Ch. 6 “Political and Economic Development in South Korea”

12/ 5 (W) O Chŏnghŭi, “The Bronze Mirror” (1982)

12/ 7 (F) Murakami Haruki, “The Elephant Vanishes” (1993); Yun Dae Nyeong, “The Silver Trout Fishing Network” (1994)

Representing North Korea and North Korean Literature**Week 15:**

12/ 10 (M) Young-ha Kim, *Your Republic is Calling You* (2006)

12/ 12 (W) Ch'oe Ryŏn, “Make the Ocean Blue” (1996) (a contemporary North Korean woman writer's short story); Robinson, Ch. 7. “Going it Alone: the DPRK 1953—Present.”

Wrap-Up Discussion

Final Papers Due by 9 pm, Tuesday, December 18

The schedule and other elements in the syllabus may be changed at the instructor's discretion.