



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

**ASIAN STUDIES PROGRAMME
ASIA 304 MODERN KOREAN SOCIETY
20 POINTS**

TRIMESTER 2 2014

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

Important dates

Trimester dates: 14 July to 16 November 2014

Teaching dates: 14 July to 17 October 2014

Mid-trimester break: 25 August to 7 September 2014

Last assessment item due: 5 November 2014

Study week: 20–24 October 2014

Examination/Assessment Period: 24 October to 15 November 2014

Note: students who enrol in courses with examinations must be able to attend an examination at the University at any time during the scheduled examination period.

Withdrawal dates: Refer to www.victoria.ac.nz/students/study/withdrawals-refunds. If you cannot complete an assignment or sit a test or examination, refer to www.victoria.ac.nz/students/study/exams/aegrotats.

Names and contact details

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Class times and locations

Monday	9.00am – 10.50am	MY (Murphy) LT101
Thursday	9.00am – 9.50am	MY (Murphy) LT101

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. Quick links to internet reading material for the course will be provided for you in Blackboard.

Please note that I have set up a YouTube channel for Asian Studies at Victoria, with a playlist specifically devoted to ASIA203/304 and other lists that relate to Korea specifically (Korean film, Korean pop music and Korean miscellany). This channel contains a great deal of interesting material and you should familiarize yourself with it. You may find it at: <http://www.youtube.com/user/AsianStudiesVUW>. I hope that you will make regular use of the material available. Some clips may 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, please send the link to me at <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, Korean films, 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, with a particular emphasis on music.

Course learning objectives (CLOs)

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

1. show a high-level 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 deep understanding of how social issues are reflected in Korean literature, film and music;
4. show development in their skills in written and/or 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 assigned discussion questions. Students will also have an opportunity for group work and will be encouraged to view Korean films on their own time in order to supplement their understanding of Korean society. Supplementary material will be made available online.

Mandatory course requirements

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

- Complete the course essay presentation, and gain at least 3% for contribution to class discussions.
- Submit the course essay by the specified date (subject to provisions stated for late submission of work).

Workload

The University Assessment Handbook has laid down guidelines concerning the number of hours per week that students are expected to devote to a course in order to maintain satisfactory progress. Students enrolling in a one trimester 20-point course should expect to work on average 13 hours per week, to make up to a rough total of 200 hours, including 35 hours of class time over the trimester. Reading and review of course material (both general preparation and test-specific) should take approximately half of the remaining hours to equal roughly 80-85 hours over the trimester; the remaining 80-85 will be devoted to your course essay project and its component parts (see below). **Please note that these figures are only a rough guideline.** 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 work through readings thoughtfully and attentively. It is expected that all students will complete assigned readings before each class, and have given serious thought to issues to be raised for discussion in each session.

The assessment is designed 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 Course Essay Proposal	500 words	5%	Thursday, August 14	1, 2, 3, 4
2 Joint Leading of Discussion	3-5 minutes	5%	Weeks 2-8	1, 2, 3, 4

3	Regular Discussion Contributions	N/A	5% (5x1%)	Weeks 2-8	1, 2, 3, 4
4	Mid-Trimester Test	50 minutes	15%	Monday, September 8	1, 2, 3, 4
5	Course Essay Presentation	10 minutes	10%	Weeks 9-11	1, 2, 3, 4
6	Final In-Class Test	50 minutes	20%	Thursday, October 16	1, 2, 3, 4
7	Course Essay	3000 words	40%	Wednesday, November 5	1, 2, 3, 4

A potential allotment of time spent for each assignment might be as follows (Please note that there is overlap between some of these items, as your discussion contributions can also, of course, be considered test preparation.):

- 1) Essay Proposal: 10-20 hours (determining topic, preliminary research, deciding upon initial sources; writing of prospectus)
- 2) Joint Leading of Discussion: 5-10 hours (reading of material, meeting with your partner, and preparation of talking points)
- 3) Regular Discussion Contributions: 20-30 hours (reading of course material and preparation of talking points)
- 4) Mid-Trimester Test: 20-30 hours (reading, review and synthesis of course material)
- 5) Essay Presentation: 10-20 hours (continuation of research and writing; selection of material for presentation; rehearsing);
- 6) Final Test: 20-30 hours (additional reading of course material with further review and synthesis of course material);
- 7) Course Essay: 40-60 hours (research, writing and revising; note that the more effort and care you put into your prospectus and presentation the less additional time you will need here).

