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**A CURRICULAR STUDY OF PROMOTING
STUDENT CREATIVITY AND AGENCY
THROUGH CLASSICAL LITERATURE
CLASSES BASED ON THE WORKS OF KIM
SOO-YOUNG**

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Abstract: This paper analyzes a real classroom curriculum using classical literature in a second-year Classical Literature classroom at a high school in Seoul, South Korea. The class was designed in a very creative way. Learners

who signed up for this class could freely choose an author. Among them, Kim Soo-young (김수영) was the most voted for author. The class was organized in teams where learners participate through team activities. The teams read and interpreted Kim's poetry and prose. Each student then spoke about their favorite piece. The teams discussed their favorite pieces, then decided which work represents the team. One of the team members introduced the selected work to the other students. The students then organized a performance of the work presented with others in the class. After some discussion, Kim's poetry, prose, and diary entries are reimagined in the form of a play. Team members share and prepare a performance of the play they have discussed. Students were able to practice as playwrights, directors, prop designers, and sound effect engineers. After this preparation, all five teams performed their plays. Using the work of Kim Soo-young, students were able to interpret literature into their own creative works. This curriculum asked students to create as well as evaluate other performances, allowing them to practice self-directed learning and develop agency over their study of classical literature. This lesson also allowed students to foster creativity through collaboration and discussion with their peers, practicing key social skills such as empathy and consideration for others.

Keywords: Soo-young Kim, Literary Education, Theater Education, Subjectivity, Creativity

학생들의 창의성 및 주체성을 계발하는 고전문학 교육과정 연구: 김수영 문학을 중심으로

초록: 본 논문은 고전 문학 작품을 활용한 실제 수업을 분석한 것이다. 이 수업은 서울에 위치한 어떤 고등학교 2학년 ‘고전 수업 읽기’에서 이루어졌다. 이 수업은 매우 창의적인 방식으로 설계되었다. 이 수업을 신청한 학습자들은 자유롭게 작가를 선택할 수 있다. 그 중에서 학습자들은 김수영 작가를 가장 많이 투표하여 선택했다. 이 수업은 팀으로 구성된다. 이 수업에서 학습자는 팀 활동을 통해 참여하게 된다. 정해진 팀은 김수영의 시와 산문을 읽고 해석한다. 학습자는 각자 자신이 좋아하는 작품을 선택한다. 토의 과정을 통해 팀을 대표하는 작품이 결정된다. 팀 중의 한 명은, 결정된 작품을 다른 학습자들에게 소개한다. 그리고 학습자는 본 수업에서 다른 학습자와 함께 발표한 작품을 공연 형식으로 기획한다. 팀원들과 토론과정을 거친다.

김수영의 시, 산문, 일기는 ‘연극’ 형식으로 재창작된다. 팀원들은 함께 의논한 연극 공연 방식을 공유하고 준비한다. 학습자들은 희곡 작가, 감독, 무대 소품 준비, 소리 효과를 맡아 연습한다. 5 개의 팀은 준비한 작품을 공연한다. 학습자는 김수영 작품을 활용하여, 창의적인 작품을 재창작할 수 있다. 이 수업에 참여하는 학습자는 공연을 창작하고, 다른 작품을 감상하는 평가자가 된다. 본 수업은 학습자가 고전 문학을 활용한 수업을 통해, 자기 주도적 수업을 실천하고, 이에 따라 주체성을 기를 수 있었다. 또한 본 수업은 학습자가 다른 학습자와의 협업과 토론을 통해 창의성을 기르고, 타자를 공감하고 배려하는 태도를 경험할 수 있는 수업이었다.

키워드: 김수영, 문학 교육, 연극 교육, 주체, 창의성

1. Introduction

This study analyses a practical case study of curriculum application in a Classical Literature class with literary texts. In this class, students select and read literary texts, and the instructor applies experimental appreciation methods to move students toward active learning behaviors. The course is designed to encourage students to go beyond the mere act of reading literary texts, and to promote creative thinking and sense of agency by performing theatric works. In this class, students work in groups to select a text by Kim Soo-young (김수영) and engage in analytical writing and presentation. Based on this, they plan and create a performance piece. Throughout the process, the instructor organizes the class so that all students can participate without being excluded, and plans the lesson content to support students who are struggling in the class.

Classical Literature is a second-year high school course that is offered outside of the regular language arts curriculum. The purpose of this course at the school level is to provide educational support for

the following students: 1) Students who want to take literature classes in an experimental way, 2) Students who are not interested in regular Korean language classes and are not performing well in related subjects, 3) Students who want to be motivated to study without the pressure of grades and entrance exams, 4) Students who want to improve their skills in the 'literature' section of the Korean language class, and 5) Students of all levels who wish to participate in a mixed-level class.

