

ASIA 72
Transnational Korea: Literature, Film, Popular Culture
Fall 2022
First-Year Seminar
University of North Carolina at Chapel Hill

Instructor: Dr. I Jonathan Kief
Email: kief@unc.edu

Course Description:

Taking the contemporary Korean Wave phenomenon as its point of departure, this first-year seminar introduces students to the history of transnational imaginations in twentieth- and early twenty-first-century Korean culture. Drawing upon literary texts, films, television shows, and relevant works of secondary scholarship, we will consider the variety of ways in which Korean cultural producers have used narratives of transnational travel, migration, and exchange – the crossing of Korea's borders in dual directions – in order to rethink Korea's place in the world and refashion the bounds of Korean identity. While moving broadly from earlier historical periods to more contemporary ones, the course is organized thematically rather than chronologically. In each section of the course, we will explore a different dimension or domain of border-crossing activity: education; labor; diaspora; challenges to national division; the global consumption of contemporary Korean popular culture. In so doing, we will learn to think critically about the relationship between works from colonial Korea (1910-1945), postcolonial North Korea, postcolonial South Korea, and the Korean diaspora, and we will also gain a more nuanced understanding of the manifold ways in which popular culture interacts and intersects with more elite forms of representation and imagination. No knowledge of Korean is required; all readings will be in English and all films and television segments will have English subtitles.

Learning Outcomes:

By the end of the semester, you should be able to:

1. Identify the multiple meanings that “transnational Korea” has accrued in modern Korean literature, film, and popular culture.
2. Situate visions of “transnational Korea” within their appropriate historical eras and contexts.
3. Use techniques of visual, narrative, and textual analysis to explain and compare the perspectives found in works of literature, film, and popular culture.
4. Articulate a clear analytical argument about selected works of literature, film, and popular culture in both written and oral form.
5. Work collaboratively with your colleagues in class and in small-group settings.

Course Requirements and Grading:

- Attendance and Participation (10%): On-time attendance at all class sessions is mandatory. Unexcused absences will negatively affect your grade, and more than three may result in a failing grade. Since this course will be based upon in-class discussion of the assigned texts and visual sources, careful preparation and engaged participation will also be required from

all students.

- Weekly Sakai Responses (10%): Each week, students will be required to submit a 250-word response to the assigned material from one of the week's two sessions. The response should be posted by midnight the evening before the relevant class.
- First Paper (20%): Papers should discuss at least two works from different thematic sections of the course and they should explore how these works imagine the shape and/or meaning of "transnational Korea." Students will submit a first draft of their papers on September 15 and receive feedback from the instructor. They will then make revisions and submit a final draft on September 29. Papers should be approximately six pages (double spaced) in length.
- Midterm Exam (20%): There will be an in-class midterm on October 13. The exam will consist of quote and image analyses and short essays.
- Small-Group Presentation (15%): Students will be divided into eight groups, and each group will choose one ongoing or recent Korean television drama. Each group will then develop a 15-minute group presentation that places it in dialogue with two or three issues discussed in class.
- Second Paper (25%): For the second paper, students will work individually to expand upon the work from their group projects. They will choose one of the points of connection discussed in their presentations and write an eight-page (double spaced) paper that places the media product from the presentation in dialogue with two works from the syllabus. This dialogue should focus on the specific point of connection chosen. The paper will be due on our assigned final exam day. There is no final exam.

Course Materials:

No materials are required for purchase. All readings will be provided on Sakai and all of the television segments as well as most of the films will be viewable online. The films that are not available online will be shown at an optional group screening (see syllabus for timing). These films will also be on reserve at the Media Resources Center, which is on the lower level of the Undergraduate Library. Students who choose not to attend (or cannot attend) the group screening will be asked to watch the film at the Media Resources Center on their own time.

Syllabus Changes:

The instructor reserves the right to make changes to the syllabus including project due dates and test dates. These changes will be announced as early as possible.

Attendance Policy:

No right or privilege exists that permits a student to be absent from any class meetings, except for these University Approved Absences:

1. Authorized University activities
2. Disability/religious observance/pregnancy, as required by law and approved by [Accessibility Resources and Service](#) and/or the [Equal Opportunity and Compliance](#)

[Office](#) (EOC)

3. Significant health condition and/or personal/family emergency as approved by the [Office of the Dean of Students](#), [Gender Violence Service Coordinators](#), and/or the [Equal Opportunity and Compliance Office](#) (EOC).

