Seminar on Korean Cinema
CTCS 403. Spring 2008. Tuesdays 2-4 Lucas 309
David E. James (School of Cinematic Arts, University of Southern California)

I. Aims of Course

This course revolves around two epicenters: the history of Korean cinema and the history of Korea, especially as it has been represented in cinema; by means of the one, we explore the other. To these ends, the course will examine films from the major phases of the cinemas of colonial Korea, and the (divided) South and North Korea: respectively, the Republic of Korea (ROK) and the Democratic People’s Republic of Korea (DPRK).

II. Schedule

15 January. Unit One: Korean Cinema Today I
*Gwoemul* (*The Host*) Bong Joon-ho, 2006, 119m. (KDVD 0892)

Read: Michael Robinson, “Contemporary Cultural Production in South Korea (NKC)
Min et al., “Hollywood Imagination” #1
Gary Indiana, “Gogol in Seoul” #2

*Swiri* (*Shiri*) 1999, 125m. (KVHS 0167)
*Taegukgi hwinalrimyeo* (*Tae Guk Gi: The Brotherhood of War*) 2004, 140m. (KDVD 0475)

Read: Jeongsuk Joo, “From Periphery to Center: The Rise of the Korean Film Industry Since the Late 1990s and Ironies of Its Success”
(www.newpaltz.edu/Asianstudies/nycas/2005%20GRAD%20Ryan%20Prize%20Jeongsuk%20Joo.pdf)
Kyung Hyun Kim, *Remasculinization*, pp. 259-276
Sung Kyun Kim, “Renaissance of Korean National Cinema”
http://www.essex.ac.uk/Sociology/postgraduates/kim.pdf

22 January. Unit Two. Earliest Korean Films: Representation of Pre-modern Korea
*Chunhyang* Im Kwon-taek, 2000, 120m. (KDVD 014)

Read: Bruce Cummings, *Korea’s Place in the Sun*, pp. 1-185
Higson, “The Concept of National Cinema” #3
Susan Haywood, "Defining the National" #4
“Recovering the Past: Rare Films Screened in Korea
Hyang-jin Lee, "Chunhyang: Marketing and Old Tradition . . . “(NKC)
Hyang-jin Lee, “The Creation of a National Identity . . .” (CKC)
Hyang-jin Lee, “Gender and Cinematic Adaptations of Ch’’unhyangjon” (CKC)
Presentation: Kang Je-gyu

29 January. Unit Three. Resistance to Japanese Imperialism and the Korean War
*Deul-gughwae-neun pi-eon-neunde* (*Wild Flower in the Battlefield*) Lee Man-hee, 1974, 102m.

PROVISIONAL: SOME DATES MAY BE CHANGED
Also:  

Jayu-manse (Hurrah! For Freedom) Choi In-kyu, 1946, 60m  
The Steel Helmet Samuel Fuller, 1951, 85m  
Taebek sanmaek (Taebek Mountains) Im Kwon-taek, 1994, 168 m

Read:  
Bruce Cummings, Korea’s Place in the Sun, pp. 185- 236  
Kyung Hyun Kim, Remasculinization, pp. 77-106  
Chungmoo Choi, “Nationalism and Construction of Gender in Korea” #5

Presentation:

5 February.  Unit Four. Aftermath of War  
Obaltan (Aimless Bullet) Yoo Hyun-mok, 1960, 110m. (KDVD 0288)  
Also:  Jiokhwa (A Flower in Hell) Shin Sang-ok, 1958 (KVHS 0532)

Read:  
Bruce Cummings, Korea’s Place in the Sun, pp. 237- 298  
Darcy Paquet, “Obaltan/Aimless Bullet” #6

Presentation:

12 February.  Unit Five. Reconstruction: Sexual Trauma  
Jayu buin (Madam Freedom) Han Hyung-Mo, 1956, 125m (KDVD 0288)  
Also:  Hanyo (The Housemaid) Kim Ki-young, 1960, 90m

Read:  
Bruce Cummings, Korea’s Place in the Sun, pp. 299- 336  
Kyung Hyun Kim, Remasculinization, pp. 233-258  
Kim So Young, “Questions of Women’s Film” #7

