South Korean national cinema has evolved in close connection with the country's major transformations from 1945 to 2010. In this course, we will investigate South Korean feature films with the aim of gaining a rich and textured understanding of the nation's past and present. We will examine older films to learn about the politics, economy, and social relations of key time periods in the past. We will also watch recent films in order to chart changes in society and to examine salient aspects of collective memories about the colonial era (1910-1945), national division (1945-present), and postcolonial economic development (1961-1987). At the same time, while South Korean cinema is the subject matter of this course, one of my aims for is to help students develop the tools to watch and analyze films (of any country) with a historian's eye. To this end, we will also be reading academic writings about South Korean history and society, as well as brief essays designed to help you analyze and write about films.

Students with no previous knowledge of South Korea or South Korean film are welcome.

Required Text:


Course Reader, available at 1650 Humanities

Assignments:

(1) Attendance and Participation: For our Friday seminar meetings, we will discuss the film of the week in conjunction with the assigned readings. So it is essential that you do the readings before class and that you come to class ready to share your impressions and pose questions about them. In-class participation will make up 15% of the final grade.
Film Postings: These are short responses (250-500 words) that you will post on the course site on Learn@UW by 12 p.m. Thursday (i.e., between our weekly film screening and our Friday seminar.) Your top 5 response grades will go toward your final grade for the semester. (You’re welcome to post more than 5 responses.) Film postings are not formal papers, but quick and intelligent responses to the weekly film. On most weeks, I will post a question to get the ball rolling. You may choose to address the question, or you may go with the flow of the discussion thread. Your film postings should not summarize or describe the films that we watch. Instead, I’m looking for: (1) your personal response to the film; (2) analysis of interesting characters, themes, and plot developments in the film; and (3) a discussion of how the film relates to readings and films that we have read and watched. It isn’t necessary to cover all three of these bases in every posting. More than anything, I’m looking for clear, focused, and thoughtful discussions. I recommend writing them soon after watching and reflecting over the weekly screening. Make sure to give yourself time to read each other’s postings before we meet on Friday afternoon.

In-class Film Response: Every Friday, a pair of students will give a 10-minute presentation about the weekly film. Weekly presenters should meet some time between the Wednesday screening and the Friday seminar to talk about the film and to make plans for the Friday presentation. You can give a very brief synopsis of the film, followed by personal impressions, an analysis of important points, and a discussion of the film’s connection to course readings or previous films. You will each give one film response this semester, and it will count for 10% of the final grade. I encourage you to engage in Internet research to find information that is relevant to the film. Consult the list of online resources on the back of this syllabus.

Supplementary Report: Every Friday, a pair of students will give a 10-minute report on asterisked weekly readings. I want you to focus on how these readings shed light on and improve our understanding of the weekly film. For this assignment, I also encourage you to engage in Internet research to find relevant information. This report will count for 10% of the final grade.

Midterm Paper: You will write two papers this semester. The first paper, due March 19, is a short paper (1,000-1,250 words.) It will be an analysis of a Korean War film of your choosing. This paper will count for 15% of your final grade.

Individual Presentation: Each of you will select an additional film, which you will present on in one of our final class sessions. Your individual presentation will count for 15% of the final grade.

Final Paper: Your final paper will be a written analysis and discussion about the film you select for the individual presentation. Based on questions and comments from your individual presentation, you can sharpen and expand your original discussion. The final paper (1,500-2,000 words) will make up 20% and will be due May 14.
Extra Credit: You may earn extra credit if you participate in a second film response or supplementary report.

Recap of Grading:

Attendance and Class Participation — 15%
In-class Film Response (in pairs) — 10%
Supplementary Report (in pairs) — 10%
Film Postings on Learn@UW — 15%
Midterm Paper — 15%
Individual Presentation — 15%
Final Paper — 20%

Film Screenings: We will watch films on Wednesday nights (7:00-9:00 p.m.). LOCATION TBA

Fri., 1/22: Preliminaries

Introduction


Fri., 1/29: For a very general introduction to Korean history:


For a brief overview of new Korean cinema:

Darcy PAQUET, “A Short History of Korean Cinema”

http://www.koreanfilm.org/history.html

For historical background behind Yönsangun and Chang Nok-su.

“Deciphering the Kings,” *The Korea Herald*, March 22, 1999

“Chang Nok-su — Unbeatable Temptress,” *The Korea Times*, October 4, 1999

“Women in Royal Court Mired in Power Politics,” *The Korea Times*, November 15, 1999

*On the question of sexuality in the film:*


*On watching and thinking about films*


*On writing about films*

Corrigan, 6-14

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**Part I: Korean War Memories**

*Wed., 2/3:*

*Spring in My Hometown* (*Arûmdaun sijôl*, dir. LEE, Kwang-mo, 1998, 120 min.)

