



## Ewha International Summer College

# Course Syllabus

## History of Korean Film and Media

Professor: **Hye Seung Chung**  
 E-mail: Hye.Chung@colostate.edu  
 Home Univ.: Colorado State University  
 Dept.: Communication Studies

**Description:** This course offers a survey of post-1945 South Korean cinema from Golden Age classics of the 1950s and 1960s to the rise of new blockbuster hits and art-house films throughout the contemporary period. Week-to-week we will examine cinematic texts within various historical, sociopolitical, and cultural contexts of postcolonial South Korea, paying attention to the issues of Japanese colonialism, national division, civil war, U.S. neocolonialism, military dictatorships, the democratic *minjung* movement, and globalization. We will investigate not only the major genres of this unique national cinema (including melodrama, comedy, horror, social problem films, war/division films, etc.), but also the increased recognition throughout the world of such renowned Korean auteurs as Im Kwon-Taek, Kim Ki-duk, Park Chan-wook, and Bong Joon-ho. The final week will also be devoted to the study of global Korean media in the age of *Hallyu* (the “Korean Wave” or inter-Asian craze for Korean popular culture in the new millennium) and representative films and television series associated with the phenomenon (such as *Oldboy*, *The Host*, and *The Train to Busan*).

- Objectives:**
1. Analyze canonical Korean films from classical and contemporary periods within specific historical, sociopolitical, and contexts;
  2. Interpret the relationship between modern Korean history (division, civil war, military dictatorships) and Japanese colonialism, American imperialism, and global Cold War culture;
  3. Articulate the role of film genres in constructing national identity and meta-narratives;
  4. Assess regional cultural leadership of South Korea in the 21st century.

**Prerequisite:** [Textbook] Bruce Cumings, *Korea's Place in the Sun: A Modern History*, Updated Ed (W.W. Norton: 2005)  
 [Textbook] Hye Seung Chung and David Scott Diffrient, *Movie Migrations: Transnational Genre Flows and South Korean Cinema* (Rutgers University Press, 2015)  
 [No Pre-knowledge in film needed] [E-reserve articles provided] [Digital copies of the assigned films available and students are required to watch the rest of each screening after class.]

Credits	3	Contact Hours	45 (3 hours per day)
Week 1	6/25(Thu)	<b>Introduction to Film Studies</b> Screening: <i>Hurrah! For Freedom</i> ( <i>Chayu manse</i> ; Ch'oe In-gyu, 1946)	
Week 2	6/29(Mon)	<b>Colonial Modernity and the Concept of National Cinema</b> Reading: Shin and Robinson, “Rethinking Colonial Korea” [E-Reserve] Screening: <i>The Good, the Bad, the Weird</i> ( <i>Chouŋ nom, nappŋn nom, isanghan</i> )	

		<i>nom</i> ; Kim Jee-woon, 2008)
	6/30(Tue)	<b>The Manchurian Western as a Transnational Film Genre</b> Reading: Chung and Diffrient, “Ch. 4: Once upon a Time in Manchuria” [ <i>Movie Migrations</i> ] Screening: <i>Habitual Sadness</i> ( <i>Najŭn moksori II</i> , Pyŏn Yŏng-ju, 1997)
	7/1(Wed)	<b>Feminist Documentary Filmmaking and Women’s Cinema</b> Reading: Kim, “Questions of Woman’s Film” [E-reserve] Screening: <i>Madam Freedom</i> ( <i>Chayu puin</i> , Han Hyŏng-mo, 1956)
	7/2(Thu)	<b>Modernization Narratives in Golden Age Melodrama</b> Reading: McHugh, “South Korean Golden Age Melodrama” [E-Reserve] Screening: <i>The Stray Bullet</i> ( <i>Obalt’an</i> , Yu Hyŏn-mok, 1961)
Week 3	7/6(Mon)	<b>Prostitution, Poverty, and Realism in Classic Films</b> Reading: Cumings, “Ch. 4: The Passions, 1945-1948” [ <i>Korea’s Place</i> ] Screening: <i>The Pacific Century Vol. 8: The Fight for Democracy</i> (doc., 1992)
	7/7(Tue)	<b>The Korean War and the Kwangju Uprising in Popular Culture</b> Reading: Cumings, “Ch. 5: Collisions, 1948-1953” Screening: <i>Peppermint Candy</i> ( <i>Pakhasat’ang</i> , Lee Chang-dong, 2000)
	7/8(Wed)	<b>Representation and Remembrance: Revising Historical Trauma</b> Chung and Diffrient, “Forgetting to Remember” [E-Reserve] Exam Review
	7/9(Thu)	Midterm Exam
Week 4	7/13(Mon)	<b>The Minjung Movement and the Korean New Wave</b> Reading: Cumings, “Ch. 7: The Virtues, II: The Democratic Movement” [ <i>Korea’s Place</i> ] Screening: <i>Sopyonje</i> ( <i>Sop’yŏnje</i> ; Im Kwon-taek, 1993)
	7/14(Tue)	<b>Im Kwon-Taek and a National Cinema Revived</b> Cho, “ <i>Sopyonje</i> : Its Cultural and Historical Meaning” [E-Reserve] Screening: <i>3-Iron</i> ( <i>Pinjip</i> , Kim Ki-duk, 2004)
	7/15(Wed)	<b>Kim Ki-duk’s “Extreme Cinema”</b> Reading: Chung, “ <i>3-Iron</i> : A Cinema of Paradoxes” [E-Reserve] Screening: <i>Oldboy</i> (Park Chan-wook, 2003)
	7/16(Thu)	<b>Park Chan-wook’s “Vengeance Trilogy”</b> Reading: Chung and Diffrient, “Ch. 7: Extraordinarily Rendered” [ <i>Movie Migrations</i> ] Screening: <i>The Host</i> ( <i>Goemul</i> , Bong Joon-ho, 2006)
Week 5	7/20(Mon)	<b>Blockbusters and Cultural Resistance</b> Reading: Chung and Diffrient, “Ch. 6: From <i>Gojira</i> to <i>Goemul</i> ” [ <i>Movie Migrations</i> ] Screening: <i>Train to Busan</i> ( <i>Pusanhaeng</i> , Yŏn Sang-ho, 2016)
	7/21(Tue)	Final Exam

Evaluation(%)	Midterm Exam 30%	Final Exam 30%	Attendance 10%	Assignments (Film Presentations) 20%	Participation 10%	Etc.
---------------	---------------------	-------------------	-------------------	---	----------------------	------

**※ Applicants with intent for more than one course are asked to make up a syllabus for each, repeatedly using the above template.**

Note: I am planning to bring Colorado State University students to Ewha for a faculty-led study abroad program on Korean cinema, history, and culture (which I successfully launched in 2019 with the partnership of Ewha International Summer College). Because of my CSU session, I won't be able to teach a second class for EISC should I be offered your position. Thank you!