

Teaching the Language and Culture of Korean through Film and TV Drama in the American University Setting

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1. Introduction

This paper is an introduction to a Korean language instruction course with film and TV drama that was developed by the author over the course of five semesters at the University of Hawai'i at Mānoa. Second language (L2) learners in an above-advanced level should learn not only a second language, but also about social issues, about the culture and even about the history of the target language. Recently, a number of foreign or second language teachers have been integrating foreign films into their curricula in college-level settings. These films have great potential as language learning tools (as stated in Garrity, 1987), but they are also full of historical and cultural content, as in Gerster (2006).

In “ Movies as the gateway to history: The history and film project,” Paul Weinstein acknowledges that “film and television [are] the great history educators of our time,” citing Robert Rosenstone’s corroboration that “visual media have become arguably the chief carrier of historical messages in our culture (Gerster 2006:105).¹

In the American college setting, however, most courses dealing with Korean films use English as the medium of teaching rather than Korean. Due to lack of teachers or the non-existence of Korean advanced level courses, it is not easy to find schools in the U.S. that offer a Korean language course utilizing film or TV drama at the advanced level which differs in pedagogy from conventional ways of teaching a second or foreign language.

The course follows the Content-Based Language Instruction (CBLI) as a holistic approach to the integration of language learning and content learning in a foreign or second language education (Brington, Snow, & Wesche, 2003; Crandall & Kaufman, 2003; Kaufman & Crandall, 2005; Stryker & Leeaver, 1997). CBLI has been one of the most widely used and tested approaches to second/foreign language teaching (Kim, 2005; Shin & Kim, 2000; Stoller and Grabe, 1997; Stryker & Leeaver, 1997). Since the 1990s, there have been several attempts to implement CBLI in the UCLA Korean program, especially for Korean heritage learners (Shin and Kim, 2000). In their study of content-based language teaching for heritage

¹ “Film is a cultural text produced in society” and “provides the audience with images of the society in which they live in” (Lee, 2000: 1).

learners in a college-level Korean program, Shin and Kim (2000) claimed that it proved extremely effective because it took into account the needs and interests of such learners. Similarly, in a study of the effects of a CBLI curriculum on Korean language use of heritage students of Korean in class, Kim (2005) also found that students were satisfied with the CBLI curriculum, giving positive reaction to the topics and increased understanding of and insight into Korean social and cultural issues.

The ultimate goal of L2 learners is to reach a proficiency level as high as possible, a goal that takes time and effort to reach. For this reason, it is important to stimulate the interest and address the needs of L2 learners and to make them more motivated in second language education. In CBLI, it is substantial to find and develop appropriate contents and materials (i.e., something *authentic*²) that are comprehensible and of interest to students (Brington, 2003). Thus, L2 learners can “kill two birds with one stone” – learn both language and content. In CBLI, the role of second language teachers is as important as the use of authentic teaching materials. In order to improve the quality of teaching in CBLI, teachers need to understand what makes a certain topic or content easy or difficult for students in order to make it comprehensible. In the present paper, the CBLI course *Korean Proficiency Through Film* is introduced and the selection of 1) teaching materials (such as multimedia resources, including movies and TV dramas to use in the classroom), 2) teaching format (correlated with language skills), 3) selected content or topics covered in class and 4) student assessment are described in order to help other schools to implement the CBLI courses through Korean film and TV drama.

2. Description of the course *Korean Proficiency Through Film*

The objective of the course is to enhance students’ Korean speaking, listening, reading and writing proficiency from advanced to superior and at the same time to broaden their knowledge of Korean studies. Table 1 illustrates the relationship of the Interagency Language Roundtable (ILR) to the American Council on the Teaching of Foreign Languages (ACTFL) scale. The ILR system has 11 levels from 0 to 5. Each ILR level has a base range and a plus range. On the other hand, ACTFL uses four basic levels of proficiency: Novice, Intermediate, Advanced, and Superior. Each ACTFL level contains three sublevels: Low, Mid, and High. The High sublevel corresponds to the ILR + level. According to OPI Tester Certification Workshop Training Manual (1999), ACTFL-*Advanced Proficiency Level* corresponds ILR level 2 which represents language learners who are able to participate fully in casual conversation, and ACTFL-*Advanced High Proficiency Level* corresponds ILR level 2+ which represents language learners who are functional in the target language.

