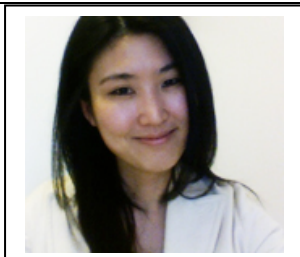




Korean Cinema and Popular Culture

Course Code	TBC		
Class Times	Mon/Wed/Thu Type A(9:00~12:00)	Classroom	Bldg
Equivalent Year Level	2-3	Course Credit	3
Instructor	Dr. Jinhee Choi	Sessions	1-14
Office		Email	Jinhee.choi@kcl.ac.uk

□ Instructor's Profile



Dr. Jinhee Choi
Reader in Film Studies
King's College London, UK

<https://www.kcl.ac.uk/artshums/depts/filmstudies/people/acad/choi/index.aspx>

Education

Postdoc in East Asian Studies at Yale University, US.
Ph.Ds. in Film Studies; and in Philosophy at the University of Wisconsin-Madison, US.
M.A. in Aesthetics at Seoul National University, ROK.
B.A. in Aesthetics at Seoul National University, ROK.

Expertise

Korean Cinema, East Asian Cinema and Urban Space, Girlhood, Film Industry, Film-Philosophy, Aesthetics

Selected Publication

Edited Volume and Monograph

- Choi, ed. *Reorienting Ozu: A Master and His Influence*. Oxford University Press, 2018.
- *The South Korean Film Renaissance: Local Hitmakers, Global Provocateurs*. Wesleyan University Press, 2010.

Journal Articles and Chapters in Edited Volumes

- "Ozuesque as a Sensibility; Or, on the Notion of Influence." In *Reorienting Ozu: A Master and His Influence*, 77-97. New York: Oxford University Press, 2018.
- "Exiled in Macau: Hong Kong Neo-Noir and Paradoxical Lyricism." In *Hong Kong Neo-Noir*, ed. Esther Yau and Tony Williams, 198-215. Edinburgh: Edinburgh



University Press, 2017.

- “Ribbons and Frills: Shōjo Sensibility and the Transnational Imaginary.” In *Routledge Handbook for East Asian Pop Culture*, ed. Koichi Iwabuchi, Chris Berry and Eva Tsai, 178-190. London and New York: Routledge, 2017.
- “Seoul, Busan and Somewhere Near: Korean Gangster Cinema and Urban Space.” In *Global Cinematic Cities: New Landscapes of Film and Media*, ed. Johan Andersson, Lawrence X. Webb, 220-236. New York and London: Columbia University Press, 2016.
- “Seoul Flâneur? *Breathless* and *Café Noir* ” *The Journal of Japanese and Korean Cinema* 7.1 (Spring 2015): 57-72.

□ Course Information

Course Description	<p>From the so-called South Korean film renaissance of the 1990s-2000s to the recent box office mega-hits such as <i>Train to Busan</i> (2016) and <i>A Taxi Driver</i> (2017), the Korean film industry has been showcasing its versatility through its adapting to the changes of the global film industry and transforming of popular genre conventions.</p> <p>This module surveys the history of post-war Korean cinema since the 1950s to the present, in particular its relationship to film industry, popular culture/genre, gender, and authorship.</p>
Course Evaluation	<p>Attendance, Participation, quiz: 20%</p> <p>In-class Presentation: 10%</p> <p>Midterm essay: 30%</p> <p>Final exam: 40%</p>
Course Materials	<p><i>The South Korean Film Renaissance: Local Hitmakers Global Provocateurs</i> (Wesleyan University Press, 2010) and a Digital Course Packet</p>
Class Policy	<p>Attendance will be important for keeping up with class. Good attendance and active participation will be reflected in grade. In-class screenings are essential part of class and students are expected to attend all screenings.</p>
Etc. (e.g. Guidelines)	<p>Students are expected to do the assigned readings prior to each lecture/screening.</p>

