

EALC 185

South Korean Society Through (Feature) Film

Discovery Seminar
Spring 2003

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Office Hours: Monday 4:00 - 5:20; Wednesday 4:00-4:55

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Hi!

I am excited about this class. I taught it for the first time a year ago and look forward to the new and improved version! The films we will view together are feature films; they are not documentaries about South Korea -- rather they are films that were commercially distributed in South Korea over the years. This course has several related goals: (1) to learn something about post-colonial (1945-) South Korea with an emphasis on the present; (2) to learn something about post-colonial South Korean cinema; and (3) to consider what we can -- and how we can -- learn about any society through its feature films. Although I am not a film scholar by training (I am a social cultural anthropologist -- I will explain what that means), an integral part of this course is learning (together) how to watch, think about, and write about film; in the same way that we need to learn how to think about literature or art, so it is with film. To that end we will read selections from a film textbook.

I welcome all students to this class including those with no prior knowledge of South Korea or exposure to South Korean film.

Reaching me

Email (see above) and office hours are best; I check email most every weekday. I am, outside of office hours, almost never in my office. Should you need to reach me by phone, my home phone is your best bet (Monday - Friday, 9-5): 328-5763.

Required Texts

A Course Reader is available now at Dup-It Copy Shop (808 South 6th Street, Champaign; 337-7000). I have ordered copies for all of you, but it is often still best to call ahead.

Assignments (see details at the end of the syllabus)

Web-Report (in pairs) - 10%
Film Response (in pairs) - 10%
Webboard film posts (5 (out of 11 films)) - 25%

Paper - 15% (Due April 16)
Film Reception Ethnography - 10% (Due May 9)
Two take-home exams - 30% (Due February 19 & March 17)
Class attendance and participation (up or down a half-grade)

I expect each of you to visit my office hours at least once by February 24 (and I hope more after that).

A NOTE ABOUT WORKLOAD

When I taught this class last time I regretted that I had not set aside class time to talk about the readings independent of the films. In order to remedy this, I have for the most part divided classes into those in which we will discuss readings and those in which we will focus on films (and hopefully refer to readings as well). What this means, however, is that there are some classes for which the reading is QUITE heavy - actually ONLY about 7 classes by my count. You need to commit to preparing hard for those classes with the understanding that there will be MANY days (film viewing days as well as quite a few of the film discussion days) for which you have no assigned reading. Let me also note that after spring break the reading tapers off considerably. My plan here is this: you will by then be fortified with a rich repertoire of reading and discussion which will serve as your tool kit for watching recent films at a fast clip. I wanted to spell this out because it might influence your decision about taking the course or your plans for managing the course.

Something about me

I am a social cultural anthropologist with primary interests in East Asia (especially South Korea) and Asian America. I have written books on social movements in South Korea (Echoes of The Past, Epics of Dissent: A South Korean Social Movement, 1996, University of California Press); women and class in South Korea (The Melodrama of Mobility: Women, Talk, and Class in Contemporary South Korea, 2003, University of Hawai'i Press); and Korean America (Blue Dreams: Korean Americans and the Los Angeles Riots, 1995, Harvard University Press, with John Lie). I am currently finishing up an edited volume on the Golden Age of South Korean cinema in the 1950s and 1960s, and - close to home -- I am also writing a book on Korean American college students and their parents in Illinois.

Schedule

January 22, Wednesday

Introduction

A couple of short essays on Korean Film history and contemporary trends
(please consult at your leisure)

<http://koreanfilm.org/history.html>

<http://koreanfilm.org/genrebending.html>

<http://www.usc.edu/isd/archives/asianfilm/korea/mapping.html>
(Mapping the Korean Film History)

<http://www.kf.or.kr/koreana> (search under 14.2)

I. A TOPSY-TURVEY WORLD? HOW MUCH SO?

January 27, Monday

POLITICS

Choi, Jang Jip. 1993. Political Cleavages in South Korea. *In* Hagen Koo, ed. *State and Society in Contemporary Korea* (Ithaca, NY: Cornell University Press).

Cumings, Bruce. 1997. A June Breakthrough. *In* *Korea's Place in the Sun: A Modern History* (NY: W.W. Norton & Co.). 386-393.

Kim, Byung-Kook. 2000. The Politics of Crisis and a Crisis of Politics: The Presidency of Kim Dae-Jung. *In* Kongdan Oh, ed. *Korea Briefing 1997-1999* (Armonk, NY: M.E. Sharpe). (selection) 35-41.