² Stryker (1997: 295) states that “typical authentic materials include newspapers, magazines, TV shows, radio programs, films, and the like.”

Table 1. The relationship of the ILR to ACTFL scale (from OPI Tester Certification Workshop Training Manual, 1999)

ILR scale	ACTFL scale
5 Functional Native Proficiency	Superior
4, 4+ Advanced Professional Proficiency	
3, 3+ General Professional Proficiency	
2, 2+ Limited Working Proficiency	Advanced High
	Advanced Mid
	Advanced Low
1, 1+ Elementary Proficiency	Intermediate High
	Intermediate Mid
	Intermediate Low
Memorized Proficiency 0, 0+ No Proficiency	Novice High
	Novice Mid
	Novice Low

The course is designed to help students elevate their Korean language proficiency level from advanced to superior (see arrow in Table 1), and to improve their knowledge of Korean culture, society and history. Exposure to orally and visually authentic Korean film and TV drama not only provides students with rich cultural and sociopolitical information about Korea, but also exposes them to the vocabulary and grammar patterns which are beyond the students' current advanced proficiency level. Also, by exposing students to culturally rich texts (such as film) and through frequent discussion and feedback sessions, this course will offer students an opportunity to increase their understanding of Korean culture, which is crucial in advancing proficiency.

The student population in this course at the University of Hawaii at Manoa is usually comprised of approximately 50% Korean heritage speakers who were born in the United States and approximately 50% Korean first-generation immigrants who came to the United States as children. Students who finish KOR 402 (the fourth-year advanced Korean language course) are allowed to register for the course. However, the student population differs slightly by semester. For instance, the number of students enrolled in the course during the fall of 2006 was sixteen. Eight students were Korean heritage speakers who were born in the United States, seven students came from Korea as children, and one non-heritage student studied Korean as a major at the University of Hawaii at Manoa. Students differed in their level of Korean proficiency, but were fluent enough to be placed in the course. The judgment of their proficiency was based on the Korean placement test (primarily based on

vocabulary, grammar and reading tests, followed by an oral interview) that was developed by the University of Hawai‘i at Mānoa Korean program.

Depending on the students’ language background, the syllabus is modified to fulfill the needs of students at different Korean proficiency levels and with diverse disciplinary knowledge. Most students in the advanced level are heritage speakers of Korean who are orally fluent but need to develop their reading and writing skills in Korean. Thus, diverse content and various language skills are embedded in the language tasks that students are required to complete. The syllabus is built around content-based units of authentic visual resources (e.g., Video/DVD, TV drama, TV show or TV documentary, etc.) and the accompanying authentic materials (e.g., newspaper articles, periodicals, internet article, etc.) are generated by the author. Current periodicals and media materials from Korea, including Internet articles, are used to supplement basic concepts and vocabulary.

2.1. Teaching format correlated with language skills

The course consists of 46 hours of class time over the semester. Each class is divided into two 75-minute sessions a week for 16 weeks. Table 2 shows teaching format correlated with four language skills, including grammar pattern and vocabulary.

Table 2. Teaching format correlated with language skills

Skills	Teaching format
Speaking	- Oral presentation - Group discussion - Question and answer session between the instructor and students
Listening	- Lecture by the instructor or guest lecture - Oral presentation by a peer student - Brief summary of presentation - Watching films and TV historical drama
Reading	- In-class reading of supplementary articles - Answers to questions (after reading articles)
Writing	- Seven short papers and one final term paper - In-class question and answer sheet to fill out and submit
Vocabulary & Grammar	- Test of key vocabulary items and grammar patterns in reading passages

Speaking and listening. Oral presentations give presenters the opportunity to improve their speaking skills by describing the projects or topics that they are working on. In group discussions, students should be given the opportunity to work together and to be engaged in tasks that require them to produce Korean. After attending to each presentation, students should give a brief written summary of presentation. Group discussion helps students to improve their speaking and

listening skills through active participation in the activity by sharing their ideas and opinions and through feedback from peer students. Lectures by the instructor and a guest lecture can enable students to be exposed to Korean culture and society as well as to improve their listening ability. Watching films or TV drama also helps students to improve their listening ability.

