

UNIVERSITÄT TÜBINGEN  
DEPARTMENT OF KOREAN STUDIES

**Understanding Gender and Family through Korean Culture  
(CIVIS-KF E-School)  
Winter Semester 2021**

Class: Wednesday 16:15-17:45, via Zoom  
Office Hours: by appointment

Instructor: Dr Ji-yoon An  
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Course Schedule:

<b>Week No.</b>	<b>Date</b>	<b>Contents</b>	<b>Film</b>
1	29 Sep	Introduction	
2	6 Oct	F is for Family	<i>Family Ties</i> (DVD)
3	13 Oct	Is F still for Family?	<i>Shocking Family</i> (DVD)
4	20 Oct	Understanding Gender	<i>Third Rate Manager</i> (online)
5	27 Oct	Korean Hegemonic Masculinity	<i>Train to Busan</i> (DVD)
6	3 Nov	Masculinity in Crisis	<i>Peppermint Candy</i> (DVD) <i>Burning</i> (DVD)
7	10 Nov	Mid-Term Exam	
8	17 Nov	Understanding Feminism	<i>A Female Boss</i> (online)
9	24 Nov	Glorifying/Terrifying Motherhood	<i>Mother</i> (DVD)
10	1 Dec	From Feminism to Female Fetishism	<i>Memento Mori</i> (DVD)
11	8 Dec	Queer Theory's Place in Korean Cinema	<i>Stateless Things</i> (DVD)
12	15 Dec	Wrap-Up / Feedback Discussion	

\*ILIAS password: KOREA

Film Screenings:

Via Zoom on Monday evenings 19:00

<b>Date</b>	<b>Film</b>
27 Sep (Mon)	<i>Family Ties</i>
4 Oct (Mon)	<i>Shocking Family</i>
25 Oct (Mon)	<i>Train to Busan</i>
1 Nov (Mon)	<i>Peppermint Candy</i> (online also, but no subtitles)
8 Nov (Mon)	<i>Burning</i>
22 Nov (Mon)	<i>Mother</i>
29 Nov (Mon)	<i>Memento Mori</i>
6 Dec (Mon)	<i>Stateless Things</i>

Course Description:

In this course, we will explore the prevalent topics of gender and family in (South) Korea through a cultural lens. Contrasting the classical modernization model, Korea's compressed journey to modernization has proved that the family can remain at the centre of a modern society. This family-centeredness is usually taken as evidence of the country's traditional culture, and thus often juxtaposed against the fight for gender equality, which is considered a continuation of Korea's 'liberalization.' However, the landscape of family and gender ideologies in Korea cannot be oversimplified as mere conflict between tradition and modern values. In order to introduce students to the complexity of Korea's social relations, the course will revisit core theories of gender studies, learning concepts such as hegemonic masculinity, feminism, and queer theory, alongside key sociological texts on Korean society. Such theories will then be applied to cinematic/cultural depictions in order to explore the symbiotic relationship between cinema and society.

Course Requirements:

- 20% Participation**
- 30% Mid-term Exam (2 pages)**
- 50% Final Paper (6 pages)**

**Participation:**

- Class attendance is mandatory, and all absences must be excused. Any unexcused absences will mean reduction in the participation grade.
- If you anticipate difficulty attending class or completing an assignment, please contact the instructor as soon as possible. Special arrangements can be made, but not without prior notice.

- This course requires students to complete the readings prior to class meetings and actively participate in discussions. It is crucial that we all contribute to fostering a respectful environment, where diverse opinions can be freely voiced, and a critical but constructive dialogue can be created.
- All assigned readings are required and expected to be completed prior to class.

### Mid-Term Exam:

- The mid-term exam will take place during class on Week 7.
- The exam will be around 90 minutes in length
- You should write a **two-page essay**.

### Final Paper:

- The final paper is a combination of short-answer questions and a research essay on one of the provided essay questions.
- You should write a **five-page essay** (in addition to the one-page short-answer questions).
- The essay part should be: double spaced, in font size 12, in Times New Roman. It must also include at least 10 academic sources (including primary sources). FYI: internet blog posts or newspaper articles do not count as academic sources.
- The research essay should have a central thesis (argument) and be organized in an essay format (introduction, body paragraphs, conclusion, and bibliography).
- The preferred citation format is in-text Harvard style, and the preferred romanization format is Revised Romanization of Korean.
- Plagiarism is strictly forbidden. All work you turn in must be your own. This means no borrowing of ideas or wording from friends' work, other authors' work, or the Internet. Any time another person's work is used (even if paraphrased), it must be cited properly. If there is evidence that your work has been plagiarized, you will fail the course.
- Final papers will be due on the last day of class: **Wednesday, December 15, 2021**.
- Any late papers that are accepted will receive a penalty reduction.
- Students will not receive a course grade if no final paper is submitted.

