

**FACULTY OF HUMANITIES AND SOCIAL SCIENCES  
SCHOOL OF LANGUAGES AND CULTURES**

**ASIAN STUDIES PROGRAMME  
ASIA 203 MODERN KOREAN SOCIETY  
20 POINTS**

**TRIMESTER 2 2013**

Please read through this material very carefully in the first week of the course, and refer to it regularly.

**Important dates**

**Trimester dates:** 15 July to 17 November 2013

**Teaching dates:** 15 July to 18 October 2013

**Mid-trimester break:** 26 August to 8 September 2013

**Study period:** 21–25 October 2013

**Examination/Assessment Period:** 25 October to 16 November 2013

**Withdrawal dates:** Refer to [www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds](http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds)

If you cannot complete an assignment or sit a test or examination (aegrotats), refer to  
[www.victoria.ac.nz/home/study/exams-and-assessments/aegrotat](http://www.victoria.ac.nz/home/study/exams-and-assessments/aegrotat)

**Names and contact details**

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**School Website:** [www.victoria.ac.nz/slc](http://www.victoria.ac.nz/slc)

### Class times and locations

Monday	10.00am – 11.50am	KK (Kirk) 105 (TBC)
Wednesday	11.00am – 11.50am	AM (Alan MacDiarmid) 101

### Communication of additional information

Students should consult Blackboard regularly both for power points tied to class sessions and for any information on course and programme changes. Please note that this course is also being offered simultaneously by distance to the University of Auckland and, as such, copies of lectures will be made available online. Quick links to internet reading material for the course will be provided for you in Blackboard.

I have also set up a YouTube channel for Asian Studies at VUW, with a playlist specifically devoted to ASIA203/304 and many other lists that relate to Korea specifically. This channel will also contain a great deal of interesting material and you should familiarize yourself with it. You may find the channel at: <http://www.youtube.com/user/AsianStudiesVUW>.

I hope that you will make regular use of the material available. Some clips will be required viewing, but I have included additional pieces that I think you will find enlightening and/or entertaining. If you come across a clip that you think is worth adding, do feel free to send the link to me <stephen.epstein@vuw.ac.nz>. Links to the channel and the ASIA203/304 playlist will also be placed on Blackboard, which you should consider bookmarking in your browser.

### Prescription

This course offers a study of contemporary Korean society and popular culture and draws on primary sources from literature, film and music.

### Course content

In this course we will examine (South) Korea in an attempt to understand the history, culture and society of this complex and unique land; no prior knowledge of Korea or the Korean language is assumed. Readings will be culled from a variety of sources, including Korean literature in translation and secondary material from numerous disciplines. Among the major issues we will be exploring are colonialism, nationalism and Korean attitudes towards the outside world, gender relationships, the Korean War and the national division, the impact of radical social and economic change, South-North Korean relations, globalization, Korean use of digital media, and Korean popular culture (e.g. film and music).

### Course learning objectives (CLOs)

By the end of this course, students who pass should be able to:

1. show broad familiarity with, and understanding of, Korean society, culture, and history, and the contemporary economic and political situation;
2. analyse critically the nature of social, economic, political and cultural change in Korea in a variety of contexts;

3. display a deepened understanding of how social issues are reflected in Korean literature, film and music;
4. show development in their skills in written and oral communication.

### Teaching format

The course functions on a modified lecture and tutorial format; students are expected to participate very actively in class. In order to do so, you must do the assigned readings beforehand and think carefully about any discussion questions that may be assigned for tutorial sessions. Students will also have an opportunity for group work and will be expected to view Korean films on their own time in order to supplement their understanding of Korean society. Supplementary material will also be made available online.

### Mandatory course requirements

In addition to achieving an overall pass mark of 50%, students must:

- Submit the course essay by the specified date (subject to provisions stated for late submission of work).
- Attend at least 8 of 12 tutorial sessions.

### Workload

The University Assessment Handbook has laid down guidelines as to the number of hours per week which students are expected to devote to a course in order to maintain satisfactory progress. **Students enrolling in a one trimester 20-point course should work on average 13 hours per week** including contact hours. **Please note that this is a rough guideline only.** Some students will find they need to do more, and students aiming for high grades will almost certainly need to do more.

### Assessment

The course will be internally assessed and places emphasis on students' reading and research as well as group discussion and presentation. Adequate advance preparation through reading, research, informed participation and presentation in discussions is **essential**. The single most important item in class preparation is to read through the weekly readings thoughtfully and attentively, preferably twice before each meeting, and to prepare all your assignments. It is expected that all students will complete the assigned reading before each class, and have given serious thought to any issues to be raised for discussion in each session.