Reading. As supplementary material, interesting, updated, and visualized articles related to the content are given to students in class. Reading materials on a specific topic are used to enhance students' understanding of content, not only for improving reading skills, but for expanding vocabulary and grammar patterns. The main points in the reading passage have already been covered in class during the oral presentation by a student and in the lecture by the instructor.

Writing. Creative writing assignments, both in and outside of class, give students the opportunity to improve their writing fluency and accuracy. It is generally accepted that emphasis on writing skills enables the other three language skills as well as vocabulary expansion to be reinforced.

Vocabulary and grammar patterns. Key vocabulary items and important grammar patterns are presented in reading passages which are reviewed in class and then tested at the beginning of the following class.

2.2. Content and its components in the 16-week course

In designing the course, it is important to select and develop appropriate content and teaching materials that are comprehensible and of interest to students (Brington, 2003), even though the instructor's focus is on teaching language skills, not content *per se*. In selecting films or TV dramas for the course, it is helpful for teachers to know about learners – what they already know, what they have done, or what they like (specifically their major, language background or experience). In the 16-week course, Week 1 is used to introduce the course and requirements to students (and for giving a pre-test). Weeks 2 and 3 are dedicated to lectures by the instructor, with the instructor covering the brief history of Korean film from the 1940s to the 1990s (using video clips of Korean films), addressing as well the “Korean wave” in Asia and in the United States, and providing an overview of nationally and internationally awarded Korean films. The 13 other weeks cover the content of the movies and historical TV drama chosen for the course.

An explanation for movie selections needs to be given to students. A list of selected Korean films that can be used in CBLI courses is presented in Appendix A. The Korean films in Appendix A are Korean in subject matter³ (e.g., politics,

³ The selection of film is essential in implementing the CBLI course. Students learn about Korea and Korean language through film. Selected films are all about Korean culture,

economics, society, culture, and foreign relations, etc.), some of them based on historical events (e.g., ‘*Peppermint Candy*’ (2000), ‘*The President’s Last Bang*’ (2005), etc.) and others fictional but authentic cultural stories (e.g., ‘*My heart*’ (1999), ‘*Spring, Summer, Fall, Winter and Spring*’ (2003), *Chunhyang* (2000), ‘*The Wedding Day*’ (1956), etc.). Korean films such as *JSA* (2000), *Over the Border* (2005), *The Spy Lee Chul-Chin* (1999), *Typhoon* (2005), *Welcome to Dongmakgol* (2005), and *Tae Guk Gi* (2004) deal with uniquely Korean historical, social, and political issues (e.g., the division of Korea, family dispersal, easing tensions between the two Koreas and national unification) – subjects that had been prohibited in Korean films before the 1990s.

Usually, three or four films and one historical TV drama are selected for the course. The content of the films and TV drama, including historical background and contemporary social issues, serves as basic text as well as the starting point for all other classroom activities. Because of this, it is important to select a coherent set of topics for discussion. For example, one of the films selected is *Peppermint Candy* (2000), directed by Changdong Lee. The instructor could use the film to discuss the state of Korea in 1979, 1980, 1984, 1987, and 1999. Table 3, entitled *A Close Look at Contemporary Korean History*, illustrates topics since 1979 that are addressed in the movie.⁴

Table 3. *A Close Look at Contemporary Korean History*, related to events in the film *Peppermint Candy* (2000).

1. About the director and the characters of the film
2. Presidents Park Chunghee and Chun Do-hwan (1961~1987)
3. Assassination of President Park Chunghee in 1979
4. Kwangju uprising in 1980
5. Spring of 1987: Park, Chong-ch’öl and Yi, Han-yöl, 6/29 declaration;
A step toward the development of Korean democracy
6. IMF crisis in 1997~1999 and current Korean economic situation
7. The role and importance of the song *Na ötökke* ‘*What can I do*’ in the film;
Popular culture in the 1980s and 1990s.
8. National Security Law; Current situation of democracy and human rights
in Korea

contemporary history and social issues. Films such as *Peppermint Candy* (2000) and *The President’s Last Bang* (2005) deal with the Assassination of President Park, Chung-Hee of 1979 and its aftermath. A film such as *Over the Border* (2005) deals with North Korean refugees. *The Spy Lee Chul-Chin* (1999) is a story about a North Korean spy in South Korea.

