Description: How does the act of writing and reading literature create or undo one’s sense of self? How have modern Korean writers grappled with this question? Moving from early twentieth century to the present, we will cover major literary movements, their key works and authors, and techniques of close reading and analysis. We will explore how the search for the modern self intersected with processes of colonialism, enlightenment, nation building, migration, urbanization, industrialization, liberation, war, national division, democratization, neoliberalism, and virtualization. By the end of the course, students will have enhanced their aesthetic responsiveness to literary works and know how to contextualize them within modern Korea’s broader socio-historical trajectory, through eras of Japanese occupation, the Cold War, and post-democratization. No background in Korean language, history, or culture is required.

Course Outcome:

By the end of the course, students will have

- attained historically-situated knowledge about modern Korean culture and society.
- encountered canonical and currently trending works (fiction and poetry) of Korean literature.
- the analytical tools to close-read literary texts and explore broader themes.
- the ability to appreciate poetic, stylistic, formal, and structural design of literary texts.
- the ability to read literary texts "against the grain" (i.e. against the intentions of the author).
- the ability to read literary texts as a window into the broader ideology of the era.

Course Requirements and Grading:

ATTENDANCE is mandatory. Allowed up to 3 absences (excused or unexcused) without penalty. If you are NEVER absent, then I will add 3 points to your final grade. If you are absent once, I will add 2 points. 1 point will be added if you are absent twice. No points will be reduced even if you are absent 3 times.
Even if the absences are caused by emergencies or important (personal, professional, etc.) obligations or even illnesses, they still count as absences. Either you are here or you are not. These absences do not require outside documentation, though e-mails or in-person touching of base -- preferably before, or if it cannot be helped, after -- is always appreciated.

After 3 absences, any *unexcused* absence will result in an additional 1/3 of a grade reduced from your final grade. Excused absences include documented medical emergencies or prior permission from me at least a week in advance. Exceptions will be made, of course, for prolonged medical problems, illnesses (psychological or physical), family or other relationship crises, provided that you are able to document these situations through official channels.

CLASS PARTICIPATION (15%) If you average one substantial contribution per class, you will receive 95% of this participation grade. Once every two sessions will be equivalent of 85%. Once every three sessions will be 75%, and so on. (You cannot “bank” comments from one week to the next, meaning if you participate many times on Tuesday and are silent on Thursday, you may be covered for that week, but not for the following Tuesday.) Class participation will be tallied once at Midterm period, and again at the end of the term. In addition to logging their frequency, I reserve the right to assess your comments for their quality. If you are anxious about speaking up in class, you can make up for this by contributing on Canvas under the Discussion tab.

READING RESPONSE (20%) Ten short entries (one paragraph, 10-15 lines or so) to the class Canvas site are to be posted on a weekly basis, due the night before class. No specific topics will be assigned for these postings. It’s a short think piece, in which you can raise questions or make comments about the topic and readings for that week. The point of the weekly posting is for me to see something that you are thinking about the course material each week, before we come together as a group to talk about it. These will not be individually graded but I will read all of them each week. *No late posting will be accepted.

PRESENTATION (15%) Each student will be expected, once during the semester, to open the discussion with a brief presentation of the assigned readings. You will discuss important themes that they raise (this should not be a retelling of the plot of the work). Last but not least, present questions for discussion that reflect your careful reading of the texts. (10-15 min.) You must submit a 1-2 page summary or outline on Canvas the night before the presentation. You do not have to write a reading response for the session you have chosen to present for.

TWO PAPERS (20% & 30%) There will be two papers assigned for the course, the first due at mid-semester and to be 4-5 pages in length, the final paper is due at the end of the semester and to be 7-8 pages long. More details will be provided as we progress with the course.

