

**Please Note:** This is a draft and will change before our class begins. We will also revise it periodically during the session.

**HIST-226-10**  
**History of Korea in Northeast Asia**  
**Abhishek Nanavati**

Summer 2022  
Session Dates: June 6 to July 8, 2022  
Schedule: MTWR 1:10PM - 3:15PM EST  
Location: [White-Gravenor](#) 201B

Office: TBA  
Student Hours: TBA  
Email: [an605@georgetown.edu](mailto:an605@georgetown.edu)

**Course Abstract**

In this course, we will explore the global and regional processes that have shaped modern Korea, as well as how the history of the Korean peninsula has shaped the world we live in today. This class is suitable for all levels, and it will help students develop a skillset applicable to a variety of fields, such as history, international relations, political science, and anthropology. The first half of the course will focus on waves of foreign intervention during the nineteenth and twentieth centuries. The Chosŏn era reforms and revolutions and the traumatic experiences of Japanese colonization shaped society, politics, and culture in profound ways that persist to this day. The second half of the course will explore nation building and division during a hot global Cold War, the relationship between authoritarianism, modernization, and democratization, the evolution of gender relations, and globalization of Korean popular culture. Through scholarly writings, primary source documents, fiction, and films, this course will give students a strong foundation to evaluate the historical trajectories of both Koreas and assess the challenges of re-unification—as well as a deeper appreciation for Korean history and culture.

**Gaining Points:**

Task	Points
Discussion Posts (1x24)	24
Reflection Blog (2x13)	26
Participation (2x24)	48
Collaborations (7x3)	21
Paper Proposal	15
Paper Draft & Peer Review	15
Final Paper	15
<b>Total</b>	<b>164</b>

**Due Dates:**

	Rolling
Collaborations	
Paper Proposal 1	
Paper Proposal 2	
Draft & Peer Review	

**Grading:**

Letter Grade	Range	
A	93	100
A-	90	92.9
B+	87	89.9
B	84	86.9
B-	80	83.9
C+	77	79.9
C	74	76.9
C-	70	73.9
D+	67	69.9
D	64	66.9
D-	60	63.9
F	59	0

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**Weekly Checklists:**

**Presenting Team**

	5-10 slide PowerPoint & 15-20-minute summary
	Prepare questions and plan for discussion section. Post 3-5 main questions to Canvas by 9pm. Select 3 to discuss in class.

**Non-Presenting Students**

	Read/Watch/Listen to secondary & primary sources.
	Discussion Posts due <b>before</b> a class on Canvas by 1pm.
	Reflection Blog due <b>Sunday by 11:59pm</b>

**Seminar Session Overview:**

First 5 minutes	Unstructured conversation in teams
5 minutes	Class announcements and Q/A for slideshow
10 minutes	Summarizers briefly present a concise recap of the main ideas of the assigned secondary readings and videos. The presentation should include images, maps, and/or other graphics. <u>It should be not more than ten slides. One slide should consider broader Cold War developments in the same period. One slide should address possible connections to our present world, culture, society, environment today with examples drawn from newspapers, magazines, television, film, social media, the Internet, or textbooks.</u> The other slides should address: general themes & concepts, your analysis (both positive and negative), implications & connections with other weeks, the primary material(s) in light of what you learned in the secondary sources, and discussion questions. There is a template available on Canvas.
20 minutes	Discussants will initiate a conversation that: <ul style="list-style-type: none"> <li>• Brings the readings/videos into conversation with each other by raising points of resonance or contrast.</li> <li>• Gives a short overview of questions and “game plan” (Note: <i>Discussants</i> do not have to submit discussion posts or reflection blogs for the session they lead). Focus particularly on the assigned primary source/literature/film and phrase questions to point to key points within them.</li> <li>• Bringing in your own personal reflections/views/experience is acceptable and encouraged.</li> </ul>
15 minutes	Pair with your neighboring group and discuss your approaches to the questions
5 minutes	Break
20 minutes	Groups talk to each other about takeaways, then I will bring up implications and wrap up the session.

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## **I. Course Description**

The lives of Korean people faced wide spectrum of transformations from the nineteenth century to the present. We will explore the global and regional processes have shaped modern Korea, as well become aware of the Korean peninsula's historical role in shaping the world we live in today. The first half of the course will cover the responses to waves of foreign intervention during the nineteenth and twentieth centuries. The Chosŏn era reforms and revolutions (1800-1910) and sweeping and traumatic experiences of colonization (1910-1945) shaped the structures of Korean society, politics, and culture— even the basic question of what it meant to be “Korean”— in fundamental ways that persist to this day.

The second half covers nation creation/division within the “hot” global Cold War (1945-1973), industrialization and authoritarian integration into global capitalism and communism (1948-1980), the struggle for democracy in the South (1960-1987), ideological solidification and national atrophy in the North (1980-1997), as well as globalization and finding the past in the contemporary two Koreas. The major themes in our course are the relationship between modernity, imperialism/colonialism, and the formation of national identity; development of gender relations; state-society relations, globalization of popular culture, as well as everyday life in the two Koreas and among their diasporas. Through scholarly writings, primary documents, fiction, and films, we will explore how Koreans within and beyond the peninsula rejected, adapted, and even embraced various manifestations of being “Korean” on the path to creating a modern sense of Korean identity.