*Fri., 2/5:*

Michael E. ROBINSON, *Korea’s Twentieth-Century Odyssey: A Short History* (Honolulu: University of Hawai‘i Press, 2007), 100-120


Corrigan, 14-16, 18-35

*Wed., 2/10:*

*Obalt’an* (*Stray Bullet*, dir. YU, Hyôn-mok, 1961, 110 min.)

*Fri., 2/12:*

Charles KIM, “Unlikely Revolutionaries: South Korea’s First Generation and the Student Protests of 1960,” excerpts

Bruce CUMINGS, *Korea’s Place in the Sun: A Modern History* (New York: W. W. Norton, 1997), 301-309

Eungun MIN, Jinsook JOO, and Han Ju KWAK, Korean Film: History, Resistance, and Democratic Imagination (Westport, Conn.: Praeger, 2003), 42-47


Assignment: Before class on Friday, choose a Korean War-related film for your first paper.

Part 2: Living Through the Era of Authoritarian Developmentalism

Wed., 2/17: Ch’oehu ŭi chûngin (The Last Witness, dir. YI, Tu-yong (check), 1980, 154 min.)


Michael E. ROBINSON, Korea’s Twentieth-Century Odyssey: A Short History (Honolulu: University of Hawai’i Press, 2007), 121-129

Michael E. SETH, Education Fever (Honolulu: University of Hawai’i Press, 2002), 1-6


“LEE, Ho-Chul, “Wasting Away” (Tajajinûn saldûl, 1962), in Panmunjom and Other Stories by Lee Ho-Chul (Norwalk, Conn.: Eastbridge, 2006), 73-89

Corrigan, 58-80

Wed., 3/3: Samp’o kanûn kil (A Road To Sampo, dir. YI, Man-hûi, 1975, 101 min.)

Fri., 3/5: Michael E. ROBINSON, Korea’s Twentieth-Century Odyssey: A Short History (Honolulu: University of Hawai’i Press, 2007), 129-139

“KIM, Sûng-ok, “Record of a Journey to Mujin,” (Mujin kihaeng, 1964), Korea Journal 17:6 (June
Hwang, Sŏg-yŏng, “The Road To Sampo” (Samp’o kanun kil, 1974), in The Road to Sampo and Other Korean Short Stories (Seoul: The Si-sa-yong-o-sa Publishers, Inc., 1983), 1-23

Yoon, Taek-Lim, “Locality, Women, and History: Local History Research from a Feminist Perspective,” Korea Journal 38:2 (Summer 1998), 82-90


Corrigan, 82-95

Wed, 3/10: Arûmdaun ch'oŋnyŏn Chŏn T'aeil (A Single Spark, dir. PARK, Kwang-su, 1995, 96 min.)


“Walden Bello, Dragons in Distress: Asia’s Miracle Economies in Crisis (San Francisco: The Institute for Food and Development Policy, 1990), 24-45


Corrigan, 95-108

Wed., 3/17: Pakha sat’ang (Peppermint Candy, dir. LEE, Chang-dong, 2000, 130 min.)


FIRST PAPER DUE IN CLASS

Part 3: Contemporary Cinema


“HWANG, Sun-wôn, “Cloudburst” (Sonagi, 1956), in Shadows of a Sound: Stories (San Francisco: Mercury House, 1990), 56-65

SPRING BREAK

Wed., 4/7:   Yôpkijâgin kû nyô (My Sassy Girl, dir. KWAK, Jae-young, 2001, 137 min.)


   Michael D. GOSE, Getting Reel: A Social Science Perspective on Film (Youngston, N.Y.: Cambria Press, 2006), 53-54

   TOPIC PROPOSAL FOR INDIVIDUAL PRESENTATION & FINAL PAPER DUE IN CLASS

Wed., 4/14:   Kûttae kû saram tûl (President’s Last Bang, dir. IM, Sang-soo, 2005, 102 min.)

OR

   Kidam (Epitaph, dir. Jeong Brothers, 2007, 98 min.)


   ““Park Chung-hee’s trail of blood,” Hankyoreh, November 6, 2009

Wed., 4/21:   Students’ Choice

Fri., 4/23:   Corrigan, 109-126
Wed., 4/28: STUDENT PRESENTATIONS
Fri., 4/24: STUDENT PRESENTATIONS
Wed., 5/5: STUDENT PRESENTATIONS
Fri., 5/7: STUDENT PRESENTATIONS
Fri., 5/14: FINAL PAPER DUE