

Discovering **South Korea**

through Journeys in Film

Educating for Global Understanding www.journeysinfilm.org



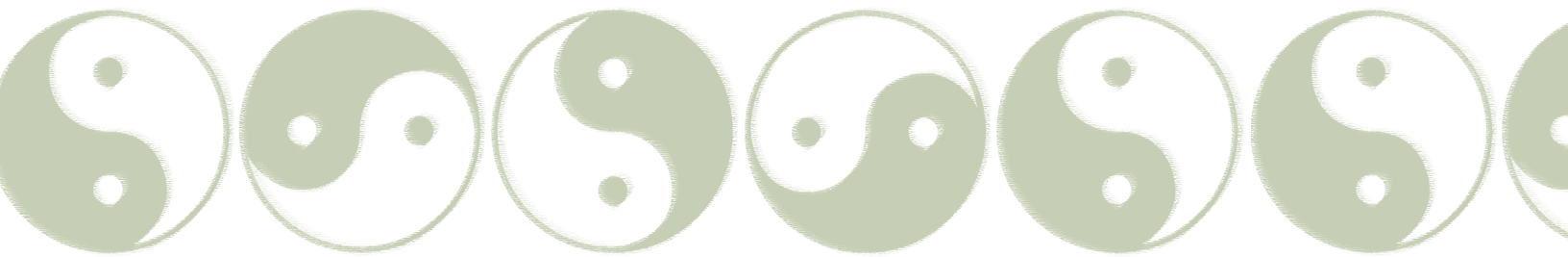
The Way Home

An Interdisciplinary Guide for Teachers



JOURNEYS IN FILM™
educating for global understanding

Journeys in Film wishes to thank Janet Davidson and Shirley MacLaine for recognizing the program's potential and for introducing us to new opportunities.



COVER PHOTOGRAPHER:

Travel photographer **ROSANNE PENNELLA** is a Nikon Legend Behind the Lens. Her work has appeared in *The New Yorker*, *Travel Holiday*, *PDN*, *Popular Photography*, *Asian Photography* and *PHOTOgraphic*. Clients include Nikon, Lowepro, Kodak, The Travel Channel/Discovery Channel and many international tourism offices, travel companies and book publishers including Costa Rica Tourism, the China National Tourist Office, Tourism Malaysia, Geographic Expeditions, Quark Expeditions, Wilderness Travel, Fodor's, Random House and Scholastic Publications. Rosanne also teaches travel photography at the New School in New York, facilitates photo workshops with the American Photo/Popular Photography Mentor Series, leads photo tours and other workshops, and speaks at educational photo events including PMA and Photo Plus Expo. In addition to being named a Nikon Legend, she has received many awards and honors including a PDN Annual and a Puffin Foundation Grant.

Rosanne has generously donated the use of her images for the *Journeys in Film* cover design and curriculum lesson plans. Examples of her work and contact information are available at www.rosannepennella.com

What people are saying about *Journeys in Film*:

“*Journeys in Film* has the potential for revolutionizing the way middle school children see the world. By introducing them to different cultures, religions and civilizations through easily assessable media, this project will make it natural for these students to be more accepting of differences throughout their lives. It promises to have a positive effect on students who are likely to confront an increasingly diverse America and an increasingly global world economy. Attitudes toward tolerance once formed at an early age tend to remain fixed. College, even for those who attend it, is often too late to influence deeply seeded attitudes. This program is not propagandistic. It has no specific political agenda in mind. Its goal is simply to open minds at an early age so that students can decide important life issues for themselves based on a fuller perspective and more global information. This is one of the most important educational initiatives I have ever encountered.”

ALAN DERSHOWITZ, Felix Frankfurter Professor of Law at Harvard Law School, Best-selling author and a distinguished defender of civil liberties

“These are the first foreign language films many of the students in our classes had ever seen. The themes, cultural content, social-political context and pacing are totally unlike the media they are very familiar with. We are all looking forward to more *Journeys in Film*!”

6th Grade Teacher, New York, NY

“*Journeys in Film* offers a unique opportunity for our students to immerse themselves in another culture with a meaningful context supplied by the supporting curriculum. Currently implemented in a number of our schools, *Journeys in Film* teaches about both culture and the interpretation of culture. The students are guided to approach the films as an academic challenge. They take notes and tackle the symbolism, characterization and the narrative. At the same time, the students are introduced to film as a literary media and begin to explore the role of the film producer and the choices he or she makes.”

ARNE DUNCAN, Chief Executive Officer, Chicago Public Schools

“In today's ever-changing, ever-surprising global economy, everything flows so easily across borders – ideas, capital, products, people, and even problems. This brings international issues to Americans' doorsteps and makes cultural understanding a necessity for young people, just to navigate their neighborhoods let alone compete for the jobs of the future. “Knowledge work” is growing in importance, and there are millions of increasingly-well-educated English-speaking graduates from other countries – India, China, Europe – seeking the best jobs anywhere. Schools must rise to the challenge of improving basic skills while enlarging horizons, broadening perspectives, and teaching about the whole world. *Journeys in Film* provides the means to explore other cultures virtually, to gain the knowledge and skills for effective relationship-building, at home or abroad.”

ROSABETH MOSS KANTER, Arbuckle Professor of Business Administration, Harvard Business School and best-selling author.

“This is a long overdue tool! It is necessary to educate our children about their own culture as well as that of others. The message of *Journeys in Film* is THE message that American schools need to teach.”

Educator-Workshop Participant, Tulsa, OK

“We are extremely pleased with the films used in the *Journeys in Film* program and the cultural sensitivity development explicit in the curriculum.”

7th Grade Social Studies Teacher, Albuquerque, NM

“The students are quite interested about learning about other students in their exact age group from around the world. This is truly an international learning experience.”

7th Grade Social Studies Teacher, Chicago, IL

“After four years of surviving the Khmer Rouge genocidal regime, I was plucked out of that war zone and placed in Vermont to start my new life. I was ten years old, didn’t speak a word of English, and knew nothing about America. Although I was excited to learn as much as I could about my new country, this cultural exchange was rarely mutual among my new friends and neighbors. But I am grateful that there were people and groups out there who went out of their way to find me, reach out to me, and extend a helping hand. In doing so, they taught me to replace fear with friendship, hate with love, and ignorance with understanding. *Journeys in Film* is that helping hand for many young Americans today. Using international films, they bring the global world to local arenas and reach out to war-affected children living in our midst, letting them know they are not alone. With their thought provoking educational materials, *Journeys in Film* opens up hearts and minds of those who have been cloistered in their sheltered environments, and show them the importance to learning about our global world. But *Journeys in Film* is more than educational tool; it is a process that fosters compassion, kindness, and knowledge so that we all may live together in peace.”

LOUNG UNG, Spokesperson for The Cambodia Fund, best-selling author of *First They Killed My Father*, and *Lucky Child*

“I think the *Journeys in Film* program is wonderful! I feel confident that I can present these goals and ideas to colleagues, and they will be welcomed and accepted.”

Educator-Workshop Participant, Tulsa, OK

“It is a fascinating and valuable program that is opening up the eyes of our students to different cultures and different ways of life.”

6th Grade Teacher, Chicago, IL

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Prologue

In January of 2002, while attending the Palm Springs International Film Festival, I experienced an eye-opening epiphany. After spending the week completely immersed in other cultures through film, I felt that I had traveled the world. Each film, itself a complete cultural learning package, presented a character or two who captivated my interest and evoked intense empathy. The films invited Hungarian orphans, tired Afghani workers struggling in Iran, sweet children living in Tehran, spunky Tokyo teenagers, savvy young Tibetan monks living in exile in India, a young boy in China and a group of coming-of-age French teenagers as welcome guests into my heart. Their stories opened my mind, and I realized how little information or insight most young Americans have about people from other nations. I imagined how students would benefit from seeing these movies, especially when taught the history, geography and culture of the country where each film was made.

Children seldom need to be coaxed into watching films, one of today's most popular forms of media, particularly if the story is good. Young students are visually attuned to cinematic images, and enthusiastically respond to stories that expand an awareness of their world and teach them about cultures different from their own. With this in mind, I decided to establish *Journeys in Film* and began to search for dynamic foreign films and the expert educators and specialists who could design a substantial, comprehensive international education curriculum around them.

As a first generation American, I was always aware of the differences and similarities between myself and other kids in my neighborhood. My parents, both Holocaust survivors, brought to the United States their Eastern European traditions and values, and I grew up crossing cultures daily. To understand my parents and their personal stories better, I read voraciously and visualized the land, the people, and the culture my parents came

from. Eventually, films became an important source of my understanding about the vast diversity in our world. It was rather exciting for me to discover the world beyond my small provincial hometown. I could reach out in my imagination and connect to countries so far beyond my own mental and physical boundaries, inspired by people so unlike me.

I believe students will experience this sense of living in another world, however temporarily, once offered the opportunity to study films and cultures of other children living in societies beyond their own neighborhoods. My hope is that the impressions and lessons from the films selected by *Journeys in Film* will continue to echo in their hearts and minds for years to come, encouraging greater understanding, and inspiring today's students to become cross-culturally competent, productive and compassionate adults.

I dedicate the *Journeys in Film* program to my brave parents, Maurice and Julia Strahl. They taught me that education is the greatest tool we have towards understanding and accepting people of all cultures and traditions and that no one should ever be persecuted for being different.

Sincerely,



Joanne Strahl Ashe
Founder & Executive Director
Journeys in Film



A Letter from Liam Neeson

Nine years ago I played Oscar Schindler in Steven Spielberg's film *Schindler's List*. That experience deepened my perception not only of the Holocaust, but of the importance of understanding the issues of intolerance and hatred. Being in the public eye has afforded me many opportunities to become involved with various organizations dedicated to teaching tolerance.

Occasionally something comes along that captures my attention and that speaks to my innermost values as a human being. In 2002, I met Joanne Strahl Ashe, who acquainted me with a new educational concept involving film. I was so impressed with the program, *Journeys in Film – An Odyssey in Global Education* that I eagerly consented to serve as its national spokesperson.

Journeys in Film is a non-profit organization dedicated to teaching cross-cultural understanding and media literacy to middle school students through quality foreign film, using the disciplines of social studies, geography, math, science, language arts and fine arts.

Journeys chooses films that speak to adolescent students and impart a relevant message. Through the shared experience of film viewing, an increased awareness and appreciation of different cultures can be achieved, and from this new understanding and familiarity, compassion among school-aged children for their peers in other cultures may be born. That, I believe, is a worthy objective.

Through this educational initiative, we are encouraging a new generation of documentary, independent, and world cinema lovers. As most of us can remember, we identified with certain films we saw as children. Film had a definite effect during our formative years. Most teenagers today will have similar experiences. *Journeys* can help make those experiences better and the effects more positive by providing quality films and dedicated educational material.

If we are committed to the dream of world peace, we must first educate our children and teach them understanding and compassion for other people, races, and cultures. I can't help but consider how wonderful it would be, if through our efforts at *Journeys*, we help change attitudes about people who are different from us.

I want to help make teaching through films an institution in our children's education. Please share my vision of a more harmonious world where understanding and dialogue are key to a healthy and peaceful present and future.

Sincerely,



National Spokesperson
Journeys in Film



National Advisory Board

The *Journeys in Film* curriculum project is the work of many hands, minds, and hearts. We are very grateful to the members of our National Advisory Board, who volunteer their efforts on our behalf.

Liam Neeson
National Spokesperson

Brooke Adams

Diana Barrett, PhD

Sharon Bialy

Ted Danson

Gary Foster

Professor Henry Louis Gates Jr.

Rosabeth Moss Kanter

Bruce R. Katz

Jill Iscol, EdD

Harold Ramis

Emily Shagley

Tony Shalhoub

Professor Richard A. Shweder

Mary Steenburgen

Walter Teller

Loung Ung

Sonia Weitz

Elizabeth Clark Zoia

To the Teacher...

What is *Journeys in Film*?

Journeys in Film is a non-profit organization dedicated to broadening global learning, fostering cross-cultural understanding and improving secondary students' academic performance by harnessing one of the most powerful forms of media - film. Members of *Journeys in Film* include a filmmaker, a cross-cultural specialist, and a team of U.S. and Canadian teachers with a common goal of preparing secondary school students to participate effectively in an increasingly interdependent world.

The *Journeys in Film* model strengthens existing school curricular framework by marrying artful examples of a popular entertainment form with rigorous, standards-based lesson plans for core subjects including social studies, language arts, math, geography, science, the arts and media literacy. Through the use of engaging feature foreign films, *Journeys in Film* impacts today's media-centric youth and creates a dynamic learning opportunity in global education. The universal messages in the films combined with dedicated supporting curricula enable students to transcend regional, economic, ethnic, cultural and religious distinctions that often separate people from their fellow citizens. Moreover, foreign film has the ability to transport students mentally to locations and remote regions that they may never otherwise have the opportunity to experience.

The foreign films are selected based on age and content appropriateness of the subject matter as well as the captivating storytelling. Prominent educators, filmmakers and cultural specialists are consulted in the creation of the curricula, each one dedicated to an in-depth exploration of the culture depicted in a specific film.

Why use this program?

To prepare to participate in tomorrow's global arena, your students need to gain a deeper understanding of the world beyond their own borders. *Journeys in Film* offers innovative and engaging tools to explore other cultures, beyond the often biased images seen on print, television and other media.

For today's media-centric youth, film is a very appropriate and effective teaching tool. *Journeys in Film* has carefully selected quality films telling the stories of young people around the world. North American students travel through these characters and their stories. In this first collection of films, they drink tea with an Iranian family, play soccer in a Tibetan monastery, find themselves in the conflict between urban grandson and rural grandmother in South Korea, and watch modern ways challenge Maori traditions in New Zealand.

Through each film in this program, North American students gain a perspective on daily life. By identifying with the appealing (and occasionally not so appealing) protagonists, your students understand another culture far beyond the limitations of a textbook. These lessons not only bring the world into the classroom, but also allow students to explore the diversity of their own family, classroom and community.

Who can benefit from this curriculum?

The curriculum was written expressly for students in grades 6 to 9. However, older and younger students may be intrigued by the films as well, and the curriculum can be adapted for them.

How are the films selected?

Members of *Journeys in Film* have viewed dozens of films, both individually and at film festivals, in search of quality foreign films with storylines captivating enough to engage secondary students. The films must be rated G, PG or PG-13. All films must be set within the last 15 years in order to offer a 'present-day' connection for the student, as opposed to period pieces with cultural traditions that may not seem 'real' in today's youth culture.

But I'm supposed to be using the standards in my classroom....

Of course you are—any good teacher is meeting standards. Because this is a curriculum meant for a national audience, we chose to use the McRel standards rather than the standards for any particular state. Since 1990, the Mid-continent Regional Educational Laboratory (McRel) has been systematically collecting, reviewing, and analyzing state curriculum documents in all subject areas. McRel publishes a report on this work, called *Content Knowledge: A Compendium of Standards and Benchmarks for K-12 Education*, and also has these standards and benchmarks available on their website at <http://www.mcrel.org/compendium/browse.asp>. In the standards for each lesson plan, you will be able to recognize the corresponding subject-area standards for your state, even if the language is slightly different.

Will my students be able to read the subtitles?

There is an ancient Iranian proverb that says, **"He who wants a rose must respect the thorn."** Students are sometimes hesitant to watch a film with subtitles, but once they are hooked by the storyline of the film, reading the subtitles may become automatic and they may not

even be conscious of doing so. We have a few suggestions to ease this transition.

Begin by asking the students how many have seen a subtitled film. Explain to them that we watch a subtitled film (as we do any film, for that matter) using not only the words, but also the sounds, the music, the actors' gestures, the locations and more. The whole film helps to tell the story; dialogue is just one of the many ways the story is told. Suggest that students don't need to worry about following every single word. They should just skim the words for a general meaning and watch the film as a whole.

You can also help your students by using the following tips from our pilot teachers:

- Whenever possible, use a large screen format, for better viewing of subtitles. If there is an LCD projector available at your school, by all means use it.
- Auditorium-style seating to simulate the film-going experience is ideal, but not necessary.
- As your school schedule permits, running the film in its entirety is preferable to breaking it into one-period chunks, unless the needs of your specific student group require viewing the film in smaller sequences. Offer a break to coincide with recess to stretch and possibly have a refreshment or go outside. See our suggestions below under **Suggestions for Implementation**.
- Bring in one or more older students to read subtitles aloud if your student group requires assistance in reading comprehension. This model also offers an opportunity for mentoring. Be sure to give the older

students the opportunity to view the film in advance and become familiar with the subtitles.

- For TESL students, use subtitles with all films including the English-language films like *Whale Rider* to offer the students an opportunity to follow along. Set the mode to English subtitles rather than hearing-impaired unless there is a student with this disability in the class.
- Be sure that if you buy a used DVD over the internet, it is formatted for North American DVD viewing.

Suggestions for Implementation

As a general rule of thumb, we believe that the teacher can best decide what methods of film viewing and lesson implementation are appropriate for each specific class. However, we recommend an inter-disciplinary approach in order to make the greatest impact on the student; this curriculum guide makes this easy to facilitate. (It's much easier to bring other teachers on board if you can hand them a fully-articulated, standards-based lesson plan to work with!) This also allows a group of teachers to share their efforts and class time for a truly comprehensive, immersive experience, instead of one or two teachers giving up 1-2 weeks of class time in this current climate of reaching benchmarks and quotas. *Journeys in Film* encourages you to share this curriculum with your colleagues to create a team approach to engage your entire school community. Your school's gym teacher might be a foreign film aficionado who could create culturally relevant athletic activities to join the fun!

Consider devoting an entire day or even several days to one film and its respective curriculum. Cancel all classes, prepare students by having already implemented the pre-film lesson plan(s), view the film together as one entire student body or in large groups, and design a round-robin rotational method for the remaining lesson plans that are deemed as 'core' or essential by your school community. This full-impact, immersive method has proven to result in very thoughtful dialogue between students, staff and faculty members.

Please note:

You do not have to follow these lesson plans in order, nor do you have to complete all of them. However, please notice that some lesson plans have been designed for use before viewing the film, as a means for engaging the students about the country and culture, and offering a context from which to connect with the film. The bulk of the lesson plans have been designed for use after viewing the film.

Here are some of our favorite suggestions from our pilot teachers:

- Collaborate with other schools in your district. Bring the skits, role-plays, art projects and other *Journeys in Film* lessons into elementary classrooms, offering older students the opportunity to act as 'teachers' by presenting a culture they've learned about.
- Create an after-school foreign film club, either as a means to use this program if it doesn't fit into the regular class schedule or as an opportunity for interested students to further explore film from other countries.

- Create a quarterly ‘film night’ or on-going ‘film festival,’ schedule the viewing in the evening or during the weekend, and invite parents to participate! This model will acquaint parents with the innovative programs being used in your school and encourage dialogue between parents and children. Serve popcorn!
- Designate a hallway or display case to *Journeys in Film*. Enlist the assistance of parents, business leaders, and/or community members who may have some connection to the culture represented in the highlighted film in decorating the space.
- Invite parents, business leaders and/or community members from the culture of a given film to visit with students, share their stories, share traditional foods, etc.
- On a larger scale, your school can plan an annual ‘Global Village Day’ as the kick-off or finale to the *Journeys in Film* program series.

Where can I get the films used in this program?

All of the films chosen for this first set of four *Journeys in Film* curricula can be purchased by you or your school by visiting our website – www.journeysinfilm.org

Most national chain rental and retail outlets carry all four films in their foreign film section. You can also check the internet for other purchase options.

What else can I use to promote cross-cultural understanding in my classroom?

There is an almost limitless supply of cross-cultural materials available to teachers from organizations and the internet. The one we have found that fits very well with the *Journeys in Film* approach is a free resource from the Peace Corps’ Coverdell World Wise Schools. *Building Bridges: A Peace Corps Classroom Guide to Cross-Cultural Understanding* is designed for grades 6-12. Its thirteen lively, interactive lessons were created for the classroom from Peace Corps training materials, to help American students learn about culture, stereotyping, and the resolution of cross-cultural misunderstanding. If you wish, you can use this as a supplement to or in place of the general cross-cultural understanding lessons from *Journeys in Film*. You can obtain this book for free by calling the Peace Corps at 1-800-424-8580, ext.1450, or by downloading it from

<http://peacecorps.gov/www/bridges/index.html>.

So welcome to Journeys in Film!

And above all, no matter which specific implementation methods you use as you begin your own *Journeys in Film*, have fun with your students and colleagues while you’re doing it!

Introducing *The Way Home*

The Way Home, a relatively small-budget film from South Korea, took the world by surprise, grossing over 20 million dollars in its first year of release. The film outperformed many of the commercial blockbusters that were competing for box office sales at the time. This heartwarming film also catapulted writer/director Lee Jeong-hyang into the limelight as South Korea's most successful female film director to date.

There was nothing typical about the production of *The Way Home* to suggest the potential for its commercial success. Yu Seung-ho, who played the role of the grandson Sang-Woo, was the only professional actor cast in the film. There wasn't a trace of sex, violence, special effects or celebrity to be found. Instead, Lee created a film from her heart, drawing from her own relationship with her grandmother who passed away before the film was made. She dedicates the film to "grandmothers everywhere."

The Way Home follows a seven-year-old boy from the big city to a small and remote rural community, where he must live with his mute and partially deaf maternal grandmother while his mother looks for a job. Anger, resentment and frustration bring out the worst in this spoiled little boy who has absolutely no compassion for his grandmother when they first meet.

Sang-Woo experiences culture shock, having to give up all that matters to him: his mother, his GameBoy, Kentucky Fried Chicken, Spam, batteries, and even flush toilets, so that he can survive his stay with his grandmother. With the stripping away of all these modern distractions, the film explores the growing relationship between the boy and his grandmother, demonstrating the power of unconditional love to nurture and heal.