To the extent possible, please inform the instructor of upcoming absences ahead of time. Additionally, if you need to miss class for a reason that is not covered in the above, please contact the instructor to discuss whether accommodations can be made. Finally, please be aware that you are bound by the Honor Code when making a request for a University approved absence.

Optional Mask Use Statement:

UNC-Chapel Hill is committed to the well-being of our community – not just physically, but emotionally. The indoor mask requirement was lifted for most of campus on March 7, 2022. If you feel more comfortable wearing a mask, you are free to do so. There are many reasons why a person may decide to continue to wear a mask, and we respect that choice.

Technology Policy:

Students are welcome to bring laptops and tablets to class. However, their use is restricted to course-related content. Additionally, phone use is not allowed at any time during class.

Statement on Diversity and Mutual Respect:

In our class, we will foster an inclusive and respectful sense of community that values the diversity of everyone present. This will require mutual respect and understanding, and it will require us to view our respective differences – differences of race, gender identity, national origin, ethnicity, religion, social class, age, sexual orientation, political background, and physical and learning ability – as sources of pride and strength, richness and value. Please remember that an open and productive exchange of ideas is only possible when all members of the class approach each other as colleagues and as members of a shared community. Therefore, please remember to listen to each other, please remember to be kind to each other, and please remember to learn from each other. Additionally, please feel free to provide suggestion to the instructor about how a more inclusive environment could be created.

Policy on Non-Discrimination:

The University is committed to providing an inclusive and welcoming environment for all members of our community and to ensuring that educational and employment decisions are based on individuals' abilities and qualifications. Consistent with this principle and applicable laws, the University's [Policy Statement on Non-Discrimination](#) offers access to its educational programs and activities as well as employment terms and conditions without respect to race, color, gender, national origin, age, religion, genetic information, disability, veteran's status, sexual orientation, gender identity or gender expression. Such a policy ensures that only relevant factors are considered and that equitable and consistent standards of conduct and performance are applied.

If you are experiencing harassment or discrimination, you can seek assistance and file a report through the Report and Response Coordinators (see contact info at safe.unc.edu) or the [Equal](#)

[Opportunity and Compliance Office](#), or online to the EOC at <https://eoc.unc.edu/report-an-incident/>.

Accessibility Resources and Accommodations:

The University of North Carolina at Chapel Hill facilitates the implementation of reasonable accommodations, including resources and services, for students with disabilities, including mental health disorders, chronic medical conditions, a temporary disability or pregnancy complications resulting in barriers to fully accessing University courses, programs and activities. Accommodations are determined through the Office of Accessibility Resources and Service (ARS) for individuals with documented qualifying disabilities in accordance with applicable state and federal laws. See the ARS Website for contact information: <https://ars.unc.edu> or email ars@unc.edu.

Honor Code and Academic Integrity:

The University of North Carolina at Chapel Hill has had a student-led Honor System for over 100 years. Trust and honesty are at the heart of the Carolina community and we therefore take academic integrity very seriously. We are all responsible for upholding the ideals of honor in the classroom and all suspected instances of academic dishonesty – including plagiarism, cheating, and unauthorized collaboration – will be reported to the Honor System, which is responsible for adjudicating any suspected violations of the Honor Code. For more information about your rights and responsibilities as a student, please see [here](#). Your full participation and observance of the Honor Code is expected.

Writing Center:

Writing will be an integral part of the work that we do in this course. In addition to discussing writing difficulties with the instructor, students are encouraged to make use of the services offered by the UNC Writing Center in order to boost and build their writing skills. Please see [here](#) for more information.

Counseling and Psychological Services (CAPS):

UNC-Chapel Hill is strongly committed to addressing the mental health needs of a diverse student body. The [Heels Care Network](#) website is a place to access the many mental resources at Carolina. CAPS is the primary mental health provider for students, offering timely access to consultation and connection to clinically appropriate services. Go to their website <https://caps.unc.edu/> or visit their facilities on the third floor of the Campus Health building for an initial evaluation to learn more. Students can also call CAPS 24/7 at 919-966-3658 for immediate assistance.

LGBTQ Center:

The UNC LGBTQ Center is open to all members of the UNC community. If you need support, want to find out more about the LGBTIQ+ communities, or want to learn more about becoming an ally, please visit <https://lgbtq.unc.edu>.

