

Our Twisted Hero Yi Mun-yol
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Grade Ten
World Literature
Three weeks

Summary

Narrated in flashback, *Our Twisted Hero* tells the story of twelve year old Han Pyongt'ae. After his father becomes involved in a dispute at work, Pyongt'ae's family moves from Seoul to a small town. Pyongt'ae's initial disappointment with the school and his teacher turns to outrage when he discovers how the class is ruled, with the teacher's complicity, by Om Sokdae. Sokdae holds the position of class monitor uncontested, and uses force and favors to manipulate his classmates into following his orders. Pyongt'ae decides to challenge Sokdae's authority, but he is met by strong resistance from his classmates and teacher. He suffers alone as he is singled out for punishments by the class monitor. Finally, Pyongt'ae gives in to Sokdae's charms and by conforming achieves a chief place in the class hierarchy. The class finishes the year without incident, as the students cheat to get Sokdae to pass all of his exams.

With a new school year, the class has a new teacher. The teacher's suspicions are raised by the conformity of students in the classroom, but he definitively discovers something amiss during class elections, when Sokdae wins by an unlikely margin. The teacher then uncovers how the students change papers in order to give Sokdae the best grades. As he beats the students into confessions, more of Sokdae's crimes come to light. Although Pyongt'ae finds himself sympathizing with Sokdae, Sokdae eventually withdraws from school and from sight.

The flashback closes, and it is thirty years later. Married with children, Pyongt'ae has frequently been reminded of Sokdae. The story closes at a train station when Pyongt'ae recognizes Sokdae just as he is being arrested.

Historical/Literary Context

Born in 1948, Yi Mun-yol is one of Korea's best known writers. He was raised in South Korea, where his life was difficult "since his father was a defector to North Korea, and he lived inescapably under the shadow and suspicion this caused (Bell 96). Although his works are banned in the North, he has sold more than six million copies in the South ("Author Details"). Yi's works have won numerous accolades, including the Ho-Am Prize (similar to the Nobel Prize) in the arts.

In the 1980s Korean literature becomes an agent of social change as writers present "the suffering and victimization of individuals trapped in corrupt and unjust institutions began to make direct calls for change" (B. Kim 6). In terms of literary movements, Yi does not fit into the "'national literature' theory" of the 1980s with its radical demand that literature "should be a collective effort rather than a personal act" (B. Kim 6). *Our Twisted Hero* is a highly personal, even existential work, as the narrator transitions from a bewildering and morally ambiguous childhood to an adult world where the sense of this is, if anything, deeper.

Discussion questions for Socratic Seminar

I find the best questions have many possible responses for students to analyze and defend. The answers offered below are possible answers. Seminar responses should be evaluated for their logic and how well the students defend their responses.

Questions for first seminar (reading to page 85)

1. Before Pyongt'ae even arrives at his new school, his experiences at the school in Seoul shape his expectation for how a school should be. What are some of the disappointed expectations that figure into the later conflicts?

He has an immediate sense of superiority when observing the building and feels “like a prince deposed” (2). The school is small and the genders are segregated. In a larger school with co-educational classes, Sokdae might not have gained the kind of power he did.

Pyongt'ae has a negative first impression of his teacher. The teacher is sloppy looking, but the major offense is the teacher's indifference. “[H]is physical attitude left grave doubts about whether he was actually listening to Mother” (3). He also fails to give Pyongt'ae a proper introduction to his new classmates. The teacher's indifference and Pyongt'ae's dislike of the teacher do little help Pyongt'ae's cause of bringing down Sokdae.

2. When Pyongt'ae tells his father about Sokdae, his father is unsympathetic. “What a weakling you are! Why do you always have to be in the crowd? Why do you believe *you* can't be monitor?” (17). What is ironic about this?

Pyongt'ae is not in the crowd. He shows courage standing up for the students' rights, but his father cannot see that.

3. What similarities exist between Pyongt'ae and his father?

Both are “deposed princes.” His father lost a good job, and clearly regrets the mistake that led to his ‘exile’ in this small town. Pyongt'ae follows a similar trajectory, going from good standing in his old school to becoming an outcast here. When Pyongt'ae submits and joins Sokdae, it echoes the defeat of his father.

4. Due to Pyongt'ae's persistence, the teacher sends Sokdae away and gives the students an opportunity to anonymously report any problems in the class. Half were blank and the other half reported Han Pyongt'ae misdeeds (48). Why do the students tattle on Pyongt'ae instead of Sokdae?

Answers will vary, but at this point, Pyongt'ae has very little to offer them while there are advantages to the current power structure. “If you wanted to remove Om Sokdae as monitor.... to make our class like your class in Seoul.... The first thing you had to do was get your classmates on your side” (50).

5. What is Sokdae's attitude toward Pyongt'ae during the fight?

Sokdae's attitude is benign and almost god-like. He never directly harms Pyongt'ae, but simply waits for Pyongt'ae to come to him (58).

