

SYLLABUS TEMPLATE FOR A COMMON CORE CE COURSE

EAST 162: INTRODUCTION TO KOREAN CINEMA

General Information:

College Queens College

Department Classical, Middle Eastern, and Asian Languages and Cultures [CMAL]

Course section EAST 162

Day and Time of Class Meetings: Mondays 1:40 p.m. – 5:30 p.m. (Fall 2023)

Building and Room Number: Queens Hall 345G

Instructor name and contact information (office phone and e-mail address, as well e-mail policy):

Namhee Han, namhee.han@qc.cuny.edu, 718-997-5574

Course Description:

*The syllabus should include the *official course description*. It might also include a brief statement of the instructor's teaching philosophy and pedagogic approach.

A survey of Korean cinema from the colonial period through the “golden” and “dark” age to the present renaissance. It will examine contemporary Korean cinema as a reflection of major social and political changes in Korean society and explores various factors such as film aesthetics, genre, authorship, movement, industrial changes, and censorship practice that have shaped the Korean cinemascapes. No prior knowledge of Korean cinema or language is required; lectures and work will be done in English; films will be screened with English subtitles. Requirement Designation: Regular Liberal Arts.

Students examine the basic concepts of film analysis through films of different genres, auteurs, modes, and historical periods. Along with questions regarding the film form and film style, they also consider the notion of “Korean cinema” as an institution comprised of an industrial system of production, distribution, and exhibition, of social and aesthetic norms and codes, and particular modes of reception. Classes combine film viewings, interactive lectures, readings, discussions, and presentations. The course is designed thematically rather than aiming at the production dates of films. Each week is keyed to a set of a film and readings or a reading.

I have contributed to the missions of Queens College and The City University of New York by developing and offering courses in the fields of Korean Studies and Asian Studies, while also becoming an engaging and empathetic teacher. I put into practice my strong belief in student-centered learning by fostering students' sense of collaboration, teamwork, and mutual respect through a variety of teaching and learning methods, including class discussions, mini-lectures, weekly postings about the assigned film and reading, student presentations, and a final paper project.

This course, EAST 162 Introduction to Korean Cinema, has not only enhanced diversity, equity, and inclusion but has also deepened students' appreciation and interpretation of creative and aesthetic works. It sheds light on the uniqueness of modern and contemporary Korean cinematic works through the exploration of interdisciplinary and transnational approaches that address historical, social, and cultural flows of creative and aesthetic works. The students interpret and closely analyze films and readings, applying their learning to their everyday lives and developing their academic interest in creative works. All course materials and activities are strategically incorporated with diverse assignments to develop and strengthen students' reading, writing, analytical, presentation, and critical thinking skills.

Textbook Information:

*The syllabus should state the names of required textbooks and other materials, as well as recommended texts and materials, and how they can be obtained. If the course is partially or fully on-line, complete instructions on access and use of electronic resources should be provided in this section.

-All readings and DVDs are on reserve at the Rosenthal Library or available on the course website.

-Required Tools and Accounts: Internet access

-Recommended text/book:

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

Attendance Policy:

*In general, attendance may not be used to evaluate students, except in special cases such as studio art or activity courses, laboratories, or practica. However, class participation is normally a valid criterion. Students who are absent cannot contribute to or benefit from class discussions, presentations, and other activities. The consequences of non-participation should be stated.

Discipline/Course Specific Learning Objectives:

List all discipline or course specific objectives that students can expect to learn in the course (these are *not* the general education learning objectives). It is recommended that learning objectives be numerically listed (e.g., LO1., LO2)

Students will:

- **LO 1:** identify specific form and style explored in each film in terms of the historical, sociopolitical, and aesthetic factors relating to the production, distribution, and exhibition of cinema
- **LO 2:** closely analyze film text by deploying key concepts and film terms.

CUNY COMMON CORE

(do not modify the below statement – this statement must be included on all QC CE courses)

All Flexible CORE Courses must meet the following three learning outcomes:

FC 1: Gather, interpret, and assess information from a variety of sources and points of view.
FC 2: Evaluate evidence and arguments critically or analytically.
FC 3: Produce well-reasoned written or oral arguments using evidence to support conclusions.

In Addition, all CE courses must satisfy at least three of the following learning outcomes:

CE 1: Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater.
CE 2: Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them.
CE 3: Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.

CE 4: Demonstrate knowledge of the skills involved in the creative process.
CE 5: Use appropriate technologies to conduct research and to communicate.

