Introduction

This paper introduces my experience over the past decade as I have continued to prepare and teach from a set of advanced Korean language teaching materials based on modern Korean short fiction. The project was officially launched in 1994 as a Multimedia Reader in Modern Korean Short Fiction under the auspices of the Korea Foundation-supported KLEAR textbooks project (incorporated in Hawaii as the Korean Language Education & Research Center, hence 'KLEAR'), and my coauthors were originally Mark Peterson and the late Han-Kon Kim, both of Brigham Young University. Already in 1994 the project built in part on ideas and materials developed by

* University of British Columbia, Canada
the authors prior to that time, but since the untimely passing of Professor Han-Kon Kim in 1996, primary responsibility for this project has passed to me at the University of British Columbia.

**Project Objectives**

The original objectives of *the Multimedia Reader* project were several: more generally, to provide, in CD format, a generous selection of amply annotated/glossed modern Korean short stories for advanced Anglophone learners of Korean studying in North American universities that was sufficiently robust enough to allow for use in either self-study or in the classroom, and in the latter case sufficiently comprehensive enough to accommodate a range of tastes on the part of instructors wanting to pick and choose among different short stories as they constructed a course syllabus. With specific reference to the learners using these materials, the hope was and remains that, after two semesters of working with a selection of the stories, students would feel comfortable and confident with (rather than intimidated by) the notion of picking up a work of Korean fiction and simply reading it for pleasure. Thus, working with these materials should a) improve students’ comprehension of each specific Korean short story, b) improve their retention of Korean vocabulary and cultural references, c) increase their enjoyment and appreciation of Korean language literary texts, and d) generally improve Korean language reading skills. As will be seen below, the course materials have generated other benefits for students as well.
Why Fiction?

The selection of fiction as the sole genre for this project was due to several factors. First was personal preference: all three project originators were more comfortable with and interested in Korean fiction than in poetry, drama, essay, etc. But there are good pedagogical and linguistic reasons, too. Assuming that one's goal is to combine intensive reading with extensive reading through carefully pre-selected input, fiction is to be preferred over poetry because of the higher degree of redundancy and repetition built into the texts, while short fiction allows students the satisfaction of actually reading an entire, integral work from start to finish. And while poetry, due to its shortness, also allows for this satisfaction (and thus might lend itself well to a similar annotated database project in future), difficulties in diction, style and interpretation can bog down the learner and/or a reading class.

Furthermore, if one follows Claire You (2003) in advocating courses that target single skills (e.g., just reading or writing, as opposed to trying to cover all four skills evenly in one course) in the higher levels of instruction, especially for Heritage Learners, short fiction again seems appropriate: most Heritage Learners (including, in my experience, “1.5-generation” immigrant students who have come to North America before, say, the age of 11 or 12), even if they demonstrate reasonably fluent speaking and listening skills in Korean, are terrified of the prospect of walking into a Korean bookstore, picking up a collection of short stories, and buying it to read for pleasure. And yet, their exposure to and intuitions about Korean are such that, with appropriate guidance and materials, and with some hard work, they can overcome this fear in one or two semesters.
Project Division of Labor

The original division of labor was:
- Han-Kon Kim: computer programming and design
- Mark Peterson: culture notes & supervision of initial text input and vocabulary glossing
- Ross King: grammar notes & supervision of subsequent text editing

However, the unfortunate and untimely death of Professor Han-Kon Kim in the spring of 1996 forced us to reconsider much of this original division of labor. Since 1996, Ross King at UBC has been the primary supervisor of the project. Original funding for this project under the auspices of KLEAR was a modest USD $12,000, a sum that has since been augmented by funding from different sources with the University of British Columbia, as well as most recently from the Korea Foundation (outside the auspices of KLEAR). The majority of the work performed to date has focused on text input and editing, vocabulary and grammar annotations for the stories, with computer (website) programming and website design playing a more modest role (more below).

Proficiency Level

In terms of the ACTFL proficiency guidelines, the materials aim for a reading level at the very top of the "superior" range. Thus, the materials are best suited to advanced undergraduate or MA-level reading classes. They are also well suited for the training of literary translators (Korean-English).
At UBC, these materials have formed the bulk of the syllabus for a fourth-year undergraduate course called “Korean 410: Readings in Modern Korean Short Fiction.” While in theory Korean 410 should be populated in the first instance by students who have successfully completed Korean 300, UBC’s third-year “intermediate” course in Korean language, in practice few students progress in this manner from Korean 300 to Korean 410, in part because the gap in skills required for these two courses is significant. Most of the students in Korean 410 over the past decade have been either MA students in Korean Studies (usually, but not only, specializing in Korean literature) and Heritage Learners whose Korean language skills over-qualified them for any other courses among our limited offerings.

For all practical purposes, field testing of these materials thus far has been conducted almost exclusively at UBC. One reason for this is that only a handful of North American universities offer Korean language instruction at such a high level in the first place. But Mark Peterson at Brigham Young University has used some of the materials in his teaching apparently with some success and Gweesook Kim at Princeton once requested the files for 황순원’s “소나기.” But otherwise the materials have been too much “under construction” and have undergone so many changes in format and presentation that it has thus far been difficult for other colleagues to test them.

Development Experience

In this section, I discuss the process of selecting the short stories for the
reader/student and annotating them over the past ten years.

Selection of Stories

In essence, our project is a huge, annotated anthology of short stories, and anthologies, by their very nature, have a little something to annoy some, and a little something to please others. Our selection combines personal preference, consultation with leading critics in Seoul, advice from colleagues, and trial and error. In addition, an attempt has been made to include authors representative of a broad range of time periods (1920s - 1990s), styles, and orientations. Thus, the Multimedia Reader... includes some classics as well as some lesser-known writers and stories that nonetheless have intrinsic historical and/or literary importance. An additional factor has been the availability of English translations of, or English-language criticism of, the work in question or other works by the same author.