6. In the loneliness of his fight with Sokdae, Pyongt'ae turns to his mother for support. She accuses him of being petty and full of envy (60). Why do you agree or disagree with his mother's assessment of his problems?

Opinions will vary.

7. Why does Pyongt'ae bring Sokdae a fountain pen after Sokdae inspects, and finally passes the windows (69)? What might the pen symbolize?
Pyongt'ae is exhausted by the fight and only wants peace. The pen could represent his surrender. Some students may notice that the pen is not mightier than the sword in this situation, and that the offering of the pen represents Pyongt'ae's free soul surrendering to Sokdae.
8. Do you like Pyongt'ae? Why or why not?
Opinions will vary.

Questions for second seminar (finish book)

1. A **foil** is a character who contrasts with another character (often bringing the traits of major characters into relief). How does the sixth grade teacher serve as a **foil** to the fifth grade teacher? What personality traits make the second teacher in the book an effective **foil** for the first?
The sixth grade teacher is young and more excited by freedom than by order. He disdains the class for its dull conformity: "Why is this class so lifeless? Like fools always watching to see how the next boy is reacting?" (85). This emphasizes the indifference of the first teacher, who was content to have Sokdae run his class and who was undisturbed by the conformity of his students.
2. Pyongt'ae declines to reveal any of Sokdae's offenses to the new teacher (99). Were you surprised by this? Why or why not?
Answers will vary.
3. Moreover, Pyongt'ae experiences a "strange impulse to defend Sokdae" even as he sees the other boys denouncing him (100). Who do you think is more at fault in this story: Sokdae or all of the other boys?
Answers will vary but must be logical and well supported.
4. The novel begins with the protagonist reflecting that, after thirty years, he still feels depressed when he remembers his fight with Om Sokdae, because, he says, "I've never really extricated myself from *that* one" (1). In what ways has Han Pyongt'ae remained in that struggle? How does he believe the fight affected his life?
He is broken by Sokdae. He never recovers his soul.
5. The **resolution** is how the problem or conflict in a drama is solved or concluded. What is the **resolution** of *Our Twisted Hero*?
Om Sokdae falls, but the protagonist is still ambivalent. The book ends with Pyongt'ae still questioning why the incident has had such a great effect on him (120). Pyongt'ae feels as if his world hasn't changed significantly since the classroom. He has watched others prosper but has not prospered himself. With Sokdae's arrest, the resolution suggests that history repeats itself.

6. The end of the book is intentionally ambiguous. Pyongt'ae tells us that he doesn't know what makes him cry at the end of the book, whether the tears "were for me or for him, whether from relief for the world, or from a new pessimism" (120). What do you think? What themes can you extract from the ending?

Answers will vary, but must be well-supported and logical. Some students may note the parallel between the end of the book and the end of the fight. "...[A]nalyzed dispassionately now, I think those tears make sense. The only thing pain can wring from a soul that has abandoned resistance and from a mind that has lost its hate is sorrow. I cried then for sadness over my surrender and I cried because my loneliness made me sad" (68-69). He may feel that he never stopped surrendering.

7. This novel has been read as an allegory for South Korean politics in the 1960s and 1980s. Looking closely at where the author begins the story and how he ends it, what do you think Yi imagined (in 1987) for the future of South Korean politics?

Answers will vary. Many students will consider that his view was negative—that Pyongt'ae represents that South Koreans will "never really extricate" themselves from the dictators who, while preferred to communists, prevent their freedoms. Other students may read in the ambiguous ending that Yi just wasn't sure what would come next, or that he was afraid of feeling hopeful.

8. During a visit to Pennington High School in New Jersey, "Yi explained that his didactic novel was not written to teach readers a moral lesson, but to realistically depict the frustration Koreans had for the strict dictatorial government of [the 1960s]" (Jung). Why is this an appropriate topic for Koreans reading the novel when it was published in 1987? Consider the political context of that time.

The interim between the 1960s and 1980s continued to be defined by strict dictatorial governments. The book was published just seven years after the Kwangju uprising. In 1987, as Chun Doo Hwan steps down, Koreans were protesting the possibility of another dictator and demanding elections. It was an opportunity for politics in South Korea to change.

9. The translators of Yi Mun-Yol's novel *The Poet* "comment on the relative absence of tragedy, as understood in the West, in Korean literature. There is rather a feeling of han, a melancholy savoring of defeat as the inescapable condition." (Bell 96). This element of han figures strongly in the protagonist of *Our Twisted Hero*, Han Pyongt'ae. Pyongt'ae might be viewed as representative of these "'cultural' characteristics. Do you think Pyongt'ae's ultimate submission and passivity is the product of being Korean or of the circumstances he confronts at his new school (Bell 96)?"

