



DEPARTMENT OF ASIAN LANGUAGES & CULTURES
 290 ROYCE HALL
 BOX 951540
 LOS ANGELES, CA 90095-1540

August 16, 2017

Muriel McClendon, Chair
 General Education Governance Committee
 Attn: Myrna Dee C. Kikuchi, Program Representative
 A265 Murphy Hall
 Mail Code: 157101

RE: Korean 80, "Introduction to Korean Cinema"

Dear Professor McClendon,

The Department of Asian Languages and Cultures (ALC) is currently awaiting approval of a new course, Korean 80, "Introduction to Korean Cinema." I am writing in the hope that Korean 80 will be found suitable for designation as a General Education course, under the areas of Foundations of the Arts and Humanities: Visual and Performance Arts Analysis and Practice, and Foundations of Society and Culture: Social Analysis, and Historical Analysis. The course will be taught for the first time in Winter 2018, and we intend to offer the course annually.

"Introduction to Korean Cinema" will offer a broad overview of Korean film history, from the beginning of the twentieth century into the present, tracing the correlation between film and major historical, political and cultural events or shifts over the same period. Focusing on how film narratives represent (rather than reflect) social reality, the course calls on students to analyze the imagination and construction of national identity and cultural tradition (and its critique) across these films, which will follow a loose chronology by theme rather than production date.

Given the rise in importance of film, media, and visual culture in Korean Studies, and given that Korean film has enjoyed a steep rise in visibility and popularity in the U.S. over the past several decades, we expect that Korean 80 will interest a wide variety of UCLA undergraduate students, including but not limited to our own majors and minors. The course has been designed to offer such students not only an introduction to the history and practice of Korean cinema, but to think critically about both the relationship between cultural production and national, regional, and global histories, and the ways in which such cultural products legitimate or critique elements of those histories.

As such, Korean 80 would serve as a foundational course in terms of its topical coverage—which I hope would open students up not only to potentially different ethical and intellectual sensibilities, but also to the diversity within a world region often erroneously considered homogeneous—and also in its focus on methods and approaches to the material, its promotion of critical thinking, and its call for students to respond to the materials both in discussion and via

the writing component of the course.

We are confident that Korean 80 will make a significant contribution to expanding and diversifying undergraduate education at UCLA, and I hope you will agree that this is an ideal General Education course. Thank you very much for your consideration.

Sincerely,

A handwritten signature in black ink, appearing to read 'CHANS', written in a cursive style.

Christopher P. Hanscom
Associate Professor of Korean Literature and Culture & Director of Graduate Studies
Asian Languages and Cultures
University of California, Los Angeles

General Education Course Information Sheet

Please submit this sheet for each proposed course

Department & Course Number Asian Languages & Cultures, Korean 80
 Course Title Introduction to Korean Cinema
 Indicate if Seminar and/or Writing II course N/A

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis _____
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice X

Foundations of Society and Culture

- Historical Analysis X
- Social Analysis X

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____
- Life Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

The course introduces students to the content and practice of Korean film, to the historical development of Korean cinema, and to the various ways in which that cinematic tradition has been discussed and analyzed since its inception. Films are used to address various aspects of modern and contemporary Korean society—colonization, the Korean War, economic development, authoritarian political regimes and democratic resistance, the education system, religion, etc.—and to consider how representations (rather than reflections) of those phenomena in film serve to legitimate or critique those formations. The methodology is thus one of social analysis, demonstrating how such topics appear in and are rationalized by forms of contemporary Korean visual culture.

3. "List faculty member(s) who will serve as instructor (give academic rank):

Chris Hanscom, Assoc. Prof.

Do you intend to use graduate student instructors (TAs) in this course? Yes X No _____

If yes, please indicate the number of TAs 3

4. Indicate when do you anticipate teaching this course over the next three years:

2017-18	Fall	_____	Winter	<u>X</u>	Spring	_____
	Enrollment	_____	Enrollment	<u>125</u>	Enrollment	_____
2018-19	Fall	_____	Winter	<u>X</u>	Spring	_____
	Enrollment	_____	Enrollment	<u>150</u>	Enrollment	_____
2019-20	Fall	_____	Winter	<u>X</u>	Spring	_____
	Enrollment	_____	Enrollment	<u>150</u>	Enrollment	_____

5. GE Course Units

Is this an **existing** course that has been modified for inclusion in the new GE? Yes _____ No X

If yes, provide a brief explanation of what has changed. _____

Present Number of Units: _____
** Korean 80 is currently pending approval

Proposed Number of Units: 5

Please present concise arguments for the GE principles applicable to this course.