## **I. Learning Outcomes/Goals**

Our specific goals of this course are to explore “Cold War Asia” as (1) a social process not simply interactions between high-level politics, foreign policies, and state actors; (2) as a unit of spatial and temporal analysis for the study of imperial/colonial expansion, nationalist movements, race/nation making, authoritarianism/democratization, knowledge, memory, culture, and identity; (3) as a lens to view the trans-Pacific, inter-Asian, and global dimensions of change during the long twentieth century.

More broadly, this course will help you:

- To recognize how history connects not only to your life experiences but also to the lives of others
- To appreciate places, cultures, and peoples beyond our own from different perspectives and exhibit compassion and respect both inside and outside the classroom.
- To think critically about change over time. “The past” is not an unchanging set of facts to memorize. It is an ongoing conversation about what “the past” means to us. It is a discussion about how we should interpret events, with the available evidence, while remaining sensitive to the context of the time and aware of our own biases.
- Identify relevant primary sources and analyze them critically to use as evidence for building historical interpretations.
- Access and use library resources, databases, journals, books, and digital media.
- Articulate ideas clearly and concisely both verbally and in writing as well as defend them with evidence.

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## II. Required Texts

There is no required textbook for this course. All readings will be posted on Canvas. Films will be made available through a shared drive or can be watched independently. Group viewings can be scheduled if there is interest.

## III. Course Format

This course will give you the ability to practice the multiple roles of a historian: investigator, archivist, writer, and reader. It will also help you take on the roles of people traditionally excluded from history as a discipline—people who carry memories, create personal or oral archives, those who tell stories, and those who pass on knowledge in various forms. The core of this course is student-led discussion, and each session will be orientated around our discussion of primary sources that reflect the topic of the week. I invite you to take intellectual risks, to challenge yourselves and your colleagues, and to make valuable mistakes. Appreciate the work involved in taking risks and be respectful of each other's time and contributions.

We will divide the class into groups or teams based on last-name order in the roster. Most sessions will be led by a student team of summarizers and discussants. **Summarizers** will give a brief presentation summarizing the arguments of the materials using a PowerPoint presentation. **Discussants** will prepare questions and facilitate our conversation. Students should rotate roles. Make sure to send me your PowerPoint presentation and post discussion questions the night before class at 9pm.

We will spend most of our sessions discussing primary sources and additional readings. I will provide context with slides if necessary, and they will be posted to Canvas after class. We may on occasion have a review session when we will use part of a session to review the slides and answer questions.

Thursday sessions will be “asynchronous” film/documentary viewing days. There will be no class held in person that day. You should do the reading and watch the film at your convenience. We will discuss and decide on how to participate during these sessions on the first day of class.

I understand the stress and reality of a global pandemic makes it uniquely difficult to be a college student right now. Some days might be particularly rough. If, for any reason, you cannot attend a session, you do not have to tell me why. I would, however, appreciate any advance notice you could give me. You are allowed three absences for any reason whatsoever. If you miss more than three, I will email you to see how you are doing and how I can help. If you anticipate having any specific long-term difficulties, please send me an email. We will find a solution together. If at any time you have concerns about meeting deadlines, completing assignments, or otherwise engaging in the course, please use the resources below and reach out so I can better support you.

## IV. Course Assignments

In this course we have assignments that range from simple to complex. This syllabus lists assignments totaling 162 points. 93 points or more will get you an A. **No assignment is mandatory.** Most assignments may be redone, and I will honor the higher grade. Decide which ones are worth your time and capture your interest.

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**Simple** assignments accumulate points over time. They will be relatively common, and we will complete them once or twice per week. **Discussion Posts** are worth **1 point**, and **Reflection Blogs** are worth **2 points**.

#### **Discussion Posts (Before Each Session):**

Each week **before** a class of your choice, make a Discussion Posts thinking up questions and providing possible answers. Think about the main topics, themes, issues, and questions that you come across in the reading/viewing/listening assignments. For example, you could start with questions like: What was confusing in the source? What does it imply about society, about gender relations, about the family? What does the “equality” mean here? How does this relate to the present day? Starting with a question, go on to propose an answer and provide evidence for why your answer is correct.

This is the foundation of academic writing and is the same process you will use in your papers. Posting is great practice for paper writing!

- Instead of a paragraph, however, write your post as an outline in bullet points. For example:
  - How are women portrayed?
    - Example 1
    - Example 2
    - These examples imply that women were...
  - What is the connection between the cultural and political worlds?
    - Example 1
- There is no word limit—think of these posts as your discussion notes. Do not just summarize the texts, though. Focus on the *questions* that the texts bring up for you and try to think through them.

#### **Reflection Blogs (Weekly):**

Each week upload a Reflection Post by Sunday 11:59pm. This will be an ongoing reflection of what you are doing in the course and on what you have learned.

- After a class of your choice, post your reflection on what you did and learned and how you might apply that knowledge to other classes.
- Read the blogs of a few of your peers and comment on one blog entry of your peers. Make sure that your comments fully engage in the substance of the blog, as opposed to simply restating or agreeing with what your peers have said. Each comment that leads to a thread of conversation will receive an extra (1) point.