Answers will vary, but must be well-supported and logical. Because his family name is Han, many students will be disposed to look both at Pyongt'ae and his father. Pyongt'ae's father, although fired from his job and humiliated, does not appear to savor his defeat—his demotion. He yells at his son for not having more ambition (17). Something in the character of Pyongt'ae, on the other hand, does seem to savor defeat as the inescapable condition. He appears to have felt defeated the moment his father lost his job, and he started his new school (1-2). He is relieved to accept defeat after the window washing

episode (69). Even at the end of the book, Pyongt'ae appears to accept defeat—he still cannot make sense of the fight had so long ago and that he still seems to be fighting (120).

Other students will consider how united Pyongt'ae's classmates were against him. He could not find a single ally (not even his parents) to support him in the fight. Given a situation where everyone is against him and for Sokdae, it is fair to ask what Pyongt'ae could have done, other than admit defeat. Moreover, even in defeat, Pyongt'ae maintains a sense of moral superiority over the other students, who only confess their complicity under threat of beating from the new teacher (94). If he savors his defeat, it is in a disdainful way, rather than in a melancholy way.

10. As we know, the protagonist of a story is not necessarily the hero of the story. Who do you think the “twisted hero” (I have also seen this translated as “distorted hero”) of the title is?

Some students will identify Sokdae as the twisted hero because he falls from great power, yet he was never great in the traditional sense. Pyongt'ae, too, is a twisted hero. He does not succeed in his act of heroism, to defeat Sokdae, and in the process of losing the fight, he loses his soul, rendering himself twisted. Both characters are a distortion of, or twist on, the traditional types of heroes.

Activities

These activities are designed for a 43-minute class period, five days per week, but can be adjusted for other schedules. See Appendix A for instructional schedule.

Pre-reading:

Before passing out the book, give students the anticipation guide (see appendices B [step-by-step instructions for introducing students to anticipation guides] and C [handout]). The most successful statements for this type of activity are clichés related to the themes and events in the story. The guide works well for both the opening and closing discussion of a text, because students frequently change their position on one or more of the statements.

For the opening discussion, I pass out the guides and instruct students how the guide works. I then follow the Think-Pair-Share format.

Think-Pair-Share

- a. Allow students to think about the statements and write their own answers.
- b. Assign partners and ask students to discuss why they gave the responses they chose. Students should feel free to change their responses.
- c. Transition to full group discussion by having each pair report on what they discussed and encouraging students to defend their responses based on prior knowledge.

Anticipation Guide: *Our Twisted Hero* by Li Munyol**Instructions:**

1) Before viewing and reading the novel, place a check mark (✓) in the space to the left of each of the statements with which you agree.

2) Then, during or after the reading, cross through (✗) those you wish to change, and check any new ones you find to be true.

3) Include evidence from the text that promotes your position. Include page numbers!
Answers and textual support will vary student to student, promoting discussion.

_____ 1. Teachers and adults are here to help you.

Students should be able to evaluate the roles the teachers and parents play in the novel.

_____ 2. Power corrupts.

Students should be able to analyze the effect power has on Om Sokdae and his inner circle.

_____ 3. Sometimes personal freedoms need to be sacrificed in order to maintain control of the larger group.

Students should be able to assign a value to one position and support the position with evidence from the text.

_____ 4. Ultimately, justice will triumph over injustice.

Students should be able to evaluate whether Om Sokdae's downfall, as a child and as an adult, is justice. Some students will consider the unevenly meted justice delivered by the students' sixth grade teacher and by life.

_____ 5. Students should always report violations like cheating or stealing to the school administration.

Students should be able to compare and contrast the methods and relative effectiveness of each teacher.

Reading Activities:

1. Character sketches: see Appendix D (student handout)

The character sketch is an efficient way of seeing that students understand direct and indirect characterization and character motivation. It also shows me not only that they remember how to create citations in MLA, but also that they are able to locate appropriate evidence for their assertions. During reading days, I glance over the sketches as students work on them and intercede when necessary. The character sketches are useful tools for students when they are engaged in Socratic seminar and when they work on their papers.

Sample responses to character sketches

Character sketch for Han Pyongt'ae:

Traits and appearances: In Seoul, Pyongt'ae was a good student, toward the top of his class, and got along with his teachers and classmates. In the new school, Pyongt'ae sees like a loner and trouble maker for trying to point out that Sokdae takes advantage of students.

Strengths and weaknesses: He starts off with strong convictions that Sokdae must be stopped, but then must grudgingly admit the effectiveness of Sokdae's rule. "The more I examined Sokdae, the more clearly I saw that the teacher's reasons for trusting him were, in a sense, verified time after time. Our class under Sokdae was a model for the whole school" (27).

Motivations: Pyongt'ae's motivations are complicated to understand. Sometimes he seems to want to save the whole class from Sokdae. Other times, he appears more interested in revenge against Sokdae not as an individual but as representative of the differences between the old school and the new school. When he gives in to Sokdae, he appears to be happy with having renounced his soul.