This course, EAST 162 Introduction to Korean Cinema, addresses Learning Outcomes FC 1, FC 2, FC 3, and Creative Expression Learning Outcomes CE 1, CE 2, and CE 3.

Your sample syllabus should specify which of the CE learning outcomes this course satisfies. Those outcomes should be reflected in the course calendar.

Description of Assignments & Exams (please ensure that the assignments and activities listed on the attached general education form are included in this section):

*Assignments and due dates should be part of the syllabus. If late assignments will be accepted, this should be stated, including possible consequences, such as lower grades.

*The syllabus should include dates and times of course examinations, including the final, if available. If there might be unannounced tests, this should be stated. State the policy on make-up exams.

Description of Assignments & Exams

EAST 162 consists of the following learning activities and evaluations: (1) **Weekly Postings**, (2) **In-Depth Film Analysis**, (3) **Critical Reading Response and Presentation** (individual project, once during the semester), and (4) **Final Project: Final Paper or Video Essay**. [Please see **Attachment 1** for guiding questions for the 'Weekly Postings,' **Attachment 2** for the detailed guidelines for 'In-Depth Film Analysis,' and **Attachment 3** for the 'Final Project: Final Paper or Video Essay.'] The course uses grading rubrics to evaluate each student's progress. [Please see **Attachment 4** for Grading Rubrics.]

All the Assignments and Activities in EAST 162 address the **three Flexible Core Learning Outcomes** as follows:

- Course readings and materials present diverse perspectives on and nuanced approaches to Korean cinema and media works and their interactions with the world [**FC 1**].
- Weekly Postings and Critical Reading Response and Presentation require students to recall key terms, critical concepts, and main debates in the fields of cinema and media studies, cultural studies, and modern and contemporary Korea. They discuss what they have learned and discussed in classes [**FC 2**].
- Students will provide well-reasoned responses to and analytical critical reflections on questions in Weekly Postings, In-Depth Film Analysis, and Final Project. These questions are posed on cinematic and media aesthetics and creative practices. Their answers must form a cogent argument that uses evidence from course readings, film texts, and discussions. They apply logical reasoning to make convincing points as well as compile evidential materials to support their arguments [**FC 3**].

(1) Weekly Postings: Film Analysis + Reading Response

Please see **Attachment 2** for detailed guiding questions and criteria for evaluation, and **Attachment 4** for a grading rubric. Please refer to **Attachment 1** for all questions and guidelines for pre-class reading or viewing reports, and **Attachment 4** for grading rubrics.

Students are required to post a minimum of a 250-word response to the assigned reading(s) and film on the Blackboard course website ten times during the semester. Responses are due every Saturday by 8 p.m. A posting should not merely consist of a general observation or summary of the film and/or readings. Instead, students should discuss how the film engages with critical discourses of aesthetics, politics, gender, and class as examined in the readings. Therefore, their postings should take the form of a thoughtful comment, a brief analysis of a specific scene from a film, a particular paragraph from a reading, or a response to other students' postings. They may also reference previous readings, films, and class discussions.

Weekly Postings address the **three Creative Expression Learning Outcomes** as follows:

-All questions set with the weekly course reading and film text enhance students' understanding of key concepts and analytical tools, which are essential for thoroughly discussing cinematic works within interdisciplinary fields of cinema and media studies, cultural studies, and modern and contemporary Korea [CE 1, 3].

-Students engage with political and social issues represented in cinematic texts; these encompass public discussions of class, race, ethnicity, sexuality, and gender, as well as historical and theoretical debates on colonialism, postcolonialism, and the global Cold War [CE 2].

-In their weekly postings, students provide a brief analysis of how thematic issues are expressed through cinematic audiovisual languages and what aesthetic experiences audiences may have through them [CE 3]. Please refer to **Attachment 1** for all guiding questions for weekly postings, and **Attachment 4** for the grading rubric.

(2) In-Depth Film Analysis

Please refer to **Attachment 2** for detailed guidelines and criteria for evaluation.

In-Depth Film Analysis addresses the **two Creative Expression Learning Outcomes** as follows:

Students will write a formal paper for an "In-depth Film Analysis." In this analysis, they should demonstrate their ability to utilize film terminology (<https://filmglossary.ccnmtl.columbia.edu/term/>) and comprehend discipline-specific analytic methods. They will also apply these terms and methods to discuss aesthetic expressions in particular films and articulate audiences' interpretations of, and responses to, them.