Title IX Resources:

Any student who is impacted by discrimination, harassment, interpersonal (relationship)

violence, sexual violence, sexual exploitation, or stalking is encouraged to seek resources on campus or in the community. Reports can be made online to the EOC at <https://eoc.unc.edu/report-an-incident/>. Please contact the University's Title IX Coordinator (Elizabeth Hall, titleixcoordinator@unc.edu), Report and Response Coordinators in the Equal Opportunity and Compliance Office (reportandresponse@unc.edu), Counseling and Psychological Services (confidential), or the Gender Violence Services Coordinators (gvsc@unc.edu; confidential) to discuss your specific needs. Additional resources are available at safe.unc.edu.

Acceptable Use Policy:

By attending the University of North Carolina at Chapel Hill, you agree to abide by the University of North Carolina at Chapel Hill policies related to the acceptable use of IT systems and services. The Acceptable Use Policy (AUP) sets the expectation that you will use the University's technology resources responsibly, consistent with the University's mission. In the context of a class, it's quite likely you will participate in online activities that could include personal information about you or your peers, and the AUP addresses your obligations to protect the privacy of class participants. In addition, the AUP addresses matters of others' intellectual property, including copyright. These are only a couple of typical examples, so you should consult the full [Information Technology Acceptable Use Policy](#), which covers topics related to using digital resources, such as privacy, confidentiality, and intellectual property. Additionally, consult the University website "[Safe Computing at UNC](#)" for information about the data security policies, updates, and tips on keeping your identity, information, and devices safe.

Academic Procedures:

Students are expected to know and abide by the [Academic Procedures](#) published in the Undergraduate Bulletin. This includes the grading standards outlined there, which are as follows:

Grade	Definition
A	Mastery of course content at the highest level of attainment that can reasonably be expected of students at a given stage of development. The A grade states clearly that the student has shown such outstanding promise in the aspect of the discipline under study that he/she may be strongly encouraged to continue.
B	Strong performance demonstrating a high level of attainment for a student at a given stage of development. The B grade states that the student has shown solid promise in the aspect of the discipline under study.
C	A totally acceptable performance demonstrating an adequate level of attainment for a student at a given stage of development. The C grade states that while not yet showing any unusual promise, the student may continue to study in the discipline with reasonable hope of intellectual development.
D	A marginal performance in the required exercises demonstrating a minimal passing level of attainment for a student at a given stage of development. The D grade states that the student has given no evidence of prospective growth in the discipline; an accumulation of

Grade

Definition

D grades should be taken to mean that the student would be well advised not to continue in the academic field.

F For whatever reasons, an unacceptable performance. The F grade indicates that the student's performance in the required exercises has revealed almost no understanding of the course content. A grade of F should warrant questioning whether the student may suitably register for further study in the discipline before remedial work is undertaken.

Additionally, for assignments that are graded numerically, the instructor will use the following scale:

A (94-100); A- (90-93); B+ (87-89); B (84-86); B- (80-83); C+ (77-79); C (74-76); C- (70-73); D+ (67-69); D (64-66); Lower than 64, F.

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Course Schedule

* **Note 1:** All surnames are listed in ALL CAPS. Names of authors writing in Korean and Japanese are listed with the surname first. The names of authors writing in English are listed with the personal name first.

Introduction

Tuesday, August 16

- Self-introductions + course/syllabus introductions.
- What is “transnational Korea”? Or when, where, who is “transnational Korea”?

Thursday, August 18

- Primary sources: Iryŏn, “Ŭisang” from *Memorabilia of the Three Kingdoms* (1285, 4 pages); HONG Taeyong, “Letter to Deng Shimin” (eighteenth century, 4 pages); MIN Yŏnghwan, selections from “Sea, Sky, Autumn Voyage” (1896, 6 pages).
- Secondary: Patricia EBREY, Anne WALTHALL, and James PALAIS, “Connections: Western Imperialism,” in *East Asia: A Cultural, Social, and Political History* (New York: Houghton Mifflin, 2006), 366-374.
- Begin reading *Tears of Blood* for Week 2.

Education I (Language, Gender, and Identity)

Reading questions: What does education mean to the main characters in each of these texts? How does the education received outside of Korea contribute to the process of transformation that each character pursues? What social and/or personal values does each text seem to emphasize in its narrative of learning and growth?

