In this course we will analyze the Cold War (1945-1989) not only as an era in geopolitics, but also as a historical period marked by specific cultural and artistic forms. We focus on the Korean peninsula, looking closely at the literary and film cultures of both South Korea and North Korea. We discuss how the global conflict between U.S.-centered and Soviet-centered societies affected the politics, culture, and geography of Korea between 1945 and 1989, treating the division of Korea as an exemplary case extending from the origins of the Cold War to the present. We span the Cold War divide to compare the culture and politics of the South and the North through various cultural forms, including anti-communist and socialist realist films, biography and autobiography, fiction, and political discourse. We also discuss the legacy of the Cold War in contemporary culture and in the continued existence of two states on the Korean peninsula. The primary purpose is to be able to analyze post-1945 Korean cultures in both their locality and as significant aspects of the global Cold War era. Topics will include the politics of melodrama, cinema and the body, visualizing historical memory, culture under dictatorship, and issues of gender.

TEXTS

For Korean texts and films, the writer or director’s family name appears first. Please use the family name in your essays and check with me if you are unsure. You are welcome to use either the McCune-Reischauer system or the revised South Korean system in order to romanize Korean words. However, I have generally used the most common romanizations of names and it will be impossible to be truly consistent.

Assigned pages must be read and assigned films must be viewed carefully before the class period where they appear in the schedule below.

Required Books:

Charles Armstrong, *The North Korean Revolution*
Kang Chol-hwan, *The Aquariums of Pyongyang*
Hwang Sok-yong, *The Guest*

Required films viewed at the course website:
*Hand of Destiny* (South Korea, Han Hyung-mo, 1954)
*Piagol* (South Korea, Lee Kang-cheon, 1955)
*The Flower Girl* (North Korea, Ch’oe Ikkyu, 1971)
*Wolmi Island* (North Korea, Kim Kil-in, 1982)
ASSIGNMENTS (4):

1) Six bi-weekly response papers (2 pages double-spaced) due by email (tworkman@umn.edu). You are encouraged to compare North Korean and South Korean texts when possible. Your paper must contain at least three direct citations from the assigned readings or films. Direct citations of written texts should be quotations. Citations of films should either quote dialog directly or provide a detailed and accurate description of a scene. Use MLA or Chicago citation. The instructor may use portions of your papers in class in order to further discussion.

2) One class presentation on a reading or film (10-15 minutes). You may do your presentation by yourself or with a partner. You will sign up for a reading or film by the end of the second week. For the presentation you will provide some summary of the content of the text, but you should focus on posing some important questions to the class and on providing your own interpretation of the reading or film.

3) Midterm paper, 6-8 pages double-spaced in MLA or Chicago style formatting. You will receive topics on 10/16 and the paper is due on 10/21 in class or by email.

4) Final paper 7-8 pages double-spaced in MLA or Chicago style formatting. You will receive topics on 12/4 and it is due by 5pm, 12/17 over email or in my mailbox at 220 Folwell Hall for Minnesota students.

GRADE:

Attendance and classroom participation 10%
Classroom presentation on a reading or a film 15%
Weekly postings 20%
Midterm paper 25%
Final paper 30%

ATTENDANCE POLICY: Attendance is required and absences must be excused. Proctors will be responsible for monitoring attendance at Ohio State and Penn State.

COURSE SCHEDULE:

T 9/2 What does it mean to study the cultures of the Cold War? What does it mean to compare the North Korean and South Korean contexts?
Th 9/4 Ban Wang, “The Cold War, Imperial Aesthetics, and Area Studies”
I. Historical Background: From Japanese Imperialism to the Cold War


Th 9/11 Bruce Cumings, “The Passions (1945-1948)”

II. Melodrama and the Cinematic Body

Melodrama and Partisan Films in the North


Th 9/18 Film: *Flower Girl* (1971); Kyung Hyun Kim, “The Fractured Cinema of North Korea: Discourse of the Nation in *Sea of Blood*.”

Melodrama and Anti-Communism in the South


III. The Korean War in Film and Fiction

North Korea


Th 10/2 Film: *Wolmi Island* (1982). Taught from Penn St.

South Korea

T 10/7 Hwang Sun-won, “Cranes”

Th 10/9 Lee Man Hee, *The Marines Who Never Returned*; David Scott Diffrient, “‘Military Enlightenment for the Masses: Genre and Cultural Intermixing in South Korea’s Golden Age War Films”

IV. Ideology and Economy

Juche Thought in North Korea
T 10/14 Charles Armstrong, *The North Korean Revolution*, p. 136-165 (chap. 5); Kim Il Sung, “”

Th 10/16 Film: *Centre Forward* (1978). Response paper #3 due. Midterm topics received.

Developmental Dictatorship in South Korea


V. Gender and Military Camp Culture in South Korea


Th 10/30 Film: *A Flower in Hell* (1958).

VI. The Concentration Camp and Refugees, North Korea


Th 11/13 Kang, *The Aquariums of Pyongyang*, p. 81-118

T 11/18 Kang, *The Aquariums of Pyongyang*, p. 119-182 (or as far as possible).


VII. The Vietnam War


Th 11/27 Film: *White Badge*

VIII. Perilous Memories, post-Cold War


Th 11/27 THANKSGIVING BREAK


**IX. Post-Cold War and Globalization: The Case of Sin Sang-ok**


Final paper due by 5pm on 12/17