Shin, Gi-Wook and Kyung-Sup Chang. 2000. Social Crisis in Korea. *In* Kongdan Oh, ed. *Korea Briefing 1997-1999* (Armonk, NY: M.E. Sharpe). (selection) 75-88.

Chang, Kyung-Sup. 1999. Compressed Modernity and its Discontents: South Korean Society in Transition. *Economy and Society* 28(1). (selections): 30-34, 47-49.

These are really important readings that I think you will want to consult at many points during the semester. Korea (until 1945) and South Korea (1948) have had tumultuous histories. It is critical to understand contemporary South Korea as: (1) post-colonial (Japan colonized Korea from 1910-1945); (2) post-War (referring to the Korean War, 1950-53); (3) post-authoritarian (referring to South Korea's authoritarian regimes, many of them military, even into the early 1990s); (4) post-poverty (referring to the very recent experience of poverty in South Korea; highlighting in particular South Korea's considerable rise in standards of living particularly beginning in the 1980s); (5) to a lesser extent post-Cold War (although arguably the Korean Peninsula remains a hot-spot of the Cold War); and now (6)

post-IMF (referring to the 1997 so-called IMF Crisis). It is important to understand that all of these "posts" do not signal clean breaks with the past. Rather, the "pre" is still present in many people's memories, lives, identities etc. These readings will give you a sense of some of the key people, events, dates, and ideas that have made up South Korea's short history. These are references that are critical for thinking about the cultural, social, and historical touchstones of almost all the films we will view this semester.

January 29, Wednesday

FILM #1 Chuyuso sŭpkyôk sagôn (Attack at the Gas Station) (1999, Kim Sang-jin set in the late 1990s).

<http://www.mediacircus.net/atgs.html>

February 3, Monday (class will end at 3:20)

YOUTH

Choi, Jung-Ah. 2002. *Classed Schooling, Classless Identity: Schooling Experiences or Returning Dropouts in South Korea*. Ph.D. Dissertation, College of Education, University of Illinois at Urbana-Champaign. Selection. 1-23.

Epstein, Stephen. 2000. *Anarchy in the UK, Solidarity in the ROK, Punk Rick Comes to Korea*. *Acta Koreana* 3. (selection) 7-18.

Seth, Michael. 2000. "Examination Mania": *South Korea's Entrance Exam System*. *Acta Koreana* 3. (selection) 49-53.

McGraw, Anthony. 1996. *A Global Society?* In Stuart Hall, David Held, Don Hubert, and Kenneth Thompson, eds. *Modernity: An Introduction to Modern Societies* (Cambridge, MA: Blackwell Publishers, Inc.). (selections: *Modernity and Globalization, and Dynamics*). 469-473, 478-480.

South Korea is a place on the move; things, people, ideas, fashion - it all keeps changing. In fact 1999 Attack at the Gas Station is already by now an "old" 1990s film. This said it is nonetheless quite new in some of its sensibility. These readings should begin to give you a feel for thinking about young people today. This said, it is absurd - as it would be anywhere - to talk about "young people" as a homogeneous group. They are divided by radically different social circumstances (e.g., class, residence, gender) and by considerable differences of affiliation, identity etc. A number of the films (and readings) later in the semester will help us think more about young (and old) people in the changing landscape of South Korea.

I hope that the McGraw piece will help us to think about "modernity" and "globalization" - these are not easy ideas and the best minds of our time are struggling over how to think about what is happening in our rapidly changing world. This writing will at least introduce some of the key debates. Many Americans tend to think of the rest of the world as becoming just like "us" (whoever "us" is); this reading will help us consider other ways of conceptualizing complex global processes.

February 5, Wednesday

FAMILY

Giddens, Anthony. 2000. Family. *In Runaway World: How Globalization is Reshaping Our Lives* (NY: Routledge). 69-84.

Narayan, Uma. 1997. Identities, Traditions, and Third-World Feminisms (NY: Routledge). (selections) 6-13, 83-5, 100-113.

Soh, Ji-young. 2002. Calls to Abolish Family Head System Gaining Strength. *Korea Times*, November 1.

Yi, Eunhee Kim. 2001. Mothers and Sons in Modern Korea. *Korea Journal* 41 (4): 5-27.

