Film and Korean Culture

TR 15:30-16:45 (CLRE 301)
R (Film Screening) 17:00-20:00 (HUMN 1B90)

Lecturer: Chung-kang Kim (University of Colorado, Boulder)
Office Hour: TR 11:00-12:00 AM or by appointment

Course Description: This course seeks to introduce Korean/South Korean films from the colonial period to the contemporary. Students will have an opportunity to watch one of the rarest and widest collections of Korean films from old Korean black and white films, the earliest talkie films and the most recent and contemporary art films. In addition to introducing Korean films, the second goal of this class is to understand Korean society looking through film. Each week’s film is carefully selected and it will be a touchstone to understand tumultuous and diverse culture of modern Korea. No prior knowledge of Korea or Korean film is required.

Requirements:

Attendance: up to 2 absences will be allowed per semester; beyond 2 absences, doctor’s note will be requested. Otherwise, 1 point per missing day will be deducted from the attendance points. **Three tardies (coming to the class after the roll call made) will automatically count as one absence.**

Film Showing Students are required to watch every week’s film. It is very important for you not to miss any film screening. Many films we are going to watch in this course are not available as a video or DVD form. So, do your best to watch every film at the designated film screening time. Supplemental watching is possible in a very limited occasion with a proper excuse.

Writing Students will write minimum two-page response papers after watching every week’s film on the web-board by Sunday midnight. It is very important to write a quick note such as the protagonists’ name, narrative structure, film techniques, impressive visual images and so on during the screening. Such notes make a huge difference to the quality of your papers. Try to keep this journal during every film screening. Papers with such details will get a higher score. You should also incorporate some of the reading assignments to your paper. Everyone should post AT LEAST 7 response papers – this means that you can write up to 12 papers if you want to. The best five of the total 7-12 papers will get the score. All assignments must be typed and double-spaced. Always check your printed copies for clarity and readability.
Reading  Most assigned reading throughout the class will consist of your classmate’s ‘posting.’ Each student is required to READ classmate’s response on the web-board before Tuesday’s class, and this will be the main sources for the class discussion. There are also two required texts and E-reserved articles at the Library. For the E-reserved articles, go to the circulation desk of the Norin Library and ask about it.

Examination There will be two mid-term exams and one final. The exams are consisted of short answer questions, short paragraph questions, and longer essay questions. There will be no multiple choices. No make-up exam is allowed.

Required Texts:
Timothy Corrigan, A Short Guide to Writing About Film, Temple University, 2001
Course Packet


Grading: Midterm 1 = 20%; Midterm 2 = 20%; Final=25%; Response Paper =20%; Participation (Attendance, In-Class Participation) 15%

Notes:
• Disability Students: If you qualify for accommodations because of a disability, please submit to me a letter from Disability Services in a timely manner so that your needs be addressed. Disability Services determines accommodations based on documented disabilities. Contact: 303-492-8671, Willard 322, and http://www.Colorado.EDU/disabilityservices
  If you have a temporary medical condition or injury, see guidelines at http://www.colorado.edu/disabilityservices/go.cgi?select=temporary.html
• Religious Obligations: Campus policy regarding religious observances requires that faculty make every effort to deal reasonably and fairly with all students who, because of religious obligations, have conflicts with scheduled exams, assignments or required attendance. In this class, students can use three free absences for such purposes. Please let me know your absences in advance. See full details at http://www.colorado.edu/policies/fac_relig.html
• Classroom Behavior: Students and faculty each have responsibility for maintaining an appropriate learning environment. Those who fail to adhere to such behavioral standards may be subject to discipline. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. Class rosters are provided to the instructor with the student's legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records. See policies at http://www.colorado.edu/policies/classbehavior.html and at http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code
• **Discrimination and Harassment Issues:** The University of Colorado at Boulder policy on Discrimination and Harassment, the University of Colorado policy on Sexual Harassment and the University of Colorado policy on Amorous Relationships apply to all students, staff and faculty. Any student, staff or faculty member who believes s/he has been the subject of sexual harassment or discrimination or harassment based upon race, color, national origin, sex, age, disability, creed, religion, sexual orientation, or veteran status should contact the Office of Discrimination and Harassment (ODH) at 303-492-2127 or the Office of Judicial Affairs at 303-492-5550. Information about the ODH, the above referenced policies and the campus resources available to assist individuals regarding discrimination or harassment can be obtained at [http://www.colorado.edu/odh](http://www.colorado.edu/odh).

