

Korean Cinema

Film 3920 | Room: U107 | Tues 1~4pm, Thurs 1~2pm

Professor Simon McEnteggart
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Office Hours: Mon/Wed 1~2pm (or by appointment)

Course Description

Following the end of the Korean War in 1953, South Korea rapidly developed from one of the poorest nations in the world under a military dictatorship into an economic powerhouse that embraced democracy. The transformation of the nation is keenly reflected through the national cinema. The Korean Cinema course examines how the cultural, social, and political issues and events that have transpired across the decades have informed the formation of the Korean cinema industry, as well as the cinematic output.

Through lectures, screenings, and seminars, students will explore key concepts, cinematic aesthetics, industry formation, censorship, authorship and other discourses in the formation and development of Korean cinema, from 1953 through to the contemporary period.

Note: This is a theoretical course, *not* a practical filmmaking course.

• **Core Reading Material:**

Textbook: *Rediscovering Korean Cinema*, by Sangjoon Lee (ed.)

Select book chapters/articles/readings from other sources will also be uploaded on canvas.

• **Course Objectives:**

Through lectures, seminars, and screenings, students will explore the political and cultural issues from the 1950s until today, and how such events informed the cinema industry as well as leading to cinematic trends and output. Students will critically engage with key films from Korean cinema history, examining how such films reflect and explore the issues of the respective era, in order to more fully understand how Korean cinema has evolved into its current contemporary state.

• **Grading:**

| | |
|------------------------|-----|
| Attendance - | 10% |
| Classroom Discussion - | 10% |
| Canvas Uploads - | 20% |
| Midterm Examination – | 20% |
| Critical Essay – | 20% |
| Final Examination – | 20% |
| Extra Credit - | 5% |

- **Attendance (10%):**

Students must attend classes on time in order to receive full attendance points. Students who arrive up to 5 minutes late will receive a late mark, which gives 80% of the attendance points for that particular class. Students who arrive more than 5 minutes late to class will receive an 'absent' mark, and will receive 0% for that particular lesson.

Zoom Classes - in the case of IVC classes, students **must be sitting at a desk** during classes if they are held online. If a student is not at a desk (for example, on public transport), the student will be removed from the online class for that particular lesson.

Absences - Students are allowed a total of 5 class absences throughout the semester. If a student is absent for more than 5 classes, a meeting will be held to discuss the student's future on the course. Students who have extenuating circumstances must contact the professor to explain absences.

- **Classroom Discussion (10%):**

Students must participate in class by either asking a question, answering a question, or contributing to the discussion. When students contribute to class discussions, Professor McEnteggart will record it, and the total discussion points will be added up to determine the discussion score. Students must participate at least 10 times each during the semester to receive full credit.

- **Canvas 'Discussion' Upload (20%):**

Each week after the seminar class, questions regarding the film of the week will appear on canvas in the 'Discussions' section. Students must answer the questions related to the film by the deadline, which will be Sunday at 11:59pm of that week (unless otherwise stated).

If a student does not submit their answers, 2% will be deducted from the 20% total, per film. If the student uploads their answers past the deadline but within the following 24 hours, students will have 1% deducted from the 20% total, per film.

- **Midterm Examination (20%):**

The Midterm Examination will feature questions related to the first 5 weeks of lessons. The exam will contain a mixture of multiple choice questions, and short essay questions related to the films. The Midterm Exam will take place on canvas, and is scheduled during our regular lesson time on **Tuesday 30th March.**

- **Critical Essay (20%):**

Students will be given a list of essay questions that focus on the topics explored within the semester. Students must choose 1 question, and write an essay that critically examines the film by applying the relevant theories and discourses. The essay must be 5 pages long, with the text double spaced and font size 12. Students must use quotes from at least 3 different sources, in addition to the film, which must be referenced at the end of the essay. *(Students wishing to use a film not on the course must get permission from the professor).*

Submission - The first draft of the critical essay must be submitted by **May 9th, 11:59pm.** Students will then have a conference with the professor about the essay in week 13. The final draft must be submitted by **June 4th, 11:59pm.** Submissions must be made via canvas.

