

KREN 2441

Film and Korean Culture

TR 15:30-16:45 (CLRE 301)
R (Film Screening) 17:00-20:00 (HUMN 1B90)

Lecturer: Chung-kang Kim (University of Colorado, Boulder)
Office Hour: TR 11:00-12:00 AM or by appointment

Course Description: This course seeks to introduce Korean/South Korean films from the colonial period to the contemporary. Students will have an opportunity to watch one of the rarest and widest collections of Korean films from old Korean black and white films, the earliest talkie films and the most recent and contemporary art films. In addition to introducing Korean films, the second goal of this class is to understand Korean society looking through film. Each week's film is carefully selected and it will be a touchstone to understand tumultuous and diverse culture of modern Korea. No prior knowledge of Korea or Korean film is required.

Requirements:

Attendance: up to 2 absences will be allowed per semester; beyond 2 absences, doctor's note will be requested. Otherwise, 1 point per missing day will be deducted from the attendance points. **Three tardies (coming to the class after the roll call made) will automatically count as one absence.**

Film Showing Students are required to watch every week's film. It is very important for you not to miss any film screening. Many films we are going to watch in this course are not available as a video or DVD form. So, do your best to watch every film at the designated film screening time. Supplemental watching is possible in a very limited occasion with a proper excuse.

Writing Students will write minimum two-page response papers after watching every week's film on the web-board by Sunday midnight. It is very important to write a quick note such as the protagonists' name, narrative structure, film techniques, impressive visual images and so on during the screening. Such notes make a huge difference to the quality of your papers. Try to keep this journal during every film screening. Papers with such details will get a higher score. You should also incorporate some of the reading assignments to your paper. Everyone should post AT LEAST 7 response papers – this means that you can write up to 12 papers if you want to. The best **five** of the total 7-12 papers will get the score. All assignments must be typed and double-spaced. Always check your printed copies for clarity and readability.

Reading Most assigned reading throughout the class will consist of your classmate's 'posting.' Each student is required to READ classmate's response on the web-board before Tuesday's class, and this will be the main sources for the class discussion. There are also two required texts and E-reserved articles at the Library. For the E-reserved articles, go to the circulation desk of the Norin Library and ask about it.

Examination There will be two mid-term exams and one final. The exams are consisted of short answer questions, short paragraph questions, and longer essay questions. There will be no multiple choices. No make-up exam is allowed.

Required Texts:

Timothy Corrigan, *A Short Guide to Writing About Film*, Temple University, 2001
John Berger, *Ways of Seeing*, Penguin Books, 1977
Course Packet

Reference: *A History of Korean Cinema* Vol. 1 and Vol. 2

Grading: Midterm 1 = 20%; Midterm 2 = 20%; Final=25%; Response Paper =20%; Participation (Attendance, In-Class Participation) 15%

Notes:

- **Disability Students:** If you qualify for accommodations because of a disability, please submit to me a letter from Disability Services in a timely manner so that your needs be addressed. Disability Services determines accommodations based on documented disabilities. Contact: 303-492-8671, Willard 322, and <http://www.Colorado.EDU/disabilityservices>
If you have a temporary medical condition or injury, see guidelines at <http://www.colorado.edu/disabilityservices/go.cgi?select=temporary.html>
- **Religious Obligations:** Campus policy regarding religious observances requires that faculty make every effort to deal reasonably and fairly with all students who, because of religious obligations, have conflicts with scheduled exams, assignments or required attendance. In this class, students can use three free absences for such purposes. Please let me know your absences in advance. See full details at http://www.colorado.edu/policies/fac_relig.html
- **Classroom Behavior:** Students and faculty each have responsibility for maintaining an appropriate learning environment. Those who fail to adhere to such behavioral standards may be subject to discipline. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. Class rosters are provided to the instructor with the student's legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records. See policies at <http://www.colorado.edu/policies/classbehavior.html> and at http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code

