

Teacher Resource Guide

Korean Art and Culture Outreach Kit



JORDAN SCHNITZER **MUSEUM OF ART**

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UNIVERSITY OF OREGON

Teacher's Resource Guide

Explore and More: Get to Know Korea

Lessons for Grade 2 to 7

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Jordan Schnitzer Museum of Art

Mission Statement

The Jordan Schnitzer Museum of Art at University of Oregon (JSMA) is a premier Pacific Northwest visual arts center for exhibitions and collections of historic and contemporary art. The museum continues a long tradition of bridging international cultures and offers a welcoming destination for discovery and education centered on artistic expression that will deepen the appreciation and understanding of the human experience. We engage diverse communities through innovative, interpretive programs in a newly expanded museum within a major university setting.

Dear Teacher,

Welcome to the Explore and More: Get to Know Korea, the Korean Arts and Culture Outreach Kit!

This kit is intended to provide you and your students with an opportunity to learn about Korean art through multiple disciplines and to teach several subjects using Korean art as a didactic tool. Various examples of artwork from the Jordan Schnitzer Museum of Art, books, maps, and overheads are included in the kit.

The kit contains materials related to visual art, traditional dress and games. We hope that you will find correlation between the resources in the kit and your personal classroom instruction of art, history, language arts, social science, and multicultural studies. We encourage you to adapt this kit to best enhance your classroom curriculum.

Please note the following:

- All artifacts in this kit are extremely valuable and irreplaceable
- JSMA appoints you, the teacher, guardian of this kit
- You, the borrower, are responsible for the care and conservation of these valuable objects
- Keep all objects out of direct sun and cover them when not in use
- Guide your students in handling them carefully
- Return this box in exactly the same condition in which you received it

Following these instructions will assure the kit's continuous use in schools.

Thank you,

Jordan Schnitzer Museum of Art Education Staff

Inventory list

Outreach Objects- teachers please make sure everything is back in the kit and the transparencies are put back in the resource guide. Thank you.

- Hanbok
 - Girl's hanbok (short Chogori(a jacket) and long Chima(a skirt), underskirt)
 - Boy's hanbok (Chogori and Bazi(a baggy trousers))- 7 years, 14 years
- Beoseon (traditional socks) for baby
- Dolls- Young lady and Doryeong (unmarried young man)
- Munbangsawu- a scholar's desk set with a monkey-shaped water dropper
 - Brush, Ink stone, Ink stick
- Magnetic Hangul set with board
- Ten symbols of longevity magnetic set with board
- Masks for mask dance
 - Wae-jang-nyo (barmaid)
 - No-jang (old man)
- 2 Yut-nori set
- 2 Gonggi set
- 6 Chegi
- Pengyi
- Goryo Celadon bottle
- 6 Bojagi coaster
- Bojagi (small)
- 4 bojagi pattern pouch
- 3 handmade thimbles
- 2 Taeguk Fans
- Map of Korea
- World wall map
- Painting reproduction

Books

- A Single Shard* & Audio book CD by Linda Sue Park
- Fables and Idioms 100*
- The Kimchee Cookbook*
- Korean Folk and Fairy Tales* by Suzanne Crowder Han
- Korean Home Cooking*

DVD movies

- Doggi Poo*
- The Way Home*

Audio CDs

- Contemporary Korean Pop music
- Traditional Korean music
 - Korean Court Music
 - Traditional Music from Korea

Handouts for Hands-on activities

- Fan making
- Folding screen making
- Taegukgi color-in
- Bojagi making handout
- Yut-nori
- Hangul writing practice
- Hangul character printout

On the cover from the top: Bridal gown, 48 x62 (1984.6. 1 a-b-c); Bowl, 11-1/2 inches diam. (1986.84); Pair of shoes for young boy's festival costume, 5-7/8 inches long (1979.29.8a&b); Map of Korea, 27 x 27 (TN00494.13 (9615-9)); Round roof tile with floral design, 5-3/4 x 4-1/8 x 1-1/4 inches (1996.2.1)

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Education Goals and Objectives

This packet is designed to introduce Korean people and culture to younger students through visual and performing arts, traditional games, music and the storytelling of Korea. By working on cultural, historical and artistic contexts, students will understand and assimilate Korean culture, which has been evolved over thousands of years. They will also be able to understand that Korea has developed its own original culture, adapted from external influences and acted as a cultural bridge to outside world.

