

Fall 2015 | 01:574:230:01 **Korean Cinema: Korean society through film**

**Tuesday 9:50am-12:50pm, Murray Hall #301**

**Instructor:** Seol Ki, Ph.D candidate in Communication. **Email:** [seol@scarletmail.rutgers.edu](mailto:seol@scarletmail.rutgers.edu)

**Office Hours: Thursday 11:00AM-12:30PM**

**Office: Friedrich House (SC&I Annex "B"), Room #351 (Address: 21 Huntington street)**

| 1

## 1. Course Description

This course examines Korean society and culture through cinematic representations. Through film, the course provides a broad understanding of the major social and political changes in Korean society, as well as a brief history of Korean cinema and the transformations in the structure of the Korean film industry. While critically engaging with Korean films in reverse-chronological order, we will explore several themes recurring in the history of Korean cinema, including tradition, national division and civil war, struggles against colonialism and military dictatorship, and identity. All films will be screened with **English subtitles**. Please be advised that some of the films featured in the class may contain scenes of explicit **sexuality** or **violence**.

## 2. Course Goals

- Examination of contemporary Korean cinema as a reflection of major social and political changes in Korean society
- Understanding of key themes and events in Korean history, culture, tradition, and values

## 3. Course Structure

Classes will include combinations of film screenings, lectures, presentations, and **BOTH** online (Sakai) AND offline (in-class) discussions. We will usually begin with a presentation to discuss the previous week's film. You are responsible for submitting TWO written review papers for any two weeks of your choice, which should lay out your critical understanding and analysis of the readings and the film. You are also expected to read and **comment on other students' review posts**.

## 4. Course Requirements (based on a maximum of 100 points)

- |   |   |
|---|---|
| (1) <b>Class Attendance:</b> 10 points                              | (2) <b>Offline Participation</b> (In-class Discussion): 10 points |
| (3) <b>Online Participation</b> (Sakai Forum Discussion): 10 points |   |
| (4) <b>Presentation:</b> 10 points                                  | (5) <b>Response Papers:</b> 10 Points (5 Points Each)             |
| (6) <b>Mid-term exam:</b> 25 Points                                 | (7) <b>Final exam:</b> 25 Points                                  |

**\*Note:** All assignments for the course are designed so that a student applying an average amount of time and diligence to their coursework will receive a C. Higher grades will require significantly greater effort and a more thorough understanding of course material. An A is reserved for students that demonstrate a mastery of course concepts, provide superior insight and in-depth analysis of issues raised in class in their assignments, contribute significantly to class discussions, and maintain an exemplary attendance record.

## 4. Course Requirements (Cont'd)

### (1) Attendance (10 points)

Attendance (both lectures & screenings) is MANDATORY. You are also expected to have read and thought carefully about the required readings before each class, so that you can fully engage in class discussions.

| 2

### (2) Response papers (2 papers \* 5 points = 10 points)

Each student should choose 2 films (among 12 films to be screened in class) and write a critical review paper. Students need to watch the film in class and (1) write a response paper and post it to Sakai discussion forum by Friday 11:59PM. The paper should address specific comments and questions about the film (e.g., cultural, social, political, historic issues) portrayed in the film. Your response paper should reflect your familiarity with the film and the reading material, but should GO BEYOND merely summarizing them.

Your task is NOT to simply describe or review the film but rather to REACT to it. Respond to some of the issues in the film that interest, intrigue, awe, baffle, or trouble you most. Your essay should consider both (a) *what the film reveals about Korean society* and (b) *your own affective response to the movie* - what it made you feel and why. As the semester progresses and we have done more and more viewing and reading together, it is likely that your response to any single film will be made in relation to other previous films, readings, classmates' posts, and/or classroom discussions.