<p>❑ General Knowledge</p>	<p>The course covers the entirety of the history of Korean cinema; we will not simply review the content of the films, but also address various means and theories by which the films have been understood. As such, the course expands knowledge of a particular and important world region and links it to contemporary developments globally.</p>
<p>❑ Integrative Learning</p>	<p>The course includes various disciplinary approaches to film (historical, theories of national and non-Western cinemas, psychoanalytic approaches, narrative theory, etc.) in ways that will allow students to draw connections across curricula, and by encouraging critical cultural analysis and writing skills transferrable to other classes.</p>
<p>❑ Ethical Implications</p>	<p>Each film taught in the course raises significant ethical issues (regarding colonization, political authoritarianism, medical ethics, education, religion, historical responsibility, global citizenship, etc.), connecting each instance with a particular historical context. Students are asked to address these questions in their weekly responses, and in their final paper.</p>
<p>❑ Cultural Diversity</p>	<p>Focus on a non-Western film tradition provides, at base, an experience of cultural diversity for students; as well, ethnic-national, gender, and cultural conflict within Korea and East Asia is a crucial aspect of the course. That is, knowledge of an important world region, but also of diversity within that (often homogenized) region, is encouraged.</p>
<p>❑ Critical Thinking</p>	<p>The development of critical thinking skills in students is a fundamental aspect of this course. Critically and logically assessing not only individual films but also the analytical frameworks that are used to define and describe these films is, in essence, what the course is about. All of our written activities will be geared toward developing such critical perspectives through analysis of the filmic, historical, and theoretical source materials.</p>
<p>❑ Rhetorical Effectiveness</p>	<p>Students will be required to lead discussion sections at least once over the course of the quarter, to raise questions for discussion, and to respond to those questions both orally (in section) and in written work (weekly response papers and final paper).</p>
<p>❑ Problem-solving</p>	<p>An essential element of the final paper – which is assigned in stages, precisely to promote this aspect of the work by providing feedback to each student – is to determine which framework, theory, etc. is the best tool with which to analyze a particular film.</p>
<p>❑ Library & Information Literacy</p>	<p>The course includes a strong focus on writing and encourages students to consult a diversity of information and sources, and to draw conclusions from those sources. One stage of the final paper assignment involves turning in – prior to the final due date – a bibliography for the paper, which the instructor reviews and returns with comments. Requirements for using secondary sources, as well as for formatting the bibliography, are clearly presented to the students and reinforced through feedback.</p>

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

1. Lecture:	<u>3</u>	(hours)
2. Discussion Section:	<u>1</u>	(hours)
3. Labs:	<u>N/A</u>	(hours)
4. Experiential (service learning, internships, other):	<u>N/A</u>	(hours)

5. Field Trips:

N/A (hours)

(A) TOTAL Student Contact Per Week

4 (HOURS)

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

- | | | |
|-------------------------------------|-----------------------------------|---------|
| 1. General Review & Preparation: | <u>2</u> | (hours) |
| 2. Reading | <u>5 (including film viewing)</u> | (hours) |
| 3. Group Projects: | <u>N/A</u> | (hours) |
| 4. Preparation for Quizzes & Exams: | <u>1</u> | (hours) |
| 5. Information Literacy Exercises: | <u>N/A</u> | (hours) |
| 6. Written Assignments: | <u>2</u> | (hours) |
| 7. Research Activity: | <u>2</u> | (hours) |

(B) TOTAL Out-of-class time per week

12 (HOURS)

GRAND TOTAL (A) + (B) must equal at least 15 hours/week

16 (HOURS)

Korean 80: **Introduction to Korean Cinema**
Winter 2018

Instructor: Christopher Hanscom
Office Hours: TBA, Royce 241A

Lecture: TR 11:00-12:15 Location TBD
Discussion sections:
1A F 9-9:50 Location TBD
1B F 10-10:50 Location TBD

This course offers a broad overview of Korean film history, from the beginning of the twentieth century into the present, tracing the correlation between film and major historical, political and cultural events or shifts over the same period. Focusing on how film narratives represent (rather than reflect) social reality, we will analyze the imagination and construction of national identity and cultural tradition (and its critique) across these films, which will follow a loose chronology by theme rather than production date. No Korean language ability is required; no background knowledge in Korean history or culture is assumed; all films are subtitled in English. Students should come away with a sense both of the development of modern Korean film and its relationship with aspects of Korean society and culture. Discussion and written assignments will focus both on the films themselves as well as on related critical texts.