### Recommended Readings:

- Bordwell, David and Kristin Thompson, eds. (2004). *Film Art: An Introduction*. (McGraw-Hill).
- Chang, Kyung-Sup (2010). *South Korea under Compressed Modernity: Familial Political Economy in Transition* (Routledge).
- Choi, Jinhee (2010). *The South Korean Film Renaissance: Local Hitmakers, Global Provocateurs*. (Wesleyan University Press).
- Chung, Hye Seung and David Scott Diffrient (2015). *Movie Migrations: Transnational Genre Flows and South Korean Cinema*. (Rutgers University Press).
- Chung, Steven (2014). *Split Screen Korea: Shin Sang-ok and Postwar Cinema*. (University of Minnesota Press).
- Gateward, Frances, ed. (2007). *Seoul Searching: Culture and Identity in Contemporary Korean Cinema*. (SUNY Press).
- Hill, John and Pamela Church Gibson, eds. (1998). *The Oxford Guide to Film Studies*. (Oxford University Press).

- James, David and Kyung Hyun Kim, eds. (2001). *Im Kwon-taek: The Making of a Korean National Cinema*. (Wayne State Press).
- Jeong, Kelly Y. (2011). *Crisis of Gender and the Nation in Korean Literature and Cinema: Modernity Arrives Again*. (Lexington Books).
- Kim, Dong Hoon (2017). *The Eclipsed Cinema: The Film Culture of Colonial Korea*. (Edinburgh University Press).
- Lie, John, ed. (2014). *Multiethnic Korea? Multiculturalism, Migration, and Peoplehood Diversity in Contemporary South Korea* (Institute of East Asian Studies Publications).
- Karen Lury (2010). *The Child in Film: Tears, Fears and Fairy Tales* (I.B. Tauris).
- Lebeau, Vicky (2008). *Childhood and Cinema* (Reaktion Books).
- McHugh, Katherine and Nancy Abelmann, eds. (2005). *South Korean Golden Age Melodrama: Gender, Genre, and National Cinema*. (Wayne State University Press).
- Nelson, Laura (2000). *Measured Excess: Status, Gender, and Consumer Nationalism in South Korea* (Columbia University Press).
- Paquet, Darcy (2009). *New Korean Cinema: Breaking the Waves*. (Wallflower Press).
- Peirse, Alison and Daniel Martin, eds. (2013). *Korean Horror Cinema*. (Edinburgh University Press).
- Shin, Chi-Yun and Julian Stringer, eds. (2005). *New Korean Cinema*. (Edinburgh University Press).
- Song, Jaesook, ed. (2010). *New Millennium South Korea: Neoliberal Capitalism and Transnational Movements* (Routledge).
- Yecies, Brian and Ae-Gyung Shim. (2016) *The Changing Face of Korean Cinema: 1960 to 2015*. (Routledge).

### Course Breakdown:

#### **Week 1: Introduction**

#### **Week 2: F is for Family: What is the Korean family?**

FILM: *Family Ties* (*Gajokui tansaeng*, dir. Kim Tae-yong, 2006)

Giddens, Anthony, Mitchell Duneier, Richard P. Appelbaum, and Deborah Carr (2016). "Chapter 15: Families and Intimate Relationships." In *Introduction to Sociology* (W.W. Norton & Company), p. 385-417.

Chang, Kyung-Sup (2010). "Compressed Modernity and its Familial Basis" and "Accidental Pluralism." In *South Korea Under Compressed Modernity: Familial Political Economy in Transition* (Routledge), p.1-26.

#### **Week 3: Is F still for Family: Is there an alternative Korean family?**

FILM: *Shocking Family* (*Shoking Pemilli*, dir. Kyung Soon, 2006)

Shin, Ki-young (2011). "The Politics of the Family Law Reform Movement in Contemporary Korea: A Contentious Space for Gender and the Nation." *Journal of Korean Studies*, 11(1), p. 93-125.

Shin, Chi Yun (2019). "Family Ties (2006): Of Journeys and Homes" In *Rediscovering Korean Cinema* (University of Michigan Press), p. 435-445.

#### **Week 4: Patriarchy I: Understanding Gender**

FILM: *A Petty Middle Manager* (*Samdeunggwajang*, dir. Bong-rae Lee, 1961)

Weedon, Chris (1999). "The Question of Difference." In *Feminism, Theory and the Politics of Difference* (Wiley), p. 1-25.

Chung, Hye Seung, and Diffrient, David Scott (2015). "The Nervous Laughter of Vanishing Fathers: Modernization Comedies of the 1960s." In *Movie Migrations: Transnational Genre Flows and South Korean Cinema* (Rutgers University Press), p. 70-95.