I resisted the temptation to begin the course with these readings and with the next film, The House Guest and My Mother. There is no question, however, that family is critical for thinking about life everywhere. I want you to get a sense of some of the longstanding ways in which Korean families have been organized, thought about, and lived (please recognize that these 3 things are different--and could also be called structures, norms, and practices). I also want you to get a feeling for the many ways (over a very long time now) in which these forms, ideas, and practices have been challenged and reconfigured. These challenges and reconfigurations are at the heart in one way or another of many of the films this semester. There is, of course, no way to think about family without thinking about gender: not only in terms of the gendered life of "men" and "women" but as a set of ideas that hold sway in the way in which life is organized and lived in many domains (i.e., not just the family).

The Narayan reading is really important. There is a real tendency in the United States for people to assume that when it comes to the lives of women, the U.S. is the pinnacle; in this vein, many Americans tend to think of the rest of the world "coming up" to some American standard. I think this a very problematic way of thinking about the world, the non-West, women, feminism etc. Narayan makes points to this effect in a wonderfully simple fashion - they are hard points but thanks to her I think we can discuss them.

February 10, Monday

FILM #2 Sarangbang sonnim kwa ômôni (The House Guest and My Mother) (1961, Shin Sang-ok; set in the 1920s)

<http://www.koreanfilm.org/shinsangokk.html> (a conversation with Sin Sang-ok)

Kim Chong-un and Bruce Fulton, trans. 1998. *Mama and the Boarder* (by Chu Yo-sôp, 1970). In *A Ready-Made Life: Early Masters of Modern Korean Fiction*. Honolulu: Hawaii University Press. Pp. 89-106.

Corrigan, Timothy. 2001. *A Short Guide to Writing About Film* (NY: Longman). (selection) 7-9, 12-18, 105-108, 116-12.

Please take the Corrigan readings (there will be 2 more) very seriously. Film is hard - film scholars have trained themselves in ways that are very difficult for most of us to imitate. Although we cannot become sufficiently trained, I want all of us to begin to understand what it means to take the medium, technologies, and aesthetics of film seriously (vs. the plot or story).

Februaury 12, Wednesday

JOINT FILM RESPONSE #1

HAND OUT TAKE-HOME EXAM #1

February 17, Monday

THE KOREAN WAR, THE UNITED STATES

Kim, Jinwung. 2001. From "American Gentlemen" to "Americans": Changing Perceptions of the United States in South Korea in Recent Years. *Korea Journal* 41 (4): 172-198.

Kim, Hyun-sook. 1998. Yanggongu as an Allegory of the Nation: The Representation of Working-Class Women in Popular and Radical Texts. In Elaine K. Kim and Chungmoo Choi, eds. *Dangerous Women: Gender & Korean Nationalism*. (selections) 175-184, 192-196.

Cumings, Bruce. 1992. *Silent But Deadly: Sexual Subordination in the U.S.-Korean Relationship*. In Sandra P. Sturdevant and Brenda Stolfus eds. *Let the Good Times Roll: Prostitution and the U.S. Military in Asia*. New York: The New Press. 169-175.

Lee, Steven Hugh. 2001. *Soldier, Civilian: A Social History of the Korean War*. In *The Korean War* (London: Pearson Education, Ltd). (selection) 60-74.

Some news articles on recent anti-Americanism in South Korea related to the American-military-related death of 2 young girls.

<http://news.bbc.co.uk/2/hi/asia-pacific/2523237.stm>

<http://news.bbc.co.uk/2/hi/asia-pacific/2497947.stm>

http://www.koreaherald.co.kr/SITE/data/html_dir/2002/11/28/200211280009.asp

<http://news.bbc.co.uk/2/hi/asia-pacific/2494145.stm>

There is hardly a South Korean film that does not engage in some way the "West" or more specifically the United States. The South Korean-U.S. engagement (political, cultural, ideological, personal, military, economic etc.) is stitched into the fabric of almost every aspect of South Korean life. These readings should help you begin to get a feeling for this complex engagement.

February 19, Wednesday

TAKE HOME EXAM #1 DUE IN CLASS

Film #3: Arûmdaun sijôl (Spring in my Hometown) (1998, Yi Kwang-mo; set in 1952-3)

<http://www.usc.edu/isd/archives/asianfilm/korea/spring/reviews.html>

<http://eee.uci.edu/99s/20655/spring.html>

http://www.horschamp.qc.ca/9903/offscreen_columns/kwango1.html

(interview with the director)

http://www.horschamp.qc.ca/9903/offscreen_columns/kwango2.html

February 24, Monday

JOINT FILM RESPONSE #2

Fenkl, Heinz Insu Memories of My Ghost Brother (NY: A Plume Book). (selection) 137-159.