I am reminded here of a comment by a "1.5-generation" Korean Canadian student who came to Vancouver in his late 'teens. This particular student once asked to see the list of stories for Korean 410, and after glancing down the list, pronounced somewhat dismissively that he had 'never heard' of some of the stories and authors. He implied (and I suspect many Koreans from Korea would agree) that somehow a course such as this should reproduce intact the authors and story titles that any educated person from South Korea would recognize. I reject such a notion, and can also relate an interesting experience from the early days of this project. Eager to gain insight into what a leading South Korean critic might suggest as
"representative" short stories suitable for reading by advanced foreign learners, I asked for advice from Professor Paik Nak-chung, a distinguished critic of modern Korean literature if ever there was one. Professor Paik kindly recommended a number of stories to me, all of which I duly and diligently read, studied, and prepared (annotated) for this project. But in the classroom, with Anglophone learners, all of these stories but one (현진건's "고향") turned out to be disasters for reasons of content, difficulty and length. The moral of the story is simple enough: teachers of Korean language and literature outside of Korea need to follow their own instincts in selecting materials for their students.

Thus, before ever considering literary worth, our first criteria were 'length' and 'relative easiness for an Anglophone learner of Korean'. Thus, all the stories are less than twenty pages long in the original Korean some much less --, and have been deemed accessible to a foreign student of Korean with three or four years of university Korean instruction (provided, that is, that the texts have been properly glossed).

The table of contents is as follows (chronological order):

<table>
<thead>
<tr>
<th>Stories already fully annotated:</th>
</tr>
</thead>
<tbody>
<tr>
<td>김동인</td>
</tr>
<tr>
<td>현진건</td>
</tr>
<tr>
<td>김유정</td>
</tr>
<tr>
<td>이태주</td>
</tr>
<tr>
<td>이효석</td>
</tr>
<tr>
<td>안희남</td>
</tr>
</tbody>
</table>
The stories in this list are all available with the following resources:
Korean text, vocabulary annotations, grammar notes, and English translation.

Stories approved for full annotation, but still “under construction:”

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>남도향</td>
<td>“여카지네”</td>
<td>1923</td>
</tr>
<tr>
<td>김동규</td>
<td>“화려한 후예”</td>
<td>1935</td>
</tr>
<tr>
<td>최정희</td>
<td>“흥가”</td>
<td>1937</td>
</tr>
<tr>
<td>이상</td>
<td>“화국”</td>
<td>1938</td>
</tr>
<tr>
<td>이호철</td>
<td>“나상 (裸像)”</td>
<td>1966</td>
</tr>
<tr>
<td>김주영</td>
<td>“달밤”</td>
<td>1975</td>
</tr>
<tr>
<td>김윤일</td>
<td>“사진 한 장”</td>
<td>1981</td>
</tr>
<tr>
<td>이인성</td>
<td>“유리창을 도는 별한 마리”</td>
<td>1982</td>
</tr>
<tr>
<td>윤정모</td>
<td>“밤길”</td>
<td>1985</td>
</tr>
</tbody>
</table>
The stories in this list are all available with at least two of the following resources: Korean text, vocabulary annotations, grammar notes, and English translation.

### Stories annotated and translated but later rejected for teaching purposes:

<table>
<thead>
<tr>
<th>Author</th>
<th>Title (Korean)</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>염상섭</td>
<td>“천화”</td>
<td>1925</td>
</tr>
<tr>
<td>김유정</td>
<td>“봄, 봄”</td>
<td>1935</td>
</tr>
<tr>
<td>이태준</td>
<td>“복덕방”</td>
<td>1937</td>
</tr>
<tr>
<td>채만석</td>
<td>“눈 이야기”</td>
<td>1946</td>
</tr>
<tr>
<td>최인훈</td>
<td>“웃음소리”</td>
<td>1966</td>
</tr>
<tr>
<td>송기숙</td>
<td>“어린 완충자녀”</td>
<td>1968</td>
</tr>
<tr>
<td>김정한</td>
<td>“사방제”</td>
<td>1971</td>
</tr>
<tr>
<td>이문열</td>
<td>“지서 --- 세 개의 에피소드”</td>
<td>1980</td>
</tr>
<tr>
<td>윤홍길</td>
<td>“완장”</td>
<td>1983</td>
</tr>
<tr>
<td>오정희</td>
<td>“순례자의 노래”</td>
<td>1983</td>
</tr>
</tbody>
</table>
The stories in this list were rejected for various reasons. "전화," "봄, 봄," "복덕방," "눈 이야기," "어린 완충지대," "사מט제" and "순례자의 노래" all proved to be too long and too difficult for students, while the 이문열 and 윤홍길 pieces, strictly speaking, were not short stories, but excerpts from longer works. In a few cases, the same authors were retained, but with shorter, more accessible stories: 김유정, 이태준, 채만식 (though "맹 순사" is also quite challenging), 최인훈, 이문열, 윤홍길 and 오정희.

The lists above are bound to offend any Korean literature aficionado at least twice — once each on the counts of inclusion (e.g., Why did you include _____?) and exclusion (e.g., Why didn't you include _____?). But the list as it stands now nonetheless represents a wide range of periods, authors and themes, and is far more than one could ever to teach in even a year-long course. Thus, it is assumed that most teachers could find enough stories and/or authors to their liking in order to fashion a syllabus.

Moreover, it is assumed that over time (once a reliable stock of on-line grammar notes is available), more stories can be added, creating a sort of growing archive of annotated stories for advanced students. In fact, one useful way to expand the repertoire is to assign advanced students the task of preparing the annotational apparatus for a story.

Development Strategy: Gloss First, Program Later Scrap Programming

The data entry and subsequent editing, proofreading and annotation/glossing demands for a corpus of texts that prints out at hundreds of pages are daunting. Some ten years have been devoted to this process now, and while significant work remains, we have nevertheless 'broken the back' of
most of the data entry. Roughly speaking, the project has developed in three phases: 1) annotations/glossing a phase that thus far has consumed most of the resources and has continued throughout the project; 2) programming (in fits and starts, and barely able to keep up with advances in technology); and 3) downgrading the programming component significantly, while moving to an “on-line resource” concept.