• **Final Examination (20%):**

The final examination will feature questions related to lessons from Week 7 to Week 15. The exam will contain a mixture of multiple choice questions, and short essay questions related to the films. The Final Exam will take place on canvas, and is scheduled during our regular lesson time on **June 8th**.

• **Extra Credit (5%):**

Students may receive extra credit by completing the following:

2.5% - visit The Korean Film Archive Museum in Sangam-dong, write a 1 page report of the experience/exhibits, & attach a picture of themselves in the museum next to their favorite exhibit.

2.5% - watch any Korean film made prior to 2000, and write a 1 page report of the film.

All extra credit documents should be submitted via canvas.

Semester and Class Schedule

- **Week 1 (Feb 23rd) - Course Introduction / Why Study Korean Cinema?**

Film: *Hurrah! For Freedom* <자유만세> (1946) - director Choi In-gyu (최인규)

Reading: Introduction: Rediscovering Korean Cinema - p1~12

- **Week 2 (March 2nd/4th) - The 1950s Modern Korean Woman**

Film: *Madame Freedom* <자유부인> (1956) - director Han Hyeong-mo (한형모)

Reading: *Madame Freedom* (1956): Spectatorship and the Modern Woman - p118~131

- **Week 3 (March 9th/11th) - The Landscape After War**

Film: *A Flower in Hell* <지옥화> (1958) - director Shin Sang-ok (신상옥)

Reading: *Flower in Hell* (1958): Stylization, Landscape, and the Presence of War - p132~146

- **Week 4 (March 16th/18th) - The Homestead and Symbolism**

Film: *The Housemaid* <하녀> (1960) - director Kim Ki-young (김기영)

Reading: *The Housemaid* (1960): Possessed by the Dispossessed - p147~159

- **Week 5 (March 23rd/25th) - Dystopia and Realism**

Film: *Aimless Bullet* <오발탄> (1960) - director Yu Hyun-mok (유현목)

Reading: *Aimless Bullet* (1961): Postwar Dystopia, Canonicity, and Cinema Realism - p160~172

- **Week 6 - MIDTERM EXAM - MARCH 30th**

- **Week 7 (April 6th/8th) - The Hostess Genre**

Film: *Yeong-ja's Heydays* <영자의 전성시대> (1975) - director Kim Ho-sun (김호선)

(Note - This film contains rape and sexual themes that may be triggering for some)

Reading: Genre Conventions of South Korean Hostess Films (1974–1982): Prostitutes and the Discourse of Female Sacrifice (canvas)

- **Week 8 - (April 13th/15th) - Youth Culture in the 'Dark Age'**

Film: *The March of Fools* <바보들의 행진> (1975) - director Ha Gil-jong (하길종)

Reading: *The March of Fools* (1975): The Resistant Spirit and Its Limits - p201~214

- **Week 9 (April 20th/22nd) - The Visual Age X Ero Film**

Film: *Declaration of Idiot* <바보선언> (1983) - director Lee Jang-ho (이장호)

Reading: *Declaration of Idiot* (1983): Cinema of Censorship and an Accidental Masterpiece - p215~232

- **Week 10 (April 27th/29th) - The Korean New Wave**

Film: *Seopyeonje* <서편제> (1993) - director Im Kwon-taek (임권택)

Reading: *Chunhyang, Chihwaseon, and Hanji*: Im Kwon-taek's Use of Nativist Korean Culture as Allegories of Cinema - p330~342

• **Week 11 (May 6th) - The Korean New Wave: Part 2**

Film: *Peppermint Candy* <박하사탕> (1999) - director Lee Chang-dong (이창동)

Reading: *Breaking Waves: Chapter 3: The Boom* (canvas)

Critical Essays must be submitted by May 9th, 11:59pm, via canvas.