In-Depth Film Analysis satisfies Creative Expression Learning Outcomes of **CE 1** and **CE 3** and **LO 1** and **LO 2**.

(3) Critical Reading and Viewing Response + Presentation

Each student is required to post a 3–4 paragraph response to a reading and a film once during the semester. The student is allowed to choose their assigned reading and film and does not necessarily have to conduct additional research. The student should upload their critical reading and viewing response in a Word format and a PowerPoint document to the course's Blackboard site and make them available to other students by 10 p.m. on Saturday. The critical reading and viewing response should include a brief summary and the main argument of an article, the student's own critique, and two well-informed discussion questions about the reading and the film. In preparing for this project, students should consider the following questions: Is the essay clearly written? Is the main argument convincing and appropriately supported? What are the shortcomings of the argument? What else is present in the film aside from the argument made in the required reading?

Critical Reading and Viewing Response & Presentation satisfies **Creative Expression Learning Outcomes of CE 1** and **LO 1** and **LO2**.

(4) Final Project: Final Paper or Video Essay

The final essay exam will take place on the date and time announced in the CUNYFirst system and will allow students to choose one of the three essay questions. For details, please see the attachment.

Please refer to **Attachment 2** for detailed guidelines and criteria for evaluation, and **Attachment 4** for the grading rubric.

Students will write a final paper, which should be analytical and argumentative. Alternatively, students can create an 8-minute video essay about themes or issues in Korean cinema. Detailed guidelines will be provided on November 6, 2023. The essay must be typed in Times New Roman, Arial, Cambria, or Calibri 12-point font, double-spaced, formatted with 1-inch margins on all sides, spell-checked, and proofread. For details, please see **Attachment 3**.

Final Project: The Final Paper or Video Essay addresses the **three Creative Expression Learning Outcomes** in the following ways:

-Students are required to form a clear and convincing argument that demonstrates well-reasoned responses to a research question developed by themselves. Their evidence should be drawn from course readings, film texts, and other relevant materials, incorporating key concepts and major debates in the fields of cinema and media studies, cultural studies, and modern and contemporary Korea [CE 1, 3].

-Additionally, in their final project, students should demonstrate their good understanding of major historical events and sociopolitical issues represented in cinematic works [CE 2]. The Final Paper will be graded based on argument, organization, clarity, and content.

Final Project: Final Paper or Video Essay satisfies Creative Expression Learning Outcomes of **CE1, CE2, and CE 3** and **LO 1** and **LO 2**.

Course Grade:

*A quantitative description of how students' grades will be determined should be part of the syllabus (the tests and assignments required and the relative weight of each). For assignments that satisfy the learning objectives of the course, a grading rubric or description of how learning goals will be assessed should be provided.

The final course grade will be calculated based on the following assignments and activities:

Assessment	Percentage of Final Grade
Active Class Participation	10%
Critical Reading Response + Presentation	10%
Group Project: Annotated Bibliography + Presentation	20%
Ten Pre-class Reading or Viewing Reports (Weekly Assignments)	20%
Ten Post-class Reviews (Weekly Assignments)	10%
Final Project: Final Paper or Video Essay	30%

		Total: 100%
Grade	Percentage	
A	90-100% A+: 97-100, A: 93-96, A-: 90-92	
B	80-89% B+: 87-89, B: 83-86, B-: 80-82	
C	70-79% C+: 77-79, C: 73-76, C-: 70-72	
D	60-69% D+: 67-69, D: 60-66	
F	0-59%	

Course Calendar:

Below is a suggested course calendar. While the format of the course calendar can vary from the one provided below, when submitting the course for general education requirement approval please be sure to include a column titled "objectives/criteria met". This column should be used to identify which class activities/assignments satisfy each of the general education criteria identified under the "Queens College General Education Statement" and any of the course learning objectives identified on the syllabus under the "Discipline/Course Specific Learning Objectives" section.