Tuesday, August 23

- Novella: YI Injik, *Tears of Blood* (1906, 62 pages).

Thursday, August 25

- Short stories: NA Hyesök, “Kyöngghüi” (1918, 28 pages); KIM Saryang, “Into the Light” (1939, 26 pages).
- Poem: CH’OE Kyöngsik, “A Night at the Immigration Station” (1925, 1 page).

Education II (Knowledge, Sovereignty, and Power)

Reading and viewing questions: What types of power imbalances or inequalities do these works locate in the educational realm? To what extent are they linked to national identity? To what extent are they linked to other categories of difference (gender, class, ethnicity, etc)? Do these works imagine travel abroad as something that reinforces inequalities, helps overcome them, or both?

Tuesday, August 30

- Short Stories: CHÖN Kwangyong, “Kapitan Ri” (1962, 26 pages); HA Künch'an, “Red Hill” (1964, 15 pages).

Thursday, September 1

- Television: *The Heirs*, “Episode 1” (2013, 64 minutes) and “Episode 2” (2013, first 30 minutes).
- Secondary: Jennifer Jihye CHUN and Ju Hui Judy HAN, “Language Travels and Global Aspirations of Korean Youth,” *Positions: east asia cultures critique* vol. 23 no. 3 (August 2015): 565-593.

Labor I (Colonial Labor / Imperial Spaces)

Reading questions: What segments of society do these narratives of labor migration focus on? Do they focus on different parts of society than the educational narratives we discussed during the previous two weeks? Does travel abroad produce new opportunities for the characters in these works, does it

compound their burdens, or both? In what ways do these characters' border-crossing trajectories transform their visions of identity and solidarity?

Tuesday, September 6

- NO CLASS: Wellness Day

Thursday, September 8

- Short story: SONG Yǒng, "The Blast Furnace" (1926, 24 pages).
- Secondary: Ken KAWASHIMA, "The Birth of the Uncontrollable Colonial Surplus: A Prehistory of the Korean Problem," in *The Proletarian Gamble: Korean Workers in Interwar Japan* (Durham: Duke University Press, 2008), 25-44.

Tuesday, September 13

- Short stories: PAEK Sinae, "Kkōraei" (1933, 21 pages); KANG Kyōngae, "Salt" (1934, 50 pages).

*Optional Film Screening (*Spirit's Homecoming*): Location TBA, 6:00pm

Labor II (Forced Labor, Sexual Slavery)

Reading and viewing questions: How does the traumatic nature of the past dealt with in these works affect the ability or willingness of individuals to remember it? In addition to the pains of individual trauma, what social forces do these works suggest are keeping this past hidden? How does each work imagine overcoming these forces? What role do performance and solidarity seem to play in these processes of retrieval and healing?

Thursday, September 15

- Film: CHO Chōngnae, dir., *Spirit's Homecoming* (2016, 127 minutes).
- Secondary: Hyunah YANG, "Re-memembering the Korean Military Comfort Women: Nationalism, Sexuality, and Silencing," in Chungmoo CHOI and Elaine H. KIM, eds., *Dangerous Women: Gender and Korean Nationalism* (New York: Routledge, 1998), 123-140.
- **FIRST PAPER DRAFT DUE**

Tuesday, September 20

- Poem: KIM Sōnu, "Muja, Fourteen Years Old" (2007, 7 pages).

- Oral History: HWANG Kŭmju, "I Want to Live Without Being Treated with Contempt," in *True Stories of the Korean Comfort Women*, edited by Keith Howard (New York: Cassell, 1995), 70-79.

*Optional Film Screening (*Bandhobi*): Location TBA, 6:00pm

Labor III (Migrant Workers and Contemporary Korea)

Reading and viewing questions: What forms of discrimination do the migrant workers in these narratives face and how do they relate to other forms of discrimination in contemporary Korean society? What is the relationship between these visions of contemporary labor migrants entering Korea and earlier narratives of Korean labor migrants going abroad? If there are similarities, are these similarities recognized by the characters in these works or not? What does Connell's discussion of North Korean labor migrants suggest about North Korea's relationship to the global economy?

Thursday, September 22

- Film: SIN Tongil, dir., *Bandhobi* (2009, 107 minutes).
- Short story: KIM Chaeyŏng, "Elephant" (2004, 27 pages).