⁴ Interestingly, *Peppermint Candy* (2000) starts at the end of the story and gradually regresses to the beginning, showing how a young man full of hope and innocence becomes corrupted over the decades after enduring historical catastrophes. Incidentally, both students born in the United States and those who came from Korea as children claimed that prior to taking the course, they were unfamiliar with the topics related the film.

The eight to nine topics in Table 3 were usually covered within eight class sessions of 75 minutes. In each class, students are exposed to a specific topic several times over through 1) student oral presentation, 2) lecture by the teacher and 3) in-class reading of a related article. Not only the topics listed above, but all aspects of the films are discussed in class: dialogue, director, awards, production year or company, theme, plot, leading characters and the role of each leading character.

In addition to the films, one TV drama was also chosen. For instance, the historical drama “Immortal Yi Sun-sin”, which was produced by Korean Broadcasting System (KBS) and had been aired from September, 2004 to August, 2005 was viewed. The drama consisted of 104 episodes, but the class covered only a few episodes, dealing with the political, social, military and diplomatic status of the three East Asian countries (i.e., China, Japan, and Korea) before and after the war and Admiral Yi Sun-sin’s life and achievements including four well-known naval battles (i.e., *Sach’ön* battle and *Köbüksön* ‘the Turtle Ship’; *Hansan-do* battle and *Hagikchin* ‘the Crane-Wing Formation’; *Myöngrang* battle and its famous Korean naval victory in which only 13 Korean battleships defeated over 300 Japanese battleships) during the Seven Year Imjin War. The ultimate goal of showing the drama “Immortal Yi Sun-sin” in the course is for students to become like Yi Sun-sin as an exemplary figure and spiritual and political leader of the 21st century who had been always devoted his entire life to his country and people.

2.3. Format of 75 minute class

Figure 1 illustrates the prototypical teaching format organized around a 75-mins class. (Although each class has a fixed time limit, learning is extended with assignments and activities outside of classroom.) Classroom time is segmented by the instructor into six steps illustrated below. The class format can vary depending on the topic. Some topics and activities are too difficult and need more time to explain and discuss the topics or complete the activities.

Step 1. Quiz, review and introduction

Students are given a quiz, which is followed by a review of the previous class, and then the teacher introduces a specific topic for the class. The quiz consists of vocabulary, new concepts or technical terminology, content (i.e., how well students understand the content) and grammar patterns.

Step 2. Presentation of a specific topic by an individual student

For approximately 10 to 15 minutes, there is a session where students do oral presentations on selected topics using Power Point. Each student is supposed to give a presentation twice a semester. A presenter is given a specific topic ahead of time (e.g., see Table 3 regarding the specific topics of the film *Peppermint Candy* (2000)). During the presentation, students who are listening to a student presentation fill out the presentation evaluation form. Each presenter will get the form evaluated by classmates with performance scores. A sample peer evaluation form is presented in Appendix B.

Step 3. Lecture on the topic by the instructor, using video clips

There is a 15- to 20-minute lecture on the topic by the instructor, showing video clips that were edited by the instructor. Films are usually too long to show in class repeatedly, and the Korean language in the films tends to be very fast and vernacular, so it is hard for students to comprehend without English subtitles. Students view the entire movie in class just once (with English subtitles, if necessary). Segments from films are edited into video clips that are from one minute up to five minutes long, and these digitized video clips are used in class for review. The instructor examines each film carefully, watching it repeatedly for both content and form, and creates a variety of activities involving speaking, reading and writing to reinforce concepts and vocabulary. Students will be given the movie script before they come to class (although some of the students have already watched the movie), and are expected to watch the film at home until they understand it completely. Students at a relatively lower proficiency level should read the script of the movie and make a list of new words or concepts that they need to understand and know.