Choi, In Hoon. (1966) 1999. The End of the State Highway. Trans. Ted Hughes. *Mānoa* 11 (2):15-20.

February 26, Wednesday

Film #4: Obalt'an (A Stray Bullet) (1961, Yu Hyôn-mok; set in 1952-3)

Phil, Marshall R. Jr. and Vreni Merriam, trans. 1967. A Stray Bullet (by I Pôm-sôn, 1958). *Korea Journal* 7(5):16-28.

Cumings, Bruce. 1997. *Korea's Place in the Sun: A Modern History* (NY: W.W. Norton & Co.). (selection) 301-309.

Corrigan, Timothy. 2001. *A Short Guide to Writing About Film* (NY: Longman). (selection) 25-36, 41-66.

March 3, Monday

JOINT FILM RESPONSE #3

II. COMING OF AGE IN POST-WAR KOREA

March 5, Wednesday

Authoritarianism, Anti-Communism, and Gender

Kwon, Insook. 2000. *Childhood: Child Incarnation of Chunghee Park. In Militarism in My Heart: Women's Militarized Consciousness and Culture in South Korea*. Dissertation. Clark University, Women's Studies. Pp. 103-132.

Moon, Seungsook. 2002. *The Production and Subversion of Hegemonic Masculinity: Reconfiguring Gender Hierarchy in Contemporary South Korea. In Laurel Kendall, ed. Under Construction: The Gendering of Modernity, Class, and Consumption in the Republic of Korea* (Honolulu: University of Hawaii Press). 79-113.

Cho, Hee-yeon. 2000. *The Structure of the South Korean Developmental Regime and Its Transformation -- Statist Mobilization and Authoritarian Integration in the Anticommunist Regimentation. Inter-Asia Cultural Studies 1(3): (selection) 410-413.*

Kim Min-suk. 1987. *Scarlet Fingernails* In Bruce and Ju-Chan Fulton, eds. *Wayfarer: New Fiction By Korean Women*. 79-114.

As an anthropologist I am always interested in how big things (historical events, state ideologies, key transformations etc.) impact upon the lives of "individuals." I put the word individuals in quotes because sometimes when people use that word they have a tendency to think that people fashion their worlds all by themselves. Of course how to understand people is no small matter, but I think it is critical to think about the ways in which we are to a considerable extent produced by our times, histories, circumstances and so on - which is not to say that there is no human creativity in the ways in which we respond to our place and times. These readings help us make the connection between big things (e.g., anti-Communism) and personal lives (by lives I refer to what people do, how they understand what they do, and how they talk about what they do - what we might call practices, identities, and

narratives). So much of film is about mapping larger things on persons, places, and events; films are, as such, doing such critical interpretive and analytical work. I hope that these readings will help you to think about the nature of the work that these films are doing - and in turn that they will help you think critically about that work.

III. INTO THE PRESENT

March 10, Monday

A 1990s CONVERSATION WITH THE 1980s

HAND OUT TAKE-HOME EXAM #2

Please refer back to January 27 readings

Kong Chi-yông. 1993. Human Decency. [Wayfarer]. 42-78.

Pak, Wansô. 1999 [1994]. My Very Last Possession. In Chun Kyung-Ja, ed. My Very Last Possession: And Other Stories by Pak Wansô. New York: M.E. Sharpe. 198-220.

As far as I am concerned these two short stories are perhaps the most important readings of the semester, but don't press me on that. As I have stressed from the beginning of this syllabus, South Korea is a place of many posts (i.e., post-this, post-that); what this means concretely is that people have lived through radical transformations (political, social, economic, ideological etc.). We have to always ask though: what does it mean to live through these? How does it feel? What confusion or pain does produce? These questions are ones that I care about deeply - as a matter of fact I just wrote a book on the topic. I called it The Melodrama of Mobility: Women, Talk, and Class in Contemporary South Korea. These 2 short stories are remarkable for helping us to think about the critical divide between the 1980s (the last decade of military authoritarian rule) and the 1990s (and into the present) and the ways in which people managed that divide.

