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 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 (All the readings will be distributed via EKU.)

Recommended Texts
McHugh, Kathleen and Nancy Abelmann (eds.), South Korean Golden Age Melodrama: Gender, Genre, and National Cinema (Wayne State UP, 2005).
## Requirements/Grading

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<thead>
<tr>
<th>Component</th>
<th>Weight (%)</th>
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<tr>
<td>Attendance and class participation</td>
<td>15</td>
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<tr>
<td>Weekly online responses (starting in Week 3, 10 total)</td>
<td>20</td>
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<tr>
<td>Presentation and facilitation</td>
<td>15</td>
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<tr>
<td>Two position papers (one single-spaced page, 400-500 words)</td>
<td>10</td>
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<tr>
<td>Final Paper (10-12 double-spaced pages, 3000-3500 words)</td>
<td>40</td>
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<td>(Bibliographic project: 5%; final paper: 35%)</td>
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### Attendance/class participation (15%):
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.

### Weekly online responses (20%):
Starting in Week 3, students are required to post weekly responses (approximately 300 words) to primary sources (the assigned film and literary texts) on EKU before coming to class.

### Class presentation and facilitation (15%):
Beginning in Week 3, each student or a pair of students will be asked to present the assigned materials for one seminar session. For each presentation, the student presenter(s) will be responsible for preparing 3-5 discussion questions, deliver a 15 to 20-minute presentation, and organize and lead the seminar discussion. Discussion questions will be distributed via email or posted online by 9PM on the Sunday before class.

### Two position papers (10%):
You will write two short (400-500 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 or on how the readings, respectively or together, help us better understand the topic for the week and 3) critique the arguments by locating their limitations and problems.

### Final paper (40%) – Bibliographic project (5%)/final paper (35%):
Students will write a research paper of 3000-3500 words (about 10-12 double-spaced pages) on a topic relevant to this course. Five weeks before the final research paper is due, each student will submit a proposal of his/her research project, and three weeks before the due date, a 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.

**Plagiarism/Academic Dishonesty:**
Academic dishonesty will not be tolerated. Plagiarism, the copying of someone else’s words or ideas and presenting them as one’s own, will result in serious consequences for your final grade, and possibly for your academic status at the University as well. If you obtained information or ideas presented in your assignments from any sources (books, newspapers, magazines, journals, Internet sources, DVD commentaries, class materials, or anything else), you should acknowledge the sources with appropriate footnotes and bibliographic citations.

Among many other practices besides plagiarism, academic dishonesty also includes submitting papers for this course that you have submitted in the past for credit in another course. This would also have very serious consequences.

**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 3:45 to 5:30 pm.

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

**Week 1 (3/2)**
**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 (3/9)**
**Locating Gender in Local and Transnational Contexts**
In-class viewing: *New Woman: Her First Song* (Kim Soyoung, 2003, 63 min.)
Required readings:

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

**Week 3 (3/16)**
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 (3/23)**
Gender in Socialist Writing in Colonial Korea
Required readings:

**Week 5 (3/30)**
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 (4/6)**
The “Comfort Women” Question
Film: *The Murmuring* (Byun Young-ju, 1995, 98 min.)
Required readings:


Week 7 (4/13)
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:


Week 8 (4/20)
No class (mid-term exam week)

Part 3. The Reconfiguration of Gender in Contemporary South Korea

Week 9 (4/27)
Marginalized Masculinities
Film: Chilsu and Mansu (Park Kwang-su, 1989, 107 min.)

Required readings:


**Week 10 (5/4)**

Subversive Narratives of Women

In-class viewing: *Smoke-Flavored Life* (Ryou Eun-jung, 2004, 21 min.)

Required readings:


**Week 11 (5/11)**

Gendering the IMF Crisis and the Post-IMF Reconfiguration of Gender and Sexuality

Film: *Happy End* (Jung Ji-woo, 1999, 99 min.)

Required readings:


**Final Paper Proposal Due**

**Week 12 (5/18)**

Queer Sexualities on Screen

Film: *The King and the Clown* (Yi Chun-ik, 2005, 119 min.)

In-class viewing: Excerpts from *Antique* (Min Kyu-dong, 2008, 109 min.)

Required readings:


**Week 13 (5/25)**

No class (holiday)

**Bibliographic Project Due (via Email) by Tuesday, May 26, 12:00PM (Noon)**

**Week 14 (6/1)**

Gender and Intermarriage

Film: *Wedding Campaign* (Hwang Pyong-guk, 2005, 120 min.)

Required readings:

Week 15 (6/8)
Final Paper Presentations

Final Research Paper Due (via Email) by Monday, June 15, 5:00PM