

Modern Korean Literature in Global Context

Instructor: Miya Qiong Xie, Dartmouth College

Course Description

With our understanding of Korea and Korean literature increasingly reaching beyond the confines of the peninsula, this course explores modern Korean literatures both from the Korean peninsula and in diaspora. It will introduce participants to canonical works in modern Korean literature, different media forms of the Korean Wave, and well-known works from Korean diaspora communities in Japan, the US, and China, as well as to the critical discussions surrounding them. We will closely examine how each work, with its particular content and form, engages with the historical development and contemporary dynamics of modern Korea and Korean diaspora communities. From literary and cultural perspectives, this course addresses and problematizes some of the most difficult issues that modern Korea has been working hard to deal with, including colonial modernity, the US occupation and the division, overseas Koreans, gender and sexuality, and so on.

Format and Procedures

Enrollment is open, and there are no prerequisites. You do not need to know Korean to take the course. All works will be read in English translation. The class meets twice per week for two seminars that are each 1 hour and 50 minutes long.

Statement of Inclusivity

You are encouraged to speak up and participate during class meetings. You are also welcome to use your preferred name and gender pronouns in class. Because the class will represent a diversity of individual beliefs, backgrounds, and experiences, every member of this class must show respect for every other member of this class. This includes but is not limited to being open to the unique experiences, values, and beliefs of each class member; communicating in a respectful manner; and keeping confidential any discussions of anything of a personal (or professional) nature.

Course Requirements

- 1) Active participation in seminars and other course-related activities is required. This includes attending seminars on time, doing the required readings, and drawing interesting questions and insights from them. Absences need to be explained to the instructor and approved. Three late arrivals count as one absence. Participation can be enhanced by other contributions you make to the course community, such as organizing reading groups, regularly posting articles and announcements of course-relevant opportunities on the course website, etc. I welcome creative forms of participation.
- 2) All reading materials will be uploaded to the course website.
- 3) The assignments will consist of short responses, a mid-term paper, a final project, and a group-led discussion.

You will be expected to post a one-paragraph response to the readings on the course website by the end of the day before each regular meeting.

Mid-term Paper (due on July 24) will be a 1000–1500 words long paper (exclusive of bibliography) that engages at least one primary text and one critical article that we have read. I will provide several prompts and you will respond to one of them.

Final project (due on August 28) has two forms for you to choose from: final paper and video essay. Final paper will be a comprehensive project of 2400–3000 words (exclusive of bibliography). In this project, you will find your own source materials (beyond course readings) and respond to a major theme or issue of the course. You will meet with the librarian about your choices of additional source materials and submit a proposal of 300 words with an annotated bibliography of at least ten entries for the final project by August 7, present your project on August 22 and 24, receive feedback from the instructor and classmates, and submit the full paper by August 28.

The video project will be an 8-10 minutes long video essay that discusses one of the themes of the course with video materials of your choice. There will be an introductory session to video essays around midterm with sample video essays from online and my past students, and you will receive help from the Jones Media Center for your project throughout the process.

No extensions will be given for the papers except for extenuating circumstances. Late papers will be marked half grade down when submitted within 24 hours of the due date/time and one full grade down within 48 hours. Papers more than 48 hours late will not be accepted.

Groups of 2 students will be assigned to lead a 20-minute class discussion. Dates, topics, and other details will follow.

I welcome creative ideas for all the assignments. Please discuss your plans with me in advance.

- 4) No electronic devices are allowed in the classroom. Please print out the readings and bring them to each class, unless otherwise noticed.

Grading Procedures

This course is letter graded. The final course grades will take each component into consideration:

Participation:	10%
Short Responses:	10%
Discussion Team:	20%
Midterm Paper:	20%
Final Paper:	40% (5% for proposal, 10% for presentation, and 25% for final paper)

Grades for assignments and papers will be based on the “scholarship ratings” stipulated by the ORC on the following page:

<http://dartmouth.smartcatalogiq.com/en/current/orc/Regulations/Undergraduate-Study/Requirements-for-the-Degree-of-Bachelor-of-Arts/Scholarship-Ratings>

Additional Resources

If you would like additional advice as you write your papers, feel free to contact the [Research Center for Writing and Information Technology \(RWiT\)](#). Another excellent resource is the [Academic Skills Center](#), which can introduce you to more effective strategies for learning.