Class Meeting	Day & Date	Topic	Readings/Assignments	Objectives/ Criteria Met
1	Mon., Aug. 28, 2023	Introduction	-Syllabus -Columbia Film Language Glossary, A-M	CE 1
HOW TO SEE KOREAN CINEMA				
2	Mon., Sept. 11, 2023	Film Language & Cinematic Experience	<i>Decision to Leave</i> (PARK Chan-wook, 2022, 138 min.) -Columbia Film Language Glossary, N-Z -David Bordwell, "Classical Hollywood Cinema: Narrational Principles and Procedures" in <i>Narrative, Apparatus, Ideology</i> , 17–34. -Weekly Posting	FC 1, FC 2, CE 1, CE 2, CE 3
3	Mon., Sept. 18, 2023	"Minjok Yŏnghwa 민족영화 (National Cinema)" and Transnational Film Culture	<i>Genealogy</i> (The Family Pedigree, IM Kwon-taek, 1978, 110 min.) -Kyung Hyun Kim, "The Transnational Constitution of Im Kwon-taek's Minjok Cinema in Chokpo, Sŏp'yŏnje, and Ch'iwhawsŏn," <i>The Journal of Korean Studies</i> 16.2 (Fall 2011): 231–248. -Stephen Crofts, "Reconceptualizing National Cinema/s" in <i>Theorizing National Cinema</i> . -Weekly Posting	FC 1, FC 2, CE 1, CE2, CE 3
GENRE: POPULAR IMAGINATION				
4	Mon., Oct. 2, 2023	Historical Drama (사극, Sakŭk)	<i>The Face Reader</i> (HAN Jae-rim, 2013, 139 min.) -Jonathan Stubbs, "Introduction" in <i>Historical Film</i> , 9-20. -Pierre Sorlin, "How to look at a 'Historical' Film" (2001), 25–49. -Film Review, <i>The Face Reader</i> in <i>Variety</i> -Weekly Posting -In-Depth Film Analysis Due by 10/7/2023	FC 1, FC 2, FC 3, CE 1, CE 2, CE 3, LO 1, LO 2

5	Mon., Oct. 10, 2023	Horror	<p><i>The Housemaid</i> (KIM Ki-young, 1960, 111 min.)</p> <p>-Linda Williams, "Film Bodies: Gender, Genre, and Excess," <i>Film Quarterly</i> 44.4 (Summer 1991), 2–13.</p> <p>-Chris Berry, "Scream and Scream Again: Korean Modernity as a House of Horrors in the Films of Kim Ki-young" in <i>Seoul Searching</i> (2007), 99–114.</p> <p>-Optional: Kent Jones, "World Cinema Project"</p> <p>-Weekly Posting</p>	FC 1, FC 2, CE 1, CE 2, CE 3
6	Mon., Oct. 16, 2023	Romantic Comedy	<p><i>Comrade Kim Goes Flying</i> (Nicholas Bonner, Gwang-hun Kim, Anja Daelemans, 2012, 81 min.)</p> <p>-Julia Mayer, "Peonies of Pyongyang: women in North Korean cinema," <i>Metro</i> 198 (2018), 64–69.</p> <p>-Kathleen Rowe, "Comedy, Melodrama and Gender: Theorizing the Genres of Laughter" in <i>Classical Hollywood Comedy</i> (1995), 39–59.</p> <p>-Weekly Posting</p>	FC 1, FC 2, CE 1, CE 2, CE 3
DIGITAL TECHNOLOGY & INTERMEDIALITY				
7	Mon., Oct. 23, 2023	Digital Intimacy	<p><i>American Alley</i> (KIM Dong-ryung, 2008, 90 min.)</p> <p>-Adam Ganz, Lina Khatib, "Digital Cinema: The Transformation of Film Practice and Aesthetics," <i>New Cinemas</i> 4.1 (2006): 21–28.</p> <p>-Namhee Han, "Time in the Camptown: Aesthetics for Ethics in American Alley (2008)," <i>Journal of Japanese and Korean Cinema</i> 9.1 (2017): 47–60.</p> <p>-Optional: Bridget Martin, "Anti-Prostitution Politics and Militarised Urban Prosperity in the US Military Camptown in Korea," <i>Antipode</i> (2023): 1–20.</p> <p>-Weekly Posting</p>	FC 1, FC 2, CE 1, CE 2, CE 3

