EAST 162 Introduction to Korean Cinema  
Spring 2019

Credit: 3.0  
Class Hour | Classroom:  
Lecture Monday 5-6:50 pm at QH345C  
Screening Wednesday 5-6:50 pm at QH345C

Instructor:  
Office:  
E-mail:  
Office Hours:

Course Description:  
This undergraduate course offers a survey of South Korean cinema from the colonial period to the present renaissance. It brings attention to historical development of South Korean cinema through examination of various factors including film aesthetics, genre, authorship, movement, industrial changes and censorship practice. Concurrently, we explore the way in which cinematic fictions engaged closely with the pressing social concerns and cultural discourses of the given period. In particular, how Korean cinema has reflected, transformed and disseminated the ideas and ideals of the nation will be given a special consideration. It is not necessary for students to have prior knowledge of Korean cinema, and all films shown in the class have English subtitles.

The course consists of (a) lecture and film discussion and (b) film screening. It is mandatory for students to attend film screening on Wednesdays. Students are also expected to participate in film discussion actively. It is not necessary for students to have prior knowledge of Korea or Korean cinema. All films have English subtitles, and readings are in English.

Grading:  
Class Participation:  20%  
Weekly Reviews:  20%  
Presentation:  10%  
Mid-Term Paper:  20%  (5-6 pages, double-spaced), due March 31th  
Final Paper:  30%  (8-10 pages, double-spaced), due May 24th

Late submission of review and paper will be significantly marked down. Plagiarism is strictly prohibited, resulting in a failing grade for the course as a whole.

Weekly Reviews:  Weekly Review assignments are designed to facilitate discussions among students. You are expected to formulate a number of discussion questions based on the film and/or assigned readings of the week, and to post them on the “Discussion” forum on Blackboard. There will be a new Discussion post each week where you can respond with your questions. For those who have not formulated one’s own questions, read and answer several questions offered by others. To receive credit for each weekly review, you must submit your questions and/or responses by 11:59 pm Saturday each week.
**Classroom Protocols:** Classroom participation is a part of your overall grade. Read the assigned articles of the week before coming to class. Also, formulate your questions and comments for discussion. Classroom discussion should be civilized and respectful to others.

**Policy on Gadget:** Electronic devices (notebook PC, tablet PC, mobile phones) must be turned off during class.

**Required Texts:**
Readings, available on “Readings” menu on Blackboard

**Film Sources and Viewing Access:** [https://www.youtube.com/user/KoreanFilm (Korean Film Archive Channel on YouTube)]

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**Weekly Agenda**

**Week 1:** *Introduction, Syllabus and Logistics*

**Week 2:** **Origins of Korean Cinema and Its Occupation**
Readings: Dong Hoon Kim, “Segregated Cinemas, Intertwined Histories”  
Theodore Jun Yoo, “‘The New Woman’ and the Politics of Love, Marriage and Divorce in Colonial Korea”
Film: *Sweet Dream* [Mimong] (Yang Chu-nam, 1936), 47 min.

**Week 3:** **Logic of Collaboration, Ambiance of Harmony**
Readings: Kelly Jeong, “Enlightening the Other”  
Takashi Fujitani, “The Colonial and National Politics of Gender, Sex, and Family” in *Race for Empire*
Film: *Angels on the Street* [Chibŏbnŭn Ch’ŏnsa] (Ch’oe In-gyu, 1941), 73 min.

**Week 4:** **New Era, New Melodrama**
Readings: Linda Williams, “Melodrama Revised,” in *Refiguring American Film Genres*  
Film: *Home is Where the Heart Is* [Maŭm-ŭi Kohyang] (Yun Yong-gyu, 1949)

**Week 5:** **Cosmopolitan Urban Culture of the 1950s**
Readings: Kathleen McHugh, “South Korean Film Melodrama and the Question of National Cinema”  
Christina Klein, “Cold War Cosmopolitanism”
Film: *Madame Freedom* [Chayu Puin] (Han Hyŏngmo, 1953), 124 min.

**Week 6:** **Passion for the Real**
Readings: Eunsun Cho, “The Stray Bullet and the Crisis of Korean Masculinity,” in *South Korean Golden Age Melodrama*  
“Interviews” in *Yu Hyun-mok*
Film: *The Stray Bullet* [Obalt’an] (Yu Hyun-mok, 1961), 107 min.

**Week 7: Excess and Fetishism**
Readings: Chris Berry, “Scream and Scream Again” in *Seoul Searching*
Kim So-young, “Modernity in Suspense” in *Kim Ki-young*
“Interviews with Kim Ki-young,” in *Kim Ki-young*

Film: *The Housemaid* [Hanyŏ] (Kim Ki-young, 1960), 108 min.