Student Accessibility and Accommodations

Students requesting disability-related accommodations and services for this course are required to register with Student Accessibility Services (SAS; [Apply for Services webpage](#); student.accessibility.services@dartmouth.edu; 1-603-646-9900) and to request that an accommodation email be sent to me in advance of the need for an accommodation. Then, students should schedule a follow-up meeting with me to determine relevant details such as what role SAS or its [Testing Center](#) may play in accommodation implementation. This process works best for everyone when completed as early in the quarter as possible. If students have questions about whether they are eligible for accommodations or have concerns about the implementation of their accommodations, they should contact the SAS office. All inquiries and discussions will remain confidential.

Student Wellness

The academic environment at Dartmouth is challenging, our terms are intensive, and the current circumstances of COVID-19 have brought increased challenges and uncertainties to many people's lives. There are a number of resources available to you to support your wellness and mental health, including your undergraduate dean (<http://www.dartmouth.edu/~upperde/>), Counseling and Human Development (<http://www.dartmouth.edu/~chd/>), and the Student Wellness Center (<http://www.dartmouth.edu/~healthed/>). In particular, the Office of Counseling and Human Development is currently providing a series of counseling services via phone and Zoom, so please make sure to check their webpage for updated information. I encourage you to use these resources and come speak with me in order to take care of yourself throughout the term.

Academic Skills Center (<http://www.dartmouth.edu/~acskills/>)

The Academic Skills Center is open to the entire Dartmouth Community. Here are some common reasons why you might visit the ASC:

- You're getting B's, but you want to get A's
- You don't feel comfortable talking in class
- You're attending class regularly, but you feel like you're missing important points
- You feel like you're a slow reader
- You're having trouble completing tests in the allotted time
- You're spending hours studying a foreign language but still not "getting it"
- You feel like you don't have enough time to get everything done
- You're not sure how to take notes
- You want to sign up for a tutor or study group
- You're not sure if you should get tested for a learning disability

Title IX

At Dartmouth, we value integrity, responsibility, and respect for the rights and interests of others, all central to our Principles of Community. We are dedicated to establishing and maintaining a safe and inclusive campus where all have equal access to the educational and employment opportunities Dartmouth offers. We strive to promote an environment of sexual respect, safety, and well-being. In its policies and standards, Dartmouth demonstrates unequivocally that sexual

assault, gender-based harassment, domestic violence, dating violence, and stalking are not tolerated in our community. The Sexual Respect Website (<https://sexual-respect.dartmouth.edu>) at Dartmouth provides a wealth of information on your rights with regard to sexual respect and resources that are available to all in our community. Please note that, as faculty members, we are obligated to share disclosures regarding conduct under Title IX with Dartmouth's Title IX Coordinator. Confidential resources are also available, and include licensed medical or counseling professionals (e.g., a licensed psychologist), staff members of organizations recognized as rape crisis centers under state law (such as WISE), and ordained clergy (see https://dartgo.org/titleix_resources). Should you have any questions, please feel free to contact Dartmouth's Title IX Coordinator or the Deputy Title IX Coordinator for the Guarini School. Their contact information can be found on the sexual respect website at: <https://sexual-respect.dartmouth.edu>.

Religious Observances

Some students may wish to take part in religious observances that occur during this academic term. If you have a religious observance that conflicts with your participation in the course, please meet with me as soon as possible, or before the end of the second week of the term—at the latest, to discuss appropriate adjustments. Dartmouth has a deep commitment to support students' religious observances and diverse faith practices.

Requirement of Consent to Recordings and the Posting of Class Materials

1. By enrolling in this course, I hereby affirm my understanding that the instructor may record meetings of this course and any associated meetings open to multiple students and the instructor, including but not limited to scheduled and ad hoc office hours and other consultations, within any digital platform, including those used to offer remote instruction for this course.

