

ASIA 357
Introduction to Modern Korean Literature
Term 2, 2025-26

Monday and Wednesday, 3:30-5

This course is offered entirely in person; your physical presence in class is mandatory.

Instructor: Bruce Fulton, Department of Asian Studies

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Office hours: Monday, 5-6; Tuesday, 3-4; or by appointment

Required Texts

The Penguin Book of Korean Short Stories (**Penguin**); available at UBC Bookstore

The Red Room: Stories of Trauma in Contemporary Korea (**RR**); available at UBC Bookstore

Kwon and Fulton, *What Is Korean Literature?* (**WKL**); available at UBC Bookstore or direct from the publisher: For a 15% discount on 1 softcover, 1 PDF e-book, or 1 bundle (softcover and PDF), order at: <https://ieas.directfrompublisher.com/catalog/book/what-korean-literature> and use the following order code: **SDKRM3720**

Assigned readings not included in the three required texts will be posted on Canvas and/or available by email.

You may read any of the assigned readings in the original Korean, but you must also read the English versions, and therefore purchase or otherwise obtain the required texts for the purposes of class participation and writing the midterm and final exams.

No knowledge of the Korean language is required for this course. For each of our classes I will supply you, a week in advance, with a lecture outline offering historical and cultural background, and discussion questions for the assigned readings.

Optional Readings (available from instructor)

Waxen Wings: The Acta Koreana Anthology of Short Fiction from Korea, ed. Bruce Fulton

Various issues of *Azalea*, a journal of Korean literature and culture

Learning Outcomes

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

- a. Read and analyze Korean literature (prose, poetry, and drama) in English translation, focusing on elements of literary style, content, 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 by email, through a class-readings journal, or during office hours
- d. Successfully complete essay-type final and midterm exams by organizing your thoughts on preassigned questions and writing a clear, original, well-argued answer.

Course Requirements

Class participation: 20% of final grade

Weekly quizzes: 20% of final grade

Midterm exam: 30% of final grade

Final exam: 30% of final grade

For Extra Credit

(successful completion of any of these options earns you 4 or 5 extra points for your final course grade)

1. 15-minute **class presentation** focusing on a specific author or topic; in the case of an author, you will be expected to discuss:
 - (a) his or her major works (apart from assigned readings)
 - (b) his or her distinctive characteristics
 - (c) various approaches to reading the author and her or his works
 - (d) the author's significance in modern Korean literatureThe presentation is to be accompanied by a one-page single-spaced outline
2. 15-minute **performance** (involving music, dance, spoken word) focusing on one of the themes in the course readings or inspired by one of the course readings
3. **term paper**: focusing on an author, topic, or literary genre (such as the anecdotal essay, *sup'il*) not covered in class; minimum of 15 pages double-spaced (about 3750 words)
4. **creative writing**: short fiction, poetry, memoir, drama, parody, based on one of the themes in the course readings; minimum of 15 pages double-spaced

Classroom Etiquette

1. Please turn off and stow cell phones BEFORE arriving in class.
2. Please keep laptops closed during class.
3. Please take care of bathroom needs BEFORE class.
4. Please remove sunglasses, caps, or hats and lower hoods unless their use is dictated by medical necessity.

Class Participation

The class participation component of your final grade is based on your physical presence in class (= 10 percent of your final grade) and your contribution to the class (= 10 percent of your final grade) in any or all of the following ways:

1. Discussion in class
2. Responses to the required readings (a) by email, (b) in the form of a written journal, or (c) during office hours

Quizzes and Exams

1. Our January 5 class, and each Monday class thereafter until the end of the term, will start with a quiz covering the assigned readings for that day and the assigned readings for the following class on Wednesday. If you know you will be absent from class on a Monday, you have the option of completing the weekly quiz BEFORE class; you may not complete the weekly quiz after class.

2. If for any reason you need to reschedule the midterm exam or the final exam, you must notify me BEFORE the date of the exam (and the more advance notice you give me, the better). If you miss the midterm exam or the final exam, for whatever reason, without giving me advance notice, you earn a zero on the exam.

Class Schedule

January 5

What Is Korean Literature?

