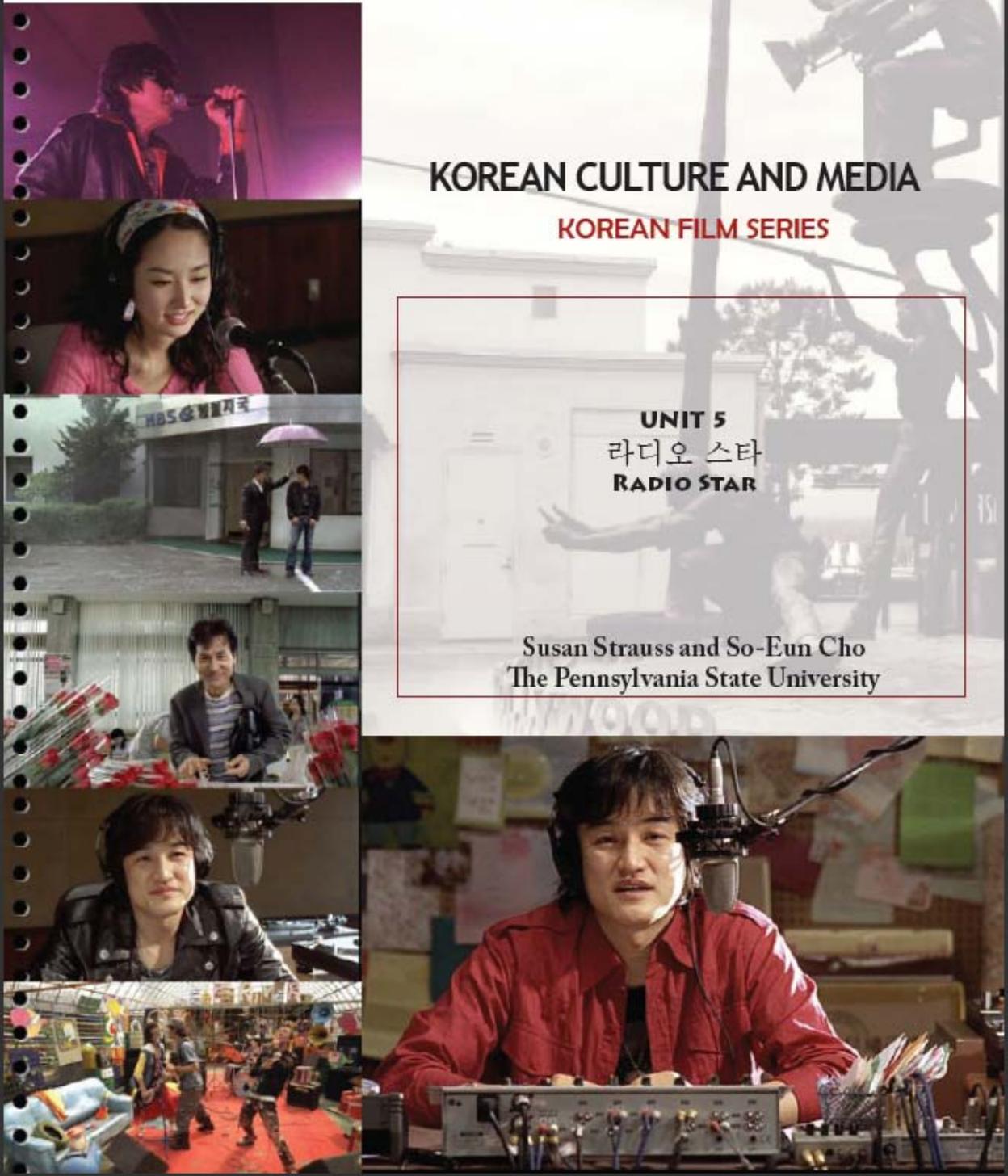


Center for Advanced Language Proficiency Education and Research
(CALPER)



KOREAN CULTURE AND MEDIA
KOREAN FILM SERIES

UNIT 5
라디오 스타
RADIO STAR

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CULTURE AND MEDIA SERIES

FILMS AND KOREAN CULTURE

INTRODUCTION

This workbook series has been designed to complement existing pedagogical materials for intermediate, advanced, and heritage learners of Korean. Many of those materials are based on written text using specially selected samples of language for the purposes of teaching grammar, vocabulary, and particular elements of culture. Some include audio and video supplements to more fully represent the sounds, rhythms, and cadence of the language; such supplements, when provided, also well illustrate the social, interactional, and cultural aspects of the linguistic constructions and/or the thematic topics of the lessons at hand.

The workbooks in this series are intended to add to the existing range of instructional materials for Korean. They contain authentic media-based samples of actual language used in Korea by Koreans for specific interactional purposes. We draw from such sources as: television commercials, commercial motion pictures, public service announcements, various genres of television programs (e.g., news, talk shows, game shows, advice programs, interviews), films, music, print ads, and internet-based video. In addition to authentic language samples in multiple modalities, we provide vocabulary lists, visual illustrations, and explanatory supplements to facilitate and deepen comprehension of linguistic and cultural issues that emerge in the media-based samples.