This class could be the new way of teaching that these students need. This course is part of the second-year high school curriculum in Seoul, South Korea, and is a common course within the subject of Korean language education. However, it is the only course in the curriculum that is not directly related to university entrance exams. It is a basic liberal arts course with no set curriculum, and the professor and students can freely choose the textbooks.

This class is not evaluated by points and grades. Instead, it honours students' creative thinking and participation in theater performances created through group activities. Therefore, student participation is important in this class. In this lesson, the instructor has designed the lesson with opinions from students. The instructor has also planned for students to actively participate in the lesson.

First, the instructor and students in this class discussed what would be selected as the main text. The students named several writers throughout the discussion. Students were more interested in poets than novelists. They preferred poetry to novels because poems are shorter than novels. Students wanted to learn poetry in an enjoyable way. Students mentioned Kim Soo-young (김수영), Kim Chun-soo (김춘수), and Baek Seok (백석). The instructor wrote the names of the poets on the board and had the students vote. Among them, the students chose Kim Soo-young the most. Therefore, Kim Soo-young was chosen as the author to be studied in this class, which included his poems and prose.

Kim Soo-young (1921-1968) was one of South Korea's leading poets. Kim began his creative career in 1945 with the publication

of his poem “Song of Myojung.”(묘정의 노래) However, Kim lived through the Korean War in 1950 and the April 19 Revolution in 1960, two important events in Korean history. He was taken to a prisoner of war camp on Geoje Island where he was held for many years. The far-right government after the April 19 Revolution caused him psychological confusion and pain. Kim's work was bound to change with the times. Kim tried to look at the times with an “alert spirit,” and he wanted to write new poems with an alert spirit. (Cho Kang-sok 조강석 2018: 283)

To be an object or subject of criticism with an 'alert spirit' presupposes a creative life. And all of this creative life is fluid and developmental. There is a certain ethic of the moment. This is the modern conscience. It was my purpose to speak of the density of this ethic in my relationship to “Forsythia Tied to the Fortune Teller” alone. “If I had not written ‘Encounter magazine’ and had written a monthly review of ‘Forsythia,’ I would have written something unselfish, and therefore evil. I would have praised him unworthily, and I would have killed or injured myself to save him. However, by breaking through the troubles of the “Encounter,” I was able to save him and save myself, to see him as a person with an alert spirit and to see myself as a person with my own spirit. In other words, to put it simply, a person who lives with alert spirit is a person who entrusts the fulfillment of the whole body of truth and beauty in the moment while constantly improving creation. (Kim Soo-young 김수영 1981b: 266).¹

¹ <제정신>을 갖고 산다는 것은, 어떤 정지된 상태로서의 <남>을 생각할 수도 없고, 정지된 <나>를 생각할 수도 없는 일이다. 엄격히 말하자면 <제정신을 갖고 사는> <남>도 그렇고 <나>도 그렇고, 그것이 <제정신을 가진> 비평의 객체나 주체가 되기 위해서는 창조생활(넓은 의미의 창조생활)을 한다는 전제가 필요하다. 그리고 이러한 모든 창조생활은 유동적인 것이고 발전적인 것이다. 여기에는 순간을 다루는 어떤 윤리가 있다. 이것이 현대의 양심이다. 「입춘에 묶여온 개나리」와 나와의 관계만 하더라도 이 윤리의 밀도를 말하고 싶은 것이 나의 목적이었다. 「엔카운터지」를 쓰지 못하고 「입춘에 묶여온 개나리」의 월평을 썼더라면 나는 사심(私心)이 가시지 않은 글을, 따라서

The above is a piece of prose by the poet Kim Soo-young. For Kim Soo-young, “creative” life and “subjectivity” are important. Kim did not give up on literature despite the miserable conditions of his time. Kim thought of literature through his experience of the Korean War and the pain of living in poverty. With an “alert spirit,” he tried to see literature for what it was. He emphasized the creativity of the moment, like “a certain ethic of fighting for the moment.” For him, “the creative life is fluid, developmental”. The “truth” and “beauty” of literature can be achieved through the “constant improvement of creation”. We can see that creative thinking is necessary for individuals to overcome the pain of life. This creativity makes the individual see life's problems in a new way. Creativity enables the individual to discover a new self. In other words, creativity establishes the individual's subjectivity.

