

“Wayfarer” by
by O Chǒng-hŭi

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Lexington High School
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For a 12th grade unlevleled, full-year English class elective in East Asian Literature

1. Lesson Objectives:

From the Common Core English Language Arts Standards: Reading Literature Grade 11-12
Common Core:

1. CCSS.ELA-LITERACY.RL.11-12.2: Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
2. CCSS.ELA-LITERACY.RL.11-12.3: Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
3. CCSS.ELA-LITERACY.RL.11-12.5: Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

2. Summary:

“Wayfarer” is the story of frustration and alienation, as the female protagonist, Kim Hye-ja, returns from a mental health institution for harming an intruder that silently entered her home two years ago. At the opening of this story, Hye-ja has returned to her old home alone. Pondering the changes she sees around her, Hye-ja eventually shifts to recalling her dream from the night before. Hye-ja takes the return of this dream as confirmation in being home after having been away for so long.

Wondering about the possibilities of what conversations took place before her return, it is made clear that Hye-ja’s husband has given her ownership of the house and removed her from the family lineage records. The dissolution of their marriage— seen as “unavoidable” (126)— began with Hye-ja filing for separation while still hospitalized. Lost in thought, Hye-ja begins to sob, haunted by a familiar hunger that reminds her of an “old friend” (126).

Hye-ja is startled awake by the sound of a doorbell; the mailman has come to deliver a piece of registered mail meant for her renter. Receiving the mail and returning to a nearby vanity’s drawers, Hye-ja leafs through an old appointment book, moved by the notes from her past life. In it, she finds contact information for old friends and acquaintances. She dials phone numbers, looking to reconnect but fails. Hye-ja eventually reconnects by phone with an old friend, and Hye-ja is then invited to a get together with others later that evening. She also reconnects with her old puppet-designing mentor, Min, who invites her to “come around sometime” (127) either as a formality or in looking politely to end the phone conversation. In considering these reconnections, a sense of agency or optimism seizes Hye-ja. After the call, she finds her old puppet-designing materials in the loft, and she sees the doll that she was working on when the incident with the intruder took place.

Finding little in her old wardrobe that fits her, Hye-ja readies herself for her evening get-together with old friends. Before meeting them, she visits her ex-husband’s place of work. There she discovers that her husband, Yi Ki-dök, has taken a job abroad in America for three years, and he has taken their children with him. With only her embarrassment and shock, Hye-ja then goes to

wait for her friends. After two drinks and much nervous waiting, she infers that they are not coming, though the reason for their absence is unclear. Fueled by uncertainty and spiraling anxiety about what her friends might be thinking or saying, Hye-ja consumes a third drink, and then leaves. Navigating home a bit tipsy, Hye-ja bumps into the donation cup of a beggar at the top of a set of overpass steps only to then be berated by the woman. After this interchange, Hye-ja becomes lost and notes her ravenous nature. After spotting a local eatery that is still open, she enters, sates her hunger, and leaves with a bottle of soju—swigging on it as she walks home.

Walking home next to a palace wall—likely Deoksugung’s Palace located in Seoul, South Korea—while drinking, Hye-ja recalls instances of being left behind as a child that strongly echoes her current feelings of desertion. By the story’s conclusion, Hye-ja is wandering down the seemingly endless path abutting the palace wall, and she feels as though her loneliness may never end.

3. Historical/Literary Context:

Biographical information about the O Chŏng-hŭi: (Adapted from The Future of Silence: Fiction by Korean Women, see back section “About the Authors” and Modern Korean Fiction: An Anthology, see “Wayfarer” introductory biographical notes, pp. 329-330).

