

**Code: FLMD16-312.32, FLMD-314E.25**

**Course title: Korean Film History through Film Analysis**

**Course convenors:** Dr. Teréz Vincze

**Class time and place:** Friday 12.30–14.00, main building, room -137

**Course type:** Seminar

**Course content:** The aim of the course is to provide introduction to the history of Korean cinema, and the cultural and social history of the Korean nation through films. The focus of our discussion will be films themselves. Based on the analysis of each film we try to understand film style and film language in relation to the specific historical and cultural contexts. The list of films below is a preliminary list. We will finalize the list of films to be discussed based on the preferences and interest of the students.

**1. Korean history, culture, and the position of Korean cinema in global film culture**

**2. Early film, Japanese colonisation (1897-1945)**

*Sweet Dream* (Yang Ju-nam, 1936)

*Spring of the Korean Peninsula* (Lee Byung-Il, 1941)

**3. Representation of the Korean War in Korean cinema**

*The Marines Who Never Returned* (Lee Man-hee, 1963)

*Welcome to Dongmakgol* (Park Kwang-hyun, 2005)

**4. Modern trends after the Korean War**

*The Housemaid* (Kim Ki-young, 1960)

*Aimless Bullet* (Yoo Hyun-mok, 1961)

**5. Film under the military regime**

*Yeong-ja's Heyday* (Kim Ho-sun, 1975)

**6. Democratisation and tradition**

*Sopyonje* (Im Kwon-taek, 1993)

*Peppermint Candy* (Lee Chang-dong, 1999)

**7. The beginning of the blockbuster era**

*Shiri* (Kang Je-gyu, 1999)

*Joint Security Area* (Park Chan-wook, 2000)

**8. Korean genres**

*Christmas in August* (Heo Jin-ho, 1998)

*The Good, the Bad, the Weird* (Kim Jee-woon, 2008)

*A Bittersweet Life* (Kim Jee-woon, 2005)

**9. Korean midcult: Bong Joon-ho, Park Chan-wook**

*Memories of Murder* (Bong Joon-ho, 2003)

*Old Boy* (Park Chan-wook, 2003)

**10. Korean auteurs: Kim Ki-duk, Hong Sang-soo**

*The Isle* (Kim Ki-duk, 1999)

*Hill of Freedom* (Hong Sang-soo, 2014)

**11. Korean female auteurs**

*Take Care of My Cat* (Jeong Jae-eun, 2001)

*Microhabitat* (Jeon Go-woon, 2017)

**Requirements:** **1. Presentation:** Each student must hold at least one in-class presentation about either one of the films, or about one of the texts listed. These

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presentations will serve as starting points for class discussion.

**2. Essay:** At the end of the semester students write an essay about a Korean film of their choice. In the essay they must use the knowledge and perspectives acquired during the semester. (Essays must reference quality literature, min. length is 2500 words.)

**3. Class participation:** Continuous attendance and in-class activity is required. More than three absences result in an incomplete for the course. Students arriving more than 15 minutes after the class starts will be marked as not present. No student will receive a final grade without an in-class presentation and the final essay.

**4. Grade calculation:** 40% (presentation) + 40% (essay) + 20% (in-class activity)

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**Learning outcomes:** Students will (1) acquire a knowledge of Korean culture, history, and film history, (2) practice film analysis in a transnational cultural context, (3) independently interpret entire films in a film historical context, and (4) develop critical thinking and writing skills in relation to film analysis.

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

Choe, Steve: Catastrophe and Finitude in Lee Chang-dong's *Peppermint Candy*: Temporality, Narrative, and Korean History. *Post Script* 27 (Summer 2008) no. 3. pp. 132-144.

Kim, Suk-Young: Crossing the Border to the 'Other' Side: Dynamics of Interaction between North and South Koreans in *Spy Li Cheol-jin* and *Joint Security Area*. In: Frances Gateward (ed.): *Seoul Searching: Culture and Identity in Contemporary Korean Cinema*. Albany: State University of New York Press, 2007. pp. 219-242.

Gombeaud, Adrien: *Joint Security Area*. In: Justine Bowyer (ed.): *The Cinema of Japan and Korea*. London: Wallflower Press, 2004. pp. 235-240.

McHugh, Kathleen: South Korean Film Melodrama: State, Nation, Woman, and the Transnational Familiar. In: McHugh, Kathleen–Abelmann, Nancy (eds.): *South Korean Golden Age Melodrama: Gender, Genre, and National Cinema*. Detroit: Wayne State University Press, 2005. pp. 17-42.

Choi Jin-hee: *The South Korean Film Renaissance: Local Hitmakers, Global Provocateurs*. Middletown: Wesleyan University Press, 2010. Chapter 4.

Klein, Christina: Why American studies needs to think about Korean cinema, or, transnational genres in the films of Bong Joon-ho. *American Quarterly* 60.4 (2008): pp. 871-898.

[Magyarul: Klein, Christina: Miért érdemes az amerikanisztikának a koreai filmről gondolkodnia, avagy transznacionális műfajok Bong Joon-ho filmjeiben. *Metropolis* (2011) no. 2.]

Lee, Nikki JY: Salute to Mr. Vengeance!: The Making of a Transnational Auteur Park Chan-wook. *East Asian Cinemas: Exploring Transnational Connections on Film* (2008): pp. 203-219.

[Magyarul: Lee, Nikki J.Y.: Üdvözlét a bosszú urának! Hogyan lett Park Chan-wookból transznacionális szerző. *Metropolis* (2011) no. 2.]

Chung Hye-seung: Beyond "Extreme": Rereading Kim Ki-duk's Cinema of *Ressentiment*. *Journal of Film and Video* 62 (2010) no. 1. pp. 96-111.

Marc Raymond: Hong Sang-soo and the Film Essay. *New Review of Film and Television Studies* (2014) no. 1. pp. 22-33.

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