This student-centered “creativity” has been emphasized since the revision of the 6th National Curriculum. It is concerned with the student's active and self-directed education. However, in the past, it has been difficult for students to express their creativity because of the rigid, hierarchical relationship between teachers and students. Students are very passive in relation to teachers. The instructor sees the student as an object that lacks subjectivity. This relationship needs to change. And, somewhat paradoxically, this can be changed through creative teaching. This problem can be solved if students are offered creative lessons organized by instructors who consider a horizontal,

사심(邪心) 있는 글을 썼을 것이다. 개운치 않은 칭찬을 하게 되었을 것이고, 그를 살리기 위해서 나를 죽이거나 다치거나 했을 것이다. 그러나 「엔카운터 지」의 고민을 뚫고 나옴으로써 나는 그를 살리고 나를 살리고 그를 <제정신을 가진 사람>으로 보고 나를 <내 정신을 가진 사람>으로 볼 수 있게 되었다. 그러니까 쉽게 말하자면 제정신을 갖고 사는 사람이란 끊임없는 창조의 향상을 하면서 순간 속에 진리와 미(美)의 전신(全身)의 이행을 위탁하는 사람이다. (김수영 1981b : 266)

rather than hierarchical, teacher-student relationship. (Minwoo Nam 남민우 2004: 26)

This classroom approach is intended to be conducive to an active relationship between instructor and learner. Students are generally experiencing tension and stress about grades and the college admissions system. They are maintaining friendships in a competitive environment. The curriculum needs to understand and recognize this situation. In doing so, this lesson sets one goal: to give students a break from the tension and competition. This method of teaching can provide students with a sense of security and joy. In addition, students can appreciate Kim's poetry and prose, which allows them to appreciate literature and foster a sense of community. Students can empathize with the pain and sorrow expressed in the literary works. Through this process, students will be able to look at their own pain and struggles objectively. Students can reflect on their own identity and grow in a positive way through this process. In short, this lesson aims to improve the competitive relationship between students through the medium of literature, and to develop a sense of self.

The main textbook for this class is *The Essentials: Kim Soo-young* (Kim Soo-young 김수영 2022). Students can read the book together and choose their own works. They also form their own groups. The class is composed of 25 students, with 5 students per group.

The students in this class are a mix of high and low-level students. In Korean, lower level students are defined as “low learners”. Before the term “slow learner” was used, the term “Borderline Intellectual Functioning (BIF)” was used to describe them. The term “slow learner” is defined as a student who scores between the 70th and 85th percentile on a standardized intelligence test, or who scores between the 70th and 79th percentile on the Wechsler Intelligence Test in Korea. A “slow learner” can also be defined as a student who scores 40% or less on a standardized test of academic ability. This was used to clearly identify students for special education. (Kyung-Eon Yang 양경언 2021:114)

The students who have signed up for this class are divided into “slow students” and “non-slow students”. The students are there voluntarily as an intentionally collaborative environment. As an instructor, it's important to pay attention to this. The instructor should lead the class in a way that allows students to help each other and integrate. The instructor must organize the class without bias or discrimination. The instructor guides students to participate in the class in a harmonious way.

Prior research relevant to this study can be divided into three categories. First, studies related to analyzing literary works for effective teaching. Second, studies that examine social changes in students through literary education. Third, studies that examine internal changes in students through literary education.

First, the following studies analyzed Kim's literary works for poetry education. Kim (2015) analyzed the content and characteristics of the poems that students perceived. The results showed that students viewed Kim's poetry as modernism differently than expected. Noh Chul's (노철) study is an interpretation that connects ‘cowardice’ and ‘narrow mindedness’ in Kim's poems with ‘satire’ and ‘deconstruction.’ This interpretation is an example of teaching poetry rhetoric at the students' level. A similar case is found in Yang's (양경언) study. Other studies by Hyun-seung Lee (이현승), Ok-Sun Choi (최옥선), Min-Woo Nam (남민우), and Shin-Young Woo (우신영) are also worth referring to as they introduce cases of using poetry texts to enhance students' creativity.

Second, there are studies on social change achieved through literary education. Yun, Ho-gyeong (윤호경) emphasizes poetry education for citizens. Through civic education, students can learn compassion for others. They can have a critical reflection on the set norms. This paper explores the possibility of solidarity that students can realize along with critical consciousness through poetry education. Meanwhile, Yang, Kyung-yeon (양경언) argues that poetry education can foster more practical and direct citizenship when the concept of ‘slow students’ is considered and reflected in the classroom. The above paper

is a study of how all students can receive poetry education together without prejudice, while Yang's paper sets the 'slow learner' as the central actor and explores how all students can naturally relate to each other in the classroom.