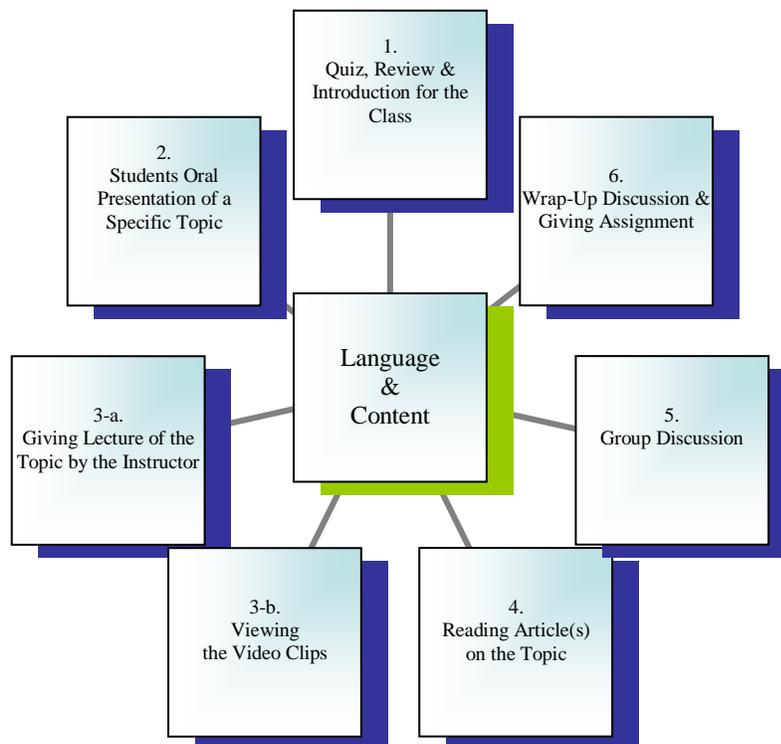


Figure 1. Teaching Format for Content and Language Integration

Step 4. Reading a short article on the topic

Students are given a short article for in-class reading that is related to the topic of both the student presentation and the lecture. New or difficult vocabulary and concepts in the reading passage or in the movie script (i.e., new words, phrases, idiom, etc.) are provided. Most of the questions that students asked of the instructor regarding the passage were about unfamiliar vocabulary or the definitions of concepts related to the content, and not to reading comprehension questions.

Step 5. Group discussion of the lecture and students presentation topic

The class is divided into small groups, each group sitting in a circle. The instructor has written discussion questions based on various information (e.g., from the film, the movie script, newspaper articles, or Internet articles) and provided it as handout. Each group discusses these questions, which students need to fill in and answer. Students can share their ideas or opinions with other classmates in the same group, giving and getting appropriate feedback. One of the group members leads the discussion, taking turns in their leadership. The exclusive use of Korean is allowed.

Step 6. The wrap-up discussion, making assignments and introducing a new topic for the next class

After the group discussion, the teacher directs a wrap-up discussion of the topic in class. The group leader should report and summarize opinions shared with other group members in the same group. At the end of each class, students are supposed to fill out the question-and-answer sheet for discussion and ask questions about content that they do not understand, and then submit the handout to get feedback and interact with the instructor.

2.4. Student Assessment

The assessment of the content-based language instruction course can consist of speaking, listening, reading, and writing, depending on the focus of the course. Grading is based on the criteria listed below in Table 4.

Table 4. Student assessment criteria

Performance	Criteria	
Classroom behavior	Regular class attendance	20%
	Group discussion participation	
	Taking effective notes	
Oral presentation	Two oral presentations	20%
Written presentation	Seven or eight short papers	40%
	One final term paper	
Quizzes and exams	Biweekly vocabulary quizzes	20%
	Translation/reading comprehension exam	

Active participation in the discussion is strongly encouraged, along with class attendance. The assessment of student oral presentations is based on: 1) their handouts or Power-Point presentations, 2) organization, 3) content appropriateness and accuracy, and 4) presentation attitude (such as posture or facial expression). Peer evaluation is partly reflected on the score of a presenter’s performance. The higher-level students tend to demand writing assignments in the curriculum as they progress (Stryker & Leeaver, 1997). The course is writing intensive, so that the final term paper is an extension of content that has been covered previously in class. Assessment in the course gives incentive for improvement, especially in writing over the semester. Student writing is scored using an analytic scale containing categories for content (30%), organization (20%), vocabulary (20%), language use (i.e., grammar) (25%) and mechanic (e.g., spelling) (5%).

At the end of fall 2006, four Korean heritage speakers (who were born in the United States and were taking the course) participated in OPI practice interviews. The interview results show that three students were assigned to ILR level 2+ and one student was assigned to ILR level 3+. Student reaction was diverse but consistently favorable and positive: “Watching films made me feel a sense of accomplishment.”; “It was fun yet challenging.”; “When I first watched the movie *Peppermint Candy*, I thought it was boring and did not make sense. Now it is one of my favorite movies.”; “Even though I watched the movie *Joint Security Area* twice before, watching the film in class was something different from what I previously experienced.”

