

16. COMPARISON OF WOMEN WRITERS FROM THE REPUBLIC OF KOREA AND THE UNITED STATES OF AMERICA

GRADE LEVEL: 10-12

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SUBJECT: World Literature, Asian Literature, Writing

TIME REQUIRED: At least 3-4 class periods plus reading at home. An introductory lesson might be needed to give background information to students on the history and culture of Korea (see Appendix A).

OBJECTIVES:

1. Compare and contrast the literature of the Republic of Korea (Koreans) and the United States (Korean Americans).
 - (a) Analyze and discuss themes in Korean and U.S. literature.
 - (b) Understand the similarities and differences in both literatures.
2. Compare and contrast the Korean and the U.S. writers and their writing style.
 - (a) Explore the power and significance of Korean and U.S. writers
3. Compare and contrast women writers of Korea and the United States.
4. Compare and contrast the women characters in fiction/novels of Korea and the United States.
5. Discover the historical and cultural similarities and differences between the Korea and the United States.

MATERIALS REQUIRED (see Appendix C for publication data and additional titles):

Fiction of Women Writers from the Republic of Korea

Anonymous, "The Dispute of a Woman's Seven Companions," in *Anthology of Korean Literature from Early Times to the Nineteenth Century*, ed. Peter H. Lee.

Anonymous, "Lament for a Needle," in *Anthology of Korean Literature from Early Times to the Nineteenth Century*, ed. Peter H. Lee.

Anonymous, "The Story of a Pheasant Cock," in *Anthology of Korean Literature from Early Times to the Nineteenth Century*, ed. Peter H. Lee.

Kang, Sok-kyong, "Days and Dreams" and "A Room in the Woods," in *Words of Farewell: Stories by Korean Women Writers*, trans. Bruce Fulton and Ju-Chan Fulton.

Kim, Chi-won, "A Certain Beginning" and "Lullaby," in *Words of Farewell: Stories by Korean Women Writers*, trans. Bruce Fulton and Ju-Chan Fulton.

Lady Uiyudang, "Viewing the Sunrise (1832)," in *Anthology of Korean Literature from Early Times to the Nineteenth Century*, ed. Peter H. Lee.

O, Chong-hui, "The Bronze Mirror," in *Land of Exile: Contemporary Korean Fiction*, ed. and trans. Marshall R. Pihl, Bruce Fulton, and Ju-Chan Fulton.

O, Chong-hui, "Evening Game," "Chinatown," and "Words of Farewell," in *Words of Farewell: Stories by Korean Women Writers*, trans. Bruce Fulton and Ju-Chan Fulton.

Pak, Wanso, "Winter Outing," in *Land of Exile: Contemporary Korean Fiction*, ed. and trans. Marshall R. Pihl, Bruce Fulton, and Ju-Chan Fulton

Princess Hyegyong (1735-1815), from "A Record of Sorrowful Days," in *Anthology of Korean Literature from Early Times to the Nineteenth Century*, ed. Peter H. Lee.

Yun, Ch'oe, "The Flower with Thirteen Fragrances," in *The Golden Phoenix: Seven Contemporary Korean Short Stories*, trans. Ji Moon Suh.

Fiction and Nonfiction of Women Writers from the United States

Choi, Sook Nyul, excerpts from *Year of Impossible Goodbyes*.

Choi, Susan, excerpts from *The Foreign Student*.

Kim, Patti, excerpts from *A Cab Called Reliable*.

Cha, Theresa Hak Kyung, excerpts from *Dictée*.

Cha, Theresa Hak Kyung, "Melpomene Tragedy," in *Charlie Chan Is Dead: An Anthology of Contemporary Asian American Fiction*.

Kang, Hyun Yi, "Re-membering Home," in *Dangerous Women: Gender and Korean Nationalism*, Elaine Kim and Chungmoo Choi.

Keller, Nora Okja, excerpts from *Comfort Woman*.

Lee, Helen, "A Peculiar Sensation: A Personal Genealogy of Korean American Women's Cinema," in *Dangerous Women: Gender and Korean Nationalism*, eds. Elaine Kim and Chungmoo Choi.

Stout, Mira, excerpts from *One Thousand Chestnut Trees: A Novel of Korea*.

Yu, Diana, "Role of Women in Community Organizations," in *Winds of Change: Korean Women in America*.

Yun, Mira, excerpts from *House of the Winds*.

Teachers should choose several different pieces of literature after reading a fair sample of both Korean and Korean American stories from the list above (or any others of their choosing). Teachers may want to choose a particular theme based on the cultural or historic background given to students. All stories should be reproduced from the selected texts, and the one-time-use rule of printed material will apply. Depending on the number of students in the class, reproduce only enough so students do not duplicate stories (e.g., four stories for four students).

BACKGROUND INFORMATION:

History (Appendix A); maps (Appendix A1), chronology (Appendix A2), and applicable statistics (Appendix A) on Korea; background on the values (cultural, religious, social, familial) stated explicitly and/or implicitly in these stories (Appendix A3); literary history (Appendix A4).

AIM: How are the stories from the Republic of Korea and the United States similar and/or different? (See Appendix D for a comparison of women writers in Korea and in the United States.)

MOTIVATION: What makes literature uniquely American, or Jewish, or Polish, or English? Why?

DEVELOPMENT/PROCEDURE:

1. Several pieces of literature will be reproduced; an even number of Korean and U.S. stories should be provided. The length of the stories might vary (see Materials Required).
2. Materials should be provided so that students will get a variety of stories from both Korea and the United States.