The fundamental goal of this series is to present language and culture as an integral whole—to enhance students’ awareness of language *through* culture and to deepen students’ understanding of culture *through* language.

Through the materials presented in our Culture and Media Series workbooks, students will be able to acquire and exchange information about Korea and about Korean people. Because we use actual media-based materials designed in Korea for Koreans, students will have the opportunity to observe language and culture in action and to more deeply understand the values and viewpoints that underlie the socio-cultural practices of Korean people.

Our aim in this CULTURE and MEDIA series is for instructors to guide students to naturally and meaningfully integrate the goals of the 5 Cs:

- **Communication:** To enhance their communicative skills in Korean.
- **Culture:** To expand and deepen their understanding of Korean culture.
- **Connections:** To apply and connect concepts to other academic disciplines.
- **Comparisons:** To compare and contrast Korean and Korean culture with other languages and cultures that they know.
- **Communities:** To use the materials and content in real-world communicative activities beyond the classroom and outside of class-based assignments.

Units 3, 4, and 5 are each directly connected to a film, 왕의 남자 *The King and The Clown*, 식객 *Le Grand Chef*, and 라디오 스타 *Radio Star*, respectively.

We have designed the materials to be used EITHER:

- As independent materials, **not requiring the viewing of the film**
- OR
- As a **supplement to the viewing of the film.**

While we refer to specific scenes, dialogue lines, plot-related events, and relationships between and among the protagonists, only a very narrow portion of the activities presupposes that the student might recall a scene from one of the films. Wherever possible, we provide background information so the materials can be used by virtually any high-intermediate, advanced, or heritage student of Korean. The ideal case is for students to work with these Units after having seen the films. However, as we note, viewing the film is not a pre-requisite for using these materials.

In Units 3, 4, and 5, we use the story lines and contexts of each film as departure points for a variety of communicative activities. Each unit contains illustrations, reading materials, vocabulary lists, questions to consider, comparisons that might be made, and suggestions for inquiry-based interactional tasks that lead to a deeper understanding of sociocultural and historical issues that emerge in each film. As always, in CALPER's Culture and Media series, we attempt to push students beyond the content material and ask them to inquire further, investigate more deeply, and consider more thoroughly the particular issues that are central to each lesson. We include comparison-based tasks in which students are asked to consider parallel instances of cultural products, with a view to better understand their own cultural practices and to more deeply understand other cultures.

The last section of Unit 5 ties the three films together from the point of view of shared thematic threads. The final activities are designed to stimulate students' thinking about some of the sociocultural values depicted in the films and to ask students to synthesize those values by locating commonalities and differences between and among them. We also ask students to establish comparisons and contrasts with values of other societies that they are familiar with.

- **Unit 3:** 왕의 남자 *The King and The Clown*. We discuss the 조선 Dynasty; the life of 연산군; the Korean caste system; traditional Korean music, dance, theatre, and acrobatic performances; and Korean theatre and film vis à vis theatre and film in other countries.
- **Unit 4:** 식객 *Le Grand Chef*. We explain the background of the film's origins, i.e., a comic strip, a book, and then a television program. We discuss traditional cooking practices, including the traditional kitchen, utensils, foods, and so forth. We also touch on the "language of food" in Korea and the United States, and examine the emergence of cooking competitions around the world. We also examine the genre of the "movie review" in Korea and the U.S.
- **Unit 5:** 라디오 스타 *Radio Star*. We discuss pop culture in Korea and the world from the point of view of *The Korean Wave*. We also examine the concept of the pop star in Korea and elsewhere. This unit also compares the Academy Awards with the Blue Dragon Awards in Korea.

We hope you find these materials useful. Please direct questions, comments, and other feedback to:

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NOTE TO INSTRUCTORS: These are designed to stimulate students' thinking about the Korean language and Korean people and culture. Each Unit contains ideas for students to further develop topics related to the films in various formats: interviews, research, small group discussions, writing assignments, etc. Please feel free to supplement these assignments with your own goal-specific tasks so that they best fit the needs of your classes. We provide a blank box at the end of each segment for you to create your own assignments based on these or related issues.

II. Synopsis:

This is another entertaining film by 이준익 (Lee, Jun-ik), the same director as 왕의 남자 *The King and The Clown*. 라디오 스타 *Radio Star* is set in modern day Korea and represents the life of a has-been rock star who loses both his fame and his confidence. He emerges triumphant once again after much struggle and soul-searching.

The main character is a former rock star, 최곤, who won the Best Singer award in 1988. After his best hit song, 비와 당신 (“Rain and You”), he got himself into trouble because of drugs and violence. He now performs in a small café, located in a 서울 suburb. He still maintains his pride as Korea’s Best Singer, and resents having to perform in a suburban café. His attitude is arrogant, which is the source of an altercation with one of the café customers. 최곤 is taken to a police station and locked up. 최곤’s long time manager, 박민수 still believes that 최곤 will eventually make a comeback as a rock star and helps him to negotiate an out-of-court settlement.

As a part of this settlement, 최곤 is commissioned to host a radio show in 영월, a rural area in 강원 Province.