The goal of the assessment is to test your mastery over the material we have covered this trimester, the extent to which you can demonstrate your understanding of Korean society, and your ability to evaluate primary and secondary sources. Marking criteria for each assessment item will be placed on Blackboard:

The breakdown is as follows:

Assessment items	Length	%	Due Date	CLO(s)
1 Term Essay Prospectus	500 words	10%	Thursday, August 8	1, 2, 3, 4
2 Joint Film Presentation	10 minutes	10%	Week 7	1, 2, 3, 4
3 Term Essay Presentation	5 minutes	10%	Week 9	1, 2, 3, 4
4 Term Essay	2500 words	35%	Friday, October 4	1, 2, 3, 4
5 Final In-Class Test	2 hrs	35%	Monday, October 14	1, 2, 3, 4

**1. Term Essay Proposal, due 4 p.m. Thursday, August 8:** In order to help assist you in planning your essay, you are required to produce a proposal of 500 words, which will both allow me to help guide you in your work and encourage you to get an early start. Although there is no fixed set template that you have to follow, I am looking for the following to be included: 1) a concise indication of what issues you will write about, along with 2) a tentative outline of arguments you may be making (or perhaps better put, hypotheses you will be testing, as your thoughts will likely grow and change as your research deepens). I also want to see: 3) a preliminary reference list, so I can make sure you've gotten started and are on the right track; references will not be included in the word count. You are welcome to use parts of your prospectus in your final version of your essay, but part of your grade will be dependent on how well you incorporate any feedback you are given.

**2. Joint Film Presentations (Week 7):** Students will form themselves (or be assigned) into small groups of four (or five) and choose from among the following films:

*Sopyonje* (IM SOP 1993)

*Christmas in August* (HUR CHR 1998)

*JSA (Joint Security Area)* (PAR JOI 2000)

*Take Care of My Cat* (JEO TAK 2001)

*Memories of Murder* (BON SAR 2003)

*Welcome to Dongmakgol* (PAR WEL 2005)

*The Host* (BON HOS 2006)

With your group members, view the film and then discuss your personal responses to it—this conversation will likely generate differences of opinion and perception. You will also need to get together with your partners to view the film once more and spend more time talking about your thoughts on the film after seeing it again and doing some research related to it. Then, with your partners plan a 10-minute classroom presentation that captures some of your collective thought and response processes, and lead the class in discussion of the film. What are its important themes? What does the film reveal to us about Korean society? Where does it fit in the development of Korean film in terms of style and genre? You are strongly encouraged to post questions for the class on Blackboard beforehand; the more interactive your presentation is, the more successful it will be.

Please note that each member of the group will receive two marks for the assessment: one for the group as a whole and one as an individual. These will be averaged. Please also note that each student is expected to view each of the films that will be presented. There will be a “film festival week” during Week 6 that will allow you to meet with your group and to view as many films as possible. There will be a film-related question on the final test, and I will also make available online lectures for the following films: *Peppermint Candy*; *Attack the Gas Station!*; *My Wife is a Gangster*; *My Sassy Girl*; *Saving My Hubby*.

**3. Term Essay Presentations (Week 9):** Give a 5-minute presentation to the class on the topic of your term essay. You should lay out the basic framework of the topic you are treating and explain what you plan to argue in your essay itself. This will also be a good opportunity for you to get feedback on your topic and encourages you to do a significant amount of preparation before the essay is due in order to help spread your workload more evenly.

**4. Term Essay, due 4 p.m. Friday, October 4.** Choose a topic related to the themes of the course that interests YOU and write a 2500-word essay that explores a particular problem or issue related to it. I encourage you to come talk to me in order to establish what an appropriate topic might be. For more on writing the course essay, see below.

**5. Final Test, Monday, October 14.** The final 2-hour test, which will be given in class, is designed to determine how well you have attained a mastery of basic facts and assimilated the material we have covered this trimester. It will consist of a short section of multiple-choice questions, a series of terms for identification/explication in a short paragraph, and essay questions.

### Submission and return of work

Essays must include a cover sheet available from the Course Documents section of Blackboard or from the School of Languages and Cultures (SLC) office (von Zedlitz level 6). Essays are to be handed in to the Asian Studies assignment slot located to the left of the SLC office opposite the lifts on the 6th floor of von Zedlitz. No responsibility will be taken for essays placed in open staff mailboxes, pushed under doors, etc. You should never destroy notes or rough drafts until your marked essay is returned to you. I endeavour to return work within two weeks of submission, but occasionally longer is required. Marked work will either be returned in class or be made available for collection from the SLC office. Please bring your student ID card with you when you come to collect your work.