March 12, Wednesday

POVERTY, FOOD, SEX

WEB-REPORT # 1

Lett, Denise Potrzeba. 1998. Consumption and Standard of Living. In *In Pursuit of Status: The Making of South Korea's "New" Urban Middle Class* (Cambridge, MA: Harvard University Press). 152-158.

Nelson, Laura C. Producing New Consumption. *In Measured Excess: Status, Gender, and Consumer Nationalism in South Korea* (NY: Columbia University Press): (selection) 71-93.

Lee, So-hee. The Concept of Female Sexuality in Korean Popular Culture. *In* Laurel Kendall, ed. *Under Construction: The Gendering of Modernity, Class, and Consumption in the Republic of Korea* (Honolulu: University of Hawaii Press). 141-164.

These readings offer a bit of this and a bit of that: food, consumption, dating, sexuality. I have chosen them to continue the discussion of the transformation of daily life/practices/ideologies.

March 17, Monday

TAKE HOME EXAM #2 due in class

Film #5: Pakha sat'ang (Peppermint Candy) (2000, Lee Ch'ang-dong; set in the 1980s/90s)

<http://www.usc.edu/isd/archives/asianfilm/korea/pepper.html>

March 19, Wednesday

WEB-REPORT #2

JOINT FILM RESPONSE #4

Kim, Chung Keun. 2000. Days and Nights on the Street. In The Kwangju Uprising: Eyewitness press Accounts of Korea's Tiananmen. Henry Scott-Stokes and Lee Jai Eui, eds. Armonk, NY:M.E. Sharpe. Pp. 3-17.

SPRING BREAK

March 31, Monday

FILM #6: JSA (Joint Security Area) (2000, Park Chan-uk: set in contemporary South Korea - with retrospection)

<http://www.mediacircus.net/jsa.html> (JSA)
<http://www.usc.edu/isd/archives/asianfilm/korea>

April 2, Wednesday

WEB-REPORT #3

JOINT FILM RESPONSE #5

Corrigan, Timothy. 2001. A Short Guide to Writing About Film (NY: Longman). (selection) 66-92.

IV. SOUTH KOREAN CONTEMPORARY IDENTITIES

April 7, Monday

Film #7: Umukpaemi ûi sarang (Love in Umukpaemi) (1990, Chang Son-woo; set in the 1988)

<http://www.koreanfilm.org/topten.html>

Kim, Seung-Kyung. 1997. The Myth of Social Mobility: Its Creation and Reproduction among Women Workers. *In Class Struggle Or Family Struggle? The Lives of Women Factory Workers in South Korea* (NY: Cambridge University Press). (selection) 63-89, 93-96.

April 9, Wednesday

Film #8: Sôp'yônje (Sopyonje) (1993, Im Kwon-taek; set in the 1930s).

<http://www.cinemakorea.com/sopyonje.htm>

<http://eee.uci.edu/99s/20655/sopyonje.html>

Cho, Hae Joang. 2002. Sopyonje: Its Cultural and Historical Meaning. *In Im Kwon-Taek: The Making of a Korean National Cinema*. David James and Kyung Hyun Kim, eds. (Detroit, MI: Wayne State University Press). 134-156.

This is a really wonderful essay, but it is hard. It makes some points that are important - not only for thinking about this film, about contemporary South Korea generally, and even more broadly about the situation of all non-Western countries today. See what you think? We will talk about it on April 9.

April 14, Monday

WEB-REPORT #4

JOINT FILM RESPONSE #6

Choi, Chungmoo. 2002. The Politics of Gender, Aestheticism, and Cultural Nationalism in *Sopyonje* and *The Genealogy*. *In Im Kwon-Taek: The Making of a Korean National Cinema*. David James and Kyung Hyun Kim, eds. (Detroit, MI: Wayne State University Press). (selection) 109-121.

April 16, Wednesday

FILM #9: Kyôrhyon ûn mich'in jit I da (Crazy Marriage or Marriage is a Crazy Thing) (2002, Yoo Ha: post-IMF late 90s)

<http://www.koreanfilm.org/htdocs/dcforum/DCForumID2/311.html>

Or **Haep'i endû** (Happy End) (1999, Jung Ji-woo: set in contemporary South Korea)

<http://koreanfilm.org/kfilm99.html> (search under English title)

PAPER DUE IN CLASS

April 21, Monday

WEB-REPORT #5

JOINT FILM RESPONSE #7

Shim, Young-Hee. 2001. Feminism and the Discourse of Sexuality in Korea: Continuities and Changes. *Human Studies* 24: 133-148.