**Format:** 1" margins, 12pt Times New Roman font, Single spaced, 1-3 pages (minimum 500 - max 1,500 words)

Your response paper should include (1) **detailed analysis** (e.g., what you thought of the film in terms of themes, societal, ideological implications, drawing linkages between ideas, posing questions or comments that come to your mind when you watch the film and read the assigned articles, making connection with other films or readings..., 50% of your paper), (2) **criticism** (what you liked and disliked, how you felt and why..., 30% of your paper), and (3) **conclusion** (20% of your paper). You are also required to post the response papers to Sakai discussion forum by Friday midnight. Late submission will be penalized without any exceptions.

### (3) Participation (20 points= Sakai online participation 10 points + offline class discussion 10 points)

Each class, the quality and the quantity of your participation (both online & offline) will be counted. You are not only responsible for writing your own response papers, but also for reading the online posts made by your classmates. The collective posts will be good resources for your learning progress.

Each student should **choose 5 films** (among 12 films to be screened in class) for online discussion participation. Once students upload response papers to Sakai forum by Friday midnight, students should read each post and reply to at least ONE of the posts two days before class meeting (Sunday, 11:59pm). You have to reply thoughtfully to the response posts made by other students on Sakai forum. **The reply should exceed at least 200 words.** Copy & paste (direct quotes) from other student's original review post or the reading materials are NOT allowed.

\*Posting more than one reply may boost your participation grade for shy students who are quiet in class.

\*\*If there is no original post made by other students, you don't have to leave a reply for the week.

#### 4. Course Requirements (Cont'd)

##### (4) Group Presentation (10 points)

Choose one of the films referring to our syllabus. You will be assigned to a group for your power point presentation. Then research (either individually or with a partner) to (a) *present basic information about the film and the filmmaker* in a couple of minute presentation (20% of your presentation grade) and (b) *lead the discussion in-class for 15-20 minutes* (pose questions or challenges to the class that will help enliven the discussion, 80% of your presentation grade). Feel free to make the class presentation as enjoyable as you can. All students should sign up for the presentation **by Week 2**.

| 3

##### (5) Two exams (50 points/ midterm: 25pts; final: 25pts)

There will be two exams throughout the semester to make sure students complete the assigned readings and understand the key concepts and terms discussed in class. The exams will consist of multiple choices, fill in the blank, and short answer/essay questions. Exams are **NOT cumulative**: each exam will test the materials covered PRIOR to the exam day. There is **NO make-up exam**. If you miss the exam, you will get zero automatically.

#### 5. Course Policy

- **Plagiarism:** All written work should be composed in the student's own words and the ideas of others should be properly cited. It is the responsibility of all students to know and adhere to the university's policy on plagiarism. Violations include: cheating, fabrication, and facilitating violations of academic integrity. These are serious violations that could **lead to an F in the course and/or expulsion from the university**. If there are any questions concerning this policy or about documentation of sources for work in the course, ask rather than inadvertently violating the policy.
- **Assignments:** All reading and written assignments are required and should be done before class. Late assignments will be deducted **a full letter grade for each late day** (i.e. A to a B, B to a C...). If there are emergencies, medical or otherwise, it is the student's responsibility to contact the instructor as soon as possible to make appropriate arrangements.
- **Attendance:** Regular class attendance is mandatory, especially for a class that meets only once a week. In order to succeed in this course, students are expected to attend every class. Avoid arriving late or leaving early since this disrupts the class. If you miss more than 3 classes, you will be officially dropped out of class. Any late submission of class work will result in 10% reduction per day after the due date.  
**More than 2 absences may lead to a deduction of a full letter grade for the course, and 4 absences will lead to an F; 2 late days will be treated as an absence.** There will be 12 screenings and 13 discussion sessions. It is in your interest to be on time as important announcements regarding assignments and exams are made in the first five minutes of class.  
If you expect to miss one or two classes, please use the University absence reporting website <https://sims.rutgers.edu/ssra/> to indicate the date and reason for your absence. An email is automatically sent to me.

