

Humanities and Social Sciences: Korean Drama of the Diaspora

Syllabus

Dr. Carlson

Course Description

I moved to Honolulu from Seoul a year and a half ago. Filling out some paperwork in Human Resources upon my arrival, the woman in HR gleefully reported to me how much she loves Korean drama, how she can't stop watching it. Over the last fifteen years, hallyu, or the Korean Wave, has swept Korean culture throughout the world. "Korean Drama of the Diaspora" uses a particular drama, not of the television, but of the stage, as a space for the exploration of what being Korean means in the globalized world today. Diaspora is the spreading of a people, or a nation, and in this course, our writers are Koreans who live in North America. English Literature provides the framework for our study, which means we will be concentrating on literary analysis, or close reading. Our dramatists are Korean, American, and Korean-American, and the plays they write (in English) are explorations of what it means to be Korean and something else, to be hyphenated, split, or more than one.

Although all of these writers come from multi-cultural and multi-lingual backgrounds, each opts to write in English. Central to all of these texts is the notion of being an outsider. Often, for these protagonists, feelings of not belonging arise not only outside the home, but also within the home. Added to generational conflict, then, are feelings of alienation and isolation furthered by cultural conflict and transformation. Gender also often figures prominently in these cultural clashes. And finally, so many of these writers ask us as readers to make sense of them. In other words, these writers reject the notion of author as sole creator, or maker of meaning; instead, relying upon the reader to analyze and interpret, demanding the reader take part in the making of story and sense.

Required Texts

*An ISS ###, Academic English Reader will be made available to you, featuring:
Cho, Julia. *99 Histories*. (2001).

Park, Kyoung H. *Mina*. (2007).

Son, Diana. *Satellites*. (2006).

Suh, Loyd. *American Hwangap*. (2007).

Sung, Rno. *Yi Sang Counts to Thirteen*. (2001).

Assignments

This is a workshop class, and thus will involve writing, presenting, reading, discussing, editing, and revising your own writing. You will be analyzing these plays, which means we will review MLA citation and the process of recording sources. An important part of the workshop process is discussing and critiquing your own and your peers' work. You will be writing every day.

Participation and Attendance

You will spend a great deal of time in class discussing ideas and writing about things that will be important to you. Attending class means not only a physical presence, arriving on time, but also being prepared and participating. Three absences will mean a reduction of one letter grade, and five absences will mean the student earns an F.

Grades

Your course grade is dependent upon: your contribution to class; the quality of your presentation, participation, and writing; your improvement; and your effort. I am looking for progress in your work.

Plagiarism

Plagiarism is the unacknowledged and inappropriate use of the ideas or wording of another writer. Plagiarism is a grave violation of academic integrity and the sanctions against it are severe. Don't do it. Respect yourself and others.

Dates may change.

SCHEDULE

Week One

Park, Kyoung H. *Mina*. (2007).

Cho, Julia. *99 Histories*. (2001).

Week Two

Sung, Rno. *Yi Sang Counts to Thirteen*. (2001).

Week Three

Suh, Loyd. *American Hwangap*. (2007).

Week Four

Son, Diana. *Satellites*. (2006).