O Chŏng-hŭi was born in 1947 in Seoul, South Korea, and she studied creative writing at Sŏrabŏl College of Fine Arts. Starting her work as a writer in her teenage years, her early prizes and accolades include the Yi Sang Literature Prize in 1979 at 32 years old and the Tongin Literature Prize in 1982 at 35 years old. She is known for charting new territory in Korean women’s writing, ushering it onto the world stage of fiction writing. O’s fiction is known for its “restrained intensity” (Fulton and Kwon, 329). Later in O’s career, her stories have identified more strongly with Korean tradition, rooting her writing in traditional Korean myths, folklore, and archetypes. Her stories are known for the idea of absence, especially when rooted in familial connections; her stories often take place at night, highlighting the indiscernible or unknowable (Fulton, NCTA Modern Korean Fiction lecture). The story “Wayfarer” (translated from Sullyeja ũi norea) first appeared in *Munhak sasang* (Literature and Thought) in 1983.

Relevant historical facts:

- Female roles in South Korea:
 - “[W]ith the dissemination of Confucianism throughout [Korea’s] monarchy in the 1300s, Korean women’s femininity became regulated by patriarchy and tradition (Lie, 341).
 - “Korean gender-based expectations include being a dutiful and respectful wife, being a loving and devoted mother, and bearing a son” (Palley, 1136).
 - “[I]n 1975, only 2 percent of the female labor force worked in professional or managerial occupations, while 4 percent worked in clerical positions.” (Center For Global Education, Asia Society)
- Adultery: The lack of understanding from Hye-ja’s family and friends about the intruder echoes some deep-seeded conservative moral leanings that may be related to the

following: adultery was illegal in South Korea until 2015 when South Korea's Constitutional Court abolished a 1953 law making infidelity punishable by two years in prison (Botelho and Kwon). It seems like some question or doubt Hye-ja's encounter with the intruder being rooted in chance. This doubt and its effects on Hye-ja are paramount in understanding the context and thematic implications of O's story.

- Divorce: The social stigma associated with divorce is something that followed women after ending a marriage, especially in the years around when the story was published. The dissolution of a marriage potentially fell under Neo-Confucian ideology, which placed a higher prevalence on family and the role men play in a relationship. This is not still the case however:
 - “Society has changed a lot ... In the past, if men had affairs or neglected the family, our mothers and grandmothers would have tolerated that. Now women don't want to tolerate that kind of situation” (Onishi).
- Family register: It is made clear that Hye-ja's husband, Yi Ki-dök, removes her “name from the family register and [turned] over the house to her” (Korean reader, 125).
 - A family register is a form of civic record keeping used to track generational or familial legal ties. Registries are also a point of pride sometimes, as they connect current generations with the ancestors, history, and culture of past generations. Korea was annexed by Japan in 1909, and Korea's past family registration system—called hoju—was most likely based on Japan's koseki system. It is important to note that changes in 2005 to the family registration system deemed the hoju system out-of-date and patriarchal (Suk-Tae).

4. Discussion questions and answers: (all listed page numbers in this section refer to the NCTA Korean Literature Reader for the story “Wayfarer,” which is found on pages 124-135)

- What nouns or adjectives best serve in building theme statements for O Chöng-hŭi's short story, “Wayfarer”?

Answers: Desertion, alienation, loneliness, relationships, marriage, dissolution, wandering, lost, reconnection, support, abandonment, trust, and endurance.

- What is one exemplary theme statement based on the adjectives and nouns you identified?

Answers:

- “O Chöng-hŭi's short story explores the devaluing of females in Korean culture in the 1980s, as noted by her husband's and others' inability to trust the events leading up to the intruders being harmed.”
- “O Chöng-hŭi's short story portrays the alienation and desertion of a woman's nuclear family and friends, implicitly evaluating others' willingness to abandon individuals—especially women—in times of uncertainty.”
- “O Chöng-hŭi's short story highlights the uncertainty of the future, as demonstrated by Hye-ja's wandering in her dreams and meandering at the end of

the story. This aimlessness is something that mimics her mental state as she seeks to recover some sense of independence again.”

- *“O Chōng-hŭi’s short story examines the effects of loneliness after a female’s first-steps at reintegrating into society after a prolonged absence from her home, her family, her work, and her friends.”*

- A “wayfarer” is defined by Merriam-Webster’s dictionary as “a traveler, especially on foot.” What symbolism is there then in the title of this story?