Class period 1

3. Students will choose at least three or four stories from the Korean group to read at home and on which to take notes in a journal/literature log (see attached explanation in Appendix E) before a test-based discussion in class.

4. Students will be divided into *like groups*: each group will have read the same story (groups should be determined by the teacher). Students will compare notes, discuss relevant themes, and analyze characters. This procedure is called jigsaw (see Appendix F).
5. One student in each group will be appointed recorder. This student's responsibility is to record what each student in the group has contributed to the discussion. One student in each group will be appointed reporter and report back to the class in plenary (either on the same day or after completing the text-based discussion of all stories).
6. Each student's notes and the recorders' notes will be stapled together at the end of the lesson for the teacher's assessment.
7. The teacher will join each group, in turn, walk around the room to listen to discussions, and help facilitate discussion.
8. This activity should take one class period.

Class period 2

9. The first day's activities will be repeated with stories from the United States.

Class period 3

10. On this day, students will be put into *unlike groups*: groups can be mixed with students discussing Korean and/or U.S. stories (groups should be determined by the teacher).
11. Each student will discuss what he or she has learned from the stories he or she has read, and draw conclusions from listening to the other students in their like and unlike groups.
12. The teacher will again join each group, in turn; walk around the room to listen to discussions; and help facilitate discussion.
13. A recorder will write down what has been discussed, and a reporter will report back to the class on his or her findings.

(The teacher might want to reserve an extra day for discussion by the class in plenary of their discoveries on each story. Text-based discussion of related themes, relevance to history and culture, and significance for modern day culture would help enhance students' understanding of each story.)

CONCLUSION/APPLICATION:

Students will be given a Regents-type essay to write in which they must compare and contrast two stories they have read using a critical lens. This essay question and the critical lens can be discussed the day before the actual essay writing, or the teacher can give the essay as a take-home exam. A critical lens is a quote that has broad significance, and literature can be used to illustrate the validity of the quote (see Appendix G).

EVALUATION:

Students' literature logs (journals/notes), recorders' notes, and students' culminating essays should be graded according to the rubric of the New English Regents of the State of New York (see Appendix H).

Appendix A

HISTORY AND APPLICABLE STATISTICS

Korea is 630 miles long and 120 to 160 miles wide. Korea is 85,360 square miles in area, or half of the state of California. There are 48 million people in South Korea or the Republic of Korea (11 million of whom live in and around Seoul, the capital), and 22.5 million in North Korea or the Democratic People's Republic of Korea, all of whom live on only 20 percent of the arable land. With 10,749 miles of coastline and 3,000 offshore islands, Korea is a country with thousands of years of history, quite different and sometimes very similar to China and Japan. Confucianism was introduced to Korea in the first century CE, Buddhism in the fourth century CE.

The Korean peninsula, consisting of the later Three Kingdoms at the turn of the tenth century, was united by Wang Kun, the founder of the Koryo Kingdom, in the early tenth century (918). The Koryo Kingdom, from which Europeans derived the name Korea, existed from 918 to 1392. In 1392 the Choson Kingdom was established by Yi Song-gye. The Choson Kingdom lasted just over 500 years until the Japanese annexed Korea in 1910. Japan had effective control of Korea until 1945, and coupled with Japan's defeat in WORLD WAR II came Korea's independence.

During this period of history, major inventions and reform occurred that affected Korean society. In 958, Korea adopted the Chinese-style civil service examination system. Movable metal type was invented around 1251 (200 years before Gutenberg), and firearms were manufactured by 1377. One of the greatest accomplishments of King Sejong the Great was when, in 1443, he and other scholars created hangul, the official Korean alphabetic script, consisting of twenty-eight letters.