8	Mon., Oct. 20, 2023	Webtoon and Digital Cinema	<p><i>Train to Busan</i> (YEON Sangho, 2016, 118 min.)</p> <p>-Hee-Kyeong Cho, "The Webtoon: A New Form for Graphic Narrative," <i>The Comics Journal</i> (July 18, 2016); http://www.tcj.com/the-webtoon-a-new-form-for-graphic-narrative/</p> <p>-Optional: *Optional: Jeffery Sconce, "Dead Metaphors/Undead Allegories" in <i>Screening the Undead: Vampires and Zombies in Film and Television</i> (2014), 96–111.</p> <p>-Weekly Posting</p>	FC 1, FC 2, CE 1, CE 2, CE 3
9	Mon., Nov. 6, 2023	Ecology of Moving Image	<p><i>The Gate of Truth</i> (KIM Hee-chul, 2004, 105 min.)</p> <p>-Bill Nichols, "What Types of Documentary Are There?" in <i>Introduction to Documentary</i>, 99–138.</p> <p>-Weekly Posting</p> <p>*Final Paper/Video Essay Project Guidelines*</p>	FC 1, FC 2, CE 1, CE 2, CE 3
AUTEURS: MAKING FILM ART				
10	Mon., Nov. 13, 2023	PARK Chan-wook	<p><i>Sympathy for Mr. Vengeance</i> (PARK Chan-wook, 2002, 129 min.)</p> <p>-André Bazin, "On the Politique des Auteurs" in <i>Cahiers du Cinéma: The 1950s</i>, 248–259.</p> <p>-Steve Choe, "Love Your Enemies: Revenge and Forgiveness in Films by Park Chan-wook," <i>Korean Studies</i> 33 (2009): 29–51.</p> <p>-Weekly Posting</p>	FC 1, FC 2, CE 1, CE 2, CE 3
11	Mon., Nov. 20, 2023	LEE Chang-dong	<p><i>A Peppermint Candy</i> (LEE Chang-dong, 1999, 129 min.)</p> <p>-Steve Neale, "Art Cinema as Institution," <i>Screen</i> 22.1 (Jan. 1981): 11–40.</p> <p>-Hye Seung Chung and David Scott Diffrient, "Forgetting to</p>	FC 1, FC 2, CE 1, CE 2, CE 3

			Remember, Remember to Forget” in <i>Seoul Searching</i> , 115–140. -Weekly Posting	
12	Mon., Nov. 27, 2023	Individual Supervision		
13	Mon., Dec. 4, 2023	BONG Joon-ho	<i>The Host</i> (BONG Joon-ho, 2006, 119 min.) -Hye Seung Chung and David Scott Diffrient, “From Gojira to Goemul: “Host” Cities and “Post” Histories in <i>East Asian Monster Movies</i> ” in <i>Movie Migrations</i> . 148– 176. -Optional; Christina Klein, “Why American Studies Needs to Think about Korea Cinema, or Transnational Genres in the Films of Bong Joon-ho,” <i>American Quarterly</i> 60.4: 871–898. -Weekly Posting	FC 1, FC 2, CE 1, CE 2, CE 3
14	Mon., Dec. 11, 2023	Final Paper/Video Essay Project Presentation		CE 1, CE 2, CE 3
	Final Paper or Video Essay due by 11:59 p.m. December 16 (Saturday), 2023			FC 2, FC 3, CE1, CE 2, CE 3, LO 1, LO 2

* These statements come directly from the “Suggestions for an Effective Syllabus” proposal which was passed by QC’s Academic Senate on March 13, 2009.

Attachment 1.
GUIDING QUESTIONS FOR WEEKLY POSTINGS

Week 2:

Discuss what interests you most about the film, *Decision to Leave* (PARK Chan-wook, 2022) by engaging with David Bordwell's article. According to Bordwell, what elements can we see in classical Hollywood films? Do you think that the film, *Decision to Leave*, uses or follows the cinematic rules of classical Hollywood cinema? What film languages does Park Chan-wook explore in ordinary or extraordinary ways?

Week 3:

Please respond to one of the following guidelines:

1. After reading Kyung Hyun Kim's article, extrapolate Kim's underlying assumption of "minjok 민족 (national) cinema". How would you define "national cinema"? Would you concur that Im Kwon-taek's films can be deemed minjok (national) cinema?

2. Discuss what interests you most about Kyung Hyun Kim's article and/or the film, "Genealogy".
(1) Please quote or paraphrase some sentences including Kim's claims and provide your opinion or critique on them.
(2) Else, choose one or two scenes from the film that are suggestive of the idea of "nationness" (or any other critical concepts) and closely analyze what particular cinematic languages are used in these scenes to address some historical or political issues in national filmmaking.

3. Read Crofts' article and discuss what categories of national cinema/s are pertinent in examining *Genealogy* (1978) or other Korean films you have watched.