3. Summary and Discussion

Figure 2 shows three prototypes of CBI models: 1) Theme-based instruction, 2) Sheltered instruction and 3) Adjunct instruction (Brington, Snow, and Wesche, 2003). In Theme-based instruction courses, topics or themes are integrated into language skills (listening, speaking, reading, writing, grammar and vocabulary) and are used as a vehicle for language development. In Sheltered instruction courses, content mastery is the focus; therefore, a content instructor (not a language teacher) teaches. In Adjunct instruction courses, collaboration between content instructors and language teachers is essential.

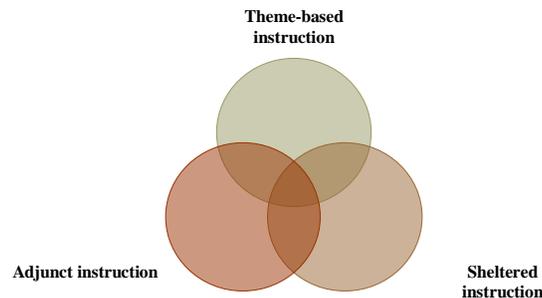


Figure 2. Three prototype CBI models (Brington, et al., 2003)

The course is a theme-based instruction course and, as such, integrates topics or themes into language skills. Topics are then selected and developed to match students' interest. Topics are usually determined by the content of films. The course is linked to a number of different content-area courses (e.g., politics, culture, gender, foreign affairs, etc.), rather than linked to a single content course. Walsh and Reese (1995) found that compared to other media, films have proven to be a very effective way of getting students' attention.

In the CBLI course, students' language background or learning experience should be taken into account. The variable language backgrounds of students can be a problem encountered in the actual implementation of the CBLI. First, heritage learners who were born in the States were orally fluent in Korean but varied in their Korean reading and writing abilities. Students were therefore divided into two groups depending on their language background. Consequently, for each writing assignment, two distinct work loads were assigned depending on the student's need. (Students were asked to resubmit their writing assignments after they addressed corrections or comments.) Moreover, two different quizzes were administered to the two groups. Second, every single class was challenging. I used the same syllabus and activities in different classes, but students' responses were not always the same. We may think that we really are well-prepared, but students may not be satisfied because teachers' expectation and students' need do not always match. Therefore, we should recognize that we cannot satisfy all students all the time. Third, students want to learn a second language for eventual practical use. That is, in order to enhance students' motivation and facilitate their practical use of Korean, teachers should teach something new and interesting that students need to know. To do that, teachers need to continually update their knowledge of the topic they are teaching. Otherwise students may know more about the topic than their teacher. Some political or international issues are rapidly changing in modern society. If teachers are not knowledgeable on a topic or of content that they cover in class, they tend to cover the topic quickly and avoid eye contact with their students, so that students are not likely to have the opportunity to ask what they need to clarify. In motivating language learners in the CBLI course, as mentioned earlier, the use of "authentic materials" is important; this, however, tends to put more of a burden on instructors because it takes time to prepare for relevant and appropriate teaching materials. The course was designed for advanced learners of Korean.

However, it can be implemented even at intermediate levels of proficiency by reducing the work load or slightly modifying the syllabus. (For example, decreasing the number of vocabulary items covered in class, lowering the difficulty level of reading materials on a specific topic, covering more dialogue and conversation patterns, allowing students use English in activities if necessary, showing movies with English subtitles, creating more fun activities, etc.) In sum, the success of the course depends on: 1) how much content language teachers know and how through content they deal with the four language skills (this is very different from conventional second or foreign language teaching); 2) how highly students are

motivated to learn something new; and 3) how interesting authentic materials are to students.