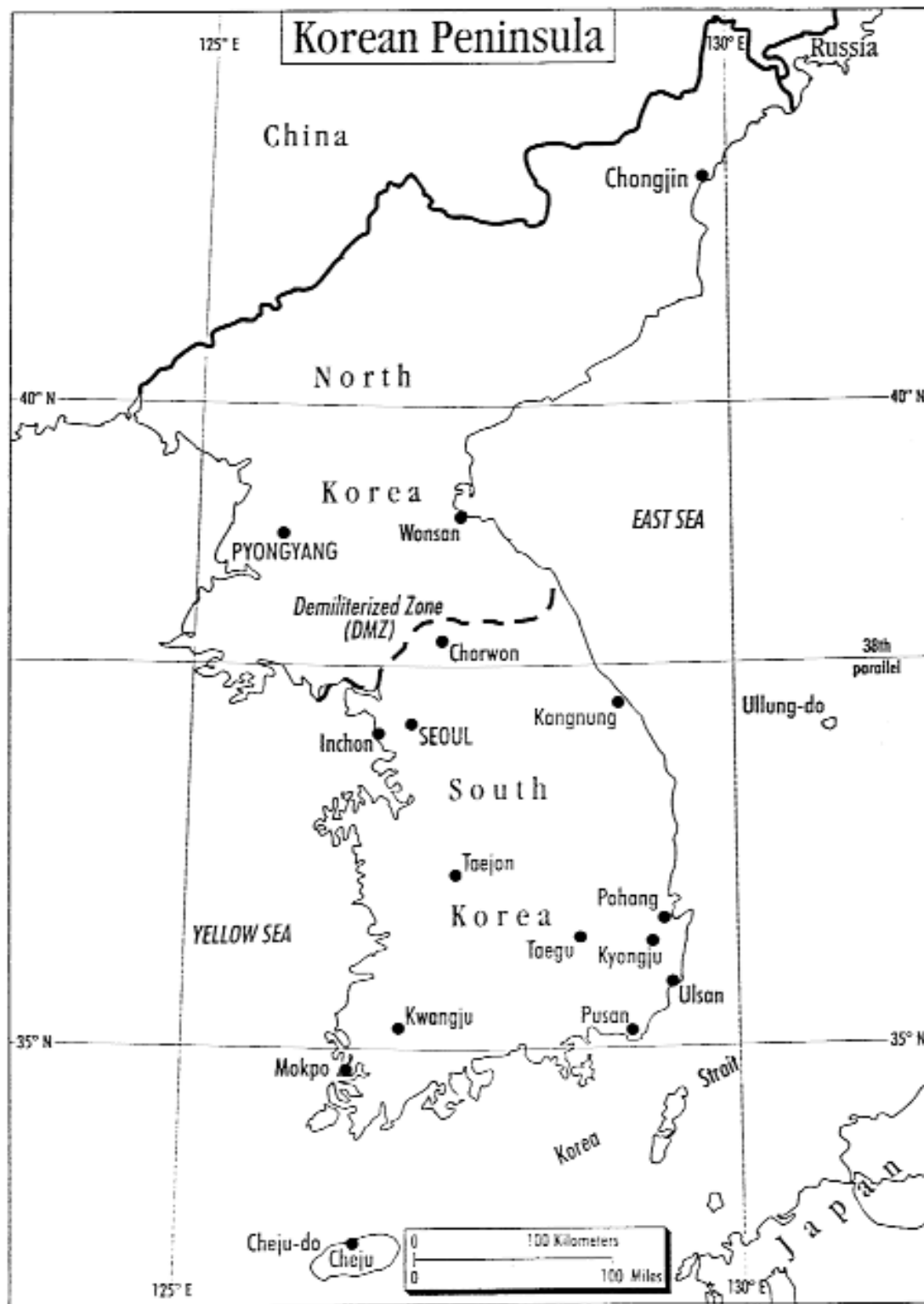
After a few thousand years of history, as a result of foreign invasions (Mongols, Chinese, and Japanese), and colonial/economic intervention by Europeans, Korea and its people were torn apart physically, economically, and emotionally. Korea has been divided since 1948 around the thirty-eighth parallel, and the Korean War (1950-53) did not help to ease tension between the two Koreas. In addition, internecine conflict did not ease in the 1990s. Famine and drought in North Korea have caused irreparable damage to North Korea's people and economy, and South Korea's sudden economic growth from the 1960s to the present has not endeared them to the Democratic People's Republic. However, talks between the two countries continue, with the aid of the United States and the People's Republic of China. Some Koreans, both in the South and North, are hopeful that families might eventually be reunited after more than fifty years.

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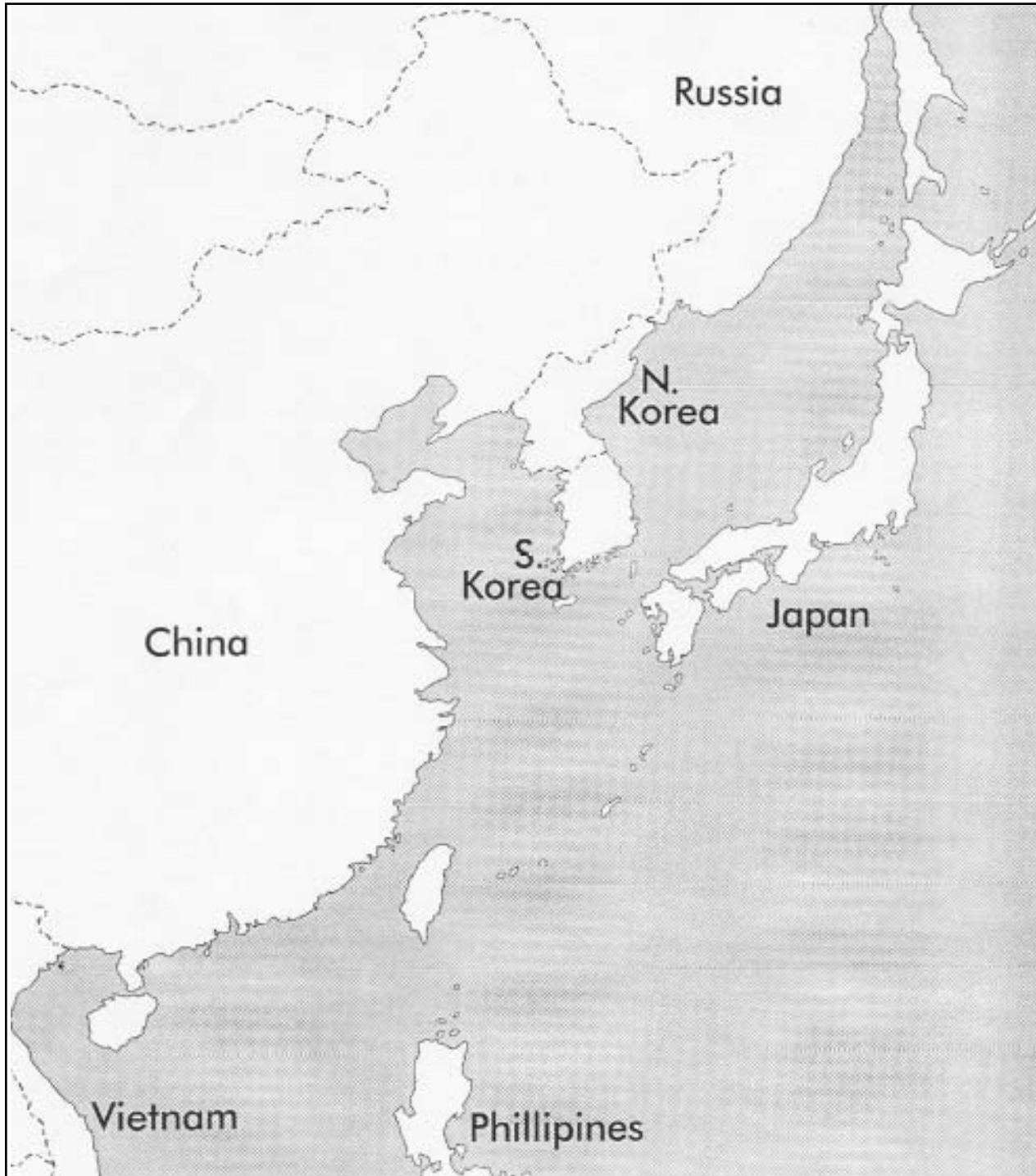
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Appendix A1 MAPS OF KOREA

