

ENGFLM0590-2: Film Production and Criticism

Spring 2022

Instructor: Dr. Areum Jeong
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Lecture: Wed 8:15-11:55 am, Zone 4 Room 202
Office Hours: Fri 12 pm-1 pm and by appointment, Zone 3 Room 320B

Course Description

This course offers a broad overview of Korean “commercial auteurs”—for example, Park Chan-wook and Bong Joon-ho—and their works. According to film critic Darcy Paquet (2009), these filmmakers created films of a “highly distinctive character within the confines of the mainstream industry, and they are responsible for giving New Korean Cinema some of its most memorable films (93-94). These films are described to be “well-made” as a commercial feature that makes use of defined genres and star system, but which contains both a distinctive directorial style and commentary on social issues” (95).

What happens when socially and politically informed filmmakers are free to explore new themes and are no longer obligated to speak for their nation or people? Focusing on the major works of Park Chan-wook and Bong Joon-ho, this course will analyze how they diversified New Korean Cinema in terms of subject matter, scale, and genre, which will follow a loose chronology by filmmaker rather than production date. Students should come away with a sense both of the development of contemporary Korean film and its relationship with aspects of Korean culture and society. In addition, the course will include a strong writing component; discussion and written assignments will focus both on the films themselves as well as on related critical texts.

No Korean language ability is required; no background knowledge in Korean culture or history is assumed; all course materials are in English.

Course Objectives

- Students will identify sociocultural contexts that generated the Korean film industry as conscious consumer-scholars that reflect on and account for its globalization.
- Students will rehearse the presentation of their own research through oral presentations.
- Students will develop skills in formal analysis and improve critical writing with an emphasis on developing thesis-driven arguments.

Course Assessment

Weekly Blackboard Posts 20%
Class Participation 20%
Final Project Proposal 10%
Final Project Presentation 10%
Final Project 40%

Course Assignments and Requirements

Attendance and Participation

Attendance and active participation are mandatory for all students. Students are expected to arrive to lecture on time and remain until class is dismissed. Students are expected to come to lecture prepared, with assigned readings and any additional assignments completed. All readings will be available as links or PDFs and uploaded on the course webpage. Students are highly encouraged to print out the readings, make notes, and bring both the readings and notes to lecture.

Electronic devices—cell phones, e-readers, laptops, pagers, tablets, etc.—must be turned off during class except with special permission from the instructor. Classroom courtesy includes the full participation of every student. If you must leave the room during class, do so quietly and unobtrusively. Disruptive eating, sleeping, and unnecessary talking will not be permitted. Anyone found to be in violation of this policy will be asked to leave the classroom immediately.

Attendance is taken at each lecture. **Note: you may miss one lecture with no grade penalty. After one free absence, each unexcused absence will bear a penalty of a third of a letter grade. Three (and more) absences will receive a failing grade.** It is the student's responsibility to make sure the instructor is able to note their attendance. In the case of absences, only documented medical emergencies and death of immediate family will be accepted.

Weekly Blackboard Forum Posts

Write a short (minimum 300 words) response to the week's prompt/question on Blackboard by 9 pm, the day before class. Each week's prompt/question will be posted on Blackboard as a new discussion forum, and you will be required to write and post your answer as a thread. You should submit five posts in total.

Final Project Proposal

You must submit your project topic and proposal by Week 9. You are free to explore a topic of your choice, but all topics (and topic changes) must be approved by the instructor.

Final Project

Submit a video essay (5-10 min) expressing your own understanding of a film examined in the course. Write a short statement (3-5 pages, double-spaced, size 12, Times New Roman) explaining your project and summarizing the key points.

Use of Machine Translation and Other Online Writing and Language Tools

While students are encouraged to use dictionaries and other language resources, they should not rely on machine translators for large sections of text. Papers must be written in English. Any

paper that is written in Chinese and then processed through an online translator will be considered unacceptable.

If an instructor believes that a paper was written using machine translation, the instructor reserves the right to ask the student to re-write (potentially with a different topic), or give an alternative assignment, which may include a timed-writing essay assignment. Until the re-write is submitted the student will have an F for the assignment.

Use of Non-English Sources

All non-English sources must be cited. The translation of non-English sources is equivalent to quoting. When using Chinese sources, use quotation marks to directly quote the sources and include the original text in brackets. For example:

Wang Chao in describing nanocarriers says, “Interaction between nanomaterials and organisms, especially Interaction between the Immunological Effect of Nanomaterials and the Immune System in vivo further clarification is needed to optimize the shape, physicochemical properties, size and surface of nanocarriers [纳米材料与生物机体内的相互作用，特别是纳米材料本身的免疫学效应与体内免疫系统的相互作用需要进一步阐明，优化纳米载体的形状、大小、表面、理化性质等]” (Wang 96).

Course Website

Assignment guidelines, lecture slides, supplemental handouts and information regarding academic writing and research, and the syllabus will be posted to the course website and/or emailed to students.

Additional readings and materials may be uploaded on a regular basis. Although these are not required reading, you may find them very useful in order to gain more in-depth understanding, which will be helpful for the writing of your papers. You will receive notifications when these additional resources are available, but it is your responsibility to check the course website on a regular basis. Students are also welcome to post thoughtful comments, ideas, and questions on the discussion thread. Please make sure that your e-mail address is up to date on the course website.

Academic Integrity and Plagiarism Policy

Students are expected to do their own work; this holds, in particular, for the writing assignments you have for the course. All assignments are expected to reflect the student’s careful research, original thinking, and writing. Plagiarism—the presentation or submission 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 ideas or information from an outside source, that source must be acknowledged. Citations must be provided for the content, ideas, or other materials that originate from other authors. Cheating will not be tolerated and those who do will receive a failing grade on the assignment or for the entire course.

Note: The instructor reserves the right to make reasonable changes to the assignments and schedule when deemed necessary and will offer advance notice.

Course Schedule

Week 1 Introduction

Week 2 *Oldboy* (2003)

Week 3 *Lady Vengeance* (2005)

Week 4 *Thirst* (2009)

Week 5 The Nuts & Bolts of the Video Essay I

Week 6 *Memories of Murder* (2003)

Week 7 *The Host* (2006)

Week 8 *Snowpiercer* (2013)

Week 9 *Parasite* (2019)

Week 10 The Nuts & Bolts of the Video Essay II

Week 11 1:1 Conference

Week 12 Final Presentation & Final Project due

Other Recommendations for Project Topics

Bong Joon-ho's *Mother* (2009); *Okja* (2017)

Jang Hoon's *A Taxi Driver* (2017)

Jang Joon-hwan's *1987: When the Day Comes* (2017)

Na Hong-jin's *The Wailing* (2016)

Park Chan-wook's *JSA: Joint Security Area* (2000); *The Handmaiden* (2016)

Netflix's *Sweet Home* (2020); *Squid Game* (2021); *Hellbound* (2021); *All of Us Are Dead* (2022)