Text Input and Proofreading: The first ten or so stories were entered on the Macintosh using ClarisWorks and Elex Computer’s Korean Language Kit by students at Brigham Young University during the academic year 1994-1995. These same students prepared initial vocabulary glosses for all the stories, too. During the academic year 1995-96 all BYU files were turned over to me at UBC. I converted all the files to NisusWriter in conjunction with Apple’s (then) new Korean Language Kit, after which various graduate student research assistants and undergraduate Work Study students have entered additional stories and proofread the texts. Most of the texts to the stories (those actually taught from) are now typo-free.

Vocabulary Annotations: The initial vocabulary files prepared by BYU students proved to be insufficiently inclusive in their coverage. Moreover, work with the annotations over the course of the first two years of teaching revealed a great many errors and misunderstandings on the part of the primary annotators. Subsequent annotations entered by UBC students have demonstrated the same shortcomings (though perhaps less). There will probably always be residual shortcomings lurking in the vocabulary annotations, but we are doing our best to minimize these. The key with
these annotations is to save students the frustration and time involved with looking up every other word in a Korean-English dictionary, and thereby to allow them quicker access to the story itself.

**Grammar Notes:** Currently some 28 stories have full sets of grammar notes, meaning that the data base of grammar notes from these stories is comprehensive enough now to allow relatively efficient copy-and-pasting for adapting and revision in the remaining stories, all of which have had the Grammar Note ‘skeleta’ prepared (i.e., all phrases from each story to be glossed with a grammar note have been extracted and placed in separate “Grammar Note” files awaiting completion). All the grammar notes from those first 28 stories have been gathered into one “Master File” that is currently being distilled and edited in order to yield two different tools: 1) a fuller on-line reference grammar of literary Korean structural patterns, and 2) a distilled handbook of Korean literary patterns to be published in book form. The on-line reference grammar will reside on the UBC Korean language program website at http://www.asia.ubc.ca/korean/, and awaits only final editing of the files before uploading (in summer 2005).

**Culture Notes:** This aspect of the annotation process awaits completion, but is less onerous than either of the tasks above. For now, this aspect has been postponed indefinitely.

**Other Annotations:** Resources permitting, we shall probably want to allow for sound annotations. Thus, it would be meaningful to have voice actors (or perhaps even the authors, in the case of those still living) record each story
for download to MP3 players from the website.

Design Concept and Computer Programming

As noted above, the late Professor Han-Kon Kim was originally in charge of the design concept and computer programming for the project. Professor Kim had begun to put his considerable expertise in CALL and computer programming to use and put all the texts, along with a morphological analyzer and other tools, on the Macintosh. Delays in the preparation of the annotation files kept Professor Kim from making significant progress on this side of the project, but he did manage to program a demo version of 황순원's “소나기”, using SuperCard, before his death. But in many ways his ideas proved to be too ambitious (for example, his morphological analyzer went to a depth and degree of detail that was far beyond what was useful to students), and in any case, were rendered moot by his death in 1996.

After I assumed project management at UBC in 1997, I embarked on an equally foolhardy project to place all the texts on the web, but with all glosses and annotations connected via hyperlinks or hypertext. Two new multimedia authoring programs for CALL software in the late 1990s gave me new hope for a solution to the computational aspect of our project. These were GALT (“Glossing Authentic Language Texts”) and LIBRA.

GALT: GALT was developed through a Faculty Technology Initiative Grant to Professor Mary Ann Lyman-Hager, then Coordinator of Instructional Computing, French Department, The Pennsylvania State University (and since 1997, Director of the National Language Resource Center at San Diego...
State University and Professor of French at San Diego State University). The flagship project for the GALT program was the multimedia French reading course, *Une Vie de Boy*. Lyman-Hager explained the glossing rationale as follows:

"Text glosses are margin notes or footnotes that explain obscure words or phrases in the literary passage. The hypertext glossing developed for *Une Vie de Boy* is less obtrusive than traditional glossing, and the explanatory powers of hypertext glossing can be expanded without encountering the restrictions of space that are found in paper-based glossing. The glossing remains hidden until students identify challenging words or phrases that impede their comprehension of the literary passage... A serious challenge to foreign language teachers is the inability to predict when and for what reasons a reading comprehension breakdown will occur for an individual student. Class time, which should be spent on activities based upon the rich content of literature, is frequently devoted to the word-by-word decoding of literal meanings." (http://ets.cac.psu.edu/catalog/completed/french/)

**LIBRA**: Developed by Michael Farris at Southwest Texas State University, LIBRA was originally designed as an authoring system for developing interactive videodisc lessons and other instructional materials on the Macintosh using HyperCard. Although originally designed for interactive video and listening comprehension, LIBRA was nonetheless well-suited to a hypermedia reading project like ours, and also had good provision for questions and comprehension checks.

**The GALT-LIBRA Combo**: It seemed in the late 1990s that either of
these programs would be adequate for our project’s purposes, and as good luck would have it, the GALT and LIBRA teams had just begun collaborating to produce a cross-platform authoring shell that combined the strengths of each program. I successfully applied for UBC Teaching and Learning Enhancement funds to purchase the programs and pay two UBC students to experiment with each of these programs using the Multimedia Reader:... materials.