### Penalties

Essays must be handed in at the deadlines specified to avoid penalties. **5% per day (counting an individual piece of work as 100%) will be deducted from work submitted after the assigned date** without permission. (Weekends count as only one day.) Although I am lenient in allowing extensions for a demonstrable reason, please be aware that if you require one, you can expect the amount of essay comment that you will receive to decrease substantially. Please keep to the word counts; as noted above, essays that fall below or go over the limit by more than 10% can expect to lose marks in proportion to the severity of the shortfall or excess.

### Set texts

Course readings will both be available via electronic course reserve and compiled in a Course Reader (Student Notes). I **STRONGLY** recommend that you purchase the Course Reader. Even if you do not, please print out any material that will be discussed in detail in lecture and tutorials. For copyright reasons, we cannot include material that is publicly available on the internet on ECR, nor have we printed it out in the Course Reader. Quick links to internet readings will be provided on Blackboard.

The Course Reader can be purchased from Vic Books, Ground Floor Easterfield Building, Kelburn Parade. It can also be ordered online at [www.vicbooks.co.nz](http://www.vicbooks.co.nz). Orders and enquiries can be emailed to [enquiries@vicbooks.co.nz](mailto:enquiries@vicbooks.co.nz).

### Bibliography and Suggested Reading

Suggested reading as well as bibliography of relevant sources for the course, and for essay topics may be found in the course resources section of Blackboard. I have also posted a section on useful internet resources related to Korea.

### Class representative

A class representative will be elected in the first week, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students. Class reps will attend a meeting with the Head of School to discuss how your courses are going and to raise any concerns or suggestions that they may have. You can find out more information on Class Representatives on the VUWSA website: [www.vuwsa.org.nz](http://www.vuwsa.org.nz)

## Student feedback

Response to feedback for this course will be discussed in class or delivered via Blackboard.

Student feedback on University courses may be found at

[www.cad.vuw.ac.nz/feedback/feedback\\_display.php](http://www.cad.vuw.ac.nz/feedback/feedback_display.php).

## Other important information

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

- Academic Integrity and Plagiarism: [www.victoria.ac.nz/home/study/plagiarism](http://www.victoria.ac.nz/home/study/plagiarism)
- Aegrotats: [www.victoria.ac.nz/home/study/exams-and-assessments/aegrotat](http://www.victoria.ac.nz/home/study/exams-and-assessments/aegrotat)
- Academic Progress: [www.victoria.ac.nz/home/study/academic-progress](http://www.victoria.ac.nz/home/study/academic-progress) (including restrictions and non-engagement)
- Dates and deadlines: [www.victoria.ac.nz/home/study/dates](http://www.victoria.ac.nz/home/study/dates)
- FHSS Student and Academic Services Office: [www.victoria.ac.nz/fhss/student-admin](http://www.victoria.ac.nz/fhss/student-admin)
- Grades: [www.victoria.ac.nz/home/study/exams-and-assessments/grades](http://www.victoria.ac.nz/home/study/exams-and-assessments/grades)
- Resolving academic issues:  
[www.victoria.ac.nz/home/about/avcacademic/publications2#grievances](http://www.victoria.ac.nz/home/about/avcacademic/publications2#grievances)
- Special passes: [www.victoria.ac.nz/home/about/avcacademic/publications2#specialpass](http://www.victoria.ac.nz/home/about/avcacademic/publications2#specialpass)
- Statutes and policies including the Student Conduct Statute:  
[www.victoria.ac.nz/home/about/policy](http://www.victoria.ac.nz/home/about/policy)
- Student support: [www.victoria.ac.nz/home/viclife/student-service](http://www.victoria.ac.nz/home/viclife/student-service)
- Students with disabilities: [www.victoria.ac.nz/st\\_services/disability](http://www.victoria.ac.nz/st_services/disability)
- Student Charter: [www.victoria.ac.nz/home/viclife/student-charter](http://www.victoria.ac.nz/home/viclife/student-charter)
- Student Contract: [www.victoria.ac.nz/home/admisenrol/enrol/studentcontract](http://www.victoria.ac.nz/home/admisenrol/enrol/studentcontract)
- Turnitin: [www.cad.vuw.ac.nz/wiki/index.php/Turnitin](http://www.cad.vuw.ac.nz/wiki/index.php/Turnitin)
- University structure: [www.victoria.ac.nz/home/about](http://www.victoria.ac.nz/home/about)
- VUWSA: [www.vuwsa.org.nz](http://www.vuwsa.org.nz)

