

## Studies in World Literature (ENGL4360)

### “Weird Women and Haunting Genres”: British and Korean Literature with a Digital Project

Instructor: Dr. June Oh  
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Class Meeting: M & W 4:05-5:30 pm  
Office: CAS (College of Arts and Sciences) 240  
Office Hours: M 12-2 pm via Zoom & W 3-4 pm in-person; and by appointment

#### Course Information

Detailed study of selected themes, literary types, and authors in world literature. Content varies from year to year. May be repeated once for credit when content changes. (Prerequisite: ENGL3308, or permission of the instructor.)

#### Course Description

This course examines the intersections of genre, gender, and cultural anxieties in British and Korean literature, spanning 18th-century novel and modern Korean graphic narratives. Through texts that depict “weird” female experiences, we will interrogate how literary forms reflect and challenge societal norms about gender. Readings include, but are not limited to, *Pamela* (Richardson), *Fanny Hill* (Cleland), *The Vegetarian* (Han Kang), and webtoons such as *Beauty Water* (Sungdae Lee). We will also engage with theories about genre and historical contexts such as Scott McCloud’s *Understanding Comics* to analyze textual and visual narrative strategies.

This course is writing- and research-intensive, requiring students to produce in-depth analyses and engage in rigorous research. The course culminates in a final project that combines academic research with digital multimedia components using StoryMap, an interactive platform powered by ArcGIS. StoryMap allows students to create visually engaging narratives that integrate maps, images, videos, text, and other multimedia elements, providing a dynamic way to present their research. Students will use this tool to craft a compelling argument that communicates their findings, blending traditional academic analysis with the interactive capabilities of digital media.

By integrating traditional literary analysis with digital tools, this course invites students to rethink the boundaries of narrative form and to uncover the evolving anxieties surrounding gender and genre in global contexts.

#### Learning Outcomes

By the end of the semester, students will be able to:

1. Explain how literary forms reflect cultural anxieties about gender.
2. Use theories of genre and graphic narrative to interpret texts.

3. Compare and contrast narrative strategies across British and Korean texts.
4. Critique the representation of “weird” female experiences and their cultural significance.
5. Propose, revise, and compose a digital adaptation project informed by academic research.

### Course Materials

1. Students are required to have access to the following texts in whatever way convenient for them.
  - a. Sungdae Oh’s “Beauty Water” from *The Tales of the Unusual* (2015)
  - b. Samuel Rihardson’s *Pamela* (1740) or John Cleland’s *Fanny Hill* (1749)
  - c. Han Kang’s *The Vegetarian* (2007)
2. Additional readings including secondary sources will be available on Canvas.
3. I keep a flexible course material list. It may change based on the class’s interest and needs.

### Notes Technology

- Access to Webtoon platform is required. You will need to create an account.
- Access to GIS Storymap is required. You will need to create an account.
- Students should regularly check Canvas (announcements, course schedules, assignments, modules, etc.) and emails. For a tutorial on announcements, [click here](#). To manage notifications, click on “Canvas notifications” in the blue box at the top of the page. For help in resetting notifications, click on the help button on the left-hand side of your UTT Canvas home page (the question mark in a circle) and call the “Canvas Support Hotline (Students).”

### Notes on Class Content

This is a discussion-based class. Our texts or our discussion of the texts may include offensive, controversial, and possibly traumatic content. Violence, suicide, physical and mental illnesses, racism, sexism, explicit sexual content, and political views may be discussed. If you anticipate any serious issues reading such content, please consult with the instructor during the first two week of the course.

### Course Grade

Component		Points
Reflection	P/reflection	5 points
	Reflection	10 points
Contribution	Individual responses	15 points
	Group response	10 points
Semester Project (Storymap)	Example survey	10 points
	Proposal	10 points
	Drafts	10 points
	Final product	15 points
	Rationale	15 points
		<b>100 points</b>

## **Grade Scale**

A	90 to	100	points
B	80 to	89	points
C	70 to	79	points
D	60 to	69	points
F	0 to	59	points

## **Minimum Requirement to Earn a C in the Class**

To earn a C or above in the class, students must earn a C or above **on all components**. A grade of D or F on major assignments detailed above will result in the grade for the class being no higher than a D.