To Make a Long Story Short: Initially, I found Professor Lyman-Hager’s words above quite inspiring, and was optimistic about the possibility of using the ideas behind GALT and LIBRA to develop similar hyper-glossed reading texts for Korean. However, after investing significant time and resources into on-line, web-based hyper-linked texts for a couple stories1), I concluded two things:

1) the pathetically inadequate resources available for Korean, as well the substantially higher ‘difficulty’ level of Korean for Anglophone learners, made it more sensible to devote my own limited and precious resources to just glossing/annotation in the first place, and to more static resources, in the second place; and

2) even when presented with the option of on-line, hyper-linked reading texts, my UBC students much preferred to download all the files (story

1) I learned later that the French demonstration text featured in Une Vie de Boy was actually quite short: some 1600 words in total, albeit with more different gloss types. See the website “Glossing of French Literary Texts: Une Vie de Boy” at http://ltl.its.psu.edu/projects/ETS_catalog/completed/ french/french.html: “The core of this software is 1600 words of the first chapter of Une Vie de Boy. Approximately 600 words of this excerpt are glossed with seven types of glossing categories.”
texts, vocabulary annotations, and grammar notes), then print them out and study them the old-fashioned way: using paper copy, underlining, highlighting and making notes to themselves in the margins. And in retrospect, that is the way I have always preferred to study, too. This is not to say that I have given up completely on the idea of a fully web-based, hyperglossed set of materials, but simply to confess that I remain highly skeptical of its feasibility or efficacy, at least with respect to the significant costs that would be involved in doing this with all our materials.

Thus, all of our Korean 410 materials will soon reside on the UBC Korean Language Program website, not as dynamically hyper-glossed texts requiring hundreds of hours of tedious linking, but as inert files for download available in two types: PDF or HTML -- the former for use in class, so that everybody can literally “be on the same page,” and the latter for those learners in formal classes or otherwise who wish to manipulate the files on their own for whatever purposes.

Summary: The Problem of Glossing. I note with interest that the question of how to gloss literary texts for students using them for foreign language learning has generated considerable interest in second language acquisition research in recent years. Moreover, the related questions of how best to gloss such texts in an electronic, hypertext or hypermedia environment, and whether or not hypertext-annotated reading materials are more effective in teaching reading than traditional print-based materials, have attracted numerous educational researchers. Besides the works by Lyman-Hager listed in the references, see also: Al-Seghayer 2001, Brandl 2002, Hüllen, W. 1989, Jacobs 1994, Lomicka 1998, Nagata 1999, Roby 1999, Stewart & Cross 1991,
and Walz 2001. In general, problems of teaching reading and related issues like that of glossing have yet to receive serious attention in the field of Korean language pedagogy.

**Pedagogical Experience**

In this section, I discuss some of the problems and successes encountered teaching from the *Multimedia Reader* materials for the past two years at UBC.

**Which Stories to do First?**

One of the greatest difficulties with respect to teaching from these materials has been grading the stories by difficulty. The ACTFL proficiency rating accorded this project within the Hawaii KLEAR project is “Superior,” implying a very high level of difficulty, and this is certainly warranted. Of the several dozen students who have used these materials over the past decade, at least six finished level 4 or 5 at Yonsei University’s Korean Language School before enrolling in the course, one or two had even graduated from that same program, and others had spent at least one year studying intensively at other similar programs in Seoul. But all of them still experienced and continue to experience considerable difficulties with the materials. Indeed, even “1.5-generation” Korean Canadians who arrived in Canada as late as age 11 or 12 complain that they find the course quite challenging.
I take these complaints from what are, by all accounts, rather advanced learners, to be yet more evidence in favor of the notion that Korean requires at least four times as much investment on the part of its Anglophone learners as do, say, French or Spanish. A corollary of this simple fact is that instructors developing teaching materials for Anglophone learners of Korean need at least four times as many resources to do the job right as do their colleagues teaching French or Spanish\(^2\).

Stories which have proved successful with the students and are considered 'relatively easier' are:

- 김동인’s “감자”
- 김지원’s “아마 덜”
- 박윤서’s “겨울 나들이”
- 황석영’s “삼포 가는 길”
- 최인호’s “타인의 방”
- 오정희’s “첫눈 오던 날”
- 현진건’s “고향”
- 이범선’s “학마을 사람들”
- 김승옥’s “무진가형”
- 조정례’s “방하기”
- 황순원’s “소나기”

I suspect that some of the troubles encountered by students with the stories in the list of “rejected” stories above were due primarily to the insufficiently polished state of the supporting materials (typos in the text; inadequate, erroneous and/or non-existent vocabulary notes; inadequate or non-existent grammar notes, etc.) rather than to any intrinsic difficulty in the texts themselves\(^3\), but there is no question that pre-1945 (and even

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\(^2\) A corollary of this simple fact is that instructors developing teaching materials for Anglophone learners of Korean need at least four times as many resources to do the job right as do their colleagues teaching French or Spanish.

\(^3\) Pace a rather uncharitable evaluation handed down by the Korea Foundation’s independent review committee barely one year after the project had begun its work.
post-Liberation "해방기간") stories tend to be much more difficult, and that certain authors, like 김정한, are more difficult than others.

In general, the safest strategy is to start students off with the shortest and easiest of the most recent stories, and work one’s way to longer and more difficult stories. I almost always start the course with 황순원’s “소나기,” a story that students of all ages adore. Pre-1945 stories tend to be more difficult than post-Liberation stories, for obvious reasons, but I have nonetheless had great success with both “감자” (1925) and “고향” (1926).

‘Under Construction’

As alluded to above, a main difficulty in teaching from the materials in the early stages of the project was their rough-and-ready state. Moreover, it was not a little frustrating for students to be handed, over the course of two semesters, more than a thousand pages of xeroxed materials and be told to ‘pretend they’re multimedia’ for two semesters. But as of 2005, most of the materials will be available on the web for students to download themselves, and the majority of the remaining materials should be available on our website by late summer 2005.

How much can students take?

Clearly there are too many stories in our database to cover in even two

4) For instance, I have also had success using the “소나기” materials with the most advanced high school students at 숏 속의 호수, the Korean Language Village at Concordia Language Villages:
semesters of teaching, whether at the undergraduate or graduate level, and clearly there is too much material in each of these two dozen stories to cover more than a fraction of each in a week's three hours of classroom contact. Thus far, I have taken the approach of completing one story every two weeks thus, students have four 80-minute sessions with each story, of which the last 20 minutes are reserved for a quiz. The students are responsible for everything in all the stories (after all, they have annotations for all the vocabulary and grammar, as well as an English translation of the story), but we cover only certain excerpts intensively in class due to time limitations. The last of the four classroom periods devoted to a story also has a designated 30 minutes or so for questions students have on portions of the story not covered in class.

