

Spring 2018
TTH 11:00-12:20
VKC 154

Sunyoung Park
University of Southern California

EALC 430

Gender and Sexuality in Korean Literature and Culture

Course Description: This course will examine the changing representations of gender and sexuality in Korean cultural texts over the course of the twentieth century. By analyzing how Korean writers, artists, and film makers have rendered masculinity, femininity, and all that's in between, we will reflect on evolving gender identities and sexual mores in Korean society and on the significant role played by culture in shaping as well as contesting the notions of what it is like to be a man or a woman in Korea.

The course is organized in four parts. Following an initial introduction to the fields of feminist and gender studies, we will consider what impacts Korea's experience of colonial modernization had on the shaping of manhood and womanhood. We will then move on to examine the mainstream patriarchal culture of postcolonial South Korea and the various critical responses to the state-sponsored official gender norms. Finally, in the last part of the course, we will investigate the new conflicts in gender relations and sexual norms in our age of global capitalism.

Emphasis at class will be placed on discussion supplemented by short lectures when appropriate. Our primary sources will come from literature, film, and visual culture, and they will be complemented by critical texts in gender studies, literary and cultural criticism, history, and social science. All class materials will be in English, and no previous knowledge of Korean is required. This course is cross-listed in the Department of Gender Studies and Sexuality and will fulfill its upper-division elective course requirement.

Course Objectives:

Upon completion this course, you will be able to:

1. Think and write critically about the dynamics of gender identity in Korea as well as generally;
2. Understand gender and sexual identity as these categories intersect with other dimensions such as race, ethnicity, class, and nationality;
3. Develop a comparative insight into Korean and Western women's movements and feminist cultures;
4. Read more actively and analytically, think critically, and present your ideas more effectively in both speech and writing.

Required Texts:

Ruth Barraclough, *Factory Girl Literature: Sexuality, Violence, and Representation in Industrializing Korea*. Berkeley: University of California Press, 2012.

Ch'oe Yun, *There a Petal Silently Falls: Three Stories by Ch'oe Yun*, trans. Bruce and Ju-

Chan Fulton. New York: Columbia University Press, 2008.

Han Kang, *The Vegetarian*. New York: Hogarth, 2016.

Readings marked with [E] are available in the Content section of the Blackboard course website. Films marked with [L] are on reserve at Leavey Library, and those with [Y] are available on Youtube and are linked in our Blackboard page. For more relevant films, see www.youtube.com/user/KoreanFilm.

Requirements:

1. Attendance: Attendance is mandatory. More than three unexcused absences will result in your final grade falling by one third of a grade (e.g. from A to A-, B+ to B, etc.). Absences will be excused when they are due to documented medical, family, or personal emergencies or to religious holidays. Persistent tardiness at class will have a negative effect on your evaluation.

2. Participation (10%): Your active participation is essential for the success of a course of this kind. You are responsible for reading all assigned materials before coming to class, and you should make your best effort to contribute positively to class discussion. You are also expected to have watched films assigned for individual viewing before coming to class.

3. Presentations (20%): Each student will give two presentations over the course of the semester (10-15 minutes in length). The purpose of these presentations is to introduce the day's readings all the while facilitating class discussion. Emphasis should be placed on a critical engagement with the texts, rather than a mere summary of them. You are strongly encouraged to close your presentation by offering one or more well-pondered questions for class discussion.

4. Midterm Essay (30%): A midterm essay (1200-1500 words) will be due at the beginning of class on February 20 in both a hard copy and an electronic copy. Each student will have the option of either responding to an assigned essay prompt or formulating his or her own critical question.

5. Final Research Paper (40%): A final research paper (about 2500 words) will be due in electronic copy on May 3. You will be expected to formulate your own research question for this essay, and to that purpose you will submit a one-page proposal by March 27. The proposal should outline the research question, your hypothesis, and a preliminary list of references for the instructor's feedback. Students will also briefly present their work-in-progress at class during one of the allocated times at semester's end.

6. Requirements for Graduate Students: Graduate students taking the class will write one substantial research paper (20 to 30 pages double-spaced, in Times New Roman font, with 1.5 inch margins all around) that will be worth 60% of your evaluation. The essay must include a well-informed critical analysis of archival materials, whether literary or visual, and it must advance a significant and well-grounded thesis. In addition, each graduate student will submit at least 8 critical responses (about one page) to the day's readings in weeks 3 through 9 and 11 through 14. (As these are eleven weeks, you are allowed to skip three) (20%). Finally, graduate students will present two times at class along the guidelines given at point 3 above (20%).