Engaging with Modern Korean Literature

January 7

Beginnings of Modern Korean Literature

Realism in Early-Modern Fiction

January 12

The *shin yŏsŏng* (New Woman) and Changing Gender Roles

January 14

The Plight of the Intellectual

January 19

Yi Sang, Pak T'aewŏn, and Literary Modernism

January 21

Return to the Countryside: Yi Hyosŏk and Kim Yujŏng

January 26

Ch'ae Manshik

January 28

early-modern *kasa*

February 2

Hwang Sunwŏn

February 4

Chŏng Chiyong, Kim Sowŏl, Sŏ Chŏngju

February 9

Wŏlbuk Writers and Literature in North Korea

February 11

The Literature of Territorial Division

February 16, 18

Midwinter Break: no class

February 23

Midterm Exam question 1

February 25

Midterm Exam question 2

March 1

Military-camptown fiction

March 3

O Chŏnghŭi: Nameless Narrators and Fractured Families

March 8

Pak Wansŏ: “The Auntie Next Door”

March 10

Paradise Lost

March 15

Trauma literature

March 17

Modern drama

March 22

Hell Chosŏn

March 24

Intertextuality in Visual Culture

March 29

LGBTQ fiction

performance/class presentation 1

March 31

Into the New World: Contemporary Men’s Writing

performance/class presentation 2

April 4

Into the New World: Contemporary Women’s Writing

performance/class presentation 3

April 6

Easter Monday, no class

April 8

Genre Fiction

performance/class presentation 4

Required Reading

January 9

“What is Korean Literature?” **handout**

Hwang Sunwŏn (황순원), "Snow" (눈), **handout**

January 11

“Introduction to Modern Literature,” in **WKL**, pp. 101-107

Ch’oe Namsŏn (최남선), “From the Sea to Children” (해에게서 소년에게)

WKL, “Fiction,” pp. 144-165

Kevin O’Rourke, "The Korean Short Story of the 1920s and Naturalism"

Hyŏn Chin’gŏn (현진건), "Home" (고향)

Kim Tongin (김동인), “Potatoes” (감자)

January 16

Hyŏn Chin’gŏn, “A Society That Drives You to Drink” (술 권하는 사회)

Ch’ae Manshik (채만식), “A Ready-Made Life” (레디메이드 인생)

Yi Sang, “Wings” (날개), in **Penguin**

January 18

Yung-Hee Kim, “Women’s Issues in 1920s Korea”

Carolyn So, “Seeing the Silent Pen”

Poetry and fiction by Kim Myŏngsun (김명순)

Chu Yosŏp (주요섭), “Mama and the Boarder” (사랑손님과 어머니), in **Penguin**

January 23

WKL, pp. 119, 158, 162

Pak T’aewŏn (박태원), “A Day in the Life of Kubo the Novelist” (소설가 구보씨의 일일), in **Penguin**

Pak T’aewŏn, “The Man Who Ran the Fragrant Orchid Café” (방관장 주인), in **WKL**

Yi Sang, poems

January 25

Yi Hyosŏk (이효석), “When the Buckwheat Blooms” (메밀꽃 필 무렵) in **Penguin**

Yi Hyosŏk, “In the Mountains” (산)

Kim Yujŏng (김유정), “Wife” (안해)

Kim Yujŏng (김유정), “Spicebush Blossoms” (동백꽃), in **Penguin**

January 30

WKL, pp. 157, 160-61, 166

Ch’ae Manshik (채만식), “Juvesenility” (소망)

Ch’ae Manshik, “A Man Called Hŭngbo” (홍보씨) in **Penguin**

Ch’ae Manshik, “My ‘Flower and Soldier,’” (나의 “꽃과 병정”)

February 1

WKL, pp. 109-10

Early-modern *kasa*

February 6

WKL, pp. 167-168

Hwang Sunwŏn (황순원), “A Backcountry Village” (두메)

Hwang Sunwŏn, “The Dog of Crossover Village” (목님이 마을의 개)

Hwang Sunwŏn, “The Cloudburst” (소나기), in **WKL**

February 8

WKL, chapter 7, “Poetry”

Poetry by Chŏng Chiyong, Kim Sowŏl, Sŏ Chŏngju

February 13

WKL, pp. 243-245

Marshall Pihl, “Engineers of the Human Soul,” pp. 63-81. **email**

Han Sŏrya (한설야), “Jackals” (승냥이), **email**

Hong Sŏkchung (홍석중), two excerpts from *Hwang Chini* (황진이), in **WKL**, pp. 274-279, or **Penguin**, and at: <https://www.asymptotejournal.com/blog/2020/09/01/translation-tuesday-excerpt-from-hwang-chini-by-hong-sokchung/>

February 15

Hwang Sunwŏn (황순원), “Time for You and Me” (너와 나만의 시간), in **Penguin**

Pak Wansŏ (박완서), “Winter Outing” (겨울 나들이), in **Penguin**

Cho Chŏngnae (조정래), “Land of Exile” (유형의 땅), in **Penguin**

March 5

Ch’ae Manshik, “Mister Pang” (미스터 방)

Song Pyŏngsu (송병수), “Shorty Kim” (쇼리 킴)

Kang Sŏkkyŏng (강석경), “Days and Dreams” (낮과 꿈)