Week 4:

Please read Jonathan Stubb's article, "What is Historical Cinema?" (p.9-20) and respond to the following:

Jonathan Stubb enumerates a number of scholars who have examined the concept of film genre, for example, Steve Neal, Rick Altman, Richard Maltby, Tino Balio, Jason Mittel, etc.

First, choose one or two scholarly definitions of or approaches to "film genre" that help you most understand what genre is and comment on them.

Second, discuss how those definitions or approaches can be utilized to consider the film, *The Face Reader* as the "historical film."

Finally, choose one scene from *The Face Reader* that shows characteristics in the Korean historical film called "Sakug 사극" in Korean and closely analyze what particular genre conventions and innovations--plot, iconography, setting, character, narrative form, performance style, etc.--are explored in the scene to address the overarching theme of the film.

Week 5:

Please respond to one of the following:

I. Film Analysis

Discuss what interests you most about *The Housemaid*. Choose one scene and analyze in detail some implications of particular cinematic languages—for example, tracking shot, Chiaroscuro lighting style, mise-en-scene, etc.—used in the scene.

*Questions to Consider:

-What is the overarching theme of *The Housemaid*?

Choose one scene that stands out most in the film.

-How is the scene related to the theme?

-What cinematic elements are consciously explored in the scene? (Pay close attention to some of the following: camera movement, shot scale, editing, lighting, mise-en-scene, sound, etc.)

-How do the particular film languages address the theme or social issues that filmmaker KIM Ki-young attempts to communicate?

II. *The Housemaid* as Horror

What do you expect to see in a horror film? Do you think that *The Housemaid* belongs to the horror genre? You may consider Darryl Jones' definition: "Horror is a genre of fiction and film intended to frighten or horrify its audience through the use of images involving monsters, supernatural evil, or abject violence." (The Encyclopedia of Literary and Cultural Theory).

Week 6:

Read Kathleen Rowe's article and comment on her claims, engaging with the film, *Comrade Kim Goes Flying* (2012). What is her main argument? Do you think that some of her claims are applicable to the North Korean film comedy, *Comrade Kim Goes Flying*? You may quote some sentences in the article and re-state them in your own words.

Week 7:

Read Adam Ganz and Lina Khatib's article (especially p.21-28). Discuss what "digital aesthetics" can be and analyze how specific digital aesthetics are explored in the film, *American Alley*. Do you agree that digital cinema is "not just a technological transformation; it is most of all a transformation of perception"? How does the film, *American Alley* support this claim?

Week 8:

Discuss what interests you most about the film, *Train to Busan* (2017). Your posting should include topic sentences.

Week 10:

Read André Bazin's and Steve Choe's articles and discuss what elements make *Sympathy for Mr. Vengeance* "an auteur's work." What makes it stand out among the films you have seen? Feel free to state what interests you most about *Sympathy for Mr. Vengeance* (2002).

Week 11:

Read Hye Seung Chung and David Scot Diffrient's essay and discuss the aesthetic role, value, and function of the "reverse-chronology syuzhet" (p. 118-122) in the film. What does South Korean auteur Lee Chang-dong attempt to address by using the reverse-chronology syuzhet?

Week 13:

Discuss what interests you most about *The Host*. Your posting must include your argument and supporting ideas.

Attachment 2. IN-DEPTH FILM ANALYSIS

- Your essay is due by **11:59 p.m. on October 7 (Sat.), 2023.**
- Your essay must be 300 words (minimum) in length, double-spaced, in 12-point font Times New Roman/Arial/Cambria/Calibri, with standard 1-inch margins, and in a Word format.
- Type your name on the first page of your essay, and number all of your pages.
- If necessary, please use standard citation rules when citing sources—either MLA or Chicago style is fine.
- Proofread your writing.

Write a minimum 300-word short essay in which you carefully *analyze* one shot or one scene in the films we have watched for the course, EAST 162, paying close attention to the aesthetic uses of film languages in the shot or scene. You may consider elements of mise-en-scène, camera movement, camera angle, shot scale, sound, etc. For this assignment, you do not have to describe everything. Please focus on the most salient techniques. You can certainly describe how the cinematic languages you have selected work with other elements, but you should remain focused on your chosen elements and their functions throughout your analysis.

You should watch the shot and the scene repeatedly, note the most effective or interesting techniques used to make the shot or scene, and reflect upon **the significance of the shot or scene in relation to the sequence in which it is located or the film as a whole.**

You may pay attention to setting, characters and action, enigma or problem, and situate the scene within the film. There are several questions you may wish to explore in your analysis:

--At which point in the narrative does it occur?