- **Gadgets:** All communication devices must be turned off for the duration of the class, **and laptops are not allowed.** Your participation grade may **go down 1 point every time you use your cell phone.**
  - **Conduct:** Complete your reading before class. Be alert in class, and take notes. **The instructor will NOT give you any lecture notes/ class slides.** Class lectures and discussions will be covered in exams. Please do not disrupt the class by coming and going at will.
  - **Emails:** Instructors receive a lot of emails each day. They may not be able to respond to your email right away. Send your email well in advance. Do not wait until the last minute.
  - **Disabilities:** Students with disabilities who are seeking consideration for services or accommodations should immediately contact the Office of Disability Services at (732) 932-2848, 151 College Ave. Full disability policies and procedures are at <http://disabilityservices.rutgers.edu>
  - This syllabus may be modified throughout the semester, and it is the responsibility of each student to keep up to date of any and all **announcements made in class.**
6. **Text:** There is no required text book. All reading materials are uploaded on **Sakai-Resources folder.**
7. **Additional Resources** (Do not plagiarize – Copy & paste from these websites are not allowed)
- Books about Korean Cinema <http://www.koreanfilm.org/books.html>
  - Darcy Paquet’s Website on Korean Cinema <http://www.koreanfilm.org>
  - Pierce Conran’s Blog on Cinema <http://www.modernkoreancinema.com/>
  - HanCinema <http://www.hancinema.net/>
  - 25 Best Korean New Wave Films <http://www.tasteofcinema.com/2014/the-25-best-films-of-the-south-korean-new-wave/>

## 8. Class Schedule

\*Weekly readings are posted on Sakai.

#	Topic	Reading Due
9/ 1	<b>#1_ Introduction</b> Screening: <b>Old Boy</b> (Park, Chanwook/ 2003, 120 min.)	Syllabus overview
9/8	<b>No class- Rutgers follows Monday schedule</b>	
9/15	<b>#2_ Hallyu: The Korean Wave</b> Discussion: Old Boy Screening: <b>The Host</b> (Bong, Joon-ho/ 2006, 119 min.)	(1) Kyung Hyun <b>Kim</b> (2006)  (2) Darcy <b>Paquet</b> (2009) Ch.4 & Conclusion: pp.92-115
9/22	<b>#3_ Korean Blockbuster</b> Discussion: The Host Screening: <b>Castaway on the Moon</b> (Lee, Hye-joon/ 2009, 116 min.)	Christina <b>Klein</b> (2008)

9/29	<b>#4_ Anomie in Korean society 1</b> Discussion: Castaway on the Moon Screening: <b>Hahaha</b> (Hong, Sang-Soo, 2010, 115 min.)	David <b>Ross</b> (2012)
10/6	<b>#5_ Anomie in Korean society 2</b> Discussion: Hahaha Screening: <b>The Good, the Bad, the Weird</b> (Kim, Jee-woon/ 2008)	Michelle Cho (2015)
10/13	<b>#6_ 'Awkward' Aesthetics: Hong, Sang-soo</b> Discussion: The Good, the Bad, the Weird Screening: <b>Spring, Summer, Fall, Winter... and Spring</b> (Kim, Ki-duk/ 2003, 106 min.)	David Scott <b>Diffrient</b> (2014)
10/20	<b>#7_ 'Extreme' Aesthetics: Kim, Ki-duk</b> Discussion: Spring, Summer, Fall, Winter... and Spring Screening: <b>Marathon</b> (Jeong, Yun-cheol/ 2005, 115 min.)	Hye Seung <b>Chung</b> (2010)
10/27	<b><u>Midterm</u></b>	
11/3	<b>#8_ Minority in Korean Society</b> Discussion: Marathon Screening: <b>Peppermint Candy</b> (Lee, Chang-dong/ 1999, 127 min.)	ChungWan <b>Woo</b> (2014)
11/10	<b>#9_ Road to Liberty and Justice</b> Discussion: Peppermint Candy Screening: <b>Joint Security Area</b> (Park, Chanwook/ 2000, 110 min.)	Aaron HJ <b>Magnan-Park</b> (2005)
11/17	<b>#10_ Meaning of Brotherhood in a Divided Nation</b> Discussion: JSA Screening: <b>Welcome to Dongmakgol</b> (Pak, KwangHyon/ 2005, 133 min.)	Suk-Young <b>Kim</b> (2007)
11/24	<b>#11_ Korean War: Revisiting Historical Trauma</b> Discussion: Welcome to Dongmakgol Screening: <b>Chihwaseon</b> (Im, Kwon-taek/ 2002, 120 min.)	Jake <b>Bevan</b> (2010)
12/1	<b>#12_ Historical Backdrop to the Korean Cinema</b> Discussion: Chihwaseon Screening: <b>King and the Clown</b> (Lee, Joon-ik/ 2005, 119 min.)	Davis <b>James</b> (2006)

