

ASIA 347: Introduction to Traditional Korean Literature
Term 1, 2025-2026
Monday, Wednesday, 3:30-5

This course will be taught in person only; your physical presence in class is required.

Instructor: Bruce Fulton, Department of Asian Studies

Office: Asian Centre 216

Office telephone: 604-822-6145; home telephone: 1-206-325-2838

Email: fultonb@mail.ubc.ca

Office Hours: in person: Wednesday 3-4 p.m.; Thursday 5-6 p.m.; or by appointment

Required Course Texts

1. Selections from Marshall R. Pihl and Bruce Fulton, comp., “Reader in Premodern Korean Literature” (**RPKL**; available on Canvas and/or I can email them to you)
2. Kevin O’Rourke, trans. and ed., *The Book of Korean Poetry: Songs of Shilla and Koryŏ* (**BKP**; available from UBC Bookstore)
3. Kwon Youngmin and Bruce Fulton, *What Is Korean Literature?* (**WKL**); available from UBC Bookstore **or** directly from the publisher:
<https://ieas.directfrompublisher.com/catalog/book/what-is-Korean-literature>;
use of order code **SDKRM3720** gives you a 15 percent discount (U.S. dollars) on a pdf ebook or a paperback copy

Learning Outcomes

By the end of this course, you will be able to:

- a. Read and analyze traditional Korean literature in English translation, focusing on elements of literary style, content, societal critique, and authorial world-view.
- b. Contextualize the assigned readings by comparing and contrasting them, and the authors, with one another on the basis of the criteria listed in (a).
- c. Articulate your analyses in class discussion or directly to me (1) by email, (2) in a class-readings journal, and/or (3) during office hours.
- d. Successfully complete weekly quizzes
- e. Successfully complete an essay-style midterm exam and an essay-style final exam by organizing your thoughts on assigned questions and writing clear, original, well-argued answers.

Course Requirements

Class Participation: 20%

Weekly quizzes: 20%

Midterm exam (essay format): 30%

Final exam (essay format): 30%

For Extra Credit

(successful completion of any of the following adds 4 or 5 points to your final course grade)

1. 15-minute **class presentation** focusing on an author, topic, or genre approved by instructor, in which you discuss:

- (a) major or representative works (apart from course assigned readings)
- (b) distinctive characteristics
- (c) various approaches to understanding the author, topic, or genre
- (d) significance of author, topic, or genre in traditional Korean literature

Presentation to be accompanied by a one-page single-spaced outline.

- 2. 15-minute **performance** (song, dance, play) based on one of the class readings
- 3. **term paper** (this option is open only to students who do not give an oral report or a performance)
 - (a) focus on an author, topic, or genre, including those not covered in this course
 - (b) minimum of 15 pages double-spaced (about 3750 words)
- 4. **creative writing**: short fiction, poetry, *manhwa*, memoir, drama, based on one of the themes in the
Course readings (minimum of 15 pages double-spaced)

Class Etiquette

- 1. Please turn off and put away cell phones, laptops, tablets, and any other personal electronic devices **before** you enter the classroom.
- 2. Please remove caps and dark glasses and lower hoods unless a medical condition necessitates your wearing them.
- 3. Please take care of your bathroom needs **before** class.

Class Schedule

September 3

What is Korean literature, and how can we engage with it?

September 8

Foundation myths

September 10

Early songs and *hyangga*

“Tosolga”: https://www.youtube.com/watch?v=LbsH-FA6irY&ab_channel=THEK-POP

September 15

Koryŏ songs

September 17

Yi Kyubo

September 22

Koryŏ *hanshi*

September 24

Allegorical fictional narratives

September 29

The oral tradition: folksongs, folktales, mask dance, puppet play

October 1
Chǒng Ch'öl

October 6
Pak Illo

October 8
Yun Söndo

October 13
Midterm exam, question 1

October 15
Midterm exam, question 2

October 20
kisaeng poetry

October 22
naebang kasa: songs from the inner room
Hö Nansörhön

October 27
Palace literature

October 29
Early Chosön fictional narratives

November 3
“The Tale of Hong Kiltong”

November 5
Pak Chiwön and *shirhak* (Practical Learning)

November 10, 12
no class (midterm reading break)

November 17
Chosön *kasa*

November 19
Chosön *shijo* and *sasöl shijo*
Extra-credit class presentation 1

November 24

Kim Sakkat and Chosŏn *hanshi*
Extra-credit class presentation 2

November 26

p'ansori: the Ch'unhyang story
Im Kwŏnt'aek's film *Ch'unhyang tyŏn* (Asian Centre room 604)

