Korea
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Korean Film: An Introduction

Class: Advanced Education Media   **Duration:** 3 days (Full Periods)   **Grade Level:** High School 9 to 12

Lesson Summary

Students will view film clips and read materials focused on the ups and downs of the film industry in Korea and its popular and artistic highlights. Two foci will drive the study: first, the reality of politics on not only themes but also on production possibilities and on film preservation; second, discovering how directors have responded to the situation and changes in society concerning gender, race, nationalism, urbanization, industrialization, tradition and modernity.

Goals

- Students can analyze the history of Korean film identifying the characteristics of three golden ages of Korean films and the two periods of collapse.

- Students can describe four ways the Korean War and subsequent political situation impacted Korean filmmaking and distribution

- Students can detail three characteristics Korean film shares with the pan-Asian film community.

- Students can discuss youth and gender issues in Korean film and compare and contrast these to earlier Korean films and to Pan Asian and Hollywood film responses

- Students can differentiate Korean film from Pan Asian film and Hollywood film analyzing content and style in this process.

Essential Questions

- How does the history of Korea impact the film industry today? Consider the Japanese occupation, the devastations and political divisions of the Korean War, the censorship of the Park regime, and the hostility between North and South Korea. In what ways might this explain why South Korean film has a strong focus on history and freedom of expression?

- In what ways did the 1988 Olympics and the 1996 World Cup rejuvenate the film industry and bring to prominence the Korean New Wave?

- What roles do women play in contemporary Korean film? How does this differ from earlier films? Do you think this change derives from changes in the culture? What familial, inter-gender and inter-generational conflicts might these films be depicting or creating?

- How do Korean filmmakers depict traditional culture and western influence? What can you gather of Korean culture and tensions with tradition from considering New Wave, nationalist, action and youth gang films as depictions of the society?

- How has South Korea encouraged and supported the development of the local film making industry? Do you agree with restricting access to foreign films?   Why is the Pusan film festival important?

- What marks Korean film as Korean? Consider storyline and narrative technique, cinematographic and editing technique, and marketing. Why do you think Hollywood remakes foreign films and Korean films in particular? Is there evidence of cultural or racial prejudice in these decisions?

Films

Korean films are available on Netflix, in major metropolitan libraries and through the EASC Media Library. The Media Library has purchased *Cinema Asia: South Korea* a 51 minute film that provides a solid overview and many clips from Korean film. This film may be previewed at http://ffh.film.com using the film title as a search term. I recommend short clips films and discussing the Directors noted in the schedule below as a basis for discussion.

Korean film, like many films, includes material deemed inappropriate in many high schools. I strongly encourage you to preview and communicate prior to using the material in your class. I am careful when I use R rated films in my class. I seldom show the scene for which the rating was assigned. I notify students and parents prior to using an R rated film with an explanation why the shot, scene or clip is being used in the class. I make the material available for parental review, and when possible the entire movie. These specific actions are preceded by a syllabus note and by parental communication and permissions each semester.

Assessments
Formative (During Project)
Discussion, Journals
Summative (End of Project)
Online Test
Resources
People/Facilities
Teacher, Classroom, SmartBoard with projector
Equipment
Moodle, Google Docs,
Materials
Reading Packet, Reading Shelf, Films, Netflix, Films

Schedule

Wednesday	Thursday	Friday
Review of Pan Asian Film Korean History Korean Film History Context of Chinese, Japanese and Hong Kong film Kin Ki Jung Journal Response	View and discuss film clips: genres, technical issues, films in cultural and international context. Korean New Wave (Lee, Park, Jong) *Shiri* (Shiri Syndrome) *Sopyonje* Nationalism *An Extraordinary Hero* *2009: Lost Years* *YMCA Baseball Team* Journal Response	Documentary Byun Young-joo Youth Cinema Gangs, Views of women, Urban Conclusion Pan Asia Responses to Life, Politics and urbanization *Why Bodhiidharma Left for the East* Online Assessment (By Sunday 6p.m.)

Readings

Chau, Beng Haut and Koichi Iwabuchi . *East Asia Pop Culture: Analyzing the Korean Wave*. Seattle: University of Washington Press, 2008. Print.

Darcy, Paquet. *New Korean Cinema.* Edinburgh, Edinburgh University Press, 2005. Print.

Drew, Oliver. '"Asia Extreme': Japanese cinema and British hype." *Journal of Contemporary Film* pp 53 - 73 Volume 1: 5
            (2007): 53 – 73. Intellect Ltd. Internet (Infohio) 07 Apri, 2011

Gateward, Frances. *Seoul Searching: Culture and Identity in Contemporary Korean Cinema* New York: State University of New York Press, 2007. Kindle Edition.

Hyangjn, Lee. *Contemporary Korean Cinema: Identity, Culture, Politics*. Manchester: Manchester University Press, 2000. Print

McHigh, Kathleen. A."South Korean melodrama and the question of national cinema." *Quarterly Review of Film and Video*.18:1 (2001: 1-14. Internet (Infohio) 07 April 2011.

Stephens, Chuck. "Local heroes: the many faces of Korean cinema's perpetual renaissance." *Film Comments* Nov-Dec (2004): 36 –39. Internet (Infohio) 07 April 2011

Wilson, Rob. "Killer Capitalism on the Pacific Rim: Theorizing Major and Minor Modes of the Korean Global." *Boundary* Spring (2007): 115-116. Internet (Infohio) 07 April 2011.

Willamen, Paul. "Detouring through Korean Cinema." *Inter-Asia Cultural Studies*, 3:2 (2002).

Wilson, Rob "Korean cinema on the way to globalization: tracking global/local dynamics, or why Im Kwon-Taek is not Ang Lee." *Inter-Asia Cultural Studies*, 2:2 (2002) 7 April 2011.