**Week 8: Family, Class, and Gender**
Readings: Kelly Jeong, “Quasi Patriarch: Kim Sŭng-ho and South Korean Postwar Movies” in *The Korean Popular Culture Reader*
Hye Seung Chung & David Scott Diffrient, “The Nervous Laughter of Vanishing Fathers,” in *Movie Migrations*

Film: *The Coachman* [Mabu] (Kang Taejin, 1961), 97 min.

**Week 9: History and Memory**
Kyung Hyun Kim, “Korean Cinema and Im Kwon-Taek: An Overview” from *Im Kwon-Taek, The Making of a Korean National Cinema*

Film: *Kilsottŭm* (Im Kwon-t’aeck, 1985), 105 min.

**Midterm Paper Due: March 31, 2019**

**Week 10: Peregrination of Love**
Readings: Kyung Hyun Kim, "Reviews: *Turning Gate*
Akira Mizuta Lippit, “Hong Sangsoo’s Lines of Inquiry, Communication, Defense and Escape”

Film: *Turning Gate* [Saenghwal-ŭi Palgyŏn] (Hong Sangsoo, 2002), 115 min.

**Week 11: Advent of Transnational Genre Cinema**
Readings: Hye Seung Chung & David Scott Diffrient, “From Gojira to Goemul”

Film: *The Host* (Bong Joon-ho, 2006), 120 min.

**Week 12: Neoliberal Order and Precarious Life**

Film: *Helpless* [Hwach’a] (Byun Young-joo, 2012), 117 min.

**Week 13: SPRING RECESS**

**Week 14: Passion and Violence**
Readings: Alison Hoffman-Han, an Interview with Park Chan-wook”
  Kyu Hyun Kim, “Park Chan-wook’s Thirst: Body, Guilt & Exsanguination,” in Korean Horror Cinema
  David Scott Diffrient, “The face(s) of Korean Horror Film,” from Korean Horror Cinema

Film: *The Thirst* [Pakchwi] (Park Chan-wook, 2009), 133 min.

**Week 15: Ethics and Aesthetics (Recapitulation)**

Readings: Hyeryung Hwang, “Peripheral Aesthetics after Modernism: South Korean Neo-realism and Chang-dong Lee's Poetry”
  Sally Chivers, “Seeing the Apricot: A Disability Perspective in Alzheimer’s in Lee Chang-dong’s Poetry,” in Different Bodies: Essays on Disability in Film and Television

Film: *Poetry* [Shi] (Lee Changdong, 2010), 139 min

**Final Paper Due: May 22, 2019**

**CUNY Policy on Academic Integrity:** The CUNY Policy on Academic Integrity, as adopted by the CUNY Board of Trustees, is available to all students. Academic dishonesty is prohibited in the City University of New York and is punishable by penalties, including failing grades, suspension, and expulsion. [http://www.cuny.edu/about/administration/offices/la/Academic_Integrity_Policy.pdf](http://www.cuny.edu/about/administration/offices/la/Academic_Integrity_Policy.pdf)

**Use of Student Work:** All programs in New York State undergo periodic reviews by accreditation agencies. For these purposes, samples of student work are occasionally made available to those professionals conducting the review. Anonymity is assured under these circumstances. If you do not wish to have your work made available for these purposes, please let the professor know before the start of the second class. Thanks for your cooperation.

**Accommodations for Students with Disabilities:** Students with disabilities needing academic accommodation should register with and provide documentation to the Office of Special Services, Frese Hall, room 111. The Office of Special Services will provide a letter for you to bring to your instructor indicating the need for accommodation and the nature of it. This should be done during the first week of class. For more information about services available to Queens College students, contact the Office of Special Services (718-997-5870, [www queens cuny edu/SPSV/](http://www.queens.cuny.edu/SPSV/)).

**Course Evaluations:** During the final four weeks of the semester, you will be asked to complete an evaluation for this course by filling out an online questionnaire. Please remember to participate in these course evaluations. Your comments are highly valued, and these evaluations are an important service to fellow students and to the institution, since your responses will be pooled with those of other students and made available online, in the Queens College Course Information System ([http://courses.qc.cuny.edu](http://courses.qc.cuny.edu)). Please also note that all responses are completely anonymous; identifying information is erased once the evaluation has been submitted.

Disclaimer: This sample syllabus was made based on Professor Jinsoo An’s (UC Berkeley) syllabus for Korean 186 Introduction to Korean Cinema as it was shared on the CKS Syllabi Archive ([http://www.koreanstudies.org/cks-syllabi-archive/](http://www.koreanstudies.org/cks-syllabi-archive/)).