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| **Faculty Information** | **Name** | Jason Bechervaise |
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| **Home University** | Hanyang University |
| **Department** | Office of International Affairs |
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| **Course Information** | **Class No.** | TBA | **Course Code** | ISS1210 | **Credits** | 3 |
| **Course Name** | Korean Dystopian Content: From *Train to Busan* to *Parasite* |
| **Lecture Schedule** | Mon-Fri 9am-3pm (lunch break 12pm-1pm) |
| **Course Description** | This course will give students an opportunity to learn about one of the most popular genres in Korean films and mini-series: dystopian content. It will take students back to the beginning of the contemporary era of Korean cinema in the 1990s as students will learn about the “386 generation” led by Bong Joon Ho and Park Chan-wook, and the changes that would transform the content industry. Students will also discover how the 1980s would come to shape the dystopian narratives crafted by these filmmakers. The course will track the changing nature of Korean dystopian content: from movies like ***Train to Busan*** and ***Parasite*** to serial dramas like ***Hellbound*** and ***Squid*** ***Game***.This course will comprise of lectures, screenings, and discussions. |
| **Course Objective** | By the end of course, students will have a firm grasp of the history of the genre and will be able to draw on this knowledge to effectively debate issues related to Korean society, popular culture, geopolitical history, and Hallyu (Korean Wave). |
| **Prerequisite** |  |
| **Materials/Textbooks** | **Reading List (these essays will be provided to students):** Jeong Seung-hoon. 2019. ‘*Snowpiercer*: The Post-historical Catastrophe of a Biopolitical Ecosystem’ in *Rediscovering Korean Cinema*, ed. Lee Sangjoon. Ann Arbor: University ofMichigan.Darcy Paquet, ‘New Ambitions’ in *New Korean Cinema: Breaking the Waves*, Darcy Paquet(London: Wallflower Press, 2009), 92 -112.Bechervaise, Jason. 2020.‘*Parasite* Forges New Paradigm on Transnational and National Cinema Intersection.’ *Contemporary Cinema Studies* (40), 53-69.Wagner, Keith B. 2019. ‘*Train to Busan*: Glocalisation, Korean Zombies, and a Man-Made Neoliberal Disaster’ in *Rediscovering Korean Cinema*, ed. Lee Sangjoon. Ann Arbor: University of Michigan.Hye Seung Chung & David Scott Diffrient. 2024. ‘No Exit from “Hell Joseon”: National Tragedy and Heroic Rescue in South Korean Action-Disaster Films’ in ACTION CINEMASINCE 2000, Holmund, C et al. London: BFI.Junhyoung Cho, Film Policy in South Korea: From Segyehwa to Netflix in *The Korean Film Industry* ed. Sangjoon Lee et al (Ann Arbor: University of Michigan Press,2024), 47-70. |
| **Evaluation** | **Attendance** | 10% | **Reading Quiz (Online)** | 10% |
| **Assignment** | 70% (Viewing Journal (30%) & Final Essay (40%)) | **Mid-term Exam** | % |
| **Presentation** | % | **Final Exam** | % |
| **Group Project** | % | **Participation** | 10% |
| **Etc.** | **Evaluation Item** | **Ratio** |
|  | % |
|  | % |
| **Daily** **Lecture Plan** | **Day 1** | Course Introduction, Defining dystopia |
| **Day 2** | The 386 Generation of Filmmakers (Bong Joon Ho, Park Chan-wook, Kim Jee-woon) and the relationship between the turbulent 1980s and Korean Dystopia |
| **Day 3**  | *Snowpiercer* + Discussion |
| **Day 4** | Dystopia, Neoliberalism & *Parasite* |
| **Day 5** | ‘Hell Joseon’ and *Squid Game* |
| **Day 6** | Korean Disaster Films, Zombie Outbreaks & *Train to Busan* |
| **Day 7** | The Rise of Netflix, Streaming Platforms and Korea Dystopia (*Hellbound*) |
| **Day 8** | The Space Race in the K-contents Industry, *Space Sweepers* & *Silent Sea*  |
| **Day 9** | Understanding Inter-Korean Relations and Dystopia (*Money Heist: Korea - Joint Economic Area*, *Illang: The Wolf Brigade*) |