Answer: Beyond the concrete details of Hye-ja walking next to a large palace wall in her dreams and at the end of the story, Hye-ja is now a traveler exploring the unknown land of her future life, working to re-order it from shards of memories rooted in her past friends, family, work, and setting. Given her recent discharge from the hospital, Hye-ja is looking to rekindle her desire to live something commensurate with a normal life, and her traveling is more akin to a spiritual wandering that is equal parts aimless, frenetic, and listless.

- After finishing the story, re-read the song lyrics that Hye-ja recalls and sings to herself near the beginning of the story. How do they coalesce with the story’s theme(s)?

Answer: The lyrics are “Hills, fields, trees / Under white, white snow. / We grow up pure of heart, you know” (125). O Chōng-hŭi notes the snow a number of times throughout the short story, and the blanketing of what was once familiar serves to highlight Hye-ja’s current confusion in attempting to return to her former life. Similarly, Hye-ja’s morals or ethics were called into question, as few if any people seem to believe she was “pure of heart.” Her actions against the intruder are outright doubted by her husband: “[h]e’d kept trying to find out if the man really was a burglar” (132). The clearest symbol of Hye-ja’s once pure form—her as a child—was emotionally harmed with the same level of deceit by those closest to her as a child: as she was “left alone by her playmates who abandoned her” and they “hid in a place where she couldn’t possibly find them” (134). This isolation or abandonment is echoed in her hunger, which is synonymous with a longing to belong and to be loved.

- After her release from the hospital, why isn’t Hye-ja’s family “capable of the stronger ties that a deeper love offered” (126)?

Answer: After finishing the story, it is clear to readers that Hye-ja’s family chose their own well-being—social, emotional, familial, and financial—over the difficulty of defining new boundaries associated with forming a new, deeper relationship with her. The “shame and fear” (126) associated with Hye-ja and her actions that night with the intruder consumed her family’s idea of her; their love and steadfast support was a part of what was lost.

- How does the hairpin of Hye-ja’s daughter function as a symbol near the opening of the story?

Answer: In discovering her daughter's hairpin, O Chǒng-hŭi's is able to clearly demonstrate the difference between Hye-ja existing in a space that she once inhabited and Hye-ja feeling at home in a place because of the people she shared that space with. As readers discover later in the story, Hye-ja's daughter is living in America with her father for three years. Hye-ja's daughter also explicitly places blame on her mother for the effect her hospitalization has on her life, when she says to her mother in the hospital: "I can't believe we put you in this place; I can't believe we have to live like this; I wish I were dead" (134). The discovery of the hairpin serves as a sharp reminder of all that Hye-ja has lost: a life of love with her children and husband; while the people or hairpin still exist, the intangible sense of reciprocal love and their roles in her life are gone.

- How does the idea of hunger, as a literary motif, help develop this short story?

Answer: O Chǒng-hŭi notes Hye-ja's "gentle gnawing in her empty stomach" as a "familiar hunger" (126) at the opening of the short story in order to frame the protagonist's painful longing for a life that is a part of her past but may never again be a part of her present. After discovering her husband and children have fled to America, potentially being stood up by former friends, and having insults thrown at her by a beggar, Hye-ja's "perpetual hunger" only seems to abate after consuming a short meal, but then followed by the soju gently warming her stomach: "[u]nbelievably her hunger had vanished" (134). The dulling of this hunger allows Hye-ja to more clearly see the extent to which she has been abandoned, as she draws the connection between her current isolation and when her friends abandoned her as a child. The hunger motif is one that seeks to explore longing, pain, searching, and potentially fulfillment, though this last idea is one O Chǒng-hŭi purposefully does not resolve by the story's end.

- Hye-ja's phone call to her past friend, Chǒng-ok, mentions that her friend might have looked like she "had received a call from the dead" (134). What is O Chǒng-hŭi describing as dead? What, if anything, might still be alive? How is this central to the development of tension in this story?

