

KOR720

Spring 2014

Research Seminar in Korean Literature
“Modern Korean Poetry”

Instructor: Professor Yung-Hee Kim

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Office hours: Th. 10:00am-12:00pm; and by appointment

I. SLOS (Student Learning Objectives)

1. Students will acquire basic knowledge about the literary, cultural, and socio-political circumstances under which modern Korean poetic traditions were forged.
2. Students will be able to critically read and analyze major poetic texts from various theoretical points of view.
3. Exercises in close reading of the poets and their texts will enable students to develop their own analytical skills and to apply them to other writers and texts in different periods and genres.
4. Students will become competent in situating themselves within the critical fields of Korean literary and cultural studies and in independently undertaking advanced research.

II. Course Description

This course is designed to familiarize students with major modern Korean poets and their works from the early 1900s to the 1940s. Arranged largely in chronological order, the selected poems are canonical pieces in modern Korean poetic traditions. It has to be noted that the majority of poems in this collection are produced during the colonial period (1910-1945) and as such they embody strong nationalistic sentiments, perspectives, and visions of their creators. Some of the poetic motifs and tropes to be examined throughout the course include: lament for the loss of national sovereignty and longing for homeland; strains of resistance and subversion; hopes for recovering freedom and independence; probing into interiority of self; and contemplations about the relationship between history, nation, nature, and man, to name a few. Especially important for students' informed and balanced appreciation of these poems is careful consideration of individual poets' philosophical/religious commitments, political stances, and trajectories of literary ventures and production. In addition, it is crucial for students to explore the development of different poetic movements and schools in modern Korea, which exerted influence on the poet in question. Students are also urged to investigate the use of imagery, metaphor, symbolism, prosody, forms, and other poetic techniques utilized by the poets to arrive at a proper understanding of the total poetic configuration of these poems.

III. Course Format

Conducted largely as seminar, this course puts emphasis on students' initiatives and their active participation in classroom activities. Classes consist of student presentations, close reading of texts, and discussions, with lectures kept to a minimum. Translation of poems is an integral part of the course, and students are required to bring their own translation draft to each class session. To facilitate the seminar, students are also required to bring their readings of the weekly assigned poems (double-spaced one page) to the class, and based on this body of information, the classroom discussion will be conducted. Students should carefully follow the class schedule and complete their assignments before the class time. No extension of deadlines for given tasks will be allowed.

IV. Required Textbook

A course reader is available at MaPS, 1776 University Ave., CMA 102; Ph: 956-5630.

V. Final term paper

1. A topic of students' choice from the poet(s) and poem(s) covered by the course.
2. Your paper may be a comparative study of two poets and their works, and it should be accompanied by a full bibliography.
3. It is important for students to familiarize and follow style guidelines required for term papers, theses or dissertations, such as Kate L. Turabian's *A Manual for Writers of Research Papers, Theses, and Dissertations*, 8th ed., University of Chicago Press, 2013. [Should be available at UH Bookstore.]
4. Maximum length of term paper: 15 double-spaced pages, excluding bibliography.
5. Students are advised to begin working on their term paper project as early as possible so that they can complete it with plenty of time to revise and refine it.
6. Outline due: 4/11/2014

VI. Grades

1. Presentation: 20%
2. Translation work: 25%
3. Classroom participation: 25%
4. A term paper: 30%

VII. References

The Princeton Encyclopedia of Poetry and Poetics. 4th edition. Princeton; Oxford : Princeton University Press, 2012.

T.V. F. Brogan, ed. *The Princeton Handbook of Multicultural Poetries*. Princeton, N.J.: Princeton University Press, 1996.

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Class Schedule*

Time: F, 2:30-5:00pm
 Classroom: Moore 225

1. 1/17 Orientation
 Introduction and organization
 최남선(1890-1957)
 “해에서 소년에게” (소년; 1908.2)
2. 1/24 한용운 (1879-1944). 님의 침묵 (회동서관, 1926. 5)
 “님의 침묵”
 “나룻배와 행인”
3. 1/31 한용운
 “알 수 없어요”
 “예술가”
4. 2/7 이상화 (1901-1943)
 “빼앗긴 들에도 봄은 오는가” (개벽; 1922. 7)

 김소월 (1902-1934)
 “진달래꽃” (개벽; 1922.7)
 “먼 후일” (개벽; 1922.8)
 “예전엔 미처 몰랐어요” (개벽; 1923.5)
5. 2/14 김소월
 “산유화” (진달래꽃; 1925.12)
 “초혼” (진달래꽃; 1925.12)
 “인종”
6. 2/21 정지용 (1903-1950?)
 “향수” (조선지광; 1927.3)
 “유리창 1” (조선지광; 1930.1)

7. 2/28 정지용 (1903-1950?)
 “고향” (동방평론; 1932)
- 김영랑 (1903-1950)
 “모란이 피기까지는” (문학; 1934.3)
8. 3/7 이육사 (1904-1946)
 “청포도” (문장; 1939.8)
 “절정” (문장; 1940. 1)
 “광야” (자유신문; 1945. 12. 17)
9. 3/14 서정주 (1915-2000)
 “자화상” (시 건설; 1935. 10)
 “국화 옆에서” (경향신문; 1947. 11.9)
10. 3/21 윤동주 (1917-1945). 하늘과 바람과 별과 시 (정음사, 1948.1)
 “서시”
 “자화상”
 “간”
11. 3/28 **Spring Recess**
12. 4/4 윤동주
 “십자가”
 “또 다른 고향”
13. 4/11 윤동주
 “별 헤는 밤”
 “쉽게 씌어진 시”
 “참회록”
- *Due: Final term paper topic and outline, including working bibliography**
14. 4/18 **Good Friday**
15. 4/25 박목월 (1916-1978)
 “나그네” (상아탑; 1946.4)
 “청노루” (청록집; 1946)
 “고사 1”
16. 5/2 박두진 (1916-1998)

“해” (상아탑; 1946.5)

조지훈 (1920-1968)

“승무” (문장; 1939. 12)

***Course schedule is subject to change.**