



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

April 6, 2018

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) has recently been informed that a new course, Korean 80, "Introduction to Korean Cinema," has been approved. 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 Spring 2019. We intend to offer the course annually, and it fits in well with other course offerings in the department, including Chinese 80, and the recently approved Japanese 80.

"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. Given the rise in importance of film, media, and visual culture in Asian Studies, and given that Korean film has enjoyed a steep rise in visibility and popularity globally 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.

At the same time, the course has been designed to offer such students not only an introduction to the history and practice of Korean cinema, but the opportunity to think critically about 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 first in terms of its topical coverage, which will open up to students not only potentially different ethical and intellectual sensibilities, but also to the diversity within a world region often erroneously considered homogeneous. Students will also develop critical skills in thinking about national cinema in world context and

the relationship between national and film histories. Finally, students will come with both a sense of the development of modern Korean film and its relationship with aspects of Korean society and culture. Students will be expected to develop skills in describing, analyzing, and interpreting audiovisual images, and linking those analyses with a given theme, topic, and/or socio-historical context.

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 'Chris Hanscom', 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

<i>Department & Course Number</i>	Asian Languages & Cultures, Korean 80
<i>Course Title</i>	Introduction to Korean Cinema
<i>Indicate if Seminar and/or Writing II course</i>	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. The course calls on students to analyze the imagination and construction of national identity and cultural tradition (and its critique) across these films, and as such 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. 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	_____	Spring	<u> X </u>
		Enrollment	_____	Enrollment	_____	Enrollment	<u> 100 </u>
	2018-19	Fall	_____	Winter	_____	Spring	<u> X </u>
		Enrollment	_____	Enrollment	_____	Enrollment	<u> 125 </u>

2019-20	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
						X
						150

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: 5 Proposed Number of Units: _____

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 an overview of how 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 writing assignments.</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. 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.</p>
<p>❑ Problem-solving</p>	<p>An essential element of the writing assignments is to determine which approach or framework is the best tool with which to analyze or solve the “problem” of the film through analysis. The class provides these tools over the course of the term.</p>
<p>❑ Library & Information Literacy</p>	<p>The course includes a focus on writing and encourages students to consult a diversity of information and sources, and to draw conclusions from those sources. Requirements for using secondary sources, as well as for formatting a bibliography, will be 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:	<u>N/A</u>	(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>1</u>	(hours)
2. Reading	<u>4 (including film viewing)</u>	(hours)
3. Group Projects:	<u>N/A</u>	(hours)
4. Preparation for Quizzes & Exams:	<u>2</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	11	(HOURS)
GRAND TOTAL (A) + (B) must equal at least 15 hours/week	15	(HOURS)

Korean 80: Introduction to Korean Cinema
Winter 2018

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

Lecture: TR 11-12:15 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 will develop critical skills in thinking about both national cinema in world context and the relationship between national and film histories; and will come with a sense both of the development of modern Korean film and its relationship with aspects of Korean society and culture. Students will also be expected to develop skills in describing, analyzing, and interpreting audiovisual images. Discussion and written assignments will focus both on the films themselves as well as on related critical texts.

Texts

Timothy Corrigan, *A Short Guide to Writing About Film* (NY: Longman, 2001).

Mette Hjort and Scott MacKenzie, *Cinema and Nation* (London: Routledge, 2000).

Hyangjin Lee, *Contemporary Korean Cinema: Identity, Culture, Politics* (Manchester, UK: Manchester University Press, 2001).

Valentina Vitali and Paul Willemsen, eds., *Theorising National Cinema* (London: British Film Institute, 2006).

Additional texts on reserve:

Robert E. Buswell Jr. and Timothy S. Lee, *Christianity in Korea* (Honolulu: University of Hawai'i Press, 2006).

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).

Kathleen McHugh and Nancy Abelmann, eds., *South Korean Golden Age Melodrama: Gender, Genre, and National Cinema* (Detroit: Wayne State University Press, 2005).

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).

Young-il Lee, *The History of Korean Cinema* (Seoul: Jimoondang, 1998).

Chi-Yun Shin and Julian Stringer, eds., *New Korean Cinema* (Edinburgh: Edinburgh University Press, 2005).

Films

All films should be viewed in advance of the first lecture each week. All required films will be available via the CCLE course website.

Class Format and Requirements

Preparation and Class Participation: 20% 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.

Two writing assignments: 40% of final grade (20% each):

- (1) Close analysis of a single film, utilizing one of the following approaches: film history; national cinema; genre; auteur; formalism; ideology.
- (2) Film review (750-1000 words): Select, view, and analyze a Korean film of your choice. The review should take a point of view and defend it through analysis of elements of content, style, and meaning.

Four quizzes: 20% of final grade (5% each)

Final Exam: 20% of the final grade

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.

1: Introduction: Writing about film

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

Reading:

- Timothy Corrigan, *A Short Guide to Writing about Film*, Chapter 3, "Film Terms and Topics," 33-72.
- Helen Koh, "The Return of South Korean Cinema," 48-50.
- Julian Stringer, "Putting Korean Cinema in Its Place: Genre Classifications and the Contexts of Reception," in *New Korean Cinema*, 95-105.
- "National Cinema: Who Is it For?" in Mee Hyun Kim, ed., *Korean Cinema: From Origins to Renaissance* (Seoul: CommBooks, 2007), 309-315.