Answer: O Chǒng-hŭi describes Hye-ja's speculation as a return from the dead to explore how the person she once was—before her hospitalization—is indeed, partly, dead. Hye-ja now must discover what parts of her former self she wants or needs to retain, while also discovering a new life outside of her past self. O Chǒng-hŭi develops the tension between Hye-ja and Chǒng-ok to demonstrate this fractured sense of self: part stuck in the past but part beholden to hope in the future. The immediate and unseen consequences in managing what Hye-ja can let go of—or admit is dead—is what will give her new life. This is of particular importance when combined with Hye-ja's memory of a doctor from her hospitalization saying, "Other people don't have as much interest in us as we think they do ... And they don't remember us for as long as we think they should" (128). The stark, painful admission of who Hye-ja now should be is juxtaposed with the realization of how some people have chosen to let her figuratively die, as seen by their disassociating with her. O Chǒng-hŭi's story is committed to portraying this central sense of dislocation in Hye-ja.

- How is Hye-ja's desire to return to work (designing puppets/dolls) symbolic?

Answer: The removal of items from the trunk up in the loft that held Hye-ja's puppet-making tools is noted as bringing up "pangs of sorrow" (128). This rediscovery of items associated with her past life is its own pretending. Hye-ja is symbolically a doll, contorted by alienation and rediscovery, which leads to both pain and relief. The particular doll Hye-ja had been working on immediately before the incident with intruder is noted in its own gleaming sentence: "There was her body" (129). This is of particular importance given the prevalence of bodily-based changes that Hye-ja has gone through: her clothes not fitting, her hair turning gray, and her lack of comfort in these realizations. It is upon uncovering the near-burial of this doll in the trunk that Hye-ja can be seen as unearthing her own sense of self, both "glittering" and "a golden costume," but then contrasted with the damaging "remains of moths" (129), which symbolically deprive Hye-ja the preservation of her former self.

- What adjective best describes Hye-ja's husband's [Yi Ki-dök] actions of leaving with their two children for America just weeks before she her discharge? Explain.

Answers:

- *Yi Ki-dök's actions are wise because he does not know if he can truly trust his wife, and he must keep their two children safe, if indeed he believes that their mother is of any danger to them.*
 - *Yi Ki-dök's actions are understandable because Hye-ja initiated the divorce, and his primary job now is taking care of himself and the children financially and emotionally. Going to America might have presented the best opportunity to get away from the emotional dealings of her discharge, thus buffering their children and himself from the imminent turmoil.*
 - *Yi Ki-dök's actions are confusing because it is unclear if he plans to stay away from Hye-ja for the rest of her life. Avoiding a problem does not tend to make anything better.*
 - *Yi Ki-dök's actions are cowardly because he simply ran away rather than dealing with the difficulty of mending his relationship with his ex-wife.*
 - *Yi Ki-dök's actions are despicable because he never should have separated Hye-ja's children from her, especially since she is alive and seems to want a relationship with the two children.*
- Why does O Chöng-hüi make it unclear as to why Hye-ja's friends did not show up at the gathering that evening?

Answer: Through limited third-person narration, O Chöng-hüi gives readers two equally plausible rationales for Hye-ja's friends never showing up: 1) "she misunderstood the time and place of the gathering" or 2) "she somehow convinced herself that today was the date when in fact it was tomorrow or the day after" (132). The uncertainty in the reason for her friends' absence highlights Hye-ja's coalescing feelings of anxiety, skepticism, distrust, and confusion. O Chöng-hüi leaves Hye-ja wondering what happened so there is no clear resolution to the effects—beyond her alienation—of her

assaulting the intruder two years ago. This lack of clarity is something that will trail Hye-ja through the coming weeks, months, and even years of her life, which is another reason why the story is titled “Wayfarer.”

- Why does O Chǒng-hŭi make the circumstances surrounding Hye-ja’s assault on the intruder not totally clear?