Traditionally, showing respect and caring for elders has been an important part of South Korean culture. It is also a theme that resonates around the world. *The Way Home* challenges its viewers to consider what new values and a growing dependence on technology will mean to families and interpersonal relationships in the future.

The location of this film is crucial to the essence of the story. Lee was convinced that when she found the right place to shoot the film, she would also find the right woman to act as the grandmother. She strongly believed that a nonprofessional actor would be far more convincing in the role. With the help of a man who had written a book on remote Korean villages, Lee began scouting locations. Her advisor had recommended the tiny mountain village of Jeetongma with a population of eight people. As soon as Lee set eyes on Jeetongma, she knew it was the right place. The old homes built of mud, the lonely winding dirt roads, and the rugged mountainous terrain seemed to reflect the simplicity and strength of the grandmother's character.

As Lee had always envisioned, the 77-year-old Kim Eul-boon just seemed to appear from this town "like a miracle." She asked Kim if she would consider the grandmother role and at first Kim was reluctant. She was concerned that she might move too slowly, but Lee was able to reassure her that this was exactly what she wanted. It was also unnecessary for Kim to speak because Lee envisioned her as representing nature, strong and ever present without any words. All of the villagers were included as actors in the film.

When Lee Jeong-hyang was in junior high school, she was thrilled by seeing *The Towering Inferno*, starring Paul Newman. A graduate of the Korean Academy of Film Arts, Lee says to this day that as a result of seeing that film, she decided to pursue her own filmmaking career so that she could inspire and entertain others. Perhaps this very different film, *The Way Home*, will inspire your students.

STARRING: Kim Eul-boon, Yu Seung-ho, Min Kyung-hoon, Yim Eun-kyung, Dong Hyo-hee

WRITTEN AND DIRECTED BY: Lee Jeong-hyang

PRODUCED BY: Whang Woo-hyun, Whang Jae-woo

RUNNING TIME: 80 minutes

COUNTRY: South Korea

LANGUAGE: Korean with English subtitles

RATING: PG for mild thematic elements and language

AWARDS: Winner of many international film festival awards, including Best New Director, Best Film, and Best Screenplay at the Grand Bell Film Awards; Best Director at the Blue Dragon Film Awards, the Yong Pyung Film Awards, and the Choonsa Film Awards. Additional awards from Toronto International Film Festival, Boston Film Festival, AFI Film Festival, San Sebastian Film Festival, Mill Valley Film Festival, and San Diego Asian Film Festival.

Additional Suggestions for Assessment

Modern assessment methods have moved beyond the objective test given at the end of a chapter or unit; instead, teachers look for ways to measure students' deeper understanding of ideas. We have included assessment techniques in each lesson in this unit. Here are some additional possibilities for you to consider as you plan your unit on this film. Be sure to brief students on what kinds of assessment you will do before you begin the unit.

1. Have students keep a journal throughout the unit. Based on the standards that you are working with in each lesson, create a series of open-ended questions for students to choose from. Depending on the ability of your class, determine and make clear the number of questions that they must answer, when each journal entry must be completed, and the length of each journal entry. Create a rubric on which to judge the journal as a whole and be sure to share the rubric with the students before they begin.
2. Have students create a class newspaper based on the film. Review the various parts of a newspaper with them (news report, news analysis, editorial, letters to the editor, obituaries, advice columns, sports, fashion, even comics and crosswords). Appoint student editors and then allow students time to brainstorm how to produce a newspaper based on the film. (For example, a report about workers moving from the country to Seoul by a news reporter, an advertisement for the country market, a food column about Korean cooking, a letter to an advice column written by Sang-Woo's mother, etc.). If you have desktop publishing software, students can design the newspaper on computer, or they can do paste-ups on large sheets of heavy paper.
3. Conduct face-to-face interviews with individual students or student pairs. This can be done during study halls or lunch, as well as during class time. Make sure students know that the burden of the interview is on them to

convey how well they understand the film and the lessons you have used to introduce and follow the film. Help them understand that they should prepare for the interview by reviewing what they have learned. Give them a rubric ahead of time to show how you will judge them on familiarity with the film, learning accomplished during the lessons, poise during the interview, respect for others' opinions (if conducting a joint interview), etc. You can use the standards in this unit as a starting place for your questions. And be sure you don't ask the same questions of each student or group, or the later interviewees will start limiting their preparation.

4. Have students create a portfolio of work that they have done in this unit. Have them arrange the work from the elements that they think are the best (in front) to those they think are the least effective. Then have them write a response to these or similar questions:

Why do you think _____ is your best work?

What problems did you have to face as you started this assignment?

How did you overcome those problems?

Why do you think _____ is your least effective work?

What goals do you have for yourself as a learner for the rest of the year?

5. Play a game like *Jeopardy*. Have students come up with their own questions, perhaps splitting the class into two groups. Have each group split into 5 or 6 smaller teams and assign them a topic. Have them devise six *Jeopardy*-style answers, each with the appropriate question. Then trade the questions and play the game with each large group. You can give a simple reward, like allowing the winning team to leave the room first at the end of the period.

The Republic of Korea (South Korea)

Enduring Understandings:

- There are two Korean nations, one communist and one noncommunist, which have been sharing the same peninsula for more than 50 years.
- Korean traditions persist side by side with modern economic reality.

Essential Questions:

- How did Korea become divided? How are the two Koreas different?
- What are the values reflected in the South Korean flag?
- What is South Korea's economy like?

Notes to the Teacher:

This introductory lesson gives students a geographical context for the film by having them work with a map and statistics about South Korea. It also introduces them to the concept of harmony in the complementary opposites of *yin* and *yang*.

Before beginning the lesson, familiarize yourself with the major outlines of Korean history in the 20th century. Korea, once a unified country, was annexed by the Japanese in 1910 and was occupied by that country until the end of World War II. A “temporary” division of the country was made in 1945, with the communist North administered by the Soviet Union and the noncommunist South by the United States. Two separate governments were created in 1948, one communist and one aligned with the West in the Cold War. In 1950, the three-year Korean War broke out and ended with a ceasefire; there is still no permanent peace settlement. South Korea has prospered economically more than North Korea because of its ties to Western trading partners. The U.S. military maintains a presence in South Korea and the United States is committed to South Korea's independence.

Since the 1960s South Korea has seen tremendous migration within the country and emigration to other nations. Within the country the biggest shift has been from farms to cities. The city of Seoul has almost one-fourth of South Korea's population, due to this process. Today, over five times as many South Koreans live in the cities as in rural areas. Economic changes mean that sometimes factories lay off workers; and then local service workers (such as shopkeepers like the mother in the film) are also at risk. Koreans have also emigrated to other countries; today, over two million Koreans live in the United States and almost as many in China.

Since you will be drawing the South Korean flag, it would be helpful if you prepared a piece of paper before class with light pencil outlines of the essential elements of the flag. You could also do this with a pale fine marker if you are using a whiteboard.

DURATION OF LESSON:

One period

ASSESSMENT:

Class discussion

Analysis of statistics from **HANDOUT 2**.

GEOGRAPHY STANDARDS

Indicators addressed by this lesson:

STANDARD 3. Understands the characteristics and uses of spatial organization of Earth's surface

LEVEL III [GRADE 6-8]

1. Understands distributions of physical and human occurrences with respect to spatial patterns, arrangements, and associations (e.g., why some areas are more densely settled than others, relationships and patterns in the kind and number of links between settlements)

WORLD HISTORY

Indicators addressed by this lesson:

STANDARD 44. Understands the search for community, stability, and peace in an interdependent world

LEVEL III [GRADE 7-8]

1. Understands the causes and effects of population growth and urbanization (e.g., why population growth rate is accelerating around the world, and connections between population growth and economic and social development in many countries; the global proliferation of cities and the rise of the megalopolis, as well as the impact of urbanization on family life, standards of living, class relations, and ethnic identity; why scientific, technological, and medical advances have improved living standards but have failed to eradicate hunger, poverty, and epidemic disease)

STANDARD 45. Understands major global trends since World War II.

LEVEL III [GRADE 7-8]

1. Understands the changing configuration of political boundaries in the world since 1900 and connections between nationalist ideology and the proliferation of sovereign states

Materials:

HANDOUT 1: Geography of the Korean Peninsula

HANDOUT 2: Recent Statistics From the Two Koreas

HANDOUT 3: The Flag of South Korea

White paper

Pencils

Protractor, compass, or template for drawing a 4" circle

Red, blue, and black markers for each student

Procedures:

ACTIVITY 1: The Korean Peninsula

1. Give students a copy of **HANDOUT 1: THE KOREAN PENINSULA**.
2. Review the meaning of the geographic term *peninsula*.
3. Have students identify:
 - The two countries on the peninsula (North Korea and South Korea). Point out that North Korea is officially known as the Democratic People's Republic of Korea, and South Korea is officially known as the Republic of Korea. You should also point out that the DPRK is a communist country, while the ROK is noncommunist.
 - The bodies of water surrounding the peninsula (Korea Bay, the Yellow Sea, the Korea Strait, and the East Sea, which is still called the Sea of Japan by most of the non-Korean world).
 - The powerful countries that border the Korean peninsula (China and Japan).
4. Give students a brief history of why there are two Korean nations on one peninsula. (See Notes to the

Teacher, above). Have them use the map to find the line of demarcation that separates the two countries.

5. Distribute **HANDOUT 2: RECENT STATISTICS FROM THE TWO KOREAS**. Go through the statistics with the class, explaining terms they may not understand. Ask students the following questions:
 - a. In two countries of about the same area, why might the population density be so different? (Percentage of usable land, urbanization, birth and death rates, immigration, etc.) Which country seems more crowded?
 - b. What is the ratio of the urban to rural population in each country? (South Korea is 84% urban and 16% rural or more than 5 to 1. North Korea is 61% urban and 39% rural, which is roughly 3 to 2.)
 - c. Which country has a greater burden of caring for children relative to the total population? (North Korea)
 - d. Which country has a healthier population? (South Korea)
 - e. Which country seems more prosperous in economic terms? (South Korea)
6. Ask students to review the statistics and then summarize on a piece of loose-leaf paper what they have learned. (Answers will vary. Students will probably see that living conditions in South Korea are better than in North Korea, although education requirements and literacy are slightly higher in North Korea.)
7. Explain to your students that the film they are soon going to see is set in South Korea and this background information will help them understand more about the context of the film.

ACTIVITY 2: The South Korean Flag:

1. Remind students that every nation has a flag composed of symbols that represent important values. If you have already used other *Journeys in Film* curriculum guides, remind students of the other flags that they have seen and studied.
2. Using markers and a whiteboard or a large white piece of paper taped up on the wall, draw and color in the yin-yang symbol from the center of the South Korean flag. Explain to the class that an ancient Chinese book, the *I Ching*, teaches that all objects can be described in terms of *yin* and *yang*. *Yin* is dark and cold (the blue section of the diagram) and *yang* is bright and hot (the red section).
3. Make a chart on the chalkboard to show how the world is divided in this system. Once you have provided a few examples, just provide the *yin* example and let the students guess the corresponding *yang* counterpart.

YIN	YANG
Moon	Sun
Winter	Summer
Woman	Man
Night	Day
Earth	Heaven
Cool	Warm
North	South
Even	Odd
Shady	Sunny
Black	White

(Students may ask, “What about spring and fall?” Spring is *yin* becoming *yang*, fall is the opposite.)

4. Explain to students that for the world to operate in harmony, both *yin* and *yang* must work together.
5. Ask students to draw a similar *yin/yang* symbol on their papers and give them time to color it in.
6. Explain that certain symbols can be written using unbroken bars for *yin* and broken ones for *yang*. Tell students that such symbols are written on the Korean flag to symbolize Heaven, Earth, Fire and Water. As you give them each word, draw in the appropriate figure in the correct place with a wide black marker as follows:

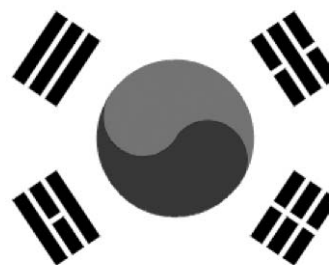
Heaven (three unbroken bars, top left)

Fire (broken bar between two unbroken ones, bottom left)

Water (unbroken bar between two broken ones, top right)

Earth (three broken bars, bottom right)

Your image should now look like this:



7. Ask students why they think these symbols are so important that they are written on the flag. What do they suggest when taken all together?
8. Explain to students that the white background stands for peace.

9. Give students a copy of **HANDOUT 3: THE FLAG OF SOUTH KOREA**. Ask them to take notes on what they have learned in their own words in the spaces provided. You may wish to allow them to work with a partner to pull together their ideas.

EXTENSION ACTIVITIES:

1. Suggest that students take a personal approach to flags by considering themselves or one or more relatives (a grandparent, aunt, uncle, or parent). Identify colors for each person and his or her values. Then ask students to turn the colors into special geometric shapes that signify their family's values and make a flag from them. Example: Love = green circle, strength = red triangle, humor = sky blue square. Dowels, tape, staples, and scissors may be used to make real flags. Have students provide an explanation of the flag's symbols.
2. Using student flags from the previous activity, discuss the concept of give and take in a family. Ask students to write about how their flags symbolize their family's values, giving at least one example from their family's experience to illustrate each color or design feature.
3. Ask students to locate statistics for the United States and/or Canada and add them to the chart provided on **HANDOUT 2**. What insights do these statistics provide about life in these countries?
4. On average, Americans either move or get a new job every three years. Is this true in your class? Have your students design and conduct a survey to see how many times they have moved. They may wish to extend the survey to the larger school population or to the neighborhood to learn how transient our population is.
5. A fascinating lesson on population density in Korea may be found at the AskAsia website at http://www.askasia.org/teachers/Instructional_Resources/Lesson_Plans/Korea/LP_korea_1.htm. Try the Chair Game to help students understand how population density influences daily behavior.

OTHER RESOURCES:

A. Print resources

Breen, Michael. *The Koreans : Who They Are, What They Want, Where Their Future Lies* (New York: St. Martin's Griffin, 2004)

Cumings, Bruce. *Korea's Place in the Sun: A Modern History* (New York: W. W. Norton, 2005)

Oberdorfer, Don. *The Two Koreas: A Contemporary History* (New York: Basic Books, 2002)

B. Internet resources:

<http://www.askasia.org>

An excellent collection of resources on Korea from the Asia Society

<http://asnic.utexas.edu/asnic/countries/korea/korea.html>

A compendium of resources and links on South Korea

<http://www.fao.org/sd/wpdirect/WPanoo28.htm>

Data on the aging of the rural population in East Asia

<http://www.cia.gov/cia/publications/factbook/geos/ks.html>

CIA World Factbook on South Korea

<http://www.koreasociety.org/>

Home page of the Korea Society, with extensive resources for K-12 teachers

HANDOUT 1 Geography of the Korean Peninsula

Korean Peninsula



Source: University of Texas at Austin <http://www.lib.utexas.edu/maps/middle-east-and-asia/korean-peninsula.gif>

HANDOUT 2 Recent Statistics From the Two Koreas

DIRECTIONS: Compare the numbers below, most of which were compiled in 2004-05. Then write your answer to this question: What have you learned about life in each country from these statistics?

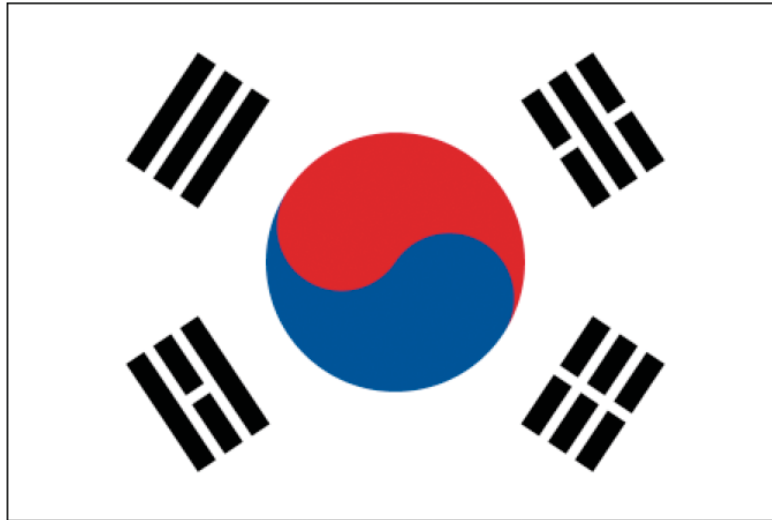
Criterion	South Korea	North Korea
Population	48,420,000	22,700,000
Population growth rate	0.62% per year	0.98% per year
Population density (per sq km)	482	188
Urban population (% of total)	84%	61%
Age distribution:		
0-14	20%	26%
15-59	68%	63%
60+	12%	11%
Ethnic groups	Korean; small Chinese minority	Korean; small Chinese and Japanese populations
Language	Korean (official)	Korean (official)
Religion	Christianity, Buddhism, Shamanism, Confucianism, Chondogyo.	Buddhism, Chondogyo, Christianity, traditional; all under state control
Education (compulsory)	9 years	11 years
Literacy rate	99% (men); 97% (women)	99% (men); 99% (women)
Labor force	12% agriculture, 20.0% industry, 68% services	30% agriculture, 34% industry, 36% services
Economy	Agriculture, including forestry and fisheries: <i>Products</i> – rice, vegetables, fruit. <i>Arable land</i> – 22% of land area. Industry: <i>Types</i> – Electronics and electrical products, motor vehicles, shipbuilding, mining and manufacturing, petrochemicals, industrial machinery, textiles, footwear.	Agriculture: <i>Products</i> – rice, corn, potatoes, soybeans, pulses (peas, beans and lentils); cattle, pigs, eggs. Mining and manufacturing: <i>Types</i> – military products; machine building, electric power, chemicals; mining (coal, iron ore, etc.), metallurgy; textiles, food processing; tourism.
Life expectancy	72 (men); 79.5 (women)	68 (men); 74 (women)
Child mortality rate (per 1,000 live births)	7	25
Physicians (per 1,000 people)	1.4	1.4
Hospital beds (per 1,000 people)	6.1	3
TV sets (per 1,000 people)	363	59
Internet users (per 10,000 people)	5,518.9	Unknown
Personal computer users (per 100 people)	55.6	Unknown
Per capita income	\$13,980	\$914 (Bank of Korea estimate)

Sources: <http://www.tiscali.co.uk/reference/encyclopaedia/countryfacts/>
<http://www.state.gov/countries/>
<http://www.washtimes.com/upi-breaking/20050531-032755-9016r.htm>



HANDOUT 3

The Flag of South Korea



DIRECTIONS: As you think back on what you have learned about the flag of South Korea, what are the most important things you remember about:

The central emblem _____

The parallel bars _____

The background _____

Enduring Understandings:

- Emotions can be conveyed by gesture and body language without the use of words.
- Some gestures are universal and some are culturally based.
- When we cannot comprehend or express a complex emotion, we tend to fall back to expressing simpler emotions, which may not adequately convey our true thoughts and feelings.

Essential Questions:

- How do people communicate without using spoken language?
- How does one's body language intentionally or unintentionally communicate emotion?
- What are the advantages of having a large emotional vocabulary?

Notes to the Teacher:

The film *The Way Home* shows the power of nonverbal communication, demonstrating that in each culture there are gestures, facial expressions, and body language that people use to express ideas and feelings. Many of these nonverbal signals are universal and many are specific to individual communities. In this lesson, students will explore nonverbal communication and its importance for understanding within a culture and for encounters between cultures.

In the first activity, a warm-up, students will brainstorm the gestures that are used on a daily basis in their community. They will become aware that some gestures are universal and some are specific to a particular culture. Most importantly they will discover that the same gesture can have a very different meaning in other cultures. A hand signal that means hello in one group may have a very negative meaning in another. It is important to learn the gestures and postures that are acceptable in the culture in which you are living and to be sensitive to the differences that may exist in others.

In the second activity, students use body language to express specific emotions. They become aware that certain elements of body language often indicate specific ideas. For example, having the head down with shoulders slumped and face frowning most often indicates sadness; holding the head high with a smile on the face and hands held over the head signifies joy. Among the emotions you may wish to call on students to demonstrate in Activity 2 are fear, anger, sorrow, depression, disgust, acceptance, anticipation, surprise, boredom, shame,

shamelessness, kindness, wonder, amusement, courage, pity, pride, tension, respect, alertness, disrespect, tiredness, hope, gratitude, love, unhappiness, and pain.

What is important in this lesson is the use of an expanded emotional vocabulary. Many people, especially young people, have a very limited range when it comes to naming and expressing feeling. They know “mad,” “sad,” “happy,” “afraid,” and a few others. But when it comes to nuances, say the difference between shame and embarrassment, they are at a loss.

When people do not understand – or cannot label – what they are feeling, they are also unable to express it. They often grasp for the easiest emotion they can think of, and therefore express themselves inappropriately. (For example, insecurity leads to arrogant bragging.) This is especially true of negative feelings, which are often repressed and expressed as anger.

In the film, when Sang-Woo finds himself abandoned by his mother and thrown into a whole new culture, he is probably sad, afraid, confused, and lonely, but he expresses all of this as one emotion—anger. To his grandmother and the other characters, and perhaps to the audience, his behavior looks like the bad manners or temper tantrums of a spoiled child. If he had the words to talk about the feelings, then he would be able to express his real needs, rather than just rebel against the community’s attempts to befriend him. It is essential to convey this to your students if they are to understand the film.

In **ACTIVITY 3**, students learn about the effect that expressing certain emotions can have on other people. They observe the reaction of others to expressions of anger. They will discuss appropriate ways of expressing feelings and how using the appropriate ways affects interpersonal relationships.