- **Discrimination and Harassment Issues:** The University of Colorado at Boulder policy on Discrimination and Harassment, the University of Colorado policy on Sexual Harassment and the University of Colorado policy on Amorous Relationships apply to all students, staff and faculty. Any student, staff or faculty member who believes s/he has been the subject of sexual harassment or discrimination or harassment based upon race, color, national origin, sex, age, disability, creed, religion, sexual orientation, or veteran status should contact the Office of Discrimination and Harassment (ODH) at 303-492-2127 or the Office of Judicial Affairs at 303-492-5550. Information about the ODH, the above referenced policies and the campus resources available to assist individuals regarding discrimination or harassment can be obtained at <http://www.colorado.edu/odh>
- **Student Honor Code:** All students of the University of Colorado at Boulder are responsible for knowing and adhering to the academic integrity policy of this institution. Violations of this policy may include: cheating, plagiarism, aid of academic dishonesty, fabrication, lying, bribery, and threatening behavior. All incidents of academic misconduct shall be reported to the Honor Code Council (honor@colorado.edu; 303-735-2273). Students who are found to be in violation of the academic integrity policy will be subject to both academic sanctions from the faculty member and non-academic sanctions (including but not limited to university probation, suspension, or expulsion). Other information on the Honor Code can be found at <http://www.colorado.edu/policies/honor.html> and at <http://www.colorado.edu/academics/honorcode/>

Beginning

Week 1

1/12: Introduction

1/14: Reading Images: Berger, *Ways of Seeing*, pp.7-64

Film *The Monster* (*Kwŏemul*, 2007, dir. Pong Chunho, 119 min)

Colonial Period - Reflection and Imagination

Week 2

1/19: Berger, *Ways of Seeing*, pp.65-154

1/21: Reading and writing film: Corrigan, pp.1-19; pp.93-121

Film *Radio Days* (*Radiodaeizŭ*, 2008, dir. Ha Ki-ho, 111 min)

Week 3

1/26: How to read Korean film: Lee, *Contemporary Korean Cinema*, pp.1-15, Corrigan pp.41-66

1/28: Film of the colonial Korea, Lee, pp.16-30 (*Handout about Film Techniques*)

Film *Military Train* (*Kunyongyŏlch'a*, 1938, dir. Sŏ Kwang-je, 67 min.)

Week 4

2/2: Japanese cultural policy: Michael Robinson, "Broadcasting, Cultural Hegemony, and Colonial Modernity in Korea, 1924-1945" in *Colonial Modernity in Korea*

Post-Colonial Korea

2/4: Yi Hyo-in, “1950s Korean Cinema” pp.66-91 in *A History of Korean cinema*
Film *Madame Freedom* (*Chayu puin*, 1956, dir. Han Hyöng-mo, 124 min.)

Week 5

2/9: Kim So-yöng, “Question of woman’s film: The Maid, Madame Freedom, and women” in Nancy Abelman ed., *South Korean Golden Age Melodrama*, Chung Cong-hwa, “The technical advancement of cinematic style in Korean Cinema: From Madame Freedom to The Female Boss” in *Han Hyung-mo: The Alchemist of Popular Genres*

2/11: Midterm Exam I

No Film Screening

Week 6

2/16: Cumings, pp 301-309

2/18: Chung Hyeseung, “Toward a strategic Korean cinephilia: a transnational detournement of Hollywood melodrama,” in *South Korean Golden Age Melodrama*
Film *Stray Bullet* (*Obalt’an*, 1961, dir. Yu Hyön-mok, 107 min.)

Week 7

2/23: Film Analysis Practice

2/24: Korean Golden Age Film: Yi Hyo-in “A Brief History” pp.94-118

Film: *The Housemaid* (*Hanyö*, 1960, dir. Kim Ki-yöng, 111 min.)