Tuesday, September 27

- Television: *Infinite Challenge*, "Extreme Overseas Part-time Jobs I" (2015, 80 minutes).
- Secondary: John CONNELL, "North Korea: Labour Migration from a Closed State," *Migration, Mobility & Displacement* Vol. 2 No. 2 (Summer 2016): 62-75.

Korea North and South I (National Unity and National Division)

Reading and viewing questions: How is national division represented in these works? How does each work imagine the relationship between the two Koreas and between the Koreans on the two sides of the divide? What types of forces do the works suggest have divided the two Koreas and/or are keeping them apart? What role does gender play in these accounts?

Thursday, September 29

- Short story: KYE Yongmuk, "Counting Stars" (1946, 13 pages).
- Film: HAN Hyŏngmo, *The Hand of Destiny* (1954, 85 minutes).
- Oral history: Joanna KIM-SELBY, interview excerpt (2015, 7 minutes).

- FIRST PAPER DUE

Korea North and South II (Imagining Reunification)

Reading and viewing questions: How do these works represent the ties binding Koreans on the two sides of the border and how do they imagine the possibility of reunification? What do they say about the difficulties that reunification will entail? What critiques do they offer in relation to the way in which reunification has been approached?

Tuesday, October 4

- Short Story: KO Pyöngsam, “Unfinished Sculpture” (1983, 22 pages).
- Poem: CHÖN Pyöngu, “Falling Persimmons” (1992, 2 pages).

Thursday, October 6

- Short Story: Minsoo KANG, “Super Market” (2014, 19 pages).
- Secondary: Nahye KWON, “Memories and Desires of Young North Korean Immigrants: The Long Journey to the South,” *Pol/Bol* vol. 5 (Spring 2007): 171-188.

*Optional Film Screening (*The King 2 Hearts*): Location TBA, 6:00pm

Tuesday, October 11

- Television: *The King 2 Hearts*, “Episode 1” and “Episode 2” (2012, 120 minutes).
- Midterm review

Thursday, October 13

- MIDTERM EXAM

Korean Diasporas I (Japan, China, the United States)

Reading questions: How many waves of Korean diasporic migration can you identify from Lie’s discussion and how might they relate to each other? How are culture and identity understood by members of the Korean diaspora in Japan, China, and the United States? What similarities and differences do you notice in their experiences? How do these communities’ constructions of their own identities change over time? How do these communities’ relationships to the two Koreas change over time?

Tuesday, October 18

- Short stories: KIM Talsu, "In the Shadow of Mount Fuji" (1951, 27 pages).
- Secondary: John LIE, "Korean Diaspora and Diasporic Nationalism," in *The Routledge Handbook of Korean Culture and Society*, edited by Youna KIM (New York: Routledge, 2017), 245-254.

Thursday, October 20

- NO CLASS: Fall Break

Tuesday, October 25

- Short Film: LIU Feng, dir., *YB Box* (2007, 27 minutes).
- Secondary: Sunhee KOO, "Instrumentalizing Tradition?: Three *Kayagŭm* Musicians in the People's Republic of China and the Construction of Diasporic Korean Music," *Asian Music* vol. 46 no. 1 (Winter/Spring 2015): 78-109.

Thursday, October 27

- Poem: Suji Kwock KIM, "The Korean Community Garden in Queens" (1998, 2 pages).
- Short story: Don LEE, "The Price of Eggs in China" (2001, 34 pages).
- Essay: R.O. KWON, "A Letter to My Fellow Asian Women Whose Hearts Are Still Breaking" (2021, 5 pages).

Korean Diasporas II (Legacy Migrations)

Reading questions: How does the experience of return/legacy migration transform the characters in these narratives? Do these experiences in Korea match the characters' expectations or not? If not, how so? How do the varying contexts of the Korean diasporas affect return/legacy migrants' experiences? How and why are they treated in different ways?

Tuesday, November 1

- Short story: Ha-Yun JUNG, "Home Spheres" (2003, 14 pages).
- Essay: Bryan PIETSCH, "Why I Reclaimed My South Korean Citizenship after Losing It as a Baby" (2022, 2 pages).

Thursday, November 3

- Short story: YI Yangji, "Koku" (1984, 10 pages).
- Secondary: Caren FREEMAN, "Marrying Up and Marrying Down: The Paradoxes of Marital Mobility for *Chosŏnjok* Brides in South Korea," in Nicole Constable, ed., *Cross-*

Border Marriages: Gender and Mobility in Transnational Asia (Philadelphia: University of Pennsylvania Press, 2005), 80-100.