In the film, the boy’s expression of anger never seems to upset the grandmother. She just accepts his feelings. For example, she does not tease him or ignore his fear of being alone, but sits with him when he has to go to the toilet. This patience is much like one who is trying to tame a bird or wild animal. She lets him act out, keeps reaching out to him and finally wins him over through her example of acceptance and generosity.

DURATION OF LESSON:

One or two periods

ASSESSMENT:

Student performance

Class discussion

Charting

BEHAVIORAL STUDIES STANDARDS

Indicators addressed by this lesson:

STANDARD 1. Understands that group and cultural influences contribute to human development, identity, and behavior.

LEVEL III (GRADES 6-8)

1. Understands that each culture has distinctive patterns of behavior that are usually practiced by most of the people who grow up in it

STANDARD 2. Understands various meanings of social group, general implications of group membership, and different ways that groups function.

LEVEL III (GRADES 6-8)

7. Understands that there are similarities and differences within groups as well as among groups.

WORKING WITH OTHERS

STANDARD 4. Displays effective interpersonal communication skills.

LEVEL IV (GRADES K-12)

5. Uses nonverbal communication such as eye contact, body position, and gestures effectively
9. Attends to both verbal and nonverbal messages

Procedure:

ACTIVITY 1: “High Five,” or “Get Out of My Face”

1. Arrange students in small groups.
2. Raise your arm with the palm out and ask, “What does this mean?” Students will probably respond that it is an invitation to join you in a “high five” sign, a sign of approval or agreement. Explain to them that, in some cultures, if you raised your palm, it might be taken to mean “Go away, get out of my face.”
3. Ask each student in the group to draw or describe three gestures and tell what they mean. (Caution students that they should not draw gestures that are considered inappropriate in their own culture.)
4. Ask the members of the group to share their gestures with each other, discussing whether the gesture means the same to all of them.
5. Ask each group to choose five gestures drawn by the members to share with the whole group.
6. Have the first group perform the five gestures, one at a time, to see if the whole group can interpret the meanings. Ask student to note if they see any gestures that have different meanings if performed in other cultures.
7. Ask each group in turn to perform any additional gestures beyond the ones they have already seen. (There will probably not be much left for the last group.)

8. Discuss with the students why it is important to understand the nonverbal communication in a new culture:

- It is a way of making yourself understood when you cannot speak the language.
- It is a way of “fitting in” when your body language and gestures match those of your peers.
- It keeps you from using inappropriate gestures that can lead to misunderstandings.

ACTIVITY 2: Express Yourself

- 1.** Ask your students to walk about the classroom space, being careful not to bump into others. Tell them that when you give a signal (which could be with a percussion instrument, a whistle or a clap), they should freeze in place and wait for directions.
- 2.** After a minute or two, give a signal. Say, “Show me what ‘Sad’ looks like.” Let the students use body language, facial expression and gesture to indicate ‘Sad.’”
- 3.** Give the signal again and have students resume moving about the room.
- 4.** Continue for three or four demonstrations of different emotions, or until you determine that the students understand the exercise.
- 5.** Repeat the exercise, but this time, walk to various children and point out what they are doing right. (For example, “Joe has his shoulders hunched to show he is afraid.”)

6. Ask half the group to sit and watch, while the other half continues the exercise. After each demonstration, ask the children to point out what the students are doing to indicate the particular emotion called for.

7. Have the groups change roles so that each group has a turn to watch and to demonstrate.

8. Have the children sit again. Ask them if there were elements that were universal, and elements that were culturally specific. Talk about some of the emotions that were more difficult to express. (Shame, loneliness, confusion, etc.)

9. Ask them for examples of times when people might be feeling these emotions. Ask them to recall some of the ways these emotions were expressed during the movement activity.

10. Have the children talk about how emotions are or are not expressed in their family and community. Are they free to express feelings or are they encouraged to control them? Do they talk about feelings? Are they listened to when they do? Is there any person or place where they are freer to express feelings? Are their gender expectations when it comes to talking about or expressing feelings? Are some feeling more acceptable for boys or girls? (Some students may say it is all right for men to become angry, but girls are taught to hold their temper.)

ACTIVITY 3: My Feelings/Your Feelings

1. Place students in pairs and assign one person in each pair as A and one as B.
2. Ask each person A to use mime, movement, gesture, and facial expression to show anger.
3. Ask person B to respond in whatever way A's anger makes him or her feel.
4. On your signal, have them all freeze, keeping the pose.
5. Lead all the A students to one side of the room, while the B students continue to hold their pose.
6. Discuss with the A students what emotions they see portrayed by the B students. (Fear, anger, sadness, indifference.) Discuss how else they might express their feelings to get a different reaction from the partner.
7. Have each person A re-enter the scene and take up his or her last pose. Lead the B students aside and discuss the A's behavior, their own reaction to it, and how else they could react to change the situation. (Ignore, placate, stand up for themselves, etc.)
8. Have all the B students re-enter the scene. Then each pair will decide how they can change the scene in order to express their feelings in a way that will help solve the conflict.
9. Ask each pair to demonstrate their new approach for the rest of the class.

ACTIVITY 4: Charting

Do one of the following activities:

1. Have students make a chart showing the chain of events caused by the expression of emotions. Here are some sample entries:

The Event	The Emotion	The Body Language	The Reaction From Other	The Outcome
My friend is late	Anger and frustration	Closed fist, frown, hunched shoulders	Defensive, making excuses	Anger is escalated
My friend is late	Anger and frustration	Closed fist, frown, hunched shoulders	Apologetic, taking responsibility	Anger is dissipated

2. Have students make a chart of the way different people express the same emotion. See if there are similarities. Discuss whether you think the behavior is natural or learned. Here are some sample entries:

The Emotion	Me	My Grandmother	My Dad	My friend
Anger	Yelling, fighting	Goes to her room, refuses to talk	Yells, throws things	Cries
Uncertainty	Freeze, tense body language	Talks very fast, and repeats herself	Acts sure of himself, talks loud	Bites nails, asks lots of questions

3. Explain to the students that they will soon see a film where body language and gesture are keys to understanding the story and the characters. Ask them to watch the film very closely and apply what they have learned today.

Viewing *The Way Home*

Enduring Understanding:

- A well-made film is a powerful way to help one understand how people think and behave.

Essential Question:

- What does *The Way Home* tell us about how kindness and persistence can overcome anger?

Notes to the Teacher:

If this is the first film in your *Journeys in Film* program, please refer to “To the Teacher...” (p. 11) on preparing students to watch a subtitled film.

Before showing the film, give students some background on how the film was made. Please read the background information on this film on page 9 prior to introducing it to your class.

One of the real challenges of using this film is helping students to look beyond the obnoxious actions of the main character Sang-Woo to understand why he behaves as he does. When he is only seven, his mother uproots him from his home, his friends, his school, and everything he knows, and dumps him with his grandmother, who has never seen him before. His grandmother is mute and therefore cannot comfort or reassure him as she might otherwise have done. His response to his situation, because of his age, his prior upbringing and his loneliness, is anger.

Your students’ initial reaction may be to see him simply as a spoiled brat that they would dislike. Try to help them see him as the young and lonely child he is. Help them understand how one emotion (sadness) may manifest itself as another emotion (anger or meanness) when the child is too young to be able to express his feelings more clearly or when there is no one around to whom he can unburden himself.

DURATION OF LESSON:

Approximately two hours, of which 80 minutes is spent viewing the film.

ASSESSMENT:

Discussion

Journal entries

STANDARDS

Indicators addressed by this lesson:

STANDARD 9. Uses viewing skills and strategies to understand and interpret visual media

Level III (Grades 6-8)

1. Understands a variety of messages conveyed by visual media (e.g., main concept, details, themes or lessons, viewpoints)

Materials needed:

DVD (preferred) or videotape of *The Way Home*
VCR, DVD player, or computer with LCD hookup

Procedure:

ACTIVITY 1: Before the film:

1. Remind students of your expectations for their behavior during film viewing. If you are planning to take a break in the middle, announce this in advance.
2. Give the students background information about the making of this film. Be sure you cover the following points:
 - *The Way Home*, shot in South Korea and shown today with English subtitles, has become a top-selling film all over the world. It is not a typical blockbuster film, which makes its success even more exciting.
 - The film has a slow pace that is a purposeful part of the storytelling technique.
 - There is only one professional actor in the entire movie. He plays the young grandson, Sang-Woo.
 - The actor who plays the other leading role, the grandmother, just appeared to the director “like a miracle” when she found the film’s location.
 - As you watch this film, note the unusual way that the camera sometimes stays focused on one spot (for instance, a window or a hill) with the action moving in and out of the camera’s frame. Usually in a movie the camera will follow the action.
3. You will also see a lot of contrasting images, characters and behaviors that the filmmaker uses to get her messages across. For instance, in the film the boy is very quick and the grandmother is very slow; the boy is young and the grandmother is old; the boy is cranky and the grandmother is patient. Tell students to look for some of these contrasting images as you watch this film.
4. The writer director, Lee Jeong-hyang, was inspired to become a filmmaker when she was a young student in junior high school. She had seen a Hollywood blockbuster movie called *The Towering Inferno* and was so entertained by it that she decided she too would like to become a filmmaker to entertain people around the world. Lee is now the most successful female writer/director in the history of Korean filmmaking.
5. Begin showing the film. Stop the film after a few minutes, at the point when the boy’s mother leaves him at the grandmother’s home.
6. Ask students:
 - What have you learned about the relationship between the boy and his mother? (She doesn’t seem to have much time for him; he is too wrapped up in his video game to talk to her; they hit each other and treat each other disrespectfully.)

- What other facts do you learn about the mother's life? (She had the boy when she was very young; she left to go to the city as a young woman; the boy's father is no longer in their lives.)
 - Do you think she is a good mother to the boy? (Student opinions may vary. She buys him things, but does not interact with him much.)
 - Why does she bring gifts to her mother? (Students may guess various things: She is trying to repay her mother for the expense of caring for her son; she feels guilty for having abandoned her mother for so long; it is a sign of love and respect in Korean culture.)
 - How do you think he feels about being separated from his mother and the home that he knows, only to be left with his grandmother in a rural village he doesn't know? How would you have felt if your parents had left you in such a situation at age seven? (Probably frightened, lonely, abandoned, and angry.)
5. Ask students to think about these ideas and about what they learned in Lesson 2 about expressing feelings as they watch the boy's behavior in the film.
 6. Return to the film and show it through to the end.

ACTIVITY 2: After the film

1. When the film is over, take a few minutes to invite the students to share their immediate thoughts, feelings and questions about the film.
2. For homework, assign students to write journal entries on the following topics:
 - a. How does the grandmother convey her love for her grandson? Was she doing the right thing in treating him this way?
 - b. How does Sang-Woo change from the beginning of the film to the end?
 - c. What message do you think the filmmaker was trying to convey?

Make it clear to students that they will be asked to share their journals with the class the next day.

Protagonist/Antagonist: Exploring the Character of Sang-Woo

Enduring Understandings:

- Characters in a film, as well as in a print text, have multiple character traits.
- An excellent way to learn about characters is from an analysis of their actions.
- Characters in a film may grow and change as a result of their experiences.

Essential Questions:

- What are Sang-Woo's main characteristics at the beginning of the film?
- How does he change by the end of the film?
- What causes these changes?

Notes to the Teacher:

This lesson should be taught as soon as possible after students see the film (Lesson 3). It will help students to understand Sang-Woo and to see how his grandmother's loving patience has changed him from a sulky, spoiled, and lonely child to a happier, more generous, and gentler one.

The lesson begins with a review of student reactions to the film in their journals. You can anticipate a fair amount of consensus in the initial reaction. Students go on to analyze the character traits of Sang-Woo as he was at the beginning of the film and then as he was at the end.

Finally, students use the ideas they have gathered and discussed as the content for a character sketch, which shows the growth and change in Sang-Woo's personality. It is important to stress with students that the essay should not simply be a presentation of "before" and "after" but should strive to explain *why* the boy changes over time. The lesson plan covers pre-writing and initial organization of the essay; you should continue to the final version using the writing process you are most comfortable with.

As students work and discuss, try to reinforce the fact that Sang-Woo is very young, that he has been suddenly separated from his mother and all he has known, and that his actions may be partially a result of this psychological trauma.

DURATION OF LESSON:

Approximately two periods, plus time for writing and revision

ASSESSMENT:

Class discussion

Analysis of character (**HANDOUT 1**)

Graphic organizer for character sketch (**HANDOUT 2**)

Student essay

STANDARDS

Indicators addressed by this lesson:

STANDARD 1. Uses the general skills and strategies of the writing process.

LEVEL III [GRADE: 6-8]

1. Prewriting: Uses a variety of prewriting strategies (e.g., makes outlines, uses published pieces as writing models, constructs critical standards, brainstorm, builds background knowledge)
2. Drafting and Revising: Uses a variety of strategies to draft and revise written work (e.g., analyzes and clarifies meaning, makes structural and syntactical changes, uses an organizational scheme, uses sensory words and figurative language, rethinks and rewrites for different audiences and purposes, checks for a consistent point of view and for transitions between paragraphs, uses direct feedback to revise compositions)
3. Editing and Publishing: Uses a variety of strategies to edit and publish written work (e.g., eliminates slang; edits for grammar, punctuation, capitalization, and spelling at a developmentally appropriate level; proofreads using reference materials, word processor, and other resources; edits for clarity, word choice, and language usage; uses a word processor or other technology to publish written work)
5. Uses content, style, and structure (e.g., formal or informal language, genre, organization) appropriate for specific audiences (e.g., public, private) and purposes (e.g., to entertain, to influence, to inform)
6. Writes expository compositions (e.g., states a thesis or purpose; presents information that reflects knowledge about the topic of the report; organizes and presents information in a logical manner, including an introduction and conclusion; uses own words to develop ideas; uses common expository structures and features, such as compare-contrast or problem-solution)

STANDARDS

Indicators addressed by this lesson:

STANDARD 6. Uses reading skills and strategies to understand and interpret a variety of literary texts.

LEVEL III [GRADE: 6-8]

4. Understands elements of character development (e.g., character traits and motivations; stereotypes; relationships between character and plot development; development of characters through their words, speech patterns, thoughts, actions, narrator's description, and interaction with other characters; how motivations are revealed)

STANDARD 9. Uses viewing skills and strategies to understand and interpret visual media.

LEVEL III [GRADE: 6-8]

1. Understands a variety of messages conveyed by visual media (e.g., main concept, details, themes or lessons, viewpoints)
4. Understands the use of stereotypes and biases in visual media (e.g., distorted representations of society; imagery and stereotyping in advertising; elements of stereotypes such as physical characteristics, manner of speech, beliefs and attitudes)
6. Understands how symbols, images, sound, and other conventions are used in visual media (e.g., time lapse in films; set elements that identify a particular time period or culture; short cuts used to construct meaning, such as the scream of brakes and a thud to imply a car crash; sound and image used together; the use of close-ups to convey drama or intimacy; the use of long camera shots to establish setting; sequences or groups of images that emphasize specific meaning)

Materials needed:

Journal entries from **LESSON 3**

HANDOUT 1: The Character of Sang-Woo

DVD (preferred) or videotape of *The Way Home*

VCR, DVD player, or computer with LCD hookup

HANDOUT 2: Writing a Character Sketch

Procedure:

ACTIVITY 1: Journal Walk

1. Arrange desks in a circle. Ask students to place their journal homework from **LESSON 3** on the desk and leave it open to the correct page.
2. Have students stand behind their desk. Then give a direction such as: "Move two desks to your left." Have students seat themselves and read through the appropriate journal entries on the desk.
3. Repeat until students have had the opportunity to read the journal entries of at least four other students.
4. Ask students to return to their own desks. Ask if they found consensus or disagreement among the entries they read. Discuss the answers that they found in the journals.

ACTIVITY 2: Assessing Sang-Woo's Character Traits

1. Remind students that a *protagonist* is the main character in a story, and so Sang-Woo is the protagonist.

2. Discuss with the class: Are the words *protagonist* and *hero* interchangeable? (No. The protagonist may in fact be a hero. Alternatively, he or she may be distinctly non-heroic.) Ask students to give you examples of films where the protagonist is the hero. (*Harry Potter* or *Cinderella*, for example.) [Note: You may wish to point out to the class that the word “hero” is now often applied to both males and females who deserve admiration, just as the word “actor” now applies to both males and females. However, the word “heroine” is still acceptable for the main character of a novel or drama.]

3. Distribute **HANDOUT 1: THE CHARACTER OF SANG-WOO** and go over the directions with the class. You may have the students work individually, in pairs, or in small groups for this activity.

4. Show clips of selected scenes from the film to help students recall and understand what Sang-Woo’s actions tell us about his character. This will be much easier if you are using the DVD rather than the VHS tape. Show the number of scenes that time allows and let students complete the rest of the handout from memory. However, the more that you have time to show, the better students will understand how the filmmaker establishes character. The scenes are:

- a. Sang-Woo’s arrival (Scene 1)
- b. His first meal at his grandmother’s house (Scene 2)
- c. Taking laundry down in the rain (Scene 4)
- d. The “Kentucky Chicken” incident (Scene 4)

e. Getting the moon pies (Scene 6)

f. The “crazy cow” scenes with the other children (Scenes 7 and 8)

g. Teaching his grandmother to write (Scene 9)

h. Leaving his grandmother’s house (Scene 9)

5. After students have completed the handouts, hold a class discussion about what they have found out about Sang-Woo’s character. (Students should realize that at the beginning of the film, the boy is selfish, angry, and occasionally mean to others; as he experiences kindness and help from others, he becomes calmer, more generous, and more willing to share.)

ACTIVITY 3: Writing a character sketch

- 1. Explain to students that for discussing a novel, short story, or drama, specialized vocabulary can be helpful. Teach the term *static character* (one that does not change during the course of the story). Use the example of the grandmother; ask the students to give you a list of words that would describe her. (She is kind, patient, generous and loving.) Ask students if she is that way at the beginning of the film. (Yes) Is she still the same at the end? (Yes) Point out that she is thus a static character.
- 2. Now define *dynamic character* (one who does change). Is Sang-Woo a dynamic character? (Yes, for all the reasons student have discussed.)
- 3. Tell students that they are going to write an essay about Sang-Woo’s character and how it developed.

Distribute **HANDOUT 2: WRITING A CHARACTER SKETCH**. Have students work individually to plan out their ideas and the organization of their essays.

4. Assignment: Have students write the first draft of their character sketches. Then continue to implement the writing process as you usually do.

EXTENSION ACTIVITIES:

1. If students have seen *Whale Rider*, have them write an essay comparing the relationship between Pai and her grandfather with the relationship between Sang-Woo and his grandmother. Alternatively, students could compare the characters of the two grandparents and the way they act toward their grandchildren.
2. Have students write about their relationship with their own grandparents or another significant older person (a “grandfriend”) in their lives.
3. Have students conduct an interview with an older person to find out more about that person’s relationship with his or her own grandparents. This could take students back through four generations of family history and more than a hundred years.

4. Have each child prepare a scrapbook with photos and writing as a gift for his or her grandparent or “grandfriend.”
5. Invite grandparents or “grandfriends” to come to a special thank-you event in your classroom.
6. Take students on a visit to a home for the elderly. They may wish to bring small gifts, as Sang-Woo’s mother did in the film *The Way Home*.

ADDITIONAL INTERNET RESOURCES:

<http://www.grandparents-day.com/>

Introduction to the holiday of Grandparents’ Day (the first Sunday after Labor Day) with numerous resources for families and teachers

<http://familycrafts.about.com/cs/septemberholidays/l/blsept12th.htm>

Ideas for students to connect with and celebrate their grandparents.

HANDOUT 1 ► P. 1

The Character of Sang-Woo

DIRECTIONS: When you try to learn about a person's character, whether in fiction, in film, or in real life, several old proverbs are true:

"You can't judge a book by its cover."

"Actions speak louder than words."

While appearance sometimes gives clues to character, appearance is just as often deceiving, and the person turns out to be very different from the first impression. Characters sometimes lie or are mistaken, so you can't always rely on what they say. But you can judge characters by their actions.

Your teacher is going to show you several scenes from the film *The Way Home*. Watch each scene carefully and take notes on what you learn about Sang-Woo's personality from the scenes. You may even ask your teacher to pause the film if you need time to write. Remember that one incident can often teach about several character traits.

Scene	What does Sang-Woo do?	What do you think Sang-Woo's actions say about his character?
Sang-Woo's arrival		
His first meal at his grandmother's house		

HANDOUT 1 ► P. 2

Scene	What does Sang-Woo do?	What do you think Sang-Woo's actions say about his character?
Taking laundry down in the rain		
The "Kentucky Chicken" incident		
Getting the moon pies		

HANDOUT 1 ► P. 3

Scene	What does Sang-Woo do?	What do you think Sang-Woo's actions say about his character?
The "crazy cow" scenes with the other children		
Teaching his grandmother to write		
Leaving his grandmother's house		

HANDOUT 2 ► P. 1 Writing a Character Sketch

A character who is unchanging throughout the course of a story is called a *static* character. A character who changes is called a *dynamic* character.

In the film *The Way Home*, Sang-Woo is a dynamic character. Plan an essay about him by using the graphic organizer below. First, list three character traits that Sang-Woo shows at the beginning of the film. Be sure to give evidence that proves what you think about his character.

**Sang-Woo at the beginning
of the film****TRAIT 1:****EVIDENCE:****TRAIT 2:****EVIDENCE:****TRAIT 3:****EVIDENCE:**

HANDOUT 2 ► P. 2

Next, list three words that describe Sang-Woo by the end of the film. Be sure you give evidence for each of these character traits.