There is no minimum word limit. You choose you may submit and comment using audio. Make sure you mention the session date and title of your post. Feel free to incorporate photos, sounds, and/or video clips into your submission.

Posts might address some of the following sample questions: What were your initial understandings about the topic? What did you learn in class? How can you connect what you have learned to prior knowledge? What aspects of the topic did you find difficult or

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confusing? Do you have any questions that you think are important and interesting to explore more? When responding to a classmate's post, something simple such as suggesting a helpful resource/video that connects to their content is sufficient.

**Moderate** assignments will require a little more study and preparation.

**Participation** will be worth **4 points** per week. Keep in mind that participation can take many forms and working to create and involve others in conversation, as well as active listening, are incredibly important to our course. I will weave all modes of participation into the discussion. Some examples are:

- constructive comments
- productive questions
- active listening ("Jazz Hands" are welcome in this course)
- meaningful support ("I second \_\_\_\_'s point because \_\_\_\_.")
- posting things related to class that you found
- making a TikTok or educational video about a class topic (well...maybe)
- checking your privilege and asking your classmates what they think instead of offering your opinion, etc.

**Complex** assignments are fewer as they will require meaningful study and preparation.

**Collaborations** are worth **5 points** each, and your team may submit up to three (3) collaborations.

- You may choose to submit an essay, podcast episode, mixtape, zine, comic strip, slideshow, concept map, audio note, collaborative annotation through hypothes.is, VoiceThread, etc.
- Your team should also co-create a running Google Doc of your discussions as you prepare for each session. This would be a great place to exchange ideas for discussion questions and reactions to readings. This would work well for your team's collaborative submission. If you choose to do an essay, it should be 500-750 words in length.
- Collaborations are opportunities to be creative. Rather answering a prompt that I give to you, you should come up with your own by raising a question, articulating a problem, or identifying a misunderstood/unacknowledged point of view from the materials of one of the weeks of our class.
- This is an opportunity to reflect on the materials and weekly topic, as well as consider how they fit in the course. These collaborations are a key step in processing our materials and discussions and will help forming mental connections. I have created a schedule on page 2 with recommended weeks of submission. Collaborations should be submitted via Google Doc (i.e., send me an email that it is ready).

**Intricate** assignments will only be given out a few per semester as they will require the most study and preparation. The **Proposals, Draft & Peer Review**, and **Final Project** are worth **15 points** each. These are scaffolded to ensure that you are working steadily towards the finished product throughout the course. The result will be a product of your own intellectual curiosity and feedback from your peers, allowing you to make the course relevant to your future goals. This project does not necessarily have to be a written paper. We can discuss alternative forms

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that are more useful for you such as a podcast, an exhibition etc. I want this course to help explore your individual passions.

### **Proposals**

- You may write up to two (2) short 700- to 1200-word research proposals. These consist of (1) a research question related to a theme/issue covered our course, (2) a brief literature review of two scholarly articles—from a platform like JSTOR or Project Muse, which I will introduce in class—specific to the topic and broadly relevant (context, theory etc.), (3) an annotated bibliography that briefly discusses the chosen primary sources. This is the first step towards your final paper which will address a topic of historical/current significance that you feel deserves further examination. I will provide recommended materials alongside each week/topic, which will help you choose useful sources.
- If you are someone who finds great difficulty in expressing yourself through writing we can discuss alternative options (podcast episode, exhibitions, etc.) during our pre-proposal meeting. You could create an imaginary memoir, digital maps, website, use the maker lab to craft a relevant object, or other multimedia projects. You might also look at family archives (interviewing relatives, looking at photos, etc.), films from that time, cultural activities that have to do with the Cold War (dance, drumming, theater, etc.), you might even conduct your own oral history project through non-profits or the Smithsonian.

### **Draft & Peer Review**

- Revise your proposal into an 1800- to 2500-word rough draft. You will then workshop the draft with a peer. I will organize an anonymous exchange via email. Your peer review will include direct feedback on your partner's draft and a 250-word letter to your partner explaining what you found effective and elaborating on your suggestions for revision. You will be graded both on your draft and for thoughtful, productive feedback on your peer's work. Be kind! This task will help you learn how to evaluate primary sources, to write clearly and concisely, to construct a focused argument, and to provide feedback like a historian.

### **Final Submission**

- Rather than writing two proposals, you may choose to turn your single proposal into a final research project. If you prefer to do this in written form, you will provide an evidence-based answer to the research question you posed in your proposal or draft. Your 3000- to 4000-word (max. 5000-word) essay is an opportunity to develop a historical interpretation of your own. This must first go through a draft & peer review process before being revised into its final form. Your revised work will be graded on its own merits but do include a 250-word paragraph addressing the feedback you received during the draft exchange. Remember to address all areas of improvement that you received in feedback or justify why you did not or could not.

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- This does not have to be a written paper. In previous classes students have created short videos, curated family archives, conducted oral interviews, and/or presented research to their families. Consult with me to find a format that excites you!