• **Week 12 (May 11th/13th) - New Korean Cinema**

Film: *Oldboy* <올드보이> (2003) - director Park Chan-wook (박찬욱)

(Note - This film contains violence and sexual themes that may be triggering for some)

Reading: *Oldboy* (2003): Splendor and Truth in the Perversity - p371~384

• **Week 13 - NO CLASS (Nov 18th/20th) - Essay conferences with Professor McEnteggart**

• **Week 14 (May 25th/27th) - The Emergence of the Modern Auteur**

Film: *Memories of Murder* <살인의 추억> (2003) - director Bong Joon-ho (봉준호)

Reading: *The Host* (2006): Life in Excess, p423~434

• **Week 15 (June 1st/3rd) - Breaking International Boundaries**

Film: *Train to Busan* <부산행> (2016) - director Yeon Sang-ho (연상호)

Reading: *Train to Busan* (2016): Glocalization, Korean Zombies, and a Man-Made Neoliberal Disaster, p515~530

• **Week 16 - FINAL EXAM - JUNE 8th**

UAC COVID-19 Information

Campus Levels

To effectively navigate the COVID-19 challenges, the University of Utah Asia Campus has developed decision rules and institutional protocol. Knowing that reducing risk to zero is impossible, we will follow public health and safety guidelines to minimize risks. We will utilize the Korean Center for Disease Control, the Utah Department of Health and the US CDC coronavirus guidelines as our main reference points for our ongoing assessment of risk and decision-making process.

The University will enact appropriate procedures based on the current situation within Korea. Once the University has moved up a level, for example, from Yellow to Orange, we will not move down until the start of the next term. If the University must engage a new level, all coursework and operations of the University will pause for three working days. This pause will allow faculty and students to modify their behaviors and coursework to meet the new expectations. The University has set the following two priorities for guiding all in-person course format as we move upward in levels: laboratory, practicum, and studio courses that provide essential experiential education will be in-person and best fit/interest for the course.

*Please note that we are planning to start the Fall Term at the **Yellow Level**.*

Green

Decision Markers

- Cases under 30 per day for a sustained period
- Official government notice to return to unrestricted options

UAC Operations

- Face masks not required inside of the classroom
- Unrestricted building access
- No social distancing

Yellow

Decision Markers

- Korean Cases between 30 – 100 per day for a sustained period
- Official government notice for social distancing and other health practices to prevent the spread of COVID-19

UAC Operations

- Student and faculty required to wear masks inside of classroom
- Building access restricted
- Daily temperature checking
- Social distancing within classroom

Orange

Decision Markers

- Korean cases over 100 per day for a sustained period
- Local (Seoul metropolitan areas, Gyeonggi Province, Incheon) cases between 50 -75 per day for a sustained period
- Official notice of “super-spreader” or local cluster
- Official government notice for stricter social distancing and other health practices to prevent the spread of COVID-19

UAC Operations

- Hybrid offerings for courses
- Building access and movement within restricted
- Daily temperature checking

Red

Decision Markers

- Confirmed COVID-19 case with Incheon Global Campus
- Korean cases over 150 per day for a sustained period
- Local (Seoul metropolitan areas, Gyeonggi Province, Incheon) cases over 75 per day for a sustained period
- Official government notice for stricter social distancing and other health practices to prevent the spread of COVID-19

UAC Operations

- Courses moved to online except for those that require a practical component
- Building access and movement within restricted
- Daily temperature checking

Official Excused Absences – if you have COVID-19 symptoms, including fever or respiratory symptoms such as cough, phlegm, sore throat, and nasal congestion, you should notify your instructor immediately and stay home for three days. You can return to class if you are clear from COVID-19 symptoms. In order to be excused from your courses, you will need an official medical certification.

If you are going to be absent from an exam, you must email the Dean of Student at randy.mccrillis@utah.edu prior to the exam.

Self-quarantine Statement

The University of Utah Asia Campus expects regular attendance at all class meetings. Given the current situation with COVID-19, we have created the following guidelines.

1. If a student has completed less than 50% of the course and is required to self-quarantine, we suggest that the student withdraw from the course. In this situation, all tuition will be refunded with appropriate medical documentation
2. If a student has completed 50-75% of the course and is required to self-quarantine, the Dean of Students Office will work with the faculty and student to determine the best scenario. If the decision is to withdraw from a course, all tuition will be refunded with appropriate medical documentation.
3. If a student has completed over 75% of the course and is required to self-quarantine, the student and faculty will work together to ensure that the student is able to complete the course. If the student is unable to finish all coursework during the course, a student may receive the mark "I" (incomplete) and work to complete all remaining coursework in consultation with the instructor.