Presentation:

19 February.  Unit Six. North Korea  
Flower Girl (KNVHS 0005)-- No Eng Subtitles  
Also:  Sea of Blood (KNVHS 0017)-- No Eng Subtitles  
Crossing the Line (Daniel Gordon, 2006)

Read:  
Bruce Cummings, Korea’s Place in the Sun, pp. 394-434  
Hyang-jin Lee, “Nationhood and the Cinematic Representation of History” (CKC)  
Kyung Hyun Kim, “The Fractured Cinema of North Korea” #8  
Johannes Schonherr, “Permanent State of War” #9  
Kim Jong Il, On the Art of Cinema (selections)

Presentation:

26 February.  Unit Seven. Park Chung-hee, Yusin Constitution, and after . . .  
Ggotip (A Petal), Jang Sun-Woo, 1996, 89m. (KVHS 0098)  
Also:  Bakha satang (Peppermint Candy) Lee Chang-dong, 2000, 120m. (KDVD 0127)  
Geuddae geusaramdeul (The President’s Last Bang) Im Sang-soo, ??m. (KDVD 0703)

Read:  
Aaron Han Joon Magnan-Park, “Peppermint Candy: The Will Not To Forget” (NKC)  
Eunjung Min, et al., “Korean National Cinema in the 1980s” #10

Presentation:

4 March.  Unit Eight. For a Korean National Cinema: Im Kwon-Taek  
Sopyonje 1993, 112 m. (KDVD 0026)

PROVISIONAL: SOME DATES MAY BE CHANGED
Also:  *Aje Aje Para Aje* (Come, Come Come Upwards) 1989, 134m. (KDVD 0046)
Read: James and Kim, eds., *Im Kwon-Taek*, pp. 107-82  
David E. James: “Im Kwon-Taek: Korean National Cinema and Buddhism.”  
Kyung Hyun Kim, *Remasculinization*, pp. 52-76  
Presentation:

guest: Ms. Nam Lee  
*Babo Seoneon* (Declaration of Fools) 1983, 97m.  (KVHS 0069)  
Also:  *Balambuleo joheun nal* (A Fine Windy Day) 1980, 113m. (KDVD 0070)  
Read: Bruce Cummings, *Korea’s Place in the Sun*, pp. 337-393  
Kyung Hyun Kim, *Remasculinization*, pp. 31-52  
Presentation:

18 March: Spring Break

25 March.   Midterm Exam

1 April.   Unit Ten. New Korean Cinema: Park Kwang-su  
*Geu seome gago shibda* (To the Starry Island) 1993, 102 m. (KVHS 0087)  
Also:  *Areumdaun Chongnyun Jeon Tae-il* (A Single Spark) Park Kwang-su, 1995. (KDVD 0155)  
Read: Hyang-jin Lee, “Class and Cultural Identities in Contemporary Korea (CKC)  
Kyung Hyun Kim, *Remasculinization*, pp. 107-162  
Hagen Koo, “The State, Minjung, and the Working Class in South Korea” (optional)  
Presentation:

8 April.   Unit Eleven. Documentary  
*Songhwan* (Repatriation) Kim Dong-won 2003, 149m. (KDVD 0568)  
Also:  *Na-jeun Mogsori* (The Murmuring) Byun Young-joo, 1995, 99m  (KVHS D0734)  
Read: Bruce Cummings, *Korea’s Place in the Sun*, pp. 434-497  
Nam In-Young, “Fifteen Years of Committed Documentaries” #11  
Nam Lee, “Repatriation and History of Korean Documentary” #12  
Presentation:

15 April.   Unit Twelve.  
Art Film: Hong Sangsoo  
*Oh! Soo-jung* (Virgin Stripped Bare . . ) Hong Sangsoo, 2000, 126m. (KDVD 0244)  
Also:  *Kangwon-do ui him* (Power of Kangwon Province) Hong Sangsoo, 1998, 110m. (KDVD 0125)  
Read: Kyung Hyun Kim, *Remasculinization*, pp. 203-233  
James Quandt, “Twice-Told Tales” #13  
Akira Mizuta Lippit, “Hong Sang Soo” #14  
Presentation:

