



Course Syllabus

Course Title	Modern and Contemporary Korean Poetry
Course Schedule	3/2/12 – 12/20/12
Instructor's Name	Vincenza D'URSO
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E-mail Address	vdurso@unive.it
Alternate Contact Info	n/a
Availability	I am normally online from 10am~10pm M-F (Korea Standard Time + 7/8). If you need to contact me, please send me a message through e-class, and I will respond as soon as possible, within 48 hours. For emergencies, please call me to my H.P. number.
Course Location/Times	Online/Asynchronous
Web Access to Class	Ewha Global Online http://global.ewha.ac.kr Students are required to use Internet Explorer 7 or higher as their primary web browser.

Course Description:

The course aims at providing the students with an introduction to the main stepstones which marked the birth, development and establishment of modern and contemporary Korean poetry, during the XX century and the first decade of the new Millennium. In particular, we will follow the literary (poetry) developments side by side with the evolution of historical events, and see how the two paths are inevitably interwoven. Particular attention will also be given to Korean women's poetry and one class will be dedicated on North Korean poetry.

Required Readings:

1) Textbooks (compulsory reading materials):

Lee Peter H. (ed.) *A History of Korean Literature*, Cambridge University Press, 2003 (chapters 18, 21, 22 and 25 - For an introduction to the historical and ideological background of North Korean literary production).

Lee Peter H. (comp. & ed.) *Modern Korean Literature – An Anthology*, University of Hawaii Press, Honolulu: 1990 (only Introduction and chapters on Poetry: pp. 24-30, 75-89, 150-168, 272-309).

McCann David R. (ed.), *The Columbia Anthology of Modern Korean Poetry*, Columbia



University Press, NY: 2004.

2) Further readings (partial list):

Chŏng Hyŏnjong [Joung Hyun-jong] "Poetry as a Possibility of Life", *Iowa Review*, 1976, Spring/Summer, pp. 263-268

Chung, Chong-wha *Modern Korean Literature: An Anthology 1908-65*, Kegan Paul International, London: 1995.

Kim Jae-hong, Hyun Theresa "Translation as Cultural re-modelling: Kim Ok and the creation of Modern Korean Poetic Forms", *Revue de litterature comparee*, 65:2, 1991.

Kim Uchang et al. "The Direction of National Literature in the 1990s", *Korea Journal* 1992 Summer, pp. 5-21

Kim Yunsik *Understanding Modern Korean Literature*, Trans. Jang Gyung-ryul. Jipmoondang Publishing Co., Seoul: 1998.

Korea Literature Translation Institute (comp.) *Korean Writers – The Poets*, Minumsa, Seoul: 2005

Korean National Commission for UNESCO, ed. *Korean Literature: Its Classical Heritage and Modern Breakthroughs*, Hollym, Seoul and Elizabeth, N.J.: 2003.

Ku Chung-So "The Development of Critical Literature in the 80s." *Korea Journal* 26:7 (1986): 35-51.

Kwon Young-min "Contemporary Literature as Division Literature." *Korea Journal* 27:7 (1987):34-40.

McCann, David *Form and Freedom in Korean Poetry*, Brill, Leiden and New York: 1988.

Sym Myung-Ho *Making of Modern Korean Poetry: Foreign Influences and Native Creativity*, Seoul National University Press, Seoul: 1982, pp. 350.

Yoon Ho-Byeong Encounters between French Symbolist Poetry and Modern Korean Poetry, *Korea Journal*, October 1987, pp. 11-27/52

Yu Beongcheon *Han Yong-un and Yi Kwang-su: Two Pioneers of Modern Korean Literature*, Wayne State University, Detroit: 1992.

3) Works in translation (partial list) - (necessary for final paper):

Choi Cholli *Radiance of Jades: Modern Korean Poets of a Past Generation*, Lulu.com: 2006, pp.171.

Choi Don Mee (transl.) *Anxiety of Words - Contemporary Poetry by Korean Women: Ch'oe Sŭngja, Kim Hyesoon & Yi Yŏnju*, Zephyre Press, Brookline, MA: 2006, pp. 175.