December 1

Inalch'i: <https://www.youtube.com/watch?v=SmTRaSg2fTQ>

p'ansori; the Shim Ch'ŏng story
Extra-credit class presentation 3

December 3

the New Fiction
Extra-credit class presentation 4

Assigned Readings

September 3

What Is Korean Literature? (**WKL**), pp. xi-xv ("What Is Korean Literature?")
WKL, 3-6 ("Introduction to Classical Literature")
"What Is Korean Literature?" (handout)

September 8

WKL, 86-87 (myths [*shinhwa*]), 96 ("The Tan'gun Myth")
"Reader in Premodern Korean Literature" (**RPKL**), pp. 3-8 (foundation myths)

September 10

The Book of Korean Poetry (**BKP**), pp. 1-3 (Early Songs), 10-21 (Shilla *Hyangga*)
WKL, 7-9 (*Hyangga*), 18-19

September 15

WKL, pp. 9-11, 15-17 (Koryŏ *Kayo*, *Kasa*)
BKP, pp. 22-49 (Koryŏ songs)
BKP, pp. 51-52, 80-81, 84, 86-88, 88-89 (Koryŏ *shijo*)

September 17

BKP, pp. 58-75 (*hanshi* by Yi Kyubo)
WKL, 78 (Yi Kyubo, "On Mirrors")

September 22

WKL, pp. 65-70 (Sinographs and *Hanmunhak*, *Hanshi*)
BKP, pp. 5-9, 50-58, 75-87, 89-90 (*hanshi*)

September 26

WKL, pp. 70-75, especially pp. 71-72 on allegorical literature

“The Tale of Master Cash” (Canvas/email)
“The Tale of Master Malt” (Canvas/email)
An Chǒngbok, “The Tale of Female Face-land” (Canvas/email)

September 29

WKL, Chapter Five (Oral Literature),
WKL, pp. 96-97 (“Pongsan Mask Dance”)
RPKL, “The *Tokkaebi*’s Club”
RPKL, “The Faithful Daughter Shim Ch’ǒng”
RPKL, Hahoe mask dance

October 1

WKL, pp. 11-15 (*Shijo*), 15-17 (*Kasa*), 20-21 (Chǒng Ch’ǒl, “Song of the East Coast”)
RPKL, Chǒng Ch’ǒl, *shijo*
RPKL, Chǒng Ch’ǒl, “Thinking of the Loved One”

October 6

RPKL, Yun Sǒndo, “The Fisherman’s Calendar”
RPKL, Yun Sǒndo, “My Five Friends”

October 8

RPKL, Pak Illo, “In Praise of Poverty”
RPKL, Pak Illo, “Songs of the Five Relations”

October 20

WKL, pp. 20 (“Dialogue” between Im Che and Hanu)
RPKL, McCarthy, “*Kisaeng* and Poetry in the Koryŏ Period”
RPKL, “*Shijo* Verse by *Kisaeng* Poets”
RPKL, *shijo* by Ch’ŏn’gŭm, Maehwa, Hongjang, and Chinok
RPKL, Kyehyang, “To My Faraway Love” and other poems in Chinese by *kisaeng*

October 24

WKL, 17 (*kasa* by women), 22-24 (Hǒ Nansŏrhŏn, “A Wife’s Sorrow”)
RPKL, Hǒ Nansŏrhŏn, “A Poor Woman’s Song”)
RPKL. “Cautionary Song (*Kyenyŏ ka*)”
RPKL. “Laments and Folk Songs”

October 27

WKL, 31 (palace narratives), 59-63 (“The Memoirs of Lady Hyegyŏng”)
RPKL, *The True History of Queen Inhyŏn*

October 29

WKL, 70-75 (*Hanmun sosŏl*: Prose in Literary Chinese), especially p. 71 on Kim Shisŭp
Fulton, “Korean Novel,” especially pp. 1-5 (Canvas/email)
RPKL, Kim Shisŭp, “Student Yi Peers Over the Wall”

November 3

WKL, Chapter Three (Narrative) and pp. 33-59 (Hö Kyun, “The Tale of Hong Kiltong”)

November 5

WKL, 78-81 (Pak Chiwön, “The *Yangban*’s Tale”)

RPKL, Pak Chiwön, “The Story of Master Hö”

November 17

WKL, 15-17 (*Kasa*) and 22-24 (Hö Nansörhon, “A Wife’s Sorrow”)

RPKL, Chöng Kūgin, “In Praise of Spring”

RPKL, An Towön, “An Exile’s Life”

November 19

WKL, pp. 11-15 (*Shijo*)

RPKL, Drinking Songs

RPKL, Moral Songs

RPKL, *Sasöl Shijo*

November 24

WKL, pp. 67-70 (*Hanshi*), 76-77 (*hanshi* by Kim Shisūp, Pak Chiwön, Chöng Yagyong, and Kim Sakkat)

RPKL, Söng Sammun, “Before Execution” and other poems in Chinese

RPKL, poems by Kim Sakkat (Chinese and Korean versions)