Texts:*Required:*

Hyangjin Lee, *Contemporary Korean Cinema: Identity, Culture, Politics* (Manchester, UK: Manchester University Press, 2001).
Chi-Yun Shin and Julian Stringer, eds., *New Korean Cinema* (Edinburgh: Edinburgh University Press, 2005).

On Reserve:

Robert E. Buswell Jr. and Timothy S. Lee, *Christianity in Korea* (Honolulu: University of Hawai'i Press, 2006).
Timothy Corrigan, *A Short Guide to Writing About Film* (NY: Longman, 2001).
Bruce Cumings, *Korea's Place in the Sun: A Modern History* (NY: W.W. Norton, 2005).
Frances Gateward, ed., *Seoul Searching: Culture and Identity in Contemporary Korean Cinema* (Albany: State University of New York Press, 2007).
Kyung Hyun Kim, *The Remasculinization of Korean Cinema* (Durham: Duke University Press, 2004).
Mee Hyun Kim, ed., *Korean Cinema: From Origins to Renaissance* (Seoul: CommBooks, 2007).
Lee Young-il, *The History of Korean Cinema* (Seoul: Jimoondang, 1998).
Kathleen McHugh and Nancy Abelmann, eds., *South Korean Golden Age Melodrama: Gender, Genre, and National Cinema* (Detroit: Wayne State University Press, 2005).
Valentina Vitali and Paul Willemen, eds., *Theorising National Cinema* (London: British Film Institute, 2006).

Films:

**All required films are available via the CCLE course website, under "Video Furnace."

DRAFT SYLLABUS

Class Format and Requirements:

Class Participation: 15% of the final grade

Class participants will first of all be expected to complete all non-optional reading, think carefully about the topics, film(s) and writings introduced each week, to participate fully in class discussions, and to turn in weekly assignments on time.

Preparation of weekly response paper: 15% of the final grade

Weekly one-page (250-300 words) response papers, based on the discussion questions for the week, will be due via TurnItIn each Thursday by 9 p.m. (important note: submission of papers is not possible after this time).

In-class presentation: 10% of final grade

Students will also be expected to lead portions of discussion section at least once during the quarter, presenting their thoughts in roughly 10 minutes on one or more of the readings in conjunction with the film assigned for that week and introducing questions for discussion.

Midterm Exam: 30% of the final grade

The exam will consist of identifications, short answer questions, and an essay on materials covered to date.

Final Paper (6-8 pages, typed and double-spaced): 30% of the final grade

Though you may conduct a purely formal or content-based analysis (or both), your paper should in some way address the relationship of film to its socio-political and/or cultural context. You are free to explore topics of your choice, but all topics and topic changes must be approved by the instructor. The paper should be centered on an arguable thesis. You may argue for a specific position on an issue; or you may review and critique issues to contextualize your own findings. In either case, the paper should apply secondary readings in its analysis of two or more of the films viewed over the term. Sources should be cited in the text and in the bibliography/works cited using either Chicago or MLA citation styles. You are expected to use a minimum of 5 sources, at least 3 of which should be from outside the assigned readings. You should analyze, at minimum, two films viewed during the term; additional films not viewed as part of the course may also be used with the consent of the instructor. You must submit the paper in its required stages (see syllabus). Your grade will reflect the overall writing process as well as the final product.

Attendance and Late Assignments

Attendance and active participation is mandatory for all students. In the case of absences, only documented excuses (doctor's note, jury duty, and so on) will be accepted. Except in cases of documented medical emergencies, you will be penalized for any missed or late assignments. I will generally not accept assignments by email.

