

CONTEMPORARY KOREAN CINEMA AND SOCIETY

COURSE TITLE	CONTEMPORARY KOREAN CINEMA AND SOCIETY	COURSE CODE-SECTION	IEE3300-01
CREDIT	3	CLASS PERIOD	09:30~12:00
OFFICE		OFFICE HOURS	
INSTRUCTOR	HYUNJUN MIN	EMAIL	hjmin1@gmail.com

[COURSE INFORMATION]

COURSE DESCRIPTION & BRIEF INTRODUCTION OF THE COURSE	This course explores contemporary Korean cinema from the 1990s to the present day, covering major trends, styles, and themes. Through the screening and analysis of representative films, students will examine the socio-cultural, political, historical, and aesthetic contexts that have shaped Korean cinema, and analyze how Korean cinema addresses issues such as identity, gender, family, politics, globalization, religion, labor, art, sexuality, etc. This course develops students’ critical skills for interpreting and evaluating film texts and enhances cross-cultural understanding and communication skills through the study of Korean cinema and society.									
COURSE GOALS	1. Enhancing students’ understanding of a variety of historical, social, and cultural issues of South Korean society.									
	2. Introducing film analysis									
	3. Exercising critical reading and writing									
	4.Enhancing debating skills									
COURSE METHODS (100% TOTAL)	LECTURE		PRACTICE TRAINING		PRESENTATION		DEBATE		TEAM PROJECT	
	100%									
GRADING POLICY (100% TOTAL)	MIDTERM	FINAL EXAM	QUIZ	INDIVIDUAL ASSIGNMENT		TEAM ASSIGNMENT		ATTENDANCE		OTHERS
	30%			30%				20%		20%
PREREQUISITE	None									
COURSE REQUIREMENTS	None									

TEXTS & REFERENCES	

[WEEKLY SCHEDULE]

WEEK	DAILY TOPIC & CONTENTS	COURSE MATERIAL & ASSIGNMENTS	REFERENCE
WEEK1 (December 27, 2024 ~ January 3, 2025)	Introduction to the course and policies. Korean History and Korean Film History overview. Korean Democratization. National Division Discourses of Modernity	Shin Jeeyoung, "Globalisation and New Korean Cinema" Lee Myung-sik, "Part IV: The democratization movement in the 1980s" Kim Suk-young, "Crossing the Border to the "Other" side" Kweon Sug-in, "Discourse of Korean Culture amid the Expansion of Consumer Society and the Global Order"	Yoon JK, <i>Ode to My Father</i> (2014) Jang Joon-hwan, <i>1987: When The Day Comes</i> (2017) Park Chan-wook, <i>JSA</i> (2000) Lee Chang-dong, <i>Green Fish</i> (1997)
WEEK 2 (January 6, 2025 ~ January 10, 2025)	Korean Cinema Renaissance Korean Cinema and National Allegory Gender and Sexuality I Gender and Sexuality II	Christina Klein, "Why American Studies Needs to Think about Korean Cinema" Kim Kyung Hyun, "Tell the Kitchen That There's Too Much Buchu in the Dumpling" Cho Haejoang, "Living with Conflicting Subjectivity: Mother, Motherly Wife, and Sexy Woman in the Tradition from Colonial-Modern to Postmodern Korea" Moon Seungsook, "The Production and Subversion of Hegemonic Masculinity: Reconfiguring Gender Hierarchy in Contemporary South Korea"	Bong Joon-ho, <i>Memories of Murder</i> (2003) Park Chan-wook, <i>Oldboy</i> (2003) Kwak Jae-young, <i>My Sassy Girl</i> (2001) Jung Ji-woo, <i>Happy End</i> (1999)
WEEK3 (January 13, 2025 ~ January 17, 2025)	Neoliberalism and Korean Society Cinema of Minimalism Cinema of Excess Korean Cinema on the world stage I Korean Cinema on the world stage II	Anna Cooper, "Neoliberal theory and film studies" Sueyoung Park-Primiano, "The awkward truth" Tony Rayns, "Sexual Terrorism" Song Woojin, "Western Expectation of National	Lee Yong-ju, <i>Architecture 101</i> (2012) Hong Sang-soo, <i>Like You Know It All</i> (2009) Kim Ki-duk, <i>The Isle</i> (2000) and <i>Spring, Summer, Fall, Winter and Spring</i> (2003)

Course Syllabus
2024-2025 WINTER ABROAD AT YONSEI



		Allegories in Korean Cinema”	Lee Changdong, <i>Burning</i> (2018) Bong Joon-ho, <i>Parasite</i> (2019)
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