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Appendix A. List of selected Korean films used for CBLI courses

Title (year released)	Director
Aimless Bullet, 오발탄 (1961)	Yu, Hyon-mok
Bungee Jumping of Their Own, 번지점프를 하다 (2001)	Kim, Dae-sung
Chunhyangdyon, 춘향전 (2000)	Im, Kwon-taek
Failan, 파이란 (2001)	Song, Hae-sung
Family Ties, 가족의 탄생 (2006)	Kim, Tae-yong
Friends, 친구 (2001)	Kwak, Kyung-taek
Green Fish, 초록 물고기 (1997)	Lee, Chang-dong
Han, Gil-su, 한길수 (2005)	Lee, In-soo
Harmonium in My Memory, The, 내 마음의 풍금 (1998)	Lee, Young-jae
Host, The, 괴물 (2006)	Bong, Jun-ho
Jenny, Juno, 제니, 주노(2005)	Kim, Ho-jun
Joint Security Area, 공동경비구역 (2000)	Park, Chan-wook
King and the Clown, 왕의 남자 (2005)	Lee, Jun-ik
Lump Sugar, 각설탕 (2006)	Lee, Hwan-kyeong
Marathon, 말아톤 (2005)	Chung, Yoon-chul
Memories of Murder, 살인의 추억 (2003)	Bong, Jun-ho
Mother and a Guest in the Room of Master, 사랑방 손님과 어머니 (1961)	Shin, Sang-ok
My Boss, My Hero, 두사부일체 (2001)	Yoon, Jae-kyun
My Heart, 정 (1999)	Bae, Chang-ho
My Wedding Campaign, 나의 결혼 원정기 (2005)	Hwang, Byeong-guk
My Wife is Gangster, 조폭 마누라 (2001)	Cho, Jin-Kyu
Old Garden, 오래된 정원 (2007)	Lim, Sang-su
Our Twisted Hero, 우리들의 일그러진 영웅 (1992)	Park, Jong-won
Over the Border, 국경의 남쪽 (2005)	Ahn, Pan-suk
Peppermint Candy, 박하사탕 (2000)	Lee, Chang-dong
Petal, A, 꽃잎 (1996)	Chang, Sonu
President's Barber, The, 효자동 이발사 (2003)	Lim, Chan-sang
President's Last Bang, The 그때 그 사람들 (2005)	Lim, Sang-soo
Public Enemy, 공공의 적 (2002)	Kang, Woo-suk
Remember U 518, 화려한 휴가 (2007)	Kim, Ji-hun
Road, 길 (2004)	Bae, Chang-ho
Secret Sunshine, 밀양 (2007)	Lee, Chang-dong
Shiri, 쉬리 (1999)	Kang Jae-gyu
Silmido, 실미도 (2003)	Kang, Woo-suk

Sopyonje, 서편제 (1993)	Im, Kwon-taek
Spirit of Jeet Keun Do, 말죽거리 잔혹사 (2004)	Yoo, Ha
Spring, Summer, Fall, Winter and Spring, 봄, 여름, 가을, 겨울 그리고 봄 (2003)	Kim, Ki Duck
Spy Lee Cheol-Jin, The, 간첩 리철진 (1999)	Chang, Chin
Stars Heavenly Home, The 별들의 고향 (1974)	Lee, Chang-ho
Surrogate Woman, 씨받이 (1987)	Im, Kwon-taek
Sympathy for Lady Vengeance, 친절한 금자씨 (2005)	Park, Chan-wook
Tae Guk Gi: The Brotherhood of War, 태극기 휘날리며 (2004)	Kang, Jae-gyu
Typhoon, 태풍 (2005)	Kwak, Kyung-taek
Way Home, The, 집으로 (2004)	Lee, Jeong-Hyang
Wedding Day, The, 시집가는 날 (1956)	Lee, Byong-il
Welcome to Dongmakgol, 웰컴투동막골 (2005)	Park, Kwang-hyun
White Badge, 하얀전쟁 (1992)	Jung, Ji-young
Youngja: On the Loose, 영자의 전성시대 (1975)	Kim, Ho-sun
You are My Sunshine, 너는 내 운명 (2005)	Park, Jin-pyo

Appendix B. Peer presentation evaluation form

Peer Presentation Evaluation		KOR 480: Korean Proficiency through Film			
Presenter name: _____		Today's date: _____			
Presentation topic: _____					
Presenter Performance Score	Weak	Fair	Good	Excellent	
	2	3	4	5	
1. Apparent knowledge of the subject matter					
2. Success in explaining subject matter					
3. Giving definition of new terms or concepts					
4. Well-prepared & well-organized presentation					
5. Make eye contact with audience					
6. Clear and audible voice					
7. Effective use of visual aids					
8. Overall rating of this presenter					
Total	(/40)				
Type any additional comments about presentation:					