Week 8

3/2: Korean Golden Age Film: Yi Hyo-in “A Brief History” pp.119-148

3/4: Steve Chung, “The Scene of Development,” Ph.D dissertation, pp.61-106

Film *Under the Roof of Seoul* (*Seoul üi chibungmit*, 1961, dir. Yi Hyöngpyo, 131 min.)

Week 9

3/9: Lee Gil-sung, “Kim Seung-ho: The Father Figure Summoned by his times” pp.71-116 in *Kim Seung-ho: Face of Father, Portrait of Korean Cinema*

3/11: Korean Cinema in the 1970s; Yi Ho-göl, “Hostess Melodrama” pp.7-17

Film: *The Heyday of Yöngja* (*Yöngja üi chönsöngsidae*, 1975, dir. Kim Ho-sön, 103 min.)

Week 10

3/16: Katharine H.S. Moon. “Prostitute Bodies and Gendered States in U.S. – South Korea Relations” in Chungmoo Choi ed., *Dangerous Women*

3/18: Midterm Exam #2

Film: No Film Screening

Week 11

Spring Break – No Class

Week 12

3/30: Cumings, "Silent But Deadly: Sexual Subordination in the U.S.-Korean Relationship" pp.169-175 in P. Sturdevant eds. *Let the Good Times Roll: Prostitution and the U.S. Military in Asia*

Korean Cinema Auteurs

4/1: "Sopyonje and the inner domain of national culture," pp.157-181, Julian Stringer in *Im Kwon-t'aek: The Making of a Korean National Cinema*
Film: *Sopyŏnje* (1993, dir. Im Kwŏn-t'aek, 113 min.)

Week 13

4/6: "Sopyonje: its cultural and historical meaning," pp. 134-156, Cho Hae joang in *Im Kwon T'aek*

4/8: "Kim Ki-duk's Cinema of Cruelty: Ethics and Spectatorship in the Global Economy," Steve Choe pp. 65-90 in *Positions*, Spring, 2007
Film: *Address Unknown* (*Such'uin pulmyŏng*, 2000, dir. Kim Ki-dok, 116 min.) or *Spring, Summer, Fall, Winter and Spring* (*Pom, Yŏrŭm, Kaül, Kyŏul kŭrigo pom*, 2003, dir. Kim Ki-dŏk, 105 min.)

Week 14

4/13: "Race, Gender, and Postcolonial Identity in Kim Ki-duk's Address Unknown," pp.243-265, Myung Ja Kim in *Seoul Searching : culture and identity in contemporary Korean cinema Seoul*

4/15: "Forgetting to Remember, Remembering to Forget: The Politics of Memory and Modernity in the Fractured Films of Lee Chang-dong and Hong Sang-soo," pp. 115-140, Hye Seung Chung David Scott Diffrient in *Seoul Searching : culture and identity in contemporary Korean cinema Seoul*
Film: *Turning Gate* (*Saenghwal ũi palkyŏn*, 2002, dir. Hong Sang-su, 115 min.)

Week 15

4/20: "Too early/too Late: temporality and repetition in Hong Sang-su's films" pp. 203-232 in Kyŏnghyun Kim, *The Remasculinization of Korean Cinema*; "Awkward traveler in Turning Gate," pp.170-179, Kyung Hyun Kim in Chi-yun Shin eds., *New Korean Cinema*

4/22: "Horror as critique in Tell Me Something and Sympathy for Mr. Vengeance," Kyu Hyun Kim pp.106-116 in *New Korean Cinema*
Film: *Old Boy* (*Oldŭboi*, 2003, dir. Pak Ch'anuk, 120 min.) or *Thirst* (*Pakchui*, 2009, dir. Pak Ch'anuk, 133 min.)

Week 16

4/27: "Salute to Mr. Vengeance!: The Making of a Transnational Auteur Park Chan-wook," Nikki J. Y. Lee in *East Asian Cinemas*

4/29: Final Review