Internet Resources

 A preliminary historical overview of Korean Film history may be viewed
at http://koreanfilm.org/history.html

   Koreanfilm.org   http://koreanfilm.org/

   Koreanmovie.com   http://www.koreanmovie.com/

   Hancinema   http://www.hancinema.net/

   Korean Film Archive   http://www.koreafilm.org/main/main.asp

   Korean Movie Database   http://www.kmdb.or.kr/eng/

   Harvard Film Archive   http://hcl.harvard.edu/hfa/films/2010octdec/korean.html

Standards

Social Studies
Modern World History
            Content Statement 17 and 18
            Globalization
            Content Statements 26, 28, 29

Contemporary World Issues
      Global Connections
      Content Statements 1 and 2
Media

Standard Number: 3.A.1.
Grade: 9

Media Messages: Infer and summarize information communicated, delivered and received by society as a whole.

Standard Number: 3.A.2.
Grade: 9

Media Messages: Identify factors that influence reasons for the communication and delivery of information regarding social, economic, political, aesthetic and ethical issues (e.g., debate, argument, advocacy, policy, positioning).

Standard Number: 3.B.1.
Grade: 9

Media Elements: Recognize the conventions of visual media genres (e.g., talk shows, newscasts, documentaries, commercials, advertisements, billboards, Web pages).

Standard Number: 3.B.2.
Grade: 9

Media Elements: Determine why and how intent and use of multimedia components, organizational patterns, production techniques and medium formats inform or influence social, economic, political, aesthetic and ethical issues (e.g., editing, figurative language, sound devices, literary techniques, black and white footage, set design in social-cultural contexts, effective packaging).

Standard Number: 3.C.2.
Grade: 9

Communicating With Media: Examine media communications for accuracy, relevancy, credibility and appropriateness (e.g., validity of authority, objectivity, balanced coverage, publication date, testimonial, glittering generalities, emotional word repetition, bait and switch).

Standard Number: 4.A.3.
Grade: 9

Evaluation: Examine how and why image, language, sound and motion convey specific messages designed to influence the audience.

Standard Number: 3.A.1.
Grade: 10

Media Messages: Examine the social, economic, political, aesthetic and ethical functions and purposes embedded in media communications.

Standard Number: 3.A.2.
Grade: 10

Media Messages: Compare and contrast the effectiveness of multimedia components and medium formats used to produce and deliver various communications and information for social, economic, political,

aesthetic and ethical issues.

Standard Number: 3.B.1.
Grade: 10

Media Elements: Discuss manipulation of the rules and expectations for media genres to affect and influence social economic, political, aesthetic and ethical issues, and society as a whole.

Standard Number: 3.B.2.
Grade: 10

Media Elements: Assess procedures and decision-making processes involved in the construction of various media communications and messages, and the degree to which the results impact social, economic, political, aesthetic and ethical issues, and society as a whole.

Standard Number: 3.C.1.
Grade: 10

Communicating With Media: Summarize and state the pros and cons of media communications on society as a whole and in the shaping of governmental, social and cultural norms.

Standard Number: 4.A.4.
Grade: 10

Evaluation: Compare and contrast the accuracy of the message/communication product with the audience results (e.g., was the audience influenced by inaccurate information?).

Standard Number: 3.A.1.
Grade: 11

Media Messages: Assess information communicated, delivered and received by society as a whole.

Standard Number: 3.A.2.
Grade: 11

Media Messages: State reasons for media communications and delivery in support of social, economic, political, aesthetic and ethical issues (e.g., debate, argument, advocacy, policy, positioning).

Standard Number: 3.B.1.
Grade: 11

Media Elements: Critique procedures and decision-making processes involved in the construction of media communications and messages, for results that impact social, economic, political, aesthetic and ethical issues, and society as a whole.

Standard Number: 3.B.2.
Grade: 11

Media Elements: Assess and consider the legal and ethical responsibilities involved in the construction and delivery of media communication and information.

Standard Number: 3.C.1.
Grade: 11

Communicating With Media: Assess influences of media communications on society as a whole and in the shaping of governmental, social and cultural norms.

Standard Number: 3.C.2.
Grade: 11

Communicating With Media: Assess media communications for complexities and discrepancies, as well as for accuracy, relevancy and credibility.

Standard Number: 3.C.3.
Grade: 11

Communicating With Media: Critique media communications and information products for alignment of content, context and projected values.

Standard Number: 4.A.4.
Grade: 11

Evaluation: Select and evaluate message-appropriate designs for print, multimedia, video and Web pages for curricular and personal needs (e.g., silly graphics may not be appropriate for academic projects).

Standard Number: 3.A.1.
Grade: 12

Media Messages: Examine and evaluate information communicated, delivered and received by society as a whole.

Standard Number: 3.A.2.
Grade: 12

Media Messages: Analyze and critique social, economic, political, aesthetic and ethical functions and purposes embedded in media communications.

Standard Number: 3.B.1.
Grade: 12

Media Elements: Employ as appropriate Universal Design principles for construction of media communications, messages and products that address social, economic, political, aesthetic and ethical issues.

Standard Number: 3.B.2.
Grade: 12

Media Elements: Employ and practice legal and ethical responsibilities involved in the construction and delivery of media communications and information that address social, economic, political, aesthetic and ethical issues.

Standard Number: 3.C.2.
Grade: 12

Communicating With Media: Critique media communications for complexities and discrepancies, accuracy, relevancy and credibility.

Standard Number: 3.C.3.
Grade: 12

Communicating With Media: Evaluate media communications and information products for alignment of content, context and projected values.