2. I further affirm that the instructors own the copyright to their instructional materials, of which any recorded lectures or Canvas postings by the instructor constitute a part, and my distribution of any of these recordings/postings in whole or in part to any person or entity other than other members of the class without prior written consent of the instructor may be subject to discipline by Dartmouth up to and including separation from Dartmouth.

Dartmouth's Academic Honor Principle

All academic activities will be based on student honor. Students should re-familiarize themselves with the Academic Honor Principle on the Dartmouth website:

<https://students.dartmouth.edu/community-standards/policy/academic-honor-principle>

For the proper citation of sources, see:

<https://writing-speech.dartmouth.edu/learning/materials/sources-and-citations-dartmouth>

Modern Korean Literature in Global Context: Term Schedule

Week 1 The Korean Peninsula: The Origin of Modern Korean Literature

June 27: Introduction

Read: Yi Kwang-su, "What is Literature?"

Ann Sung-hi Lee, "Introduction," in *Mujŏng: Yi Kwang-Su and Modern Literature* (Ithaca: Cornell University Press, 2011).

June 29: The Origin of Modern Korean Literature

Read: Yi Kwang-su, *Heartless* (excerpt), introduced by Ann Sung-hi Lee.

Week 2 Special Dialogue: Gender and Sex in East Asia

July 4: Independence Day (no class)

July 6: Guest Conversation: East Asian Femininities (Sachi Schmid-Hori, Sujin Eom, Miya Xie)

Read: TBD

Week 3 Manchuria: Proletarian and Nationalist Literature

July 11: New Tendency and the KAPF

Read: Pak Yŏng-hŭi, "The Hound" (1925); Ch'oe Sŏ-hae, "Bloody Flames" (1927); Kang Kyŏng-ae, "Salt" (1934).

Kimberly Chung, "Proletarian Sensibilities: The Body Politics of New Tendency Literature (1923-27)," *The Journal of Korean Studies* 19, No. 1 (spring 2014).

July 13: The Problematic Classic of Nationalist Literature

Read: Kim Tong-in, "The Red Hills" (1932)

Miya Qiong Xie, "Translation as Territorialization: The Manchurian Frontier and the Multilingual Translations of the Korean Short Story 'The Red Hill'," *Journal of World Literature* 4:4 (Dec. 2019).

Week 4 Japan: Colonial Korean Literature in Korean and Japanese

July 18: Colonial Modernism

Read: Yi Sang, Selected Korean and Japanese Poems (in English translation); "Wings."

Hanscom, Christopher P. *The Real Modern: Literary Modernism and the Crisis of Representation in Colonial Korea*. Cambridge, MA: Harvard University Asia Center, 2013.

July 20: The Bilingual Intellectual

Read: Kim Sa-ryang, "Into the Light"

Nayoung Aimee Kwon, "A Minor Modernist's Conundrum of Representation: Kim Sa-ryang and the Colonized I-novel," in Heekyoung Cho, ed., *The Routledge Companion to Korean Literature* (New York: Routledge, 2022), 245–256.

Week 5 Global Cold War: The Division of Korea

July 25: The Multi-national Korean War

Read: Park Wan-sŏ, *The Naked Tree* (excerpt).
 Ha Jin, *War Trash* (excerpt).
 Toni Morrison, *Home* (excerpt).

July 27: Visuality and Sexuality in the Occupation
 Watch: *The Stray Bullet* (1960) dir. Yu Hyun-mok.
 Kelly Jeong, "Nation Rebuilding and Postwar South Korean Cinema: *The Coachman* and *The Stray Bullet*," *Journal of Korean Studies* (2006) 11 (1): 129–162.

Week 6 Japan/America/China: Diaspora Korean Literature and Culture

August 1: Diaspora Korean Literature Workshop
 Read: Kim Tal-su, "In the Shadow of Mount Fuji"; Cha Kyung Hak, *Dictée* (excerpt)
 Watch: *Dooman River* (2010), dir. Zhang Lü.

Zainichi literature team also read: Jonathan Glade, "Failed Solidarity: Confronting Imperial Structures in Kim Sa-ryang's 'Into the Light' and Kim Tal-su's 'Village with a View of Mt. Fuji'." *Sungkyun Journal of East Asian Studies* 17, No. 2 (October 2017), 191–210.
 Melissa L. Wender, "Introduction," in *Into the Light: An Anthology of Literature by Koreans in Japan* (Honolulu: University of Hawaii Press, 2011), 1–12.