Round/ flat: Pyongt'ae is round. He is a complex character that is difficult to understand. He represents himself as a victim, but his teacher, his parents, and his classmates view him as a brat.

Dynamic/ static: Pyongt'ae changes in many ways during the story. He begins as a model student, but his work declines during the fight. He opposes Sokdae, but gradually is defeated by Sokdae's power and joins Sokdae's inner circle. He initially blames Sokdae for manipulating the boys, but eventually blames the boys and himself for being controlled. By the end of the novel, he is nearly nostalgic for the time he was Sokdae's right hand man. "From time to time, I dreamed I had happily rediscovered that class and was enjoying life close to Sokdae's side, just as in the old days, and I would wake up disappointed."

Character sketch for Om Sokdae:

Traits and appearances: Sokdae is loud and likes shouting. He is the class monitor. He is taller than the rest of the class. "[A]lthough he was in the same grade as us, he was two or three years older. In addition, he was an uncommonly skilled fighter" (24). He cheats on exams and takes food and things from the other students.

Strengths and weaknesses: He can be fun and charming, as after exams he invites Pyongt'ae to his celebration. On the other hand, usually if he makes someone feel good, he is just manipulating the person for his own gain. Pyongt'ae is flattered when Sokdae asks so many questions about his old school and family, not realizing that Sokdae is sizing up Pyongt'ae's strengths. Also, he is not very smart.

Motivations: He wants to maintain his power and keep order.

Round/ flat: Sokdae is round, because he is a complex charismatic character. He is so powerful that his classmates pay him tribute at lunch. Although he is a bully and likes to take other students' property, he is clever enough to use very subtle manipulation."When Sokdae wanted something belonging to one of the others, his 'Yah, it's lovely' meant he was asking for it. Usually this was enough for the item to be handed over. But sometimes a boy might hold out a bit and the Sokdae would say, 'Lend it to me.' Of course he meant, 'Hand it over!'" (31).

Dynamic/ static: Om Sokdae is a static character, although some students will interpret the reversal of his fortunes as dynamic. However, at the end of the novel, Pyongt'ae witnesses Sokdae suffering another humiliating downfall, indicating that Sokdae has not come very far in 30 years. "The other detective, unable to take any more, struck the prisoner across the mouth.

The impact sent his sunglasses flying. The prisoner's face was now revealed. I was shocked to see Om Sokdae.

2. Silent discussion

Silent discussions are a superb way to uncover and correct student misunderstandings of new or difficult texts. Students feel free to ask questions they are afraid might be “stupid”, and they also think a lot more about what they have read because they are trying so hard to come up with good, original questions. Typically, I will introduce a silent discussion about mid-way through a novel (although I limit the activity to once or twice a year).

Directions cited from *Strategic Reading: Guiding Students to Lifelong Literacy 6-12*:

Silent Discussions

In this activity, I give students a blank piece of paper and ask them to sit in a circle. I ask each student to write two questions about the text. Though one question may be literal (e.g., “What happened?”), the other must be written to promote discussion. Students then pass their papers down the line and I ask them to read everything on the paper, answer one question, write one more, and pass the paper again. On the next turn, I ask them to read everything on the paper, answer one question, and respond to one answer with either an agreement and support, disagreement, or a follow-up question.

Generally, I will ask the students to take approximately five turns. At the end of those turns, I ask them to report one interesting thing from the paper in their hands. The silent discussion helps ease students into vocal discussion by allowing them to participate without putting themselves publicly on the line. After all, they are reporting from the paper what other people wrote, not necessarily what they think. It also gives them plenty of time to think about what they want to say and a chance to privately weigh their own thoughts and understandings against what other people are saying before “going public.”

3. Socratic seminar, smaller groups: see Appendix E for student handout

I give students the guidelines found in Appendix E, and they always receive specific discussion questions in advance. I typically schedule two seminars for novels and plays. For the first seminar, I divide the class into two separate seminar circles. When the material is new, even my AP students feel safer in a small group. I like to create homogeneous groups because I find that in groups larger than three, students are content to let the perceived “smartest kids” drive discussion, even if it means that everyone else loses points. It is also an interesting opportunity to divide discussion by gender.

Post-reading Activities:

1. Lectures from Sean Kim: Japanese Occupation and Postwar South Korea

The lecture will offer a historical context not only for the story's setting, but also for the time period when Yi Mun-yol wrote *Our Twisted Hero*. See Appendix F for lecture notes.

2. Socratic seminar, whole group: see Appendix E for student handout

For the second, we arrange ourselves as inner and outer circles. As the inner circle discusses vocally, the outer circle listens, takes notes, and gathers evidence and page numbers from the text. The students then switch circles.

3. Re-visit the anticipation guide.

Ask students to think about how their feelings on the statements changed over the course of reading the book and participating in class discussions. Then share in small groups.