Meta-Talk: Talking about Korean Language, Talking about Korean Literature

The time allotted in North American universities (as opposed to programs in-country, i.e., in Korea) to classroom contact for the learning of foreign languages is pathetically inadequate in the lower levels, and even more so in the upper levels. Given a class like Korean 410, with just 3 hours per week of contact time, one is forced to make a number of hard decisions. For me, the nagging question has always concerned "meta-talk:" how to talk about Korean language in class, and in what language - English or Korean?5) And

5) Kramsch (1993, Chapter 6), though written in a somewhat different spirit from this article, complains that foreign language teachers in the United States tend to value action and communication rather than meta-communication, and generally emphasizes the notion of "meta-talk" and its role in language teaching.
again, how to talk about the content of the stories as *literature*, and in which language? Recall Professor Lyman-Hager’s characterization of the traditional upper-level university literary readings course above: “Class time, which should be spent on activities based upon the rich content of literature, is frequently devoted to the word-by-word decoding of literal meanings.”

Professor Lyman-Hager’s remark belies a frustration with traditional “grammar-translation” approaches to teaching, as well as, I suspect, the impatience of a literature aficionado eager to “get beyond” the vocabulary and grammar to talk about what is “really” important, the literature. And our colleagues in North American language education departments (who tend to teach what Benjamin Lee Whorf called SAE or Standard Average European, languages mostly ESL, Spanish and French) are adamant that in-class talk indeed, all meta-talk -- should be conducted in the target language.

But this is extremely difficult to manage when the target language is Korean. Take for example, meta-talk about the language. It is easy enough, when one is learning French, to discuss *les verbes, les adjectifs, la morphologie, les prefixes et suffixes, le syntaxe, l’orthographe, la prononciation et la phonologie, les consonnes et les voyelles*, etc., when virtually every technical term involved is cognate with English. All such vocabulary in Korean is Sino-Korean in origin, and learning how to talk about Korean in Korean would require a semester-long course of its own. Much the same can be said for meta-talk about literature: students capable of acquiring an advanced reading knowledge in Korean are not necessarily (and, in my experience, not usually) capable of discussing Korean literature in Korean. Or at least, to require them to do so would be so difficult as to warrant
devoting a separate course to the problem again.

And so, a course like this forces a trade-off: if one tries to leave aside some time during the week for discussion of the stories (whether in Korean or English), there is even less time for traditional *explication du texte*, an exercise every bit as important now as it was before the days of hypermedia-glossed texts (and, one might add, even more necessary for Anglophones learning Korean than it is for the same learners studying 'Standard Average European' languages). And less our SAE colleagues believe all this to be methodologically antediluvian, I hasten to note that many of my colleagues in Japanese and Chinese proudly admit that in their reading courses, they give their students nothing but the original text after all, the students need to learn how to use dictionaries, don’t they? So in my class, although the classroom banter is often in Korean, all technical questions (of which there are many) are fielded in English, and discussion of the story (such as it is) also tends to be in English. I also advise my students to enroll in Asia 357 “Modern Korean Literature in Translation,” a course more appropriate for in-depth appreciation and discussion of Korean literature.

In any case, the materials lend themselves to exploitation in the classroom in several ways. Once the materials are fully developed, different teachers will want to use them in different ways. For example, a less intimidating approach for certain types of students would be to use only carefully selected excerpts from the Korean text, and refer the students to the English translations for the rest of the stories.
Back-up Readings

I always assign two or three English-language articles and/or English translations of other stories by the same author or on a similar motif as supplements to the Korean-language text that the students are reading. The articles can be about the story itself, about the author, about the period, or about problems like ‘division literature’ or ‘women’s fiction’. However, it must be said that there are still too few good articles in English that are suitable as back-up readings for a course of this nature. Here are some examples:

김동인  “김자”

변진건  “고향”
“Hyon Chin-gon and Realism” Korea Journal vol. 10, no. 9, p. 32-40.

이범선  “학문을 사랑할 사람들”
Korea Journal vol. 21, no. 6, pp. 26-34.
O'Rourke, Kevin. 1977. “Literature after the Korean War.” Korea Journal 17, 6: 4-12.

황순원 “소나기”

박완서 “겨울 나들이”

김지원 “알마렌”

오정희 “첫눈 오던 날”
Successes (I): Korean-to-English Literary Translation

In addition to the ancillary articles assigned with each story, I also assign the students an English-language translation of the story in question. In cases where more than one translation exists, I assign all known translations (e.g. 박완서's "거울 나들이"). This has the obvious advantage of relieving the students' anxiety about their overall understanding of the story, but also introduces students to the problem of literary translation. In many cases, the students are reading rather poor quality translations by Korean professors of English working in Korea. Combined with the \textit{explication du texte}-type close readings in class, and an obligatory translation assignment at the end of each term (closely edited over at least two drafts by myself), this experience more often than not persuades students that they are at least as capable of producing a serviceable

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6) To be sure, in a number of cases they are reading rather poor quality translations by native speakers of English. But I do confess that I try to instill in my students a fundamental distrust and critical attitude toward the work of literary translators whose mother tongue is not English. See King (2003) for more discussion.
I am pleased to report that the following students of these materials have produced the translations below, all of which I consider publishable (or within striking distance of becoming publishable):