• **Student Honor Code:** All students of the University of Colorado at Boulder are responsible for knowing and adhering to the academic integrity policy of this institution. Violations of this policy may include: cheating, plagiarism, aid of academic dishonesty, fabrication, lying, bribery, and threatening behavior. All incidents of academic misconduct shall be reported to the Honor Code Council (honor@colorado.edu; 303-735-2273). Students who are found to be in violation of the academic integrity policy will be subject to both academic sanctions from the faculty member and non-academic sanctions (including but not limited to university probation, suspension, or expulsion). Other information on the Honor Code can be found at [http://www.colorado.edu/policies/honor.html](http://www.colorado.edu/policies/honor.html) and at [http://www.colorado.edu/academics/honorcode/](http://www.colorado.edu/academics/honorcode/).

**Beginning**

*Week 1*
1/12: Introduction
1/14: Reading Images: Berger, *Ways of Seeing*, pp.7-64
Film *The Monster* (*Kwŏemul*, 2007, dir. Pong Chunho, 119 min)

**Colonial Period - Reflection and Imagination**

*Week 2*
1/21: Reading and writing film: Corrigan, pp.1-19; pp.93-121
Film *Radio Days* (*Radiodaeizŭ*), 2008, dir. Ha Ki-ho, 111 min)

*Week 3*
1/28: Film of the colonial Korea, Lee, pp.16-30 (*Handout about Film Techniques*)
Film *Military Train* (*Kunyongyołch’a*, 1938, dir. Sŏ Kwang-je, 67 min.)

*Week 4*
Post-Colonial Korea

Film *Madame Freedom* (*Chayu puin*, 1956, dir. Han Hyŏng-mo, 124 min.)

*Week 5*
2/11: Midterm Exam I
No Film Screening

*Week 6*
2/16: Cumings, pp 301-309
2/18: Chung Hyeseung, “Toward a strategic Korean cinephilia: a transnational detournement of Hollywood melodrama,” in *South Korean Golden Age Melodrama*
Film *Stray Bullet* (*Obalt’an*, 1961, dir. Yu Hyŏn-mok, 107 min.)

*Week 7*
2/23: Film Analysis Practice
2/24: Korean Golden Age Film: Yi Hyo-in “A Brief History” pp.94-118
Film: *The Housemaid* (*Hanyŏ*, 1960, dir. Kim Ki-yŏng, 111 min.)

*Week 8*
3/2: Korean Golden Age Film: Yi Hyo-in “A Brief History” pp.119-148
Film: *Under the Roof of Seoul* (*Seoul ŭi chibungmit*, 1961, dir. Yi Hyŏngpyo, 131 min.)

*Week 9*
3/9: Lee Gil-sung, “Kim Seung-ho: The Father Figure Summoned by his times” pp.71-116 in *Kim Seung-ho: Face of Father, Portrait of Korean Cinema*
3/11: Korean Cinema in the 1970s’; Yi Ho-gŏl, “Hostess Melodrama” pp.7-17
Film: *The Heyday of Yŏngja* (*Yŏngja ŭi chŏnsŏngsidae*, 1975, dir. Kim Ho-sŏn, 103 min.)

*Week 10*
3/18: Midterm Exam #2
Film: No Film Screening

*Week 11*
Spring Break – No Class
Week 12

Korean Cinema Auteurs
Film: Sŏpyŏnje (1993, dir. Im Kwon-t’aeck, 113 min.)

Week 13
4/6: “Sopyonje: its cultural and historical meaning,” pp. 134-156, Cho Hae joang in Im Kwon T’eak
Film: Address Unknown (Such ‘uin pulmyŏng, 2000, dir. Kim Ki-dok, 116 min.) or Spring, Summer, Fall, Winter and Spring (Pom, Yŏrŭm, Kaŭl, Kyŏul kŭrigo pom, 2003, dir. Kim Ki-dŏk, 105 min.)

Week 14
Film: Turning Gate (Saenghwal ŭi palkyŏn, 2002, dir. Hong Sang-su, 115 min.)

Week 15
Film: Old Boy (Oldăboi, 2003, dir. Pak Ch’anuk, 120 min.) or Thirst (Pakchui, 2009, dir. Pak Ch’anuk, 133 min.)

Week 16
4/29: Final Review