4. Essay: see Appendix G for student handout

I offer students three essay options culled from the free response section of the Advanced Placement Literature exam. Depending on your class level, you may give the essay as an in class exam. I have many levels in my class, so I prefer students to have time for supported brainstorming, outlining, and drafting in the computer lab before the final paper is due.

Our Twisted Hero Essay Options

In a well-organized essay, respond to one of the following prompts. Your essay must be 5-7 paragraphs in length, must be written in the present tense, must have an arguable thesis statement, and must have documented textual support.

Option 1

Writers often highlight the values of a culture or a society by using characters who are alienated from that culture or society because of gender, race, class, or creed.

Choose a character from *Our Twisted Hero* who plays a significant role and show how that character's alienation reveals the surrounding society's assumptions and moral values.

Many students will choose to focus the essay on Han Pyongt'ae, who arrives from the city and is confronted by very different values.

Some may attempt the essay focusing on Om Sokdae, whose alienation from the group after being supported for so long is equally telling.

Option 2

One of the strongest human drives seems to be a desire for power. Write an essay in which you discuss how a character in *Our Twisted Hero* struggles to free himself from the power of others or seeks to gain power over others. Be sure to demonstrate in your essay how the author uses the power struggle to enhance the meaning of the work.

The power struggle between Sokdae and Pyongt'ae will be examined, and students will choose various themes to explore.

Option 3

Critic Roland Barthes has said, "Literature is the question minus the answer."

Considering Barthes' observation, write an essay in which you analyze a central question raised by *Our Twisted Hero*. And the extent to which the novel offers any answers.

Explain how the author's treatment of this question affects your understanding of the work as a whole.

Students will gravitate to questions from the anticipation guide and seminar.

Connection to other literary works

Additionally, because I include *Antigone* in my world literature curriculum, I will have students compare and contrast the tragic hero Creon with Om Sokdae, “who has none of the tragic beauty of a fallen hero nor anything else special about him; he was just one of the poor ineffectual lot of us” (Yi 119). We will also look at public, private, and domestic responses to civil disobedience, again comparing and contrasting the Chorus and the students, Antigone and Han Pyongt’ae and Ismene and Mr. Han.

Citations and Resources

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APPENDIX A: Instructional Schedule

Instructional Schedule: <i>Our Twisted Hero</i> by Yi Mun-yol					
Week 1	Anticipation Guide Think-pair-share	Pass out books and reading schedules Begin reading to top of page 25	Pass out and explain character sketch assignment Students begin taking notes and compare initial impressions. Teacher clarifies assignment as needed	Due: read to middle of page 59 Silent discussion	If necessary, address any misunderstandings found in silent discussion sheets Silent reading to page 85
Week 2	Due: read to top of 85 Separate circles seminar	Silent reading day to page 100	Due: finish book Lectures from Sean Kim: Japanese Occupation and Postwar South Korea	Inner/outer circles seminar	Character sketches due Revisit anticipation guide questions. What, if anything, has changed? T-P-S
Week 3	Pass out essay prompts Begin prewriting and outlining	COMPUTER LAB Teacher checks prewriting and outlines for issues (some students will still be working on them)	COMPUTER LAB Supported writing time	COMPUTER LAB Supported writing time	Essay draft due Final draft due one week after return of drafts

APPENDIX B: How to create and model anticipation guides, from “How to Create Anticipation Guides and other Materials” by Mark Forget

Introducing Anticipation Guides to Students

The first time you use an anticipation guide with students, you will need to explain how this activity differs from the typical “worksheet” that they all know so well. I usually begin by asking the students if they have ever done a worksheet. Once they respond, I explain the differences between anticipation guides and a normal worksheet. This explanation is important because a well-made anticipation guide can truly empower students to perform true reading – thoughtful construction of meaning from the text – if they realize that it is very different from a worksheet. The monologue usually goes as follows:

“Before we begin this reading, I need to clarify with you people how you use an anticipation guide during the reading. By a show of hands, how many of you have ever done a worksheet?”

Once they all raise their hands and suggest that they have done thousands of them, I say, “The anticipation guide you are about to use is like a worksheet *in that it is on paper – and that is where the similarity ends. An anticipation guide is the opposite of a typical textbook-published worksheet.*

First of all, it does not have questions! Rather, as you have already noticed, it is made up of statements – hypothetical truths – about which you already have opinions. As I walked around the room and listened to your discussions, I noticed that you have differences of opinion on several of the statements on the anticipation guide. This is a good thing. When we get into the reading in a few moments, I want you to read to seek information that supports your beliefs.