Third, and finally, the student undergoes an inner transformation in the process of accepting the poetry text. Hyun-Ah Lee (이현아) and In-Ja Choi's (최인자) study analyzes literature lessons for self-care purposes. This is because the experience of empathy for others through poetry texts can lead to empathy for the self. Sang-Ah Lee (이상아) is interested in the internal changes that poetry texts bring about, centering on the concept of creativity. According to her, students can gain the experience of seeing their lives anew through poetry education. The poetic activities that students experience through literary education are connected to poetic concepts, and through this discovery, students can grow as creative beings and undergo a change in self-consciousness.

So far, this article has reviewed the previous studies, and this study belongs to the third scope of research. This study aims to explore the results of students' inner transformation through a new method of teaching literature. This thesis integrates the content of literature education and theater education within the curriculum of public education. This teaching method is distinct from the way it has been practiced in the past. In the past, the results of accepting and appreciating literary works were in written form. However, this curriculum understands and accepts Kim Soo-young's works and creates a new way of appreciating them in the form of a play. Students take on roles in the play within this class. As a result, they step out of the "I" and become the subject. Through this activity, students gain the experience of objectively exploring and understanding the other. This can bring positive change for their internal thoughts of themselves.

The following will detail the reallife class based on the above concepts. The class promotes creativity through literary works. Through these lessons, students can develop their creativity and

establish a new sense of self-identity. They can also overcome their own conflicts and pain caused by entrance exams.

A lesson is organized using the following steps. First, the students form groups. They read Kim Soo-young's poetry and prose, and go through the process of appreciation and analysis. Afterward, students discuss their impressions in groups and present these to the class. The instructor gives feedback on the results. Based on the feedback, students will compose a play script and perform it. Students watch the plays of different classmates together. They fill out an evaluation sheet and share it with the class. Students compliment and encourage each other's work. As a result, students develop their creative thinking and establish a sense of agency through classical literature. They experience friendship and a sense of community among their classmates.

2. The specifics of the actual lesson organization

This lesson is a Reading Classics lesson. This class is 50 minutes per session. The class consists of about 25 students, and there are four such classes in the grade. This paper focuses on one of them. The lesson plan for the 10th session of this class is as follows.

Table 1 : Lesson Plan

Class Information	
Subject name	Reading classic literature
Lesson Plan	
Course Overview	Students will be able to understand Kim Soo-young's literary works and use them to enhance creative thinking and develop agency.

Goals	<p>(1) The learner can read and understand the poetry, fiction, diaries, and prose of Kim Soo Young.</p> <p>(2) Students will be able to appreciate and analyze literary works and write a review.</p> <p>(3) Through group discussion, choose a work of literature and re-create it in the form of play.</p> <p>(4) Students will be able to appreciate and evaluate the work of other classmates.</p>
Books & Resources	Kim Soo-Young 2022. <i>The Essential Kim Soo-Young</i> . Paju: Mineumsa
Utilization Materials	PPT, E-BOOK, Video, photo
Weekly Lesson Plans	
week	Lesson Description
1	Organizing groups. Read and discuss the work of Kim Soo-young.
2	Select a favorite piece. Perform a reading of the work.
3	View and analyze Kim Soo-Young's work in groups.
4	Write a group reflection paper on the selected works. Make a presentation.
5	In groups, create a theater script for a selected Kim Soo Young work.
6	Edit and refine students' creations with instructors
7	Determine roles for a group play. What to bring. Music. Set up stage props.
8	Practice the script. Practice on stage.

9	Present the group's work as a performance.
10	Present the reflection paper. Remind students of the goals of the lesson.

This class ran for 10 sessions, totaling 5 weeks. The location of the class is the school library. There were five students per group, and they were free to choose their own group. This was intentional. First, it was important to develop the attitude of appreciating literary works together. Also, since the end goal was a play performance, there needed to be enough students to fill a stage. Group collaboration also reduces the pressure on students to create and present. Students can work in groups to generate ideas, communicate, and coordinate opinions to complete a collaborative piece. From there, students can decide what roles they can play in their groups and give and receive help. Once the groups were organized, they ran through the list below.

Student Tasks

- 1) Create a new name for your group.
- 2) Read a selection of Kim Soo-young's work and choose a piece of artwork as a group.
- 3) In front of the class, introduce and read the piece.