## Course programme

**Classes: Monday 10:00 am- 11:50 am, KK105 (TBC); Wednesday 11:00-11:50 AM101**

**NB: This course schedule is subject to change. Any modifications will be announced in class and via Blackboard.**

### WEEK ONE

**Monday 15 July**

#### **A. TUTORIAL HOUR 1 Introductions; What Do We Know About Korea?**

##### **B. Lecture: Introduction; South Korea Overview; Colonization, War, and National Division**

**Reading:** Rhie Won-bok. (2005). Excerpts from *Korea Unmasked: In Search of the Country, the Society and the People*, Jung UN and Louis CHOI (trans.), pp. 10-22, Seoul: Gimm Young International.

Park Wan-suh. (2008). "Seoul, So Far Away" (Yu Young-Nan and Stephen J Epstein, trans). in *Been There, Read That*, ed. by Jean Anderson. Wellington: Victoria University of Wellington, 2008, pp. 97-108.

Robinson, Michael. (2007). *Korea's Twentieth Century Odyssey*, ch. 5 "Liberation, Civil War and Division," Honolulu: University of Hawaii Press, pp. 100-120.

**Wednesday 17 July**

#### **TUTORIAL HOUR 2 What Do We Want to Know About Korea?**

We will gather to talk about Korea informally, and I will later post additional background material online. Please show up to class with at least two questions you have about Korean society, one that is a general question, and that results from your readings of Monday's material. Be sure to use the rest of the first week to get on top of the readings for next Monday and any supplementary material you might wish to read.

### WEEK TWO

**Monday 22 July**

#### **A. Lecture: Industrialization, Development, and Class Conflict**

**Reading:** Cumings, Bruce. (2005). *Korea's Place in the Sun*, by, ch. 6, "Korea Sun Rising: Industrialization, 1953-1996," (pp. 299-341), New York: W. W. Norton & Company. Updated edition.

Kim Sung-ok. (1986). "Seoul, Winter 1964", *Flowers of Fire: Twentieth-Century Korean Stories*, Peter H. Lee (ed.), (pp. 308-325), Honolulu: University of Hawaii Press.

#### **B. TUTORIAL HOUR 3**

##### **Reading:**

Park Wan-suh [Pak Wan-sô]. (2009). "Groping in the Dark" from *Who Ate Up All the Shinga?* by Park Wan-suh [Pak Wan-sô], translated by Stephen Epstein and Yu Young-nan). New York: Columbia University Press: New York, pp. 173-188.

Hwang Sun-wôn . (1989). "The Cloudburst," by in *Shadows of a Sound*, J. Martin Holman (ed.), (pp. 56 – 65), San Francisco: Mercury House, Inc.

Hwang Sun-wôn. (1989). "Drizzle" by Hwang Sun-wôn in *Shadows of a Sound*, J. Martin Holman (ed.), (pp. 122 – 127), San Francisco: Mercury House, Inc.

Suggested: Cho Se-hûi. (1990). "A Dwarf Launches a Little Ball," by, *Modern Korean Literature: An Anthology* Peter H. Lee (ed.), (pp. 328-368), Honolulu: University of Hawaii Press.

**Discussion Questions:**

- 1) What does the chapter from Park Wan-suh's *Who Ate Up All the Shinga* tell us about Korean society in the post-Liberation era?
- 2) Hwang Sun-won's short story "The Cloudburst" is perhaps the most well-known short story in South Korea and certainly the one that has most coloured perceptions of young romance. But is there more to this story than a tale of puppy love? What is the significance of the stained sweater? If you know that Hwang wrote this story during the Korean War and during that month he also wrote another story that reflected his awareness of his children's loss of innocence in living as refugees does that affect your interpretation?
- 3) How does Hwang's "Drizzle" reflect the horrors of life during the Korean War?
- 4) Cho Se-hûi's "A Dwarf..." was one of the most important pieces of Korean literature of the 1970s. Why do you think that is the case? How do you interpret this story?

**Wednesday 24 July**

**Lecture: Urbanization, Gender, and Social Change**

**Reading:** Pak Wan-sô (1993). "Thus Ended My Days of Watching Over the House" (Stephen J. Epstein, trans.). In *My Very Last Possession*. Chun Kyung-Ja (ed.). New York: M.E. Sharpe, pp. 97-110.

Park Wan Suh [Pak Wan-sô] (1980). "The Crying of an Earthworm" (K. H. Ja, trans.). In *Modern Korean Short Stories*. Chung Chong-wha (ed.). Hong Kong: Heinemann Educational Books (Asia), pp. 156-175.