Academic Integrity

Plagiarism—the submission or presentation of work, in any form, that is not a student's own, without acknowledgment of the sources—is a serious offense and can result in disciplinary action up to and including suspension or dismissal. If you obtain information or ideas from an outside source, that source must be acknowledged; any direct quotation must be placed in quotation marks, and the source immediately cited.

DRAFT SYLLABUS

1: Introduction

Film: *Tyosen* (1938?; 12 min.)

Reading:

- Helen Koh, "The Return of South Korean Cinema," *Correspondence: An International Review of Politics and Society* 10 (Winter 2002/2003): 48-50.
- Julian Stringer, "Putting Korean Cinema in Its Place: Genre Classifications and the Contexts of Reception," in *New Korean Cinema*, 95-105.
- Chuck Stephens, "Local Heroes: The Many Faces of Korean Cinema's Perpetual Renaissance," *Film Comment*, Vol 40, No.6, (November/December, 2004): 36-39.
- "National Cinema: Who Is it For?" in Mee Hyun Kim, ed., *Korean Cinema: From Origins to Renaissance* (Seoul: CommBooks, 2007), 309-315.
- Darcy Paquet, "The Korean Film Industry: 1992 to the Present," in *New Korean Cinema*, 32-50. [Optional]
- Jeeyoung Shin, "Globalisation and the New Korean Cinema," in *New Korean Cinema*, 51-62. [Optional]

In section: sign up for presentations

2: The Nation in Cinema (I: Origins)

Film: *Once Upon a Time in Korea (Wönsü öpon ö t'aim*; dir. Chöng Yongi, 2008; 110 min.)

Reading:

- Valentina Vitali and Paul Willemen, "Introduction," in *Theorizing National Cinema*, 1-13.
- Andrew Higson, "The Limiting Imagination of National Cinema," in *Cinema and Nation*, eds. Mette Hjort and Scott MacKenzie (London: Routledge, 2000), 63-74.
- Hyangjin Lee, *Contemporary Korean Cinema*, 16-30.
- Young-il Lee, et al., *The History of Korean Cinema* (Seoul: Jimoondang, 1998), 19-56.
- Timothy Corrigan, *A Short Guide to Writing about Film*, Chapter 3, "Film Terms and Topics," 33-72. [Optional]

Due via TurnItIn: Response paper 1

3: Censorship and Colonial Period Film

Film: *Spring on the Peninsula (Pando üi pom*; dir. Yi Pyöngil, 1941; 84 min.)

Reading:

- Yecies and Shim, "Lost Memories of Korean Cinema: Film Policies During Japanese Colonial Rule, 1919-1937," *Asian Cinema* 14:2 (Fall/Winter 2003): 75-89.
- Kwang Woo Noh, "Formation of Korean Film Industry under Japanese Occupation," *Asian Cinema* 12:2 (Fall/Winter 2001), 20-33.
- "The Sound Film and Militarism: 1935-1945," in *Korean Cinema: From Origins to Renaissance*, 71-95.
- Tak Fujitani, "Total War at the Movies" (2008), 93-102.
- Bruce Cumings, "Eclipse: 1905-1945," in *Korea's Place in the Sun*, 139-184.

DRAFT SYLLABUS

- Timothy Corrigan, *A Short Guide to Writing about Film*, Chapter 4, "Six Approaches to Writing About Film," 77-89.

Due via TurnItIn: Response paper 2

4: The Nation in Cinema (II: Historical Memory)

Film: *Peppermint Candy* (*Pakha sat'ang*; dir. Yi Ch'angdong, 2000; 129 min.)

Reading:

- Cathy Caruth, "Introduction" and "Chapter 1: Unclaimed Experience: Trauma and the Possibility of History," in *Unclaimed Experience: Trauma, Narrative, and History* (Baltimore: The Johns Hopkins University Press, 1996), 1-24.
- Hyangjin Lee, *Contemporary Korean Cinema*, 45-66.
- Cumings, "The Virtues II, 1960-1996," in *Korea's Place in the Sun*, 337-393. [Optional]
- Hye Seung Chung and David Scott Diffrient, "Forgetting to Remember, Remembering to Forget," in *Seoul Searching: Culture and Identity in Contemporary Korean Cinema*, ed. Frances Gateward (Albany: State University of New York Press, 2007): 115-129, 135-136.
- Kyung Hyun Kim, *The Remasculinization of Korean Cinema*, 19-26.
- Aaron Han Joon Magnan-Park, "Peppermint Candy: The Will Not to Forget," in *New Korean Cinema*, 159-169.
- Soyoung Kim, "Do Not Include Me in Your 'Us': Peppermint Candy and the Politics of Difference," *Korea Journal* (Spring 2006): 60-83. [Optional]
- Eungjun Min, "Oppression, Liberation, Censorship, and Depression: History and Major Trends of Korean Cinema from the 1910s to the 1970s," in *Korean Film: History, Resistance, and Democratic Imagination*, eds. Eungjun Min, Jinsook Joo, and Han Ju Kwak, (Westport, Conn.: Praeger Publishers, 2003), 25-55. [Optional]