But, 최곤 remains as arrogant as ever. His job as radio show host isn’t particularly successful. He doesn’t seem to care much about his responsibilities and makes nothing but trouble during the broadcasts. In spite of this, 박민수 is always there to bail him out.

One day, 최곤 orders coffee to be delivered to the station from one of the local coffee shops. It is a young woman, 김양 (Miss Kim), who brings the coffee. 최곤 allows 김양 to actually speak on his radio show. 김양 tells an emotional story about her mother, and the listening audience is deeply moved. This marks a turning point in the show’s success. Many listeners now start calling in to tell their own stories, and the popularity of the program grows exponentially. As 최곤’s radio show is transformed into a huge sensation, 최곤 also undergoes a change.

최곤’s radio show draws attention from the music industry in 서울. 최곤 is offered a deal to return to the recording world and to resume his place as a rock star. But there is a catch: The record company meets privately with 박민수, insisting that he leave 최곤. For the sake of 최곤’s career, 박민수 does leave, without telling 최곤 why. 최곤 is angry at 박민수 at first, but he realized that he needs his best friend.

III. If you’d like to watch the movie trailer, here is the link:

http://movie.naver.com/movie/mpp/mp_preview.nhn?mid=5741&mcode=58088&low=0

IV. ACTIVITIES AND QUESTIONS TO DEEPEN YOUR THINKING ABOUT FILM AND CULTURE

The film 라디오 스타 *Radio Star* touches on issues of success and failure, arrogance, loyalty, temptation, and friendship. These themes are artfully interwoven into the world of popular culture and stardom. We observe how individuals rise and then fall from grace.

The phenomenon of “stardom” and celebrity is a universal one, and one that is fraught with extremism, complications, and drama.

Each country, however, enjoys its own trends in popular culture. What exactly is popular culture? What types of media representations does it include? How does popular culture emerge in a particular country? How does the popular culture of one country take hold in other countries, and why does this occur?

In this unit, we will be examining issues of popular culture from the points of view of:

- The pop star: music, dance , TV
- Radio
- TV dramas
- Cinema
- Celebrity vs. Stardom
- Media Awards and Awards Ceremonies

We focus particularly on Korean popular culture, but we also bring in elements of popular culture from other countries and ask you to think about how popular culture actually becomes “popular.”

We begin with a paragraph that presents a brief history and description of Korean popular culture. As with many of our extended texts in Korean, we provide a vocabulary list following the paragraph. An English translation of this paragraph can be found in Appendix I.

한국의 대중문화 – Korean popular culture

한국의 대중문화

한국 대중문화와 가장 밀접한 문화 매체는 영화, 대중 음악, 텔레비전과 같은 대중매체이다. 특히 한국에서는 텔레비전 드라마, 쇼, 오락 프로그램 등이 패션, 헤어스타일, 유행어 등을 선도하기도 하여 많은 관심을 받는다. 한국의 대중문화가 세계에 널리 알려지기 시작한 것은 1990년대 중반 동남 아시아의 여러 나라에서 한국 드라마가 방영되면서이다. 그 후로 한국의 영화, 음악, 드라마를 중심으로 한국의 대중문화는 중국과 일본을 비롯한 전 아시아 지역에서 큰 인기를 누리기 시작했고, 이는 한류라 불린다. 물론 대중문화의 형성과 이해에는 사회, 역사, 정치 등의 영향력 또한 중대하지만 이 글에서는 대중매체와 한류를 중심으로 간단히 살펴보기로 하겠다.

한국 대중 가요는 요즘 흔히 K-pop이라고도 불리며 대부분 십대와 젊은 층의 지지를 받는다. 유행을 선도하는 대중가요의 중심에는 솔로 가수와 남성·여성 그룹가수가 있고 댄스, 힙합, 발라드, 락 등 다양한 장르의 음악을 한다. 보통 해외와 국내에서 함께 활동하는 가수들을 한류가수라 하고 대표적인 가수로는 보아, 비, 장나라 등을 꼽을 수 있다.

최근 한국 영화는 다만 한류의 인기뿐만 아니라 전 세계적으로 그 작품성과 흥행성을 인정받고 있다. 그 대표적인 예로 한국영화가 아시아, 미국, 유럽에서 리메이크 되는 사례가 늘고 있다. 최근 미국에서 다시 제작된 영화로는 시월애 (The lake house, 2006)와 엽기적인 그녀 (My sassy girl, 2008)가 있다. 또한 칸을 비롯한 세계 영화제에서 작품상과 여우 주연상 등을 수상하고 있다.

드라마는 특별한 경우를 제외하고는 16 부작으로 만들어지는 것이 보통이며 월화에 방영하는 월화 드라마, 수목에 방영하는 수목드라마, 그리고 주말에 방영하는 주말 드라마가 있으며, 매일 방영되는 일일 드라마가 있다. 드라마의 장르는 코미디, 사극, 멜로, 로맨틱 등 다양하다. 국내외에서 큰 인기를 얻은 대표적인 드라마는 조선시대 유일한 여성 임금 주치의를 다룬 대장금 (2004)이라는 사극이 있다.