## V. Program Policies

- **Accommodations**

Students with documented physical, psychological, or learning disabilities should register with [the Academic Resource Center \(ARC\)](#). They will help you arrange for reasonable accommodations under Georgetown University policies and the Americans with Disabilities Act. Those who are not registered with the ARC or who do not comply with its procedures are not entitled to accommodations. Any student with a chronic condition that affects their performance in class should contact the ARC about possible accommodations on future coursework: <https://academicsupport.georgetown.edu>

- **Violence, Harassment, and Title IX**

As a member of the Georgetown University community, I am committed to supporting the survivors of relationship violence, sexual assault, sexual harassment, and other forms of sexual misconduct. If you (or someone you know) has experienced or experiences any of these incidents, know that **it is not your fault, and you are not alone.**

Georgetown University and its faculty are committed to supporting survivors and those impacted by sexual misconduct, which includes sexual assault, sexual harassment, relationship violence, and stalking. Georgetown requires faculty members, unless otherwise designated as confidential, to report all disclosures of sexual misconduct to the University Title IX Coordinator or a Deputy Title IX Coordinator. If you disclose an incident of sexual misconduct to a professor in or outside of the classroom (with the exception of disclosures in papers), that faculty member must report the incident to the Title IX Coordinator, or Deputy Title IX Coordinator. The coordinator will, in turn, reach out to the student to provide support, resources, and the option to meet. **Whatever you would like to do with these resources is your choice.** More information about reporting options and resources can be found on the Sexual Misconduct Website: <https://sexualassault.georgetown.edu/resourcecenter>.

If you would prefer to speak to someone confidentially, Georgetown has a number of fully confidential professional resources that can provide support and assistance. These resources include:

Health Education Services for Sexual Assault Response and Prevention: [confidential\\_email\\_sarp@georgetown.edu](mailto:confidential_email_sarp@georgetown.edu)

Counseling and Psychiatric Services (CAPS): 202.687.6985 or after hours, call (833) 960-3006 to reach Fonemed, a telehealth service; individuals may ask for the on-call CAPS clinician

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More information about reporting options and resources can be found at <https://sexualassault.georgetown.edu/get-help/resourcecenter/>

- **Title IX Pregnancy Modifications and Adjustments**

Georgetown University is committed to creating an accessible and inclusive environment for pregnant students. At any point throughout their pregnancy students may request adjustments/modifications based on general pregnancy needs or accommodations based on a pregnancy-related complication or medical need. Students may also request accommodations following labor and delivery based on a complication or medical need.

SCS students must complete the Pregnancy Adjustment Request Form (<https://titleix.georgetown.edu/title-ix-pregnancy/student-pregnancy/>) and submit it to the SCS Deputy Title IX Coordinator at [titleixscs@georgetown.edu](mailto:titleixscs@georgetown.edu). Upon receiving the completed form, the Deputy Title IX Coordinator will schedule a meeting with the student to discuss the requested adjustments and implementation process.

More information about pregnancy modifications can be found at <https://titleix.georgetown.edu/title-ix-pregnancy/student-pregnancy/>

### **Honor Code**

The Georgetown University Honor Code requires us to uphold academic honesty in all aspects of this course. Different cultures and professions often have their own ideas about what constitutes “plagiarism.” We will discuss how U.S.-based historians define and approach plagiarism in class. If you have any questions about the use of others’ words do not hesitate to contact me 24 hours before you hand in any work. Nevertheless, as an instructor I have the responsibility to uphold the Honor System and report all cases of academic dishonesty. If you have any questions about the university’s standards of conduct, you should consult: <https://honorcouncil.georgetown.edu/>

- **Course Copyright**

All Georgetown University lectures and course materials, including PowerPoint and course readings made available on Canvas, are protected by U.S. copyright law and University policy. These materials may not be reproduced or circulated for public distribution in any form without express prior written permission from the instructor. Materials may only be used by students enrolled in the course. You may take notes and make copies of course materials for your own use and share those materials with another student who is enrolled in or auditing the course. You may not reproduce, distribute, or display (post/upload) lecture notes or recordings or course materials in any other way without express prior written consent from the copyright owner. If you do so, you may be subject to discipline via the Georgetown Honor System. Information about copyright can be found through the library: <https://www.library.georgetown.edu/copyright/>. Information about acceptable computer use and intellectual property can be found here at: <https://security.georgetown.edu/it-policies-procedures/computer-systems-aup/>

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- **Recorded Course Content**

From time to time I may need to record our sessions. Please see “Course Copyright” policy above for information on the restrictions around sharing recorded course content. By remaining in this course, you are consenting to the potential recording of your likeness and voice, which will then be accessible to your peers and instructors for educational purposes only.

- **Classroom Etiquette and Student Code of Conduct**

Please come prepared to class ready to discuss the readings. Be kind, respectful, and courteous to everyone in the classroom. You are expected to abide by Georgetown University’s Code of Student conduct found at:

<https://studentconduct.georgetown.edu/code-of-student-conduct/>

- **Mental Health**

We are living in challenging times. You may be affected by the pandemic’s impact on your community, family, and/or friends. You may be adversely affected by conditions and structures in our society beyond the pandemic. If you find yourself in need of support or would like a simple “tune up” or mental checkup, I encourage you to reach out to Student Health Services and our Counseling and Psychiatric Services (CAPS) at:

<https://studenthealth.georgetown.edu/mental-health/>

## VI. Shared Expectations

- **Education is Emotional**

Learning is not only a cognitive exercise but an emotional process as well. Learning about some events or conditions will be uncomfortable or disturbing to some people, while simultaneously enriching others. We are learning about historical and social issues that have and continue to harm and kill people. In part, our discomfort may come from our various privileges and/or our fortune (for some) to learn about such things in a classroom. It is okay to feel uncomfortable, we all do. If you are feeling overwhelmed do not hesitate to reach out to me. At the same time, we should cultivate resilience when possible. Our job in this classroom (virtual as it may be) is to learn in a sustainable way.