March 7

O Chŏnghŭi (오정희), “Wayfarer” (순례자의 노래), in **Penguin**

O Chŏnghŭi, “Chinatown” (중국인 거리)

O Chŏnghŭi, three miniatures: “The Release” (방생), “The Reunion” (), “The Fastest of Them All” (누가 제일 바루는가)

March 12

Pak Wansŏ, “In the Realm of the Buddha” (부처님 근처), in **RR**

Pak Wansŏ, “We Teach Shame!” (부끄러움을 가르칩니다)

Pak Wansŏ, “Identical Apartments” (답은 방들)

March 14

Kim Sŭngok (김승옥), “Seoul: Winter 1964” (서울 1964 년 겨울), in **Penguin**
Hwang Sŏgyŏng (황석영), “Bound for Samp’o” (삼포 가는 길), in **Penguin**
Yi Munyŏl (이문열), “The Old Hatter” (살아진 것들을 위하여), in **Penguin**
Cho Sehŭi (조세희), “Space Travel” (Uju yŏhaeng 우주 여행)

March 19

“Foreword” and “Afterword” in **RR**
Im Ch’ŏru, “The Red Room” (붉은 방), in **RR**
O Chŏnghŭi, “Spirit on the Wind” (바람의 녀), in **RR**

March 21

WKL, Chapter 9, “Drama”
Ch’ae Manshik, “Blindman Shim” (심봉)
Yi Kŭnsam (이근삼), “A Respectable Profession” (거룩한 직업), in **WKL**
Chang Chŏngil (장정일), “Mother” (어머니), in **WKL**

March 26

Shin Kyŏngsuk (신경숙), “House on the Prairie” (별관위의 집), in **Penguin**
Ch’oe Such’ŏl (최수철), “River Dark” (검은 강), in **Penguin**
P’yŏn Hyeyŏng (편혜영), “The First Anniversary” (첫번째 기념일), in **Penguin**
P’yŏn Hyeyŏng, “The Canning Factory” (통조림 공장), in **WKL**

March 28

Pak Chiyun (박지윤), “Adult Ceremony” (성인식), music video (YouTube)
Yoon T’aeho (윤태호), *Moss* (이끼), episodes 1, 23, 67

April 2

WKL, Chapter 10, “Into the New World”
O Chŏnghŭi, “The Toyshop Woman” (완구점 여인) **email**
Ch’oe Yun (최윤), “The Last of Hanak’o” (하나코는 없다), in **Penguin**
Hwang Chŏngŭn (황정은), “The Bone Thief” (뼈도둑; email), in **Penguin**

April 4

Ch’oe Inho (최인호), “The Poplar Tree” (포플러 나무), in **Penguin**
Kim T’aeyong, “Pig on Grass” (김태용), “Pig on Grass” (풀밭위의 돼지), in **Penguin**
Jung Young Moon (Chŏng Yŏngmun 정영문), “Home on the Range” (양떼 목장), in **Penguin**
Kim Chunghyŏk (김중혁), “The Glass Shield” (유리 방패), in **Penguin**

April

Han Kang (한강), “A Nine-Tale Story” (아홉개의 이야기)
Han Yuju (한유주), “Black and White Photographer” (흑백사진사), in **Penguin**
Ch’ŏn Unyŏng (천운영), “Needlework” (바늘), in **Penguin**

Kim Aeran (김애란), “The Future of Silence” (침묵의 미래), in **Penguin**
Seven Feminist Poems
Poems by Choi Young-mi (최영미)

April 11

Kim Huisŏn (김희선), “Motel Prostitute” (여관 바리)

Djuna (듀나), “Perpetual Motion” (무궁동)

Jang Eunho (장은호), “First Day at Work” (첫 출근)

Kim Ch’oyŏp (김초엽), “If We Cannot Travel at the Speed of Light” (우리가 빛의 속도로 갈 수 없다면)

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: <https://senate.ubc.ca/policies-resources-support-student-success>

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. 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 that 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 called for, 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; working individually on the weekly quiz; and guaranteeing that the work you submit for this course has not already been submitted for credit in another course.

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. The Access and Diversity advisor will provide a letter detailing the academic accommodations to be made, and assist in case 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.

[https://svpro.ubc.ca/support/reporting-](https://svpro.ubc.ca/support/reporting-Options/#:~:text=Contact%20SVPRO%20by%20calling%20604,an%20appointment%20the%20next%20day.)

[Options/#:~:text=Contact%20SVPRO%20by%20calling%20604,an%20appointment%20the%20next%20day.](https://svpro.ubc.ca/support/reporting-Options/#:~:text=Contact%20SVPRO%20by%20calling%20604,an%20appointment%20the%20next%20day.)

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 program 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 and/or times. 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, 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.