November 26

WKL, pp. 90-93 (*P’ansori*)

RPKL, excerpts from *The Korean Singer of Tales*, by Marshall R. Pihl

RPKL, “The Song of a Faithful Wife, Ch’unhyang”

December 1

RPKL, “The Tale of Shim Ch’öng”

December 3

WKL, *What Is Korean Literature?* pp. 144-49 (“The Transitional Period”)

RPKL, Yi Injik, *Tears of Blood*

UBC Values and Policies Statement

UBC provides resources to support student learning and to maintain healthy lifestyles but recognizes that sometimes crises arise and so there are additional resources to access including those for survivors of sexual violence. UBC values respect for the person and ideas of all members of the academic community. Harassment and discrimination are not tolerated, nor is suppression of academic freedom. UBC provides appropriate accommodation for students with disabilities and for religious and cultural observances. UBC values academic honesty and students are expected to acknowledge the ideas generated by others and to uphold the highest academic standards in all of their actions. Details of the policies and how to access support are available here:

Students with Disabilities and Academic Accommodations

In keeping with the University's policy of providing equal access for students with disabilities, any student requesting academic accommodations must meet with an Access and Diversity advisor (for example, accommodations might include a change in the allocation of University resources, or in teaching or evaluation procedures, designed to meet the particular needs of a student with a disability such as course materials in an alternative format, private exam spaces, the use of computers, or note-takers). The Access and Diversity advisor will provide a letter detailing the academic accommodations to be made, and assist in the case that agreement between the student and instructor cannot be reached. Accommodations should be agreed to as soon as possible, in the first week of class if not before. Retroactive accommodations are not permitted, so if this applies to you, be careful to seek assistance in this regard immediately.

Academic Integrity and Responsibility

As a member of this class, you are responsible for contributing to the course objectives through your participation in class activities and your written and other work and projects. In the process of coming into your own as an independent, responsible participant in the academic community, you are encouraged to seek advice, clarification, and guidance in your learning from your instructor and/or Teaching Assistant. If you decide to seek help beyond the resources of this course, you are responsible for ensuring that this help does not lead you to submit others' work as your own. If an outside tutor or other person helps you, show this policy to your tutor or helper: make sure you both understand the limits of this person's permissible contribution.

Academic communities depend on their members' honesty and integrity in representing the sources of reasoning, claims, and wordings which appear in their work. Like any other member of the academic community, you will be held responsible for the accurate representation of your sources: the means by which you produced the work you are submitting. If you are found to have misrepresented your sources and to have submitted others' work as your own, or to have submitted work for which you have already received credit in another course, penalties may follow. Your case may be forwarded to the Head of the department, who may decide that you should receive zero for the assignment. The Head will report your case to the Dean's Office, where it will remain on file. The Head may decide, in consultation with your instructor, that a greater penalty is recommended, and will forward your case to the Dean's Office. After an interview in the Dean's Office, your case may be forwarded to the President's Advisory Committee on Academic Misconduct. Following a hearing in which you will be asked to account for your actions, the President may apply penalties including zero for the assignment; zero for the course; suspension from the university for a period ranging from 4 to 24 months; a notation on your permanent record. The penalty may be a combination of these.

Academic communities also depend on their members' living up to the commitments they make. By enrolling in this course, you make commitments to an academic community: you are responsible for meeting deadlines; attending class and engaging in class activities; guaranteeing that the work you submit for this course has not already been submitted for credit in another course.

Wellness

I am committed in my courses to offering a respectful classroom environment that not only enhances learning but also contributes to my students' overall wellbeing. If you experience medical, emotional, or personal problems within or outside of class that affect your attendance or academic performance, please feel free to notify me in my capacity as the Department of Asian Studies' Faculty Liaison to the UBC Mental Health and Wellness initiative and I can help direct you to appropriate resources on campus. You may also reach out to Arts Academic Advising or your home Faculty's Advising Office. If you are registered with Access and Diversity, please notify me if you have arranged with A&D for alternate examination dates. If you are planning to be absent for varsity athletics, family obligations, or other commitments, you should discuss your commitments with the instructor before the drop date.

If you haven't already done so, please visit <https://students.ubc.ca/health-wellness> to familiarize yourself with the array of wellness resources available on campus.

A Wellbeing Bill of Rights for My Students

1. You have the right to a respectful and welcoming classroom environment.
2. You have the right to access your instructors for your learning needs.
3. You have the right to "me time" apart from social media.
4. You have the right to maintain mental as well as physical health.
5. You have the right to identify in the way that feels most comfortable and appropriate to you.
6. You have the right to living accommodations that are safe and secure, whether on campus or off.
7. You have the right to a respectful social environment.
8. You have the right to develop personally as well as intellectually and professionally.
9. You have the right to access campus advising and counseling services and to seek an accommodation if in need.
10. You have the right to thrive.