- **Respectful Critique**

Approach disagreements with respect. Challenge each other’s assumptions, and our own biases, by asking helpful questions such as: “Can clarify what you mean?” or “Do you have specific examples in mind?” If after hearing our partner’s argument we still find it to be flawed, we should kindly and patiently explain how and why. In the same way, if we are called out for our assumptions, take a breath to avoid reacting defensively and listen without arguing. It is okay to say, “I didn’t think of it that way, thanks for pointing it out. I’ll continue to think through this.” We all have gaps in our knowledge and our limited by our perspectives. Lastly, let’s assume the best of intention in others’ ideas and questions while being mindful about the impact of our behaviors/words on others regardless of our intentions.

- **Asking Better Questions**

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While there are no stupid questions there are better questions. Better questions move us to work through new perspectives, creative interpretations, and unseen implications. Asking the “meta” questions: “Where did this idea originate?” or “Who benefits from this viewpoint?” or “Why did the writer see it in this way?” are crucial to making a course work for ourselves. Asking challenging, but not necessarily complex, questions to ourselves and others will help us expand our knowledge and worldview. Lastly, we are not 100% articulate 100% of the time. That is okay. Start with simple questions to help work through difficult ideas. We are all in this together after all.

- **Making this Course Work for You**

Read, reflect, and take notes, on the assigned materials (approximately 100 pages per week) the day before class whenever possible. Trust me, reading the day of does not give you the same effect. Be able to respond to discussion questions in class by making direct reference to secondary scholarship. There are also optional materials that you can look at if you have time. These movies/videos, podcasts, comics, and documents will give you a better understanding of peoples’ sentiments in the time and locations discussed. Please engage with the materials in a way that centers Black, Indigenous, and people of color life—if you find that reading or watching is impacting you negatively, it's okay to stop. If you find yourself able to skim easily, try to slow down and reflect.

**A Note on Names:**

In class, I will refer to the readings for this course by authors’ family names. It will be easier to keep in mind that the material we read was written by real people. In Japanese, family names ordinarily precede personal names. There are exceptions, however, and the convention is not consistently followed in English-language publications. To avoid confusion, I have indicated all family names of all authors in bold font on this syllabus.

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## Course Schedule

Please Note: Study questions are meant to guide you as you read. Be prepared to answer/discuss them when you come to class. While optional sources are not required, I encourage you to take a brief look.

This course schedule is a draft. We may revise it at any point before or during the session.

## Week 1 - Chosŏn, the Great Han Empire, and Colonization

### June 7 (M) Late Chosŏn: Reformists, Rebels, and Revolutionaries, 1866-1894

- Secondary:
  - **Hwang**, Kyung Moon, Chapters 13 & 14, in *A History of Korea*, 102-28.
- Primary:
  - *Sources of Korean Tradition (SKT)*, 254-60, 262-76.
- Optional:
  - “War of the Arrows” (*Ch’woejong pyŏnggi hwal*, film, dir. **Kim Han-min**, 2011)

#### Content Warnings:

#### Themes:

Study Questions: Was the Korean government completely opposed to change, and on an inevitable path of decay and decline? What internal pressures was the Chosŏn court attempting to address, and how was that complicated by the intrusions of foreign powers?

### June 8 (T) The Great Han Empire, Colonization, and Military Rule, 1895-1918

- Secondary:
  - **Hwang**, Kyung Moon, Chapter 15 & 16, in *A History of Korea*, 119-138.
- Primary:
  - **Kang**, Hildi *Under the Black Umbrella: Voices from Colonial Korea, 1910-1945 (UBU)*, 6-14.
  - *SKT*, 278-282, 295-301, 306-308.

#### Content Warnings:

#### Themes:

Study Questions: What arguments did Japanese officials make in justifying their annexation of the peninsula, and what were Korean reactions? What was the significance of the March First Movement of 1919?

### June 9 (W) Cultural Rule & Assimilation, 1919-1931

- Secondary:
  - **Hwang**, Kyung Moon, Chapter 17 & 18, in *A History of Korea*, 138-155.
- Primary:
  - *UBU*, “Shouts of Independence,” 17-23.
  - *SKT*, 336-339, 341-343, 354-357.
  - **Choi**, Hyaewol ed., *New Women in Colonial Korea*, “Cartoon 2: Na Hyesok’s portrait of the daily life of Kim Iryŏp,” 82.
  - In Class: Spring on the Korean Peninsula (Film, dir. **Lee Pyŏng-il**, 1941)

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- Optional:
  - Choi Seunghee: *The Korean Dancer* (Film, dir. Han Sung-Joon, 1998)

Content Warnings:

Themes:

Study Questions: How did different Korean groups articulate their visions for the Korean nation during the period of “cultural rule”? What was the “New Woman,” and what did she represent? How did this icon of female modernity question colonial and patriarchal structures?

