From question to search (onto better question): National Cinema

1) **Initial question:** How do South Korean movies manage to seem so familiar and often more real than similarly budgeted North American genre films? I’m thinking of the films of Bong Joon Ho (The Host, Snowpiercer, etc.) and Park Chan Wook (Old Boy, Thirst, etc.) in particular.

2) **Searching ERIC and Communication Mass Media Complete** (from D2L or www.lib.unb.ca):

3) **Yields academic journal articles including** “Why American Studies Needs to Think about Korean Cinema, or, Transnational Genres in the Films of Bong Joon-ho” by Christina Klein.

4) **Searching Google Scholar** (from D2L or www.lib.unb.ca)

5) **Searching UNB WorldCat** for books (D2L or www.lib.unb.ca)

6) **Revised question:** Is Bong Joon Ho’s movie Snowpiercer a break from or a paramount example of contemporary Korean National Cinema? In answering this question, I will explore the impact of globalization on (Korean) national and transnational cinema.