

EALL/FMS 160: Korean Cinema (tentative syllabus)

Fall 2017

Instructor: Kyung Hyun Kim (UC Irvine)

Office Hours: Tues 2-3:30pm

Description: This course examines the South Korean cinema today, and seeks to understand how it is shaped by re-interpretation of history and genre bending. The course will explore the Korean film history, aesthetics, and commercial industry, and also analyze several key texts that are critical to their understanding. This class, I insist, is on learning how to watch, think about, and write about film; in the same vein that we need to learn how to think about literature or other topics in humanities. Please be advised that some of the films featured in this class may contain scenes of explicit sexual or violent nature. All films will be screened with English subtitles.

Attendance Policy: Brief absences (longer than 10 minutes) for each class will be counted as an absence for that entire class. No exception will be made to this rule. More than three unexcused absences will result in an F for the course. Also texting and internet surfing irrelevant to instruction will result in an absence for that day. You are also required to bring the readings due that day so that you could fastidiously follow it during lecture or discussion.

Policies on academic dishonesty: Plagiarism is “the act of stealing or passing off someone else's ideas or words as one's own ideas or words without crediting the original source.”* It is against University policy and **strictly prohibited**. (*Definition from Merriam Webster's “Dictionary.”) They devalue the learning experience and its legitimacy not only for the perpetrators but also for the entire community. If you are still not clear on this and the penalties levied against the act of “plagiarism,” you should read UCI’s policy on academic dishonesty: <http://www.editor.uci.edu/catalogue/appx/appx.2.htm>. **Please be advised that I will strictly enforce the University policy.**

Disability: “Students with disabilities who believe they may need accommodations in this class are encouraged to contact the Disability Services Center at 949/824-7494 as soon as possible to better ensure that such accommodations are implemented in a timely fashion.”

Readings will be available through PDF on files on canvas:

(<https://canvas.eee.uci.edu/courses/6938/files>) You will be responsible for making copies or making printouts of the electronic pdf files available through this site. Please bring hard copies on corresponding classes. No classroom viewing of these articles on computers or electronic devices will be allowed.

Requirements*:

Attendance/Quizzes/Participation 20%

Midterm Exam 40%

Final Paper** 40%

* Please note that I, as the instructor of this course, will have the right to change the grading criteria, should it be necessitated by extraneous circumstances.

** Final paper topic will be given out during Week 10. The paper, of course, must be written in a concise, yet developed essay form. Expected length is 10-12 pages. Use of bullets and shorthand will not be accepted. The grading criteria will consist of originality, clarity, organization, and argumentation. In lieu of the final paper, a research paper can be pursued AFTER an individual consultation with the instructor.

Week 1 (Oct. 2/4): Introduction & Guest Visit

Screening: *The World of Us* (*Woorideul*, Yoon Ga-eun, 2016, 95 min) (special screening with the director visiting the class at 2:30pm); *Burton Holmes* doc clips (1899, 7 min.)

Read: Yecis/Shim; Kim, "Im Kwon-Taek and Korean Cinema," 19-21

Week 2 (Oct 9/11): Post-War and Post-Trauma/Choi Dong-hoon visit

Screening: *The Aimless Bullet* (*Obalt'an*, Yu Hyun-mok, 1960)

Read: Eunsun Cho's "Obalt'an" (optional); Yecies_shim_The_Changing_Face_of_Korean_Cinema_1960_to_2015_(Pg_65—85); Chung/Diffrient 1-43

Special Screening: *Assassination/Amsal* on Wed, Oct. 11th (6pm) McCormick Screening Room with Writer/Director Choi Dong-hoon visiting)

Week 3 (Oct. 16/18) Masculinity in Crisis

Screening: *The Housemaid* (Hanyô, Kim Ki-young, 1960, 108 min.)

Read: Kyung Hyun Kim's *The Housemaid*; Abelmann and McHugh

Week 4 (Oct. 23/25): Democratization and Cinema

Screening: *Chilsu and Mansu* (Park Kwang-su, 1988)

Read: Paquet 1

Week 5 (Oct. 30/Nov. 1): A Case Study: Im Kwon-Taek

Screening: *Sopyonje* (Im Kwon-Taek, 1993, 112 min.)

Read: Chungmoo Choi (PDF); K.H. Kim's "Im Kwon-Taek and Korean Cinema," 22-40 [PDF]

Special Screening: *The Fortress/Namhansanseong* at 6pm, Nov. 2nd at McCormick Screening Room with Writer/Director Hwang Dong-hyuk visiting)

Week 6 (Nov. 6/8): Midterm

In-class Midterm: Mon., Nov. 6th **Bring Blue Books!

Screening: *Peppermint Candy* (*Pakha sat'ang*, Lee Chang-dong, 1999, 135 min.)

Read: Paquet 2

Week 7 (Nov. 13/15): Temporality and Nostalgia in Cinema

Screening: *Memories of Murder* (Salin ûi ch'uôk, 2005, 132 min.)

Read: Kim 200-12; Christina Klein

Week 8 (Nov. 20/22): Remake: Oldboy

Screening: *Oldboy* (Korea, 2003, Park Chan-wook & clips from US 2013 Spike Lee)

Read: remake articles (Horton_McDougal; Mazdon) Chung/Diffrient 240-53

Week 9 (Nov. 27/29): Dystopia and Capitalism

Screening: *Snowpiercer* (*Seolgyuk yeolch'a*, Bong Joon-ho, 126 min.)

Read: Nikki Lee [PDF]; Seunghoon Jeong's "Global Auteurs"

Week 10 (Dec. 4/6): Independent Cinema and Violence

Screening: *Breathless* (*Ttong p'ari*, 2016, Yang Ik-jun, 130 min.)

Read: Rothman [PDF]; Kyung Hyun Kim's "Overwired Cinema"

Final Paper due 2pm, Fri. **Dec. 15th. Submit it through the canvas.eee.uci.edu**