1. Course Essay Proposal, due 4 p.m. Thursday, August 14, 5%: 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 proposal 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 Discussion Presentation (Weeks 2-8), 5%: Students will form themselves (or be assigned) into pairs or a group of three and asked to lead discussion on questions set for the class. Prior to meeting with your partner(s) to plan your presentation, do any necessary preparatory reading. Then discuss your personal responses—this conversation will likely generate differences of opinion and perception. Next, with your partner(s) plan a brief (5 minute maximum) classroom presentation that captures some of your collective thought and response processes, and lead the class in discussion of the reading and/or question assigned. For this presentation you will receive a group mark and an individual mark, which will be averaged.

3. Regular Discussion Participation (Weeks 2-8), 5% (5 x 1%).

Adequate advance preparation through reading, research, and informed participation in discussions is essential. All students are expected to complete the assigned reading before each class, and to develop

talking points in relation to the discussion questions; one component of your assessment will be based on the extent and thoughtfulness of your contribution to class discussions in Weeks 2-8. For each class you attend and contribute remarks that indicates you have done the assigned reading and thoughtfully prepared the discussion questions you will receive 1%, up to a maximum of 5%.

4. Mid-Trimester Test, Monday, September 8, 15%.

The 50-minute mid-trimester 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 thus far in the trimester. It will consist of a section of short answer questions (multiple-choice and/or series of terms for identification/explication in a short paragraph) and essay questions.

5. Course Essay Presentations (Weeks 9-11), 10%

Give a 10-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.

6. Final Test, Thursday, October 16, 20%.

The final 50-minute 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 section of short answer questions (multiple-choice and/or series of terms for identification/explication in a short paragraph) and essay questions.

7. Course Essay, due 4 p.m. Monday, November 3, 40%.

Choose a topic related to the themes of the course that interests YOU and write a 3000-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.

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 between the hours of 10am-2pm each day. 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; 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 electronically via Blackboard and compiled in a Course Reader (Student Notes). I recommend that you purchase the Course Reader. Even if you do not, please be sure to have ready access to material that will be discussed in detail in lecture and tutorials. For copyright reasons, we have not included material that is publicly available 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. Orders and enquiries can be emailed to 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.

Students may like to write the Class Rep's name and details in this box:

Class Rep name and contact details:

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.

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/students/study/exams/integrity-plagiarism
- Aegrotats: www.victoria.ac.nz/students/study/exams/aegrotats
- Academic Progress: www.victoria.ac.nz/students/study/progress/academic-progress (including restrictions and non-engagement)
- Dates and deadlines: www.victoria.ac.nz/students/study/dates
- FHSS Student and Academic Services Office: www.victoria.ac.nz/fhss/student-admin
- Grades: www.victoria.ac.nz/students/study/progress/grades
- Resolving academic issues: www.victoria.ac.nz/about/governance/dvc-academic/publications
- Special passes: www.victoria.ac.nz/about/governance/dvc-academic/publications
- Statutes and policies including the Student Conduct Statute: www.victoria.ac.nz/about/governance/strategy
- Student support: www.victoria.ac.nz/students/support
- Students with disabilities: www.victoria.ac.nz/st_services/disability
- Student Charter: www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter

- Student Contract: www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract
- Subject Librarians: <http://library.victoria.ac.nz/library-v2/find-your-subject-librarian>
- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin
- University structure: www.victoria.ac.nz/about/governance/structure
- Victoria graduate profile: www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile
- VUWSA: www.vuwsa.org.nz

Course programme

Classes: Tuesday 9:00 am- 10:50 am, MYLT101; Thursday 9:00-9:50 MYLT101

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

WEEK ONE

Monday 14 July Lecture: Introduction and Korea Overview

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.

DISCUSSION **Introductions;**
 What Do We Know About Korea?
 What Do We Want to Know About Korea?

To start off the course, we will talk about Korea informally. We will break into groups and you will be asked to come up with a list of names/terms/images/adjectives that you associate with Korea. If possible, please show up to the first class with two questions you have about Korean society, ideally one that is a general question, and one that results from your reading of the assigned reading for Week One material. Be sure to use the rest of the first week to get on top of the readings and supplementary material you might require to achieve a basic familiarity with Korea.

Thursday 17 July

Lecture: Introduction; South Korea Overview; Colonization, War, and National Division

Reading: 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.

WEEK TWO

Monday 21 July

DISCUSSION

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.

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?

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

Thursday 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

Monday 28 July

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

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

DISCUSSION

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.

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.