Map 1



Map 2: Map of Korea and East Asia



Appendix A2

HISTORY AND CULTURE OF KOREA

I. Racial Origin and Geopolitical Background

Paleolithic Culture

The Altaic Language Family

The Russian Maritime Province

II. Political Tradition

A. Tangun's old (ko) Choson (ca.300-37 BCE)

Han (Chinese) Commandery in Korea (ca. 108 BCE-313 CE)

Three Kingdoms:

Koguryo (37 BCE-668 CE)

Paekche (18 BCE-663 CE)

Silla (Shilla) (57 BCE-668 CE)

Kaya (47 CE-562 CE)

United Silla Kingdom (668-935)

Koryo Kingdom (918-1392)

Choson Kingdom (1392-1910)

Japanese Colonial Rule (1910-45)

Republic of Korea (South Korea 1948-)

Democratic People's Republic (North Korea 1948-)

B. Major Political Centers:

Pyongyang (Koguryo capital 427-668 CE)

Kyongju (Silla 57 BCE-935 CE)

Kaesong (Koryo 918-1392)

Hansong (1392-1910)

C. Absolute Monarchy (*Wang* used from fourth century BCE in Ko-Choson and 503 CE in Silla)

Chinese-style Examination System (985-1894 CE)

Civilian Supremacy over the Military (except for 1170-1270)

III. Cultural Tradition

A. Major Belief Systems:

Shamanism

Buddhism (introduced in 372)

Confucianism (taught at Confucian College from 372)

Neo-Confucianism (state ideology 1392-1910)

Catholicism (1784-present)

Protestantism (1844-present)

Nationalism, Socialism, and Democracy (mainly after 1919)

B. Unique Cultural Achievements:

Dharani Buddhist Sutra, earliest print material in the world

Printing of books with metallic moveable type (1234-present)

The 80,000 woodblocks of the Buddhist Tripitaka Koreana (thirteenth century)

Koryo celadon (twelfth century)

Hangul (by King Sejong the Great in 1443)
The turtle ship by Admiral Yi Sun-Shin, active 1592-98)

IV. Socioeconomic Tradition

- A. Agricultural Economy
- B. Highly Stratified Social System:
 - High-born people (*yangban*)
 - Middle people (*chung-in*)
 - Commoners (mainly farmers)
 - Low-born people (mainly slaves)
- C. Population burst and major change in socioeconomic structure in the twentieth century

V. Korean Relations with the Outside World

- A. Sino-Korean tributary relations
 - Korean-Japanese neighborly relations
 - Korean relations with Khitan, the Tugusic Jurchen, and the Mongols
- B. Major foreign invasions:
 - Chinese invasions (612-14, 644-68)
 - Khitan invasions (993-1018)
 - Jurchen incursion (1104)
 - Mongol invasion and control (1231, 1270, 1370s)
 - Japanese (Hideyoshi) invasion (1592-98)
 - Manchu (Jurchen) invasions (1627, 1636)
 - French and American disturbances (1866, 1871)
 - Sino-Japanese War (1894-95)
 - Russo-Japanese War (1904-05)
- C. Notable performance of the Koreans abroad:
 - Case of Silla Korean emigrants in Tang China

VI. Modern Transformation of Korea

- Opening of the Hermit Kingdom to Japan (1876) and to the United States and other Western nations (1892)
- Japanese colonial rule (1910-45)
- 1919 March First Movement
- 1931 Japanese invasion of Manchuria
- 1937 Sino-Japanese War
- 1941 Bombing of Pearl Harbor
- 1945 Japan's surrender
- The Thirty-eighth Parallel (August 1945)
- 1945-48 Soviet Occupation of North Korea and American Occupation of South Korea
- Birth of the Republic of Korea (south) and the Democratic People's Republic of Korea (north) 1948
- 1948-60 First Republic (President Syngman Rhee)
- Korean War (1950-53)
- Seoul Olympiad (1988)
- Conclusion of the Korean-U.S.S.R. Treaty (1990)

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Appendix A3

APPLICABLE NATIONAL COUNCIL FOR SOCIAL STUDIES (NCSS) STANDARDS

BACKGROUND INFORMATION:

Use applicable NCSS standards to study Culture; Time, Continuity, and Change; People, Places, and Environment; Individual Development and Identity; Individuals, Groups, and Institutions; Power, Authority, and Governance; Global Connections; Civic Ideals and Practices.