Academic Integrity Policy:

Violations include: cheating, fabrication, plagiarism, denying others access to information or material, and facilitating violations of academic integrity.
PLAGIARISM Cheating on tests or plagiarizing materials in your papers deprives you of the educational benefits of preparing these materials appropriately. It is personally dishonest to cheat on a test or to hand in a paper based on unacknowledged words or ideas that someone else originated. It is also unfair, since it gives you an undeserved advantage over your fellow students who are graded on the basis of their own work. In this class we will take cheating very seriously. All suspected cases of cheating and plagiarism will be automatically referred to the Office of Judicial Affairs, and we will recommend penalties appropriate to the gravity of the infraction. The university's policy on Academic Integrity is available at http://academicintegrity.rutgers.edu/academic-integrity-policy. I strongly advise you to familiarize yourself with this document, both for this class and for your other classes and future work. To help protect you, and future students, from plagiarism, we require all papers to be submitted through Turnitin.com.

Since what counts as plagiarism is not always clear, I quote the definition given in Rutgers' policy:

PLAGIARISM is the use of another person’s words, ideas, or results without giving that person appropriate credit. To avoid plagiarism, every direct quotation must be identified by quotation marks or appropriate indentation and both direct quotation and paraphrasing must be cited properly according to the accepted format for the particular discipline or as required by the instructor in a course. Some common examples of plagiarism are:

- Copying word for word (i.e. quoting directly) from an oral, printed, or electronic source without proper attribution.
- Paraphrasing without proper attribution, i.e., presenting in one’s own words another person’s written words or ideas as if they were one’s own.
- Submitting a purchased or downloaded term paper or other materials to satisfy a course requirement.

Consult Don't Plagiarize: Document Your Research! For tips about how to take notes so that you don't plagiarize by accident.
http://www.libraries.rutgers.edu/avoid_plagiarism
http://academicintegrity.rutgers.edu/resources-for-students

Student Wellness Services:

Just In Case Web App Access helpful mental health information and resources for yourself or a friend in a mental health crisis on your smartphone or tablet and easily contact CAPS or RUPD.

Counseling, ADAP & Psychiatric Services (CAPS) (848) 932-7884 / 17 Senior Street, New Brunswick, NJ 08901/ http://health.rutgers.edu/medical-counseling-services/counseling/ CAPS is a University mental health support service that includes counseling, alcohol and other drug assistance, and psychiatric services staffed by a team of professional within Rutgers Health services to support students’ efforts to succeed at Rutgers University. CAPS offers a variety of services that include: individual therapy, group therapy and
workshops, crisis intervention, referral to specialists in the community and consultation and collaboration with campus partners.

Violence Prevention & Victim Assistance (VPVA) (848) 932-1181 / 3 Bartlett Street, New Brunswick, NJ 08901 / www.vpva.rutgers.edu/ The Office for Violence Prevention and Victim Assistance provides confidential crisis intervention, counseling and advocacy for victims of sexual and relationship violence and stalking to students, staff and faculty. To reach staff during office hours when the university is open or to reach an advocate after hours, call 848-932-1181.

Disability Services (848) 445-6800 / Lucy Stone Hall, Suite A145, Livingston Campus, 54 Joyce Kilmer Avenue, Piscataway, NJ 08854 / https://ods.rutgers.edu Rutgers University welcomes students with disabilities into all of the University's educational programs. In order to receive consideration for reasonable accommodations, a student with a disability must contact the appropriate disability services office at the campus where you are officially enrolled, participate in an intake interview, and provide documentation: https://ods.rutgers.edu/students/documentation-guidelines. If the documentation supports your request for reasonable accommodations, your campus’s disability services office will provide you with a Letter of Accommodations. Please share this letter with your instructors and discuss the accommodations with them as early in your courses as possible. To begin this process, please complete the Registration form on the ODS web site at: https://ods.rutgers.edu/students/registration-form.

Scarlet Listeners (732) 247-5555 / https://rutgers.campuslabs.com/engage/organization/scarletlistenersh Free and confidential peer counseling and referral hotline, providing a comforting and supportive safe space.

Course Schedule

Adjustments may be made to the schedule as the semester progresses. It is the student’s responsibility to check the electronic syllabus on Canvas for updates.