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

Thursday 31 July

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

WEEK FOUR

Monday 4 August

Film Screening: *Memories of Murder* (BON SAR 2003)

Thursday 7 August

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 FIVE

Monday 11 August

DISCUSSION

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 do this story and "Moving" reflect and critique life in Korea at the end of the 20th century?

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.

Myoung-Hye Kim. "Woman to be seen but not to be heard: Representation of woman in the contemporary Korean Movie" "My Wife is a Gangster," Paper presented at the 23rd Conference of IAMCR, Gender and Communication Section, July 21-26, 2002 Barcelona, Spain

http://www.portalcomunicacion.com/bcn2002/n_eng/programme/prog_ind/papers/k/pdf/d_k011se04_kim.pdf

Thursday 14 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>

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/>

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

WEEK SIX

Monday 18 August

Film Screening: *Peppermint Candy* (LEE LEE 1997)

Reading: Chung, Hye Seung and David Scott Diffrient (2007). "Forgetting to Remember, Remembering to Forget: The Politics of Memory and Modernity in the Fractured Films of Lee Chang-dong and Hong Sang-soo". In *Seoul Searching: Culture and Identity in Contemporary Korean Cinema*, ed. by Francis Gateward. SUNY Press, pp. 115-129, 135-139 [skip the sections on Hong Sang-soo; NB: this reading was not compiled into the reader – you will need to get it from Blackboard].

Eyzell Perez & Jose Alejandro, "*Peppermint Candy: Redefining Korean Masculinity*" *The Film Journal* 1.2 (July/August 2002) [on-line journal]

<http://www.thefilmjournal.com/issue2/peppermintcandy.html>

Thursday 21 August

DISCUSSION

Reading: S. J. Chang, "A Cultural and Philosophical Perspective on Korea's Education Reform: A Critical Way to Maintain Korea's Economic Momentum", Korea Economic Institute Academic Paper Series, 3:2 March 2008), <http://www.keia.org/Publications/OnKorea/2009/SChang.pdf>

- 1) How does the emergence of punk rock in South Korea reflect issues in local youth culture on the cusp of the new millennium?
- 2) How is contemporary Korean youth culture reflected in its digital practices?
- 3) What similarities and differences exist between New Zealand's online cultural practices and South Korea's online cultural practices?

MID-TRIMESTER BREAK 25 August to 7 September 2014

WEEK SEVEN

Monday 8 September

Mid-Trimester Test, in class, 50 minutes

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.

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>

Thursday 11 September

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>

WEEK EIGHT

Monday 15 September

Film Screening: *The Host* (BON HOS 2006)

Reading: Klein, Christina "Why American Studies Needs to Think about Korean Cinema, or, Transnational Genres in the Films of Bong Joon-ho." *American Quarterly* (2008) 60.4, 871-898.

Thursday 18 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.

DISCUSSION

Reading: 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.

- 1) How do you interpret *The Host*? How do you think someone in Korea would read the film?
- 2) What makes *The Host* a Korean film? What can we learn about Korean society from it?
- 3) What is the meaning of "Japan" in contemporary Korea? How are symbols such as "kimchi" or "Dokdo" mobilized to express understandings of Korean identity in relationship to Japan?
- 4) How are China and North Korea depicted in contemporary South Korean society? In what ways have these depictions changed? Why?

WEEK NINE

Monday 22 September

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.

Course Essay Presentations

Prepare a ten-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!** I will be cutting you off after ten minutes.

Thursday 25 September

Lecture: Korea's New Multiculturalism II: Labour Migration

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

WEEK TEN

Monday 29 September

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.

Course Essay Presentations (Continued)

Thursday 2 October

Lecture: Global Korea I: Travel; The World Cup

Suggested 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 ELEVEN

Monday 6 October

Course Essay Presentations (Continued)

Lecture: Global Korea II: 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.

Thursday 9 October

Global Korea III: "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

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.

WEEK TWELVE

Monday 13 October

Lecture: Global Korea IV: K-pop in the Southern Hemisphere

Reading: <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.

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

DISCUSSION AND REVIEW

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/>.

Elfving-Hwang, Jo and Jane Park. (2014). "Does Everyone Just Want To Be White?" *Asian Currents*, pp. 33-34. http://www.griffith.edu.au/data/assets/pdf_file/0008/605474/Asian-Currents-April-2014-.pdf

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/3956.

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?

Thursday 16 October

50-minute Final Test, in 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!** I strongly urge you to talk with me about these essays at any stage of the writing process. If you have further questions, please see me.

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. 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.