Vocabulary

대중문화	popular culture
밀접하다	to be closely connected
대중매체	mass media
유행어	fad words
선도하다	to lead
널리	widely
동남 아시아	Southeast Asia
방영하다	to televise
중심으로	to center on/around
인기	popularity
형성	formation
영향력	influence
중대하다	important, crucial
대중 가요	popular music
흔히	commonly
지지	support (noun)
유행	craze, fad
해외	overseas
국내	domestic
대표적인	representative
작품성	artfulness (about movies)
흥행성	box-office value
인정받다	to be recognized
사례	example, case
작품상	best picture award
여우 주연상	Best actress award
제외하다	to exclude
사극	historical plays
유일한	one and only
주치의	physician in charge

IDEAS TO THINK ABOUT
AND DEVELOP FURTHER

A. Popular culture: Korea and the world

1. In the above essay, we see that Korean popular culture is closely related to the media, especially music, TV, and movies.

In groups, conduct an internet-based search (in Korean) to investigate the history of “The Korean Wave.” Each group can focus on a particular genre: B-Boys, Rock, TV drama stars, and film stars. You will probably be able to generate a list of the top four or five “pop idols” in each genre in the short history of the Korean Wave, since its inception in the early 1990s.

How and when did each performer start out? Find out what you can about the star’s personality, professional training, commitment to the industry (i.e., time dedicated to practice, rehearsals). What seemed to be the turning point in each star’s life that made him or her so hugely popular?

Where has each star performed outside of Korea? Are these artists still popular or have they faded somewhat in the hearts and minds of Korean people? How about their level of popularity outside of Korea?

The following video clips may help get you started – this is just the tip of the iceberg for this question:

http://www.youtube.com/watch?v=lzLJgia_0d8 (Planet B-boy: Korea, France, USA)

<http://www.youtube.com/watch?v=hLHcgqa0Fkc> (BoA No. 1)

<http://www.youtube.com/watch?v=dMH0bHeiRNng&feature=fvw> (BoA in Tokyo)

<http://www.youtube.com/watch?v=dMH0bHeiRNng&feature=fvw> (Rain)

Prepare an oral presentation to your class, in Korean, on the brief historical development of the pop culture genre that you selected, using audio and visual aids. Be sure to cite all of the sources that you used for your research.

2. After completing the presentations as discussed above with your class, make a new list of artists from other countries who might be comparable to the Korean artists that emerged in your projects. You might want to look at the development of pop idols in Japan, for example, or in the United States, or even within the more recent Bollywood craze of India. First, generate a list of international artists who are comparable to the Korean artists within the genres that you introduced above. Be as creative as possible, while still maintaining a solid academic approach to the topic.

Then, in English (or in Korean if you can find sources), research how these other pop idols became famous in their own countries. Among which socio-cultural groups are these artists appreciated: For example, mostly teenagers and young adults? Are they also appreciated by older adults? If so, why? If not, why not?

Miley Cyrus (Hannah Montana) has become an icon among teens in the U.S. The same is true for the Jonas Brothers. How did these teen idols (and many others) start their careers? Compare these performers with the Korean artists in terms of personality, training, commitment, the turning point(s) that sparked their stardom? Try and establish this comparison with at least 5 representative artists from Korea and 5 representative artists from other countries.

In pairs, write a critical analysis (in Korean) of how pop idols in these various countries rise to “stardom.” How much of each idols’ success is based on talent? How much is based on factors such as luck, appearance, connections to the right people, and so forth?

Work with your partner in establishing what your argument(s) will be and how you will support those arguments. Also think of counter-arguments that opponents to your thesis might raise and provide examples to refute those arguments. Divide up the writing sections equally. When each section of the draft is complete, combine the two halves and work together to revise the draft and then edit the piece so that it is coherent and maintains a unified style of writing.

3. In the introductory paragraphs on Korean popular culture, we noted that some “fad” words and expressions originated in popular media.

Think about words and expressions that have originated in U.S. popular media, e.g., *yadda yadda yadda* from “Seinfeld” or *hasta la vista, baby* from *Terminator 2*. Try to compile a good working set of these expressions: from film, music, TV programs, TV commercials, and so forth. Then, try and do the same with Korean expressions.

In order to do this task for Korean, it will probably help if you could work with a partner in Korea—either through e-mail, skype, telephone, or other technology-mediated communication devices.