--What is its function to develop the narrative; to complicate narrative structure, or to resolve narrative conflicts?

You may also consider the internal organization of the scene.

--How are opening and closing shots constructed?

--Do you see any shot patterns (alternation, repetition, variation, rhythm, and rhyming effects)?

--Are there any shots that stand out for their singularity?

I expect you to make a well-constructed argument, which offers a clearly defined thesis or claim and is supported by evidence from your close analysis of the shot or scene.

The primary goal of this assignment is for you to analyze a shot or a scene in order to become familiar with the process of writing about cinema and the need to pay close attention to details. Your essay should demonstrate your confidence in your ability to explore film terminology in accounting for your understanding of the film and your film experience.

Films:

Decision to Leave (PARK Chan-wook, 2022)

Genealogy (IM Kwon-taek, 1978)

The Face Reader (HAN Jae-rim, 2013)

Attachment 3.
FINAL PROJECT: FINAL PAPER or VIDEO ESSAY

- Your paper is due by 11:59 p.m. on Saturday, **December 16, 2023**. (Please upload your paper to the Blackboard course web site.)
- Your paper should be **minimum 1,300 words** in length, double-spaced, in Times New Roman /Arial/Calibri/Cambria 12-point font, with standard 1-inch margins, and in a Word format.
- Type your name on the first page of your paper, and number all of your pages.
- Please use MLA or Chicago style citation rules.
- Proofread your writing.

Students can choose one of the following options.

Option no.1: FINAL PAPER

You should upload a **300-word proposal** and a **bibliography (7 academic sources)** to the Blackboard site by 11:59 p.m. on Saturday, November 25, 2023. (In your bibliography, you can include readings assigned for this course.)

This assignment asks you to choose your own film text and discuss it in detail, developing a well-defined and original argument about critical or theoretical concepts in film analysis, film experience, and the specific use of film language. You can choose any Korean film or a small group of Korean films from those that we have seen in weekly screenings or in class. If you have a strong preference, you can also choose a Korean film not shown in the screenings or in class. You should write a well-constructed, economical, and coherent essay.

You can develop your original argument related to the course, Introduction to Korean Cinema. You should demonstrate your ability to critically think and write about Korean cinema while engaging with major debates or critical concepts in the studies of Korean cinema.

There are three requirements.

First, your paper must be an **argumentative essay** that includes a well-structured thesis statement and a research question and is based on substantial library research. The argument can be about specific film language, major debates, or the aesthetic, social, and political implications of a particular Korean film text.

Second, your paper should demonstrate **your understanding of Korean cinema, Korean film and media culture, and major critical debates** in Korean Cinema and Media Studies. For example, your paper may explore one of the following issues: What makes IM Kwon-taek's films "Korean national cinema"? How does André Bazin's "auteur theory (la politique des auteurs)" or the concept of "film authorship" work in Korean cinema? And, what aesthetic, social, and political issues do LEE Chang-dong's films attempt to address?

Third, your paper must include a **close and persuasive textual analysis of particular scenes or sequences**. (As long as you can develop an argument, it is also fine to analyze only one scene or one sequence.)

Option no.2: VIDEO ESSAY

You should upload a **300-word proposal** and a **bibliography (7 academic sources)** to the Blackboard site by 11:59 p.m. on Saturday, November 25, 2023. (In your bibliography, you can include readings assigned for this course.)

You should create an 8-minute short video that includes your own voice-over narration or text representing your critical reflections on one theme or issue in Korean cinema. Example topics include “Genres in Contemporary Korean Cinema,” “Gender and/or Class in South Korean Film” or “Editing Styles in PARK Chan-wook’s Vengeance Trilogy.”

You should consider this project as a video version of your argumentative paper. You should conduct research on the theme or issue you have chosen, edit relevant film clips, add narration, or text, and put them together to convincingly deliver your argument.

You should take the following process to create the video: outline a script, write the script, choose clips from Korean films you have seen in class, create your original footage (optional), and add voice-over or text that comments on the clips and addresses your argument on the theme or issue.