<table>
<thead>
<tr>
<th>Translator</th>
<th>Author</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Janet Poole (SOAS BA, 1994)</td>
<td>이태준</td>
<td>&quot;목덕방&quot;</td>
</tr>
<tr>
<td>Janet Poole (SOAS BA, 1994)</td>
<td>양귀자</td>
<td>&quot;한계령&quot;</td>
</tr>
<tr>
<td>Cecilia Yoo (UBC MA student)</td>
<td>김유정</td>
<td>&quot;봄, 봄&quot;</td>
</tr>
<tr>
<td>Cecilia Yoo (UBC MA student)</td>
<td>박경리</td>
<td>&quot;밀고자&quot;</td>
</tr>
<tr>
<td>Cecilia Yoo (UBC MA student)</td>
<td>김재현</td>
<td>&quot;초록빛 모자&quot;</td>
</tr>
<tr>
<td>Teresa Lee (UBC BA, 1996)</td>
<td>오정희</td>
<td>&quot;첫눈 오던 날&quot;</td>
</tr>
<tr>
<td>Cynthia Yoo (UBC BA, 1996)</td>
<td>고희영</td>
<td>&quot;무엇을 할 것인가?&quot;</td>
</tr>
<tr>
<td>Bob Armstrong (UBC BA, 1997)</td>
<td>채민식</td>
<td>&quot;눈 이야기&quot;</td>
</tr>
<tr>
<td>Sally Foster (UBC BA, 1997)</td>
<td>조정례</td>
<td>&quot;방하기&quot;</td>
</tr>
<tr>
<td>Isabell Kim (UBC BA 1999)</td>
<td>김지원</td>
<td>&quot;편강공주와 바보 언달&quot;</td>
</tr>
<tr>
<td>Jinny Sim (UBC BA, 1997)</td>
<td>현진건</td>
<td>&quot;고향&quot;</td>
</tr>
<tr>
<td>Julie Kim (UBC BA 1999)</td>
<td>삼상대</td>
<td>&quot;나무꾼의 뜻&quot;</td>
</tr>
<tr>
<td>Joel Stevenson (UBC MA 1998)</td>
<td>안희남</td>
<td>&quot;물&quot;</td>
</tr>
<tr>
<td>Joel Stevenson (UBC MA 1998)</td>
<td>이태준</td>
<td>&quot;해방전후&quot;</td>
</tr>
<tr>
<td>Joel Stevenson (UBC MA 1998)</td>
<td>지하련</td>
<td>&quot;도정&quot;</td>
</tr>
<tr>
<td>Tina Lee (UBC BA 1998)</td>
<td>은희경</td>
<td>&quot;빈처&quot;</td>
</tr>
<tr>
<td>Jackie Ahn (UBC BA, 1998)</td>
<td>김정한</td>
<td>&quot;사บาท제&quot;</td>
</tr>
<tr>
<td>Janet Hong (UBC BA)</td>
<td>서하진</td>
<td>&quot;나무꾼과 선녀&quot;</td>
</tr>
<tr>
<td>Janet Hong (UBC BA)</td>
<td>하성란</td>
<td>&quot;열 집 여자&quot;</td>
</tr>
<tr>
<td>Leif Olsen</td>
<td>서하진</td>
<td>&quot;홍길동&quot;</td>
</tr>
<tr>
<td>Jenny Kim (UBC BA, in progress)</td>
<td>주인석</td>
<td>&quot;운수 나쁜 날&quot;</td>
</tr>
</tbody>
</table>
In fact, some of the works above have won major prizes and/or been published (Janet Hong, Leif Olsen, Dafna Zur). Students who distinguish themselves in literary translation in Korean 410 have the option of continuing their studies at UBC in Korean 412, a course devoted exclusively to training in literary translation, or Korean 440, an Individual Study Project, and can sometimes also be given permission to take the graduate translation seminar with Bruce Fulton. Some of our students (Teresa Lee, Dafna Zur) have gone on to hold the prestigious ICF Translation Fellowship or to win Literature Translation Institute Korea translation grants.

Successes (II): Student Confidence

Few Non-Heritage undergraduate learners of Korean ever take Korean 410; those that do are exceptionally motivated and typically have studied intensively in Korea for at least one year prior to taking the course. Thus, most of the students to date have been Heritage Learners 2nd- and
"1.5-generation" Korean Canadians\(^7\). In the latter case, placement interviews are used to determine whether Heritage Learners fit best in Korean 104, Korean 300 or 400-level Korean. Korean 300 is reserved for Korean Canadians (usually 2nd-generation) who have reasonably good speaking and listening skills, and can read at a basic level. In the case of 410, I accept Korean Canadians born in Korea who immigrated to Canada before the age of 11 or 12. Because there is no Major in Korean at UBC and because Heritage Learners wanting simply to satisfy the Faculty of Arts Foreign Language requirement with Korean can do so by virtue of placing out of Korean 200 (second-year Korean), there is, technically speaking, little incentive for a Heritage Learner of Korean to take Korean at the 300- or 400 level. However, UBC has another requirement the Literature Requirement, whereby students are required to take two semesters of study in the field of literature. The fact that Korean 410 is officially designated as a literature course is the main factor keeping the course alive, but in any case the students in upper level Korean courses, like the non-heritage learners, tend also to be highly motivated.

One obvious benefit for the "1.5-generation" Koreans who take Korean 410 has been an increase in their ability to handle sophisticated literary Korean, and a concomitant increase in their overall confidence with Korean. In my experience, many Heritage Learners of Korean 1.5-generation and 2nd-generation Korean Canadians alike come to the classroom with rather low Korean linguistic self-esteem. After years and years of being told by the first-generation Koreans around them that their Korean is deficient, they

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develop what can only be described as a “My Korean Sucks” syndrome. And yet, they usually have highly nuanced intuitions about Korean, and tend to underestimate their skills and knowledge. Reading intensively and extensively, while discussing and thereby making explicit the many latent forms of knowledge they activate through their reading, has the effect of highlighting just how accurate some of their intuitions really are, and of honing and fine-tuning intuitions that were perhaps less ‘on-target’. It is also empowering and fun.

One surprising and unanticipated benefit for students particularly for 1.5-generation Heritage Learners has been in their English writing skills. The literary translation component of the course forces students to concentrate on their English writing and editing skills, and the translation process itself forces an intimate juxtaposition and confrontation of Korean and English in a prolonged and intense way. In many cases, students report that the translation and editing process they have to go through is at least as beneficial as any English composition course they have had to take.