Grading Scale for Essays

	Criteria
A 100-90 %	creative, original textual analysis; well-organized, articulate writing; perfect or near-perfect documentation
B 89-80	attentive, substantive textual analysis; organized, logical writing; good documentation
C 79-70	Acceptable analysis, writing, and documentation with some flaws
D 69-60	lack of textual analysis; poor writing; little or no documentation
F 59	no assignment or plagiarism

■ Accommodation for Students with Disabilities:

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me or the TA as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m. – 5:00 p.m., Monday through Friday. The phone number for DSP is (213) 740-0776.

■ Equity and Diversity: Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the Office of Equity and Diversity (<http://equity.usc.edu/>) or to the Department of Public Safety (<http://dps.usc.edu>). This is important for the safety of the whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. The Engemann Student Health Center also provides 24/7 confidential support on all issues related to violence and harassment (Relationship and Sexual Violence Prevention and Services; <https://engemannshc.usc.edu/rsvp/>).

■ Academic Integrity and Plagiarism: University policies concerning academic dishonesty will be strictly enforced, and you are responsible for familiarizing yourself with these policies. Plagiarism and/or cheating on exams are subject to the sanctions set forth in the Student Conduct Code and may include expulsion or suspension from the university. For a detailed description of plagiarism and other types of academic dishonesty and the sanctions pertaining thereto, please refer to “Trojan Integrity: A Guide for Avoiding Plagiarism” (https://dornsife.usc.edu/assets/sites/903/docs/Trojan_Integrity_-_Guide_to_Avoiding_Plagiarism.pdf).

Course Schedule**Part I. Gender, Sexuality, and Culture**

- 1/9 Introduction and organization
- 1/11 Judith Butler, *Gender Trouble*, 1-46 and 175-93 [E]
Screening: Ryu Seungwan, *Hey men~* (2005, 21mins.)
- 1/16 Lisa Disch and Mary Hawkesworth, "Feminist Theory: Transforming the Known World," 1-18 [E]
Mary Beth Mills, "Gendered Divisions of Labor," 1-26 [E]
- 1/18 Uma Narayan, "Contesting Cultures: 'Westernization,' Respect for Cultures, and Third-World Feminists," 396-414 [E]
Joan Scott, "Gender: A Useful Category of Historical Analysis," 28-50 [E]

Part II. Imperialism, Nationalism, and Gender in Colonial Korea**Week 3 Creating a New Womanhood**

- 1/23 Ji-Eun Lee, "Women in Book Culture," *Women Prescribed: Forging Modern Roles*, 16-35 [E]
Yang Yoon-Sun, "Introduction," *Domestic Women to Sensitive Young Men: Translating the Individual in Early Colonial Korea*, 1-42 [E]
Individual Viewing: Bae Chang-Ho, *My Heart* (2000) [L]
- 1/ 25 Na Hyesök, "Kyönghui," 24-51 (1916), "A Confession about My Divorce," 123-138; "Missing the Freedom of Paris: Thoughts after a Tour of Europe and the United States," 184-188 [E]
Screening: Kim Soyoung, *New Woman: Her First Song* (2004)

Week 4. Red Love and Revolutionary Motherhood

- 1/30 Kang Kyöngae, *Salt* (1934) [E]
Sunyoung Park, "Rethinking Feminism in Colonial Korea: Kang Kyöngae's Portraits of Proletarian Women," 197- 231 [E]
- 2/1 Jiweon Shin, "Social Construction of Idealized Image of Women in Colonial Korea: the 'New Woman' versus 'Motherhood'," 162-173
Suzy Kim, "Revolutionary Motherhood: Gendering the Revolution," 174-203 [E for both]

- Week 5. The Modern Girl Question**
 2/6 “The Modern Girl Question,” *New Women in Colonial Korea*, 72-93 [E]
 Yeon Shim Chung, “The Modern Girl as a Contested Symbol in Colonial Korea,” *Visualizing Beauty*, 79-90 [E]
 Individual Viewing: Chung Chiu, *Modern Boy* (2008), 121 mins. [L]
- 2/8 Ch’oe Chŏnghŭi, “The Haunted House,” 149-160 [E]
 Kyung-Hee Choi, “Another Layer of Pro-Japanese Literature: Ch’oe Chŏnghŭi’s ‘The Wild Chrysanthemum,’” 61-87 [E]
 Individual Viewing: Yi Byeongil, *Spring of the Korean Peninsula* (1941), 84 mins. [Y]
- Week 6. Comfort Women and Other Subaltern Subjects**
 2/13 C. Sarah Soh, *The Comfort Women: Sexual Violence and Postcolonial Memory in Korea and Japan*, 29-78 [E]
 Individual Viewing: clips from Pyŏn Yŏngju, *The Murmuring* (1995), 99 mins. [Y]
- 2/15 **Guest Lecture by Young Sun Park** (Ph.D. Cand. in History, USC)
 Hosu Kim, “Secure the Nation, Secure the Family,” *Birth Mothers and Transnational Adoption Practice in South Korea*, 35-77
 Individual Viewing: Jane Jin Kaisen, *The Woman, the Orphan, and the Tiger* (2010) [L]
- Part III. Hegemonic Masculinity and Its Discontents in a Divided Nation**
- Week 7. Subversive Housewives and Their Housemaids**
 2/20 Kang Sinjae, “The Mist” (1950), 83-99 and “Another Eve” (1965), 184-202 [E]
 Seungsook Moon, “Militarized Modernity and Gendered Mass Mobilization,” 48-62 [E]
Midterm Essay Due
- 2/22 Pak Wansŏ, “Identical Apartments,” (1974), 139-160 [E]
 Ruth Barraclough, *Factory Girl Literature*, 56-112
 Individual Viewing: Kim Kiyŏng, *Housemaids* (1960), 90 mins. [Y]
- Week 8. Queer Bodies, Queer Identities**
 2/27 O Chunghee, “The Toyshop Woman” (1968), 1-12 and “Chinatown” (1979), 202-230 [E]
 Jinkyung Lee, “National History and Domestic Spaces: Secret Lives of Girls and Women in 1950s South Korea in O Chŏng-hŭi’s ‘The Garden of Childhood’ and ‘The Chinese Street,’” 61-95 [E]