- **If UAC moves to Orange Level, the Korean Cinema course will move entirely online on Zoom for the duration of the semester. The University of Utah Asia Campus requires that all students turn on their cameras and be seated at a desk during the lessons, and post their full name in English. If a student has financial difficulty obtaining the appropriate equipment for online courses, the UAC can help provide resources. Exams will also be taken online.**

UNIVERSITY AND COURSE POLICIES

1. The Americans with Disabilities Act. The University of Utah Asia Campus seeks to provide equal access to its programs, services, and activities for people with disabilities. If you will need accommodations in this class, reasonable prior notice needs to be given to the UAC Office of the Dean of Students, 804 Utah Building, 032-626-6002. The UAC Office of the Dean of Students will work with you and the instructor to make arrangements for accommodations. All written information in this course can be made available in an alternative format with prior notification to the UAC Office of the Dean of Students.

2. Campus Safety. The University of Utah Asia Campus values the safety of all campus community members. To report suspicious activity or to request a courtesy escort, call the Dean of Students during work hours at 032-626-6006 or after hours at 010-6241-6004. You will receive important emergency alerts and safety messages regarding campus safety via text message. For more information regarding safety and to view available training resources, including helpful videos, visit safeu.utah.edu.

3. Addressing Sexual Misconduct. Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/ expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran's status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the UAC Office of the Dean of Students, 804 Utah Building, 032-626-6002. For support and confidential consultation, contact the UAC Mental Health Counseling, 3052 Multi-complex Building, 032-626-6142 or <http://appointmentwithjan.as.me>.

4. Student Code of Conduct. All students are expected to maintain professional behavior in the classroom setting as outlined in the Code of Student Rights and Responsibilities, Policy 6-400 of the University Regulations Library (<http://www.regulations.utah.edu/academics/6-400.html>).

5. Wellness Statement. Personal concerns such as stress, anxiety, relationship difficulties, depression, cross-cultural differences, etc., can interfere with a student's ability to succeed and thrive at the University of Utah Asia Campus. For helpful resources, contact the UAC Mental Health Counseling Center; asiacampus.utah.edu/mental-health-counseling-center/; 032-626-6142.

Academic Misconduct

Academic Misconduct includes, but is not limited to, cheating, misrepresenting one's work, inappropriately collaborating, plagiarism, and fabrication or falsification of information, as defined further below. It also includes facilitating academic misconduct by intentionally helping or attempting to help another to commit an act of academic misconduct.

1. "Cheating" involves the unauthorized possession or use of information, materials, notes, study aids, or other devices in any academic exercise, or the unauthorized communication with another person during such an exercise. Common examples of cheating include, but are not limited to, copying from another student's examination, submitting work for an in-class exam that has been prepared in advance, violating rules governing the administration of exams, having another person take an exam, altering one's work after the work has been returned and before resubmitting it, or violating any rules relating to academic conduct of a course or program.
2. Misrepresenting one's work includes, but is not limited to, representing material prepared by another as one's own work, or submitting the same work in more than one course without prior permission of both faculty members.

3. "Plagiarism" means the intentional unacknowledged use or incorporation of any other person's work in, or as a basis for, one's own work offered for academic consideration or credit or for public presentation. Plagiarism includes, but is not limited to, representing as one's own, without attribution, any other individual's words, phrasing, ideas, sequence of ideas, information or any other mode or content of expression.
4. "Fabrication" or "falsification" includes reporting experiments or measurements or statistical analyses never performed; manipulating or altering data or other manifestations of research to achieve a desired result; falsifying or misrepresenting background information, credentials or other academically relevant information; or selective reporting, including the deliberate suppression of conflicting or unwanted data. It does not include honest error or honest differences in interpretations or judgments of data and/or results.

Please refer to the University of Utah Student Handbook and University of Utah online catalog (<http://regulations.utah.edu/academics/6-400.php>) regarding policies and procedures for grading, attendance, course incompletes, and academic honesty.