Two sessions were needed to accomplish the above lesson content. Students sat in groups and discussed. First, they named their teams. Then they read the poems or prose in the book with the other members of their group. They discussed their favorite pieces with the other members. In a normal language class, it was difficult for many students to participate in poetry appreciation because they had to prepare for exams for school and entrance exams. But in this class, everyone is free to express their opinions. The five groups were organized as follows

Table 2 : List of works selected

Team name	Selected work	Genre of work
<u>G-Phoenix</u>	<u>“Journalist's Passion”</u>	<u>poem</u>
Teamwork Genius	<u>“By the Scallion Field”</u>	<u>poem</u>
<u>Mental Reform Team</u>	<u>“A Note for Poetry Writing I”</u>	<u>prose</u>
Lighting is LED Light	<u>“Sesame Flower”</u>	<u>poem</u>
<u>It's Awkward Now</u>	<u>“November 24th”</u>	<u>diary</u>

The results above show that group names are experimental. It's a name that the group came up with together. This activity makes students feel excited about the class and aware that they are part of a group. The new community gives students a different sense of agency. They can participate in the class as a new subject. Students will work as a member of a newly created team, temporarily leaving their real names behind. As a member of a team, students can demonstrate an act of will in the selection of their work. The content of the lesson that this team will perform is carried out through the active will of the participants. Naming new teams and becoming a member of each team allows students to work together to solve the tasks of the class and perform actions as new “subjects.” (Minjung Koo 구민정 2020: 7) This can help them enjoy and feel more confident about learning poetry. It creates an active desire to collaborate with other students and participate in the class.

Next, let's take a look at the students' selections. The works the team chose are not commonly seen on college exams or in textbooks. The works they chose are new to them, something they haven't encountered before. They were also chosen because they were works that the students could relate to. Not only poetry, but also prose and diary entries. The instructor guided the class to choose the works of Kim Soo-young in an autonomous way. After the selection, one member of the group introduced the selected work in front of the other members and told them why they chose it.

The first work chosen by G-Phoenix is “The Passion of a Journalist” (기자^의 정열: 70). They chose this work because they liked the title of the poem and were curious about the profession of a journalist. They also liked the vivid images of various situations surrounding a journalist. Teamwork Genius chose “By the Scallion Field” (파^밭가^에서: 108). They said the poem was lyrical and steady. Mental Reform chose Kim Soo-young's “A Note for Poetry Writing I” (시^작노트 I : 390). It is an essay about Kim's famous poem “Waterfall”. They chose it because they found Kim's life story interesting. Lighting is LED Light chose “Sesame Flower” (깨^꽃: 146). They chose this poem because it is short and they liked the repetition of the lines. They also liked the rhythm of the poem. They found it easier to understand than Kim's other poems. Finally, It's Awkward Now team chose the diary entry, “November 24” (11 월 24 일: 413). They said they liked this piece because it was different from the other works in the selection as it told a specific story of everyday life.

After the students finished their presentations, the instructor and all the students complimented and cheered on each team. Afterward, the students discussed the selected pieces again, especially how they would perform the play. Because more time was needed, the instructor challenged the students to further discuss how the play would be performed.

Students need to meet outside of class to work on their assignments. They need to discuss how they will perform based on the piece they have decided on as a team. They have an initial discussion in class, but time is running out. Team members would meet after school or during lunch to work on the assignment and report back to the instructor with their findings.

The plans for the plays discussed in the groups were mostly unfinished. However, it was clear that students were actively participating in the group activity. They explained to the instructor the process of the play that their team was planning. They also asked questions of the instructor about points of concern for their team. For example, they asked if the play should include the entire poem, how to prepare the

props, and if they could wear school sports uniforms and use vests or hats to distinguish the roles. The instructor answered their questions and provided helpful notes. Later, students complete the play planning in the classroom and start to think more specifically about writing the script.

What's notable here is the change in students. They were very proactive and asked the instructor for questions and help. They also expressed their expectations and curiosity about the next lesson to the instructor. In traditional classes, most of the students do not ask the instructor questions because in a regular Korean language class, both the students and the instructor had to complete the set content within the set time frame. The instructor in traditional classes must prepare the class for the exam, so it is difficult for the instructor to check the students' individual needs. Under these circumstances, students can only participate in the class in a passive manner.