Wk 1: Introduction

Q: What is modernity? What is colonialism? How should we, then, understand the concept of "colonial modernity"? Also, what makes modern literature modern? What is the relationship between romance and modernity? What special function can literature have in the development of society?

T 9/3: Course Overview (syllabus, assignments, requirements, etc.)
  ● What is modernity? https://www.britannica.com/topic/modernity
  ● Write your self-introduction on Canvas

R 9/5: The Rise of Modern Literature in Korea
Wk 2: The Modern Girl

Q: What effect did modernity have on women in Korea? What contradictions does the modern woman embody in Korea? What is the relationship between “moga” and the New Woman? Why do you think male intellectuals were scandalized by the emergence of modern women in Korea? What is the role of religion in defining the modern?

T 9/10: Feminism and the Self
- Na Hye-seok's "Kyounghui" (1918), from Questioning Minds: Short Stories by Modern Korean Women Writers, p. 24-51.

R 9/12: The Maternal Self at the Border
- Kang Kyoung-ae’s “Salt” (1934) from The Underground Village: Short Stories by Kang Kyoung-ae.

Wk 3: Socialist Realism

Q: What is Marxism? What is the relationship between colonialism and capitalism? How was a class-based struggle different from a nation-based one? What was significant about socialist-internationalist thought? Why was diaspora important to the circulation of these ideas? What role did language and literature play in the project of liberation?

T 9/17: Socialism and Colonial Diaspora
- Paek Sin-ae's “The Koreans of Russia” (1933) from Rat Fire p. 124-144

R 9/19: The Proletariat and Urban Development
- Yi Hyo-seok's "City and Specter" (1928) from Rat Fire p. 89-194

Wk 4 Modernism and the City

Q: What is the modernist attitude towards language and reality? What socio-political circumstances gave rise to modernist dominance in Korea in the 1930s? What is a flâneur? Why is the city a privileged space of representation for modernist writers?

T 9/24: Modernist Fiction
- Yi Sang's "Wings" (1936) from Modern Korean Fiction: An Anthology, p. 65-84

R 9/26: Modernist Poetry & Criticism
- Selected Poems by Yi Sang from Three Poets of Modern Korea, p. 1-23
- Kim Kirim's "Soliloquies of 'Pierrot'--Fragmentary Notions on 'Poésie'" (1931) from Imperatives of Culture, p. 154-161

MIDTERM PAPER PROMPT

Wk 5: Imagining the Colonial Countryside
Q: What are some different ways in which writers represent the countryside? Why do you think the countryside holds symbolic importance for writers during this period in Korean history? What is the relationship between the representations of landscape and the nation?

T 10/1: The Proletariat in the Countryside
- Cho Myeong-hui's "Naktong River" (1927) from *Rat Fire*, p. 68-86

R 10/3: The Timeless Countryside

**Wk 6: Wartime Mobilization and Imperialization**

Q: What is assimilation? How is it achieved? Why is it an important part of colonialism? What is the assimilation logic contradictory? What was the effect of "imperialization" on Korean identity? What does it mean to "become Japanese"? What is the relationship between masculinity and imperialization? What does Zainichi mean?

T 10/8: Becoming an Imperial Subject
- Ch'ae Man-shik's "My Innocent Uncle" (1938) from *Modern Korean Fiction: An Anthology*, p. 95-111

R 10/10: Koreans in Japan
- Kim Saryang's "Into the Light" (1939) from *Into the Light: An Anthology of Literature by Koreans in Japan*, p. 13-38

**MIDTERM PAPER DUE ON 11:59PM, 10/13 SUNDAY NIGHT**

**Wk 7: Literature during Political Turmoil**

Q: What happens to Korea at the end of the Second World War? What happens to Japan? What is the role of the United States and the Soviet Union in this process? How do writers respond to these historic events? What is post-colonialism? What are some common pressures and anxieties that haunt the post-colonial writer? What is de-colonization?