□ Course Schedule

Session 1 (Jun. 27, Wed) – Overview, the South Korean Film Renaissance

- Readings:



- J. Choi, “The Introduction”; Chap1. “Faces of Globalization” in *The South Korean Film Renaissance* (KFR)

Session 2 (Jun. 28, Thu) – “Well-made” Films

- **In-class Screening:** *Memories of Murder* (dir. Bong Joon-ho, 2003)
- **Readings:**
 - J. Choi, Chp 6. “Not Just Metteurs-en-scene, High Quality Films” in KFR.
 - J.J. Jeon, “Memories of Memories: Historicity, Nostalgia, and Archive in Bong Joon-ho’s *Memories of Murder*,” *Cinema Journal* 51.1 (Fall 2011): 75-95.

Film, Fashion and Urban Space

Session 3 (Jul. 2, Mon) – Film, Urbanity, and Fashion

- **Reading:**
 - S. Chung, “Regimes Within Regimes: Film and Fashion in the Korean 1950s,” in *Split Screen Korea: Shin Sang-ok and Postwar Cinema*, 47-81. University of Minnesota Press, 2014.

Session 4 (Jul. 4, Wed) – Masculinity and Urban Space

- **In-class Screening:** *The Suspect* (dir. Yon Shin-yeon, 2013)
- **Reading:**
 - J. Choi, Chp2. “Blockbusters, Korean Style” in KFR
 - J. Choi, “Seoul, Busan and Somewhere Near: Korean Gangster Cinema and Urban Space,” in *Global Cinematic Cities: New Landscapes of Film and Media*, ed. J. Andersson and L. X. Webb, 220-236. Columbia University Press, 2016.

Session 5 (Jul. 5, Thu) – Urban Redevelopment: Insa-dong, City Hall, Cheonggye Stream

- **Reading:**
 - J. Choi, “Seoul Flâneur? *Breathless* and *Café Noir* ” *The Journal of Japanese and Korean Cinema* 7.1 (Spring 2015): 57-72.
- **In-class Presentation 1**

Popular Genre: Horror

Session 6 (Jul. 09, Mon) – “Modern” Horror

- **Recommend to See:** *The Housemaid* (dir. Kim Ki-young, 1960)
- **Readings:**
 - C. Berry, “Scream and Scream Again: Korean Modernity as a House of Horrors in the Films of Kim Ki-young” in *Seoul Searching: Culture and Identity in Contemporary Korean Cinema*, ed. Frances Gateward, 99-114. SUNY Press, 2007.



- K.H. Kim, “Domestic Space and Gender Troubles in *Happy End* and the *Housemaid*” in *South Korean Golden Age Melodrama: Gender, Genre and National Cinema*, ed. K. McHugh and N. Ablemann, 201-228.

Session 7 (Jul. 11, Wed) – High School Horror

- **In-class Screening: *Memento Mori* (Kim Tae-yong/Min Gyu-dong, 1999)**
- **Readings:**
 - J.Choi, Chp 5. “Once Upon a Time in High School” in KFR.
 - C.Shin, “Death Bell and High-School Horror” in *Korean Horror Cinema*, ed. A. Pierson and Daniel Martin, 131-141. Edinburgh University Press, 2013.
 - B.C. Lim, “The Ghostliness of Genre: Global Hollywood Remakes the ‘Asian Horror Film,’” in *Translating Time: Cinema, the Fantastics, and Temporal Critique*, 190-244. Duke University Press, 2009.

Session 8 (Jul. 12, Thu) –Exorcism/ Zombie

- **Recommended to See: *The Priests* (dir. Jang Jae-hyun, 2015)/ *Train to Busan* (dir. Yeon Sang-ho, 2016)**
- **Readings:**
 - H.S. Chung and D.S. Diffrient, “From Gojira to Geomul: “Host” Cities and “Post” Histories in East Asian Monster Movies,” in *Movie Migrations: Transnational Genre Flows and South Korean Cinema*, 148-176. Rutgers University Press, 2015.
 - Jeffery Sconce, “Dead Metaphors/Undead Allegories,” in *Screening the Undead: Vampires and Zombies in Film and Television*, ed. L. Hunt, S. Lockyer, and M. Williamson, 96-111. I.B.Tauris, 2014.