Shim, Young-Hee. 2002. Sexuality Policy in Korea in the 1990s: Changes and Factors. *Korea Journal* 42 (2): (selection) 146-151.

Lett, Denise Potrzeba. 1998. Marriage Strategies. *In* *In Pursuit of Status: The Making of South Korea's "New" Urban Middle Class* (Cambridge, MA: Harvard University Press). 184-199.

April 23, Wednesday

FILM #10: **Koyangi rûl putak hae** (Take Care of My Cat) (2001, Jeong Jae-eun: contemporary South Korea)

<http://www.usc.edu/isd/archives/asianfilm/korea> (search for English title)

April 28, Monday

WEB-REPORT #6

JOINT FILM RESPONSE #8

April 30, Wednesday

FILM #11: Ch'ingu (Friend) (2001, Kwak Kyung-taek: set in contemporary South Korea)

<http://www.usc.edu/isd/archives/asianfilm/korea> (search for English title)

Yun Ch'oe. 1987. The Last of Hanak'o. *In* Bruce and Ju-Chan Fulton, eds. *Wayfarer: New Fiction By Korean Women*. 11-41.

May 5, Monday

WEB-REPORT #7

JOINT FILM RESPONSE #9

May 7, Wednesday

ASSIGNMENTS

1. WEB-REPORT

With a partner you will explore the WEB to find sources that complement the film or readings of the day. You are the ones to determine—and to convince us—what is relevant. Broadly, there are 3 sorts of WEB sources you might consider (and you might have yet other ideas): (1) statistical data; (2) textual materials (e.g., newspaper articles, official websites introducing South Korea, movie reviews); (3) on-line chatting (e.g., user groups, homepages). I hope that you will try to search the WEB for all three of these.

To complete this assignment, you are responsible for: (1) making a 10-15 minute classroom presentation on your findings; you should also reflect upon the film or reading of the day in the light of these findings; and (2) posting on WebBoard your sources (i.e., the URLs) so that interested classmates can follow your leads.

I have compiled some URLs to get you started.

STATISTICAL DATA (Please note that some of these link to textual material as well)

<http://www.nso.go.kr/eng/>

<http://unstats.un.org/unsd/>

<http://www.fedstats.gov/> (for comparison with the U.S.)

http://www2.kwdi.re.kr:6060/userweb/?MIval=main_news_list (great stuff on women)

<http://www.asianinfo.org>

<http://www.bok.or.kr> (Bank of Korea)

<http://www.keia.org> (Korea Economic Institute)

<http://door.library.uiuc.edu/ersearch/get.php?rid=13584> click the "Consumer Lifestyles" flag on the upper left

TEXTUAL MATERIALS

<http://www.korea.net/>

<http://www.cia.gov/cia/publications/factbook/geos/ks.html> (CIA)

<http://www.kimsoft.com/korea.htm> (link to all newspapers - especially helpful for those of you who can read Korean)

<http://www.ipl.org/div/news/browse/KR/> (list of Korean newspapers)

http://dir.yahoo.com/Regional/Countries/Korea_South/Society_and_Culture/

http://www.youth.re.kr/english/en_1.html

<http://www.youth.re.kr/>

<http://english.metro.seoul.kr/>

<http://isop.ucla.edu/eas/web/koreaweb.htm> (this is a gateway site from UCLA that lists many other links)

ON-LINE CHATTING

<http://groups.google.com/groups?hl=en&lr=&ie=UTF8&group=soc.culture.korean> (Google's gateway to soc.culture.korean)

<http://koreaweb.ws/ks> (Korean studies group -- no longer an active site, but things are archived)

KOREAN FILM

<http://www.cinekorea.com/main.html> (lots of essays and reviews)

<http://allmovieportal.com> (for film reviews generally)

USC's ASIAN PACIFIC MEDIA CENTER PAGE:

www.usc.edu/isd/archives/asianfilm/korea

DARCY'S WEBSITE ON KOREAN CINEMA:

www.koreanfilm.org (you can find annual reports with box office statistics)

