



Wee Kim Wee School of Communication and Information

Syllabus for CS 2034 South Korean Cinema in the Global Context

Lecturer: Dr. Sangjoon LEE
Office:
Contact:
Office Hours:
Screenings, Lectures, and Tutorial:

In South Korean Cinema in the Global Context you will explore the history and theory of South Korean cinema through the framework of national/transnational cinema discourse, auteur/genre theory, globalization, the North/South division system, and the problem of nation/state which evokes the question of identity. In this chronologically structured module, you will learn the cinema of South Korea through a set of key films, directors, and dominant genres by lectures, screenings, and intensive and engaging discussions throughout the semester. Such critically and historically important films as *Aimless Bullet*, *The Housemaid*, *Shiri*, *Oldboy*, *Memories of Murder*, *Peppermint Candy*, and *A Taxi Driver* will be screened. Through readings, discussions, in-class screenings, and presentations, our goal is to develop a broad understanding of South Korean cinema and popular cultures exploring their wide-ranging impact and asking how they participate in the transnational production and circulation of culture, ideology, modernity, politics, and tradition in both regional and international contexts. It is not necessary for student to have prior knowledge of South Korean cinema, and all are welcome.

Screenings:

We will begin each week with a feature screening. These screenings are mandatory. Screenings will not be repeated so IT IS MANDATORY THAT YOU ATTEND ALL SCREENINGS.

Additional Screenings:

Throughout the semester, FIVE additional screenings will be scheduled on selected Wednesday evenings (6-9 pm). These screenings are NOT mandatory to attend but, if you are not able to attend the screenings, you should watch the films either in groups or on your own.

Required Text:

No required textbooks. All reading materials will be uploaded on NTU Learn at least two weeks before the class

Grading Breakdown

15% Class participation and presentation
15% Film Reviews (500 words each x 5)
30% Midterm
40% Final Research Paper (8 pages)

Expectations

In addition to the readings and screenings, you will also have the following requirements:

1. **Film Reviews:** You are required to attend the additional screenings at _____ and compose a total of FIVE film reviews. The schedule of the film screening will be distributed at the first day of the class. The reviews should be no longer than 500 words. Reviews must be submitted in **HARD COPY** the following week. They should not contain a detailed description of the narrative, instead, you are expected to present how you understand film languages and make meaning through each film's socio-

political, historical, and/or industrial contexts.

2. **Mid-Term Exam:** An exam will be held on XXX. It will be a closed-book exam. No books, lecture notes, handouts or photocopies are permitted into the exam hall. Each student will be tested how he/she understands the assigned readings, lectures, and films shown in the class. Students will have TWO HOURS to complete the questions. If you are late more than 10 minutes to the exam hall then you will lose your chance to take the exam. You will receive a **zero** for the final exam. The format and guidelines for the exam will be announced later. Make-up exams are only possible for emergency medical reasons or if okayed by your department chair.

Students who miss their final exam are to submit their MC within 2 working days of the final exam and the MC has to be dated on the day of the exam.

3. **Final Research Paper:** You are to write ***one 8-page research paper***. You should consult with your instructor well before the proposal is due, which is the 10th week. You should email the proposal to your instructor. Your proposal should be approved by the instructor. In the paper, each student should discuss at least one pivotal period (the colonial period, the sixties, Korean New Wave in the 1980s, post-SHIRI Korean cinema, etc), film movements or dominant genres (i.e. melodrama, horror, historical epic, action, crime thriller, comedy, independent movement), technological innovations (i.e. cinemascope, the mode of digital filmmaking), industrial history (i.e. studio system, censorship /regulations, co-production), and the concept of national/transnational cinema. The most important thing is that your paper has a thesis, is focused, and is well researched. In your paper, you must cite ***at least FIVE written sources***: books or articles, NOT web pages. Only two of the sources may be from the works assigned in class. The other sources must be ones that you find in the library or elsewhere. They must be scholarly sources
 - ***All papers must be submitted on HARD COPY.*** No late papers will be accepted except in the case of documented dire emergencies. Be aware that this does not include computer problems. Be sure to back-up your work, make multiple copies of a document, don't wait until the last minute to write or print your paper, and you should be able to avoid disaster. ***Late papers will receive a zero.***
 - All references must be properly cited using either MLA (Modern Language Association) Style (<http://owl.english.purdue.edu/owl/resource/747/01/>) or Chicago Manual Style (<http://www.chicagomanualofstyle.org/home.html>) depending on your general familiarity.

Course Policies

1. **Attendance:** Participation is a significant part of your grade for this lecture course. ***You are allowed one unexcused absence*** (no questions asked). After that, you should let me know in advance if you will not be able to attend a class. If you miss the class **FIVE TIMES** (and more) you will fail the course. If you miss the class more than **THREE TIMES** you will receive a 'zero' for a '15% class attendance and participation' portion of your final grade. If you are late to class (i.e. 10 minutes or more past the time class is scheduled to begin) it will adversely affect your grade. And If you are late **FIVE TIMES** (or more) you will receive a 'zero' for a '15% class attendance and participation' portion of your final grade. If you are late **30 minutes or more** you will be considered absent.
2. **Discussion:** Discussions are an open forum where the class can explore the assigned readings and look for larger themes and ideas that tie those readings to what we are learning in the course. You should come prepared with ideas or questions. While you do not have to raise your hand to speak during our discussion, students are asked not to interrupt each other and to respect others' opinions.
3. **Papers:** Students are expected to turn in all assignments on time. ***No late papers will be accepted*** except in the case of documented dire emergencies. Be aware that this does not include computer problems. Be sure to backup your work, make multiple copies of a document, don't wait until the last minute to write or print your paper, and you should be able to avoid disaster. Late papers will receive a ***zero***. The appearance of your name and your student identification number on the work you turn in for grading constitutes your signing of the honor pledge that such work is your own.
4. **Plagiarism:** ***Plagiarism will not be tolerated.*** Ideas that are not your own must be accompanied by a citation with the source and page number. Direct quotations must be in quotation marks and must also

be accompanied by a citation. Paraphrasing is plagiarism. Copying another student or another author's work is cheating and is a violation of the University of Michigan policy. **Students who cheat will be brought before a university disciplinary panel.** If you have questions about citing source materials, feel free to ask me.