Attachment 4. GRADING RUBRICS

I. Weekly Posting

Points	
30	The student demonstrates solid understanding of the major themes of the course, course readings, and course materials. The student accurately defines key concepts and places his or her argument within specific weekly course themes.
27	The student's argument is stated, reflecting course readings and materials. However, the use of them does not demonstrate the student's accurate understanding of key concepts or weekly course themes.
24	The student's response contains an argument, discussing course readings and materials. However, the argument is not supported by the evidence. The student shows limited understanding of key concepts or weekly course themes.
21	The student's response has a vague argument or is missing a major component of the evidence requested. Course readings are only mentioned, with no clear understanding of the relationship between course readings and course themes.
18	The student's response does not have any argument or answers only some parts of the questions. The student merely summarizes course readings or describes course materials without any interpretation.
0	The student does not provide any responses to course readings and materials.

II. Final Project: Video Essay

	Excellent	Good	Fair	Poor
Visual Image	Includes significant length of images that support arguments & thesis.	Includes some significant images that support arguments & thesis.	Includes a few of significant images that support arguments & thesis	Not included.
Support	All images clearly support arguments & thesis.	Images only somewhat support arguments & thesis	Images do not support arguments & thesis.	Not included.
Format	Large, clear, academically appropriate images	Academically appropriate images, but should have been clear.	Images are not clear; borderline appropriate for academic uses.	Not included.
Appearance	Very neat, eye-catching, and shows a great deal of time & effort.	Somewhat neat & eye-catching, and shows some time & effort.	Sloppy, not eye-catching, shows little time & effort	No time & effort; illegible.

III. FINAL PROJECT: FINAL PAPER

	Excellent	Good	Fair	Poor	Fail
Argument	The essay has a clear and original argument, which is written in a well-structured thesis statement.	The essay has a clear argument and logically presents it in a thesis statement.	The essay has a clear argument and presents it in a thesis statement. However, the thesis statement is not fully articulated.	The essay has a general or vague argument and fails to present this argument in a thesis statement.	The essay has no thesis statement or argument.
Evidence and Support	The essay convincingly supports the author's argument by providing as in-depth analysis of film or literary texts, as well as engaging theoretical discussions on the topic.	The essay provides adequate evidence to support the author's argument. However, the essay requires the author's thorough understanding of course readings or film or literary texts.	The essay attempts to support an argument with sufficient evidence. However, it fails to clearly make relevant points in interpreting course readings or analyzing film or literary texts.	The essay does not supply sufficient evidence to support the main argument. Alternatively, the evidence is logically irrelevant.	The essay does not support an argument or explore the thesis at all.
Organization	The structure of the essay is well built and effectively guides the reader with its logical flow. The essay presents a strong topic sentence in each paragraph and uses proper transitions both at the paragraph and sentence levels.	Overall, the essay has a good structure, but the topic sentences in some paragraphs are weak.	The essay shows the author's awareness of major roles of the introduction, body, and conclusion sections and attempts to build a good structure. However, the essay at times does not adequately present the main point of a paragraph in a topic sentence.	The essay has introduction, body, and conclusion sections but does not demonstrate the logical relation among these parts. The coherence and consistency of the essay should be enhanced.	The essay is poorly organized. The overall structure of the essay is difficult to follow.
Analysis (Close Reading of Film Scenes, Paragraphs, or Expressions in Literary Works)	The essay chooses relevant film scenes or paragraphs and expressions in literary works well and provides the author's original and detailed readings of these. Overall, the essay demonstrates the author's keen observations of film or literary works, as well as	The essay analyzes relevant film scenes or paragraphs and expressions in literary works. However, it lacks original and detailed readings of these.	The essay analyzes film scenes or paragraphs and expressions in literary works. However, the analysis needs further development to convincingly support a main argument.	Some film scenes or literary expressions are chosen for analysis. However, the essay neither pays full attention to details nor demonstrates an original reading of these.	The essay does not provide an in-depth analysis of film scenes or paragraphs and expressions in literary works.

	excellent interpretations of these.				
Content and Writing Style	The essay includes unique insights into and new ideas on the topic, which were not discussed in the readings or class discussions. The essay clearly and logically discusses these insights and ideas.	The essay demonstrates that the author has learned a great deal in class and can communicate substantial knowledge on the topic. Overall, the essay thoroughly explores a main argument or issue but does not add much new insights into the topic.	The essay satisfactorily addresses a main argument or issue on the topic and attempts to support it. However, the essay does not clearly and logically convey the argument or issue to the reader. Some key concepts need further articulation or explanation.	The essay repeats general ideas in readings or class discussions. It provides rough observations on the topic. It often uses vague terms and does not provide clear definitions of key concepts.	The essay does not include any substantial or relevant discussions on the topic.