Sang-Woo at the end of the film

TRAIT 1:**EVIDENCE:****TRAIT 2:****EVIDENCE:****TRAIT 3:****EVIDENCE:**

Now write the first draft of an essay in which you show how and why Sang-Woo's character changed as he lived with his grandmother.

Confucian Values

Enduring Understandings:

- Confucius valued morality above ambition for gain.
- The highest Confucian moral is benevolence – striving to help others in society.
- For those who follow the values of Confucius, the family comes first, and so the obligation to care for one's parents is a moral duty of the first order.
- By serving others, an individual becomes the best person he can be.

Essential Questions:

- Who was Confucius?
- What is the Confucian moral code?
- What are the best ways to help others?
- What is filial piety? What should a person do to be a good son or daughter?
- Do Confucian values create a good society and good individuals?

Notes to the Teacher:

In the film *The Way Home*, two cultures collide: the modern urban culture and the agrarian, Confucian culture. Confucian values, especially filial piety and a preference for the simple life, were rooted in agrarian society.

This film shows the difficult transition between the worlds of ancient and modern, between countryside and city, between a selfless grandmother and a selfish grandson. Some of the boy's self-centeredness is painful to watch. Yet in the end the grandmother triumphs, as she brings forth his natural affection for her. Did Grandmother's Confucian values, which make sense in the setting of her small rural village, work on him by benevolence rather than by force?

The mother, who seems not to see the signs of the new relationship between the boy and his grandmother, is problematic in part because she appears so briefly. What is her character like? In what ways is she responsible for the character of her son? How did she stray so far from her roots? Once she arrived in the city, what kind of values surrounded her? When she brought her son back to her mother's home, how did the change in him occur?

Raising these questions is important to your students' understanding and appreciation of the film. Without understanding the conflict of values and experience, the students will be too eager to jump into wholesale condemnation of the young protagonist. It is essential that you work to help them understand the larger philosophical and social setting in which the story takes place.

Confucius (the Romanized name of K'ung Fu-tzu) was born in 552 or 551 BC. It is ironic that so little is known for certain about the life of so famous a sage. According to Confucius himself, his beginnings were humble and he became fond of learning (Analect II.4 and IX.6). In middle age, Confucius became the police commissioner of Lu during the reign of Duke Ting of Lu. When a judgment was not followed by his superiors, Confucius left Lu and spent 13 years in Wei and other states, offering advice to the rulers. When no one seemed to be following his ideas, Confucius returned to Lu at the age of 68 and spent the remainder of his life teaching his ideas to disciples. He died in 479 BC.

His teachings, collected in the form of short literary extracts called analects, were focused on moral character: To him, the highest good in life was the improvement of one's own character. This required a lot of hard work, but Confucius offered no reward to his followers other than goodness itself. Unlike religious teachers, Confucius offered no hope of an afterlife; and even in this life, he was clear that developing an ideal character would not guarantee riches or comfort. This is why one disciple said, "A gentleman must be strong and resolute, for his burden is heavy and his road is long." (Analect VIII.7)

Handouts 3 and 4 contain many of Confucius' analects. You may wish to adjust the number that your students work with, depending on the ability level of the class. However, be sure to keep Analect II.20 and Analect XIII.6 because they are so close thematically to the film.

ASSESSMENT:

Student reports
Class discussions
3-2-1 summary cards

DURATION OF LESSON:

One or two periods

GEOGRAPHY STANDARDS

Indicators addressed by this lesson:

STANDARD 10. Understands the nature and complexity of Earth's cultural mosaics

LEVEL IV (GRADES 9-12)

1. Knows how cultures influence the characteristics of regions (e.g., level of technological achievement, cultural traditions, social institutions)
2. Understands how human characteristics make specific regions of the world distinctive (e.g., the effects of early Spanish settlement in the southwestern United States, the impact of Buddhism in shaping social attitudes in Southeast Asia, the specific qualities of Canada's culture regions resulting from the patterns of migration and settlement over four centuries)

HISTORICAL UNDERSTANDING

Indicators addressed by this lesson:

STANDARD 2. Understands the historical perspective

LEVEL III (GRADES 7-8)

1. Understands that specific individuals and the values those individuals held had an impact on history
2. Knows that individuals act in ways that reflect the values they hold

LANGUAGE ARTS STANDARDS

Indicators addressed by this lesson:

STANDARD 1. Uses the general skills and strategies of the writing process

LEVEL III: GRADES 6-8

12. Writes in response to literature (e.g., responds to significant issues in a log or journal, answers discussion questions, anticipates and answers a reader's questions, writes a summary of a book, describes an initial impression of a text, connects knowledge from a text with personal knowledge, states an interpretive, evaluative, or reflective position; draws inferences about the effects of the work on an audience)

STANDARD 8. Uses listening and speaking strategies for different purposes

LEVEL III: GRADES 6-8

1. Plays a variety of roles in group discussions (e.g., active listener, discussion leader, facilitator)
3. Uses strategies to enhance listening comprehension (e.g., takes notes; organizes, summarizes, and paraphrases spoken ideas and details)
4. Listens in order to understand topic, purpose, and perspective in spoken texts (e.g., of a guest speaker, of an informational video, of a televised interview, of radio news programs)

STANDARD 9. Uses viewing skills and strategies to understand and interpret visual media

LEVEL III: GRADES 6-8

1. Understands a variety of messages conveyed by visual media (e.g., main concept, details, themes or lessons, viewpoints)

Materials needed:

Pen or pencil
 Notebook paper
 Index cards
 Student copies of **HANDOUTS 1-4**

Procedure:

1. Give every student a copy of **HANDOUT 1: GENERATIONS**. Ask students to define the term generation and give you an estimate of how long a generation is. (Most historians estimate 25-30 years for a generation.) Give students about 5 or 6 minutes to fill out the anticipatory set of questions and to write answers to the other questions.
2. Give students time to discuss their answers with the class, without being judgmental.
3. Explain to the students that they are about to read some ancient Chinese writings that are similar to some of our modern proverbs. Give students some background information about Confucius. (See Notes to the Teacher, pages 55 and 56.)
4. Explain to students that, in order to understand the sayings of Confucius better, they will need to know some new vocabulary words. Give every student **HANDOUT 2: NEW TERMS FOR ANCIENT IDEAS**. Read the words and definitions aloud and discuss them with the class. This is essential so that they can attempt to understand the Analects on their own.
5. Give each student copies of **HANDOUT 3: ANALECTS ON THE SIMPLE LIFE** and **HANDOUT 4: ANALECTS ON**

FILIAL PIETY. Explain that an analect is just a very short literary fragment; the teachings of Confucius were collected in a book called *The Analects*.

6. Divide the students into small groups of three or four and have them relocate to different parts of the room so each group has its own space and doesn't disturb the others. Ask them to read through the Analects and try to put each one in their own words. Circulate to see if any group has questions about the meaning of the Analects on the handouts.
7. Have them compare their own answers to the questions in **HANDOUT 1: GENERATIONS** with the ideas of Confucius. Each group should find
 - One idea where they agreed with what Confucius said.
 - One idea where they disagreed.
 - A third which students simply found different and interesting.

Tell them to write talking points about these three ideas, and to prepare to report them to the whole class.

8. When you sense that the small groups are finishing their work, have students move all the chairs into a circle. Have one student from each group share the points on which they agree and disagree with the *Analects*. Then focus the whole group on a single topic for discussion. Possible questions to ask are:
 - a. Was the grandmother right to be so nice to the boy?
 - b. Do you think Confucius would admire her way of life? What do you think of it?

- c. What do you think made the boy so selfish and ungrateful?
- d. Why was the mother so unsuccessful in relating to her son?
- e. Can you find any of the selected Analects that describe the grandmother? The mother? The boy?
- f. Can we explain factors in the boy's life with the grandmother made him change?

The discussion may stray from the specific questions on the handout, but if it wanders off topic or if students get stuck, bring them back by asking a new question.

9. 3-2-1 Cards. When the discussion is finished, give each student an index card to complete before leaving class. Have them write down 3 feelings they had or things they learned, 2 questions they would like to ask, and 1 major understanding (and what they might do with that understanding).

EXTENSION ACTIVITIES:

1. If your students have studied ancient Greece, compare the Confucian love of learning and disdain for profit with the Greek system of Stoicism.
2. Assign students to write an essay or journal entry on one of the following topics:
 - a. In what ways did the young hero in *The Way Home* adopt two key Confucian values, filial piety and contentment with the simple life, by the end of his stay with his grandmother?

- b. Use Analect II.20 to organize an essay explaining how the boy's grandmother taught him about reverence, doing his best, and enthusiasm. Give examples from the film.
- c. Compare how the mother and the grandmother got the boy to do things they wanted him to do. Give examples, and relate to Analect XIII.6.
- d. Analyze the title of the film. What is home? What is "the way home," and who is traveling "the way home"?

ADDITIONAL RESOURCES:**A. Print materials**

Lau, D.C., trans. *The Analects* (New York: Dorset Press, 1979)

B. Internet resources

<http://www.confucius.org/main.htm>

<http://www.gutenberg.org/dirs/etext03/cnfnl10.txt>

Two online translations of the Analects

HANDOUT 1

Generations

In this lesson, we will discuss the role of values in how people live. Take a few moments to reflect on your own values with respect to your parents or other adults who are raising you.

1. What do you owe your parents for what they have given you? For each of these statements, circle “Agree” or “Disagree” and explain your reasons for your choice.

Agree	Disagree	I should stay near them.
Agree	Disagree	I should take care of them.
Agree	Disagree	I should always respect them.
Agree	Disagree	I should always obey them.
Agree	Disagree	I should continue to live as they taught, even as an adult.
Agree	Disagree	I owe them money.
Agree	Disagree	I owe them grandkids.
Agree	Disagree	Once I am grown and leave them, I don’t owe them anything.

2. Is it more important to become a good person or to become wealthy and successful? Why?

3. How important is it to learn the traditions and history of your culture and to become a link in that chain from the past to the future? Explain the reason(s) for your choice.

a. very important b. somewhat important c. slightly important d. not important at all

HANDOUT 2 New Terms for Ancient Ideas

Here are some words you will want to know in order to understand the Analects of Confucius.

1. **filial piety:** reverence for one's parents; the desire to fulfill obligations to them
2. **benevolence:** the wish to help others in the best way you can
3. **gentleman:** the best type of person; a benevolent person; a well-behaved man
4. **mean:** low, coarse, poor, simple
5. **frugal:** very careful about spending money
6. **profit:** gain or advantage
7. **dire:** serious, extreme
8. **straits:** circumstances or situation (usually negative)
9. **morality:** a code of conduct; concern with goodness
10. **extravagance:** spending a great deal of money to live a rich and fancy life, even to the point of wastefulness
11. **miserly:** cheap; frugal in the extreme
12. **ancestral spirits:** the spirits of one's dead parents and all their ancestors, toward whom one should act with filial piety
13. **expend:** to use, spend

HANDOUT 3 Analects on the Simple Life

According to Confucius, the simple life is one that is lived with humility, contentment, reverence, and benevolence. Read the following brief passages and then work with your group (a) to put them in your own words and (b) to decide whether you agree or disagree with them.

(II.20) Chi K'ang Tzu asked, "How can you teach the common people the virtue of reverence, of doing their best and of enthusiasm?" Confucius said, "Rule over them with dignity and they will be reverent; treat them with kindness and they will do their best; raise the good and instruct those who are backward and they will be imbued with enthusiasm."

(IV.12) Confucius said, "If one is guided by profit in one's actions, one will incur much ill will."

(IV.16) Confucius said, "The gentleman understands what is moral. The small man understands what is profitable."

(VI.11) Confucius said, "How virtuous is Hui! Living in a mean dwelling on a bowlful of rice and cup of water would be too much for other men to take, but Hui does not allow it to affect his joy. How admirable is Hui!"

(VII.36) Confucius said, "Extravagance leads to a lack of humility; frugality leads to miserliness. It is better to be miserly than to be without humility."

(VIII.12) Confucius said, "It is not easy to find a man who can study for three years without thinking about earning a salary."

(VIII.21) Confucius said, "With Yu I can find no fault. He ate and drank the meanest food while making offerings to ancestral spirits and gods with the utmost devotion proper to a son. His ordinary garments were poor, but he displayed the utmost elegance in his sacrificial cap and apron. He lived in a low mean house, but expended all his strength on irrigation projects. I can find nothing like a flaw in Yu."

(XIII.6) Confucius said, "When a man's personal conduct is correct, he will be obeyed without giving orders. When he himself is not right, he will not be obeyed even though he gives orders."

(XIV.10) When asked about Kuan Chung, Confucius said, "What a man! When he took in 300 households from the Po family and was reduced to living on plain rice, he did not utter a single word of complaint to the end of his days."

HANDOUT 2

Analects on Filial Piety

Many of Confucius's teachings dealt with the importance of showing respect to one's immediate family and to the generations of ancestors who had gone before. A son was expected to honor his ancestors in regular rituals.

(I. 2) Being good as a son and obedient as a young man is, perhaps, the root of a man's character.

(II.6) Meng Wu Po asked about filial piety. Confucius said, "Give your father and mother no cause for anxiety other than your health."

(II.7) Tzu-yu asked about filial piety. Confucius said, "Nowadays filial piety means no more than providing one's parents with food. Even dogs and horses are provided with food. If there is no reverence, what is the difference?"

(IV.18) Confucius said, "In serving your father and mother you ought to dissuade them from doing wrong in the gentlest way. If your advice is ignored, you should not become disobedient but remain reverent, and bear your burdens without complaining."

(IV.19) Confucius said, "While your parents are alive, you should not go too far afield in your travels. If you do, your whereabouts should always be known."

(IV.21) Confucius said, "A man should not be ignorant of the age of his father and mother. It is a matter, on the one hand, for rejoicing and, on the other, for anxiety."

(VIII. 2) Confucius said, "...When the gentleman feels profound affection for his parents, the common people will be stirred to benevolence. When he does not forget his old friends, the common people will fulfill their obligations to other people."

(XI.5) Confucius said, "What a good son Min Tzu-Ch'ien is! No one contradicts or finds fault with what his parents and brothers say about him."

(XIV. 46) Confucius said, "In youth not humble as befits a junior; in manhood, doing nothing worthy of being handed down; and refusing to die in old age: this is to be a pest."

(XIV.47) After a messenger boy announced a visitor, someone asked, "Is he likely to make progress?" Confucius said, "I have seen him taking an adult's seat, and walking alongside his elders. He does not want to make progress in learning, but wants only quick results."

Juxtaposition

Enduring Understandings:

- Communication is a complex process, involving oral language, body language, and an understanding of the context in which these "languages" occur.
- There is communication among the characters of the film (using words and body language) and between the director and the audience (using production devices such as props, lighting, camera shots and soundtrack) to generate feelings and emotions.
- Both visual and sound imagery are powerful ways to convey emotion.

Essential Questions:

- How do people communicate without words?
- What techniques can filmmakers draw on to show emotion in characters and to create emotional responses in the audience?
- How does the careful selection of location, casting and props contribute to the emotional impact of the film?

Notes to the Teacher:

In this lesson students will learn about various forms of communication. Since the grandmother's character is mute (but not deaf), dialogue is minimal and the filmmaker highlights alternate visual modes of communication between the grandmother and her grandson, Sang-Woo. The writer/director uses visual and sound imagery as the "grammar" to tell a complex story, using very few words. Visual human responses like laughing, crying, hitting, and gentle touching are samples of a universal visual language that are part of this unspoken dialogue.

An important aspect of this film is the use of **juxtaposition**, the positioning of two objects or ideas, often opposites, in close proximity to each other. The juxtaposition of young and old, rural and urban, mean and kind, thoughtful and impatient, and natural space and cyberspace provide rich opportunities for conflict and trouble, essential elements for an interesting script.

The Way Home is full of contrasts, just like South Korea. Filmmaker Lee Jung-huang has used the juxtaposition of ideas, images and sound as an essential element of storytelling. We see many contrasts, starting with the main characters being very young and very old; the rural setting of the film and the urban life Sang-Woo has led; Sang-Woo's constant whining and the grandmother's silence; the selfish behavior of Sang-Woo toward his grandmother and the loving behavior of the grandmother toward Sang-Woo; Sang-Woo's unpredictable emotions (one minute Sang-Woo is happy and then all of a sudden he is crying); traditional games and modern games; "Kentucky" chicken and boiled chicken; natural space and cyberspace. Intentionally different points of view are represented here.

These contrasts offer the cinematographer many interesting filming opportunities as well, e.g., the roller-blades and the wooden yoke and buckets that Grandmother uses to get water. These images tell us volumes about the lifestyle of each character without saying a word.

Students may mention hitting as a form of discipline shown in this film. Sang-Woo's mother hits him in the opening scene. You may wish to explain that although this may be one form of parenting, it is not necessarily an effective one.

The Way Home feels real because of the location and casting (particularly Kim Eul-bun as the grandmother – a woman found on the street to play this role), but in fact this is a construction or representation of reality. It is important to remember that this is a story told from the writer/ director's point of view, expressing her moral value system. This is not simply a window on rural life in Korea.

DURATION OF LESSON:

Two periods

ASSESSMENT:

Film posters

Student presentations

LANGUAGE ARTS STANDARDS

Indicators addressed by this lesson:

STANDARD 9. Uses viewing skills and strategies to understand and interpret visual media.

LEVEL III (GRADES 6-8)

1. Understands a variety of messages conveyed by visual media (e.g., main concept, details, themes or lessons, viewpoints).
6. Understands how symbols, images, sound, and other conventions are used in visual media (e.g., time lapse in films; set elements that identify a particular time period or culture; short cuts used to construct meaning, such as the scream of brakes and a thud to imply a car crash; sound and image used together; the use of close-ups to convey drama or intimacy; the use of long camera shots to establish setting; sequences or groups of images that emphasize specific meaning).
7. Understands reasons for varied interpretations of visual media (e.g., different purposes or circumstances while viewing, influence of personal knowledge and experiences, focusing on different stylistic features).
9. Understands techniques used in visual media to influence or appeal to a particular audience (e.g., production techniques, such as designing a news program as entertainment; persuasive techniques, such as exaggerated claims, portrayal of appealing lifestyles, bandwagon, glittering generalities; subliminal messages; narrative style).

STANDARD 10. Understands the characteristics and components of the media.

LEVEL III (GRADES 6-8)

2. Understands the different purposes of various media (e.g., to provide entertainment or information, to persuade, to transmit culture, to focus attention on an issue).
5. Understands aspects of media production and distribution (e.g., different steps and choices involved in planning and producing various media; various professionals who produce media, such as news writers, photographers, camera operators, film directors, graphic artists, political cartoonists).
6. Understands the ways in which image-makers carefully construct meaning (e.g., idea and word choice by authors, images created by photographers, television programs created by groups of people, photos or cutlines chosen in newspapers).
7. Understands influences on the construction of media messages and images (e.g., the historical period or place in which they were made; laws that govern mass media, such as truth in advertising; the socio-cultural background of the target audience; financial factors such as sponsorship; cause-and-effect relationships between mass media coverage and public opinion trends).

Materials needed:

Large sheets of paper (at least 11" x 17") or posterboard.
Pencils
Markers, crayons, or other drawing materials

Procedure:

ACTIVITY 1: Deconstruction Exercise

1. Place the four titles “Likes,” “Dislikes,” “Puzzles” and “Patterns” across the top of the chalkboard and have a quick brainstorming session to fill in the chart.
 - “Likes” obviously refers to what students liked about the film.
 - “Dislikes” refers to what they didn’t like; for example, the way Sang-Woo treated his grandmother, the fact that the film was slow or sad, that fact that the grandmother couldn’t speak.
 - “Puzzles” refers to the parts that students did not understand: Why did Sang-Woo not know his grandmother? Why was he so mean to her? Why did the mother hit Sang-Woo?
 - “Patterns” gives students a chance to identify patterns repeated through the film, such as images, sounds, props, film techniques, etc. Some examples of patterns are the chicken appearing, twice uncooked and then once more cooked; GameBoy sounds and activity; Sang-Woo whining; the quiet time with no words, just crickets; an unusual style of cinematography where the camera frames a space and action moves in and out of that space;

Sang-Woo telling his grandmother to hurry up; the crazy cow chasing the children.

2. If one item appears in more than one column, have students discuss their different points of view. For example, someone might love the GameBoy while another rejoiced when the batteries died. This process leads to a rich discussion and clears up questions. It gives you your first opportunity to assess how well the students understand the text and subtext of the film.

ACTIVITY 2: Audience Response

1. Explain to the class that our social circumstances determine how we make sense of any text – in this case, a film. Give students the example of gender as a factor in how we interpret a text. Ask if they can come up with an example of how people of different genders might interpret something differently. Then see if they can name other factors that might influence how a viewer perceives a film. (Audience’s age, race, culture, and social class are some of the things that influence our interpretation of a story.)
2. Assign a “persona” to your class before viewing specific scenes in the film. For example, ask the class to assume the role of a grandparent, while watching the scene where Grandmother gets the chicken to cook for Sang-Woo and his excitement turns to despair when he realizes that it is not “Kentucky” chicken. Ask: As a grandparent, how would you describe the action in the scene?
3. Now change roles. Have students view the same scene from the point of view of a child of seven – the same age as Sang-Woo. How do you describe the action now?

4. Finally, ask students to view the same scene from their own points of view. How do they interpret the scene? (There may be a large range of points of view here. Accept all views as long as the students can justify their stance with evidence from the film.)
5. This is an opportunity to discuss the fact that films are created to send a message to the audience. Ask the students what they think the message was in this film.