It is important to recognize that the artistic and cultural traditions developed in the past continue to influence contemporary Korean society.

Objectives:

- Students will perceive cultural values in arts and literature.
- Students will discuss the artwork in the kit and be able to understand the interrelations of culture and the society.
- Students will learn new vocabularies related to Korean art and culture
- Students will learn and understand how to look, discuss and critique artwork.
- Students will learn various art activities which will encourage them to explore their own cultural heritage and share their knowledge with the class.

Timeline

Prehistoric Age

- **ca. 7000 B.C.** By the Neolithic period, the inhabitants of the Korean peninsula subsist mainly on hunting, fishing, and gathering and live in small settlements of semi-subterranean circular or square dwellings located near rivers or coastal areas.

- **ca. 8000 B.C.** Cave art is particularly well represented in the southeast coastal region of Spain. American Archaic cultures are those that occur between Paleoindian hunter groups and the peoples who have realized some combination of pottery making, burial mound construction, and garden technology.

- **3200 B.C.** The Sumerians develop pictograph to keep administrative records.

- **2560 B.C.** The Great Pyramid of Khufu of Giza was built.

- **2333 B.C.** Traditional Korean sources present two different accounts of the origins of civilization on the peninsula. One credits this achievement to an indigenous demigod Tangun, whose legendary birth in 2333 B.C. is attributed to the union of a sky deity and bear-woman. The second account credits a Chinese noble and court minister, Jizi (Korean: Kija), who is believed to have immigrated to Korea with a large group of followers at the beginning of the Zhou dynasty (ca. 1050–256 B.C.). The contrast between these two traditions reveals a tension that long conditioned pre-modern Korean perceptions of their own culture: on the one hand, a proud awareness of cultural distinctiveness and, on the other, recognition of the extensive influence of Chinese civilization.

- **776 B.C.** The first recorded Olympic Games in Greece.

- **750 B.C.** The Greeks begin to venture overseas and establish colonies in southern Italy and Sicily. According to tradition, the blind bard Homer composes the *Iliad* and the *Odyssey*.

- **551 B.C.** Confucius was born in China.

- **4th century B.C.** By this time, states with defined political structures have been established on the peninsula in the areas around the small walled-town states that were formed earlier with the advent of bronze implements. The most advanced of these states, Old Joseon, is situated in the basins of the Liao and Taedong rivers, in the northwest.

- **323 B.C.** Alexander the Great, king of Macedon, dies. Having defeated the Persian king and won a great empire, he extends Greek influence to the east as far as the Indus Valley and Afghanistan.

- **ca. 300 B.C.** Iron technology is introduced into Korea from China.

- **1st century B.C.** To the northeast of the Chinese commandery of Lelang, along the middle reaches of the Yalu River, lies the territory of the Goguryeo, a warlike tribal people who pose a recurrent threat to Lelang. South of Lelang the peninsula is divided into three regions known collectively as the Samhan: Mahan, in the southwest, Pyonhan, in the south central area of the Naktong River basin, and Chinhan, in the southeast. These loose political confederations eventually evolve respectively into the Paekche Kingdom, the Gaya Federation, and the Silla Kingdom of the Three Kingdoms period.

- **32–31 B.C.** Octavian (later Augustus) defeats Marc Antony and Cleopatra of Egypt at the Battle of Actium.
- **ca. 100 A.D.** Settled farming communities are present in the American Southwest.

Three Kingdoms Period (AD 57~ 676)

- **313 A.D.** The kingdom of Goguryeo seizes the territory of the Chinese commandery of Lelang, bringing to an end more than 400 years of Chinese authority centered in this province-sized colony.

- **313 A.D.** The emperor Constantine signs the Edict of Milan, permitting freedom of worship and facilitating the spread of Christianity.