(21 April. *Chihwaseon*. Im Kwon-Taek, 2002, 120 m Norris, 2 pm)

22 April.   Unit Thirteen. Korea Wired  
guest: Ms. Hye-Ryoung Ok.  
*Goyangileul butaghae* (Take Care of My Cat) Jeong Jae-eun, 2001, 112m. (KDVD 0295)  
Read  J.C. Herz, “The Gaming Capital of the World” #15

PROVISIONAL: SOME DATES MAY BE CHANGED
Doobo Shim, “Globalization and Cinema Regionalization in East Asia” #16
Chi-Yun Shin, “Two of a Kind” (NKC)
Paul Wiseman, “Korea’s Romantic Hero Holds Japan in Thrall” #17
Presentation:

29 April. Unit Fourteen. Hanryu

Janghwa, Hongryeon (A Tale of Two Sisters) Kim Ji-Woon, 2003, 115 m. (KDVD 0400)
Read: Jeeyoung Shin, “Globalisation and New Korean Cinema” in NKC

Presentation:

III. Requirements Provisional

1. Regular attendance at and creative participation in seminar (10 %). Absences are only excused with documented medical or family emergency. Missing classes more than three times will mean failing the course.
2. One short Presentation (15 min): must include reference to at least one critic.
3. Short paper (750 words): must include reference to at least one critic. (25%). Due one week after presentation.
4. Midterm Exam
5. Term Paper: due 29 April

N.B. For the return of final papers, students from outside Critical Studies should leave me a return-addressed envelope.
N.B. Papers are allowed to be 48 hours late for loss of 1 grade point; after 48 hours papers will not be accepted and will be graded F.

IV. Bibliography

Required Texts
Course Reader (CR): available at the Magic Machine (213 744 1511)

Recommended Texts
James, David E. and Kyung Hyun Kim, Im Kwon-Taek: The Making Of a Korean National Cinema.
Detroit, Wayne State University Press, 2002
Lee Hyangjin. Contemporary Korean Cinema: Identity, Culture, Politics. Manchester and New York:
Manchester University Press, 2000. (CKC)

Additional Bibliography
http://www.koreanfilm.or.kr/ -- web-site for KOFIC (Korean Film Council). > “Publications” > “Korean Film History” for PDF files on all eras of Korean Film History from Korean Cinema: From Origins to Renaissance.

PROVISIONAL: SOME DATES MAY BE CHANGED


Some North Korean Films

*Pi mudun yakpae (Blood-stained Woodblock)* Phyo Kwang. KNDVD 0132

*Io kanun chandoen sam (Genuine Life Goes On)* Kang Jung Mo. KNDVD 0133

*Uriui saengmyong (Our Lifeline)* Kim Yu Sam. KNDVD 0134

*Uri ui hyanggi (Our Fragrance)* Jon Jong Phal. KNDVD 0135

Places where you can find Korean films:

East Asian Library at USC

Cinema-TV Library at USC

Cinefile in Santa Monica (310-312-8836)

Rocket Video in Mid-town LA (323-965-1100)

Video stores in Korea Town

Netflix

Student with Disabilities: Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure that the letter is delivered to the Professor as early in the semester as possible. DSP is located in STU 301 and is open 8:30 am-5:00 pm, Monday through Friday. The phone number for DSP is (213)740-0776.

Academic Plagiarism: The School of Cinema-Television expects the highest standards of academic excellence and ethical performance from students. It is particularly important that you are aware of and avoid plagiarism, cheating on exam, submitting a paper to more than one instructor, or submitting a paper authored by anyone other than yourself. Violations of this policy will result in a failing grade and be reported to the Office of student Judicial Affairs. If you have any doubts or questions about these policies, consult “SCAMPUS” and/or confer with the professor.

Academic Integrity: A Guide for Graduate Students is available on the Student Judicial Affairs Web site ([http://www.usc.edu/student-affairs/SJACS](http://www.usc.edu/student-affairs/SJACS)). This publication was developed in cooperation with The Graduate School and is intended to provide new students with both a rationale and specific guidelines for academic integrity in graduate study.