### **June 10 (Th) Wartime Mobilization, 1932-1945 (Film)**

- Secondary:
  - Hwang, Kyung Moon, Chapter 19, in *A History of Korea*, 156-165.
- Primary:
  - *Dongju: The Portrait of a Poet* (dir. Lee Joon-ik, 2016)
- Optional:
  - UBU, “The War Effort,” 130-138
  - Kim Sŏng-su - Dying for a Righteous Cause,” in Carter Eckert, *Offspring of Empire*, 262-264.

Content Warnings:

Themes:

Study Questions: How did the colonial government’s administration of the Korean peninsula change during wartime? How did the war affect the movement of Korean people? How do the memory, history, and recollection of the so-called comfort women differ? What is at stake in the present?

### **Week 2: The Asia-Pacific War, Liberation, and Occupation (Again)**

#### **June 14 (M) Liberation, 1945-1950**

- Secondary:
  - Hwang, Kyung Moon. Chapter 20, in *A History of Korea*, 166-174.
- Primary/Literature:
  - UBU, “Mansei Korea Forever - Ten Thousand Years,” 139-148
- Optional:
  - Yi, T’aejun. “Before and After Liberation - A Writer’s Memoir (1946)” in *On the Eve of the Uprising and other Stories from Colonial Korea*, 235-73.

Content Warnings:

Themes:

Study Questions: How did the Asia-Pacific War end for Koreans both within and outside of the peninsula? What changed and what did not? What were the unexpected consequences of Japan’s defeat? How did liberation affect social and personal relationships, as well as those between nations?

#### **June 15 (T) Dividing Korea**

- Secondary:

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- **Katsiaficas**, George N. “Against Korea’s Division: Jeju Uprising and Yeosun Insurrection.” In *Asia’s Unknown Uprisings. Volume 1: South Korean Social Movements in the 20th Century*, 227-316.
- **Kim**, Suzy. “The Collective: Enacting the Revolution,” in *Everyday Life in the North Korean Revolution, 1945-1950*, 105-139
- Primary/Literature:
  - **Strong**, Anna-Louise. *Inside North Korea: An eyewitness report* (1949), 22-38
  - The 2003 Jeju 4·3 Incident Investigation Report (Excerpts)
- Optional:
  - Order #027 (Film, dir. by **Jung Ki Mo** and **Kim Eung Suk**, **Dprk** 1986)
    - [https://www.youtube.com/watch?v=hN\\_Rqkek7nY&t=1s](https://www.youtube.com/watch?v=hN_Rqkek7nY&t=1s)
  - **Hwang**, Sun-wŏn, “The Toad,” in *Lost Souls: Stories*, translated by Bruce and Ju-Chan Fulton. 158-185.
  - **Kang**, Sok-kyŏng, “Days and Dreams” in *Words of Farewell: Stories by Korean Women Writers*. 1-27.
  - **Gayn**, Mark. “Korea,” in *Japan Diary*, 349-354, 387-391, 435-438.

Content Warning: violence, torture, violence against women

Themes:

Study Questions: How was society organized in the north? How was gender understood in the North Korean Revolution? How were men and women’s lives in Northern Korea affected by liberation and a revolutionary process? What gender roles were imagined for people in that process, and how did they react?

**June 16 (W)**

### **Sex Work & Violence Across Military Regimes**

- Secondary:
  - Split Among Teams:
    - A Conversation with Professor Jeannie Suk **Gersen** (<https://youtu.be/vhpTdcdhtu4>)
    - **Moon**, Seunsook. “Regulating Desire, Managing the Empire: U.S. Military Prostitution in South Korea, 1945-1970.” In *Over There: Living with the U.S. Military Empire from World War Two to the Present*, edited by Maria Höhn and Seungsook Moon. 39-77.
    - **Im**, WooKyung, and Natalie Grant. “Resurrection of the Japanese Military ‘Comfort Stations’ in East Asia: Focusing on the Taiwanese Military Brothels, Special Assignment Teahouses ( *Teyuechashi* ).” *Inter-Asia Cultural Studies* 21, no. 1 (January 2, 2020): 164-81.
- Primary Sources/Literature/Film:
  - **Kim**, Tŏkchin, “I Have Much to Say to the Korean Government,” in *True Stories of The Korean Comfort Women*, 41-50.
  - Faces of Ah-Ma: Photo Album of the Taiwanese Survivors of the Japanese Military Slavery (Excerpts)
  - In Class: Camp Arirang (Documentary, dir. Diana S. **Lee** & Grace Yoon-Kung **Lee**, 1995)
- Optional:

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- **Pak Yu-ha**, “How We Should Consider the Comfort Women Issue,” June 1, 2013. <https://parkyuha.org/archives/4368>.
- Jeannie Suk **Gersen**. “Seeking the True Story of the Comfort Women.” *The New Yorker*, February 25, 2021. <https://www.newyorker.com/culture/annals-of-inquiry/seeking-the-true-story-of-the-comfort-women-j-mark-ramsever>.