MAJOR CULTURAL BELIEF SYSTEMS:

The following major cultural belief systems should, based on 5,000 years of history, be found explicitly and/or implicitly in the stories used in the lessons, and should also be viewed in light of Korean emigration and immigration into the United States.

- Shamanism
- Buddhism
- Confucianism
- Neo-Confucianism
- Christianity
- Nationalism
- Socialism
- Democracy.

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Appendix A4: KOREAN LITERARY HISTORY

KOREAN LITERATURE:

Since the earliest records of Korean written culture, literature has consisted of *ka* (poems in Korean), *shi* (poems in written Chinese), *mun* (writings), and *pu* (rhythm prose). By the twentieth century, the English word *literature* first appeared instead of the Korean word *munhak*. According to Cho Dong-il in *Korean Literature in Cultural Context and Comparative Perspective* (1997), Korean literature is a national literature: created by Korean writers, for a Korean audience, in the Korean language. Although Korea lost the right to its language during the Japanese annexation period, the Korean language was kept alive through nationalistic pride. Even today, with the country divided into North and South, the literary heritage and basic foundation of literature is the same. The only difference between literature from the North and the South is its political ideology.

Like all literature, Korean literature was built upon oral tradition, such as *minyo* (folk songs), *muga* (songs of the shaman), and *solhwa* (folk narratives). The resurgence of *t'alch'um* (mask dance drama) and *p'ansori* (narrative song) indicates that twentieth and twenty-first century Koreans are rediscovering their roots in the cultural arts. The importance of the Confucian canon in traditional Korean literature cannot be overly stressed. The tenets from the writings of Confucius can be found in all aspects of Korean life, culture, family dynamic, literature, and the arts, and even politics.

Although Korean literature has been taught at the university level in the United States for thirty-eight years, according to Peter Lee in *Explorations in Korean Literary History* (1998), Korean literary studies in America lack qualified scholars, accurate and readable translations and textbooks, and finally a concerted effort on the part of Korean institutions to export Korean literature (p. 1). Korean literature has been affected by foreign ideas and ideals since the seventh century, and contemporary Korean literature explores many topics familiar to the West.

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KOREAN AMERICAN LITERATURE:

Riding on the coattails of the African American movement, Asian American writers of diverse ancestries burst onto the U.S. cultural scene with writings and studies from a wide array of perspectives. By the late 1970s, despite the fact that most Americans viewed all Asians, regardless of ancestry and nativity, as alike, Asian Americans were bound together by both their cultural Otherness and an increasing heterogeneity of contemporary Asian American concerns.

Most Asian Americans seek an alternative identity: one that is neither different and inferior nor the same and invisible. However, the lines between Asian and Asian American are becoming increasingly blurred. In any one

family, several members whose first language is an Asian one often meet head on with those whose native language is English. The stories of Asian Americans in general, and Korean Americans in particular, cannot be separated from the stories of the average American, whether lower, middle, or upper class.

Respect for education and elders, family and cultural values, and religion and morality, all play key roles in the literature of Korean Americans, as does American independence and freedom of expression. Contemporary Korean American literature, therefore, is a lively mixture of tradition and pop culture, Confucianism and rebellion, religion and irreverence, and obedience and chaos. Such mixtures help to determine the value, literary merit, and distinctiveness of Asian American writing and sets it apart from its fellows.

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Appendix B

New York State Board of Regents Standards

1. Learning standards for English language arts: students will read, write, listen, and speak for:
 - a. information and understanding;
 - b. literary response and expression;
 - c. critical analysis and evaluation; and
 - d. social interaction.
2. Performance standards for English language arts: students will demonstrate standard-setting performance in the following areas:
 - a. Reading:
 1. Read twenty-five books of quality and complexity;
 2. Read and comprehend at least four books on the same subject, or by the same author, or in the same genre; and
 3. Read and comprehend informational materials.
 - b. Writing:
 1. Produce a report of information;
 2. Produce a response to literature;
 3. Produce a narrative account (fictional or autobiographical);
 4. Produce a narrative procedure;
 5. Produce a persuasive essay; and
 6. Produce a reflective essay.
 - c. Speaking, Listening, and Viewing:
 1. Participate in one-to-one conferences with the teacher;
 2. Participate in group meetings;
 3. Prepare and deliver an individual presentation;
 4. Make informed judgments about TV, radio, film; and
 5. Listen to and analyze a public speaking performance.
 - d. Conventions, Grammar, and Usage of the English Language
 1. Independently and habitually demonstrate an understanding of the rules of the English language in written and oral work; and
 2. Analyze and subsequently revise work to improve its clarity and effectiveness.
 - e. Literature:
 1. Respond to nonfiction, fiction, poetry, and drama using interpretive and critical processes; and
 2. Produce work in at least one genre that follows the conventions of the genre.
 - f. Public Documents:
 1. Critique public documents with an eye to strategies common in public discourse; and
 2. Produce public documents.
 - g. Functional Documents:
 1. Critique functional documents with an eye to strategies common to effective functional documents; and
 2. Produce functional documents appropriate to an audience and purpose.

New Regents Comprehensive Examination in English

Each of the four tasks below specifically test various listening, reading, and writing skills of students who should

have minimum competency in English language arts. In each part of the new New York State Regents Comprehensive Examination, reading, writing, and listening skills, plus critical thinking abilities and note-taking skills, are tested. In order to pass this new Regents, students must apply the basic steps of the writing process: planning and prewriting, drafting and revising, and editing and proofreading. Content, organization, and other aspects of writing must also all work together in order for a writer to communicate effectively. Holistic scoring (see Appendix G) emphasizes the combination and blending of these elements -- that is, the writer's whole piece of writing, rather than individual elements.