Student Presentations

Tuesday, November 8

- Groups 1-4.

Thursday, November 10

- Groups 5-8.

The Korean Wave I (National and/or Transnational Form?)

Reading and viewing questions: Do these works present K-pop as a national form, a transnational form, or both? Do they see it as a positive force or a threat? How do these visions of K-pop relate to our earlier discussions of Japanese and American power in Korea? How might the international reception of K-pop differ according to context?

Tuesday, November 15

- Short story: YI Yŏnghun, “Everyone Loves Girls' Generation” (2011, 11 pages).
- Television: *Produce 48*, “Episode 1” (2018, 131 minutes).
- Secondary: Hye-Kyung LEE, “Cultural Policy and the Korean Wave: From National Culture to Transnational Consumerism,” in Youna Kim, ed., *The Korean Wave: Korean Media Go Global* (New York: Routledge, 2013), 185-198.

The Korean Wave II (K-pop as a Critical Force)

Reading and viewing questions: In what ways do these works present K-pop as a critical force for change? What types of social, cultural, and/or political movements do they identify as drawing upon K-pop and what are the different ways that they make use of it? What is the relationship between these uses of K-pop within Korea and these uses of K-pop outside of Korea? Are there other examples that you are familiar with?

Thursday, November 17

- Television: *Weekly Idol*, “Episode 343 (Celeb Five)” (2018, first 30 minutes).

- Secondary: Wonseok LEE and Grace KAO, “‘Make It Right’: Why #BlackLivesMatter(s) to K-pop, BTS, and BTS ARMYs,” *IASPM Journal* vol. 11 no. 1 (2021): 70-87.

Tuesday, November 22

- Secondary: Dredge Byung’chu KANG, “Idols of Development: Transnational Transgender Performance in Thai K-Pop Cover Dance,” *Transgender Studies Quarterly* vol. 1 no. 4 (November 2014): 559-571.
- Secondary: Layoung SHIN, “Imitating Flower Boy Stars: K-pop Male Stars and Assembling New Female Masculinity in South Korea,” in S. Heijin Lee, Monika Mehta, and Robert Ji-Song Ku, eds., *Pop Empires: Transnational and Diasporic Flows of India and Korea* (Honolulu: University of Hawaii Press, 2019), 155-170.

Thursday, November 24

- Thanksgiving break (no class).

Concluding Discussion

Reading and viewing questions: How do these works understand identity? Is it something constant or something that changes? Is it something tied to specific place, space, or body? Or is it something fluid and in motion?

Tuesday, November 29

- Film: PAEK Chongnyŏl, dir., *The Beauty Inside* (2015, 127 minutes).
- Poems: Ae Hee LEE, “A Study through Homes” (2022, 3 pages).

Saturday, December 3 at 7:00pm

- **SECOND PAPER DUE.**

Assorted non-traditional assignment descriptions

1. Body Politics in Modern Korean Literature (300-level class)

Makerspace project:

- a) In groups of three, students draw upon two works from the syllabus and construct a political body or a political body adornment. This work is done in the UNC Makerspace, which has facilities for 3D printing and laser cutting, industrial sewing machines, a wood shop, a metal shop, and more. Students receive initial Makerspace training as part of the course.
- b) While doing this work, students give small-group progress report presentations. They also keep individual journals, which are submitted to the instructor at the end of the project.

2. Rebel, Lover, Martyr: Gender and Sexuality in North and South Korean Screen Cultures (200-level class)

Script rewrite project:

- a) In lieu of a second paper, students choose a scene from one of the films on the syllabus, rewrite the script, and then analyze how their changes alter the film's message/argument.

3. Imagining the City in Modern Korea: Text, Image, Space (200-level class)

Place-based research and digital mapping project:

- a) In groups of three, students choose a place (either a non-capital Korean city or a neighborhood in one of the capitals that we did not discuss in class) as well as a relevant theme (youth culture, the LGBTQ+ community, political protest, food culture, labor history, etc). They then gather relevant primary and secondary sources, compile annotated bibliographies, and give presentations that offer brief literature reviews and provide new insights gleaned from primary sources.
- b) The final part of the project is done individually. After receiving an orientation from UNC's GIS librarian, students use ArcGIS StoryMaps to construct digital maps that tell a story about the place and theme that they researched in their small groups.