**Korean 188: Cold War Culture in Korea: Literature and Film**

**Dept. of East Asian Languages and Cultures, UC Berkeley**

**Fall 2016**

Lecture: MWF 3-4 pm at 259 Dwinelle Hall

Screening: Wed. 5-8 pm at 247 Dwinelle Hall

Instructor: Jinsoo An

Office:

E-mail:

Office Hours:

This course examines the formation and transformation of the Cold War culture in South Korea with emphasis on literature and film of the 20th century. In particular, it pays close attention to literary and cinematic representations of the ideological conflict and its aftermath that shaped the modern history of two contending Koreas. The subjects of representation include decolonization, nation’s partition, the civil war and the protracted repercussions of the Cold War geo-politics. The course opens up a field of inquiry by surveying the origins of the “division system” and advances examination of the socio-cultural issues related to the culture of ideological contention and security vigilance. Concurrently, it traces the changing cultural scenario and visual tropes particular to the militarized social conditioning of Koreas. For instance, what kind of visual and narrative tropes has South Korea promulgated to narrate and make sense of the fratricidal war and traumatic experience? How do issues of gender, sexuality, ethnicity and class intersect with the political claims of the liberal capitalist camp? How does the tension between different political orientations find channels of expression in cultural productions? And, what do they inform us about the complex and on-going Cold War logic embedded in contemporary Korean society and culture? All students are welcome, and all reading texts are in English.

**Grade Percentage**

Attendance: 10%

Participation: 10% (including pop-quizzes)

Weekly Reviews: 20% (1 pages, single-spaced), Due 10 pm on Thurs.

Midterm Paper: 30% (5-6 pages), Due in class, Oct 10th

Final Paper: 30% (6-8 pages), Due at 4 pm, Dec 12th

**Weekly Reviews:** Students are required to produce 1 page review of literary fiction or film of the week. Review should reflect and synthesize main arguments of critical readings and lecture materials. Students also have an option to explore the topic of their interest related to literary and/or cinematic texts. Post weekly review on “Assignment” menu of b-Course. The deadline for film review posting is 10 pm on Thursday.

**Policy on Late Submission and Plagiarism:** Late submission of review and paper will be significantly marked down. Plagiarism is strictly prohibited, resulting in a failing grade of the course as a whole.

**Required Texts:**

Course Reader, available on the third week at University Copy Service,

2425 Channing Way: (510) 549-2335

**Film Sources and Viewing Access:**

1. Distribution via “Dropsend”

2. YouTube (Korean Film Archive Channel): TBA

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**WEEKLY SCHEDULE**

**Week 1: Introduction, Syllabus, Logistics**

**Week 2: Liberation and Entangled Decolonization**

* Ch’ae Man-sik, “Constable Maeng”
* Yi T’aejun, “Before and After Liberation: A Writer’s Memoir,” *On the Eve of the Uprising*
* Ted Hughes, “Introduction,” *Literature and Film in Cold War South Korea*

**Week 3: Korean War and Construction of the Communist other**

* Michael E. Robinson, “Liberation, Civil War and Division,” *Korea’s Twentieth-Century Odyssey*
* Ted Hughes, “Ambivalent Anticommunism,” *Literature and Film in Cold War South Korea*
* Film: *Piagol* (Yi Kangch’ŏn, 1955) 106 min.

🡺 No Class on Sep 5th (Academic Holiday)

**Week 4: The Post-War Affect of Integration**

* Christina Klein, “Sentimental Education,” *Cold War Orientalism*
* David Scott Diffrient, “Military Enlightenment for the Masses”
* Film: *The Marines Who Never Returned* (Lee Manhee, 1963) 109 min.

**Week 5: Korean War as Blockbuster Spectacle**

* Jinhee Choi, “Blockbusters, Korean Style,” *The South Korean Film Renaissance*
* Hyangjin Lee, “Division Blockbuster in South Korea”
* Film: *Taegukgi* (Kang Je-gyu, 2004) 140 min.

**Week 6: Allegory of Nation and Gender I**

* Chungmoo Choi, “Nationalism and Construction of Gender in Korea,” *Dangerous Women*
* Kathleen McHugh, “South Korean Film Melodrama and the Question of National Cinema”
* Film: *Madame Freedom* (Han Hyŏngmo, 1956) 124 min.

**Week 7: Allegory of Nation and Gender, II**

* Mary Lee, “Mixed Race Peoples in the Korean National Imaginary and Family”
* Hye Seung Chung, “Beyond ‘Extreme,’ Re-reading Kim Ki-duk’s Cinema of Ressentiment”
* Steven Choe, “Kim Ki-duk’s Cinema of Cruelty”
* Film: *Address Unknown* (Kim Ki-duk, 2001) 116 min.

**Week 8: The Cold War and the Idea of End**

* Sheila Miyoshi Jager, “Monumental Histories: Manliness, the Military, and the War Memorial”
* Heonik Kwon, “Introduction,” and “The Idea of the End,” *The Other Cold War*

 🡺 **Midterm Paper Due in class, Oct 10th**

**Week 9: South Korea’s Involvement in Vietnam War**

* Charles K. Armstrong, “American’s Korea, Korea’s Vietnam”
* Hyun Sook Kim, “Korea’s ‘Vietnam Question’; War Atrocities, National Identity and Reconciliation”
* Mark Morris, “War-horror and Anti-Communism,” *Korean Horror Cinema*
* Film: *R-Point* (Kong Su-chang, 2004)

**Week 10: Gestures of Reconciliation and Lacunae**

* Jake Bevan, “Welcome to Panmunjeom”
* Suk-Young Kim, “Crossing the Border to the ‘Other’ Side,” *Seoul Searching*
* Film: *Joint Security Area* (Park Chan-wook, 2000)

**Week 11: Socialist Vision of Nation and Family**

* Kim Pukhyang, “The Son,” *Modern Korean Fiction, An Anthology*
* Marshall Pihl, “Engineers of Human Soul: North Korean Literature Today”
* Alzo David-West, “The Literary Ideas of Kim Il Sung and Kim Jong Il”
* Suk-Young Kim, “Hybridization of Performance Genres,” *Illusive Utopia*

**Week 12: Economy of Affect in North Korean Film**

* Alexander Dukalskis & Zachary Hooker, “Legitimating Totalitarianism”
* Suzy Kim, “Mothers and Maidens”
* Film: *The Flower Girl* (Ch’oe Iggyu, Pak Hak, 1972) 127 min.

**Week 13: Repercussions of Trauma and Transgression**

* O Chŏng-hŭi, “Chinatown”
* Pak Wan-sŏ, “In the Realm of the Buddha,” *The Red Room*
* Jin-kyung Lee, “National History and Domestic Spaces”

**Week 14: Border-Crossing: North Koreans in South Korea**

* Andrei Lankov, “Bitter Taste of Paradise”
* Film: *The Journals of Musan* (Park Jung-Bum, 2011) 128 min.

 🡺 No Class on Nov 23 & 25

**Week 15: Border-Crossing: North Koreans in South Korea, cont.**

* Kyung Hyun Kim, “Mea Culpa: Reading the North Korean as Ethnic Other,” *Virtual Hallyu*
* Recapitulation

**🡺 FINAL PAPER DUE AT 4 PM ON DEC. 12TH**