ACTIVITY 3: Juxtaposition of Ideas, Values and Images

1. Write the word *juxtaposition* on the board. Ask students what the word “position” means; they will probably come up with the idea of placement. Then explain that the prefix “juxta” comes from a Latin word that means “close to.” Ask students to define the word, and share your definition: Juxtaposition means the placement of two things side by side to heighten the contrast between the two. Teach them the verb *juxtapose* as well.
2. Remind the students of the South Korean flag and the lesson they have had on the philosophy of *yin* and *yang*.
3. Give students two examples of juxtaposition from the film. Choose one that is a contrast of values (e.g., the mother disciplines by hitting but the grandmother gets Sang-Woo to do as she asks with patience and consistent kindness). Choose a second example that is a contrast of images (e.g., an old bent-over mute woman caring for a young lively vocal boy).
4. Arrange students in pairs or groups of three or four. Ask the groups to brainstorm other examples of contrast from the film. (See **Notes to the Teacher**, above, for additional examples.)

5. Have each group draw a movie poster that depicts one or more of these contrasting elements.
6. When the groups are finished, have each one present and hang its film poster. The presentation should include what each element is, what it adds to the film, and what purpose it has.
7. Ask students: How would the film have been different without these contrasts?
2. Have students plan a sequel and describe what happens to Sang-Woo when he returns to the city.
3. Ask students to prepare a letter or postcard that Sang-Woo might send to his grandmother and another from his grandmother in response. (A picture will be required for each postcard.)

EXTENSION ACTIVITIES:

1. Give students the following series of journal prompts:
 - Think of your own family stories, exploits and adventures. If you were to share one of these stories with the world, how would you want to represent it?
 - Whom would the story be about and whose point of view would you use to tell it?
 - Use your imagination to plan how you would bring the story to life on the screen. What locations will you use? What casting decisions would you make? Would there be any important props? Is there a hero? Is there a villain? Write brief notes to capture your ideas.
 - Try to focus on the point of view that you are taking. See how the story would change if you wrote a scene from the point of view of another family member or character. Which way do you prefer the story? Why?

ADDITIONAL RESOURCES:

Print materials

Chambers, Aidan. *Tell Me: Children, Reading and Talk*. (Gloucestershire, U.K.: Thimble Press, 1994)

Buckingham, David. *Media Education: Literacy, Learning and Contemporary Culture* (Cambridge, U.K.: Polity Press, 2003)



At Home in Korea:

An Exploration of Korean Customs

Enduring Understandings:

- Culture influences how people eat, sleep, and play, and how they interact with one another.
- For many countries, tradition and modernization exist side by side.

Essential Questions:

- What traditions and values are depicted in the film *The Way Home*? What do these traditions symbolize?
- Do equivalent traditions exist in my own culture?
- How does a traditional culture survive and experience change?

Notes to the Teacher:

This lesson is easy to run, but requires some initial preparation. Students will learn about several aspects of Korean culture by traveling to stations around the room, reading a handout, examining pictures and optional artifacts, and taking notes. They will then prepare a panel discussion for a mock television program on Korean culture in order to share what they have learned with an “audience” of peers. You may wish to arrange to have someone video the presentation.

Set up six stations around the room. Make four or five copies of each handout, depending on the number of students you will have in each of six groups; place the handouts at the stations and add whatever photos and artifacts from Korea that you are able to collect. (See the Additional Resources section below for websites from which you can download appropriate pictures to print out. You may wish to laminate these and the handouts if you plan to use them repeatedly.) Ask your students and fellow teachers if any of them have Korean artifacts you could use for this activity.

Suggested artifacts:

- **For Station 1:** Photos of various styles of traditional Korean houses; books showing Korean homes.
- **For Station 2:** Photos of Korean families, including children and grandparents.
- **For Station 3:** Korean tea set, chopsticks, chopstick rest, sample foods; menu from Korean restaurant; cookbook of Korean food, preferably with photos.

- **For Station 4:** Small articles that might make good gifts
- **For Station 5:** Contemporary Korean newspapers and magazines; printed advertising from websites under Additional Resources
- **For station 6:** Items for playing games: tops, cards, yut board, kite, rope

ASSESSMENT:

Student presentations

DURATION OF LESSON:

Two periods

GEOGRAPHY STANDARDS

Indicators addressed by this lesson:

STANDARD 10. Understands the nature and complexity of Earth's cultural mosaics

LEVEL III (GRADES 6-8)

2. Knows ways in which communities reflect the cultural background of their inhabitants (e.g., distinctive building styles, billboards in Spanish, foreign-language advertisements in newspapers)

STANDARD 11. Understands the patterns and networks of economic interdependence on Earth's surface

LEVEL III (GRADES 6-8)

2. Understands issues related to the spatial distribution of economic activities (e.g., the impact of economic activities in a community on the surrounding areas, the effects of the gradual disappearance of small-scale retail facilities such as corner general stores and gas stations, the economic and social impacts on a community when a large factory or other economic activity leaves and moves to another place)

STANDARD 12. Understands the patterns of human settlement and their causes

LEVEL III (GRADES 6-8)

1. Knows the causes and consequences of urbanization (e.g., industrial development; cultural activities such as entertainment, religious facilities, higher education; economic attractions such as business and entrepreneurial opportunities; access to information and other resources)



2. Knows the similarities and differences in various settlement patterns of the world (e.g., agricultural settlement types such as plantations, subsistence farming, truck-farming communities; urban settlement types such as port cities, governmental centers, single-industry cities, planned cities)
3. Knows ways in which both the landscape and society change as a consequence of shifting from a dispersed to a concentrated settlement form (e.g., a larger marketplace, the need for an agricultural surplus to provide for the urban population, the loss of some rural workers as people decide to move into the city, changes in the transportation system)
4. Knows the factors involved in the development of cities (e.g., geographic factors for location such as transportation and food supply; the need for a marketplace, religious needs, or for military protection)
5. Knows the internal spatial structures of cities (e.g., the concentric zone model and the sector model of cities; the impact of different transportation systems on the spatial arrangement of business, industry, and residence in a city)

Materials needed:

Copies of Handouts 1-6 for stations

Additional photos and artifacts (optional)

Procedure:

1. Divide the class into six groups and give each group a number. Assign each group to a station by pulling numbers out of a hat. Explain to the students that they will find copies of a reading, some photographs, and some *artifacts* (a formal word for man-made objects) at each station. They are to read the handout, discuss the questions, and prepare a presentation for the class using the information they have learned and the artifacts available to them. Explain that the presentation is for a television special on the culture of Korea called *Korea Today*.
2. Give students time to read, discuss, and plan their presentation.
3. Ask each group to select a spokesperson to deliver the presentation from their group. Each spokesperson may call on members of his or her group if necessary.
4. When all groups are ready, pull the class back together. Assemble the spokespersons at the front of the room as a panel. Be sure each one has any articles needed for his or her presentation. Assemble the rest of the students as a studio audience and direct them to take notes on what the panelists have to say. You will function as the host of the program, introducing the panel members and allowing the audience members to ask questions.

5. Begin the “program” and let each panelist present the information that his or her group has learned. After all presenters have finished, allow the audience to ask questions to clarify what they have heard. You may wish to ask questions yourself if you feel any significant information has been omitted.
6. Be sure to thank the panelists and your great audience for their cooperation.

EXTENSION ACTIVITIES:

1. Ask students: How do you think Sang-Woo’s grandmother would feel in an urban environment, away from her village life? After they have had a chance to discuss the topic for a while, give them the assignment of writing a screenplay or short story in which Sang-Woo’s grandmother comes to Seoul to visit him.
2. Have students make a list of gifts they might bring if they were going to visit Korea and stay in a family’s home. Be sure they can give a reason why each gift would be appropriate.
3. Teach students how to play the game of yut and let them make the materials needed for play. Directions can be found at <http://cspace.unb.ca/nbco/globalized/skorea/activ9.html>.
4. Place students in pairs. Have one student write and illustrate a letter from Sang-Woo to his grandmother, telling about his life with his mother. Have the second student write a letter from his grandmother in response.

ADDITIONAL MATERIALS:

A. Printed resources:

Chun, Jin-Hee. *Hanoak : Traditional Korean Homes*. (Boston: Weatherhill, 1999)

Stickler, John, and Soma Han Stickler. *Land of Morning Calm: Korean Culture Then and Now* (Fremont, California: Shen's Books, 2003)

Lee Uk-Bae. *Sori's Harvest Moon Day: A Story of Korea* (Norwalk, Connecticut: Soundprints, 1999)

Fulton, Bruce, et al. *Land of Exile: Contemporary Korean Fiction* (Armonk, N.Y.: M. E. Sharpe, 1992)

B. Internet

1. For Station 1: Korean architecture

http://en.wikipedia.org/wiki/Culture_of_Korea#Traditional_houses

Background information about housing and photos of traditional homes, including those of a farmer and of a scholar.

<http://www.lifeinkorea.com/cgi-bin/pictures.cfm>

This commercial site has hundreds of photos of Korea, including housing.

<http://www.jstb.edu/faculty/pages/griener/images/village2.jpg>

A larger photo of a home typical of those built in the 19th century.

<http://www.burgessbroadcast.org/korea/folkvillage.htm>

Another site about the Korean folk villages, which showcase traditional homes.



2. For Station 2: The Korean family

<http://www.askasia.org/frclasrm/readings/roooo32.htm>

This is a fascinating reading about additional aspects of family life in Korea.

http://en.wikipedia.org/wiki/Korean_name

Information about the naming patterns and alteration of names.

<http://reference.allrefer.com/country-guide-study/south-korea/south-korea66.html>

Additional background information about Korean kinship systems.

<http://www.askasia.org/Korea/famact2.html>

A lesson on Korean family life from AskAsia.

<http://www.lifeinkorea.com/cgi-bin/pictures.cfm?FileName=marriage1>

Many photos of a traditional Korean wedding.

<http://www.lifeinkorea.com/cgi-bin/pictures.cfm>

Under the category "People" you will find many photos of children in Korea.

3. For station 3: Eating and Sleeping

<http://iml.jou.ufl.edu/projects/STUDENTS/Hwang/home.htm>

A Korean food site from the University of Florida; good explanations and appealing photos.

<http://www.lifeinkorea.com/Food/index.cfm>

Recipes for Korean food and information about table manners. Contains information about alcohol, so use carefully with students.

<http://asiarecipe.com/korea.html>

Another recipe collection, with advice on table manners.

<http://www.asiafood.org/koreafood.cfm>

Recipes and information about snacks and seasonings.

4. For Station 4: Gift-Giving

<http://www.bsicorp.net/960924/giftgive.html>

Tips for business travelers on gift-giving, including what not to give

<http://www.1worldglobalgifts.com/southkoreagiftgivingetiquette.htm>

Another set of dos and don'ts for gift-giving in Korea.

5. For Station 5: Cultural Change and Modernization

<http://www.cocacola.co.kr/main.asp>

Coca-Cola's main website for Korea.

<http://www.mcdonalds.co.kr/html/>

The McDonald's website for Korea.

<http://www.geog.okstate.edu/users/lightfoot/colawar/page/cola131.htm>

A series of photos of Kentucky Fried Chicken outlets in Giza, Seoul, Quebec, Yemen, and more

6. For Station 6: Traditional Korean Games

<http://www.ktnet.co.kr/enghome/culture/games.html>

More detailed instructions for playing many games.

<http://cspace.unb.ca/nbco/globaled/skorea/activ9.html>

A lesson plan for teaching your students the game of yut.

7. Other:

http://www.koreasociety.org/KS_curriculum/SF/2001/Lessons/klp_iii.pdf

An interesting lesson on Korean culture using a photocopy of Korean money.

C. Other resources:

<https://www.pbs.org/hiddenkorea/>

Hidden Korea, a PBS video on the survival of Korean traditions.



HANDOUT 1 Traditional Korean Architecture

Sang-Woo's grandmother lived in a very old house in a remote village. Her house had the characteristics of many traditional Korean houses. These houses are often larger and more elaborate than her house, however.

The individual Korean house, new or old, is built to protect its inhabitants from outside elements. Generally speaking, it is somewhat low, with relatively small rooms and not many doors or windows. Some of the rooms have *ondol* floors, which are heated from under the floor. This system of heating is so ingrained in Korean life that even the most fashionable, Western-style houses built in recent years are, with few exceptions, provided with a few rooms that are heated through the floor. When Koreans come into the house, they take off their shoes. In summer, the varnished oil paper on the floors feels cool. In winter, when the temperature drops, the floor is warm because it is heated from below by an *ondol*, a system of pipes from the kitchen stove.

In a traditional Korean home, there is little furniture. Rooms in a Korean house have several purposes. Most houses have a living or family room, a kitchen, and a bedroom. During the day the family might eat in the family room and sit on cushions there, but at night the family room could be used as a sleeping room. Family members sleep on futons or thick mats on the floor. During the day the mats are rolled up and stored in a closet.

In a traditional home, the *anbang*, the room used by the women of the house, was at the back of the house and was a place for family gatherings. Not surprisingly, this room was also equipped with wardrobes, bedding and other domestic paraphernalia. The master of the house, by contrast, inhabited the *sarangbang*, the front part of the house, which was also used as a reception room for guests. If he was an educated man, his rooms were equipped with a desk, shelves, books and some cushions.

Today, many Koreans live in modern houses or apartment buildings. Most modern houses have a living or family room, a kitchen, and a bedroom. During the day the family might eat in the family room, but at night that room could be used as a sleeping room.

Questions to discuss with your group:

1. How was Sang-Woo's grandmother's house different from the city apartment he probably lived in?
2. Do you think you would like living in a rural house like the grandmother's? What are the advantages and disadvantages?



HANDOUT 2

The Korean Family

An extended family is one in which several generations live together in the same household. A nuclear family is a smaller unit, consisting only of father, mother, and children.

The family is the foundation of Korean society and is bound by a strong sense of duty and obligation among its members. Adhering to traditional family-centered principles, the extended family in Korea is the first place to which people turn when they find themselves in trouble. In the past, several generations often lived together, and having many children was desired for the future stability and security of the family. It was not unusual for the number of people sharing one house to total a dozen or more. Usually a son and his wife would remain with his family after they married and a daughter would move to live with the family of her husband.

In recent years, however, the move to urban areas and the popularity of new apartment housing has meant that newly married couples tend to live on their own instead of sharing quarters with other family members. This trend has given rise to an increasing number of nuclear families in Korea.

Respect for the elderly is considered one of the prime virtues in traditional Korean society. *Nae-ri-sa-rang*, or “downward love,” is an old phrase that means that the direction of life is from older generations to younger generations, especially among family members. The older generation in the family would not spare anything (e.g., time, money, and possessions they have, etc.) for their own children or grandchildren.

Questions to discuss with your group:

How did Sang-Woo behave toward his grandmother?

How did his grandmother behave toward him?

Is this typical, based on what you have learned about traditional Korean relationships?



HANDOUT 3

Eating and Sleeping

Traditionally Koreans lived on the floor. They ate, sat, and slept on the floor, after taking their shoes off outside the home. A small, portable table was set up inside the main room for each meal. Many Koreans still prefer to follow these customs.

Koreans use chopsticks for eating and a porcelain spoon for soup. When one finishes a meal, chopsticks are placed directly on the table or on a small rest specifically designed for this purpose. Placing chopsticks parallel on top of your rice is considered bad luck, and leaving them sticking out of the rice is considered rude by Koreans.

When eating a meal, Koreans do not finish everything on their plate. This indicates that one is still hungry and that the host did not provide enough food. Leaving a little food in the bowl tells the host that the meal is complete.

Traditionally, Koreans used futons, or thick mats, for sleeping. The pillow used by the grandmother in *The Way Home* is of a traditional Korean design, more commonly used in rural homes and by the older generation. It is called a *mok-chim* and is made of wood; it is believed to help keep the neck bones straight so as not to cause a headache or pain in the shoulder area. Koreans also use soft pillows stuffed with cotton or grains, or pillows made from bamboo.

Questions to discuss with your group:

What did you notice about eating and mealtime in the film?

Where did Sang-Woo and his grandmother sit?

What kinds of utensils did they use?

Does your family use any utensils other than a fork, spoon and knife? If not, have you ever tried using other kinds of eating utensils? Does your family have any specific rituals for how utensils are placed on the plate after a meal?



HANDOUT 4

Gift Giving

The Korean gift-giving tradition is very complex and it varies with the nature of the relationship, relative economic status, age, and perceptions of obligation. For example, it is a long-held custom to give underwear and medicine to one's parents and grandparents. Children are expected to buy underwear for their parents with their first proper salary. Underwear is given as a sign of love and intimacy since it is worn directly on the skin. In a more modern or urban family, young people may choose to buy a good quality sweater or other items for their parents, but the custom is known by all.

Today, gifts may be given as a sign of friendship; the exchange of gifts may also mark the beginning of a business relationship. The recipient will often appear reluctant to receive the gift at first, as a sign of good manners. Usually, the recipient will not open the gift in public. When a younger person receives a gift from an older person, he or she should accept the gift with two hands, as a mark of respect to the giver.

If one receives a gift, it is customary to give another gift of comparable value in return, either at the same time or afterward.

Questions to discuss with your group:

What did Sang-Woo's mother present to her own mother as a gift?

Does your family maintain any specific gift-giving traditions?

Are you familiar with any gift-giving traditions after someone in your family receives a first paycheck? Why might some people give a gift on this occasion?



HANDOUT 5 Cultural Change and Modernization

The vast changes that swept Asia and the rest of the world in the latter half of the 20th century have naturally been felt in the day-to-day lifestyle of every Korean. Traditional customs have undergone a great deal of change due to the rapid modernization of society.

Sang-Woo did not grow up in the traditional extended family setting; instead, he was raised by a single mother who was struggling financially. He is completely absorbed in his GameBoy as his mother accompanies him on the bus to deposit him with his grandmother. Being a city boy, Sang-Woo is used to the benefits and luxuries of modern society.

He soon realizes that there are no batteries for his toys, only rocks and other local children to play with. Sang-Woo begins to torment his mute grandmother, whining and demanding things she can't provide, but she never reprimands him for his behavior. Replacing batteries for the hand-held computer game, roller-blading circles inside the living space of a home, and requesting Kentucky Fried Chicken are examples of modernization and culture clash between Sang-Woo and his grandmother. Sang-Woo uses a primitive form of sign language to get his grandmother to understand his craving for Kentucky Fried Chicken, but what he gets in the end is the traditional Korean boiled chicken.

Questions to discuss with your group:

What examples of culture clash did you notice between Sang-Woo and his grandmother?

What did the grandmother do to accommodate her grandson? Was she successful?

Can you think of examples of culture clash within your own family or community?

Have you ever visited an environment vastly different from your own? How did that experience make you feel?



HANDOUT 6 Traditional Korean Games

Here are a few games that children play in Korea. Sang-Woo might have learned to enjoy some of them after his batteries wore out!

1. Korean seesaw. This is traditionally a game for three girls, that anyone can play. One child sits in the middle of the large plank, which rests on a rounded surface, traditionally a large bundle of straw. Each of the other two children stands on opposite ends and jumps up and down, forcing the other into the air until one falls off.
2. Another traditional girls' game is swinging, with swings often hung from tree branches. Sometimes a bell is hung from a pole and the person on the swing kicks the bell as they rise up high; this can be done as a competitive game, with points scored for kicking the bell.
3. Kicking a shuttlecock is traditionally a boys' game, something like hackey sack. Points are scored for the number of times one can kick the shuttlecock without its falling.
4. Tops are usually spun in an enclosed area or box, scoring points for various actions done with the tops. Or children play with "fighting tops," trying to force each other's top out of the marked playing area. Traditionally, tops were spun on the smooth surface of frozen rice paddies or ponds.
5. Tug-of-war games between two groups or teams were often played in rural areas. They were played on a field marked with flags and gongs to encourage the teams and could sometimes last for days.
6. Many different types of card games are also popular. The players are supposed to clap their cards down loudly when they play.
7. A classic game called yut involves two teams, each throwing four sticks to determine the moves in the game. The sticks have both rounded and flat sides and, depending on how they fall, players advance a certain number of places in a board game. Directions for the game and a sample game board can be found at <http://www.realtime.net/~pixel/dreams/yut.htm>.

Question to discuss with your group:

Which of these games resemble games that children in your community play?

The Trade Game

Enduring Understandings:

- Nations buy and sell to each other. The term for these exchanges of goods and services is trade.
- Trade can strengthen a nation since it can meet certain needs that the nation cannot provide for by itself.
- Trade can weaken a nation if the nation becomes indebted and falls behind in paying its bills to other nations.

Essential Questions:

- What are the advantages and disadvantages of international trade?
- What does a nation have to do to maintain a balance of trade, i.e., a balance of imports and exports?
- Why do nations need to trade with each other?
- What makes a nation economically strong or weak?

Notes to the Teacher:

The purpose of this lesson is to explain some basic notions of international trade. In the film *The Way Home*, the first scene shows an urban mother and her seven-year-old son. The mother is unemployed and leaves the son with her mother in the rural countryside outside of Seoul. Nothing suggests that the mother's need for a new job is dependent on foreign trade. But the fact is that to understand modern South Korea, we must explore the nation's trade status. What greases the South Korean economy is trade, especially the exporting of South Korean products. The son would not have all of the high-tech toys that he is accustomed to without world trade. In the film, the young boy plays with a handheld electronic toy similar to a GameBoy. This item symbolizes Korean modernization in the area of electronics. South Korea's new stature as the world's 12th largest economy is based mostly on what it produces and sells to other nations.

A major goal of *Journeys in Film* is to help students to begin to understand how other nations work and how we relate to them. World trade is one of the most important continuing relationships between the nations of the world, hence this lesson. Trade is the daily exchange of economically valuable items – food, cars, clothing, and many other commodities. International trade is extremely complex; the simplified version in this exercise, without currency, assigns value to trade items based solely on three criteria. The trading game goods are in fact the major trade items of South Korea's most important partners. Hence the game will raise questions about national strengths.