## **Syllabus Changes**

Per the UTT Syllabus Policy: "The information contained in the syllabus, other than the grading criteria and absence and make-up policies, may be subject to change with reasonable advance notice as long as the change is without prejudice to the students."

## **Major Assignments**

All writings done in this class are public and can be publicly shared.

### *REFLECTION*

- a. At the start of the semester, students will turn in a p/reflection letter which will be used as the resource for their final Reflection.
- b. On the final week of the semester, students will write a reflection letter that looks back to their semester informed by their p/reflection answers.

### *CONTRIBUTION*

## **Individual Responses**

- a. Students will each upload discussion posts by Monday noon that answer the prompt of the week. Prompts will vary each week, asking students to critically engage with the text by writing effective arguments with textual/visual evidence and historical context and explore literary research methods.
- b. This should be more than a speculative review, meeting academic and professional standards and showing students' understanding of the material, analysis of literary strategies, and critical writing skills.
- c. Late response comments will not be accepted.

## **Group Responses**

- a. Students will work in small groups to discuss their individual discussion posts. After the group discussion, students will write a group response. This can include a report of what the group discussed, what agreement and disagreement, what further research is needed, and learned historical/theoretical/cultural contexts.

### *SEMESTER PROJECT*

Students will create a Storymap, an interactive webpage hosted by ArcGIS, which incorporates various multimodal digital components such as a map, photo, graph, and digitalized styles, based on their research.

This assignment also requires students to write a rationale that clearly articulates and rationalizes the choices they made throughout their digital project based on their knowledge of the theories previously covered. Students will justify their use of various rhetoric, including the visual, textual, and content-embedded elements.

The project will be developed throughout the semester with an analysis of an example Storymap, a proposal, and drafts.

### Course Schedule

Week	Title	Topics/Activities	Readings/Assignments Due
1	Introduction to World Lit	Course introduction	Complete: Pre-reflection Read: Cho
2	"Weird Women" and the "New" Genre	Webtoons a literary genre, "Digital comics"	Read: "Beauty Water" & McCloud 1  Complete: Discussion Post 1 & Group Discussion Post 1
3		Foundation of Comics theory	Read: McCloud 2  Complete: Discussion Post 2 & Group Discussion Post 2
4		Advanced genre perspectives	Read: Brown & Louks  Complete: Discussion Post 3 & Group Discussion Post 3
5		Weird women experience: the novel and the women	Read: <i>Fanny Hill</i> & Gautier OR <i>Pamela</i>  Complete: Discussion Post 4 & Group Discussion Post 4
6		Weird women perspective: format and genre	Read: <i>Fanny Hill</i> & Flynn OR <i>Pamela</i>  Complete: Discussion Post 5 & Group Discussion Post 5

7	Research OR TBD	Continued discussion OR Introduction to StoryMap and Analysis of example StoryMap	
8	Workshop	Introduction to StoryMap and Analysis of example StoryMap OR Workshop StoryMap analysis	Read: Storymap Guidelines Complete: Example survey
9	“Weird Women” Now and the “New” Genre	Literary genre and cultural contexts	Read: <i>Vegetarian</i> Complete: Discussion Post 6 & Group Discussion 6
10	Spring Break		
11	Research	Developing your project, ensuring the standards of academic research are met. Considering the effectiveness of argument, analysis, textual and visual elements	Complete: Proposal
12			Complete: Draft
13		Feedback and Revision	Complete: Draft
14		Workshop	Complete: Final StoryMap
15		Articulating rhetorical choices	Complete: Rationale
16	Course Wrap-Up and Final Reflection	Submit final reflection on the course experience and learning journey	Assignment Due: Final Reflection

## Course Policies and Resources

### Attendance and Participation

Students are expected to engage with all class materials. Attendance and participation are not a “portion” of the grade in this course because it’s an absolute requirement for you to succeed in this course. There are no excused or unexcused absences for missed work.