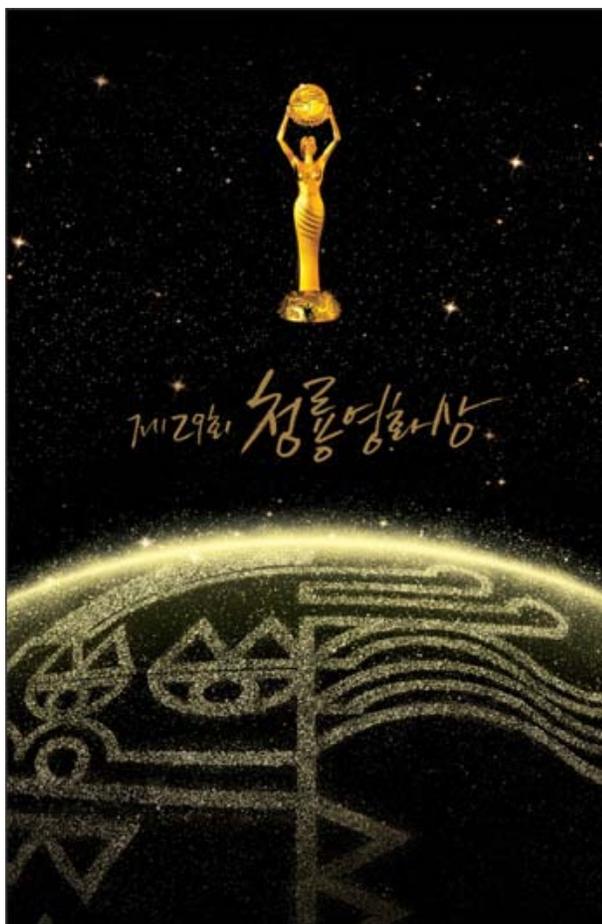
Compare your two lists, from English and Korean.

In this section, we focus on The Blue Dragon Awards, and present the following¹:

- A brief description of the Korean Blue Dragon Award
- A link to the acceptance speeches for the two actors in Radio Star
- A transcript of each actor's acceptance speech
- An English translation of each speech (in Appendix II)
- A vocabulary list for each speech
- Activities for you to further develop your ideas

Here is a short introduction to the Blue Dragon Awards:

청룡영화상 The Blue Dragon Awards



The 청룡영화제 is an annual Korean film award ceremony created in 1963 by 조선일보 and discontinued in 1973. 스포츠 조선 resurrected the ceremony in 1990 and it has been held annually since then.

The 청룡영화제 considered only blockbusters and popular movies of high artistic value released during the previous year. During the selection process, about forty movies that have made it to the final list are screened to the public for free. After the screening of each selection, the award ceremony opens.

The categories are Best Film, Best Director, Best New Director, Best Leading Actor, Best Leading Actress, Best Supporting Actor, Best Supporting Actress, Best New Actor, Best New Actress, Best Cinematography, Best Music, Best Art Direction, Technical Award, Best Original Screen play, and Best Lighting.

Other interesting categories are the Most Popular awarded to the star that received the most Netizen votes and the Most Popular Film awarded to the movie with the highest viewership throughout the previous year.

Source: http://en.wikipedia.org/wiki/Blue_Dragon_Awards

¹ The video clip, transcription of the acceptance speech, and the research comparing Blue Dragon Awards Acceptance Speeches with Academy Awards Acceptance Speeches is from Hwang, Sung-Hee (2009): "A cross-cultural and cross-linguistic analysis of Korean Blue Dragon Awards Speeches and American Academy Awards Acceptance Speeches," conducted in the MATESL program at Penn State.

Next, you'll find the link to the video clip in which the two actors who played 최곤 and 박민수 in 라디오 스타 *Radio Star* accept their Blue Dragon Award—a joint award for best actor in a leading role:

남우 주연상: 안성기, 박중훈 ('라디오 스타'):

<http://1998406144.fanpy.net/VMM/0.0.0.0/473346/>

And here, we provide the transcripts of the acceptance speech by each actor, from Hwang (2009). The first speech is by 안성기 and the second speech is by 박중훈:

안성기:

어 .. 12 년 전에도 다른 영화제에서 ‘투캡스’라는 영화로 공동수상을 한 적이 있습니다. 참 오래간만에 또 이렇게 같이 받게 되가지고, 어 너무나 기쁩니다. 사실 그 동안에 몇 년 동안 최근에 들어와서도 공로상을 제가 많이 받았습시다. 근데 제가 아직 그럴 나이가 아닌데, 왜 이런걸 나한테 벌써 주시나 걱정을 굉장히 했는데, 심사위원 여러분들께 굉장히 감사 드립니다. 이 고목나무에 꽃 피게 해주셔서... 예, 앞으로도.. 그리고 정말 이렇게 이 자리에 있게 해 준 우리 같이 하고 있는 우리 정승혜 영화사 대표에게 감사 드리고, 또 멋진 또 시나리오를 써준 최석한 작가와, 그리고 우리 최정윤 씨도 있지만 우리 가족 같은 그 연기자들, 그리고 늘 자진 아무 한 일이 없어 하고 이렇게 우리 이준익 감독에게 감사 드립니다. (박수) ((박중훈 씨에게))조금만 더 기다려 줄 수 있겠죠? 예.. 그리고, 아유 연기 뭐 올해 50년 뭐 자꾸만 이런 얘기 하는데, 사실 40년 했다고 그래도 좀 믿기지 않는 외모 아닙니까? 근데 굉장히 불리해요. 50년 오래한 건 좋은데.. 그 50년 동안 영화와 함께 이렇게 같이 해 준 여러분들께 늘 감사 드리고, 또 앞으로 얼마나 왕성하게 할지 모르겠지만, 하여튼 영화를 통해서 많은 분들과 기쁨과 슬픔을 같이 하고 싶습니다. 마지막으로 우리 가족들과 그리고 사랑하는 아내에게 감사 드립니다.