#### **Week 5: Patriarchy II: Masculinity in Crisis**

FILM: *Peppermint Candy* (*Bakha Satang*, dir. Lee Chang-dong, 1999) and *Burning* (*Beoning*, dir. Lee Chang-dong, 2018)

Silverman, Kaja (1992). "Historical Trauma and Male Subjectivity" In *Male Subjectivity at the Margins* (Routledge), p. 52-124.

Kim, Kyung Hyun (2004). "Introduction: Hunting for the Whale" In *Remasculinization of Korean Cinema* (Duke University Press), p. 1-26.

#### **Week 6: Patriarchy III: Korean Hegemonic Masculinity**

FILM: *Train to Busan* (*Busanhaeng*, dir. Sang-ho Yeon, 2016)

Connell, R. W. (1993). "The Social Organisation of Masculinity." In *Masculinities* (Polity Press), p. 67-86.

Moon, Seungsook (2002). "The Production and Subversion of Hegemonic Masculinity: Reconfiguring Gender Hierarchy in Contemporary Korea." In *Under Construction: The Gendering of Modernity, Class, and Consumption in the Republic of Korea*, ed. Laura Kendall (University of Hawai'i Press), p. 79-114.

#### **Week 7: Mid-Term Exam**

#### **Week 8: Feminism I: Understanding Feminism**

FILM: *A Female Boss* (*Yeosajang*, dir. Han Hyeong-mo, 1959)

Mori, Toril (1989). "Feminist, Female, Feminine." In *The Feminist Reader: Essays in Gender and the Politics of Literary Criticism*, eds. Catherine Belsey and Jane Moore (Blackwell), p. 115-132.

Shin, Jiweon (2002). "Social Construction of Idealized Image of Women in Colonial Korea: the 'New Woman' versus 'Motherhood.'" In *Women and the Colonial Gaze*, eds. Tamara Hunt and Micheline Lessard (Palgrave Macmillan), p. 162-173.

Kang Kyongae (2013). "The Path Choson Women Must Tread" (1930) and "Two Hundred Yen for My Manuscript" (1935). In *Imperative of Culture* (University of Hawai'i Press), p.136-144.

### **Week 9: Feminism II: Glorifying/Terrifying Motherhood**

FILM: *Mother* (Madeo, dir. Bong Joon-ho, 2009)

Creed, Barbara (1986). "Horror and the Monstrous-Feminine: an imaginary Abjection" *Screen*, 27(1), p. 44-70.

An, Ji-yoon (2019). "The Korean Mother in Contemporary Thriller Films: A Monster or Just Modern?" *The Journal of Japanese and Korean Cinema*, 11(2), p. 154-169

Cho, Haejoang (2002). "Living with Conflicting Subjectivities: Mother, Motherly Wife, and Sexy Woman in the Transition from Colonial-Modern to Postmodern Korea." In *Under Construction: The Gendering of Modernity, Class, and Consumption in the Republic of Korea*, ed. Laura Kendall (University of Hawai'i Press), p. 165-196.

### **Week 10: Queer Theory I: From Feminism to Female Fetishism**

FILM: *Memento Mori* (Yeogogoedam dubeonchae iyagi, dir. Kim Tae-young and Min Kyudong, 1999)

Chaudhuri, Shohini (2006). "Queering Desire" In *Feminist Film Theorists* (Routledge), p. 107-127.

Choi, Jinhee (2009). "A Cinema of Girlhood: Sonyeo Sensibility and the Decorative Impulse in the Korean Horror Cinema" In *Horror to the Extreme: Changing Boundaries in Asian Cinema* (Hong Kong University Press), p. 39-56.

### **Week 11: Queer Theory II: Queer Theory's Place in Korean Cinema**

FILM: *Stateless Things* (Jool-tak-dong-si, dir. Kyung-mook Kim, 2011)

Aaron, Michele (2004). "New Queer Cinema: An Introduction" In *New Queer Cinema: A Critical Reader* (Edinburgh University Press), p. 3-14.

Kim, Pil Ho, and C. Colin Singer (2011). “Three Periods of Korean Queer Cinema: Invisible, Camouflage, and Blockbuster.” *Acta Koreana*, 14(1), p. 117-136.

Kim, Ungsan (2017). “Queer Korean cinema, national others, and making of queer space in *Stateless Things* (2011).” *Journal of Japanese and Korean Cinema*, 9(1), p. 61-79.

### **Week 12: Course Wrap-Up**

Bordwell, David (2004). “Chapter 2: Writing about Films” in *The McGraw Hill Film Viewer’s Guide* (McGraw-Hill), p. 13-32.

Seo, Jeongnam (2011). “Analysis of *Changhwa Hongnyŏn* (*A Tale of Two Sisters*)—With a Special Focus on the Narrative and Characters.” *Acta Koreana*, 14(1), p. 73-116.