But there are two other important differences between this anticipation guide and a typical worksheet. With most worksheets, you can find the answer to a question in one place in the text. And, normally, the question on the worksheet is worded just about the same way as the answer is worded in the text. The result is that you never have to really read the text to find the answers. Instead, you simply go on a little hunting trip – starting in the middle or back of the reading – skimming and scanning, to stalk bold print or other clues that will help you locate “the right answer” without ever seeing the logical presentation that the author is making. You all have been taught writing techniques, and you know that a well written work has some logic to the way it is organized, stating key ideas and then supporting those ideas with elaborating details. Mature readers who want to understand a new idea don’t skim & scan except to preview the reading. Once they begin to read for understanding, they read from the start to see the author’s logical presentation of ideas. This is what I am going to ask you to do with this reading today. You need to read this from the beginning, and work straight through it. You will see that, because you have made the predictions you made, and because you have discussed these things with other students, you will find that you are able to make good sense of the reading. It will be easy for you to read.

So you need to keep a couple of things in mind at this time:

1. You will not find anything in the text worded exactly the same way the statements on the anticipation guide are worded. So, if you attempt to go on a skim & scan “hunting trip” through the reading, you will become frustrated fairly quickly. Instead, you will have to put on your thinking caps and read interpretively. You may have to infer the data that support your beliefs. (I usually model inferential thinking here.)
2. Another big difference between this activity and a worksheet is that, in order to support or negate some of the statements on this anticipation guide, you may have to assemble an argument, using information from more than one paragraph, possibly from two or more different pages.

In other words, you may have to behave like attorneys behave – gathering as much evidence as you can to support your case – preparing to convince a jury of what you believe to be true.

So here is how you will gather the information:

Let’s – just for demonstration purposes – suppose that I had checked statements 1, 3, 5, and 7 on this anticipation guide. (At this point, I place check marks on the overhead transparency of the anticipation guide.)

As I said earlier when you were first making your individual predictions, you could change any of the check marks as you read the text if you were to find your prediction to be incorrect. Here is how you would do so:

If, as I were reading, I found that number 1 should not be checked, I could just cross through the check mark like this. (I draw a line through the original check mark perpendicular to the line of the mark.) You do not need to get out a bottle of “White-Out” or wear down your eraser. Just cross through it, and it will be just as if you never checked it. *But it is important that you make note of where you found information that leads you to think this way.* You can do so by noting the page, column, and paragraph where you found information that you are interpreting to support your beliefs. You place the information right on the anticipation guide like this. (I write on the transparency to model the gathering of information.)

Suppose that, during the reading, I change my mind and I feel that number two should be checked. No problem; I just place a check mark next to it like this. (I put a check next to the statement on the transparency overhead, and I make sure to write a page, column, and paragraph indicator under the statement.)

Does everyone understand now how to gather information to prove your case? Remember that you are acting like attorneys – gathering as much information as you can to support your case, and preparing to present your interpretation to the jury – and the jury, in your case, is your cooperative learning group.

Let’s go into the reading now. (I allot some reasonable time to read.) My final instruction: Please do not distract yourself or others during this reading time. If you have a habit of tapping your pencil on the desk or clicking your pen or some other distracting behavior, I am asking you to

forgo that at this time. Let's make this a library-like quiet place to read. Also, you might – since you have already discussed some of these ideas with your peers – feel the need to poke your neighbor in the shoulder and say, 'Look. Here's number three. I told you!' Please refrain from doing that. We will have time to discuss our findings in our groups immediately after we finish the reading. So please don't distract yourself or others. Let's begin...sshhh."

APPENDIX C: Anticipation Guide for *Our Twisted Hero* created by Michelle Schullo

Anticipation Guide: *Our Twisted Hero* by Li Munyol

Instructions:

- 1) Before viewing and reading the novel, place a check mark (✓) in the space to the left of each of the statements with which you agree.
- 2) Then, during or after the reading, cross through (✗) those you wish to change, and check any new ones you find to be true.
- 3) Include evidence from the text that promotes your position. Include page numbers!

_____ 1. Teachers and adults are here to help you.

_____ 2. Power corrupts.

_____ 3. Sometimes personal freedoms need to be sacrificed in order to maintain control of the larger group.

_____ 4. Ultimately, justice will triumph over injustice.

_____ 5. Students should always report violations like cheating or stealing to the school administration.

APPENDIX D: Character sketches for Han Pyongt’ae and Om Sokdae, Student handout

Character Sketches: *Our Twisted Hero* by Yi Munyol

Directions:

1. During reading and discussion of *Our Twisted Hero*, take notes on the follow elements of character.
2. Create character sketches for Han Pyongt’ae and Om Sokdae.
3. For EACH of the five parts, write three to five sentences of description/explanation.
4. For EACH character, include 2-3 supporting quotes.
5. Type the finished product with MLA headings and citations.

Character sketches (include:)

Traits and appearances _____

Strengths and weaknesses _____

Motivations _____

Round/ flat _____

Dynamic/ static _____

APPENDIX E: Socratic seminar student handout: I got this from a wonderful teacher at an AP conference, who probably got it from some other wonderful teacher, etc.