- **4th century A.D.** By this time, the Korean peninsula is divided among three independent polities, the kingdoms of Goguryeo in the north, Paekche in the southwest, and Silla in the southeast. A fourth political entity comprised of a group of small city-states, the Gaya Federation, is situated between Silla and Paekche. During much of the Three Kingdoms period, China undergoes a period of political upheaval following the collapse of the Han dynasty (206 B.C.–220 A.D.) in the third century A.D. Vying for power on the peninsula, the rulers of Goguryeo, Paekche, and Silla seek to strengthen their position through alliances with the contending states on the Chinese mainland. International connections maintained by diplomatic missions serve as important conduits for the transmission of Chinese culture to Korea. Each of the three kingdoms eventually adopts elements of Chinese statecraft and Confucianism. Chinese writing, introduced to Korea between the first century B.C. and the second century A.D., is adapted to the Korean language using a system known as *idu*. (The founding dates for each of the three kingdoms are traditional dates; archaeological evidence shows that these kingdoms had become independent entities by the fourth century.)

- **476** Western Roman Empire falls.

Unified Silla Period (AD676~935)

- **676** For the first time in history, all of the Korean peninsula—excepting a narrow band in the north—comes under the sway of a single Korean government, known as the Unified Silla dynasty.
- **late 8th–early 10th century** Beset by power struggles between the court and aristocracy, Unified Silla goes into decline in the late eighth century. By the start of the tenth century, the Unified Silla monarch's claims to supremacy on the peninsula are openly contested by the self-declared kings of two short-lived regional states, Later Paekche (892–936) in the southwest and Later Goguryeo (901–18) in the north.

Goryeo Dynasty (AD 918~1392)

- **918** The ruler of Later Goguryeo is ousted by a group of his military commanders, led by Wang Kun (877–943). Having assumed control of his former master's northern domain, Wang (also known by the posthumous title of Taejo, or Grand Founder; r. 918–43) is proclaimed king of the new Goryeo dynasty and establishes the capital at Songdo (modern Kaesung, North Korea). He succeeds in reunifying the peninsula by engineering the voluntary submission of the last of the Unified Silla monarchs in 935 and conquering Later Paekche in 936.

- **1001** Leif Erikson arrives in present-day Newfoundland, Canada, names it Vinland.

- **1095** The first crusade begins.

- **1145** The first of Korea's two earliest surviving histories, *Samguk sagi* (Histories of the Three Kingdoms), compiled under the direction of the Confucian scholar-official Kim Pusik (1075–1151), is presented to the Goryeo king Injong (r. 1122–46). The compilers use as their sources earlier documents that have now been lost.

- **1215** In England, King John is forced by his barons to sign the Magna Carta, a document stating and ensuring the civil rights of his subjects, and the king's obligations to them. This becomes the model for many later, similar documents.

- **1231–1257** The Mongols, who occupy large portions of northern China and will rule all of China under the Yuan dynasty (1279–1368), launch six invasions into the Korean peninsula during this period. In 1231, the Goryeo court flees the capital of Songdo (modern Kaesung, North Korea) and takes refuge on nearby Kanghwa, a large island just offshore in the Yellow Sea, where it remains in exile for the next forty years.

- **1234** One of the earliest recorded works printed in metal movable type was published. Cast-metal movable type is invented in Korea in the early decades

of the thirteenth century, some two centuries before Gutenberg's invention of metal movable type in Europe, to facilitate, in particular, the distribution of Buddhist and Confucian texts. The skill of Korean paper- and ink-makers in producing sufficiently strong and thick paper and an oilier grade of ink is crucial to the success of this new printing technique.

- **1295** Marco polo returns from China, and three years later publishes a book “*The travels of Marco polo*”.