Chŏng Hyŏnjong *The Dream of Things: Selected Poems of Hyonjong Chong* (Modern Poetry from Korea), Homa and Sekey Book, 2008, pp. 108.

_____ *Day-Shine, Selected Poems by Chŏng Hyŏnjong* (translated by Choe Wolhee and Peter Fusco), Cornell East Asia Series, Cornell University, Ithaca, New York 14853: 1998.

Ch'ŏn Sangpyŏng *Back to Heaven, Selected Poems of Ch'ŏn Sang Pyŏng* (translated by Brother Anthony of Taize and Kim Young-Moo) Cornell East Asia Series, Cornell University, Ithaca, New York 14853 and UNESCO Publishing, Paris France: 1995.

Kim Jaihyun (transl.) *Modern Korean Poetry*, Asian Humanities Press: 1995, pp. 384.

_____ *Modern Korean Sijo*, Ronsdale Press; First edition: 1997, pp. 268.

_____ *Modern Korean Verse in Sijo Form*, Ronsdale Press, Vancouver:1997.

_____ *Contemporary Korean Poetry*, Mosaic Press, Oakville-Buffalo-London: 1994.



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- Kim Ch'un-su *The Snow Falling on Chagall's Village, Selected poems by Kim Ch'un-su* (translated by Kim Jong-Gil), Cornell East Asia Series, Cornell University, Ithaca, New York 14853: 1998.
- Kim Namjo *Selected Poems of Kim Namjo* (translated by David R. McCann and Hyunjae Yee Sallee), Cornell East Asia Series, Cornell University, Ithaca, New York 14853: 1993.
- Ko Un *The Three Way Tavern, Selected Poems* (translated by Clare You and Richard Silberg, Foreword by Gary Snyder, University of California Press, Berkeley and Los Angeles: 2006.
- Ku Sang *Eternity Today, Selected Poems by Ku Sang* (translated by Brother Anthony of Taize), Seoul Selection, Seoul: 2005.
- Lee Sung-il *The Wind and the Waves: Four Modern Korean Poets*, Asian Humanities Press:1989, pp. 185.
- Sŏ Chŏngju *Midang Sŏ Chŏngju: The Early Lyrics 1941-1960*. Trans. Brother Anthony of Taizé. London: Forest Books, 1993.
- Yun Tongju *The Heavens, the Wind, the Stars and Poetry, The Works of Yun Tong-ju, Korean Patriot and Poet* (translation from Korean and Research by David E. Shaffer), Hakmun Publishing, Inc., Seoul: 1999.

4) Literary criticism (on genre & poetry) - (highly suggested):

- Berg, Viola Jacobsen *Pathways for the Poet: Poetry Forms Explained and Illustrated*. Millford: Mott Media, 1977.
- Forrest-Thomson, Veronica *Poetic Edifice: A Theory of 20th Century Poetry*. Manchester University Press, 1978.
- Fussell, Paul *Poetic Meter and Poetic Form*. New York: Random House, 1979 (revised Edition) (first edition 1965)
- Hill, Archibald *Constituent and Pattern in Poetry*. Austin: University of Texas Press. 1977.
- Hartman, Charles O. *Free Verse: An Essay on Prosody*. Princeton: Princeton UP, 1980.
- Nemerov, Howard *Figures of Thought: Speculations on the Meaning of poetry and other Essays*. Boston: David R. Godine.
- Thompson, Denys *The Uses of Poetry*. Cambridge: Cambridge UP, 1978.
- Wellek, R. & Austin W. *Theory of Literature*. 3rd ed. New York: Harcourt, Brace, 1956.
- Welsh, Andrew *Roots of Lyric: Primitive Poetry and Modern Poetics*. Princeton: Princeton University Press, 1977.

Course Requirements and Expectations:

Participation in Online Courses: A learner will be considered in attendance for a given week of online instruction if he or she sees the lecture video and reads the assigned materials.



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Discussions: Online discussions are vital to your success in this course. Please refer to the discussion guideline.

Weekly discussion prompts will be up Day 1* of each week. Please post your initial reaction by Day 4.