“Reading maketh a man full, writing a man exact, and conference a man ready”

From “Of Studies” by Francis Bacon

Seminar

Purposes:

- 📖 To generate ideas for later exploration
- 📖 To practice reflective and critical thinking
- 📖 To refine conversation skills
- 📖 To improve listening skills
- 📖 To focus on textual evidence

Guidelines:

- 📖 Everyone should speak at least once
- 📖 No one person or persons should dominate. If you have spoken three times, wait at least five minutes before talking.
- 📖 Grades are determined by student and teacher.
- 📖 Your grade is based on a balance among 1). Listening to others, 2). Speaking, 3). Questioning and clarifying points by others, 4). Familiarity with the text, 5). Ability to draw parallels and make connections.
- 📖 Be aware of people who are trying to jump in but are having a difficult time.
- 📖 Ask thoughtful questions that clarify or expand ideas.
- 📖 Be willing to qualify or abandon your initial opinions if you are persuaded by others that you need to do so.
- 📖 When drawing parallels and making connections, refer to the text.
- 📖 Be comfortable with silence.
- 📖 Make eye contact with your peers, not the teacher.
- 📖 The teacher will act as facilitator, not as the authority.
- 📖 Remember, this is a discovery and critical thinking activity. Most comments are welcome. Evaluation of those comments is encouraged.
- 📖 Linear thinkers need to be comfortable with ambiguity. Answers and direction will come later.
- 📖 It is fine to return to a previous topic in the conversation. Just acknowledge that you would like to shift the discussion or to return to a point made earlier.
- 📖 Seminars raise more questions than they answer. Refinement of thought comes through other activities.

APPENDIX F: Lectures from Sean Kim: “Japanese Occupation and Postwar South Korea”
 Korean History: Japanese Occupation 1910-1945

1905 Korea is protectorate of Japan
 Korea annexed in 1910

March First Movement (March 1, 1919)

- The Dark Period
- Repressive measures by Japanese government
- Examples of brutality
 - Public school teachers at all levels wore swords
 - No print media
 - Close surveillance of leaders
 - 50,000 arrests in this time
- Post World War I world

- Woodrow Wilson, self determination—Koreans like this philosophy
- Over a million Koreans spilled onto streets in non-violent protest
 - Koreans declare independence
 - Turns violent, of course
 - From March –December
 - Biggest mass demonstration of Korean nationalism
- [in China, May 4th movement]
- Movement fails, but Japanese loosen up a bit
 - Taisho democracy in Japan, more open
 - Dynamic, looser time
 - Koreans allowed to gather again
 - Groups able to form
 - Koreans able to participate in small ways in government
 - Japanese create more schools
 - Censorship of press relaxed
- One consequence
 - Nationalism can now be out front—it's not underground, but March 1st movement divides nationalists into two camps
 - Cultural nationalist camp
 - If the Japanese are here to stay, we need to work with them while trying to gain independence
 - Focus on education and economy
 - A literate, wealthy population will make independence work
 - Japanese works with them, offers home rule [think Ireland]
 - Diplomatic approach
 - Radical nationalist camp
 - Bolsheviks, looking at Russia, Marxist ideology
 - Want not just national independence but also social revolution
 - Korea has to be independent and overthrow Japanese and Korean bourgeoisie
 - Marxism for Koreans and instrument of independence
 - Communism legitimizes use of violence—call to arms
- 1920s modern Korea is born
 - Newspapers
 - Modern novels and stories
 - Literary journals
 - Birth of Korean cinema and modern theatre
 - Youth groups and social clubs
 - Work on Korean language
 - National identity tied closely to language
 - Korean Language Research Society works on spreading and standardizing the language

1931-1945 third period of occupation [usually called colonial period]

- Japanese view Korea as important part of war effort
 - People and resources mobilized
 - Japanese need to ensure Korean loyalty when sending them to fight China
 - Measures to integrate Koreans, assimilation:
 - Ban on Korea on language in all schools in 1934
 - Korean history banned
 - Japanese language and history taught in schools
 - Soon after, Korean language totally illegal in public life
 - 1939, Koreans invited to adopt Japanese name
 - 84% do so
 - Not a law, but consequences for not accepting the invitation
 - Can't go to school
 - Can't get a job
 - How do Koreans maintain identity?
 - Linguistic games
 - Shinto Shrine
 - Initially, shrines were just for Japanese who lived there
 - Next, Japanese force Koreans to attend
 - Christians object
 - Japanese say, this isn't religion, no images
 - Just a patriotic gesture
 - Presbyterians will close schools and hospitals and leave
- Labor mobilization
 - Consider: 25% of those killed in Hiroshima were Koreans
 - 200,000 Korean, Taiwanese, and Chinese women forced to service Japanese
 - Korean men conscripted into army
 - Army
 - Korean prison guards
 - Even Korean Kamikaze