Answer: At the root of Hye-ja’s actions against the intruder two years is how others interpreted and then reacted to her actions. She was committed to a mental health facility for two years, which became a form of imprisonment. In defending herself against an intruder, she is alienated from all that she knows and everyone she loves. Hye-ja’s uncertainty in her future is still wrapped up in her friends’ near skepticism about what she did: “Self-defense, huh? Well, whatever she wants to call it” and “Is that what you call being faithful to your husband?” (132). The influence others have on one’s sense of self and well-being are of paramount importance in Hye-ja’s life; the “lingering doubts” (132) of her reasons for only having worn a slip—because it was so hot the evening of her attack—erodes the authority of all that she is and all that she stands for. Without the ambiguity surrounding Hye-ja’s actions, the effect of the actions would not be nearly as effective in highlighting the story’s themes.

- Near the end of the story, why did O Chǒng-hŭi make the beggar that Hye-ja bumps into on her way home mean, blind, and with a sleeping child? How might these elements of characterization be symbolic?

Answer: The incident with the beggar is immediately preceded with the narrator observing the “lonely blinking” of a Christmas tree next to a frozen fountain (133). This loneliness is exacerbated by Hye-ja’s earlier act of inquiry and concern for the beggar and her child. Not only this, but Hye-ja’s concern is met with a rebuke and skepticism as to her intensions in inquiring about the pair on the stairs. This scolding serves as a sharp reminder of just how few people Hye-ja has in her life; no one seems to understand her or see anything in her life from an empathetic or sympathetic point of view. The beggar’s doubt in Hye-ja’s altruism is echoed in the doubt of her friends and family, and Hye-ja’s fleeing the beggar as “frightened” (133) can be seen as meeting her past life in that same frightened emotional state. The beggar’s meanness and blindness parallel the starting point of those outside of Hye-ja’s life; her husband, past friends, work acquaintance, and even the postman all treat her with varying levels of terseness or maliciousness, blind to the fact that she may in fact have been defending herself that evening the intruder entered the house. Their inability to see her actions as a form of preservation leaves her only being chided by their actions, which is equivalent with the beggar’s actions. The beggar, who has so little, does have her child, and this drives home just how separated from her own children Hye-ja truly is.

- Why does O Chǒng-hŭi end the short story with Hye-ja wandering next to a wall that seems so similar to the one in her dream at the opening of the short story? What meaning is there in the ambiguity of this symbolism?

Answer: Hye-ja's wandering home along the "stone wall" that is reminiscent of her dream comes together at the end of the story with "searching the crevices of the crumbling stones for a token of that pledge of love" (135). This directly connects to the "crumbling" and "crevices" that seemed to hide "a token of something that been promised her—a small pretty button, a secret mark, a tiny, folded piece of paper" (125) near the wall in her dream at the opening of the story. The unknowable item Hey-ja searches for is the idea of who will stand-by her in the aftermath of her hospitalization and of her release. The answer seems to be "no one." In being alienated from her former husband, her kids, her work, and her friends, Hey-ja is right in wondering who might love her. As Hye-ja is figuratively walled off from any sense of comfort, the hidden token reminds readers that support and certainty of love in her life—and maybe everyone's—is always changing, fluid, and potentially fleeting.

5. Activities: See Appendix for handouts/materials

- Setting for "Wayfarer": South Korea and Deoksugung's Palace images, see Appendix A
 - Notes, images, and questions to be completed before reading the story
 - Duration: 1 day in-class [55 min]
- In-reading vocabulary and references sheet, see Appendix B
 - To be completed during an independent reading of the story at home or in small groups
 - Duration: To be paired with in-class or at-home reading process [2-3 days]
- Imagery drawings, See Appendix C
 - Can be completed in-class or at home
 - Duration: 1 day in-class after reading or 1 evening's homework after reading.
- Nonlinear Narratives: Structural framework of a short story jigsaw, see Appendix D
 - Can be completed in-class or in small groups
 - Duration: Completed after final class discussions of the story are completed; 1-2 days of class [100-110 minutes]
- Summative assessment [argumentative essay], see Appendix E
 - Can be completed at home or as a timed-write during class
 - Duration: 1 day in-class timed-write or 2-3 days take-home writing
- Alternative summative assessment [poem and metacognition writing], see Appendix F
 - To be completed at home and worked on during class
 - Duration: Take-home writing for several nights of homework [3-4 evenings]