Vocabulary

공동수상	to be awarded together
공로상	honorary awards
고목나무	old tree
연기자	actors/actresses
외모	looking; appearance
불리하다	with a disadvantage
왕성하게	actively; dynamically

박중훈:

감사합니다. 예전에는 이 상을 받으면 솔직히 뭐 우쭐도 좀 대고 싶고 기쁘고 신났거든요. 지금은 그 감정보다 먼저 드는 게 정말 감사하다는 생각이 듭니다. 정말 감사합니다. 사실 저 개인적으로는 몇 년 사이에 그 찍은 작품들이 관객들에게 좀 차갑게 외면을 당해서 많이 지쳐 있었거든요. 근데 ‘라디오 스타’를 통해서 여러분들이 많이 사랑을 보내주셔서 큰 용기가 됐고요, 이 상을 받으니까 더 큰 힘이 됩니다. 정말 감사합니다. 그리고 참 고마운 분들이 많은데, 제 사랑하는 가족, 그리고 이 한 장짜리 A4 용지의 이야기를 가지고 그 감각을 발휘해서 최석한 작가랑 이 ‘라디오 스타’를 만들어 준 영화사 ‘아침’의 정승혜 대표 감사합니다. 또 이준익 감독님 하고 영화 찍으면서 작품 얘기 안하고 인생 얘기 많이 했어요. 영월에서 3개월 동안 매일 밤 고구마 구워 먹으면서 했었던 그 얘기를 통해서 많이 배웠습니다. 잊지 않겠습니다. 고맙습니다. 그리고, 무엇보다 제 인생의 가장 큰 스승이고, 제가 존경하는 선배님이시고, 감히 말씀 드리자면 가장 절친한 벗인 안성기 선배님과 이런 같이 상을 받게 돼서 참 영광입니다. 마지막으로 제가 상복이 참 많고, 많이 받았는데요, 주연, 조연, 단역 이제 안 가리겠습니다. 그 내년이나 내 후년이나 먼 훗날에 남우 조연상, 남우 단역상, 이런 거 한번 타봤으면 좋겠습니다. 고맙습니다.

Vocabulary

우쭐대다	to give oneself up to
신나다	excited
개인적으로	personally
관객	(movie) audiences
외면당하다	to be ignored
용기	courage; encouragement
감각	senses
발휘하다	to show one's ability
인생	life
고구마	sweet potato
스승	mentor; teacher
절친한	very close
벗	friend
주연	leading role
조연	supporting role
단역	minor part; extra

IDEAS

**TO THINK ABOUT
AND DEVELOP FURTHER**

1. Analyze each actor's speech from the following points of view:

STRUCTURE: in what order is the information provided

CONTENT: what is being said (e.g., thanks, recognition, etc.)

FORMALITY: how is this being said? Also note the level of directness.

What types of content and expressions do both speeches have in common?

If you note variations in terms of degree of directness and indirectness, what linguistic markers create those impressions?

C. Radio as Mass Media and Popular Culture

In Korea, radio programs are broadcast in Seoul and aired throughout the country. There are a wide variety of radio shows targeting a number of different audiences: classical music, traditional Korean music, Korean pop music, American-British pop music, movies and original sound tracks, talk shows on social/political issues, and so on. The major broadcasting companies are 문화방송 (MBC), 한국방송 (KBS), 서울방송 (SBS), and 교통방송 (TBS).

One of the more popular radio programs in Korea is **심심타파**, produced by MBC. The hosts are **신동** and **김신영**. **신동** is a member of a famous idol group, 슈퍼주니어 (Super Junior) and **김신영** is a popular comedian. Their show **심심타파** is aired on Saturday and Sunday from midnight to 2 a.m. You can listen to previous broadcasts through the program's website. <http://www.imbc.com/broad/radio/fm/enjoy/index.html>

MBC

매일코너
듣는선곡표
다시듣기
코너소개
사연과신청곡
여의도 간식축제
놀이터+sms메시지
#8002
심심문자 수신함
정보이용료 50원 (통화료별도)
다음로드

요일코너
월 : 사연이 산다 시즌 3
먹고 살기 비버서
화 : 장국 퀴즈 앤 개인기 자랑
수 : 지금은 라이브 시대
목 : 수디링
금 : 사랑타령
토 : 엠-해이비! 인 투 더 라디오
일 : 슈퍼스타 (월)S
아! 뻘이면 좋겠다

새소식
• 11월 14일 (토) 엠베이비 인투 더... with 슈퍼링림
• 11월 15일 (일) 슈퍼스타 S with 이승환

방송 : 밤 12시 5분 (토일 12시)~2시
연출 : 손한서, 작가 : 오시경 강수희김기영

무거운 자식들의 돌기만 해도배부른
신동, 김신영의 심심타파

심심동영상 +more
11/6 <사랑타령> - 진성 live "slow motion"
보이잉은라디오 Ready
11/16 (월) <사연이 산다3> with 하라, 지영, 배기성
프로그램바로가기

우편번호 : 150-608 서울 여의도 우체국 사서함 819호
<신동, 김신영의 심심타파>

<http://www.imbc.com/broad/radio/fm/enjoy/index.html>

Below we provide one story that a radio listener wrote to the station:

요일코너

월 : **사연이 산다 시즌 3**
먹고 살기 바빠서

[략] 우리아빠의 웃지못할 실수담

안녕하세요^^ 이번 추석때 있었던 재미있던 일을 하나 소개하려고 합니다.