WEEK THREE

**A. Monday 29 July**

**Lecture: The 1980s and the Fall of the Military Dictatorship**

**Reading:** Im Ch'ôr-u. (1993). "A Shared Journey" in *Land of Exile: Contemporary Korean Fiction*. Marshall R. Pihl. and Bruce & Ju-Chan Fulton (tr. and eds.). New York: M.E. Sharpe, pp. 264-284.

Choi Jang Jip. (1993). "Political Cleavages in South Korea," in *State and Society in Contemporary Korea*, ed. by . Koo, *State and Society in Contemporary Korea*, Hagen Koo (ed.), (pp. 13-50), Ithaca, NY: Cornell University Press.

**B. TUTORIAL HOUR 4**

**Reading:** Pak Wan-sô (1997). "Identical Apartments." In *Wayfarer: New Fiction by Korean Women*. Bruce and Ju-Chan Fulton (trans. and eds.). Seattle: Women in Translation, pp. 139-160.

Yang Kwi-ja (2003). "The Won-mi Dong Poet" in *A Distant and Beautiful Place*. Kim So-young and Julie Pickering (tr.). Hawai'i: University of Hawai'i Press, pp. 69-85.

**Discussion Questions:**

- 1) What were the key cleavages in Korean society according to Choi Jang Jip at the time in which he was writing? To what extent do you think these cleavages might still exist today?
- 2) How does Pak Wan-sô's [Park Wan-suh's] "Identical Apartments", reflect social change in 1970s Korea? Consider some of the bullet points on the power point slide from our earlier lecture on her work.



- 3) How do "A Shared Journey" and "The Wonmi-dong Poet" reflect the atmosphere of 1980's Korea?
- 4) How does "The Wonmi-dong Poet" suggest a sense of the possibilities open to lower class women in the 1980s?
- 5) What do you think is the problem with the title character of "The Wonmi-dong Poet"? Is he simply crazy?

### Wednesday 31 July

#### Lecture: The 1990s and the Rise of Consumer Capitalism

**Reading:** Nelson, Laura. (2000). *Measured Excess: Status, Gender and Consumer Nationalism in South Korea*, by, ch. 1, "Consumer Nationalism", (pp. 1-29), New York: Columbia University Press.

Kim, Young-ha. (2004). "Moving" translated by Kim Chi-young, <http://www.chiyoungkim.com/shortstories/moving.html>.

### WEEK FOUR

#### Monday 5 August

##### A. Lecture: Gender Issues in Contemporary Korea

**Reading:** Cho, Haejoang. (2002). "Living With Conflicting Subjectivities: Mother, Motherly Wife, and Sexy Woman in the Transition from Colonial-Modern to Postmodern Korea," in *Under Construction: The Gendering of Modernity, Class, and Consumption in the Republic of Korea*, ed. by Laurel Kendall, (pp. 165-195), Honolulu: University of Hawai'i Press.

#### Suggested:

Yang Gwi-ja. (2005). *Contradictions* trans. by Stephen Epstein and Mi Young Kim. Ithaca, NY: Cornell East Asia Series.

So Yong-ûn (1997). "Dear Distant Love," In *Wayfarer: New Fiction by Korean Women*. Bruce and Ju-Chan Fulton (trans. and eds.). Seattle: Women in Translation, pp. 139-160.

Kong Chi-Young (1997.) "Human Decency" In *Wayfarer: New Fiction by Korean Women*. Bruce and Ju-Chan Fulton (trans. and eds.). Seattle: Women in Translation, pp. 139-160.

Lee, So Hee. (2002). "The Concept of Female Sexuality in Korean Popular Culture," in *Under Construction: The Gendering of Modernity, Class, and Consumption in the Republic of Korea*, ed. by Laurel Kendall. Honolulu: University of Hawai'i Press.

##### B. TUTORIAL HOUR 5

**Reading:** Kim In-suk. (2005) "The Road to Yangsuri" by Kim In-suk, trans. by Stephen Epstein and Mi Young Kim, *Readings in Modern Korean Literature*, Yung- Hee Kim and Jeyseon Lee (eds.), (pp. 327-344), KLEAR Textbooks in Korean Language. Honolulu: University of Hawaii Press.

Kim Youngha, "Whatever Happened to the Guy Stuck in the Elevator?" <http://www.ktlit.com/wp-content/uploads/2013/01/Man-in-the-Elevator.pdf>

#### Discussion Questions:

- 1) What does "the Road To Yangsuri" tell us about structural changes in Korean society in the 1990s? How does the story reflect social fissures (gender, class, generation)?
- 2) "Whatever Happened to the Guy Stuck in the Elevator?" is simultaneously a humorous and nightmarish story. How does it reflect and critique life in Korea at the end of the 20<sup>th</sup> century?