Therefore, it can be seen that the lesson plan for this lesson is designed to help students change their learning attitudes and internalization of the content. The lesson plan of this lesson has the following implications

The first is the part of the lesson that focuses on literature. Literary works have the potential to communicate with others and change human lives. Poetry texts, in particular, are more ambiguous and multivalent than other texts. Classroom poetry appreciation requires active reader participation. In this lesson plan, students are encouraged to actively ask questions, seek help, and address doubts with the instructor. They can also freely express their opinions to other students and listen to the opinions of other students. The poetry text becomes an object that actively mediates the learner's learning activity. Through poetry, students can objectively reflect on their feelings and establish their values through empathy and communication with other students. Through literary texts, instructors can lead students to exchange their lives, experiences, and imaginations in a positive way. (Yun, Hogeong 윤호경 2017: 296)

The team structure of the class allows students to feel respected in their roles through group activities. This is because the class is designed as a class where students can form their own subjectivity through their own thoughts and ideas. In this way, the literary education designed in this study can help students develop their own subjectivity and pursue a positive “humanization” path. Such a teaching method can be a class that promotes creativity and subjectivity through personal respect and interest in students. (Yoon, Young-chun 윤영천 2009 : 110)

3. Lesson Goal: To recreate poetry or prose in a theatrical performance

Students worked creatively with their teammates to plan a production and then created the production through a theatrical performance in class. Students can understand the work through researching various information and materials, presenting and generating ideas, and revising them together to complete the work. (Minjung Koo 구민정 2020: 5-7)

In groups, students read Kim's texts together. They chose one of their favorite works and write a reflection and analysis. The instructor gave students a set amount of time to discuss with other members of the group. Students refined their arguments as they listened to others. Students develop the ability to listen to, understand, and reconcile different interpretations. Students are not active in presenting their poetry appreciation in a typical Korean language class because the class is focused on poetry theory rather than poetry appreciation. Such a teaching method has typically made students lose interest in literature classes. (Choi, Ok-seon 최옥선 2015: 342)

However, in the classroom cases analyzed in this paper, students showed a different behavior. The students were very active in

giving presentations and writing reviews. In this class, learning is not evaluated by tests and scores. What matters in this lesson is not how the students' grades are distinguished, but rather how their ideas and creativity are honored. Here's an example of a review that a learner wrote during a group activity.

Table 3 : Interpretation and Writing of Criticism

<p>Reflection: This work expresses a "green onion field" where new sprouts break through the soil. By abandoning the old, one can gain new love. This poem paradoxically sings of enlightenment. Through reading this poem, I gained a deeper understanding of the poem "By the Green Onion Field."</p> <p>Analysis: There is a color contrast between the "red onion field" and the "green sprouts." This poem highlights vivid imagery and emphasizes its theme. It uses paradoxical expressions to assert new strength. The poem employs imperative endings. It portrays a life that seeks change through contrasting poetic words. The repetitive sentence structure is a notable feature, creating rhythm through repetition.</p> <p>-Analysis and reflection on "By the Green Onion Field," written by a student from Teamwork Genius</p>
<p>Reflection: I find this poem to be calm and quiet. The poet seeks to escape from certain desires. A sense of sadness is felt. Kim Soo-young wanted to protect himself. What Kim Soo-young sought to destroy was his own self. Greed is desire. Kim Soo-young wanted to destroy this desire.</p> <p>Analysis: Kim Soo-young's poem "Sesame Flower" was published in 1963. This poem is about "small and numerous sesame flowers / and the mind drifting to a distant end." The humble self is metaphorically compared to the sesame flower. This poem reflects Kim Soo-young's introspection on himself.</p> <p>-Analysis and reflection on "Sesame Flower," written by a student from Lighting is LED Light</p>

Reflection: Kim Soo-young's poem "Waterfall" is famous. I really liked this poem. However, to write this poem, I was moved by reading the prose filled with the poet's thoughts. There is a sentence in this prose that says, "What we truly long for is peace." This sentence conveys the poet's strong will. When I traveled with my family, I saw a waterfall, and this poem came to mind.

Analysis: This poem effectively showcases the speaker's firm will. The line "the waterfall makes a straight sound" illustrates the strong belief the poet conveys through the image of the waterfall, which crashes down from above. However, it seems that Kim Soo-young wrote this poem with a very painful heart. In the prose, he mentions that he is weary from "the difficult years that collide with me." Everyone finds it hard to live.