We depend on trade. No doubt your students are wearing some clothing and shoes today that were made in another country; many objects in your classroom were probably made elsewhere. In the Trade Game lesson, students will interact through representing specific nations and trading products and resources such as oil and steel. Although the game is played without money as the medium of exchange, it still creates a climate of need, surplus, and debt. Students should begin to feel that they are meeting their own nation's needs and also supporting others through their trade. This game allows students to play the roles of other nations and see how they need us and we need them.

The goals of world markets and exchange depend on one's perspective. You may want to discuss this notion with your class before or after the game. (Perhaps the game itself will change perceptions.) Why do we trade? Goals might include corporate profit, national security, modernization, meeting needs that cannot be met otherwise, overcoming poverty, dominating other nations, creating a common world material culture, etc.

DURATION OF LESSON:

Two class periods

ASSESSMENT:

- Students will demonstrate the ability to trade items between nations within the game, abiding by the rules, and cooperating with classmates.
- Students will be able to discuss **HANDOUT 1** and describe how exports and imports are necessary for South Korea's success.
- Students will demonstrate knowledge of their assigned nation's import and export patterns.

H o

ECONOMICS STANDARDS

Indicators addressed by this lesson:

STANDARD 2. Understands characteristics of different economic systems, economic institutions, and economic incentives

LEVEL III (GRADES 6-8)

8. Understands that in a market economy the pursuit of economic self-interest directs people and businesses in most of their economic decisions (e.g., to work, to save, to invest)

STANDARD 10. Understands basic concepts about international economics

LEVEL III (GRADES 6-8)

1. Knows that exports are goods and services produced in one nation but sold to buyers in another nation
2. Knows that imports are goods or services bought from sellers in another nation
3. Understands that international trade promotes greater specialization, which increases total world output, and increases material standards of living
7. Understands that increasing international interdependence causes economic conditions and policies in one nation to affect economic conditions in many other nations

Materials needed:

Class set of photocopies of **HANDOUT 1: WHAT IS INTERNATIONAL TRADE?**

8 index cards or slips of paper, each inscribed with the name of one of these countries: South Korea, China, Malaysia, Indonesia, Japan, United States, North Korea, and Saudi Arabia.

One copy of **HANDOUT 2**, photocopied and cut apart. [Note: For ease of play, photocopy each page on a different color of paper.]

Colored pencils

Pair of dice or a game “spinner” with colors or numbers

Procedure:

ACTIVITY 1: Background reading

1. Pass out **HANDOUT 1: WHAT IS INTERNATIONAL TRADE?**
Write the following issues on the board and ask students to prepare answers for them:
 - a. Be able to define each highlighted economic term and give an example. How are trades made? (How are products bought and sold between nations?)
 - b. Generally speaking, companies buy from each other. Write down what steps you think it took for your shoes to get to you, from production to your purchase. Be specific.

- c. Look at Table A. Describe the South Korean trade economy. What do they buy and sell? What do these actions tell us about them?
2. When students have had sufficient time to read and answer the questions, review the answers with them. [Option: For students with weaker reading ability, you may want to read through the worksheet with them, helping them formulate definitions as you go.]

ACTIVITY 2: The Korean Trade Game

The purpose of the game is to give trading experience to students to gain insights into the complex world of global trade. This simplified game is based on the original game of “Fish,” so most if not all students should be able to play readily.

Players:

Members. The game is based on the needs of eight nations: South Korea, China, Malaysia, Indonesia, Japan, United States, North Korea, and Saudi Arabia. Place students into groups and have each group draw one card to determine which country it will represent. The group plays the role of its country’s trade delegation.

In a column, write the names of these nations on your chalkboard. You will be able to refer to the list when needed during the game and when you deconstruct the game with the class afterward.

Job description. Each nation makes trade proposals with other nations, seeking to meet their own national needs. Needs include selling products, buying products, and maintaining a trade surplus.

Game Process:

1. Have students use your library and electronic databases to find out about the economies of their countries or research them for homework. Each student should have an individual research task, such as learning why oil is important to the country and what its uses are.

2. When students have completed their research, put this ranking system on the board:
Manufactured products (computers, cars) = 3

Products used to make other products (textile for clothes, chemicals) = 2

Raw materials = 1

Have each nation’s representatives sit together. Give each group the appropriate trade card cutouts from **HANDOUT 2** with products or materials for trade. Tell players not to reveal their needs to other nations prior to the game. Have them sort their trading cards into the three categories.

3. Ask students why manufactured products have a higher value than raw materials. Point out that there are three trading cards for each manufactured product, two for intermediate products, and only one for raw materials. Then direct them to sort their cards into imports and exports.
4. Each student will hold those “product/export/import” cards they are assigned within the national group. Each card represents one import or export unit. Due

to the number of import and export needs per nation, students may hold both kinds of cards.

5. Direct the game clockwise by seated groups. The first nation picked by the teacher expresses a need, based on their research about the country's economy. For example, "We need oil." Nations that have oil may then respond by holding up an oil export card. If two nations are competing for a trade, roll the dice to see who gets to export; the higher total wins the round and gets to make the deal. To complete a trade, one nation offers to buy or sell in an exchange. The trade requires the exchange of cards between nations. When a match is made, each player places the received card face down, as in "Fish." The rotations continue until one or more nations have placed all cards down. If the game ends with no nation "winning" with all cards down, and no prospects of more trade between any nations, each nation will add up its account.
6. Immediately after the game, have each country choose a spokesperson. Ask the spokespersons to describe to the class what happened to their group. Ask your class:
 - Who are the winners?
 - Who ended the game without their needs met?
 - Who risks hardship because their needs weren't met?"

Next to each country on the chalkboard, briefly note what occurred and see what conclusions can be drawn.

7. After the game, each nation will have a new combination of products. Give a writing exercise to have each student assess their position. Suggested prompts are:

- What did you gain and lose in the game?
- Is your nation stronger or weaker as a result of trade, and why?
- What is the purpose of trade?
- What are the benefits of trade?
- What concerns about trade might a nation have?

ADDITIONAL INTERNET RESOURCES:

<http://www.economist.com/countries/SouthKorea/profile.cfm?folder=Profile%2DEconomic%20Structure>

A country briefing on South Korea's economy, including information on investment and trade.

<http://economy-of-south-korea.ignaut.net/>

This survey of the Korean economy includes an historical perspective.

<http://www.infoplease.com/almanacs.html>

Source of the information on trading cards.

What Is International Trade?

The **exchange of goods and services** is based on one country needing certain things and having others to sell. This exchange is called **international trade**. Trade is necessary because not every country can make or grow all the products that it needs. In addition, countries want to sell surplus products, such as natural resources, like oil, or manufactured products, like toys.

Here is how trade works. South Korea buys steel from China because South Korea does not produce enough for itself. China buys old car bodies from North America to recycle into new steel. The United States buys clothing from China. North Americans' most popular fruit is bananas, but we cannot produce them because we do not have a tropical climate. We buy them from Central and South American countries and we sell them paper supplies. In the United States and Canada we buy Samsung electronics products because the South Koreans can produce them more cheaply than we can. Their **labor** costs are lower. Likewise, we buy South Korean cars and we sell them soybeans. We can produce soybeans cheaply because we have rich and ample farmland. This process creates **interdependency**.

Nations try to sell more than they buy. A nation such as South Korea cannot grow enough rice to feed its population so it buys some from China. Korea on the other hand sells automobiles to China because the Chinese cannot meet the current demand in their country. Overall, South Korea has a huge trade surplus because it manufactures so many products so cheaply compared, for example, with the United States. South Korea mainly imports basic foods such as rice and beans.

A nation strengthens itself with a surplus and weakens itself with a deficit. If you buy products for your home, such as a new television and a new computer, without earning enough money from “selling” your labor or skills to pay for the new things, you would be in **debt** (deficit). Debt means that you owe others. This is true for nations, too. Nations that buy more than they sell must be careful not to fall too far into debt. A nation in debt might not have enough money to invest in research, new product development, and existing businesses.

For a nation such as South Korea, the way to improve the balance of trade is to sell more products than you buy. Another way is to stop buying others' products while you buy more of your own. When nations do not trade, they must be able to produce what they need. This is called **self-sufficiency**.

HANDOUT 1 ► P. 2 South Korean Trade With the World

South Korean trade consists of **exports** and **imports**. The products South Korea sells to other nations are its exports; what it buys from other nations are its imports. Exports and imports can include both goods and services.

Goods and services are bought and sold in a **market**. A market can be a physical store or an electronic market such as the internet. A market is the place where a sale occurs, when buyer and seller agree and a deal is struck to exchange items for money. Just as an individual can buy or sell items over the internet, companies can buy or sell products in a similar way.

An example of an export for South Korea would be a Samsung television sold to a U. S. electronics store; another would be a Kia automobile sold to a dealership in Canada. An import for South Korea would be Intel computer chips made in the United States. Chinese rice and steel are also South Korean imports. These items do not require buyers and sellers to travel to each other's countries; instead, the deals can be made through modern communications, with the help of banks to transfer money from buyer to seller and shipping by other companies. Sales are usually governed by contracts between buyers and sellers at an agreed-upon price.

In Table A below, you can see the main products that South Korea sells and buys. In Table B, you see the **markets** (those nations where South Korea sells its products) and South Korea's major suppliers of imports.

Table A

Main exports 2004	% of total	Main imports 2004	% of total
Electric & electronic products	34.6	Electric & electronic machinery	22.3
Passenger cars	9.7	Crude petroleum	13.3
Machinery & equipment	8.9	Machinery & equipment	12.6
Chemicals	8.1	Semiconductors	10.5

Table B

Leading markets 2004	% of total	Leading suppliers 2004	% of total
China	19.6	Japan	20.6
United States	16.9	China	13.2
Japan	8.5	United States	12.8
		Saudi Arabia	5.3



HANDOUT 2 ► P. 1 International Trading Cards

South Korea: Expt Ships	South Korea: Expt Petrochemicals	South Korea: Expt Petrochemicals	South Korea: Expt Steel
South Korea: Impt Steel	South Korea: Impt Electronics	South Korea: Impt Electronics	South Korea: Impt Electronics
South Korea: Impt Machinery	South Korea: Impt Machinery	South Korea: Impt Machinery	South Korea: Impt Oil
South Korea: Impt Plastic	South Korea: Impt Chemicals	South Korea: Impt Chemicals	South Korea: Impt Steel
South Korea: Impt Steel	South Korea: Impt Transportation Equipment	South Korea: Impt Transportation Equipment	South Korea: Impt Transportation Equipment



HANDOUT 2 ► P. 2

North Korea: Expt Minerals	North Korea: Expt Manufactured goods, mainly weapons	North Korea: Expt Manufactured goods, mainly weapons	North Korea: Expt Manufactured goods, mainly weapons
North Korea: Expt Textiles	North Korea: Expt Textiles	North Korea: Expt Seafood	North Korea: Expt Metallurgical products
North Korea: Expt Metallurgical products	North Korea: Impt Oil	North Korea: Impt Coking Coal	North Korea: Impt Machinery, Equipment
North Korea: Impt Textiles	North Korea: Impt Textiles	North Korea: Impt Grain	



HANDOUT 2 ► P. 3

Japan: Expt Transportation equipment	Japan: Expt Transportation equipment	Japan: Expt Transportation equipment	Japan: Expt Cars and trucks
Japan: Expt Cars and trucks	Japan: Expt Cars and trucks	Japan: Expt Semiconductors	Japan: Expt Semiconductors
Japan: Expt Semiconductors	Japan: Expt Electrical machinery, electronics	Japan: Expt Electrical machinery, electronics	Japan: Expt Electrical machinery, electronics
Japan: Expt Chemicals	Japan: Expt Chemicals	Japan: Impt Foodstuffs	Japan: Impt Foodstuffs
Japan: Impt Machines, equipment	Japan: Impt Machines, equipment	Japan: Impt Machines, equipment	Japan: Impt Fuels
Japan: Impt Fuels	Japan: Impt Textiles	Japan: Impt Textiles	Japan: Impt Wood
Japan: Impt Coal and oil	Japan: Impt Minerals		



HANDOUT 2 ► P. 4

Malaysia: Expt Wood	Malaysia: Expt Oil and gas	Malaysia: Expt Rubber	Malaysia: Expt Palm oil
Malaysia: Expt Electronics	Malaysia: Expt Electronics	Malaysia: Expt Electronics	Malaysia: Expt Chemicals
Malaysia: Expt Chemicals	Malaysia: Impt Steel	Malaysia: Impt Steel	Malaysia: Impt Vehicles
Malaysia: Impt Vehicles	Malaysia: Impt Vehicles	Malaysia: Impt Plastics	Malaysia: Impt Plastics
Malaysia: Impt Electronics	Malaysia: Impt Electronics	Malaysia: Impt Electronics	Malaysia: Impt Machinery
Malaysia: Impt Machinery	Malaysia: Impt Machinery		



HANDOUT 2 ► P. 5

United States: Expt Food	United States: Expt Food	United States: Expt Chemicals	United States: Expt Chemicals
United States: Expt Machines	United States: Expt Machines	United States: Expt Machines	United States: Expt Airplanes
United States: Expt Airplanes	United States: Expt Airplanes	United States: Expt Wood	United States: Expt Telecommunications equipment
United States: Expt Telecommunications equipment	United States: Expt Telecommunications equipment	United States: Impt Medicine	United States: Impt Medicine
United States: Impt Medicine	United States: Impt Clothing	United States: Impt Clothing	United States: Impt Clothing
United States: Impt Vehicle parts	United States: Impt Vehicle parts	United States: Impt Computers	United States: Impt Computers
United States: Impt Computers	United States: Impt Toys	United States: Impt Toys	United States: Impt Toys

HANDOUT 2 ► P. 6

Saudi Arabia: Expt Oil and fuels	Saudi Arabia: Expt Oil and fuels	Saudi Arabia: Expt Cement	Saudi Arabia: Expt Cement
Saudi Arabia: Expt Fertilizer	Saudi Arabia: Expt Fertilizer	Saudi Arabia: Expt Plastic	Saudi Arabia: Impt Plastic
Saudi Arabia: Impt Cars and trucks	Saudi Arabia: Impt Cars and trucks	Saudi Arabia: Impt Cars and trucks	Saudi Arabia: Impt Foodstuffs
Saudi Arabia: Impt Chemicals	Saudi Arabia: Impt Chemicals	Saudi Arabia: Impt Machinery	Saudi Arabia: Impt Machinery
Saudi Arabia: Impt Machinery	Saudi Arabia: Impt Textiles	Saudi Arabia: Impt Textiles	



HANDOUT 2 ► P. 7

Indonesia: Expt Oil and gas	Indonesia: Expt Plywood	Indonesia: Expt Rubber	Indonesia: Expt Textiles
Indonesia: Expt Textiles	Indonesia: Expt Electrical appliances	Indonesia: Expt Electrical appliances	Indonesia: Expt Electrical appliances
Indonesia: Impt Machinery and equipment	Indonesia: Impt Machinery and equipment	Indonesia: Impt Machinery and equipment	Indonesia: Impt Foodstuffs
Indonesia: Impt Chemicals	Indonesia: Impt Chemicals	Indonesia: Impt Fuels	Indonesia: Impt Fuels



HANDOUT 2 ► P. 8

China: Expt Optical and medical equipment	China: Expt Optical and medical equipment	China: Expt Optical and medical equipment	China: Expt Machinery and equipment
China: Expt Machinery and equipment	China: Expt Machinery and equipment	China: Expt Iron and steel	China: Expt Iron and steel
China: Impt Oil	China: Impt Plastic	China: Impt Plastic	China: Impt Organic chemicals
China: Impt Organic chemicals	China: Impt Iron and steel	China: Impt Iron and steel	China: Impt Optical and medical equipment
China: Impt Optical and medical equipment	China: Impt Optical and medical equipment		

Using Graphs

Enduring Understandings:

- Foreign trade is affected by the price of foreign currency.
- Different sectors of the economy contribute to a country differently.
- Countries can have many different trading partners.
- Statistics help us to learn about the economy of other countries as well as our own.
- Different types of graphs are helpful for different types of data.

Essential Questions:

- How does foreign currency change in value?
- How do different parts of the economy contribute to the country as a whole?
- What countries does South Korea trade with?
- What can we learn about a country from statistics?
- How do graphs help us to manage and understand data?

Notes to the Teacher:

In this lesson, students use statistical data about South Korea to practice gleaning information from tables and presenting the information using different types of graphs. In the first activity, students learn about how different currencies can be valued next to each other. Using a line graph to organize and view data, they track the rise and fall of the South Korean *won* vs. their own currency. (It is important to remind students that the changes over time can be as much a result of the change in the value of the dollar in world markets as it is a result of a change in the value of the *won*.)

In the second activity, students use a bar graph to help them understand two aspects of the South Korean economy: what people do for a living and how much value they contribute to the country's economy as a whole. By plotting both sets of data on one graph, students can visualize the relative strengths of each sector of the economy.

The third activity builds on information from **LESSON 8** but it can also be done independently. Students are given statistical data about South Korea's major trading partners and they use circle graphs to visualize the relative importance of imports and exports to each country. You will make one graph with them and they will make the second graph on their own.

While **HANDOUT 1** provides opportunities for guided practice, the assignment in Activity 4 asks students to demonstrate their abilities to gather and use data by selecting a set of data, making a table, creating an

appropriate graph, and presenting it to the class. You may wish to divide the class into groups or have students work individually on this activity.

ASSESSMENT:

Students will construct a line graph, a bar graph, and a circle graph using **HANDOUT 1**.

Students will record data in a table, create an appropriate graph, and explain the process by which they constructed the graph.

DURATION OF LESSON:

Two or three periods for working with South Korean data
One week for recording student data and making graphs.
One period for presenting graphs.

STANDARDS

Indicators addressed by this lesson:

STANDARD 6. Understands and applies basic and advanced concepts of statistics and data analysis

LEVEL III (GRADES 6-8)

4. Reads and interprets data in charts, tables, and plots (e.g., stem-and-leaf, box-and-whiskers, scatter)
5. Uses data and statistical measures for a variety of purposes (e.g., formulating hypotheses, making predictions, testing conjectures)
6. Organizes and displays data using tables, graphs (e.g., line, circle, bar), frequency distributions, and plots (e.g., stem-and-leaf, box-and-whiskers, scatter)

Materials:

Examples of local and international currency. (If you don't have currency available, you can download color images of it from the internet. For example, the front and back of the 10,000 *won* note can be printed from <http://www.guardianfx.com/information/asia/korea.html>. You can locate many other currencies on this website using their index page at <http://www.guardianfx.com/siteindex.html>.)

Student copies of **HANDOUT 1: USING GRAPHS**

Graph paper

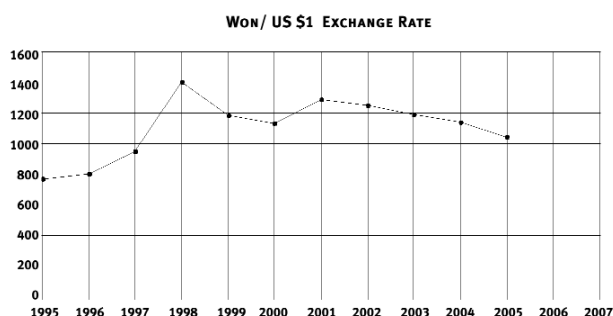
Compass and straightedge

Procedure:

ACTIVITY 1: Line Graph

1. Explain to students that statistics can be a very good way to learn about what is happening to a country's economy.
2. Explain to students that international trade is very complicated because each country's money or currency has a different value. When a business wants to buy a product made in another country, it must pay in the *currency* of that country, and so it must buy foreign currency at the going rate. The price of the foreign currency can go up or down, like all prices.
3. Give students a chance to examine their own and international currencies, noting various units and amounts. Ask if students have traveled overseas and have had the opportunity to use a foreign currency. What did they learn from this experience?

4. Distribute **HANDOUT 1: SOUTH KOREA BY THE NUMBERS**. Ask students to read “Problem 1: What does a dollar buy?” Give them the opportunity to find out the current rate of exchange by using a currency conversion program on the computer or provide them with the figure if a computer is not readily available. Ask them to update the table.
5. Review the different types of charts that students are familiar with (e.g., bar graph, line graph, circle chart, scatter diagram, etc.). Ask which one would be most useful in showing the information in Table 1. (Line graph). Distribute graph paper and work with the students to create a line graph based in this information. The graph should look like this:



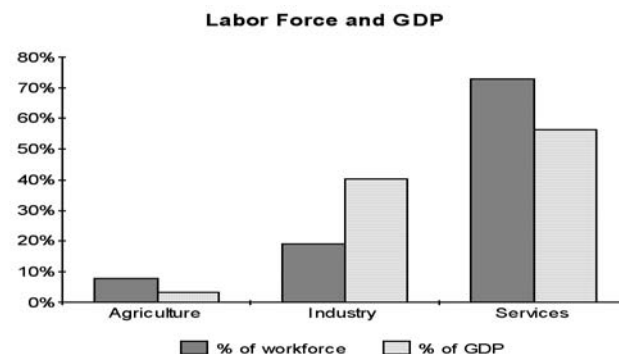
5. Help students to understand that the more *won* they can get for a dollar (or their own currency), the cheaper Korean products are for them to buy. Have them finish the remaining questions for Problem 1. (Answer to Question #4: 1998; Question #5: 1995.)

ACTIVITY 2: Bar graph

1. Ask students to read the information at the top of Page 2 of the handout, including Table 2. Be sure they understand what is meant by the sectors. (People who

work in agriculture are primarily farmers; people in industry are primarily factory workers; people who work in services are teachers, shop clerks, medical personnel, restaurant workers, and anyone else who provides a service rather than producing goods.)