**Wednesday 7 August**

**Lecture: Digital Korea**

**Reading:** Herz, J.C. (2002). "The Bandwidth Capital of the World," *Wired* 10.8:

<http://www.wired.com/wired/archive/10.08/korea.html>

Jin, Dal Yong. (2010). *Korea's Online Gaming Empire*, "Sociocultural interpretations of Digital Korea," ch. 2, MIT Press: Cambridge. pp. 17-33.

Abbott, Kate. (2010). "Korean Pop Star Battles Attack on Stanford Record." *The Stanford Daily*.

<http://www.stanforddaily.com/2010/09/27/korean-pop-star-battles-attacks-on-stanford-record/>

WEEK FIVE

**Monday 12 August**

**A. Lecture: Contemporary Korean Discourses of the Body**

**Reading:** Elfving-Hwang, Jo and Ruth Holliday. (2012). "Gender, Globalization and Aesthetic Surgery in South Korea," *Body & Society* 8:2, pp. 58-81.

**B. TUTORIAL HOUR 6**

**Reading:** Stone, Zara. (2013). "The K-Pop Plastic Surgery Obsession."

<http://www.theatlantic.com/health/archive/2013/05/the-k-pop-plastic-surgery-obsession/276215/>

Jeon Woon Young. (2008). "Needle" trans. by Sora Kim-Russell, *Azalea* 2: 271-306.

Jeon Seong Tae, "The Korean Soldier" trans. by Jae Won Chung,

<http://www.banipal.co.uk/selections/81/248/jeon-seong-tae/>

Suggested: Elfving-Hwang, Jo. (2013). "Plastic Surgery and Embodying the Moral Self in South Korean Popular Makeover Culture" *The Asia-Pacific Journal*, Vol. 11, Issue 24, No. 2, [http://japanfocus.org/-Joanna-Elfving\\_Hwang/3956New](http://japanfocus.org/-Joanna-Elfving_Hwang/3956New) York: .

**Discussion Questions:**

1) Consider the arguments put forth by Elfving-Hwang and Holliday and by Stone. How should we interpret cosmetic surgery in contemporary Korea?

2) What do "Needle" and "The Korean Soldier" tell us about life in contemporary Korea? How do you interpret each of these stories?

**Wednesday 14 August**

Documentary screening: *The Pacific Century: The Road to Democracy*

WEEK SIX – FILM FESTIVAL WEEK

**Group film viewings: I have reserved RB007, which seats 14, each weekday from Aug 16-Aug. 23 inclusive for screenings of the below films. You will be split into groups of three to five, and then asked to give a presentation and lead class discussion on one of them after the break. More details will follow later in the trimester.**

*Sopyonje* (IM SOP 1993)

*Christmas in August* (HUR CHR 1998)

*JSA (Joint Security Area)* (PAR JOI 2000)

*Take Care of My Cat* (JEO TAK 2001)

**Memories of Murder** (BON SAR 2003)

**Welcome to Dongmakgol** (PAR WEL 2005)

**The Host** (BON HOS 2006)

**MID-TRIMESTER BREAK** 26 August to 8 September 2012

WEEK SEVEN

**Monday 9 September**

**A. and B.**

**TUTORIAL HOURS 7 AND 8      Joint Film Presentations**

You will be broken into small groups and then asked to choose one of the following films: ***Sopyonje***; ***Christmas in August***; ***JSA (Joint Security Area)***; ***Take Care of My Cat***; ***Memories of Murder***; ***Welcome to Dongmakgol***; ***The Host***. With your group members talk about the film and your personal responses to it—this conversation will likely generate differences of opinion and perception. You will also need to get together with your partners to view the film once more and spend more time talking about your thoughts on the film after seeing it again. Then, with your partners plan a 10-minute classroom presentation that captures some of your collective thought and response processes, and lead the class in additional discussion of the film. You are strongly encouraged to post questions for the class on Blackboard beforehand; the more interactive your presentation is, the more successful it will be. Please note that each member of the group will receive two marks for the assessment: one for the group as a whole and one as an individual. These will be averaged.

**Wednesday 12 September**

**TUTORIAL HOUR 9      Joint Film Presentations (cont.)**

WEEK EIGHT

**Monday 16 September**

**A. Lecture: South Korea and its Neighbours I: Japan**

**Reading:**

Han, Seung-mi. (1996). "Consuming the Modern: Globalization, Things Japanese, and the Politics of Cultural Identity in Korea," in Befu, Harumi and Sylvie Guichard-Anguis, eds. *Globalizing Japan: Ethnography of the Japanese Presence in Asia, Europe, and Japan*, pp. 194-208. London: Routledge.

