Tentative Course Syllabus
IKS 311
Gender and Sexuality in Modern Korean Film and Literature
Spring 2014

Instructor: Dr. Jeeyoung Shin
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Monday 2:00-4:45 p.m. (seven weeks will have screenings from 4:00 to 6:00 pm.)
International Studies Hall 331

Course Description
This course examines diverse representations of gender and sexuality in Korean film and literature from the early twentieth century to the present. Through the close reading of selected films and literary texts, we will investigate the various forms of gender and sexuality that are expressed, and how hegemonic notions of gender and sexuality are reproduced, negotiated, and challenged in these texts. Informed by secondary sources, including critical essays in such fields as gender studies, literary and film criticism, cultural studies, social science, and history, we will try to critically interpret the discursive construction of gender and sexuality in our primary sources from the perspective of social, cultural, and intellectual history. In particular, we will pay close attention to the specific historical contexts in which these texts were produced and circulated, and examine their relations with colonialism, imperialism, modernization, war, nation-(re)building and nationalism, and globalization. Our analysis will reflect on both the perpetually evolving formations of gender and sexuality in Korea and on the crucial role that culture plays in shaping such formations.

Required Texts
Course Reader (or electronically posted copies)

Recommended Texts
Kim, Yung-Hee (trans.), Questioning Minds: Short Stories by Modern Korean Women Writers (University of Hawai‘i Press, 2010).
McHugh, Kathleen and Nancy Abelmann (eds.), South Korean Golden Age Melodrama: Gender, Genre, and National Cinema (Wayne State UP, 2005).
Requirements/Grading

Attendance and class participation: 20%
Presentation and facilitation: 20%
Three position papers (350-400 words): 15%
Research paper (3500-4000 words): 45%
(research paper outline: 5%; annotated bibliographic project: 10%; final paper: 30% -- 45% total)

Attendance/participation (20%):
Attendance at all class meetings and screenings is mandatory. More than one unexcused absence will negatively affect your grade, and four will result in a failing grade for the course. Unavoidable absences must be carefully documented, preferably in advance. Furthermore, three late arrivals, or missing more than ninety minutes of class time, will count as one absence. Students should come to class prepared to discuss all the readings and the films assigned for that week. The course will combine mini lectures, presentations, discussions, and screenings. Although I will occasionally give short lectures to provide background information not covered in the readings, the class will focus on discussions and group presentations of course materials and students will be responsible for leading this seminar through active participation. Part of the final grade will be based on your participation, which involves not only presence and preparation, but also frequent and significant contributions to class discussions.

Class presentation and facilitation (20)%:
Beginning in Week 3, a small group consisting of 2-3 students will be asked to present the assigned materials (readings and films) for one or two seminar sessions. For each presentation, the student presenters will be responsible for preparing a study guide of 750-1000 words (this might include background information and context, but should at least offer an assessment of the assigned readings, a response to the literary/film text(s), and discussion questions). Study guides will be distributed via email or posted online on the Sunday before the seminar meeting. Along with a 15 to 20-minute presentation, the group will organize and lead the seminar discussion.

Three position papers (15%):
You will write three short (350-400 words) critical essays responding to two of the readings for the assigned week. In these essays, you should 1) identify major arguments in the readings, 2) speculate on the authors’ contributions to the field, and 3) critique the arguments by locating their limitations and problems.

Research paper (45%) - outline (5%)/bibliographic project (10%)/final paper (30%):
Students will write a research paper of 3000-4000 words on a topic relevant to this course. Seven weeks before the final research paper is due, each student will submit an outline of his/her research project, and four weeks before the due date, an annotated bibliographic project must be submitted. You may expand on one of the lecture topics or choose your own topic. Each student will also be asked to present to the class her/his own research paper in progress, in order to get as much feedback as possible from classmates.

Assignment schedules will be available in Week 2, and more detailed guidelines for each assignment will be given in class ahead of time.
Deadlines:
All late submissions of assignments will negatively affect your grade. There will be NO EXTENSIONS for any of the assigned papers. If you fail to submit a paper on time, your grade will be reduced by one scale (B+ → B) per each day it is late.

