

Current problems in teaching Korean as a native language : focused on the creative writing based on the emergent literacy

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Summary

There is greater and greater interest in education of creative use of native language these days. It tends to be much greater when it comes to teaching writing, especially. The syntactical and cognitive psychological approaches, however, are dominant in our classrooms, which brings about several problematic issues. Here I suggest 10 guidelines which should be kept in mind by Korean native language teachers.

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1. Literacy is developed by reading texts. Don't rely upon anything else.

Teachers should be aware of the fact that it is not really helpful to make the students mind map for their creative writing. It is the top prerequisite to dismiss the idea that the mechanical series of the left hemisphere activity such as mind mapping have positive influence on the children's creative writing. The source of creativeness is in the right hemisphere. The creativeness required in the right hemisphere comes from the text. The literary texts in which excessive libido energy from the people with a history of hypergraphia is sublimated can be a great guide for the creative writing. The saying "There is no royal road to learning" is also valid in writing as well. Mind mapping in which the context of writing is excluded is ineffectual in that writing is context-oriented process of generation. Let's take an example of mind mapping of the word *rabbit*. (Citation is not covered here.)

In the process of mind mapping here, what the child did was only to arrange his/her memories associated with the target word, not to trigger the creative thinking. In other words, it is merely a fragmented word association, totally unrelated to the context-oriented meaning generation. Therefore it must take place only in the left hemisphere. The word rabbit is used in many different contexts, which means the foregrounded meaning of the word varies according to the context in which it is mentioned. The bottom-line is that teachers should know that the activities such as mind mapping and brainstorming in context-free condition could disturb the development of emergent literacy in childhood.

2. Writing itself is a creative activity.

3. Make the children get a feeling of the language and take the holistic approach to it. Don't overemphasize the standardized order and hierarchy of the text.

It is more desirable to encourage children to be in contact with every possible medium. The development of

the literacy depends on how the learners' cultural citation takes place. Although being generally organized in order of the introduction, the main subject, and the conclusion, a text does not always follow the fixed order and the hierarchy such as the introductory remark related to the topic and the purpose of the text, writing material full of original ideas, and drawing a pertinent conclusion.

It brings more losses than gains to overemphasize the topic paragraph, the topic sentence and the keyword. Learning a sign means finding out the aspect that the signified determines the signifier in a sign. The aspect is determined according to the custom, the usage of the sign. A custom is an expectation derived from the experience of the sign shared by the members of a cultural community. The learners, the members of a community, learn this kind of expectation with intuitive guess. The expectation is never written in a book and can not be always taught by somebody around them, the learners. Language is a system of a sign.

4. Make the learners focus on what they really know.

5. Remember that writing tends to be self-loving.

Writing tends to be self-loving. The writer's unconscious psychic energy interferes in his/her text generation and its organization. For example, all those things that the writer unconsciously wants to avoid, gives him/her an unpleasant feeling, hurts his/her trauma and wound his/her self-respect fail to pass the writer's unconscious censorship. The polish is considered as the effort to limit the interference of the unconscious after writing. The reconsideration of the cohesion in the text should be followed after the interference is minimized.

6. Let the learners know the frame of the text. The form teaching should come before the content teaching.

Reading and writing are inseparable from each other, just like two sides of a coin. The teachers should help the learners learn how to write by teaching them the frame of the reading. Reading promotes them to learn the stages of interpretation, projection and poetics.

7. Make the learners know the differences between the system language and the natural language.

There are two types of communication. One is a general type and the other is the one stimulating the receivers to expand the information in their mind with little amount of the information from outside. This kind of self-amplifying organizes the scattered information in the receiver's brain and the receiver is more active in this situation than in the process of simple acceptance of fixed information. For example, the sound from a train and rhythmical music could stimulate the receiver to prefer the meditation or a geometrical figure works and to be fascinated by the metrical language of a poem. In all these case, the inner information is expanded under the influence of systematic information from outside. The more complicated form of this is found in the normative art.

8. Make the learners focus on the Genre. A story is made based on the aesthetic, logical, and social code.

Codes are patterns of the sign usage attained by continuous and repeated use of the sign. The meaning of a code is very obvious to the members of the cultural community. The codes are interpreted differently according to the two levels of communication, denotation and connotation. Sometimes, the success of the individual in a community depends on whether he/she is confident of the use of the codes.

The filial piety of Shimcheong in Korean traditional novel has often been used as material for speaking/listening class, but it is very improper use of subject material. The behavior that Shimcheong does to help her father recover his sight is totally inappropriate. Also it was never an appropriate behavior in the

days when the story was made. The people in the days read the story regarding it merely as a novel. That is, people in the days understand it as an aesthetic code and social code focusing on the Confucian ideology of filial piety based on the aesthetic form, not as a logical code.

9. Make the learners put themselves in other person's shoes and view things from a different angle.

I make this suggestion as a way to encourage the learners to look the issues from different perspectives and to examine the process of writing on the whole. This is the best way to develop the learners' ability to think.

10. Make the learners know "loving". If they know "loving" they can know the reason for the existence.

To write a good text, one should know love. Only those who know that every text is a fruit of love can write a good text. To love, or to understand, is to sympathize with the necessity and the reason of the existence of something. If we consider love as a special interest and deep attachment, it can be said that it is a kind of disease. In addition, the talent and the passion of writing can be considered as a disease. The disease is spread. The texts written by great authors are products of great diseases. Those diseases are spread easily. Therefore being infected with hypergraphia after reading those strongly infectious texts is the fastest way to realize the talent.

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The psychic energy of hypergraphia in great texts, I think, can not help infecting the readers with its hypergraphia stimulating their brain cells. Therefore extensive reading has been known as the first thing which should be done for writing well. What is important here is that we should know that this extensive reading is not for the imitation of sentences. This is what I would like to emphasize in this paper.