Part I: Listening and Writing for Information and Understanding

Students respond to a speech by answering multiple-choice questions and then writing a report.

Part II: Reading and Writing for Information and Understanding

Students interpret technical information from a chart and text by answering multiple choice questions and then writing a letter or report.

Part III: Reading and Writing for Literary Response

Students compare and interpret two or three texts from different genres by answering multiple-choice questions and then writing an essay.

Part IV: Reading and Writing for Critical Analysis

Students interpret the meaning of a critical lens using two works of literature they have read and studied to illustrate their opinion, agreement/disagreement, etc. (See Appendix F.)

Unlike Parts I, II, and III of the Regents English exam, Part IV contains no reading or listening selections or multiple-choice questions. Instead, Part IV asks students to write a critical essay based on analysis of two works of literature that the students have read. Students may choose any works. To provide a specific framework for the essay, the Part IV prompt includes a feature referred to as the critical lens, that is, a statement or quotation that the students will use to analyze and evaluate the two literary works.

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Appendix D

WOMEN WRITERS

Women Writers in Korea

Korean women have always taken an active part in the arts, poetry, music, and dance. They were also important elements in religious rituals and the communal life of ancient Korea. The women who belonged to the royal household and to noble families were cultivated in classical learning, and many were talented in vividly describing their day-to-day experiences in domestic and personal affairs. Two forms of traditional lyric literature--*kasa* and *sijo*--that had originated in the Koryo period, became popular during the Choson Kingdom. Although the *kasa* flourished among women of the common class, it became the preferred form of expression among more noble women.

The activities of Christian missionaries helped women find the basic human rights to liberate themselves from a conservative Confucian society. First, the use of the Bible translated into Korean brought significant changes in the cultural life of Korean society. Second, church ceremonies brought men and women together, and the age-old custom of strict segregation of the sexes was broken down. Third, the opening of Christian Sunday schools and women's schools stimulated Korean women to awaken and assert their rights. With the foundation of the first women's educational institute, Ewha Haktang (Ewha Womans University) in 1886, a great revolution in conservative Korean society was marked.

Three pioneer women writers--Kim Myong-sun (pen name T'ansil, 1896-?), Kim Won-ju (pen name Ilyop, 1896-1971), and Na Hye-sok (pen name Chongwol, 1885-1946)--helped to establish modern Korean literature. These three worked for the liberation of women and, because of the narrow-minded conservativeness of society, suffered much literary censure. The first women novelists of the modern period, Pak Hwa-song (1904-?), Kang Hyong-ae (1907-43), Kim Mal-bong (1901-61), and Paek Sin-ae (1908-39), were passionate and popular, and dealt with moral concepts, life, art, and human nature. Of the more contemporary women writers, Yi Son-hi (b. 1912), Ch'oe Cong-hi (b. 1912), Chang Tok-jo (b. 1915), Im Ok-in (1915), and Son So-hi (b. 1916) use objective observation, reflect bitter experiences and sorrow, call attention to women's ethical problems, deal with relationships, and portray feminine psychology and sentiments.

Korean women's self-consciousness, buried deep in traditional society, has awakened to a new enlightened age. Literature by these women now deals with political emancipation, social justice, and equal rights. Like all Koreans, however, women maintain strong ties with the past. The adaptation of traditional heritage to changing social and economic conditions helps to create a new atmosphere for Korean women's search for identity.

Fiction by Women from Korea

Anonymous, "The Dispute of a Woman's Seven Companions," in *Anthology of Korean Literature from Early Times to the Nineteenth Century*, ed. Peter H. Lee.

Anonymous, "Lament for a Needle," in *Anthology of Korean Literature from Early Times to the Nineteenth Century*, ed. Peter H. Lee.

Anonymous, "The Story of a Pheasant Cock," in *Anthology of Korean Literature from Early Times to the Nineteenth Century*, ed. Peter H. Lee.

Lady Uiyudang, "Viewing the Sunrise (1832)," in *Anthology of Korean Literature from Early Times to the Nineteenth Century*, ed. Peter H. Lee.

Princess Hyegyong (1735-1815), from "A Record of Sorrowful Days," in *Anthology of Korean Literature from Early Times to the Nineteenth Century*, ed. Peter H. Lee.

Fiction by Women from Modern Korea

- Kang, Sok-kyong, "Days and Dreams" and "A Room in the Woods," in *Words of Farewell: Stories by Korean Women Writers*, trans. Bruce Fulton and Ju-Chan Fulton, 1989.
- Kim, Chi-won, "A Certain Beginning" and "Lullaby," in *Words of Farewell: Stories by Korean Women Writers*, trans. Bruce Fulton and Ju-Chan Fulton, 1989.
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Women Writers in America

Many contemporary Asian American women writers address themselves directly to affirming both their racial and gender identities. The Asian American women's movement is faced with both racism and sexism. Even most Asian American male writers have not depicted Asian American women with much sympathy or understanding. However, Asian American women writers have demonstrated profound empathy for their men. Motivated by the sense that few adequate portrayals of Asian American women exist in American literature, Asian American women writers are attempting to depict the uniqueness and diversity of that experience as an integral part of the American and Asian American tradition.