KOREAN FILM ARCHIVE

http://www.koreafilm.org/eng_index.html

KOREAN FILM COMMISSION

<http://www.kofic.or.kr/english/index.asp>

HOUSE OF KIM KI-YOUNG (an early director)

www.knua.ac.kr/cinema/KKY/Open-Home/home%202.htm

KOREAN CINEMA EDITION:
www.cinekorea.com/backissue.html

THE KOREAN HERALD NEWSPAPER (for individual film reviews):
www.koreanaherald.co.kr

CINE 21 (one of Korea's leading film journals):
www.hani.co.kr.c21

CHONJU INTERNATIONAL FILM FESTIVAL:
www.ciff.org

PUSAN INTERNATIONAL FILM FESTIVAL:
www.piff.org

2. JOINT FILM RESPONSE

In pairs you will respond to the film. This entails 4 things and will keep you busy after the in-class film viewing (so please choose your date carefully): (1) getting together with your partner to talk about the film and particularly your personal responses to it—this conversation will likely generate differences of opinion and perception; (2) getting together with your partner to re-view the film (i.e., to watch the film again); (3) spending some time with your partner talking about your thoughts on the film having now re-viewed it; here I hope you will think of some of the technical aspects of the film (as described and discussed in the Corrigan readings) in order to refine your response to the film; and (4) plan a 10-15 minute classroom presentation with your partner that captures some of your collective thought and response processes. Feel free to make the class presentation as enjoyable as you can! Also, feel free to pose questions or challenges to the class that will help enliven the conversation of the day.

3. POSTS ON THE FILMS

Film responses on WebBoard will be short critical essays (circa 1-2 double spaced pages; 3-4 paragraphs - see Corrigan 12-15 for a description of a "critical essay") in which you respond to the film. Your task is not to describe or review the film but rather to react to it. Your essay should consider both (1) what the film reveals about South Korea (here the readings will be very helpful) and (2) your own affective response to the movie -- what/how it made you feel and why. A post is your chance to respond to some of the issues in the film that interest, intrigue, awe, baffle, or trouble you most. As the semester progresses and we have done more and more viewing and reading together, it is likely that your response to any single film will be made in relation to other previous films, readings, classmates posts, and/or classroom discussions (I will value your efforts to make such connections, i.e., to view/read cumulatively). You are not only responsible for writing posts, but also for reading the posts of your classmates. I promise you that the collective posts will be

fascinating and your best resource for writing and learning. Although posts are not formal papers, I still expect them to: (1) make points (2) substantiate those points (i.e., with evidence from the film/readings), and (3) be well written and organized.

In grading the posts I will look for 3 things: (1) filmic analysis (i.e., here I refer to more formal analysis that we will be learning about through the Corrigan readings; I will expect more of you in this vein as the semester progresses); (2) meaningful reference to class readings that help you in making sense of the film or that have fashioned your response to it; and (3) the general quality of the post (your writing, argument, organization, use of evidence etc.).

4. PAPER, Due April 16

The paper is a chance for you to expand upon one of your posts - here to it should be a critical essay in Corrigan's sense. I expect you to let me know which post you would like to work on. We will meet briefly to discuss ways in which you might develop this post. You should re-view the film in question. Your paper should be 4-6 pages.

5. ETHNOGRAPHIC PAPER, Due May 9

This should be a fun assignment. There are 2 options.

(1) Interview an adult who spent part of their life in South Korea about their film memories (of both South Korean and "foreign" film). Write a report on this interview. Your report should include reflection and analysis, namely your thoughts on the interview as well as your analysis of your findings (based primarily on your classroom learning and on your readings).

(2) Interview a college student who spent part of their youth (preferably some of their teen years) in South Korea about their film memories (of both South Korean and "foreign" film). Write a report on this interview. Your report should include reflection and analysis, namely your thoughts on the interview as well as your analysis of your findings (based primarily on your classroom learning and on your readings).

Your papers should be 4-6 pages.

6. EXAMS (Due February 19 & March 17)

The point of the exams is simple: I want you to read, process, and think about the assigned readings. In my over-a-decade of teaching I have only used in-class exams once. I have decided to do this because I want to reward you for serious engagement with the assigned reading which will I think enhance your film-viewing throughout the semester—I plan to keep the readings alive throughout the class. You may work with classmates on the exams, but you are responsible for writing

your own answers. Also please indicate on the exam the names of classmates you worked with. Actually, I encourage you to work with your classmates because it is through discussion that these readings will come alive.

7. ATTENDANCE & PARTICIPATION

I will move your grade up a half grade if you are strong in this area; and down a half grade if you are weak.