저희는 5층아파트에 살고있는데요, 요새 어느 집과도 마찬가지로 이웃과의 왕래가 거의없이 만
나면 가벼운 인사치레 정도만 하는 사이입니다.

저희 아빠는 쑥스러움이 많은 성격인데요, 어느날 경비실에 갔다가 경비실에서 아빠에게
"앞집에 이 세트하나 갖다주세요" 하고 참치세트를 하나 건넸답니다.

아빠는 집에 돌아오셔서 앞 집으로 가서 그 참치를 건네주었지요.

문제는 그 다음 날 이였습니다.

아침에 자고 일어난 저는 엄마가 쇼파에 뭔가 복잡한 표정으로 앉아계셨고 부엌위에는 못보던
머루포도가 든 큰 포도박스가 퍽~하니 자리잡고 있었습니다.

"엄마 저거뭐야??" 라고 물으니, 엄마는 "너네 아빠는 왜근다냐" 하면서 주절주절 이야기
하시기 시작했습니다. 사건은 즉, 해마다 저희집과 10층의 엄마 친구분 덕에 아는분에 의해서
참치세트가 전달됩니다. 경비아저씨는 우리아빠가 10층에 다른아저씨인걸로 착각하고 앞집을
가져다 주라고 준 것입니다. 그런데 아빠는 평소 전혀 왕래도 없던 말 그대로 정말 앞집을 가져다
준 것

이쥬. 그리고 나서 앞집에서는 아침에 고맙다며 엄마를 찾아와 포도한박스를 주고 간 것 입니다.

아빠는 그 말을 듣고 머리를 굴적굴적 거리시네요.

지금 10층에서는 참치를 찾고있습니다. 경비아저씨한테 물어보면 전달해주라고 앞 집 줬다고
할텐데 ... 앞 집은 영문도 모를텐데요.엄마는 10층에 참치를 새로 가져다 주신다고 하십니다.

아무튼 이번 참치세트사건으로 인해 오랜만에 이웃간의 대화가 오간 것 같습니다. 앞으로는 이
런 해프닝일로 웃음보다는 진짜 이웃간의 웃음으로 더 웃어야 하겠네요.

Source: http://www.imbc.com/broad/radio/fm/enjoy/board/1716379_10673.html

Vocabulary

왕래	come and go
쑥스러움	shyness
경비실	apartment security office
참치	tuna
복잡한	complicated
표정	facial expression
착각하다	to misunderstand
머리를 긁다	to scratch one's head (often indicate showing embarrassment)
영문	circumstances; situations

IDEAS

**TO THINK ABOUT
AND DEVELOP FURTHER**

1. The story recounted by the radio listener takes the form of a personal narrative. In groups of 2-3 students, read through the story and figure out what it's about. The narrative presents a particular problem/issue and the writer reports how and why it occurred and how it was resolved. Each group should first practice writing a summary of this narrative, making sure to paraphrase rather than using the author's actual original words.
2. As part of your original groups, analyze the **STRUCTURE** of the narrative. How did the author present the sequences of events? How did she represent the speech of others? Why does she at times use the polite verbal ending and at times the deferential ending? Try to find synonyms or other types of alternate expressions to indicate the sequencing and or causes of events. Generate an inventory of these expressions on the blackboard.
3. As an individual student project write a humorous narrative telling a story in which a problem (and/or misunderstanding) occurred and explaining how it was resolved. Be sure to build in an extended sequence of events/causes of that problem to lead dramatically to its resolution. (Use details, reported speech of others, etc.). Then, as a class, students can simulate a radio call-in show and tell their story to the host.
4. Try to locate a similar type of radio call-in show in the States. What common elements does this program share with the Korean show? What differences do you note?

RECAP

CLOSING QUESTION TO THINK ABOUT AND DEVELOP

In Units 3, 4, and 5 we presented the concept of film as *mirror of society*. We also made a number of very strong connections between the specific elements in the films and “culture.”

Try and re-create as many instances of “culture” that you visited and addressed in the three units combined. How do these concepts of “culture” differ from the traditional and stereotypical views of culture that you often read about, especially with respect to differences between Korean and U.S. American cultures.

In all three films, we found interesting depictions of the darker side of the human psyche. That is, we observed severe abuses of power, and multiple instances of betrayal, self-promotion, dishonesty, ambition, greed, and temptation. In contrast, however, we also observed, in all three films, the notion of UNBENDING friendship and loyalty.

How are these instances of the human psyche reflections of culture? What cultural values do you see repeated in these films? Why do you think these themes recur? Can you think of other films (Korean and otherwise) in which such tensions between the darker side of man and friendship/loyalty are the main themes?

Throughout these three units, we discussed how and to what degree socio-historical/cultural/political influences are reflected in the various genres of media: film, TV, music, dance, internet.