Weekly Reflections: During the first week of attendance, students will be required to indicate in writing to the instructor the reasons why they chose the course, their hopes and expectations from it, and the foreseen outcomes. Moreover, in each following week of class, learners will produce brief statements on how the week's learning has affected their thought process and if classes have been in line with their expectations. Their statements will also include comments and evaluations on the week's material and eventual indications of further, additional bibliographical sources found individually, to be shared with all other attending students. Statements can also include questions for the course facilitator regarding materials and/or themes that may still need further explanation.

Final paper: For the final paper students are required to choose one author (or literary movement, or genre, or literary period), and produce a written essay of 15-20 pages in length. The essay should include all citation references in footnotes, should contain the consulted bibliography and an index. The subject of each essay shall be discussed first with the instructor, at least one month prior to final paper submitting deadline. Students are expected to 1) read all materials indicated under the section 'Textbooks', 2) select at least one title from section 2) 'Further readings' and 3) read all works contained in section 3) and more. In addition, knowledge of terms and practice in literary criticism - section 4) - will be considered a plus, during the final evaluation.

Creativity and ability of in-depth analysis in the final essay writing is highly hoped for, and it will be highly valued during the final grading phase.

* The Online Weekly Schedule: The course week begins on Tuesday and ends on Monday (Day 1–Tuesday, Day 2–Wednesday, Day 3–Thursday, Day 4–Friday, Day 5–Saturday, Day 6–Sunday, Day 7–Monday)

Academic Honesty

Please read the following concept and if students who plagiarize, cheat, deceit and fabricate will receive an F in the subject. Therefore, when students start the course, you will be asked to agree to the honor code.

Plagiarism: The adoption or reproduction of original creations of another author (person, collective, organization, community or other type of author, including anonymous authors) without due acknowledgment.

Fabrication: The falsification of data, information, or citations in any formal academic exercise.



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Deception: Providing false information to an instructor concerning a formal academic exercise—e.g., giving a false excuse for missing a deadline or falsely claiming to have submitted work.

Cheating: Any attempt to give or obtain assistance in a formal academic exercise (like an [examination](#)) without due acknowledgment.

Resource from: http://en.wikipedia.org/wiki/Academic_dishonesty

Grading

Requirements	Points
Participation	100
Discussions	100
Weekly Reflections	100
mid-term exam & final paper	100
total	500

Late assignments: Late assignments will be penalized with a 10% grade deduction for each day late unless you have made prior arrangements with me. Deadlines will be defined as 11:59 p.m. Korea Standard Time (UTC+9).

Incompletes: A student who experiences unanticipated circumstances and fails to complete all course requirements may contact the instructor prior to the end date of the course.

Points and Grades



Course Schedule

Week #	Topics	To Read	Key Dates
1	Introduction	Any historical Introduction to Korea at the beginning of the XX century	
2	Birth of Modern Poetry: new ways, new horizons.		
3	Poetry Movements of the first decade of the XX century, until the March 1st Independence Movement. The role of literary tradition in the development of 'new poetry' (sinsi) in Korea.		
4	Twenties/Thirties: Rise and Failure of Modernism. Other Poetry Movements.		
5	Early women poets.		
6	Poetry of Resistance against Japanese Colonial rule (1)		
7	Poetry of Resistance against Japanese Colonial rule (2)		



Week #	Topics	To Read	Key Dates
8	Other Poetry Movements and Trends of the Thirties and Forties		
9	Poetry faces the Tragedy of National Division and of a Fratricidal War.		
10	Poetry of the Sixties/Seventies: birth of participatory literature (ch'amyo munhak). New Women's Poetry 1.		
11	Minjung Movement and Democratization Struggle of the Eighties.		
12	Minjung Movement and Democratization Struggle of the Eighties. New Women's Poetry 2		
13	The Nineties and the birth of a new civil conscience. Poetic Ecologism and Neo-Experimentalism.		
14	The New Millennium - The Quest for New Forms for New Contents.		
15	Brief Introduction to North Korean Poetry		
16	Final paper		

This syllabus is subject to slight changes based on the needs of the lecture.