Content Warning: violence against women, misogyny

Themes:

Study Questions: How was society organized in the south? What were the relations between Korean people and U.S. soldiers? Where did women figure into the U.S. military’s state-building project? How would you characterize the balance between Korean and American power holders? Do the labels of “right” and “left” fit Korean politics at this time?

**June 17 (Th)**

**The Korean War in the World (Film)**

- Secondary:
  - **Hwang**, Kyung Moon. Chapter 21, in *A History of Korea*, 175-182.
  - **Kwon**, Heonik. “Massacres in Korea.” In *After the Korean War: An Intimate History*, 21-42.
- Film:
  - Grandmother’s Flower (*Halmae kkot*, documentary, dir. **Moon** Jeong-hyun, 2007)
- Optional:
  - **Lankov**, Andrei. “Korean Civilians North and South, 1950-1953,” in Stewart Lone, ed. *Daily Lives of Civilians in Wartime Asia*, 191-218.
  - No Gun Ri Massacre
    - <https://www.pulitzer.org/winners/sang-hun-choe-charles-j-hanley-and-martha-mendoza>
  - Explore Korean War Veterans History Project, Library of Congress:
    - <http://www.loc.gov/vets/stories/ex-war-korea.html>
  - The Demilitarized Zone (*Pimujang jidae*, film, dir. **Park** Sang-ho, 1965)
    - [https://www.youtube.com/watch?v=\\_PB97pewupA](https://www.youtube.com/watch?v=_PB97pewupA)

Content Warnings:

Themes:

Study Questions: What was the Korean War, who were the groups involved in it, and what did they think the war was for? How was the war experienced on different levels? What were some of the ways in which the Korean War did not respect borders or the 38<sup>th</sup> parallel? How did local, regional, and international aspects of the war blend together?

### **Week 3: Nation Deconstruction & Re-Construction**

**June 21 (M) Diaspora, Adoption, and the “Mixed Blood Problem” in South Korea**

- Secondary:
  - **Armstrong**, Charles *The Koreas*, chapter 4: “The Korean Diaspora” 89-129
  - **Oh**, Arissa, “Solving the Gi Baby Problem,” in *To Save the Children of Korea: The Cold War Origins of International Adoption*, 48-75.
- Primary:
  - TBA

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Content Warnings:

Themes:

Study Questions: Why did some Koreans living in post-Wwii Japan “repatriate” to North Korea? What has life been like for *zainichi/cheil* Koreans who remained in Japan? How has the way in which Koreans speak about “mixed” heritage changed, and what does that mean for the boundaries of Korean-ness?

**June 22 (T)**

**Koreans Outside Korea: *Zainichi* Koreans**

- Secondary:
  - **Caprio**, Mark. “The Cold War Explodes in Kobe—“The 1948 Korean Ethnic School ‘Riots’ and Us Occupation Authorities.” *The Asia-Pacific Journal / Japan Focus* 6, no. 11 (November 1, 2008). 1-15.
  - **Chatani**, Sayaka. “Revisiting Korean Slums in Postwar Japan: *Tongne* and *Hakkyo* in the *Zainichi* Memoryscape.” *The Journal of Asian Studies*, April 6, 2021, 1-24.
- Primary:
  - **Kang**, Sang Jun. “Memories of a *Zainichi* Korean Childhood.” Translated by Robin Fletcher. *The Asia-Pacific Journal / Japan Focus* 5, no. 2 (February 2, 2007). 1-15.
- Optional:
  - **Conde**, David. 1947. “The Korean Minority in Japan.” *Far Eastern Survey* 16 (4): 41-45.

Content Warnings:

Themes:

Study Questions:

**June 23 (W)**

**Making Nations in a Divided Korea**

- Secondary:
  - **Hwang**, Kyung Moon. Chapter 22, in *A History of Korea*, 183-193
  - **Seth**, Michael J. “North Korea, 1953-1993” (Partial), in *A Concise History of Modern Korea: From the Late Nineteenth Century to the Present*. 117-122
  - **Seth**, Michael J. “South Korea from Poverty to Prosperity, 1953-1997” (Partial), in *A Concise History of Modern Korea: From the Late Nineteenth Century to the Present*. 149-154.
- Primary:
  - **Lee**, Namhee, and Won **Kim**, eds. *The South Korean Democratization Movement: A Sourcebook*, 10-15
  - **Robinson**, Joan. “Korean Miracle,” *Monthly Review: An Independent Socialist Magazine*. January 1965. 541-549.
- Optional:
  - **Lankov**, Andrei N. “Kim Takes Control: The ‘Great Purge’ in North Korea, 1956-1960.” *Korean Studies* 26, no. 1 (2002): 87-119.
  - **Schmid**, Andre. “‘My Turn to Speak’: Criticism Culture and the Multiple Uses of Class in Postwar North Korea.” *International Journal of Korean History* 21, no. 2 (August 31, 2016): 121-53.
  - *Game of Their Lives (Ch’ŏllima Ch’ukkudan*, dir. Daniel **Gordon**, 2002)

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- **Demick**, Barbara. *Nothing to Envy: Ordinary Lives in North Korea*, 57-89.

Content Warnings:

Themes:

Study Questions: How would you describe the making of a nation in the South vs. the North, particularly considering the debates between security, economic development, representation, and freedom of speech/press? What were the political goals of the new Republic of Korea?