In what ways and to what degree do particular elements of culture influence cultures of other countries? In what ways and to what degree do elements of popular culture enter into and shape our everyday lives?

APPENDIX I
[‘Korean popular culture’]

Cultural media is closely tied to Korean popular culture. This essentially refers to mass media such as movies, popular music, and television. In Korea in particular, television programs (e.g., drama, music shows, and variety programs) have received much attention from the masses since many of the latest fashions, hairstyles, and fad words originated through these programs. Korean pop culture has been mushrooming in other countries, especially since the mid-1990s, when Korean TV dramas were broadcast in Southeast Asia. Since that time, Korean popular culture, which centers around movies, pop music, and TV dramas, has burgeoned in most Asian countries, including Japan and China. This recent popularity of Korean culture outside of Korea is called “the Korean Wave” (*hallyu*). While a full understanding of the development of popular culture would require an understanding of the influences of political, social, and historical factors, we focus here only on mass media and “the Korean Wave” as a point of entry into Korean popular culture.

Korean pop music has recently been referred to as K-pop. K-pop is especially popular among teenagers and young people. The leading musicians in this genre include solo singers and group performers who produce various genres of music, including ballads, rock, hip hop, rap, and so forth. Some musicians are called *hallyu kaswu* (‘Korean Wave musicians,’) and this term refers to those who record albums in Korea and other countries. The most famous *hallyu kaswu* are Boa, Rain and Nara Jang.

Granted, Korean cinema grew popular in Asia due, in large part, to “the Korean Wave.” However, Korean films and filmmakers have been recognized world-wide for their artfulness, creativity, and box-office potential. Korean movies are now being re-made elsewhere in Asia in addition to Europe and the U.S. into films that match those cultures. Two prime examples are: *siwelae* ‘*The Lake House*’ and *yepkicekin kunye* ‘*My Sassy Girl*,’ each of which was first produced in Korea with Korean actors and then re-made in the U.S. in English with English-speaking actors. In addition, many Korean films are receiving nominations and awards at awards ceremonies around the world, including the Cannes International Film Festival.

In the case of TV dramas, Korean serials typically consist of sixteen episodes. There are *wel hwa* dramas (televised on Monday and Tuesday), *swu mok* dramas (televised on Wednesday and Thursday), *cwumal* dramas (televised on weekends), and *ilil* dramas (televised everyday). These TV dramas include genres such as comedy, romantic comedy, historical drama, romance, melodrama, etc. One of the most famous and most popular dramas aired in many countries is *Dae Jang Geum* (“The Jewel in the Palace,” 2004), which is a historical drama based on a unique figure in the Joseon Dynasty—a woman who serves the family first in the capacity of chef, and then as the royal physician.

APPENDIX II
[Sung Ki Ahn]

Well, Joong Hoon Park and I received an award together for our roles in *Two Cops* twelve years ago in another awards ceremony. I am very happy to receive this award with Joong Hoon Park again, after so many years.

Actually, I was worried about the many honorary awards that I received in the past, because I didn't think that I was mature enough to deserve them. I really appreciate the Blue Dragon Award, which has allowed me, like an old tree, to have the opportunity to blossom.

And, I am very thankful to our producer, Seung Hye Jeong, who made it possible for me to be here, to the beautiful writer, Suk Han Choi, to actors and actresses with whom I worked as if with family, including Jeong Yun Choi, and to our director, Jun Ik Lee, who always says (modestly) that he "didn't do anything."

((Addressing Joong Hoon Park)) You can wait a just a bit more, can't you?

People keep talking about the fact that I have been in the acting profession for 50 years. But, don't you think that my rather unbelievably young looks indicate that I have been acting for less than 40 years? It is quite the disadvantage for me. It is a very good thing for me to have been acting for such a long time, though. I would like to thank all of you who have always followed these movies for the past 50 years, and I want to share my joys and sorrows with you through movies, even though I am not sure how long I will be able to continue to act. Finally, I am thankful to my family and to my dear wife.

[Joong Hoon Park]

Thank you. Honestly, I used to feel a little proud of myself, happy and excited when I won awards in the past. But, now, my first feeling is gratitude. Thank you so much. Actually, I have been mentally and emotionally weary by the rather cold response from audiences to my recent work. But, I was greatly encouraged by your overwhelming reception for "Radio Star." This award also has given me strength. I really appreciate it. I have many people whom I really want to thank. I am grateful to my loving family, to the screenwriter, Suk Han Choi, who did a wonderful job transforming a one-page story into this film *Radio Star*, and to our movie producer who we call 'Morning,' Seung Hye Jeong. While filming, the director, Jun Ik Lee and I talked a lot more about life than the work itself. I learned a lot from the discussions that we had in Young Wol for three months when we ate sweet potatoes every night. I will never forget that. Thank you. And, above all, I am so honored to receive this award with Sung Ki Ahn, who is the best teacher of my entire life, my respected senior, and if I dare say, my best friend. Finally, I was so fortunate to receive numerous awards, and from now on, I won't mind playing any role—the lead role, a supporting role, or a minor role in movies. I hope that I can win in a category like "best actor in a supporting role" or "best actor in a minor role" next year or the year after next. Thank you.