TENTATIVE COURSE SCHEDULE

Note: The weeks marked with an asterisk (*) will have a film screening for the following week’s topic: screenings will usually run from 4 to 6 pm.

Part 1. Introduction: Approaching Gender in Local and Transnational Contexts

Week 1 (3/3)
Introduction: Critical Approaches to Gender and Sexuality
In-class viewing: Excerpts from I’ll be Seeing Her (Kim Soyoung, 2002, 50 min.)
Required readings:

Week 2 (3/10)
Locating Gender in Local and Transnational Contexts
In-class viewing: New Woman: Her First Song (Kim Soyoung, 2003, 63 min.)
Required readings:
Uma Narayan. Excerpts from Dislocating Cultures: Identities, Traditions, and Third World Feminism (Routledge, 1997).

Part 2. Gender at the Intersection of Colonialism, Imperialism, and Nationalism

Week 3 (3/17)
The Emergence of the New Woman in Colonial Korea and Its Representations
In-class viewing: Sweet Dream (Yang Joonam, 1936, 48 min.)
Required readings:
Week 4 (3/24)*
Gender in Socialist Writing in Colonial Korea
Required readings:

Week 5 (3/31)*
Troubled Masculinity and Fallen Woman in Post War South Korean Fiction and Film
Film: Madame Freedom (Han Hyeong-mo, 1956, 125 min)
In-class viewing: Excerpts from Stray Bullet (Yu Hyun-mok, 1961, 110 min.)
Required readings:

Week 6 (4/7)*
Speaking for Comfort Women
Film: The Murmuring (Byun Young-ju, 1995, 98 min)
In-class viewing: Excerpts from The Habitual Sadness (Byun Young-ju, 1997, 71 min)
Required readings:
**Week 7 (4/14)**
Changing Inter-Korean Relations and Gender
Film: *Joint Security Area* (Park Chan-wook, 2000, 108 min.)
In-class viewing: Excerpts from *Swiri* (Kang Je-gyu, 1999, 125 min.)
Required readings:

**Research Paper Outline Due: Friday, April 18, 12PM (Noon)**

**Week 8 (4/21)**
No class (mid-term exam week)

**Part 3. The Reconfiguration of Gender and Sexuality in Contemporary South Korea**

**Week 9 (4/28)**
Marginalized Masculinities
Film: *Chilsu and Mansu* (Park Kwang-su, 1989, 107 min)
Required readings:

**Week 10 (5/5)**
No class (holiday)
Week 11 (5/12)*
Subversive Narratives of Women and Varied Forms of Feminist Cultural Production
Film: *Take Care of My Cat* (Cheong Chae-eun, 2001, 111 min.)
Required readings:
** Annotated Bibliographic Project Due: Friday, May 16, 12PM (Noon)

Week 12 (5/19)*
Gendering the IMF Crisis and the Post-IMF Reconfiguration of Gender and Sexuality
Film: *Happy End* (Jung Ji-woo, 1999, 99 min)
In-class viewing: Excerpts from *My Sassy Girl* (Kwak Jae-yong, 123 min.)
Required readings:

Week 13 (5/26)*
Queer Sexualities on Screen
Screening:
Film: *The King and the Clown* (Yi Chun-ik, 2005, 119 min.)
In-class viewing: Excerpts from *Memento Mori* (Kim Tae-yong and Min Kyu-dong, 1999, 97 min.) and *Antique* (Min Kyu-dong, 2008, 109 min.)
Required readings:
**Week 14 (6/2)**

Gender in Interethnic Romance and Intermarriage  
Film: *Asako in Ruby Shoes* (Yi Chae-yong, 2000, 117 min.)  
In-class viewing: Excerpts from *Wedding Campaign* (Hwang Pyong-guk, 2005, 120 min.)  
Required readings:  

**Week 15 (6/9)**

Research Paper Presentations

Final Research Paper Due Monday, June 16, 5:00PM