Into the Future: Problems and Prospects

Problems: Funding and “Marketability”

Funding: This project, which began life as the Multimedia Reader in Korean Short Fiction within the Korea Foundation-sponsored University of Hawaii~KLEAR project, has enjoyed financial support from a number of sources. Besides the initial USD$12,000 from the Korea Foundation, it has
had at least that amount again from UBC (the Teaching and Learning Enhancement Fund, and the Centre for Korean Research), and recently garnered another $25,000 for the on-line reference of grammar of Korean literary patterns (directly related to the grammar notes for the short stories) and additional glossing work. Seen in the overall context of the KLEAR project, and given that most of the funds were supporting Korean Studies (Korean Language and Literature) graduate students, the monies disbursed thus far have not been great. In addition, significant savings have been incurred at USC by hiring students under the auspices of the Work Study program, a scheme whereby the provincial government pays some 60% of the students’ wages, in effect doubling the project monies.

*Marketability:* In the context of the seemingly permanent state of financial crisis enjoyed by public universities like UBC in Canada and the USA, periodic moves on the part of university administrators to increase ‘output’ and ‘efficiency’ inevitably target subjects and classes with small enrollments. For a period in the late 1990s, UBC’s Dean of Arts announced a policy whereby she would cancel any class with less than 12 students and “redeploy” the erstwhile instructor (at my own undergraduate institution, 12 students was the maximum for a language course!). Such policies have potentially dire consequences for third- and fourth-year Korean language courses at universities like UBC. It is a common feature of university foreign language programs that course enrollments taper off exponentially as one moves higher up the curriculum, and Korean at UBC is no exception. The enrollment pyramids for the past several academic years look like this:

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There are rumors (unconfirmed) that UBC's Faculty of Arts will be going back to a similar minimum enrollment policy, but so far the Korean language program has been spared. The point here is not to bemoan UBC's financial woes, but to highlight the problem of materials development for Korean language teaching aiming at the higher end of the ACTFL scale. We have all seen dozens of times the vital statistics for Korean language

<table>
<thead>
<tr>
<th>Year</th>
<th>96-97</th>
<th>97-98</th>
<th>98-99</th>
<th>99-00</th>
<th>00-01</th>
<th>01-02</th>
<th>02-03</th>
<th>03-04</th>
<th>04-05</th>
</tr>
</thead>
<tbody>
<tr>
<td>Korean 102:</td>
<td>35</td>
<td>35</td>
<td>13</td>
<td>18</td>
<td>11</td>
<td>18</td>
<td>25</td>
<td>29</td>
<td>27</td>
</tr>
<tr>
<td>Korean 104:</td>
<td>n/a</td>
<td>n/a</td>
<td>9</td>
<td>8</td>
<td>8</td>
<td>6</td>
<td>6</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>Korean 300:</td>
<td>12</td>
<td>24</td>
<td>23</td>
<td>13</td>
<td>10</td>
<td>5</td>
<td>12</td>
<td>10</td>
<td>8</td>
</tr>
<tr>
<td>Korean 301:</td>
<td>10</td>
<td>17</td>
<td>17</td>
<td>20</td>
<td>10</td>
<td>9</td>
<td>8</td>
<td>7</td>
<td>10</td>
</tr>
<tr>
<td>Korean 410:</td>
<td>8</td>
<td>6</td>
<td>17</td>
<td>n/a</td>
<td>22</td>
<td>n/a</td>
<td>(5)</td>
<td>1</td>
<td>8</td>
</tr>
<tr>
<td>Korean 415:</td>
<td>n/a</td>
<td>n/a</td>
<td>n/a</td>
<td>7</td>
<td>n/a</td>
<td>9</td>
<td>n/a</td>
<td>4</td>
<td>n/a</td>
</tr>
<tr>
<td>Year Totals:</td>
<td>65</td>
<td>82</td>
<td>79</td>
<td>66</td>
<td>61</td>
<td>49</td>
<td>55</td>
<td>57</td>
<td>62</td>
</tr>
</tbody>
</table>

8) The numbers in this table call for some commentary. The designation "n/a" means that the course was not taught that year. The courses Korean 104 ("Elementary Korean for Heritage Learners") and Korean 415 ("Advanced Conversation and Composition"), both taught by my colleague Insun Lee, were inaugurated in 1998 and 1999, respectively. Before 1998, Korean 102 combined both Heritage and Non-heritage Learners in the same class, but was populated by 80% Heritage Learners.

There is some irony in the fact that, once separate tracks were established, the number of Korean Canadians taking Elementary Korean has never exceeded ten, while the number of Non-Heritage students beginning their study of Korean now regularly approaches 30 each year. With respect to Korean 410, academic year 2000-2001 was a banner year, but apparently the students who took this course both semesters that year found the workload excessive, giving it a reputation for being "too much work" among the Korean students on campus. The low enrollments from 2002-2004, when Bruce Fulton taught the course, are due mainly to the fact that the course was taught for just one semester, making it impossible for the students to use this course to satisfy their literature requirement with it.
programs across North America this many students at this university, that many students at that university, etc. But it would be interesting to know exactly how many North American university Korean programs have third- and fourth-year courses, and what the enrollments in these courses are. I suspect that the situation in those few institutions with four years of teaching will not be much different from UBC’s. I am reminded of a discussion held during the first annual meeting of the KLEAR Executive Board regarding the development of a Korean Composition Manual for third- and/or fourth-year teaching. It emerged that only one North American university the University of Hawaii had the luxury of offering such a course.