T 10/15: North and South Korean Fiction during the Korean War
- Han Sorya's "The Jackals" (1951) from *Han Sorya and North Korean Literature*, p. 157-188.
- Hwang Sunwon's "Cranes" (1953) from *Flowers of Fire*, p. 86-91

R 10/17: CLASS CANCELLED

**Wk 8: After the April Revolution: Hangeul Generation**

Q: What is the April Revolution? Why was the younger generation of writers who emerged after this historic event significant? What is the Hangeul Generation? What similarities do you see in the
modernism of Kim Seung-ok's short story and the modernism in Yi Sang's fiction and poetry from the 1930s?

T 10/22: Narrating Revolution
- Han Mu-suk's "Among the Marching Columns" (1961) from Postwar Korean Stories, p. 185-219

R 10/24: Modernism Redux

FINAL PAPER PROMPT

Wk 9: Literature during Rapid Industrialization and Urbanization I

Q: What are some effects of rapid industrialization and urbanization on ordinary South Korean people? How does Hwang Sok-young explore the problem of displacement and communal struggle in his fiction? What anxieties and pressures do women face in upwardly mobile households in the 1970s in Pak Wan-suh's work? How are their desires and frustrations shaped by the socio-economic environment around them?

T 10/29: Emergence of the National Literature Movement
- Hwang Sok-young's "Road to Sampo" (1973) from Land of Exile

R 10/31: The Apartment Complex and Middle-class Homogenization
- Pak Wan-suh's "Identical Apartments" (1974) from Future of Silence, p. 57-78

Wk 10: Literature during Rapid Industrialization and Urbanization II

Q: What was the Minjung Movement? What was the Gwangju Uprising? What problems are caused by U.S. military bases in South Korea? How should we understand the anti-Americanism of the period? Why are they considered necessary by some? How does Kang Sok-kyong depict these spaces of "semi-sovereignty"?

T 11/5: Gender, Sexuality, and Nation
- Kang Sok-kyong's "Days and Dreams" (1983) from Words of Farewell, p. 1-27

R 11/7: Imagining Reunification
- Ch’oe Yun’s “His Father’s Keeper” (1990)

Wk 11: Literature of the Post-Democratization Era I

Q: What is post-modernism? What is genre fiction? Can genre fiction have literary value in your opinion? What role does fantasy have in fiction?

T 11/12: Genre-bending Fiction
- Kim Young-ha's Photo Shop Murder
R 11/14: Rethinking the Cold War
- Pak Min-gyu's "Castella" (2005) from American Reader

Wk 12: Literature of Post-Democratization Era II

Q: How have women's lives been transformed in the post-democratization era? What are some prominent themes being explored by women fiction writers and poets of this period? How do these writers use language, style, and form to represent marginalized experiences?

T 11/19: Contemporary Poetry

R 11/21: Feminist Fiction

Wk 13: Contemporary North Korean Fiction

Q: What are the conditions under which North Korean literature is produced today? What challenges do we face as readers when we encounter North Korean literature in the U.S. context (in translation)?

T 11/26: North Korean Fiction Today
- Stephen Epstein's "Encountering North Korean Fiction," from Words without Borders
- Han Ung-bin's "Second Encounter" (1998-1999) from Words without Borders

R 11/28: THANKSGIVING RECESS

Wk 14: Diasporic Literature

Q: What is diaspora? What difficulties arise between the notion of "host" vs. "home" for diaspora people? How is one's relationship with language complicated by one's diasporic position? How do gender and class differences shape one's diasporic experiences? What is multiculturalism? What are its strengths and limits?

T 12/3: Korean-American Fiction
- Don Lee's "Yellow" from Yellow: Stories, p. 197-255.

R 12/5: Korean-American Poetry
- Emily Jungmin Yoon’s A Cruelty Special to Our Species (2018) (Selections)

Wk 15: Course Wrap-up

T 12/10: The End?
- Kim Mi-wol’s “What Has Yet To Happen” (2014) from Bi-lingual Edition Modern Korean Literature, Volume 75.

FINAL PAPER DUE