-Analysis and reflection on the prose "Beginning Note 1," written by a student from Mental Reform

The above are reviews written by students who organized their opinions with other members of the group and wrote their impressions and analysis of Kim Soo-young's work. Kim Soo-young views the world through a poetic narrator. The poetic narrator is not identified with the world. The poetic narrator feels pain about the world of the time. The poet denies the unreasonable situation of the world. This concept of 'negativity' is an important point in Kim's poetry from an aesthetic point of view. The subjects in Kim's poems have a critical consciousness of the times. The smallscale 'subjects' in Kim's poetic texts expand the sentiments and thoughts of negativity that they feel while experiencing 'life' and 'society' into poetic expressions. (Kim, Chi-jung 김치정 2015:100)

Students analyzed the characteristics of the narrator in Kim Soo-young's work. Students examined poetic sentences and expressions. One student commented that the poem shows "the realization that new love can be gained by letting go of the old, through a field of green onions with sprouts breaking through the soil." Another said that Kim's poem is "a poem that looks back at the 'I'" and demonstrates "firm will" through the poetic subject.

In other words, students can discover the subjectivity in their own lives through Kim Soo-young's literature. Students will have the mindset to look at the times objectively. Through this kind of teaching process, students will be able to have a variety of thoughts. Students will communicate diverse ideas through poetry texts. Students will recognize their own agency as they experience group discussions and creative reading and writing activities. Students will appreciate Kim Soo-young's poetry and understand the poet's will to "go beyond the conflict between the outside world and the subject". (Nochul 노철, 2003: 123)

The class's "mind reform" team turned the prose from "a Note for Poetry Writing 1" into a theatrical story. First, students created characters and assigned roles. The group chose a member to focus on writing the play, and they discussed and created a script together. One member of the group decided to organize the props, lighting, sound effects, and background music for the play. One of the "slow"-designated students in the class was responsible for the sound effects and background music. This was a collaborative effort between this type of student and typically performing students. The team decided that one learner would perform the poem "Waterfall" as a physical representation. This student chose to express the poem through dance, with no dialog. While this student danced, another student read the waterfall poem by Kim Soo-young. The team created the following play.

Table 4 : A play script using poetry

Making Suyoung Kim's 'Starting Note 1' into a Play

Characters: Man 1, Man 2, Woman 1, Woman 2

Props: Pictures showing the background of the bar,

Dark,

When I turn on the classroom lights,

Man 1: (Silently dances a dance representing Kim Soo-young's poem 'Waterfall')

Man 2: (Recites the ‘Waterfall’ poem slowly)

The waterfall falls down a straight cliff without any sign of fear

A wave that cannot be defined

Without meaning to fall towards anything

Regardless of season, day or night

Like a noble spirit, it falls ceaselessly

At night, when neither the marigolds nor the trees are visible

The waterfall falls straight down with a sound

Straight sound is sound

straight sound

call a sound

Water drops falling like lightning

Without even giving my mind a moment to get drunk

As if laziness and stability had been turned upside down

Without height or width fall

Woman 1: (Snooping around in front of the bar and finds a friend.) Hey!

It's been a while.

Woman 2: Oh! nice to meet you.

Woman 1: How is your life these days?

Woman 2: It's just like that.

Woman 1: Days of despair and pain. My mother is sick, and there is nothing to eat at home.

Woman 2: Oh my, it's hard for me too.

Woman 1: But let's not give up here.

Woman 2: Yes.

Woman 1: Did you see the man dancing in front of there?

Woman 2: Yes. It was fun.

Sound effect: Ordinary, peaceful sound. White noise.

-Performance based on “A Note for Poetry Writing I”, written by high school students.

This lesson was designed to actively engage students in learning a poem and recreating it into a play. The students were interested

in the new way of teaching, which was different from the traditional language class. Creative lessons are an important motivator for students' academic development. As students participate in the class, they develop creative thinking, which has a positive impact on other academic areas. This is because students' creative classroom attitudes can be transferred to their enthusiasm for other academic fields. (Lee, Seung-yoon 이승윤, 2020 : 332)

The group who wrote the above script parodied a part of Kim Soo-young's work. They wrote the script based on Kim Soo-young's "a Note for Poetry Writing 1", but they added Kim Soo-young's poem "Waterfall" to the play because the content of the prose reflects the situation, emotions, and life of the poet when he created the waterfall. Therefore, although they built the play around Kim Soo-young's prose, it would be a very natural structure for the script to have the poem "Waterfall" appear within the play's content.

The performance is about 10 minutes for each team. Students individually perform their roles and realize that their work is respected. They also feel the sense of accomplishment of completing a piece with others. This classroom experience can be an opportunity for students to establish their own agency through creative activity. Students performed their own theater pieces and, just as importantly, watched the pieces performed by other teams. This makes them both performers and evaluators of their peers' work. This is a horizontal assessment where students evaluate their peers, rather than a vertical assessment where the instructor evaluates the student. Students write their impressions on the reflection sheet. They uploaded and shared their reflections on an online platform. The instructor and students would share their evaluations and impressions of the lesson together.