2. Explain to them that GDP, or Gross Domestic Product, is a term that economists use to describe the value of all the goods and services produced by a country. Have them look at Table 3, and ask which sector produces the greatest value. (The service sector).
3. Have students construct a bar chart on graph paper that combines the information from both tables. The chart should look like this:



4. Ask students: Which sector produces the most value relative to the number of people involved in it? (Industry). Which one produces the least value relative to its size? (Agriculture). Have students fill in the answers to Questions 2 and 3.
5. Ask students to formulate a hypothesis as to why the people in the farming community are so poor relative to people in the city. (Farmers produce goods that are of lower economic value.) Do they think that this

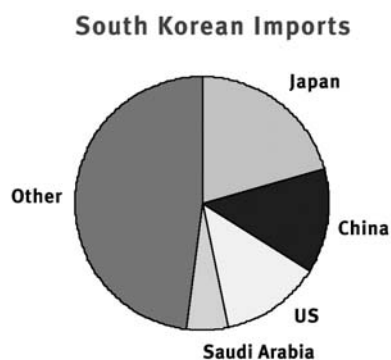
hypothesis explains all the difference in their lifestyles? What other factors might be at work? (Answers will vary.)

ACTIVITY 3: Circle Graph

1. If students have already done **LESSON 8**, remind them about South Korea's trading partners. Tell students that their next problem is to learn about the countries South Korea trades with.
2. Have students study at the top of **HANDOUT 1**, Page 3. Be sure that they understand the difference between imports and exports.
3. Demonstrate to students how to make a circle graph for Table 4. The graph will look like this:



4. Have students make their own circle graphs for Table 5. The graphs should look like this:



5. Ask students to answer the rest of the questions on the worksheet.

(Answers: 2. China. 3. Japan. 4. 4.1%. 5. Answers will vary.)

ACTIVITY 4: Assignment

1. Ask students to gather a set of data over the next week from their own lives. For example, they might record on a daily basis the amount of time they spend doing a favorite activity; the types and duration of the television programs they watch; how much time they spend texting, etc.
2. Have students compile the data in a table format.
3. Ask students to select the best type of graph to use to present their data, and then to construct the graph.
4. Have students present their findings to the class and explain how they made their graphs.

EXTENSION ACTIVITIES:

1. If you know how to enter data and make charts using software, you can demonstrate this to the class as an extension activity. Be sure that you practice beforehand to get the effects that you want!
2. Teach students additional ways to manage data, such as stem-and-leaf plots and scattergrams.
3. Have students go through the items in their wardrobe, checking the labels on their clothing and recording where the items are made. Use the data to compile a class table of where typical North American clothing comes from and make an appropriate chart to display your findings.

HANDOUT 1 ► P. 1 South Korea by the Numbers

Problem 1: What does a dollar buy?

Look at the following table, which shows how many *won*, the currency of South Korea, are equal to a U.S. dollar", or if you are in another country, create a table based on exchange rates with your own currency.

Table 1

Year	Exchange Rate (<i>won</i> /\$)
1995	771.27
1996	804.45
1997	951.29
1998	1,401.44
1999	1,188.82
2000	1,130.32
2001	1,290.99
2002	1,251.09
2003	1,191.61
2004	1,143.7
2005	1045.8
Current	

1. What is \$1.00 worth in South Korean *won* today? Fill in the date and the amount in the bottom row of the chart. [Hint: you can find this information easily at a currency conversion site like the Universal Currency Converter at [http://www.xe.com/ucc/.](http://www.xe.com/ucc/)]
2. What kind of graph would be the best to show the changes in the value of the *won*?
3. On your graph paper, make a graph that visually represents the information in the table above. Be sure to label the axes and the chart correctly.
4. In what year could you have bought a television from South Korea for the fewest dollars?
5. In what year would buying the same television have been most expensive for you? _____
6. If Sang-Woo's action figure cost \$12.50 in the U.S. today, how much would it cost in South Korean *won*?

HANDOUT 1 ► P. 2

Problem 2: How do South Korean workers earn their money?

Workers in South Korea are employed in three main areas or *sectors* of the economy. This chart shows you where they work.

Table 2

Sector	Percent of labor force, 2004
Agriculture	8%
Industry	19%
Services	73%

However, the value of what they produce is not exactly the same.

Table 3

Sector	Gross Domestic Product
Agriculture	3.2%
Industry	40.4%
Services	56.3%

1. On your graph paper, create a bar graph that shows the information contained in these two tables. Use colored pencils or markers as a key to the meaning of each bar. Be sure to label the axes correctly.
2. Which sector of the economy creates the most value for its labor relative to its size?

3. Which sector of the economy creates the least value for its labor relative to its size?

4. How do these differences help to explain the difference in lifestyle between Sang-Woo's life in the city and his grandmother's life in the country?

[Source: http://en.wikipedia.org/wiki/Economy_of_South_Korea#Economic_Profile]

HANDOUT 1 ► P. 3

Problem 3: What countries does South Korea trade with?

Study Tables 4 and 5, which show South Korea's main trading partners.

Table 4

Country	% of South Korea's Exports, 2004
China	19.7%
United States	17%
Japan	8.6%
Hong Kong	7.2%
Other	47.5%

Table 5

Country	% of South Korea's imports, 2004
Japan	20.6%
China	13.2%
United States	12.9%
Saudi Arabia	5.3%
Other	48%

1. Make a circle graph for each of the tables above. Be sure to label the graphs and the segments correctly.
2. Which country buys the largest share of South Korea's exports? _____
3. From which country does South Korea buy the largest share of its imports? _____
4. What is the difference between what South Korea sells to the United States and what it buys from the United States? _____

5. What do you think the U.S. could do to change this trade imbalance?

How We Produce Sound

Enduring Understandings:

- The many parts of the larynx work together to allow us to breathe, swallow, and speak.
- Voice skills give humans the ability to be more expressive and diverse.
- Volume and pitch combine to give us many variations of sound, which convey meanings to others.

Essential Questions:

- What are the major parts of the larynx and how do they work together?
- How is sound made?
- What are vocal sounds made of?

Notes to the Teacher:

In the film *The Way Home*, the grandmother's nonspeaking is a key factor in her relationship with her grandson, Sang-Woo. She must learn to communicate with him in other ways since she cannot speak. Speech is something that most of us take for granted, using it instinctively without stopping to think about how it is produced. This lesson helps students to think about some of the complex mechanisms that go into the process of speech.

The first part of the lesson acquaints students with the physical components of the larynx and shows them the location of their own. The second and third activities deal with the production of sound through vibration, the effect of emotion on the production of sound, and the connection between air and sound volume. Students will acquire some new vocabulary to help them describe voice and sound. The last part of **ACTIVITY 3** should be done outdoors or in a large space where noise will not bother other classes; you can also assign it for homework.

Be sure that you have prepared all materials thoroughly ahead of time, since brittle rubber bands or an improperly tuned tuning fork will stop the lesson cold.

Most important, in choosing to do this lesson, be sensitive to any student in your class who is actually mute or deaf and nonspeaking.

DURATION OF LESSON:

One or two periods

ASSESSMENT:

Student hypotheses, observations, and conclusions from handouts

STANDARDS

Indicators addressed by this lesson:

STANDARD 5. Understands the structure and function of cells and organisms

LEVEL III [GRADE: 6-8]

4. Knows that multicellular organisms have a variety of specialized cells, tissues, organs, and organ systems that perform specialized functions (e.g., digestion, respiration, reproduction, circulation, excretion, movement, control and coordination, protection from disease)
5. Knows that organisms have a great variety of body plans and internal structures that serve specific functions for survival (e.g., digestive structures in vertebrates, invertebrates, unicellular organisms, and plants)
7. Knows that organisms can react to internal and environmental stimuli through behavioral response (e.g., plants have tissues and organs that react to light, water, and other stimuli; animals have nervous systems that process and store information from the environment), which may be determined by heredity or from past experience

STANDARD 9. Understands the sources and properties of energy

LEVEL III [GRADE: 6-8]

7. Knows that vibrations (e.g., sounds, earthquakes) move at different speeds in different materials, have different wavelengths, and set up wave-like disturbances that spread away from the source

STANDARD 12. Understands the nature of scientific inquiry

LEVEL III [GRADE: 6-8]

3. Designs and conducts a scientific investigation (e.g., formulates hypotheses, designs and executes investigations, interprets data, synthesizes evidence into explanations, proposes alternative explanations for observations, critiques explanations and procedures)
6. Establishes relationships based on evidence and logical argument (e.g., provides causes for effects)

Materials:

Student copies of **HANDOUT 1: WHAT IS THE LARYNX?**

Rubber bands (One small, medium and large rubber band for each student, plus a few extras. Be sure they are not too old and brittle.)

Student copies of **HANDOUT 2: WHAT ARE SOUNDS MADE OF?**

Tuning forks (at least one, more if available) tuned to A = 440 cycles per second.

Clear containers filled with water (as many as you have tuning forks)

Set of dominoes (optional)

Student copies of **HANDOUT 3: WHAT ARE VOCAL SOUNDS MADE OF?**

Procedure:

1. Ask students to think about the grandmother in *The Way Home*. How did her nonspeaking affect her life? What might have caused her to be mute?
2. Ask students to speculate or write a journal entry about this prompt: How would not being able to speak affect your own life? Allow time for discussion of their answers.
3. Ask: When you speak to someone, do you think ahead of time about what you are going to say? (Answers will vary.) Do you think about how you will make the sounds needed to convey your ideas? (Not usually,

at least in our first languages.) Explain to students that in this lesson they are going to study how sound is produced so that we can communicate with others.

ACTIVITY 1: The Larynx

1. Use the following questions to begin a brief discussion on the human ability to produce vocal symbols (sounds) that allow us to express everything from simple emotion to the most complex abstract concepts. You may wish to use them as a journal entry to be shared, or as the basis for small-group brainstorming or a large-group discussion.

- a. How are the sounds that humans make different from those of other species?
- b. Would human expression of emotions be as strong without vocal ability?

2. Explain to the students that they will now start to learn how we make those sounds by studying an organ called the larynx.
3. Pass out **HANDOUT 1: WHAT IS THE LARYNX?** Ask students to read the general information and look at the diagrams showing the different views of the larynx. Discuss briefly the primary functions and why they are important to human survival.
4. Lead students through the following experimentation:

“Put your index finger on the front of your chin. Gently move your finger to the spot in the center of your neck where your chin ends and your neck begins. With your chin slightly raised, move your finger down

to the bottom of your neck. Move back to the ridge you passed over about halfway down. This is the skin that covers the hyoid bone. This is the bone from which your larynx is suspended. Gently use your thumb and fingers to feel the sides of your larynx. Bring your chin back to its normal position and notice the size and location of this area.”

5. Have students locate the arytenoid cartilage, vocal ligament (vocal folds – another popular term for these ligaments are vocal “cords”), hyoid bone and epiglottis.

ACTIVITY 2: What Are Sounds Made of?

1. Ask students to work with a partner for the first half of this activity. Pass out the rubber bands and copies of **HANDOUT 2: WHAT ARE SOUNDS MADE OF?**
2. Direct students to read the general information on sound and then fill in the first page of the worksheet, creating hypotheses.
3. Have students begin the experiment and record their answers on the second page of the worksheet.
4. If you have enough tuning forks for students to work in small groups to try these experiments themselves, rearrange students into small groups and distribute the tuning forks. If only one is available, arrange students so that they can see and hear all parts of the experiment.
5. Strike the tines of the tuning fork against your knee or other semi-hard surface and then immediately set the base of the fork on a metal object (side of a desk, chalk tray, etc). Students will hear the vibration and

the “A” pitch. (Optional: Give each student the chance to set the end of the tuning fork against his or her ear after striking, to hear the pitch in a clearer tone.)

6. Have students try to reproduce the same pitch with their voices. (This will be harder for boys with changing voices.) Explain that when they sing this pitch, their vocal cords are vibrating 440 times per second. When vibrating, the vocal cords move toward and away from each other to produce the tone.
7. Strike the tuning fork again and then put the tines in the water, allowing students to observe closely. Follow with a discussion of their observations. Lead the students to understand that the motion they see in the water is similar to the disturbance caused to air molecules when sound is produced.
8. If there is time, set up a long row of dominoes to show how the result of one disturbance causes many other disturbances.
9. Conclusion: Review the vocabulary at the beginning of **HANDOUT 2**.

ACTIVITY 3: What Are Vocal Sounds Made of?

1. Arrange students in groups of two to four for this activity.
2. Distribute **HANDOUT 3: WHAT ARE VOCAL SOUNDS MADE OF?** Have your students do Parts I and II of the handout and fill in their observations of the other students in their group.
3. As a class, discuss the observations and highlight the following variations:

Pitch inflection: the variation of pitches in speech

Volume: the loudness or softness of tone

The second experiment, reading with varied emotions or intents, should illustrate the differences in vocal sounds.

4. For Part III of the activity, you may want to move outside or to an area where loud noises will not disturb others. Or you may ask students to work on their own as an assignment. Have students follow the directions for Part III on the handout and fill in their observations.
5. After Part III has been completed, discuss students’ findings. Explain to your students that Part III led them to observe *volume*. Volume in vocal ability is directly related to the amount of air that is used.

CONCLUSION:

1. Ask students to state what they have learned about the production of vocal sounds. Then ask them what other parts of the body are involved in the production of speech. (Teeth, tongue, lips, lungs, brain.) What role does each of these play?
2. Ask them to describe the different mouth positions necessary to make vowel sounds.
3. Summarize with a discussion of how complex the process of speech is, even before we worry about grammar, syntax, vocabulary, etc.

EXTENSION ACTIVITIES:

1. Have students research how the other parts of the body mentioned in Step 1 of the Conclusion work together to produce speech.
2. Have students research causes and treatments for nonspeaking.
3. Ask students to go without speaking for one or more days, keeping a journal about their experiences and feelings.

HANDOUT 1 ► P. 1

What Is the Larynx?

[Much of the information in this handout is adapted from The National Institutes of Health, <http://www.cancer.gov/>]

The *larynx* is an *organ* at the front of your neck. It is also called the voice box. It is about 2 inches long and 2 inches wide. It is above the windpipe (*trachea*). Below and behind the larynx is the *esophagus* (which carries food to the stomach).

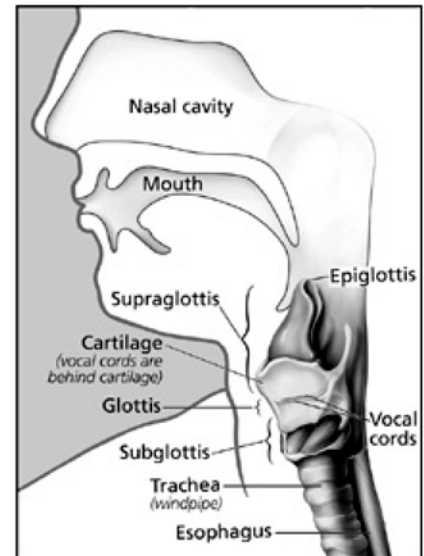
The larynx has two bands of muscle that form the *vocal cords*. The cartilage at the front of the larynx is sometimes called the Adam's apple.

The larynx has three main parts:

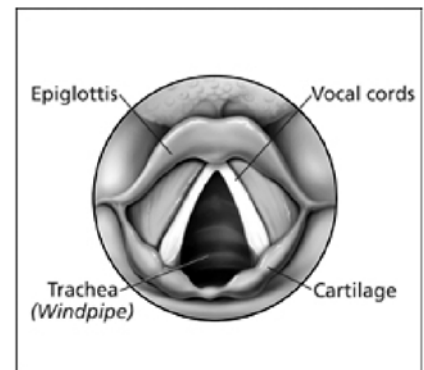
- The top part of the larynx is the *supraglottis*.
- The *glottis* is in the middle. Your vocal cords are in the glottis.
- The *subglottis* is at the bottom. The subglottis connects to the windpipe.

The larynx plays a role in breathing, swallowing, and talking. The larynx acts like a valve over the windpipe. The valve opens and closes to allow breathing, swallowing, and speaking:

- **Breathing:** When you breathe, the vocal cords relax and open. When you hold your breath, the vocal cords shut tightly.
- **Swallowing:** The larynx protects the windpipe. When you swallow, a flap called the *epiglottis* covers the opening of your larynx to keep food out of your lungs. The food passes through the esophagus on its way from your mouth to your stomach.
- **Talking:** The larynx produces the sound of your voice. When you talk, your vocal cords tighten and move closer together. Air from your lungs is forced between them and makes them vibrate. This makes the sound of your voice. Your tongue, lips, and teeth form this sound into words.



This picture shows the main parts of the larynx.



This picture shows how the larynx looks from above. It is what the doctor can see with a mirror.

HANDOUT 1 ► P. 2

Other parts of the larynx are:

Hyoid bone – The larynx is suspended from this bone, which is held in place by a number of muscles and ligaments. The tongue is attached to this bone as well.

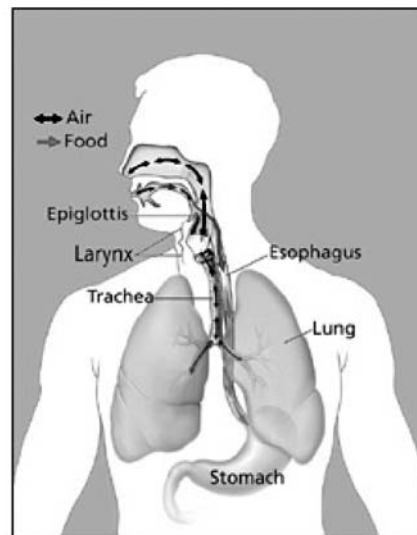
Arytenoid Cartilage – These twin pieces of cartilage move and rotate so that the vocal folds can open for breathing and close to touch during vocalizing.

What is the primary function of the larynx?

The primary function of the larynx is to protect the lung tissue. In effect, this means that the job of your larynx is to keep you alive. The “coughing” reflex begins in the larynx when any foreign object is introduced. This keeps the object from touching the lung tissue. Another primary function of the larynx is to be used in “fight-or-flight” situations. When your body perceives danger, your voice reacts (to scare something away, to call for help, etc.).

What else does the larynx do?

Although we cannot feel our vocal cords, we are able to consciously produce desired sounds, like words and music notes, because of the larynx. Part of our ability to vary our vocal tones depends on our hearing and kinesthetic feeling (awareness of the movement of skeleton, muscle and organ). The more specialized the sound, the more practice it takes.



This picture shows the larynx and the normal pathways for air and food.

HANDOUT 2 ► P. 1

Here are some basic facts about sound:

- Sound occurs when something moves back and forth rapidly in air. This back-and-forth movement is called *vibration*.
 - The number of times something vibrates per second is called its *fundamental frequency*. This number determines the *pitch* that will be heard, i.e., whether the sound is high or low.
 - The smaller the distance of the vibration, the softer the sound or *amplitude*.
 - *Noise* is when an object vibrates in an irregular motion. Tone is produced when an object vibrates in a regular pattern.
- A.** Create a hypothesis for each of the following circumstances. Predict what sound or sounds you will hear if you stretch the rubber bands as described and strum them. Include amplitude and pitch (high/low):
- a.** Small rubber band stretched tightly:
 - b.** Small rubber band held loosely:
 - c.** Medium rubber band stretched tightly:
 - d.** Medium rubber band held loosely:
 - e.** Large rubber band stretched tightly:
 - f.** Large rubber band held loosely:

HANDOUT 2 ► P. 2

B. Now is the time for you and your partner to test your hypotheses. One of you should stretch each of the rubber bands and the other should “strum” the bands like strumming a guitar. Observe and record the sounds that are produced with each band and what happens to the sound when the rubber bands are stretched or relaxed. Write down your findings, explaining how and why your hypotheses were correct or incorrect.

a. Small rubber band stretched tightly:

b. Small rubber band held loosely:

c. Medium rubber band stretched tightly:

d. Medium rubber band held loosely:

e. Large rubber band stretched tightly:

f. Large rubber band held loosely:

Your conclusions:

HANDOUT 3 ► P. 1 What Are Vocal Sounds Made Of?

PART I. DIRECTIONS:

- A.** Hold your hands approximately one inch apart, palms together. Clap repeatedly, but never let your hands get more than one inch apart.
- B.** Clap loudly, allowing your hands to come far apart and together regularly.
 - 1.** What was the difference in volume between A and B?
 - 2.** Write a hypothesis to explain why there was a difference in volume.

PART II. DIRECTIONS:

- A.** Have each member of your group speak the following sentence:

The rain in Spain stays mainly in the plain.

- B.** Now take turns saying the sentence in the following ways:

- Speak as though you were very sad.
- Speak as though you were speaking to a large group.
- Speak as though you were very angry.
- Speak as though you were very excited.

Listen carefully and give each member of the group an opportunity to speak and to listen to others.

What aspects of your voice changed with each variation?

- 1.** When you were very sad

HANDOUT 3 ► P. 2

Families

2. When you were speaking to a large group

3. When you were very angry

4. When you were very excited

PART III: (TO BE DONE WHERE YOU WILL NOT DISTURB OTHERS)

1. Shout the words: “Watch out!” as though you were warning someone of danger.

2. Shout “Hello” to someone quite far away.

3. Say “Hi” to someone nearby.

Do each of these in succession three times and record your observations below about the differences in the effort required to produce varied volumes.

Bangpaeyeon: Korean Fighter/Shield Kites

Enduring Understanding:

- A kite can be viewed not only as an object of play, but also as an artifact of culture, worship, invention, innovation and competition.

Essential Questions:

- How can art be an expression of belief?
- Where did kites originate?
- What do the kites flown and released upon the birth of a male child in Korea tell us about social attitudes?
- What is the purpose of the large hole in the center of the shield kite?