Joseon Dynasty (AD 1392~1909)

- **1392** After the last Goryeo monarch is deposed in 1392, Yi Sung-gye is proclaimed king of the new Joseon dynasty (1392–1910) and the capital is moved to the site of modern Seoul. The change in dynasty spurs major social and cultural transformations. Yi (like the first Goryeo king, known by the posthumous title of Taejo, or Grand Founder; r. 1392–98) and his immediate successors move aggressively to augment the power of the royal government. Particularly noteworthy are their efforts to reduce the wealth and influence of both the Buddhist establishment and the noble families that had been prominent at the Goryeo court, and their adoption of Neo-Confucianism as the new official state ideology.

- **1400–1418** During the reigns of Taejo (Yi Sung-gye; r. 1392–98), founder of the Joseon dynasty (1392–1910), and his fifth son, Taejong (Yi Pang-won; r. 1400–1418), increasingly stringent restrictions are placed on the Buddhist church and many of its properties are confiscated as well. These measures effectively undercut the societal influence of both the Buddhist hierarchy and the old aristocracy, thereby clearing the way for the new hereditary elite (yangban) that will dominate Korea socially, culturally, and politically throughout the half-millennium of Joseon rule.

- **1400** Chaucer dies. His unfinished poem “*The Canterbury tale*” is one of the most important works in all literature.

- **1446** The reign of King Sejong (r. 1418–50) marks the cultural high point of the early Joseon dynasty. One of Sejong's most notable achievements—motivated largely by the intent to further the education of the entire Korean population—is the introduction in 1446 of the indigenous Korean writing system *hunmin Jeongum* (proper sounds to instruct the people), known today as *hangul*.

- **1492** Christopher Columbus lands on an island in the Caribbean, and claims it for the kings of Spain.

- **ca. 1497** Michelangelo (1475–1564) is active in Rome.

- **1592–1598** The greater prestige accorded civil over military officials in the early Joseon period, attributable in part to the Joseon rulers' promotion of

Neo-Confucian values, engenders a chronic decline in the government's ability to protect itself against aggression from without or insurrection from within. By the end of the sixteenth century, after many years of neglect, the strength and preparedness of Korea's military forces have seriously deteriorated. In 1592 and again in 1597, desolating Japanese attacks are loosed against the peninsula. Between the initial onslaught of Japanese troops in 1592 and their final withdrawal in 1598, the invaders maintain themselves within massive fortifications erected along the peninsula's southern coast while they, too, live off the backs of the Korean peasantry.

During the bitter years of Japanese occupation, large areas of southern Korea are thoroughly pillaged. Among the vast quantities of booty borne off to the Japanese archipelago are many treasures plundered from Buddhist monasteries, including paintings, sculptures, stone lanterns, and large bronze temple bells. Numbers of Korean potters are also carried off to Japan, where masters of the increasingly popular tea ceremony (*chanoyu*) have acquired a profound appreciation for Korea's *buncheong* ceramics. The labor of skilled Korean potters at Japanese kilns not only benefits the production of high-fired, glazed stonewares in the Kyushu region, but also significantly hastens the development of porcelain production in the archipelago.

- **1609** At the request of the Tokugawa shogunate, the Joseon court enters into official diplomatic relations with Japan, just a decade after the devastating invasions of Korea by the previous Japanese warlord, Toyotomi Hideyoshi.

- **1616** Shakespeare dies.

- **1627 and 1636** The Manchus, who will soon topple the Ming and establish their own Qing dynasty (1644–1911) in China, invade the northern part of the Korean peninsula. The reason for the Manchu attacks lies in their displeasure with Joseon's pro-Ming, anti-Manchu policy. The invasion ends with the surrender of King Injo (r. 1623–49) to the Manchu emperor. The Joseon court is forced to recognize Manchu suzerainty, and Injo's two eldest sons are taken as hostages. War with the Manchus reinforces Korean hostility toward the northern "barbarians" and solidifies the conviction in the cultural and moral superiority of Joseon as the true Confucian state.

- **1624** The island of Manhattan is purchased from local Indians; the colony is named New Netherlands and its capital New Amsterdam.

- **1734** Jeong Seon (1676–1759), a giant among Joseon painters and the leading exponent of the "true-view" (Korean: *chingyeong*) painting tradition, executes his tour-de-force, *Complete View of Mount Gungang*. At once realistic and inventive, this work epitomizes the trend toward actual and artistic explorations of famous sites in Korea, particularly Mount Gungang, in the eighteenth century.