These outcomes unfold as a continuum of students' activities. The lesson begins with students' aesthetic and creative thinking and is realized through their participation and experience. Students discuss together to solve problems, synthesize their opinions, and finally perform. The above process of theater education creates a new approach

to the process of receiving literary works. As a result, theater education helps students develop positive feelings about themselves through artistic activities. (Minjung Koo 구민정 2020 : 10)

In short, this paper designed a creative lesson using literary works, and students could expand their own agency through creative class activities. Thus, creative classes can be a new way of teaching literature. It proves that literature and education are closely related to real human life. Creative thinking can be a positive trigger for students' inner and outer lives. Based on this, students can improve their lives and their studies. (Choi, Ok-seon 최옥선 2015: 346)

4. Conclusion

This study analyzed the actual classroom process in which students experienced creative lessons with Kim Soo-young's literary works. This lesson was an attempt to use literary works to teach reading in a new way. Through group activities, students created new team names and appreciated and analyzed Kim Soo-young's literary works. The results were presented to the class. They then created and performed a “theater” piece based on their findings. One of the team members took the lead in creating the script, and the other students participated in revising it. They also took on the roles of actors, props, costumes, lighting, and directors for the play. Students worked as part of a team to fulfill their roles.

Students experienced that their work was honored as they each played a role. They learned to be considerate of others and to cooperate with others as they went through the process of empathizing and coordinating their opinions. They also experienced the sense of accomplishment of completing a piece of work with other members of the group. Therefore, this lesson was an opportunity for students to establish their own agency through creative activities. It's important to note that the students get to perform their own theater pieces and watch

other teams perform them. In this way, students are not only performing their own work, but they are also evaluating the work of their peers. This is not a vertical assessment where the instructor assesses the learner, but a horizontal assessment where the learner assesses their peers. Students viewed other teams' work and wrote their impressions on a reflection sheet. They also wrote about how they felt or changed as a result of the class. Students uploaded their reflections to the online platform, and all students could share and empathize with each other's reflections. Teachers and students could also share their evaluations and impressions of the class together.

The instructor shared the reflections with the class and gave those who wanted to share their writing the opportunity to do so. Here's what they wrote

Table 5 : An appreciation of a class

Kim Soo-young's work is difficult. At first, I was unfamiliar with classical literature. But I liked the idea of naming our groups and introducing our favorite works one by one. I didn't practice much for the play. I didn't memorize my lines perfectly, but it was a very memorable class.

-Lighting is LED Light team, student surnamed Park

It was kind of cool when my friend danced to "waterfall". Our group was the most active. It was a really free time. I played Girl 1, which was really fun.

-Mental Reform team, student surnamed Kim

At the beginning of the class, students were not interested in Kim Soo Young's works because they are more familiar with video media than literary works, and students are under intense pressure to prepare for their grades and entrance exams. One speaker said, "When I first saw Kim Soo-young's book, I thought it would be difficult". However, as the students participated in the class, they experienced a change. As they experienced the class with other students, they became interested in the class. She became more active and engaged in

the class. Another learner didn't have any close friends, so the group work was unfamiliar to her, but she found enjoyment and fulfillment in revising and perfecting the script with her teammates instead of creating it alone. One student reported, "I think it was a fun memory with my friends." Another memorable theater performance was a dance performance of Kim Soo-young's poem "The Waterfall."

Analyzing these results, we can see that Kim's poetry texts played an important role in mediating education with students who needed a new way of teaching. The students' inner transformation was triggered by Kim's work. The lesson was completed in an experimental way, breaking away from the usual way of appreciating poetry. Students not only wrote reflection papers after the performance, but also spontaneously approached other students and offered heartfelt encouragement. Students were able to empathize and connect with their fellow students in a way that is not just about grades. Notable was the fact that the students who studied separately at different levels were able to break down awkward boundaries and communicate for a while.

In summary, this paper explored a teaching method that utilizes literary works to promote students' creativity and agency. Through creative group activities, students were able to expand themselves in an active way. Especially nowadays, it is difficult for students to form interdisciplinary friendships with other students due to academic pressure. This is because the entrance examination system is competitive. However, through creative activities, the students experienced how to cooperate and care for other students and completed the lesson. The lesson described in this study can be a new way of teaching literature that is needed in this era. It proves that literature and education are closely related to practical human subjective life and creative thinking.

Conflict of interest statement:

The author states that there is no conflict of interest to disclose.

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