12/8	<b>#13_ Traditional Korean Society</b> Discussion: King and the Clown Wrap up, Q&A	JeeYoung <b>Shin</b> (2013)
12/22	<b>Final Exam: Tuesday, Dec 22, 8:00AM - 11:00AM</b>	

**Full Reading List** (Alphabetized, Download them from Sakai ‘resources’ folder)

- Aaron Han Joon Magnan-Park, "Peppermint Candy: The Will Not To Forget." in *New Korean Cinema*. eds. Chi-Yun Shin & Julian Stringer, (NYU Press, 2005): 159-169.
- Christina Klein, "Why American Studies Needs to Think about Korean Cinema, or, Transnational Genres in the Films of Bong Joon-ho," *American Quarterly* 60, no. 4 (December 2008): 871-898.
- ChungWan Woo, "Disability as a Political Stand-In and Shield," *The Journal of Special Education: Theory and Practice* 15, no 4 (December 2014), 365-396.
- Darcy Paquet, *New Korean Cinema: Breaking the Waves* (Wallflower Press, 2009): 92-115.
- Davis James, "Art/film/art film: Chihwaseon and its cinematic contexts." *Film Quarterly* 59, no. 2 (January 2006): 4-17.
- David Ross, "This Island Asia: The Crusonian Theme in Asian Films," *Southeast Review of Asian Studies* 34 (2012):186-195.
- David Scott Diffrient, "The unbearable lightness of Hong Sangsoo's HaHaHa: awkward humor, nervous laughter, and self-critique in contemporary Korean comedy," *New Review of Film and Television Studies* 12, no.1 (2014): 37-59.
- Hye Seung Chung. "Beyond Extreme: Rereading Kim Ki-duk's Cinema of Ressentiment." *Journal of Film and Video* 62, No.1 (2010): 96-111.
- Jake Bevan, "Welcome to Panmunjeom: encounters with the north in contemporary South Korean cinema," *New Cinemas: Journal of Contemporary Film* 8, no. 1 (August 2010): 45-57.
- Jeeyoung Shin, "Male Homosexuality in The King and the Clown: Hybrid Construction and Contested Meanings." *Journal of Korean Studies* 18, no1 (2013): 89-114.
- Kyung Hyun Kim, "Tell the Kitchen that There's Too Much Buchu in the Dumpling": Reading Park Chan-wook's "Unknowable" Old Boy," *Korea Journal* 46, no. 1 (Spring 2006): 84-108.
- Michelle Cho, "Genre, Translation, and Transnational Cinema: Kim Jee-woon's The Good, the Bad, the Weird." *Cinema Journal* 54, no. 3 (2015): 44-68.
- Suk-Young Kim, "Crossing the Border to the Other Side: Dynamics of Interaction between North and South Korean in Spy Li-Cheol-jin and Joint Security Area," in *Seoul Searching: Contemporary Korean Cinema and Society*, eds. Frances Gateward, (SUNY Press, 2007): 219-242.