1) Parasite (2019):

It’s so clichéd at this point in the critical conversation during the hot take season of festivals to say, “You’ve never seen a movie quite like X.” Such a statement has become overused to such a degree that it’s impossible to be taken seriously, like how too many major new movies are gifted the m-word: masterpiece. So how do critics convey when a film truly is unexpectedly, brilliantly unpredictable in ways that feel revelatory? And what do we do when we see an actual “masterpiece” in this era of critics crying wolf? Especially one with so many twists and turns that the best writing about it will be long after spoiler warnings aren’t needed? I’ll do my best because [Bong Joon-ho (Links to an external site.)](https://www.rogerebert.com/cast-and-crew/bong-joon-ho)’s “Parasite” is unquestionably one of the best films of the year. Just trust me on this one.

Bong has made several films about class (including "[Snowpiercer (Links to an external site.)](https://www.rogerebert.com/reviews/snowpiercer-2014)" and "[Okja (Links to an external site.)](https://www.rogerebert.com/reviews/okja-2017" \t "_blank)"), but “Parasite” may be his most daring examination of the structural inequity that has come to define the world. It is a tonal juggling act that first feels like a satire—a comedy of manners that bounces a group of lovable con artists off a very wealthy family of awkward eccentrics. And then Bong takes a hard right turn that asks us what we’re watching and sends us hurtling to bloodshed. Can the poor really just step into the world of the rich? The second half of “Parasite” is one of the most daring things I’ve seen in years narratively. The film constantly threatens to come apart—to take one convoluted turn too many in ways that sink the project—but Bong holds it all together, and the result is breathtaking.

Kim Ki-woo (Choi Woo-sik) and his family live on the edge of poverty. They fold pizza boxes for a delivery company to make some cash, steal wi-fi from the coffee shop nearby, and leave the windows open when the neighborhood is being fumigated to deal with their own infestation. Kim Ki-woo’s life changes when a friend offers to recommend him as an English tutor for a girl he’s been working with as the friend has to go out of the country for a while. The friend is in love with the young girl and doesn’t want another tutor “slavering” over her. Why he trusts Kim Ki-woo given what we know and learn about him is a valid question.

The young man changes his name to Kevin and begins tutoring Park Da-hye (Jung Ziso), who immediately falls for him, of course. Kevin has a much deeper plan. He’s going to get his whole family into this house. He quickly convinces the mother Yeon-kyo, the excellent Jo Yeo-jeong, that the son of the house needs an art tutor, which allows Kevin’s sister “Jessica” ([Park So-dam (Links to an external site.)](https://www.rogerebert.com/cast-and-crew/park-so-dam)) to enter the picture. Before long, mom and dad are in the Park house too, and it seems like everything is going perfectly for the Kim family. The Parks seem to be happy too. And then everything.