Students who miss more than three weeks (e.g., missing classes, discussion, responses, etc..) will automatically fail the course. Students are strongly encouraged to contact the instructor as soon as possible they encounter or foresee any issues that can seriously affect their performance.

### Submitting Work

To be counted for a grade, written work must be submitted (unless instructed otherwise) as a Word document in the appropriate drop box in Canvas. For a free copy of Microsoft Office, including Word,

[click here](#). For other types of submissions such as a digital product, more information will be provided throughout the course.

Assignments that do not follow the above format, that are emailed, that are submitted to the wrong drop box, or that I cannot open (e.g., zipped files, ios files, damaged files) will receive 0.

Late work will not be accepted unless discussed with the instructor at least 3 days prior to the due date. I understand there are unforeseen circumstances. You should contact me as soon as possible if you encounter or foresee any issues that can seriously affect your performance.

### **Academic Dishonesty & Disruptive Behavior**

This class has a Zero Tolerance Policy for academic dishonesty. Any act of academic dishonesty will result in immediate failure of the entire course and will be reported to the Office of Student Conduct and Intervention.

For the UTT definition of “academic dishonesty,” go to the UT Tyler Syllabus Module in the class Canvas shell. Click on “University Policies and Information.” Scroll to the “Academic Honesty and Academic Misconduct” section. Click on “Student Conduct and Discipline policy.” Read Section 8-802 “Academic Dishonesty.”

Disruptive behavior will be reported to the Office of Student Conduct and Intervention and may result in failing the class and/or University sanction. Disruptive behavior includes, but is not limited to:

- hindering other students from working on the tangible learning activities taking place during face-to-face and online class sessions
- talking when the instructor is talking
- repeatedly arriving late and/or leaving early
- using technology for purposes other than working on the tangible learning activities taking place during the class period
- doing something other than working on the tangible learning activities taking place during the class period
- sleeping during class

For the UTT definition of “disruptive behavior,” go to the UT Tyler Syllabus Module in the class Canvas shell. Click on “University Policies and Information.” Scroll to the “Academic Honesty and Academic Misconduct” section. Click on “Student Conduct and Discipline policy.” Scroll to Section 8-804 “Certain Other Offenses.” Read item number four “Disruptive Behavior.”

### **Artificial Intelligence Use Policy**

Under two conditions, students are welcome to use AI programs e.g. ChatGPT, Bing, etc.: 1) Using it to help generate ideas and brainstorm and 2) when the student is fully equipped with the skills to how to ethically utilize and cite AI-generated contents.

Any unacknowledged AI-facilitated work and acknowledged AI-facilitated work without considerable edition and critical revision process will be considered as cheating and will be directly reported. This includes using ideas and paraphrasing as it traditionally is in using other works. Students should never

submit any work or content generated or supported by an AI program as their own. It should be cited like any other reference material (with due consideration for the quality of the reference).

Violation of this policy may result in disciplinary action, up to and including full revocation of credit for the assignment, and other sanctions.

### **Class Conduct**

All students are expected to behave in a respectful manner. Sensitive topics may be addressed during discussion, and passionate opinions are welcome. However, each student should remain respectful and civil throughout. Students are expected to make remarks that are informed by our material and the context that surrounds it.

In general, adhere to these four tenets, and you'll be fine: Be kind. Work hard. Think generously. Write critically.

### **Contacting the instructor**

If you have individual questions, you can set up a time to meet either in-person or via Zoom.

To contact me, use UTT email or Canvas messenger. Per the [UTT Email Policy](#), I will not reply to emails sent from non-UTT email addresses.

Emails and Canvas messages should provide a succinct overview of the topic and be written using complete sentences, reasonably correct grammar, and proper structure. In the subject line list the class (ENGL4360), your name, and a topic.

### **University Policies and Information**

Go to our class Canvas for information relating University Policies.

### **Student Resources**

Go to our class Canvas for information relating University Policies.

This syllabus is a product of many generous educators' hard work and support.  
I give special thanks to UT Tyler's English department faculty and staff and my former colleagues at  
Michigan State University.