- **1773** Angered by the tea tax and the British East India Company's monopoly on tea trade, the independent New England colonial merchants dump the precious cargo overboard into the Boston harbor. This incident is called the Boston Tea Party.
- **1775** The American War of Independence begins.
- **1788** French revolution begins.
- **1905** Although there had been a movement known as Silhak or School of Practical learning since the 17th century, Korea remained a hermit kingdom adamantly opposed to the west and its ideas, technology, diplomacy and trade. Korea wasn't prepared to deal with the rapid change of events at the turn of the century when Japan annexed Korea in 1905, and made it into its colony by 1910, thereby ending the Joseon dynasty.
 - **1905** The Russian revolution.

Modern times

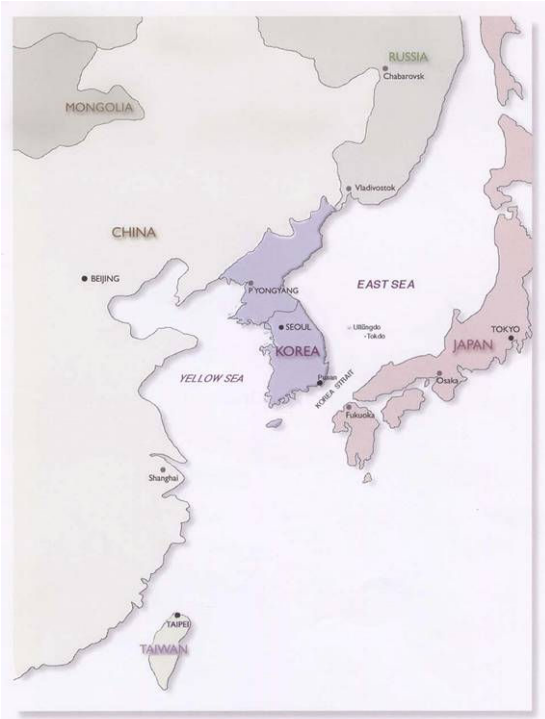
- **1945-1950** Japanese colonial rule stimulated the growth of nationalism among Koreans. The Japanese colony lasted until Japan surrendered to the Allied forces shortly after atomic bombs were dropped on Hiroshima and Nagasaki. Shortly after the liberation, ideological conflict broke out. Soviet Union forces occupied the northern part of the peninsular, while US forces moved into the southern part. In 1948, the Republic of Korea was officially established in the south, while the Democratic Peoples' Republic of Korea was in the north. In 1950, The Korean War broke out. Combined UN forces fought in the war for three years before a ceasefire agreement was signed in 1953 making the 38th parallel a temporary border.
- **1960-present** Korea has developed rapidly fueled by high savings and investment rates, and a strong emphasis on education. Over the next three decades, Korea enjoyed an annual average economic growth rate of 8.6 percent and has emerged as the world's 12th largest trading nation. In less than two generations, the nation has established itself as one of the world's leading shipbuilders and manufacturers of electronics, semiconductors, and automobiles.
 - **1986** Korea hosts 10th Asian Games.
 - **1988** Korea hosts 24th summer Olympic Games.
 - **2002** Korea co-hosts 17th World cup football game with Japan.

Information taken from the internet source: www.metmuseum.org/toah, www.korea.net

Map of East Asia



Introduction to Korea



Korea is a peninsula, on the east side of the Eurasian continent, jutting into the sea between China and Japan. It covers 85,000 square miles, about the size of Great Britain. Approximately 70 percent of the land mass is mountainous. Mountain ranges have traditionally served as natural boundary markers between regions. Because these natural boundaries inhibited contact between people living on either side of the range, subtle and sometimes substantial regional differences developed in both the spoken language and customs of the people.

many days of sunshine. Winter is cold and dry with abundant snow, and summer is hot and humid.