Notes to Teacher, if appropriate:

Sang-Woo is a modern urban child who is dependent on his video games and modern toys for entertainment. For children who lived in rural Korea, toys and games were often handmade. The kite was a favorite toy, but it also had more serious ramifications. This lesson teaches students about the historical, cultural and traditional role of the kite in Korean history.

There are much easier kites that can be created in less time, if time is an issue. There are many websites dedicated to kite-making and kite-flying. However, the traditional Fighter Kite is a beautiful piece of artwork and well worth the time and effort.

The spelling of ‘bangpaeyeon’ is based on the Revised Romanization system, the official romanization system of South Korea. You may also see it spelled ‘pangp’aeyon’, based on the McCune–Reischauer system, which is the official romanization system of North Korea that forms the basis of many other systems, and is also used by most international academic journals.

DURATION OF LESSON:

Two class periods

ASSESSMENT:

Use the rubric provided on **HANDOUT 2** to assess student work.

STANDARDS

Indicators addressed by this lesson:

STANDARD 1. Understands and applies media, techniques, and processes related to the visual arts

LEVEL III (GRADES 5-8)

1. Understands what makes different art media, techniques, and processes effective (or ineffective) in communicating various ideas
2. Knows how the qualities and characteristics of art media, techniques, and processes can be used to enhance communication of experiences and ideas

STANDARD 2. Knows how to use structures (e.g., sensory qualities, organizational principles, expressive features) and functions of art

LEVEL III (GRADES 5-8)

1. Knows some of the effects of various visual structures (e.g., design elements such as line, color, shape; principles such as repetition, rhythm, balance) and functions of art
2. Understands what makes various organizational structures effective (or ineffective) in the communication of ideas

STANDARD 3. Knows how the qualities of structures and functions of art are used to improve communication of one's ideas

LEVEL III (GRADES 5-8)

1. Knows a range of subject matter, symbols, and potential ideas in the visual arts
3. Knows how visual, spatial, and temporal concepts integrate with content to communicate intended meaning in one's artworks

4. Knows different subjects, themes, and symbols (through context, value, and aesthetics) which convey intended meaning in artworks

STANDARD 4. Understands the visual arts in relation to history and cultures

LEVEL III (GRADES 5-8)

1. Understands similarities and differences among the characteristics of artworks from various eras and cultures (e.g., materials; visual, spatial, and temporal structures)
2. Understands the historical and cultural contexts of a variety of art objects

STANDARD 5. Understands the characteristics and merits of one's own artwork and the artwork of others

LEVEL III (GRADES 5-8)

1. Distinguishes among multiple purposes for creating works of art
2. Understands possible contemporary and historic meanings in specific artworks
3. Understands how one's own artworks, as well as artworks from various eras and cultures, may elicit a variety of responses

Materials needed:

Scrap paper for sail design sketch

Sail paper of your choice: white craft paper (or any color), rice paper, or plastic (not easy to decorate); approximately 2' wide by 3'2" long (the extra 2" is for where the top dowel will be placed).

Five dowels or bamboo rods (1/4" or 1/8" flat rods are best):

One dowel 2' long

One dowel 2'2" long (head spar)

Three dowels 3' long

Scissors

Strong glue like Tacky or #527 for extra strength (Tape can be used instead of glue, but is not as neat or attractive.)

Pencils

Kite string

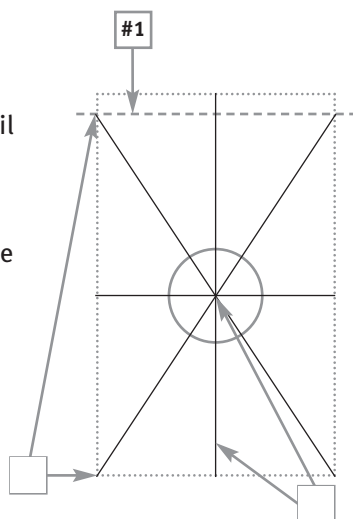
Markers or Paints

Ruler or yardstick

Hole punch or sharp nail

Compass

A kite reel (could be kite string wrapped around a piece of wood. Most toy or craft stores have ready-to-use reels.



Procedure:

1. Distribute **HANDOUT 1: BANGPAEYEON: KOREAN KITES.**
2. After students have had a chance to read the handout, discuss it with them and talk about ideas for their designs. If possible, share some Korean designs with them. (See Additional Resources, below.)
3. Have them sketch some ideas on the scrap paper to use for their design later. These can be family “shields,” personal symbols or Korean in origin. Calligraphy is a good choice as well.
4. Hand out the 2' x 3'2" paper and have students mark off a line (on the back) across the top, 2" down. This is where the head spar will be placed. (See diagram left, #1.)
5. With a yardstick or ruler, draw an “X” from corner to corner diagonally, left and right on the paper below the header line. (See diagram left, #2.)
6. Draw a “+” sign from the middle top to the middle bottom (spine) and left to right across the middle. All lines are being marked for the spars and should intersect in the middle. (See diagram left, #3.)
7. Draw a 1' circle centered on the sail. Cut this out.
8. Decorate/design the sail with chosen patterns or calligraphy using paints or markers. Press if wrinkled.
9. Paste, glue or tape the head stick along the marked line at the top. Be sure that if there is extra length on the stick/dowel that it is glued with equal extra length on each end.

10. Paste, glue or tape the long sticks on the diagonals marked as step #2 in the diagram. Press from top to bottom.
11. At this point the kite is usually bowed so that the left and right top edges curve gently upward from the back. Have students hold onto the ends of the head spar, one hand on each end, while a classmate holds the center of the spar and gently bends it as described. When the strings are attached, this will be easier (see step 15).
12. Paste, glue or tape the center spine stick so that it touches the header and creates a “T” shape.
13. Now paste, glue or tape the final stick in place from side to side.
14. Fold the top 2" flap over the header and glue in place.
15. Prepare two holes on the front of the kite, halfway from the center to the bottom, along the spine. (See the dots on the diagram.)
16. Cut three lengths of kite string about 48" each. Fold one in half and from the back of the kite, tie from the left overhanging piece of the head spar to the right, pulling gently to bow the kite about 1"; tighten and tie off.
17. Tie a length of string on front from top left to top right using full length of string. The extra length in center will become part of the bridle – the collection of strings to which the hand line is tied.
18. Use the last string to tie around the center of the spars (on front) and to the lower center of the spine through the holes. (See the last diagram on **HANDOUT 1**, which shows the bridle configuration.)
19. Gather all strings in their “middles” and attach a “flying line” at the towing point (where all strings meet).
20. Stand with your back to the wind and go fly a kite! (Or hang and display.)
21. Assignment: Have students answer the following questions in writing:

Why is there a hole in the center of the sail?

Why is it important to use sturdy spars? String? Paper?

What could be found inscribed on Korean kites each New Year’s?

EXTENSION ACTIVITIES:

1. Have students go online to look up Korean fighter kites and their designs. Look up various other kinds of kites and try making others.
2. Schedule a kite flying competition (see whose kite really flies!) and invite the school to watch.

ADDITIONAL RESOURCES:

A. Print materials (books, magazine articles, etc.)

Park, Linda Sue. *The Kite Fighters*. (New York: Yearling, 2002) A good book for younger students or weaker readers.

McCaughrean, Geraldine. *The Kite Rider*. (New York: Harper Collins, 2001) A young adult novel about a Korean boy who rides a kite in the earliest Mongolian circus.

B. Internet Resources

<http://www.csun.edu/~hfoa0033/resources.html>

Lists many sites, books, videos and sellers of kites.

<http://www.csun.edu/~hfoa0033/fighters4.html>

Illustrations of Korean and other fighter kites

http://www.aka.org.au/kites_in_the_classroom/plans.htm

Kite plans online

<http://kckiteclub.org/DaveEllis/kitemaking.htm>

Simple, inexpensive class kite plan

<http://www.kites.org/zoo/class.html>

Kites in the classroom and a great site to get all kinds of information

<http://www.csun.edu/~ghsiung/fighters4.html>

Korean kite history and examples

<http://www.voicenet.com/~foster/kites/page2.htm>

All about kites

<http://www.libraryvideo.com/servlet/viajero/product/K6658>

Korean American heritage video and how to make a Korean kite.

<http://www.aps.edu/aps/lavaland/KITES.html>

More lesson plans and links for classroom kites

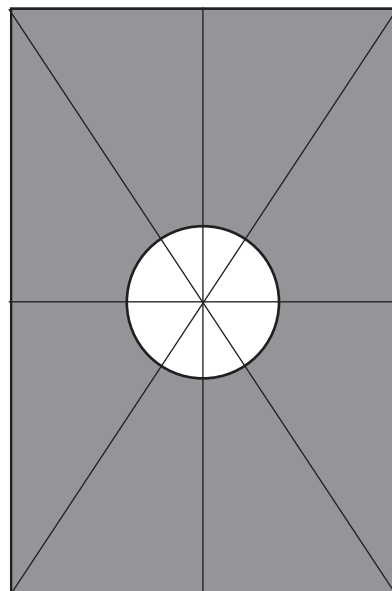
HANDOUT 1 ► P. 1 **Bangpaeyeon: Korean Kites**

In the “Land of the Morning Calm” on New Year’s day, kites are flown all over the country by Korean families, who have written the names and birth dates of their sons on them. The kite string is cut once they are high in the sky to set them adrift and draw the evil spirits away from the children whose names are on them. This is a practice that starts on the son’s birthday to take away bad luck.

Kite flying in Korea has been traced back as far as 637AD to General Kim Yu-Sin. He flew a flaming kite over Kyongju to make the people believe it was a shooting star that would put an end to their misfortunes.

In 1955, the first national kite-flying contest was held in downtown Seoul, with 180 contestants entered. Since then many international kite contests have been held all over the world.

Kites have been used throughout history for many things. Everyone seems to know about Ben Franklin and his kite-flying with a key during a lightning storm, and Charlie Brown’s eternal fight with kites, but did you know that kites have been used to help build bridges by flying lines first over rivers and streams? Or that they were used in the U.S. for target practice during earlier wartimes or for dropping propaganda behind enemy lines? China used them for communicating military signals. And all over the world they are used for therapy and relaxation. Art (the design), math (the dimensions), science (what makes it fly), and weather (the conditions for flying) all come together in making a kite work.



HANDOUT 1 ► P. 2

Fighter Kites

The purpose of fighter kite competitions is to cut the string of opponents' kites and be the last to be flying. It requires a lot of skill – and part of the hand line being covered with bits of ground glass or porcelain, attached with rice paste, glue or varnish, to saw through the lines of one's opponents!

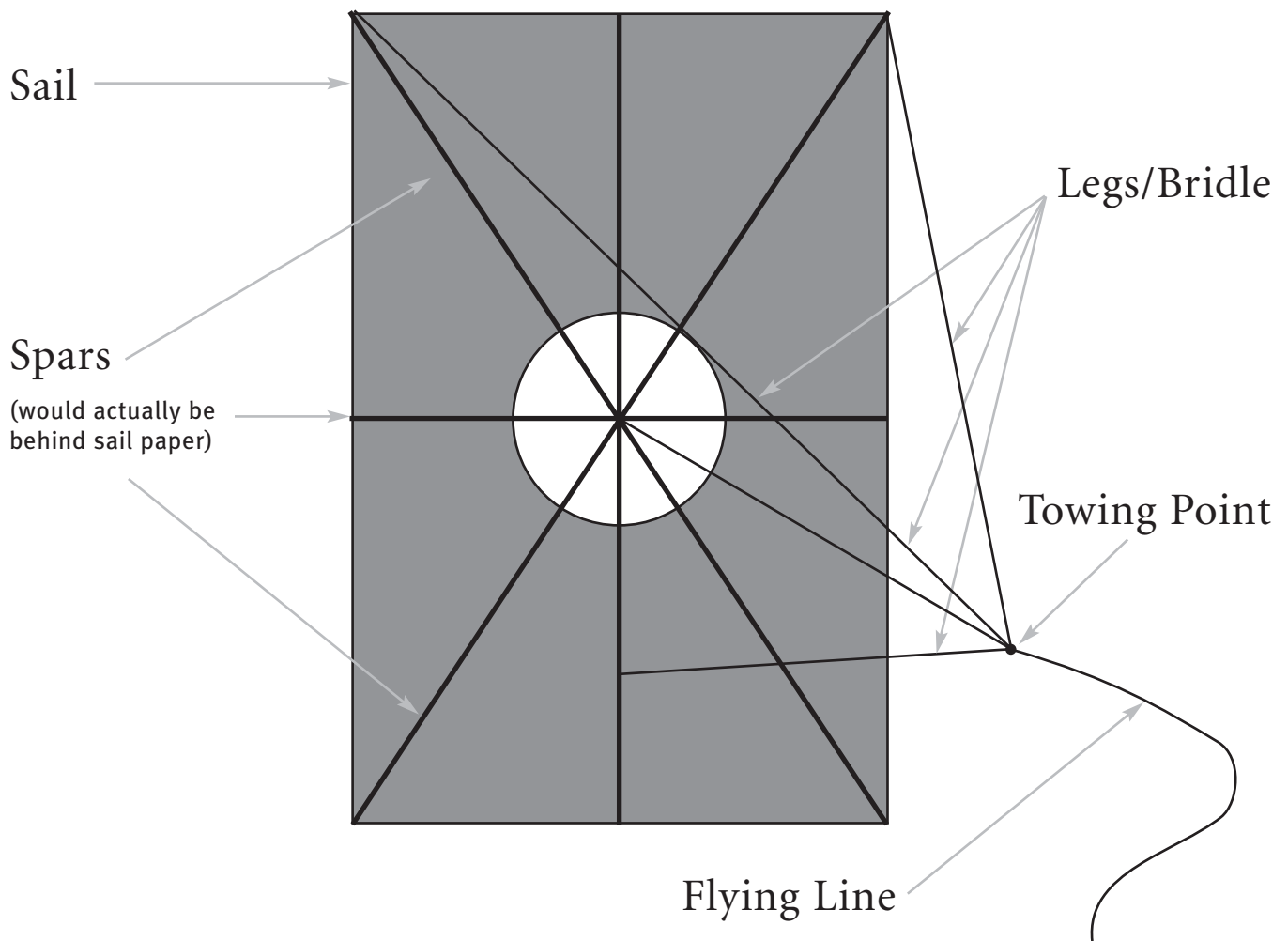
The traditional shape is the rectangle that is 2' by 3' with a hole in the center that is half the width. The hole helps with the flight: it gets the kite into the air more easily and helps with controlling its movements. The material used is rice paper. (Rice is one of the most important crops in Korea). The five supports are typically made from bamboo. All meet and cross in the center. The supports are tied with string. These are gathered to create the bridle.

Parts of the Kite

The sail is the main fabric of the kite and can be made from rice paper, craft paper, newspaper, plastic bags, etc. Your imagination is the limit. The sail is supported by the spars, which help maintain the shape of the kite. They can be made from dowels, bamboo, straws – anything that is sturdy. A bridle can consist of one or more legs, which come off each spar joint. It attaches the sail and spars to the flying line, which is held by the kite flyer. A tail, hanging from the bottom point of the kite, may be added for stability or looks.

Look carefully at the diagram on the next page to see how a kite is constructed.

HANDOUT 1 ► P. 3



Think of the colors and designs you could put on your sail. You may want to research typical Korean patterns.



HANDOUT 2

Bangpaeyeon Rubric

STUDENT NAME _____ DATE _____ CLASS _____

Each requirement is worth 3 points. Give yourself the grade point(s) 1-3 you feel you deserve for each under "S." The teacher will assign final grade under "T." (30 possible points in all.)

T

S

		1. Read and viewed the Korean kite information and participated in class discussion.
		2. Completed a sketch of ideas for transfer to final project material.
		3. Created a design based on symbols chosen to represent self/family.
		4. Cut the material for shield to proper dimension and cut hole with proper diameter and placement.
		5. Made sure all pieces were glued/taped well onto the shield in the proper places.
		6. Made sturdy knots that would not come untied.
		7. Followed instructions and final project was meaningful, neatly cut out and finished.
		8. Was focused, worked diligently and was cooperative throughout project.
		9. Answer the assignment questions adequately.
		10. Signed and dated the kite on the front when completed.

TOTAL POINTS: _____ 27-30 points=A

_____ 24-26 points=B

_____ 21-23 points=C

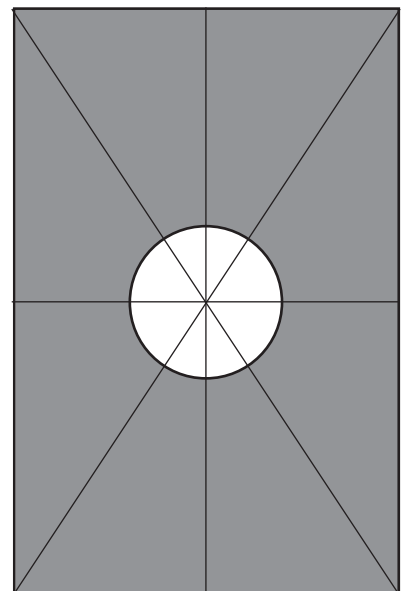
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Background Note: South Korea

PROFILE [Adapted from the U.S. State Department,

<http://www.state.gov/r/pa/ei/bgn/2800.htm>]

OFFICIAL NAME: Republic of Korea

GEOGRAPHY

Area: 98,477 sq. km. (38,022 sq. mi.); about the size of Indiana.

Cities (2004): *Capital* – Seoul (10.3 million). *Other major cities* – Pusan (3.8 million), Daegu (2.5 million), Incheon (2.5 million), Gwangju (1.4 million), Daejeon (1.4 million), Ulsan (1.0 million).

Terrain: Partially forested mountain ranges separated by deep, narrow valleys; cultivated plains along the coasts, particularly in the west and south.

Climate: Temperate.

PEOPLE

Nationality: *Noun and adjective* – Korean(s).

Population (2004): 48.42 million.

Population annual growth rate (2004): 0.62%.

Ethnic groups: Korean; small Chinese minority.

Religions: Christianity, Buddhism, Shamanism, Confucianism, Chondogyo.

Language: Korean.

Education: *Years compulsory* – 9. *Enrollment* – 11.5 million. *Attendance* – middle school 99%, high school 95%. *Literacy* – 98%.

Health (2004): *Infant mortality rate* – 7.05/1,000. *Life expectancy* – 75.58 yrs (men 71.96 yrs.; women 79.54 yrs).

Work force (2004): 22.8 million. *Services* – 68%; *mining and manufacturing* – 20%; *agriculture* – 12%.

GOVERNMENT

Type: Republic with powers shared between the president and the legislature.

Liberation: August 15, 1945.

Constitution: July 17, 1948; last revised 1987.

Branches: *Executive* – President (chief of state); Prime Minister (head of government). *Legislative* – unicameral National Assembly. *Judicial* – Supreme Court and appellate courts; Constitutional Court.

ECONOMY

Nominal GDP (2004): \$680.1 billion.

GDP growth rate: 2002, 7.0%; 2003, 3.1%; 2004, 4.6%.

Per capita GNI (2004): \$14,162.

Consumer price index: 2003, 3.6%; 2004, 3.6%.

Natural resources: Limited coal, tungsten, iron ore, limestone, kaolinite, and graphite.

Agriculture, including forestry and fisheries: *Products* – rice, vegetables, fruit. *Arable land* – 22% of land area.

Industry: *Types* – Electronics and electrical products, motor vehicles, shipbuilding, mining and manufacturing, petrochemicals, industrial machinery, textiles, footwear.

Trade (2004): *Exports* – \$257.7 billion: electronic products (semiconductors, cellular phones, computers), automobiles, machinery and equipment, steel, ships, textiles. *Major markets* – China (including Hong Kong) (19.6%), U.S. (16.9%), European Union (12.8%), Japan (8.5%). *Imports* – \$219.6 billion: crude oil, food, machinery and transportation equipment, chemicals and chemical products, base metals and articles. *Major suppliers* – Japan (20.6%), China (13.1%), U.S. (12.8%), European Union (10.8%).

PEOPLE

Population: Korea's population is one of the most ethnically and linguistically homogenous in the world. Except for a small Chinese community (about 20,000), virtually all Koreans share a common cultural and linguistic heritage. With 48.42 million people, South Korea has one of the world's highest population densities. Major population centers are located in the northwest, southeast, and in the plains south of Seoul-Incheon.

Korea has experienced one of the largest rates of emigration, with ethnic Koreans residing primarily in China (1.9 million), the United States (1.52 million), Japan (681,000), and the countries of the former Soviet Union (450,000).

Language: The Korean language has a history of mutual influence with Japanese. Some linguists consider it an Altaic language, along with the Mongolian, Turkic and Tungusic language families. Although Korean differs grammatically from Chinese and does not use tones, a large number of Chinese cognates exist in Korean. Chinese characters (called hanja in the Korean language) are believed to have been brought into Korea sometime before the second century BC. The learned class spoke Korean, but read and wrote Chinese. A phonetic writing

system (*hangul*) was invented in the 15th century by King Sejong to provide a writing system for commoners who could not read classic Chinese. Modern Korean uses *hangul* almost exclusively, with Chinese characters less commonly in specific situations such as abbreviations in newspaper headlines, clarifying homophones, and as a stylistic choice (such as in product packaging).

A total of 1,800 hanja are taught in South Korean schools. English is taught as a second language in most primary and secondary schools. Chinese and Japanese are widely taught at secondary schools.

Religion: Half of the population actively practices religion. Among this group, Christianity (49%) and Buddhism (47%) make up Korea's two dominant religions. Though only 3% identified themselves as Confucianists, Korean society remains highly imbued with Confucian values and beliefs. The remaining 1% of the population practice Shamanism (traditional spirit worship) and Chondogyo ("Heavenly Way"), a traditional religion.

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