Fiction writers like Theresa Hak Kyung Cha, Helie Lee, Susan Choi, Mia Yun, and Mira Stout, and essayists like Diana Yu, Elaine Kim, and Chungmoo Choi, attempt to track and portray the Korean American women's experiences. However, there has been little literary criticism and few anthologies of early Korean American writing. The works suggested below illustrate the diversity of what is now grouped as Asian American only after the rising consciousness of the term. The cross-cultural perspectives addressed in these readings suggest what are increasingly becoming common American experiences. The many voices heard here tell stories of a people "coming home to stay" whether in Korea itself, or in the United States.

Fiction by Korean American Women

Choi, Sook Nyul, excerpts from *Year of Impossible Goodbyes*.

Choi, Susan, excerpts from *The Foreign Student*.

Kim, Patti, excerpts from *A Cab Called Reliable*.

Cha, Theresa Hak Kyung, "Melpomene Tragedy," in *Charlie Chan Is Dead: An Anthology of Contemporary Asian American Fiction*, ed. Jessica Hagedorn.

Cha, Theresa Hak Kyung, excerpts from *Dictée*.

Keller, Nora Okja, excerpts from *Comfort Woman*.

Stout, Mira, excerpts from *One Thousand Chestnut Trees: A Novel of Korea*.

Nonfiction by Korean American Women

Kang, Hyun Yi, "Re-membering Home," in *Dangerous Women: Gender and Korean Nationalism*, eds. Elaine H. Kim and Chungmoo Choi.

Kim, Kwang Chung, and Won Woo Hurh, "The Burden of Double Roles: Korean Wives in the USA," in *Asian in America: Asian American Women and Gender*.

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Appendix E

LITERATURE LOGS

I. **What is a literature log?** As you are reading your assignment (short story, novel, play, poem, etc.) keep a daily log in which you discuss the ideas in your reading. You will think on paper and have a conversation with yourself (or a dialogue with the writer of the text, or a dialogue with one of the characters!) about what you have read. In this way you will begin to connect the ideas from the reading to your own experience, making the short story, novel, play, or poem your own, a part of your storehouse of knowledge. As you reflect, ruminate, and question, listen carefully to yourself and attempt to describe the effect the book is having on you. This activity is your reading process. Examine it and take note of what you do with the material you read. Write honestly, respond deeply, admit confusion, expand on the author's ideas, and attempt to discover your own ideas.

- The literature log will help you to bring the threads of the plot together, the themes and characters of the reading into focus, raise and answer important questions, and hopefully enhance your appreciation of the reading. Your literature log will be a personal and individual record of your reading. It will be as unique as you are.

II. **How do I maintain the log?** After reading a portion of this work, take a few minutes to write about what you have read. Summarize, note questions you may have, jot down "break-thoughts," record reactions, and define new vocabulary words. If you have never kept a literature log before, the following sentence openers should help:

- | | |
|----------------------------------|------------------------|
| A. I began to think of ... | G. I wonder why ... |
| B. I know the feeling ... | H. I noticed ... |
| C. I love the way ... | I. I was surprised ... |
| D. I can't really understand ... | J. I think ... |
| E. I can't believe ... | K. If I were ... |
| F. I realized ... | L. I'm not sure ... |

Here is a sample entry from a journal on *A Tale of Two Cities*:

Book I, Chapter 1, "The Period"

"It was the best of times, it was the worst of times..." Famous quote. I've seen it on an advertisement for *The New York Times*. I've also heard it and it's kind of 'catchy.' I didn't know that it came from this book. As I continue to read the sentence, it seems to be a list of contrasts. Why?

This chapter has many historical allusions. I don't understand some. I guess I'll ask my social studies teacher about them. I have to remember to show him the book. Anyway, it seems that England is having troubles, especially with the American Colonies—France is 'rolled down hill' 1775 (a year before the American Revolution). A cruel and violent time, according to Dickens: there were highway robberies and mobs. It also seems that the common people were arrested for petty things.

Myriad—a great number of persons or things
Pilfer—petty thievery

III. ***When should I write in my journal/literature log?*** Because this journal is a private record, you need not always write in complete sentences. Keep this journal or literature log in a separate notebook or bind several loose-leaf pages together. The journal or literature log will serve as a project in conjunction with your reading, and it will be collected and reviewed (evaluated) by the teacher at the end of this unit. Homework might be given during class (consisting of questions you should answer in your literature log). If you are absent during any time, you are still responsible for the questions you missed in class.

Appendix F JIGSAW

PURPOSE

Provide students an opportunity to read and discuss the content of several specific readings in a limited amount of time.

LIKE GROUPS

1. Each student should choose two to three stories from the numbers provided.
2. Students will read and respond in writing to the material individually.
3. In like groups, students with the same readings will discuss, compare, and contrast their observations of the reading, thus broadening and deepening each student's understanding of the specific reading.
3. Each like group will pool information to advance the understanding of the material. Take notes on the conclusions drawn by the group concerning the specific reading.

UNLIKE GROUPS

1. In groups, students with unlike readings will describe the content of the work they have read. After all the students have spoken, the group should consider:
 - a. the ways in which these texts compare or contrast;
 - b. the dominant image or perspective these texts collectively present about the topic; and
 - c. the questions that these texts raise about the topic.
2. Each group will report their findings to the class in plenary.

PROJECT: CULMINATING ESSAY (SEE APPENDIX G)

Each student will compare and contrast (using a critical lens) two works using information from the jigsaw activity.

See also Appendix F1, which contains a jigsaw description written for the New York City Writing Project.