Appendix

Appendix A, student handout

Setting for “Wayfarer”: Korea and Deoksugung Palace (덕수궁) images

Side 1

Image A



Image B¹



Image C

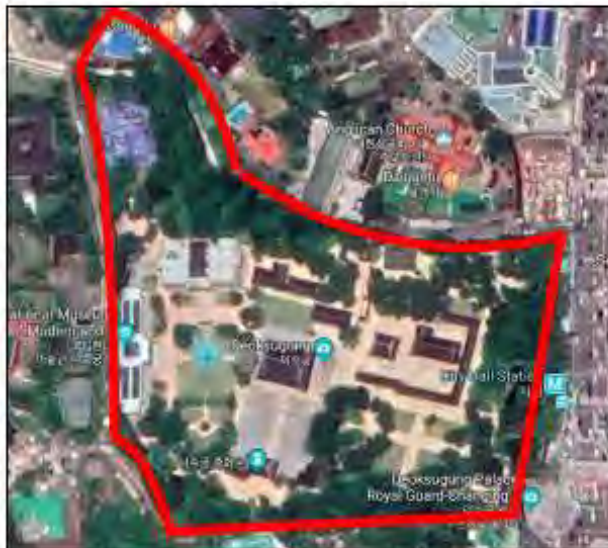


Image D²



¹ Images A & B from online “Imagine Your Korea, Destination By Region, Deoksugung Palace (덕수궁)”

² Images C & D from online “Google Maps” searching “Deoksugung Palace”
See “Works Cited” for more information

Setting for “Wayfarer”: Korea and Deoksugung Palace (덕수궁) images

Side 2

Context: The setting for our next story is Seoul, South Korea. At times, the story will allude to a large wall in the center of the city, which we can take to be a possible reference to Deoksugung Palace and the wall that goes around it.

Without having read the story, please compose some written responses to the following discussion questions.

<p>→ Why might an author use a “wall” in a short story? What are they for? Explain with examples.</p>	
<p>→ How might a walled space [be it for a palace or anything else] compare with the city outside those walls (See images A-D)? Explain.</p>	
<p>→ Are walled places like Deoksugung Palace about the past or the present? Explain with an example.</p>	

Appendix C, student handout on imagery

Seeing O Chǒng-hǔi's Written World

Directions: Imagery (as a literary term) means moments when the writer is engaging readers to evoke a response through one of the five senses [sight, touch, taste, smell, hearing]. Please complete a drawing from a key “imagery-based” moment—as you define it—from O Chǒng-hǔi's “Wayfarer.” Then complete the academic explanations below.

Drawing:

Please copy the citation that your drawing is based-off of [include an MLA-style page number].

How does this use of imagery add—be it small or large—to the theme of O Chǒng-hǔi's story? Explain.

Appendix D, student handout

“Wayfarer” As A Nonlinear Narrative: Structural Framework of a Short Story (jigsaw)

A nonlinear narrative—(n.) is a story that is disrupted or told in non-sequential order. While flashbacks, reminisces, memories, or flashforwards are certainly signs of a nonlinear narrative, the plot most often will not follow a pattern of sequential causation.

Direction: You will be split up into groups of 2-3; each group will be given a 2-3 pages. With that page range, please re-read and prepare to share: if the excerpt of narration is occurring in the “present tense”, if Hey-ja is “recalling” something from the past, if Hey-ja is “wondering/speculating” about something that maybe didn’t happen, or if Hey-ja is “predicting” something that has not yet occurred—or some combination of those.

Page 125 [in NCTA Korean Literature Read]	
Page 125	
Page 126	
Page 127	
Page 128	
Page 129	
Page 130	
Page 131	
Page 132	
Page 133	
Page 134	
Page 135	

Appendix E, student essay handout

Summative Assessment: O Chŏng-hŭi's Style And Choices in "Wayfarer"

Task: Students will compose an explanatory essay that includes textual citations, an idea-driven thesis, and unique ideas.

