

Syllabus (2024-Summer)

Course Title	Korean Cinema	Course No.	
Credit	3 credits	Hours	45 Hours
Class Time Classroom	Mon to Thr Classroom TBA		
Instructor	Name Areum Jeong	Department	
	E-mail areumjeong@gmail.com	Phone	
Office Hours Office Location			

I. Course Overview

1. Course Description

The first half of the course examines representations of Korean culture, history, and memory in Korean film from the beginning of the twentieth century to the present. The course looks at how the idea of Koreanness is not a fixed and unchanging entity, but rather a set of representations that are constantly adapting and shifting to reflect economic and political conditions. Tracing the correlation between film and major cultural, historical, and political events or shifts over the same period, students should come away with a sense of the development of modern Korean film and its relationship with aspects of Korean culture and society. The second half of the course offers a broad overview of three Korean “commercial auteurs”—Bong Joon-ho, Kim Jee-woon, and Park Chan-wook—and their works. These three filmmakers created films of a “highly distinctive character within the confines of the mainstream industry, and they are responsible for giving New Korean Cinema some of its most memorable films. Their films are described to be “well-made” as a commercial feature that makes use of defined genres and star system, but which contains both a distinctive directorial style and commentary on social issues” (Paquet 2009: 93-95). Focusing on the major works of Bong, Kim, and Park, this course analyzes both of the development of contemporary Korean film and its relationship with aspects of Korean culture and society. In addition, the course will include a strong writing component; discussion and written assignments will focus both on the films themselves as well as on related critical texts.

2. Prerequisites

N/A

3. Course Format

Lecture	Discussion/Presentation	Experiment/Practicum	Field Study	Other
60%	40%	%	%	%

4. Course Objectives

- Students will identify sociocultural contexts that generated the Korean film industry as conscious consumer-scholars that reflect on and account for its globalization.
- Students will develop skills in formal analysis and improve critical writing with an emphasis on developing thesis-driven arguments.
- Students will rehearse the presentation of their own research through oral presentation.

5. Evaluation Systems

Relative evaluation Absolute evaluation (for Ewha International Summer College students only) Others

Assignments	Participation	Presentation	Project
30%	20%	10%	40%

II. Course Materials and Additional Readings

1. Required Materials

Students are responsible for viewing the required films at the Ewha library or via streaming platforms. The readings will be available as links or PDFs and uploaded on the course webpage.

2. Supplementary Materials

3. Optional Additional Readings

III. Course Schedule

Day	Date	Topics & Class Materials, Assignments
Day 1	(7/1)	Introduction to the course and Korean cinema
Day 2	(7/2)	Assigned viewing: <i>Assassination</i> (2015) Assigned reading: Andrew Higson, "The Limiting Imagination of National Cinema" in <i>Cinema and Nation</i> edited by Mette Hjort and Scott MacKenzie, London: Routledge, 2000, pp. 63-74.
Day 3	(7/3)	Assigned viewing: <i>Welcome to Dongmakgol</i> (2005) Assigned reading: Bruce Cumings, "Collision: 1948-1953" in <i>Korea's Place in the Sun: A Modern History</i> , New York: W. W. Norton, 1997, pp. 237-298.
Day 4	(7/4)	Assigned viewing: <i>JSA: Joint Security Area</i> (2000) *** Q&A with Tae-woo Kim (Actor, <i>JSA</i>)*
Day 5	(7/8)	Assigned viewing: <i>A Taxi Driver</i> (2017) Assigned reading: Bruce Cumings, "The Virtues II, 1960-1996" in <i>Korea's Place in the Sun: A Modern History</i> , New York: W. W. Norton, 1997, pp. 337-393.
Day 6	(7/9)	Assigned viewing: <i>1987: When the Day Comes</i> (2017) Assigned reading: Hieyoon Kim, "On 1987: South Korean Cinema in the Era of Re-democratization," <i>Korea Journal</i> 60.3 (2020): 273-294.
Day 7	(7/10)	Assigned viewing: <i>Kim Ji-young, Born 1982</i> (2019) Assigned reading: Nam-joo Cho, <i>Kim Ji-young, Born 1982</i> (2016)
Day 8	(7/11)	In-class viewing: <i>Fanatic</i> (2021) *** Q&A with Seyeon Oh (Director, <i>Fanatic</i>)*
Day 9	(7/15)	Assigned viewing: <i>Oldboy</i> (2003) Assigned reading: Steve Choe, "Love Your Enemies: Revenge and Forgiveness in Films by Park Chan-wook," <i>Korean Studies</i> 33 (2009): 29-51.
Day 10	(7/16)	Assigned viewing: <i>Lady Vengeance</i> (2005) Assigned reading: Kelly Y. Jeong, "Towards Humanity and Redemption: The World of Park Chan-wook's Revenge Film Trilogy," <i>Journal of Japanese and Korean Cinema</i> 4.2 (2012): 169-183.

Day	Date	Topics & Class Materials, Assignments
Day 11	(7/17)	Assigned viewing: <i>A Tale of Two Sisters</i> (2003) *** Q&A with Jee-woon Kim (Director, <i>A Tale of Two Sisters</i>)*
Day 12	(7/18)	Assigned viewing: <i>Memories of Murder</i> (2003) Assigned reading: Christina Klein, "Why American Studies Needs to Think about Korean Cinema, or, Transnational Genres in the Films of Bong Joon-ho," <i>American Quarterly</i> 60.4 (2008): 871-898.
Day 13	(7/22)	Assigned viewing: <i>The Host</i> (2006) Assigned reading: Nikki J. Y. Lee, "Localized Globalization and a Monster National: "The Host" and the South Korean Film Industry," <i>Cinema Journal</i> 50.3 (2011): 45-61.
Day 14	(7/23)	Student Presentations
Day 15	(7/24)	Wrap-up; Project due
Makeup Classes 1	(mm/dd)	
Makeup Classes 2	(mm/dd)	

*** Q&As are subject to the guest speaker's schedule and specific circumstances, and are therefore, tentative.

IV. Special Accommodations

* According to the University regulation section #57-3, students with disabilities can request for special accommodations related to attendance, lectures, assignments, or tests by contacting the course professor at the beginning of semester. Based on the nature of the students' request, students can receive support for such accommodations from the course professor or from the Support Center for Students with Disabilities (SCSD). Please refer to the below examples of the types of support available in the lectures, assignments, and evaluations.

Lecture	Assignments	Evaluation
<ul style="list-style-type: none"> . Visual impairment: braille, enlarged reading materials . Hearing impairment: note-taking assistant . Physical impairment : access to classroom, note-taking assistant 	<ul style="list-style-type: none"> Extra days for submission, alternative assignments 	<ul style="list-style-type: none"> . Visual impairment: braille examination paper, examination with voice support, longer examination hours, note-taking assistant . Hearing impairment: written examination instead of oral examination . Physical impairment: longer examination hours, note-taking assistant

- Actual support may vary depending on the course.

* The contents of this syllabus are not final—they may be updated.