Han, Kyung-Koo. (2011). "The 'Kimchi Wars' in Globalizing East Asia: Consuming Class, Gender, Health and National Identity. *Consuming Korean Tradition in Early and Late Modernity* (ed. by Laurel Kendall), University of Hawaii Press: Honolulu, pp. 149-166.

NB: for a good on-line lecture from noted scholar Alexis Dudden on Japan's Colonisation of Korea and how it affects contemporary relations between the two, see:

<http://dev.forum-network.org/lecture/alexis-dudden-japans-colonization-korea>

**B. Lecture: South Korea and its Neighbours II: China**

**Reading:** Ahn, Yonson (2007). "China and the Two Koreas Clash Over Mount Paekdu/Changbai: Memory Wars Threaten Regional Accommodation",

<http://www.japanfocus.org/-yonson-ahn/2483>

Suggested: Yang, Young-Kyun (2010). "Well-Being Discourse and Chinese Food in Korean Society", *Korea Journal* 50.1, pp. 85-109.

### **Wednesday 19 September**

#### **Lecture: South Korea and its Neighbours III: North Korea**

**Reading:** Grinker, Roy Richard. (2000). "Unification and the Disruption of identity, " Chapter One in *Korea and its Futures* (pp. 1-17), Palgrave Macmillan. ISBN 0-312-22472-9.

### WEEK NINE

#### **Monday 23 September**

##### **A. and B.**

#### **TUTORIAL HOURS 10 and 11 Course Essay Presentations**

Prepare a five-minute presentation on your essay topic, explaining to your fellow students your argument, and the evidence that you are using to support it. If you have encountered particularly thorny issues in working through your topic, don't hesitate to raise them. One of the objectives of this exercise is to give you practice in making a clear and concise oral presentation and to allow you an opportunity for further feedback from your peers and tutor. **Time yourself and rehearse!** Your tutor is under strict instructions to cut you off after five minutes.

#### **Wednesday 26 September**

#### **TUTORIAL HOUR 12 Course Essay Presentations (cont.)**

### WEEK TEN

#### **Monday 30 September**

##### **A. Lecture: Korea's New Multiculturalism I: North Korean Refugees**

**Reading:** Lankov, Andrei. (2006). "Bitter Taste of Paradise: North Korean Refugees in the South," *Journal of East Asian Studies* 6, pp. 105-137.

##### **B. Lecture: Korea's New Multiculturalism II: Labour Migration**

**Reading:** Kim, Jae Young (2009). "Elephant" by, trans. by Nicholas Yohan Duvernay and Lee Moon-ok. *New Writing from Korea* 1: 182-208. ISSN: 2005-3258

Han, Geon-Soo. (2007). "Multicultural Korea: Celebration or Challenge of Multiethnic Shift in Contemporary Korea?" *Korea Journal* 47.4, pp. 32-63.

#### **Wednesday 3 October**

##### **Lecture: Korea's New Multiculturalism III: International Marriages**

**Reading:** Freeman, Caren. (2011). "Chosonjok Maidens and Farmer Bachelors" in *Making and Faking Kinship: Marriage and Labor Migration between China and South Korea*. Cornell University Press: Ithaca and London, pp. 31-55.

#### **Friday 4 October: Course Essay Due, 4 p.m.**

### WEEK ELEVEN

## Monday 7 October

### A. Lecture: Global Korea I: *Hallyu* and Gangnam Style

**Reading:** Cho Hae-Joang. (2005). "Reading the 'Korean Wave' as a Sign of Global Shift". *Korea Journal* 45:4, pp. 147-182.

<http://askakorean.blogspot.co.nz/2012/09/the-obligatory-gangnam-style-post.html>

<http://www.theatlantic.com/international/archive/2012/08/gangnam-style-dissected-the-subversive-message-within-south-koreas-music-video-sensation/261462/>

[http://www.huffingtonpost.com/john-r-eperjesi/the-great-psy\\_b\\_1928562.html](http://www.huffingtonpost.com/john-r-eperjesi/the-great-psy_b_1928562.html).