Due via TurnItIn: Response paper 3

5: The Critique of Korean Christianity

Film: *Secret Sunshine* (*Miryang*; dir. Yi Ch'angdong [Lee Chang-dong], 2007; 142 min.)

Thursday: **In-class midterm examination**

Reading:

- Byong-Suh Kim, "Modernization and the Explosive Growth and Decline of Korean Protestant Religiosity," in *Christianity in Korea*, eds. Robert E. Buswell Jr. and Timothy S. Lee (Honolulu: University of Hawai'i Press, 2006): 309-329.
- Kelly H. Chong, "In Search of Healing: Evangelical Conversion of Women in Contemporary South Korea," in *Christianity in Korea*, 351-370.
- Jennifer L. Manlowe, *Faith Born of Seduction: Sexual Trauma, Body Image, and Religion* (NY: NYU Press, 1995), 59-78.
- Jinsoo An, "Screening the Redemption: Christianity in Korean Melodrama," in *South Korean Golden Age Melodrama*, 65-97. [Optional]
- Kim Young-jin, "Introduction" (3-14) and "Interview" (55-82), *Korean Film Directors: Lee Chang-dong* (Seoul: KOFIC, 2007).

DRAFT SYLLABUS

Due via TurnItIn: Response paper 4

6: The Nation in the "Golden Age" of Korean Cinema

Film: *A Stray Bullet (Obalt'an*; dir. Yu Hyönmok, 1961; 105 min.)

Reading:

- Kathleen A. McHugh, "South Korean Film Melodrama and the Question of National Cinema," *Quarterly Review of Film and Video* 18:1 (2001): 1-15.
- Hyangjin Lee, *Contemporary Korean Cinema*, 118-125.
- Young-il Lee, *The History of Korean Cinema*, 111-142.
- "The Revival of the Film Industry: 1954-1962," in *Korean Cinema: From Origins to Renaissance*, 131-160.
- Yi Pömsön, "A Stray Bullet," in *Flowers of Fire: Twentieth-Century Korean Stories*, ed. Peter H. Lee (Honolulu: University of Hawaii Press, 1986), 205-232. [Optional]
- Cumings, "Industrialization," in *Korea's Place in the Sun*, 299-336. [Optional]
- Eunsun Cho, "The Stray Bullet and the Crisis of Korean Masculinity," in *South Korean Golden Age Melodrama: Gender, Genre, and National Cinema*, eds. Kathleen McHugh and Nancy Abelmann. 99-116.
- Kelly Jeong, "Nation Re-Building and Postwar South Korean Cinema," *Journal of Korean Studies* 11, no. 1 (Fall 2006): 129-162.

Due via TurnItIn: Response paper 5

7: Public Education and the Return of the Living Dead

Film: *Whispering Corridors (Yögo kwedam I*; 1998)

Reading:

- Sung-Chul Ju, "A Chronicle of Fear and Youth: On the 10th Anniversary of the *Whispering Corridors* Series," *Korean Cinema Today* 2 (July/August 2009): 34-39.
- "A Taste of Failure Fuels an Appetite for Success at South Korea's Cram Schools," *New York Times*, August 13, 2008
- Michael J. Seth, *Education Fever: Society, Politics, and the Pursuit of Schooling in South Korea* (Honolulu: University of Hawai'i Press, 2002), 1-8.
- Michael J. Seth, "'Examination Mania': South Korea's Entrance Exam System," *Acta Koreana* 3 (July 2000): 35-55.
- Slavoj Zizek, *Looking Awry* (Cambridge: MIT Press, 1991), 21-32.
- Kim Soyung and Chris Berry, "Suri suri masuri: The Magic of the Korean Horror Film: A Conversation," *Postcolonial Studies* 3:1 (April 2000), 53-60.
- Andrew Grossman and Jooran Lee, "Memento Mori and Other Ghostly Sexualities," in *New Korean Cinema*, 180-192.
- Hendrix, Grady. "Back With A Vengeance: The psychic delirium at the dark heart of K-Horror." *Film Comment*, Vol 40, No.6, (November/December, 2004): 46-47.