Teaching materials like the Multimedia Reader, . . . and the Korean Composition Manual are vital to the development of high-quality Korean language programs and to the training of students in Korean language. But we need to remind ourselves and our sponsors constantly of the harsh financial climate in which most of us work; in many cases, without outside financial protection and despite our best efforts and intentions to develop materials and programs, cost-cutting and head-counting Deans will pull the rug from beneath us. There are just two ways to solve this problem: 1) find ways to boost enrollments in advanced courses (not always possible given demographics), and/or 2) budget for protective ‘course buy-outs’ or ‘release time’ when applying to sponsors for funding. Thankfully, the Korea Foundation and other organizations in Korea seem to have taken all this to heart, and have begun recently to help with (2).
Prospects: A Database for the Dictionary of Korean Grammatical Usage?

As mentioned above, the grammatical notes to the two dozen-plus short stories completed to date comprise a substantial database of advanced/literary grammatical patterns in Korean with numerous valuable examples from twentieth-century Korean prose. Currently I am compiling and editing these grammar notes into a reference tool that can either complement or be merged with the projected Dictionary of Korean Grammatical Usage, another KLEAR project that has been slow to materialize. Purists might object that the data in such a dictionary ought to be taken from live spoken discourse rather than from literary sources, but collection of spoken data would be highly time-consuming and expensive, and beyond the resources of the KLEAR program. The examples from the short stories are nonetheless authentic (if not spoken) examples produced by Korean writers for the consumption of Korean readers. Here I am reminded of a remark made recently by an excellent student currently enrolled in Korean 410 who spent the last academic year studying intensively at Yonsei University. After the first three weeks of the course, he pulled out a tattered copy of the Yonsei Korean Grammar for International Learners, and commented that while this book was the only such resource available on the market for Anglophone learners, not a single one of the patterns glossed in the Korean 410 grammar

9) When the KLEAR collaborative textbooks project was first launched in 1994 with one million dollars in funding from the Korea Foundation, it came under harsh attack in Korea for its 'extravagance'. When one considers, though, that several components of the project remain uncompleted after ten years, it seems clear that the original plans were both too ambitious and severely under-funded.
notes so far could be found in the Yonsei book!

One final point worth making about the grammar annotations concerns the way in which these are written. Students taking a course like Korean 410 have not signed up for a course in Korean linguistics or for a course in the structure of the Korean language. Thus, grammar notes need to be informative without being "linguistically," and they need to be short and catchy, ideally with the occasional mnemonic "tag" or name for certain high-frequency patterns. Nomenclature and terminology become an issue here, and works in Korean by Korean grammarians are of no assistance in this matter. I have taken the short descriptions and explanations in Martin (1992) as my starting point, but have not hesitated to embellish, alter or elaborate these as I see fit in the light of my own experience and of other reference materials, e.g., Ho-min Sohn (1994, 1999).

Summary and Conclusions

The Multimedia Reader in Modern Korean Short Fiction, now best conceived of as Web-based Resources for the Study of Modern Korean Short Fiction, is well along the way to completion, despite some initial delays, dead-ends and setbacks. With the reallocation of project tasks and continuing financial support, this project promises to provide a valuable tool for the teaching of advanced reading skills in literary Korean and the appreciation of modern Korean fiction. In addition, the project has the potential to provide valuable spin-off materials for the projected Dictionary of Korean Grammatical Usage or perhaps for a separate, stand-alone
My work on glossing the vocabulary and structural patterns for such a substantial repertoire of authentic literary texts raises a number of interesting practical and theoretical questions about the roles and types of glossing in second language reading pedagogy. It also raises the question of explicit grammar instruction. In this regard, it is interesting to note that many Heritage Learners, when asked during placement interviews why they wish to take Korean courses at UBC, reply that “their grammar sucks” and that they want to “learn grammar.” This accords with the experience of Professor Rich Robin with Heritage Learners of Russian (see Robin 2002). It is somehow ironic that now, at a time when Heritage Language issues have gained prominence in a language education climate where grammar instruction (“form-focused” instruction in the current parlance) is almost a dirty word, grammar should be precisely what many learners want from their courses. After all, the typical Heritage Learner (if there is such a thing) already scores rather well on the various “communicative proficiency” measures that are emphasized so much in the case of Non-heritage Learners. It may be that glossed texts (whether of the hypermedia variety or not) of the sort developed in Korean 410 can go a long way to meeting this demand for intensive form-focused learning, while also facilitating valuable exposure in the areas of culture and literature.*

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**Websites**

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http://www.wesleyan.edu/CTWMellon/Resources/Quickstarts/qsmacgalt.html
Abstract

Teaching Korean Language through Literature
—Reflections on a decade of experience with Modern Korean Short Fiction

R. King

This paper introduces my experience over the past decade as I have continued to prepare and teach from a set of advanced Korean language teaching materials based on modern short fiction. The objectives of the project, *Multimedia Reader in Modern Korean Short Fiction*, launched in 1994, is generally to provide a generous selection of amply annotated modern Korean short stories for Anglophone learners of Korean studying in North American universities, and eventually to improve students’ comprehension of each specific Korean short story, to improve their retention of Korean vocabulary and cultural references, to increase their enjoyment and appreciation of Korean language literary texts, and generally to improve Korean language reading skills.

The process of the glossing literary texts is as follows: we have selected the short stories for the reader/student and annotated them over past ten years. After combining personal preference, consultation with leading critics in Seoul, advice from colleagues, we have considered two more criteria: ‘length’ and ‘relative easiness for an Anglophone learner of Korean’. Then, we could have a selection of wide range of periods, authors and themes. Then we have processed next stages: text input and proofreading, vocabulary annotations, grammar notes, culture notes and other annotations. After that, we have placed all the texts on the web with all
glosses and annotations connected via hyperlinks using software, named GALT and LIBRA.

The problems and success encountered teaching from the Multimedia Reader... materials for past two years at UBC are as follows: The problems are to grade the stories by difficulties, to make materials available in website, to decide how to talk about Korean language in class, to provide a back-up readings and so on. However, this project promises to provide a valuable tool for teaching of advanced reading skills in literary Korean and the appreciation of modern Korean fiction.

[Key words] Modern Korean Short Fiction, Korean language teaching materials, Roles and types of glossing, Culture and literature