- **In-class Presentation 2**

History, Trauma and Gender

Session 9 (Jul. 16, Mon) – the 1970s Girls

- **Recommended to See: *I Really Like You* (dir. Moon Yeo-song, 1977)**
- **Readings:**
 - Y.J. Kim, “Park Chung Hee’s Governing Ideas: Impact on National Consciousness and Identity.” In *Reassessing The Park Chung Hee Era: 1961-1979*, ed. H. Kim and C.W. Sorensen, 95-106. University of Washington Press, 2011.
 - H. Koo, “Labor Policies and Labor Relations during the Park Chung Hee Era.” In *Reassessing the Park Chung Hee Era*, 122-141.
 - Isolde Standish, “Korean Cinema and the New Realism: Text and Context,” in *Colonialism and Nationalism in Asian Cinema*, ed. W. Dissanayake, 65-89. Indiana University Press, 1994.

- **Essay Due**



Session 10 (Jul. 18, Wed) Post-Trauma and Memory

- **In-class Screening:** *Peppermint Candy* (dir. Lee Chang-dong, 1999)
- **Readings:**
 - K.H.Kim, “Post-Trauma and Historical Remembrance in *A Single Spark* and *A Petal*,” in *The Remasculinzation of Korean Cinema*, 107-129. Duke University Press, 2004.
 - H.S.Chung and D.S.Diffrient. “Forgetting to Remember, Remember to Forget: The Politics of Memory and Modernity in the Fractured Films of Lee Chang-dong and Hong Sang-soo,” in *Seoul Searching*, 115-140.

Session 11 (Jul. 19, Thu) – Comfort Women

- **Recommended to See:** *Spirits’ Homecoming* (dir. Cho Jung-rae, 2016)/ *Snowy Road* (Lee Na-jeong, 2015)
- **Reading:**
 - F. Gateward, “Waiting to Exhale: The Colonial Experience and the Trouble with *My Own Breathing*” in *Seoul Searching*, 191-218.
- **In-class Presentation 3**

Korean Auteurs and Hallyu

Session 12 (Jul. 23, Mon) –the Korean New Wavers

- **Recommend Viewing:** *My Love* (dir. Lee Myung-Se, 1990); *Nowhere to Hide* (dir. Lee Myung-Se, 1999)
- **Reading:**
 - K.H. Kim, “Introduction: Hunting for the Whale,” in *The Remasculinzation of Korean Cinema*, 1-30.
 - A. Rutherford, “Nowhere to Hide: The Tumultuous Materialism of Lee Myung-se,” in *Seoul Searching*, 157-174.

Session 13 (Jul. 25, Wed) – Contemporary Auteurs (Kim Ki-duk, Park Chan-wook, Hong Sang-soo)

- **In-class Screening:** *In Another Country* (dir. Hong Sang-soo, 2012)
- **Reading:**
 - J.Choi, Chp 7. “Riding the New Wave,” in KFR
 - H. I. Lee, “The Ethics of Becoming a Subject: A Reading of Hong Sang-soo’s *Right Now Wrong Then* (2015),” *The Journal of Japanese and Korean Cinema* 9.2 (2017): 141-154.

Session 14 (Jul. 26, Thu) – Hallyu (the Reply Series)

- **Reading:**
 - D. Shim, “The Growth of Korean Cultural Industries and the Korean Wave”
 - J. Koblinska, “Mediated Nostalgia: Touching the Past in Reply 1994,” *The Journal of Japanese and Korean Cinema* 9.2 (2017): 124-140.



Session 15 (Jul. 27, Fri) – *Final Exam*