

Ewha Woman's University
Summer 2019 Session

Korean Film: **From National to Global Cinema**

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In this course we will work through the aesthetic and politics of Korean cinema in order to see its transformation from a national to a global cinema. By analyzing individual films, considering historical contexts, and reading texts in film theory, we will attempt to understand how cinema proposes new ways of being and relating to others within the context of a rapidly globalizing Korea. Filmmakers to be discussed may include Im Kwon-taek, Park Kwang-su, Hong Sang-soo, Bong Joon-ho, Park Chan-wook, Kim Ki-duk, Lee Soo-youn, and others. Issues to be covered include: the ethics of neoliberal capitalism, gender and Korean film, the spectacle of cinematic violence, morality and film genre, and the critique of melodrama.

Readings will be available to students electronically.

Grading:

5 page paper	30%
Final Exam	60%
Participation/Attendance	10%

	100%

One 5-page paper (30%): A paper prompt will be provided one week in advance of the due date. Its topic will concern issues dealt with in class up to the due date of the paper.

Final Exam (60%): The final exam is scheduled for the last day of the class, July 26. Questions will be based on lectures, readings, and screenings. Test format includes multiple-choice, True/False questions, and short essays.

Attendance & Participation (10%): Attendance will be taken at the beginning of each class. Each absence will result in a 2.5% deduction from the final grade. Over two unjustified absences will automatically result in the failure of the course.

Week 1

Thursday, June 27 (Session 1)

Introduction

Screening: *Chilsu and Mansu* (1988), Park Kwang-su

Week 2

Monday, July 1 (2)

Darcy Paquet, "Introduction" and "A New Society" (from *New Korean Cinema*)
Screening: *Sopyonje* (1993), Im Kwon-taek

Tuesday, July 2 (3)

Finish watching *Sopyonje*

Andrew Higson, "The Concept of National Cinema" and Sigmund Freud, "Remembering, Repeating, and Working Through" (Recommended: "Mourning and Melancholia")

Wednesday, July 3 (4)

Linda Williams, "Melodrama Revised"

Screening: *JSA: Joint Security Area* (2000), Park Chan-wook

Thursday, July 4 (5)

Finish watching *JSA*

Jinhee Choi, "Blockbusters, Korean Style"

Week 3

Monday, July 8 (6)

Darcy Paquet, "A New Film Industry" and "The Boom"

Screening: *Memories of Murder* (2003), Bong Joon-ho

Tuesday, July 9 (7)

Finish watching *Memories of Murder*

Béla Balázs, from *The Visible Man*

Wednesday, July 10 (8)

Screening: *3-Iron* (2004), Kim Ki-duk

Hye Seung Chung, from *Kim Ki-duk* ("Beyond 'Extreme': The Cinema of Ressentiment")

Thursday, July 11 (9)

Screening: *Oki's Movie* (2010), Hong Sang-soo

André Bazin, "The Evolution of the Language of Cinema"

Paper due Saturday, July 14 by 6pm (e-mail)

Week 4

Monday, July 15 (10)

Darcy Paquet, "New Ambitions" and "Conclusion"

Screening: *Secret Sunshine* (2007), Lee Chang-dong

Tuesday, July 16 (11)

Finish watching *Secret Sunshine*

Steve Choe, "*Secret Sunshine* in the Light of Political Theology"

Wednesday, July 17 (12)
Sigmund Freud, “The Uncanny”
Screening: *Bluebeard* (2017), Lee Soo-youn

Thursday, July 18 (13)
Finish watching *Bluebeard*
Kyung Hyun Kim, “The End of History, the Historical Films’ Beginning”

Week 5

Monday, July 22 (14)
Study session for final exam

Tuesday, July 23 (15)
Final Exam in Class