### B. Global Korea II: "Into the New World" - Girls' Generation from the Local to the Global

**Reading:** Seabrook, John (2012). "Factory Girls: Cultural Technology and the Making of K-pop"  
[http://www.newyorker.com/reporting/2012/10/08/121008fa\\_fact\\_seabrook](http://www.newyorker.com/reporting/2012/10/08/121008fa_fact_seabrook)

Suggested: Shin, Hyunjoon. (2009). "Have You Ever Seen the Rain? And Who'll Stop the Rain?: The Globalizing Project of Korean Pop (K-pop)" *Inter-Asia Cultural Studies* 10:4, pp. 507-523.

## Wednesday 10 October

### Lecture: Global Korea III: Travel and the World Cup

**Reading:** Hong Sun-Ha. (2011). "Hiddink is Hui Tonggu: Korean Nationality and the Global 'Other'" in *Seoul Journal of Korean Studies* 24:2, pp. 321-346.

## WEEK TWELVE

## Monday 14 October

### 2-Hour Final Test, in class

Monday 14 October, 6:00 p.m.

**Class Party: K-Food, K-Drink & K-Pop (venue to be confirmed)**

Wednesday 16 October, no class

### Notes on essay writing

**In writing your essay, develop an argument, and be sure to use carefully chosen examples to back up your points.** You will need to refer to secondary sources, but do not rely upon them to make your argument for you. We are interested in how you have worked through a particular research question and what you have concluded on the basis of the research you have done. When you do refer to secondary sources in support of your argument, provide accurate quotations as well as a bibliography for the books cited; the bibliography does not count towards the word total. Do not pad your bibliography; it should contain references only for those books you actually cite in your essay. You may use any standard referencing system as long as you are consistent in your format. For more information, see: <http://www.victoria.ac.nz/library/resources/guides/referencing.html> or <http://www.cite.auckland.ac.nz/>. Whatever system you use, however, be sure to include the page numbers of material you are citing, unless the specific reference refers to an entire work as a whole.

Your essays should be polished. Get an early start and leave ample time for revisions. **PROOFREAD CAREFULLY AND USE A SPELLING AND GRAMMAR CHECK!** We strongly urge you to talk with your

lecturers or your tutor about these essays at any stage of the writing process. If you have further questions, please see one of us.

**Assignments are to be handed in to the Asian Studies assignment box on the 6th floor of von Zedlitz** and an electronic copy is also to be submitted to the Course Coordinator (stephen.epstein@vuw.ac.nz). Paper copies must include a cover sheet available from the Course Documents section of Blackboard or from the School of Languages and Cultures (SLC) Office on the 6th floor of von Zedlitz. The assignment slot is located to the left of the Office. No responsibility will be taken for essays placed in staff mailboxes, pushed under doors, etc. You should never destroy notes or delete your draft until your marked essay is returned to you.

**A special note on use of the internet in essays:** although the internet can be an excellent source of information, it is also problematic, in that you will come across much more untrustworthy material there than in traditional print media, where writing is more likely to go through a process of refereeing before publication. In particular, **DO NOT cite Wikipedia and similar wiki-created sites as sources** in your essays. While Wikipedia can be undeniably useful for general background as you research a topic, any information that you acquire there will need to be confirmed by another source.

Although it is crucial to learn how to critically evaluate material from the net as it comes to occupy an increasingly central position in our lives, it is perhaps even more essential to continue to use more traditional media (i.e. books and journals), as the internet can foster a temptation to laziness; your essays must cite an appropriate balance of sources from more traditional media. Journals and electronic books to which you have access via the University Library do count as traditional sources, as these are works that have gone through a peer-review process and then been made available online. Students whose essays primarily cite non-refereed internet material as secondary sources, however, can expect to be marked down. If you are uncertain what is a refereed source and what is not, please see the course coordinator or your tutor.

One generally reliable source of scholarly material on-line is **Google Scholar**, a resource you should use instead of the main Google main page for web-based research, <http://scholar.google.co.nz/>. When you do cite an internet source it is not enough to cite only the URL address as in: [www.asia.com](http://www.asia.com). You should also include the author and title of the piece, the chapter or page number of the section to which you are referring (where relevant) and the date on which the site was accessed.

Finally, one very, very important **WARNING**: the internet has made plagiarism easier than ever before, and the temptation to cut and paste material without proper citation or download papers from special sites has become an increasingly serious problem. Be aware too that the internet and Turnitin have also made catching plagiarism much, much easier than ever before, even with articles that originally may have appeared in a foreign language. Students who take material from the internet without proper citation can expect to fail their essay. Depending on the severity of the case, they may be given a mark as low as 0%, and be subject to disciplinary action.

It should also be noted that assignments that consist mainly of direct quotations are not acceptable, even if sources are acknowledged. If you have any questions whether what you are doing is acceptable, check with your Stephen.