- 3/1 **Guest Lecture by Kyunghee Sabina Eo** (Ph.D. Cand. in English, USC)
 Ha Sin-ae, "Femininity under the Wartime System and the Symptomaticity of Lesbian Love," 1-22 [E]
 Kyunghee Sabina Eo, "Queering the Dreams of a Third-World Brotherhood: Black Women in Early 1980s South Korean Literature and Film" [E]
 Individual Viewing: Kim Taeyong and Min Kyudong, *Memento Mori* (1999), 97 mins. [L]

Week 9. Feminism and Democratization in 1980s South Korea

- 3/6 Kang Sökkkyöng, "Days and Dreams" (1989), 1-27 [E]
 Hye-Ryoung Lee, "Bright Constellation: The Rise and Significance of Women's Liberation Literature in 1980s South Korea," 1-38 [E]
 3/8 Ch'oe Yun, "There a Petal Silently Falls" (1988) and "Whisper Yet," (1993), 1-114

Week 10. Spring Break - No Class

Part IV. Gender Trouble in the Age of Global Capitalism

Week 11. Post-Democratization Feminist and Queer Literature

- 3/20 Shin Kyung-sook, "The Image of Mija" (1991), 271-285 [E]
 Ruth Barraclough, "Girl Love and Suicide," 113-137
 3/22 Yi Nam-hui, *Plastic Sex*, Part 1~4 (1998) [E]
 Hyun-young Kwon Kim and John Cho, "The Korean Gay and Lesbian Movement, 1993-2008," 206-223 [E]
 Individual Viewing: Yi Yeong, *Troublers* (2015), 97 mins. [L]

Week 12. Feminist Fabulations in the New Millennium

- 3/27 Kim Aeran, "Ascending Scale" (2007)
 (<https://www.wordswithoutborders.org/article/ascending-scales>)
 Jeosook Song, "'A Room of One's Own: the Meaning of Spatial Autonomy for Unmarried Women in Neoliberal South Korea,'" 131-149 [E]
 3/29 Yun I-Hyeong, "The Sky Walker" [E]
 Cho Haejoang, "The Spec Generation Who Can't Say 'No': Overeducated and Underemployed Youth in Contemporary South Korea," 437-62 [E]

Proposal for Final Research Paper Due

- Week 13. Gender in Genre: Horror and Science Fiction**
 4/3 **The Monstrous Feminine in K-Horror**
 Han Kang, *The Vegetarian* (2007)
- 4/5 **Technofeminism in Science Fictional Literature and Film**
 Jeong Soyeon, “Cosmic Go” (2005) [E]
 Boyoung Kim, “Between Zero and One” (2009) [E]
 Judy Wajcman, “Technocapitalism Meets Technofeminism,” 7-20 [E]
 Individual Viewing: Lee Ho-Jae and Lee So-yeong, *Sori: Voice from the Heart* (2016), 117 mins. [L]
- Week 14. Gender, Diaspora, and Citizenship in Contemporary South Korea**
 4/10 Cheon Unyeong, *Farewell, Circus* (2005), 1-123 [E]
 Caren Freeman, “Marry Up and Marry Down: the Paradoxes of Marital Mobility for Chosŏnjok Brides in South Korea,” 80-100 [E]
- 4/12 Krys Lee, “A Temporary Marriage” and “The Goose Father” [E]
 Elaine Kim, “An Overview of Korean American Women’s Writing: ‘Skin upon Skin,’” 255-268 [E]
- Week 15-16. Work-in-Progress Panels and Class Discussion**
 4/17 Student Panels I
- 4/19 Student Panels II
- 4/24 Student Panels III
- 4/26 Last Class Discussion
Final Research Paper Due on 5/3