Class Schedule

WEEK ONE

Introduction

Feature

A Taxi Driver (Jang Hoon, South Korea, 2017, 137 min.)

WEEK TWO

Theory of National Cinema and its Discontents

Readings

- Andrew Higson, "The Concept of National Cinema," *Film and Nationalism*, ed. Alan Williams (New Brunswick and London: Rutgers University Press, 2002).
- Stephen Crofts, "Reconceptualizing National Cinema/s" in *Quarterly Review of Film and Video*

Feature

Memories of Murder (Bong Joon-ho, South Korea, 2004)

Additional Screening #1 (Film Review #1)

Aimless Bullet (Yu Hyun-mok, South Korea, 1961, 100 min.)

WEEK THREE

Beginning, Colonial Korea, and Cinema

Readings

- Bruce Robinson, *Korea's Twentieth Century Odyssey*, chapter TWO, THREE, and FOUR 36-99.
- Korean Film Commission (KOFIC), *Korean Cinema: From Origins to Renaissance* (KOFIC, 2005), chapter ONE, TWO, and THREE.

Feature

Sweet Dream (Korea, 1936, 46 min.)

WEEK FOUR

Korean Civil War and Its Aftermath

Readings

- Bruce Robinson, *Korea's Twentieth Century Odyssey*, chapter FIVE, 100-120.
- Korean Film Commission (KOFIC), *Korean Cinema: From Origins to Renaissance* (KOFIC, 2005), chapter FIVE, SIX, and SEVEN

Feature

The Housemaid (Kim Ki-young, South Korea, 1961, 110 min.)

Additional Screening #2 (Film Review #3)

The Housemaid (Im Sang-soo, South Korea, 2010, 110 min.)

WEEK FIVE

The 1970s

Reading

- Han Sang Kim, "The March of Fools (1975): The Resistant Spirit and Its Limits," *Rediscovering Korean Cinema (unpublished material)*.

Feature

The March of Fools (Ha Gil-jong, 1975, 110 min.)

WEEK SIX

The Advent of Korean New Wave

Reading

- Park, Seung Hyun. "Film Censorship and Political Legitimation in South Korea, 1987-1992," *Cinema Journal* 42. no. 1 (Fall 2002), 120-138.
- Darcy Paquet, "A New Society," in *New Korean Cinema: Breaking the Waves* (London and New

York: Wallflower, 2009), 6-43.

Feature

Chilsu and Mansu (Park Kwang-soo, 1986)

WEEK SEVEN

Midterm

Feature

Shiri (Kang Jae-kyu, 1998)

WEEK EIGHT

The 1990s

Reading

- Darcy Paquet, "A New Film Industry," in *New Korean Cinema: Breaking the Waves* (London and New York: Wallflower, 2009), 44-112

Feature

Peppermint Candy (Lee Chang-dong, 1999)

WEEK NINE

Globalization and the Renaissance of Korean Cinema

Readings

- Darcy Paquet, "The Boom," in *New Korean Cinema: Breaking the Waves* (London and New York: Wallflower, 2009), 61-90.
- Nikki J. Y. Lee, "Salute to Mr. Vengeance!: The Making of a Transnational Author Park Chan-wook," *East Asian Cinemas: Exploring Transnational Connection on Film*.

Feature

Oldboy (Chanwook Park, South Korea 2003)

Additional Screening #3

A Bittersweet Life (Kim Ji-woon, South Korea, 2004)

WEEK TEN

Korean Independent Cinema

Readings

- Chuck Stephens, "Local Heroes: The Many Faces of Korean Cinema's Perpetual Renaissance" *Film Comment* 40: 6 (November/December, 2004): 36-39.
- Kyung Hyun Kim, "Risky Business: The rise of Asia's new Hollywood and the fall of independent Korean filmmaking" *Film Comment*, Vol 40, No.6, (November /December 2004): 40-42.

Feature:

Family Ties (Kim Tae-yong, South Korea, 2006)

Additional Screening #4

Bleak Night (Yoon Sung-hyun, South Korea, 2011)

WEEK ELEVEN (October 31)

Documentaries

Readings

- Nam In-young, "Fifteen Years of Committed Documentaries in Korea: From *Sangge-dong Olympic to Repatriation*," *YIFF Documentary Box*
<http://www.yidff.jp/docbox/25/box25-3-e.html>

Features

Repatriation (Kim Dong-won, 2003)

Additional Screening #5

Factory Complex (Im Heung-soon, 2014)

WEEK TWELVE

The Other Half: North Korean Cinema

Readings

- Kim, Jong-il, *On the Art of the Cinema*, University Press of the Pacific, 2001 (select chapters).
- Bruce Robinson, *Korea's Twentieth Century Odyssey*, chapter SEVEN, pp. 146-166.

- Charles K. Armstrong, "The Origins of North Korean Cinema: Art and Propaganda in the Democratic People's Republic," *Acta Koreana* 5, no. 1 (January 2002).

Feature:

Bell Flower / Dorajee ggot (North Korea, 1987, 83 min.)

WEEK THIRTEEN

Korean Cinema and Media in the Global Context

Feature:

1987 (Jang Jun-hwan, 2017).

Final Paper due: XXX