Post liberation to contemporary

- Independence day March 1st 1919
- Liberation Day
- Two occupiers post WW2
 - Soviet in North
 - Americans in South
 - Attempts to form one government fail among these ideologies
- Separate governments materialize in North and South Korea
 - US asks UN to get involved
 - UN calls for elections
 - North refuses because South Korea is more densely populated
 - The two hold separate elections and two countries emerge
 - South: Republic of Korea [ROK] 8/15/48
 - North: Democratic People's Republic of Korea (DPRK, 9/9/48
 - No one happy that Korea is now divided
 - DPRK invades ROK crossed 38th parallel

- Kim Il Sung did not think Americans would defend South Korea
- Seoul falls, government retreats
- Harry S Truman has Cold War Containment policy
 - Commits troops under UN
 - MacArthur commands UN and Korean troops
 - Rather than push them back, MacArthur enter middle of country, and succeeds in regaining the South
 - MacArthur succeeds, and crosses 38th parallel
 - January retreat—China sends troops fearing that UN forces won't stop
 - Armistice never signed by both sides

Postwar Korea

- **South Korea**

- Syngman Rhee [sigmen ree] first president of South Korea
 - Nationalist here, but stayed in office too long and becomes dictatorial
 - Runs for re-election – very old
 - Meaning the vice president will probably become president, and the populace does not like the vice president—corruption to make that person VP
 - US government warns Rhee to step down
 - April 19th Student Uprising 1960—over throw Rhee
 - Our Twisted Hero context
- Yun Po-son and John M Change [Chang Myon]
 - Briefly rule
- Park Chung Hee
 - People liked him, Korea in shambles, bit dictatorial
 - “economic miracle”
 - Samsung, LG, Hyundai
 - Support of big business
 - Small businesses had less chance
 - Boom until '97, then crashed, now recovering
 - S. Korean economics based on Japanese model [some US input] and with Japanese capital
 - Korean War good for Japan's economy
 - Vietnam War good for Korea economically
 - After US, most troops in Vietnam were Korean
 - Johnson/Kennedy gave Korea a lot of money
 - 1965—S Korea normalizes relationship with Japanese
 - Park's daughter ran for president on the strength of his reputation recently
 - Brutal dictator [but many Koreans can support dictators simply because they hate communism]
 - 1970s Sean Kim's family leaves Korea after the men in his father's factory were rounded up and taken to the basement of the CIA and beaten with a metal bar

- Assassinated in 1979 by right hand man
- Kwangju uprising [1980]
 - General Chun Doo Hwan—another violent military coup
 - Big mistake:
 - Takes over, martial law, suppresses political activity, arrests his competition
 - Reaction to this—huge riots in Kwangju in Cholla province
 - People of Cholla have a lot of negative stereotypes—not liked by other regions [strong regionalism in Korea]
 - Stereo type: Shrewd, calculating,
 - there is systematic social discrimination against people from Cholla
 - Economic grievance here, not given monies from government
 - Kim Dae Jung [politician at this time , elected president in the late 90s] arrested—he is from Cholla and province reacts
 - Chun Doo Hwan takes troops from 38th parallel to stop this uprising
- 1980—this is the year that anti-Americanism starts in Korea
 - Some Koreans suspect that US military knew that Chun was sending in military paratroopers to kill civilians in Cholla
 - US position—we did not know, but still implicated in this
 - S Korean opposition movement becomes radical and rather Marxist, sympathetic to N Korea
 - We want democracy, yes, but social revolution
 - Students and workers rise up violently
 - Join hands with N Korea
 - Unite
 - [sounds like Korea in the 20s]
- 1987: publication year of *Our Twisted Hero*
 - Not just students and activist intellectuals, but even middle class demonstrating—middle class rare participants
 - Chun ready to step down, and he picks buddy Roe Tae Woo
 - People say, no, we do not want another dictator, let's have elections
 - Real possibility of another Kwangju
 - Roe Tae Woo listens and insists on elections taking place
 - Runs against Kim Yung-som and another Kim Dae Jung
 - Wins election—two Kims would not come together
 - They all end up having a turn at the presidency

APPENDIX G: Essay options student handout

Our Twisted Hero Essay Options

In a well-organized essay, respond to one of the following prompts. Your essay must be 5-7 paragraphs in length, must be written in the present tense, must have an arguable thesis statement, and must have documented textual support.

Option 1

Writers often highlight the values of a culture or a society by using characters who are alienated from that culture or society because of gender, race, class, or creed.

Choose a character from *Our Twisted Hero* who plays a significant role and show how that character's alienation reveals the surrounding society's assumptions and moral values.

Option 2

One of the strongest human drives seems to be a desire for power. Write an essay in which you discuss how a character in *Our Twisted Hero* struggles to free himself from the power of others or seeks to gain power over others. Be sure to demonstrate in your essay how the author uses the power struggle to enhance the meaning of the work.

Option 3

Critic Roland Barthes has said, "Literature is the question minus the answer." Considering Barthes' observation, write an essay in which you analyze a central question raised by *Our Twisted Hero*. And the extent to which the novel offers any answers. Explain how the author's treatment of this question affects your understanding of the work as a whole.