Question: In the "Preface" of *Modern Korean Fiction: An Anthology*, translators Bruce Fulton and Youngmin Kwon write that O Chŏng-hŭi's writings are "chamber pieces, focused portraits of nameless individuals from broken families; the style is at once placid and intense, normality often masking perversion" (xvi). How are three stylistic elements in O Chŏng-hŭi's writing effective in creating a universal theme in her story "Wayfarer"?

Requirements:

- A 1st-sentence thesis/claim
- Concise, idea-driven uses of evidence that relate back to the thesis/claim
- At least three stylistic elements are explored
- Writing is at least one double-spaced page [1" margins and 12-point Times New Roman font]

Grading: Out of 100 points

[see right, from Turnitin.com's CommonCore 11-12 grade argumentative writing rubric]

- 20 points: Claim
- 40 points: Development and Cohesion
- 25 points: Audience
- 15 points: Style, Conventions, and Mechanics

Evidence/Citations Reminders:

- Please take small bites of evidence.
- Small bites of evidence are easier to embed seamlessly into sentences.
- Embedded evidence seamlessly into sentences makes it easier to talk about your ideas.
- Your ideas should be the "star of the show."
- If you need to brush up on evidence and citation use, please refer to Purdue's OWL [see also <https://owl.english.purdue.edu/owl/resource/747/03/> for how to format citations].

ARGUMENT	
Description	5 Exceptional
Claim: The text introduces a clear, arguable claim that can be supported by reasons and evidence.	The text introduces a compelling claim that is clearly arguable and takes a purposeful position on an issue. The text has a structure and organization that is carefully crafted to support the claim.
Development: The text provides sufficient data and evidence to back up the claim while pointing out the strengths and limitations of both the claim and counterclaim. The text provides a conclusion that supports the argument.	The text provides convincing and relevant data and evidence to back up the claim and skillfully addresses counterclaims. The conclusion effectively strengthens the claim and evidence.
Audience: The text anticipates the audience's knowledge level, concerns, values, and possible biases about the claim. The text addresses the specific needs of the audience.	The text consistently addresses the audience's knowledge level, concerns, values, and possible biases about the claim. The text addresses the specific needs of the audience.
Cohesion: The text uses words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion and clarify the relationship between the claim and reasons, between reasons and evidence, and between claims and counterclaims.	The text strategically uses words, phrases, and clauses as well as varied syntax to link the major sections of the text. The text explains the relationships between the claim and reasons as well as the evidence. The text strategically links the counterclaims to the claim.
Style and Conventions: The text presents a formal, objective tone that demonstrates standard English conventions of usage and mechanics while attending to the norms of the discipline (i.e., MLA, APA, etc.).	The text presents an engaging, formal and objective tone. The text intentionally uses standard English conventions of usage and mechanics while attending to the norms of the discipline (i.e., MLA, APA, etc.).

Appendix F, student narrative poem handout

Summative Assessment: O Chǒng-hǔi's "Wayfarer" and a Personal Narrative Poem

Task: Students will compose a personal narrative poem that mimics and honors O Chǒng-hǔi's nonlinear narrative style in her short story, "Wayfarer."

Grading: [See also corresponding rubrics] 85 points total

- 30 points: Final Draft (typed) Poem [annotated with * for nonlinear moments]
- 15 points: At least one rough draft with visible edits and "process handouts"
- 40 points: Metacognition Writing

Requirements:

- Your writing must be subjective, audience, and venue appropriate.
- Your **final draft poem** must ...
 - Be typed and at least 20 lines long [10 lines with 2 sections? Or 5 lines with 4 sections?].
 - Be annotated with three * to note the shifts in linear narration [denoting that the poem is in-fact a nonlinear narrative poem].
- Your **rough draft poem** must...
 - Be based off of the "process" handouts given to you in class.
 - Have visible edits on the page that any non-class room member could easily denote as changes to your poem.
- Your **metacognition writing** must...
 - Be at least three meaty paragraph long and be a polished piece of writing.
 - Paragraph 1: How easy or hard was this? Why do you think that is? Explain. Please, delve into letting readers know about your process as a thinker, writer, and poet.
 - Paragraph 2: How does the final draft of this poem honor O Chǒng-hǔi's nonlinear narrative style in "Wayfarer"? Discuss the impact of the nonlinear narrative style on your poem. Do you like it? Not like it? Why is that? How did you arrive at the point of being please/satisfied with the shifts in narration? If you are not pleased, why is it still in this form/manner?
 - Paragraph 3: Please discuss the theme of your poem. How does it speak to/for your individual experience? Given that it is a poem meant to be read by other people, how is the theme universally applicable? Explain.