2: The Nation in Cinema (I: Origins)

Film: *Once Upon a Time in Korea* (2008)

Reading:

- Andrew Higson, "The Limiting Imagination of National Cinema," in *Cinema and Nation*, 63-74.
- Hyangjin Lee, *Contemporary Korean Cinema*, 16-30.
- Young-il Lee, et al., *The History of Korean Cinema*, 19-56.

3: Censorship and Colonial Film

Tuesday: QUIZ 1

Film: *Spring on the Peninsula* (1941)

Reading:

- Valentina Vitali and Paul Willemen, "Introduction," in *Theorizing National Cinema*, 1-13.
- Timothy Corrigan, *A Short Guide to Writing about Film*, Chapter 4, "Six Approaches to Writing About Film," 77-89.
- Yecies and Shim, "Lost Memories of Korean Cinema: Film Policies During Japanese Colonial Rule, 1919-1937," 75-89.
- Kwang Woo Noh, "Formation of Korean Film Industry under Japanese Occupation," 20-33.

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

Film: *Peppermint Candy* (2000)

Reading:

- Cathy Caruth, "Introduction" and "Chapter 1: Unclaimed Experience: Trauma and the Possibility of History," in *Unclaimed Experience: Trauma, Narrative, and History*, 1-24.

- Hyangjin Lee, *Contemporary Korean Cinema*, 45-66.
- Hye Seung Chung and David Scott Diffrient, "Forgetting to Remember, Remembering to Forget," 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.

5: Representing Culture in Film (I: Religion)

Tuesday: QUIZ 2

Friday: Due via TurnItIn: Writing assignment 1

Film: *Secret Sunshine* (2007)

Reading:

- Jennifer L. Manlowe, *Faith Born of Seduction: Sexual Trauma, Body Image, and Religion*, 59-78.
- Byong-Suh Kim, "Modernization and the Explosive Growth and Decline of Korean Protestant Religiosity," in *Christianity in Korea*, 309-329.
- Kelly H. Chong, "In Search of Healing: Evangelical Conversion of Women in Contemporary South Korea," in *Christianity in Korea*, 351-370.
- Kim Young-jin, "Introduction" (3-14) and "Interview" (55-82), *Korean Film Directors: Lee Chang-dong* (Seoul: KOFIC, 2007).

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

Film: *A Stray Bullet* (1961)

Reading:

- Kathleen A. McHugh, "South Korean Film Melodrama and the Question of National Cinema," 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.
- 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 Abelman. 99-116.
- Kelly Jeong, "Nation Re-Building and Postwar South Korean Cinema," *Journal of Korean Studies* 11, no. 1 (Fall 2006): 129-162.

7: Representing Culture in Film (II: Education)

Tuesday: QUIZ 3

Film: *Whispering Corridors* (1998)

Reading:

- 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.
- Kim Soyung and Chris Berry, "Suri suri masuri: The Magic of the Korean Horror Film: A Conversation," 53-60.

8: Psychoanalytic Approaches to Film

Film: *I'm a Cyborg, but That's OK* (2006)

Reading:

- Sigmund Freud, "The Dynamics of Transference," 97-108.
- J. Hepworth, *The Social Construction of Anorexia Nervosa* (London: Sage, 1999), 1-6.
- Kim Young-jin, *Korean Film Directors: Park Chan-wook* (Seoul: KOFIC, 2007): 62-70, 116-127.

9: The Nation in Cinema (III: Tradition and the Construction of National Identity)

Tuesday: QUIZ 4

Friday: Due via TurnItIn: Writing assignment 2

Film: *Sopy'ŏnje* (1993)

Reading:

- Chungmoo Choi, "The Politics of Gender, Aestheticism, and Cultural Nationalism in *So'pyonje* and *The Genealogy*," 107-133.
- Julian Stringer, "*Sop'yonje* and the Inner Domain of National Culture," 157-181.
- Han Ju Kwak, "Discourse on Modernization in 1990s Korean Cinema," 90-113.

10: Remembering the Korean War and National Division

Film: *Welcome to Dongmakgol* (2005)

Reading:

- Cumings, "Collision: 1948-1953," in *Korea's Place in the Sun*, 237-298.

11: Final exam: TBA



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

<u>Effective Date</u>	Winter 2018				Korean 80
<u>Instructor</u>	Name		Title		
	Christopher Hanscom		Associate Professor		
<u>Quarters Taught</u>	Fall	Winter	Spring	Summer	
<u>Department</u>	Asian Languages and Cultures				
<u>Contact</u>	Name		E-mail		
<u>Routing Help</u>	STEPHANIE CUELLAR		scuellar@humnet.ucla.edu		

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 (MYRNADEE@ANTHRO.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 (MYRNADEE@ANTHRO.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 (MYRNADEE@ANTHRO.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 (STEPHANIE@LIFESCI.UCLA.EDU) - 3102675209

Status:	Approved on 7/11/2017 9:54:22 AM	Korean 80
Changes:	No Changes Made	
Comments:	Approved on behalf of the Asian Languages and Cultures department chair, William Bodiford.	
Role:	Initiator/Submitter - Cuellar, Stephanie Ann (STEPHANIE@LIFESCI.UCLA.EDU) - 3102675209	
Status:	Submitted on 6/19/2017 3:51:44 PM	
Comments:	Initiated a New Course Proposal	



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