**June 24 (Th)**

**Soldiering for South Korea**

- Secondary:
  - **Hwang**, Kyung Moon. Chapter 23, “1960s South Korea,” in *A History of Korea*, 193-202
- Film:
  - *The March of Fools* (dir. **Ha** Gil-jong, 1975)  
OR
  - *The President’s Barber* (dir. **Im** Chan-sang, 2004)
- Optional:
  - **Waite**, Gerald. “Outsourcing A War: What You Get For Your Mercenary Dollar.” *International Journal on World Peace* 31, no. 4 (2014): 87-92 (Excerpt Interviews)
  - Reconstructing Korea’s Crippled Economy: Korean Miners and Nurses in Germany: <https://www.youtube.com/watch?v=XbmW5OaZM1U>
  - Photos of Miners & Nurses in West Germany: <https://m.blog.daum.net/as10456/1559>

Content Warnings:

Themes:

Study Questions: What were Pak Chung Hee’s main strategies of economic development? What were the consequences of his model of modernization? How do these readings speak to the human cost of the military-led government’s strategies & the hosting the U.S. military empire? What were the desires, motivations, or goals for the Korean people who took up such work?

**Week 4: Nation, Citizen, and Democracy**

**June 28 (M)**

**Creating Productive Citizens in South Korea**

- Secondary:
  - **Hwang**, Kyung Moon Chapter 24, “Culture and Politics in 1970s South Korea,” in *A History of Korea*, 203-214.
  - Working Class History Podcast E51: **Jeon** Tae-il and **Lee** So-sun
    - <https://workingclasshistory.com/2021/03/24/e51-jeon-tae-il-and-lee-so-sun/>
- Primary:
  - **Kim** Chiha, “Five Bandits,” in *SKT*, 400-410.
  - **Lee** Namhee, “The South Korean Student Movement: Undongkwŏn as a Counterpublic Sphere,” in *Korean Society*, pp. 95-120.

Content Warnings:

Themes:

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Study Questions: How was one's belonging to the nation established? What defined the "working class" in South Korea at this time, and how did it come to be? Where did that identity fit in an export-oriented industrialization process? How did union activists characterize their struggle, and what themes did they use to appeal to the broader public?

**June 29 (T)**

**Kwangju Uprising 1980 & Democracy at Last?**

- Secondary:
  - **Hwang**, Kyung Moon, Chapter 26, in *A History of Korea*, 226-234
- Primary:
  - The Cherokee Files Database (<https://timshorrock.com/documents/korea-the-cherokee-files-part-one/kwangju-declassifiedpdfs-of-key-documents/>)
  - **Lee**, Namhee and Won **Kim**, Chapter 15, "The Gwangju Uprising of May 1980," in *The South Korean Democratization Movement: A Sourcebook*, 164-186.
- Optional:
  - **Shorrock**, Tim "Kwangju: Turning Point in the Cold War in Asia"

Content Warnings:

Themes:

Study Questions: What led to the uprising and massacre at Kwangju? How did the U.S position itself on the unrest? What did *minjung* mean, and how did it reconfigure the relationship between citizen-state? How was North Korea perceived with South Korea, and how was that image changing?

**June 30 (W) Writing Workshop**

For this class there is no assigned reading. Students will bring a primary source they are using in their paper that they feel is particularly important. In class we will discuss each source's significance to the themes of our class. We will then arrange the various sources in chronological order, and discuss what kind of history it highlights, and what it obscures.

**July 1 (Th)**

- *A Taxi Driver* (dir. **Jang** Hoon, 2017)
- *Jiseul* (dir. **O** Muel, 2012)
- *May 18* (dir. **Kim** Ji-hoon, 2007)
- *A Petal* (dir. **Jang** Sun-woo, 1996)

Content Warnings:

Themes:

Study Questions:

**Week 5: Defining the Korean Nation**

**July 5 (M) Holiday No Class**

**July 6 (T) North Korea 1970s-2000s**

- Secondary:

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- **Hwang**, Kyung Moon, Chapter 25, “Monumental Life in North Korea,” in *A History of Korea*, 215-226.
- Primary:
  - **Paek**, Nam-nyong, Chapters 1-2, in *Friend: A Novel from North Korea*. Translated by Immanuel Kim.
  - Bandi, “Record of a Defection,” in *The Accusation: Forbidden Stories from inside North Korea*. Translated by Deborah Smith.
- Optional:
  - **Kim** Suk-Young, “Performing Paradoxes: Staging Utopia, Upstaging Dystopia,” in *Illusive Utopia: Theater, Film, and Everyday Performance in North Korea*, 260-308

Content Warnings:

Themes:

Study Questions:

### **July 7 (W) Korean Futures/ Student Interest**

- Secondary:
  - **Hwang**, Kyung Moon, Chapter 27, “South Korea in the Twenty-First Century,” in *A History of Korea*, 235-245.
- Primary:
  - To be decided together

### **July 8 (Th) Reflections**

For this class there is no assigned reading. We will take time to reflect on the course, what we’ve learned, what we would like to learn (more about), and what could be improved. We will also take time to make conscious connections to students’ potential/possible/dream careers and how the study of history in Northeast Asia can benefit that.