Rubrics for poem and metacognition writing: please see the next page.

“Determined to begin making dolls again,
she felt a burst of energy.”

-From "Wayfarer" by O Chǒng-hǔi

Appendix F, student narrative poem handout

Poem Rubric

Criteria	Exceptional
Word choice & Details	Words are exceptionally fresh and original. There are no clichés. Verbs are specific. There is no over-repetition of words. Words consistently create pictures. Rich, unique details are used to vividly <u>show</u> the readers the writer's world.
Voice	A compelling and engaging voice is evident in the poem(s). The reader can infer/intuit the author's personality by reading the poem.
Conventions	The writer shows a clear understanding for the rules of capitalization, punctuation and spelling [OR consistency / intention in breaking the rules].
Forms: Form instructs function.	The writer uses forms in inventive, engaging ways. Any deviation from the form has clear and unique intention [function] behind it that the reader can easily infer.

Metacognition Rubric

[From Turnitin.com's CCR aligned writing rubrics]

INFORMATIVE / EXPLANATORY	
Description	5 Exceptional
Focus: The text focuses on a topic to inform a reader with ideas, concepts, and information that creates a unified whole.	The text clearly focuses on a compelling topic that informs the reader with ideas, concepts, and information that creates a unified whole.
Development: The text presents facts, extended definitions, concrete details, quotations, and examples. The text provides a conclusion that supports the topic and examines its implications and significance.	The text provides significant and relevant facts, extended definitions, concrete details, quotations and/or examples that thoroughly develop and explain the topic. The text provides an engaging conclusion that supports the topic and examines its implications and significance.
Audience: The text anticipates the audience's background knowledge of the topic. The text includes formatting, graphics, and/or multimedia when useful to aiding comprehension.	The text consistently addresses the audience's knowledge level and concerns about the topic. The text includes effective formatting, graphics, and/or multimedia that enhance comprehension.
Cohesion: The text explains the relationship between ideas and concepts. The text includes appropriate and varied transitions and syntax.	The text strategically uses words, phrases, and clauses to link the major sections of text. The text explains the relationships between the topic and the examples and/or facts.
Language and Style: The text presents a formal style and objective tone and uses language, vocabulary, and techniques such as metaphor, simile, and analogy to manage the topic.	The text presents an engaging, formal, and objective tone. The text uses sophisticated language, vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
Conventions: The text demonstrates standard English conventions of usage and mechanics while attending to the norms of the discipline in which they are writing (MLA, APA, etc.).	The text intentionally uses standard English conventions of usage and mechanics while specifically attending to the norms of the discipline in which they are writing (MLA, APA, etc.).

Appendix F, student narrative poem handout

Summative Assessment: O Chōng-hūi’s “Wayfarer” and a Personal Narrative Poem
Brainstorming and Process on Familial Alienation OR Belonging

Subject matter or topics that mean something to you [come up at least 3]:	Why those things mean something to you [explain three from the left column]:
<ul style="list-style-type: none"> • • • 	<ul style="list-style-type: none"> • • •

Select one of the subject matter items from above, and write it here: _____

How is your chosen subject matter universally applicable?	How is your subject matter uniquely yours?

Nonlinear Approach: Identify instances or ways of looking at the subject matter from different POVs or from different “times.”

How the subject matter was perceived in the past .	How the subject matter is perceived in the present .	How the subject matter was/is perceived from different POVs.

Appendix F, student narrative poem handout

Summative Assessment: O Chōng-hūi’s “Wayfarer” and a Personal Narrative Poem
Rough Draft Sheet for first draft and then for physical edits; at least 20 lines

Working title of your poem: _____

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