Korean American literature team also read: Candice Chuh, "Imaginary Borders," in *Orientations: Mapping Studies in Asian Diaspora* (Durham: Duke University Press, 2001), 278–295.
 Joseph Nock-Hee Park, "Korean American Literature," in Rachael Miyung Joo and Shelley Sang-Hee Lee, eds., *A Companion to Korean American Studies* (Leiden: Brill, 2015), 105–127.

Chinese Ethnic Korean literature team also read: Ran Ma, "A Landscape over There: Rethinking Translocality in Zhang Lu's Border-Crossing Films." *Verge* 4:1 (2008), 111–132.
 Jaeun Kim, *Contested Embrace: Transborder Membership Politics in Twentieth Century Korea* (Stanford: Stanford University Press, 2016), 126–130; 146–155.

August 3: Diaspora Nationalism and Beyond
 Read: John Lie, "Korean Diaspora and Diasporic Nationalism," in Youna Kim, edited, *The Routledge Handbook of Korean Culture and Society* (London: Routledge, 2016).

Week 7: East Asia: The Korean Wave (1)

August 8: The Korean Wave
 Watch: Selected works by the instructor and the students
 Read: Kyung Hyun Kim, "Short History of K-Pop, K-Cinema and K-Television," in *Hegemonic Mimicry: Korean Popular Culture of the Twenty-First Century* (Duke University, 2021), 35–84.

August 10: East Asian Circulation
 Watch: *Winter Sonata*
 Read: Millie Creighton, "Japanese Surfing the Korean Wave: Drama Tourism, Nationalism, and Gender via Ethnic Eroticisms," *Southeast Review of Asian Studies* 31 (2009).

Week 8 Asia and the World: The Korean Wave (2)

August 15: Inter-Asian Circulation (guest lecture by Brian Bernards)

Watch: *Hello Stranger*, dir. Banjong Pisanthanakun

Read: L.K. “Into the heart of the Korean Wave in Banjong Pisanthanakun’s *Hello Stranger* and Poj Arnon’s *Sorry, Sarangheyo*,” in M.J. Ainslie and J.B.Y. Lim, eds., *The Korean Wave in Southeast Asia: Consumption and Cultural Production* (Petaling Jaya: Strategic Information and Research Development Centre), 115–132.

Additional Reading by the guest lecturer: Brian Bernards, “Reanimating Creolization through Pop Culture: Yasmin Ahmad’s Inter-Asian Audiovisual Integration,” *Asian Cinema* 28:1, 55–71.

August 17: Global Recognition

Watch: *The Parasite*

Charles K. Armstrong, “Parasite and the Global Arrival of Korean Cinema: Notes from the Underground,” in Youna Kim, edited, *The Soft Power of the Korean Wave: Parasite, BTS and Drama* (New York: Routledge, 2022), 54–66.

Week 9 Student Presentations

August 22: Student Presentations

August 24: Student Presentations

Short Video List Accompanying Course Readings

Miya Qiong Xie

Week 1 The Korean Peninsula: The Origin of Modern Korean Literature

Short video: [Modern Korean History](#)[Links to an external site.](#)

Week 2 Special Dialogue: Gender and Sex in East Asia

Week 3 Manchuria: Proletarian and Nationalist Literature

Short video: [Marxist Literary Criticism](#)[Links to an external site.](#)

Week 4 Japan: Colonial Korean Literature in Korean and Japanese

Short video: [Japanese Colonization of Korea](#)[Links to an external site.](#)

Week 5 Global Cold War: The Division of Korea

Short Video: [Why Korea Split into North and South Korea](#)[Links to an external site.](#)

Week 6 Japan/America/China: Diaspora Korean Literature and Culture

August 1: Diaspora Korean Literature Workshop

Short Video: [Who are the Zainichi?](#)[Links to an external site.](#)

Short Video: [Korean American History](#)[Links to an external site.](#)

Short Video: [Chinese Koreans: the Model Minority](#)[Links to an external site.](#)