Appendix G

CRITICAL LENS ESSAY

YOUR TASK

Write a critical essay in which you discuss two works of literature you have read with the perspective of the critical lens statement. In your essay, provide a valid interpretation of the statement, agree or disagree with the statement, and support your opinion using specific references to appropriate literary elements from the two works. You may use scrap paper to plan your response.

CRITICAL LENS

“Literature opens a dark window on the soul, revealing more about what is bad in human nature than what is good.” Any quote or statement that relates to the themes and/or characters of the reading can be used as a critical lens.

GUIDELINES

- Provide a valid interpretation of the critical lens that clearly establishes the criteria for analysis.
- Indicate whether you agree or disagree with the statement.
- Choose two works you have read that you believe best support your opinion.
- Use the criteria suggested by the critical lens to analyze the works you have chosen.
- For each work, do not summarize the plot but use specific references to appropriate literary elements (for example, theme, characterization, structure, language, point of view) to develop your analysis.
- Organize your ideas in a logical and coherent manner.
- Specify the titles and authors of the literature you choose.
- Follow the conventions of standard written English.

Appendix H RUBRICS

See attached rubric (Appendix H1) for scoring the New York State Board of Regents essay using a critical lens.

What is Part IV testing?

Part IV tests the students' ability to analyze and evaluate two previously read literary works and write a critical essay about them. Part IV also tests students' understanding of literary elements.

How is Part IV similar to the other parts of the exam?

Part IV is similar to Part III in that both parts require students to write about the literary works rather than informational texts.

How does Part IV differ from the other parts of the exam?

Part IV is the only part of the exam that does not include selections or multiple-choice questions. Students are asked to write an essay about two literary works that they have previously read.

Appendix F1

NEW YORK CITY WRITING PROJECT

Herbert H. Lehman College

Bronx, New York 10468

PURPOSE

Often teachers lament that there is not enough time in a semester for students to read and discuss a variety of texts that would enrich their understanding of a topic. The jigsaw activity provides students in a subject area class with the opportunity to talk about the content of a series of related readings in a limited amount of time. Initially students share their responses to a text with a small group of peers who have read the same work. In a second round of groups, students who have read different works meet to tell each other about what they read. In the second group, in which varied readings are discussed, students hear how a series of texts on the same topic compare, contrast and intersect, thus broadening and deepening each student's understanding of the subject.

PROCEDURE

1. Identify four or five readings on a particular theme, event or period. Each reading should reflect a different point of view or, at least, reveal another aspect of the topic. (Readings might include stories, poems, essays, editorials, news articles, historical documents, and excerpts from novels, plays biographies and works of nonfiction.)
2. Distribute one reading to each student in the class, making sure that four or five students receive the same text.
3. In preparation for the jigsaw, students read and respond in writing to the material individually. Reading and responding can be done before the jigsaw session. If, instead, all the work is done in class, the entire activity will take ninety minutes.
4. Students who have read the same selection meet in a small group to discuss their reactions, to pool information, and to extend their understanding of the material. (You may want to give them some guidelines for discussion).
5. Students meet in a second group with at least one student representative for each reading.
6. Each student tells the others about the content of the work he or she read. After all the students have spoken, the group might consider any of the following:
 - a) The ways in which these texts compare or contrast
 - b) The dominant image or perspective these texts collectively present about the topic
 - c) The questions that these texts raise about the topic
7. A representative from each group might report back to the entire class.
8. As a result of the wide body of knowledge that students gain from the interaction in these groups, an in-depth piece of writing might follow, bringing the entire activity to closure.

WAYS TO ADAPT THE JIGSAW TO DIFFERENT SUBJECT AREAS

1. English, ESL, Foreign Language
 - a) Different selections on the same theme/topic
 - b) Different selections by the same author
 - c) Different selections from the same period
2. History
 - a) Articles/essays which express different viewpoints about the same historical figure/event/period
 - b) Different famous quotations about an historical figure/event/period
 - c) Articles/essays/documents about an aspect of an historical event
3. Science
 - a) Different problems/experiments related to the same topic
 - b) Observations of different or similar organisms (The teacher might ask each student or group to take notes on behavior, structure, etc.)
 - c) Articles which express different viewpoints on a controversial issue in the scientific world
4. Math
 - a) Different problems related to the same topic (The teacher might ask each student or group to write an explanation of the process used to arrive at the answer)
 - b) Biographical/historical research on important mathematicians/concepts
 - c) Multi-step problems in which each group works on one step of the problem

POINTS TO REMEMBER ABOUT USING A JIGSAW

1. You need to plan ahead in order to find a series of readings or activities that are varied but related in illuminating ways.
2. Selections should be of similar length, particularly if students do the reading in class.
3. The first round of groups should meet for a shorter time than the second groups do. Students should leave the first groups still eager to discuss the text.
4. Make sure students in the first groups count off before they disperse to form the second groups.
5. Keep track of time throughout.

SUMMARY

Although it requires careful planning, the jigsaw activity is worth the time and effort. There are a number of benefits to participating in these two small group experiences:

1. Students learn about the content of several texts within a limited amount of time.
2. Students get to work closely with many different peers.
3. Students hear how different people respond to the same text.
4. Students engage in detailed discussions with peers without direct intervention by the teacher.
5. Students are given the opportunity to use reading, writing and talking interdependently.
6. Students are motivated to return to the text (or experiment/problem) to support their viewpoints and test out their conclusions.
7. Students assume the roles of learner and teacher at different points in the process.
8. Students have the opportunity to see how a series of texts can collectively present a broader and richer vision of a topic.

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Thank you to Linda Farrell and Johanna Mosca for bringing this strategy to our attention.

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