Due via TurnItIn: Response paper 6

8: After *Vengeance*—Transference and Re-membering

DRAFT SYLLABUS

Film: *I'm a Cyborg, but That's OK* (Ssaibogū chiman, koench'anha; dir. Pak Ch'anuk, 2006; 105 min.)

Reading:

- Kim Young-jin, *Korean Film Directors: Park Chan-wook* (Seoul: KOFIC, 2007): 62-70.
- Sigmund Freud, "The Dynamics of Transference," in *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, Vol. XII (1911-1913), 97-108.
- Julie Hepworth, *The Social Construction of Anorexia Nervosa* (London: Sage, 1999), 1-6.
- Simona Giordano, *Understanding Eating Disorders* (Oxford: Clarendon Press, 2005), 24-25, 30-32, 146-156; 33-57. [Optional]
- Kim Young-jin, "Interview," in *Korean Film Directors: Park Chan-wook*, 116-127.

Due via TurnItIn: Response paper 7

9: Tradition and the Construction of National Identity

Film: *Sōpy'ōnje* (dir. Im Kwōnt'aek, 1993; 113 min.)

Reading:

- Kim Hūnggyu, "P'ansori," in *A History of Korean Literature*, ed. Peter H. Lee (Cambridge: Cambridge University Press, 2003), 288-302.
- Han Ju Kwak, "Discourse on Modernization in 1990s Korean Cinema," in *Multiple Modernities*, ed. Jenny Kwok Wah Lau (Philadelphia: Temple University Press, 2003), 90-113.
- Chungmoo Choi, "The Politics of Gender, Aestheticism, and Cultural Nationalism in *So'pyonje* and *The Genealogy*," in *Im Kwon-taek: The Making of a Korean National Cinema*, eds. David E. James and Kyung Hyun Kim (Detroit: Wayne State University Press, 2002), 107-133.
- Julian Stringer, "*Sop'yonje* and the Inner Domain of National Culture," *Ibid.*, 157-181.

Due via TurnItIn: Response paper 8

Due via TurnItIn: Final paper thesis and topic statement

10: Remembering the Korean War and National Division

Film: *Welcome to Dongmakgol* (*Welkōm t'u Tongmakkol*; dir. Pak Kwanghyun, 2005; 133 min.)

Reading:

- Cumings, "Collision: 1948-1953," in *Korea's Place in the Sun*, 237-298.
- Hwang Sunwōn, "Cranes," in *Azalea*, 305-312. [Optional]
- Hye Seung Chung, "From Saviors to Rapists: G.I.s, Women, and Children in Korean War Films," *Asian Cinema* 12:1 (Spring/Summer 2001), 103-116.

Due via TurnItIn: Response paper 9

Due via TurnItIn: Final paper outline, bibliography

Final paper due date: TBD, by 4 p.m. via TurnItIn



New Course Proposal

Korean 80 Introduction to Korean Cinema

Course Number Korean 80

Title Introduction to Korean Cinema

Short Title INTRO-KOREAN CINEMA

Units Fixed: 5

Grading Basis Letter grade or Passed/Not Passed

Instructional Format Lecture - 2 hours per week
Discussion - 1 hours per week

TIE Code LECS - Lecture (Plus Supplementary Activity) [T]

GE Requirement Yes

Major or Minor Requirement No

Requisites Knowledge of Korean not required. May not be repeated for credit.

Course Description This course offers a broad overview of Korean film history, from the beginning of the twentieth century into the present, tracing the correlation between film and major historical, political and cultural events or shifts over the same period. Focusing on how film narratives represent (rather than reflect) social reality, we will analyze the imagination and construction of national identity and cultural tradition (and its critique) across these films, which will follow a loose chronology by theme rather than production date. No Korean language ability is required; no background knowledge in Korean history or culture is assumed; all films are subtitled in English. Students should come away with a sense both of the development of modern Korean film and its relationship with aspects of Korean society and culture. Discussion and written assignments will focus both on the films themselves as well as on related critical texts.

