

# Syllabus (2024-Winter)

Course Title	Korean Contemporary Cinema	Course No.	
Credit	2 credits	Hours	30 Hours
Class Time Classroom	Mon to Fri Classroom TBA		
Instructor	Name Sejung Ahn	Department Global Korean Studies	
	E-mail ahnxx082@gmail.com	Phone	
Office Hours Office Location	TBA By appointment		

## I. Course Overview

### 1. Course Description

This class introduces post 90s Korean films through careful readings of a selection of cinematic texts. While exploring the major auteurs, new styles, and the diversification of filmic genres that emerged in the mid-90s, the course will also pay attention to various dimensions of these cultural transformations not only as an art form that addresses social and cultural issues but also as a highly commoditized transnational industry. Key issues include democratization, neoliberal globalization, multiculturalism, the changing of family value and the emergence of newer generations. To this end, we will actively engage with film aesthetics and cultural theories as a way of expanding our understanding of South Korean society and culture in a global context.

### 2. Prerequisites

No prior acquaintance with the Korean language and history is required.  
 All films shown in the class have English subtitles and all course readings are in English.

### 3. Course Format

Lecture	Discussion/Presentation	Experiment/Practicum	Field Study	Other
60%	40%	%	%	%

The course consists of (a) lecture and film discussion and (b) film screening. Although most films are available for watching through various channels, we may have in-class film screenings. In any case, assigned films must be viewed carefully before class period where they appear in the schedule below. Also, as this course is designed as a combination of reading-intensive and discussion-based course, students are expected to complete readings by the start of lecture and be prepared to actively participate in class.

### 4. Course Objectives

- Gaining familiarity with the social/historical/cultural context that underpin the cultural development of South Korean media culture. Critically engaging with national cinema paradigm against the grain of transnational flows of filmic practices.
- Achieving familiarity with film theories and aesthetics.

- Rejecting impressionistic analysis. Connecting economic, political and cultural context with the text. Developing the ability to perform formal and stylistic analysis of filmic texts.
- Articulating your ideas and analysis in writing. Effective communication.

## 5. Evaluation Systems

Relative evaluation  Absolute evaluation (for Ewha International Summer College students only)  Others

Midterm Exam	Final Exam	Quizzes	Presentation	Projects	Assignments	Participation	Others
30%	30%	15%	15%	%	%	10%	%

1. One class presentation on a selected reading, film or both. (10-15 minutes). You may do your presentation by yourself or with a partner or as a group. You will sign up for a reading or film by the end of the second week. For the presentation you will provide some summary of the content of the text, but you should focus on posing some important questions to the class and on providing your own interpretation of the reading/film. Also, you are expected to lead a class discussion based on the questions that you are bringing up.
2. Midterm Exam
3. Final paper (5-6 pages, double-spaced). Topics will be given toward the end of the semester.
4. Three pop quizzes

NOTE: When romanizing Korean names or words, please use the McCune-Reischauer or Revised Romanization system. Korean names are listed with the family name first (the capitalized name of the author on this syllabus). Please use the family name in your papers.

## II. Course Materials and Additional Readings

### 1. Required Materials

All course materials will be posted on Cybercampus.  
 Students are responsible for watching the films listed on the syllabus respectively.

### 2. Supplementary Materials

### 3. Optional Additional Readings

## III. Course Schedule

Day	Date	Topics & Class Materials, Assignments
Day 1	(12/26)	Introduction to Class A Brief History of Korean Cinema
Day 2	(12/27)	<b>The South Korean Film Renaissance 1</b> Film Screening: <i>Peppermint Candy</i> (Chang-dong Lee, 2000) Aaron Han Joon Magnan-Park, <i>Peppermint Candy: The Will Not To Forget</i>
Day 3	(12/30)	<b>The South Korean Film Renaissance 2</b> Film Screening: <i>Joint Security Area</i> (Chanwook Park, 2000) Choe, Youngmin, Postmemory DMZ in South Korean Cinema, 1999–2003

Day	Date	Topics & Class Materials, Assignments
<b>Day 4</b>	(12/31)	<p align="center"><b>Diversification of Film Genre</b></p> <p align="center">Film Screening: <i>Save the Green Planet</i> (Junhwan Chang, 2003)</p> <p>Daniel Martin, Categorizing Cult: The Reputation and Reception of <i>Save The Green Planet!</i></p>
<b>Day 5</b>	(1/2)	<p align="center"><b>Korean Horror in Global Contexts</b></p> <p align="center">Film Screening: <i>A Tale of Two Sisters</i> (Jeewoon Kim, 2003)</p> <p>Robert L. Cagle, <i>Diary of a Lost Girl: Victoriana, Intertextuality and A Tale of Two Sisters</i></p>
<b>Day 6</b>	(1/3)	<b>Midterm</b>
<b>Day 7</b>	(1/6)	<p align="center"><b>Global/Local 1</b></p> <p align="center">Film Screening: <i>Snowpiercer</i> (Junho Bong, 2013)</p> <p>Rob Wilson, <i>Snowpiercer as Anthropoetics: Killer Capitalism, the Anthropocene, Korean-Global Film</i></p>
<b>Day 8</b>	(1/7)	<p align="center"><b>Global/Local 2</b></p> <p align="center">Film Screening: <i>Train to Busan</i> (Sang-ho Yeon, 2016)</p> <p>K.B. Wagner, <i>Train to Busan</i> (2016): Glocalization, Korean zombies, and a man-made neoliberal disaster</p>
<b>Day 9</b>	(1/8)	<p>The Emergence of Hallyu <b>Final Project Workshop</b></p>
<b>Day 10</b>	(1/9)	<p align="center"><b>Wrap-up Discussion: The Rise of K-Contents in the age of Netflix</b></p> <p>Mathieu Berbiguier, <i>When they say they are a K-drama fan, but their first drama is Squid Game: What is an authentic K-drama?</i></p>
Makeup Classes 1	(mm/dd)	
Makeup Classes 2	(mm/dd)	

## IV. Special Accommodations

\* According to the University regulation section #57-3, students with disabilities can request for special accommodations related to attendance, lectures, assignments, or tests by contacting the course professor at the beginning of semester. Based on the nature of the students' request, students can receive support for such accommodations from the course professor or from the Support Center for Students with Disabilities (SCSD). Please refer to the below examples of the types of support available in the lectures, assignments, and evaluations.

Lecture	Assignments	Evaluation
<ul style="list-style-type: none"> <li>. Visual impairment: braille, enlarged reading materials</li> <li>. Hearing impairment: note-taking assistant</li> <li>. Physical impairment : access to classroom, note-taking assistant</li> </ul>	<ul style="list-style-type: none"> <li>Extra days for submission, alternative assignments</li> </ul>	<ul style="list-style-type: none"> <li>. Visual impairment: braille examination paper, examination with voice support, longer examination hours, note-taking assistant</li> <li>. Hearing impairment: written examination instead of oral examination</li> <li>. Physical impairment: longer examination hours, note-taking assistant</li> </ul>

- Actual support may vary depending on the course.

\* The contents of this syllabus are not final—they may be updated.