

## Syllabus (2021-Summer)

Course Title	Korean Cinema		Course No.	11382
Department/ Major			Credit/Hours	3 credits / 45 Hours
Class Time/ Classroom	Mon to Thurs, 9:00-11:30 am			
Instructor	Name	Nam Lee	Department Film Studies, Chapman University Visiting Professor at EISC	
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Office Hours/ Office Location	By email			

### I. Course Overview

#### 1. Course Description

South Korean cinema has been touted as one of the most innovative and significant national cinemas to emerge in the 21<sup>st</sup> century. South Korea is one of the few nations whose homegrown films dominate over Hollywood blockbusters in its domestic market. The average domestic market share has been above 50% since 2001 (except 2007~2010), and the South Korean film market has become the 5<sup>th</sup> largest in the world, with total revenue of around \$1.6 billion. Korean filmmakers are also making their mark in international film festivals and various global film awards. What brought these changes to South Korean cinema? What are the historical, cultural, and industrial factors behind this success?

This course looks at this unusual success story of South Korean cinema by examining the films and the various forces behind the rise of the “New Korean Cinema” in the early 2000s. Some of the key topics we will cover include the idea of “global genre, local film” (how the Korean cinema has developed hybrid genres that mix the local/Korean realities and the global/Hollywood genres through dynamic cultural and artistic processes of assimilating, modifying and re-inventing genre conventions), the emergence of a new generation of cinephile filmmakers, the hybrid cultural influences, and women in Korean cinema. We will also look at some classic films as the genre-bending practice and concern for social realities found in contemporary Korean films have their historical connection to the 1950s and 1960s, regarded as the Golden Age of Korean Cinema.



## 2. Prerequisites

No prior knowledge of Korean cinema is needed.

### 3. Course Format

Lecture	Discussion/Presentation	Experiment/Practicum	Field Study	Other
50 %	15%	%		35 %

(Instructor can change to match the actual format of the class.)

Explanation of course format:

The course consists of film screening, discussion, and lecture. The class discussion and lecture will be on the film watched the day before, and the larger historical, social, cultural, and industrial contexts from which it was produced.

### 4. Course Objectives

Students will be able to:

- evaluate and analyze historical and theoretical perspectives relevant to South Korean cinema.
- acquire an in-depth understanding of the history and culture of South Korea through filmic representations.
- develop a critical tool in identifying different filmmaking traditions of South Korean cinema in a global context.
- produce a research paper that demonstrate a sophisticated evaluation of South Korean cinema.

### 5. Evaluation System

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

- Explanation of evaluation system:

Students' performance will be evaluated based on participation/attendance, a film journal (6 pages, prompt will be given out in advance; due on 7/12), and the final exam on the last day of class (7/22).

Midterm Exam	Final Exam	Quizzes	Presentation	Projects	Assignments	Participation	Other
%	50 %	%	%	%	30%	20 %	%

\* Evaluation of group projects may include peer evaluations.

## II. Course Materials and Additional Readings

### 1. Required Materials

**Required Textbook:** *Rediscovering Korean Cinema*, ed. Sangjoon Lee, University of Michigan Press, 2019.  
[RKC]

Readings not included in the textbook will be distributed electronically

### 2. Supplementary Materials

### 3. Optional Additional Readings

## III. Course Policies

\* For laboratory courses, all students are required to complete lab safety training.

## IV. Course Schedule (3 hours each class)

Day	Date	Topics & Class Materials, Assignments
<b>Day 1</b>	(6/29)	Introduction: Course overview; the main theme of the course (Global genre, Local Politics)  Screening of <i>Madame Freedom</i> (dir. Han Hyung-mo, 1956, 125 min)
<b>Day 2</b>	(6/30)	Read: Christina Klein, " <i>Madame Freedom</i> (1956): Spectatorship and the Modern Woman" [RKC pp.118-131]
<b>Day 3</b>	(7/1)	Lecture and class discussion on <i>Madame Freedom</i> and Postwar South Korea
<b>Day 4</b>	(7/5)	Screening of <i>The Housemaid</i> (dir. Kim Ki-young, 1960, 108 min) Read: Chris Berry, " <i>The Housemaid</i> (1960): Possessed by the Dispossessed" [RKC pp.147-159]
<b>Day 5</b>	(7/6)	Lecture on <i>The Housemaid</i> and the Golden Age of Korean Cinema
<b>Day 6</b>	(7/7)	Screening of <i>Chilsu and Mansu</i> (dir. Park Kwang-su, 1988, 109 min) Read: Darcy Paquet, " <i>Chilsu and Mansu</i> (1988): The Voice of the People" [RKC 233-245]
<b>Day 7</b>	(7/8)	Lecture on <i>Chilsu and Mansu</i> and the Korean New Wave

Day	Date	Topics & Class Materials, Assignments
<b>Day 8</b>	(7/12)	Screening of <i>JSA</i> (dir. Park Chan-wook, 2000, 110 min) Read: Sung Kyung Kim, "Renaissance of Korean National Cinema' as a Terrain of Negotiation and Contention between the Global and the Local: Analyzing two Korean Blockbuster, <i>Shiri</i> (1999) and <i>JSA</i> (2000)"
<b>Day 9</b>	(7/13)	Lecture on <i>JSA</i> and Korean-style Blockbusters; Midterm Film Journal due
<b>Day 10</b>	(7/14)	Screening of <i>The Host</i> (dir. Bong Joon Ho, 2006, 119 min) Read: Peter Y. Paik, " <i>The Host</i> (2006)" [RKC pp. 423-434]
<b>Day 11</b>	(7/15)	Lecture on <i>The Host</i> and the New Korean Cinema
<b>Day 12</b>	(7/19)	Screening of <i>Secret Sunshine</i> (dir. Lee Chang-dong, 2007, 143 min) Read: David Scott Diffrient, "Secret Sunshine (2007): The Canon, the Criterion Collection, and the Question of Cinematic Religion" [RKC pp.446-460]
<b>Day 13</b>	(7/20)	Lecture on <i>Secret Sunshine</i> and Art Cinema
<b>Day 14</b>	(7/21)	Screening of <i>The Truth Beneath</i> (dir, Lee Mikyung, 2016, 102 min) Read: An Ji-yoon, "Korean mother in contemporary thriller films: a Monster or just modern?" Lecture on <i>The Truth Beneath</i> and Women's Filmmaking in Korea
<b>Day 15</b>	(7/22)	Final Exam
Makeup Classes 1	(mm/dd)	
Makeup Classes 2	(mm/dd)	

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

- Actual support may vary depending on the course.

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