Justification Lecture, two hours; discussion, one hour. Broad overview of Korean film history, from beginning of 20th century into present, tracing correlation between film and major historical, political, and cultural events or shifts over same period. Focusing on how film narratives represent (rather than reflect) social reality, analysis of imagination and construction of national identity and cultural tradition (and its critique) across these films, which follows loose chronology by theme rather than production date. Students gain sense both of development of modern Korean film and its relationship with aspects of Korean society and culture. Discussion and written assignments focus both on films themselves and on related critical texts. No Korean language ability is required; no background knowledge in Korean history or culture is assumed; all films are subtitled in English. P/NP or letter grading.

Syllabus File [Korean80_syllabus.pdf](#) was previously uploaded. You may view the file by clicking on the file name.

Supplemental Information

Grading Structure Preparation and participation: 15%
In-class presentation (5-10 minutes): 10%
Preparation of weekly response paper: 15%
Midterm exam: 30% of the final grade
Final paper (6-8 pages, typed and double-spaced): 30% of the final grade

Effective Date Winter 2018

Instructor Name Title
Christopher Hanscom Associate Professor

Quarters Taught Fall Winter Spring Summer

Asian Languages & Cultures, Korean 80

Department Asian Languages and Cultures

Contact Name

E-mail

STEPHANIE CUELLAR

scuellar@humnet.ucla.edu

Routing Help

ROUTING STATUS

Role: Registrar's Office

Status: Processing Completed

Role: Registrar's Publications Office - Livesay, Blake Cary (BLIVESAY@REGISTRAR.UCLA.EDU) - 61590

Status: Added to SRS on 8/30/2017 11:33:04 AM

Changes: Justification

Comments: Course description edited into official version.

Role: Registrar's Scheduling Office - Thomson, Douglas N (DTHOMSON@REGISTRAR.UCLA.EDU) - 51441

Status: Added to SRS on 8/29/2017 12:08:04 PM

Changes: Short Title

Comments: No Comments

Role: FEC School Coordinator - Kikuchi, Myrna Dee Castillo (MKIKUCHI@COLLEGE.UCLA.EDU) - 45040

Status: Approved on 8/25/2017 3:34:31 PM

Changes: No Changes Made

Comments: Routing to Doug Thomson in the Registrar's Office.

Role: FEC Chair or Designee - Bristow, Joseph E (JBRISTOW@HUMNET.UCLA.EDU) - 54173

Status: Approved on 8/20/2017 7:58:42 PM

Changes: No Changes Made

Comments: No Comments

Role: L&S FEC Coordinator - Kikuchi, Myrna Dee Castillo (MKIKUCHI@COLLEGE.UCLA.EDU) - 45040

Status: Returned for Additional Info on 8/18/2017 4:58:44 PM

Changes: No Changes Made

Comments: Routing to Joe Bristow for FEC approval.

Role: Dean College/School or Designee - Schaberg, David C (DSCHABERG@COLLEGE.UCLA.EDU) - 54856, 50259

Status: Approved on 8/11/2017 4:33:25 PM

Changes: No Changes Made

Comments: No Comments

Role: L&S FEC Coordinator - Kikuchi, Myrna Dee Castillo (MKIKUCHI@COLLEGE.UCLA.EDU) - 45040

Status: Returned for Additional Info on 7/21/2017 3:54:44 PM

Changes: No Changes Made

Comments: Routing to Dean Schaberg for Humanities approval.

Role: Department Chair or Designee - Cuellar, Stephanie Ann (SCUELLAR@HUMNET.UCLA.EDU) - 3102068235

Status: Approved on 7/11/2017 9:54:22 AM

Changes: No Changes Made

Comments: Approved on behalf of the Asian Languages and Cultures department chair, William Bodiford.

Role: Initiator/Submitter - Cuellar, Stephanie Ann (SCUELLAR@HUMNET.UCLA.EDU) - 3102068235

Status: Submitted on 6/19/2017 3:51:44 PM

Comments: Initiated a New Course Proposal

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Comments or questions? Contact the Registrar's Office at
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