Korea enjoys four distinct seasons. Spring and autumn are rather short, but very pleasant with crisp weather and

Koreans are one ethnic family and speak one language. Sharing distinct physical characteristics, they are believed to be descendants of several Mongol tribes that migrated onto the Korean Peninsula from Central Asia in the Neolithic period, though early men first inhabited the Korean Peninsula roughly half a million years ago. In the seventh century, the various states of the peninsula were unified for the first time under the Silla Kingdom (57 B.C.-A.D. 935). Such homogeneity has enabled Koreans to be relatively free from ethnic problems and to maintain a firm solidarity with one another. Korea forms a natural link between the ecologies and human cultures of China, Russia and Japan, and as such, has been a stage for conflict between competing powers throughout the history. The most devastating turmoil in its modern history was the Korean War (1950-1953), which was caused by the emerging Cold War and resulted in a country



divided by ideological difference. Korea is now divided into the Republic of Korea in the south and the Democratic Peoples' Republic of Korea in the North.

Fun facts about South Korea



Capital: Seoul
Korea is slightly larger than Indiana
Population: 48.6 million (Jul. 2004 est.)
About eight times that of Indiana
Life expectancy at birth: 75.58 years
(USA: 77.43 years)
National symbol flower: Mugungwha
(Rose of Sharon)
National symbol bird: Magpie
Internet country code: kr
Internet users: 26.27 million (2002)
(USA: 159 million)

Maps from Internet source www.lib.utexas.edu/maps, other information from www.cia.gov, www.korea.net



Map of Korea, TN00494.13 (9615-9), Joseon period, 18th or 19th century, Ink and color on paper, 27 x 27 inches
Loan from the Mattielli Collection

1. Hanbok

Outreach Objects

- Dolls (Young couple)
- Hanbok- short Chogori(a jacket) and long Chima(a skirt) worn by women, and Chogori and Bazi(a baggy trousers) worn by men.
- Beoseon (Child's boot socks)
- Traditional music CD
- Map of Korea
- World map

Objectives

- Students will be introduced to hanbok, traditional clothing and the symbol of national identity, and understand why it holds such importance for Koreans.
- Students will explore Korea's traditional aesthetics and values through Korean costumes and history of hanbok.
- Students will learn about the symbolism and various styles of hanbok.

Content standard addressed:

Social Sciences

- Understand and use special concepts of geography.
- Locate places and understand and use geographic information or relationships by reading, interpreting, and preparing maps and other geographic representations.
- Identify and analyze physical and human characteristics of places and regions, and processes that have shaped them, and their geographic significance.
- Understand, represent, and interpret chronological relationships in history.
- Understand the importance and lasting influence of issues, events, people, and developments in world history.
- Understand an event, issue, problem, phenomenon from multiple perspectives.

The Arts

- Explain and analyze works of art, applying knowledge of technical, organizational and aesthetic elements.
- Respond to works of art, giving reasons for preferences.
- Relate works of art from various time periods and cultures to each other.



Along with language, religion and cultural patterns such as dance, food, housing and aesthetics, apparel plays a vital role in the preservation and expression of cultural identity. In multiethnic nations such as China and America, styles of traditional attire are diverse.

However, in countries such as Korea, which are occupied by a single ethnic group, traditional dress is synonymous with national dress. For this reason, the hanbok forms a highly effective expression of Korea identity. Thus changes in hanbok design from the past to the present parallel the nation's historical development. Moreover, hanbok's form, materials and designs provide a glimpse into the Korean lifestyle, while its colors indicate the values and world view of the Korean people.



😊 See Korean Kit for Hanbok

The history of hanbok goes back to the era of the Three Kingdoms -Goguryeo, Paekche, and Silla. The first trace of hanbok was found on wall paintings in Goguryeo tombs of Kings and nobles. It was said that Goguryeo's clothes had been influenced by the clothes and Buddhism of the Tang era of China. Later, due to the marriage of Korean King and Mongolian princess, the clothes of the Yongan era entered Korea and possibly affected the development of hanbok.

For a long time, hanbok had minor changes in the length of Chogori and the width of sleeves and skirt. Hanbok is always round, calm, and it carries the spirit of the Korean people. The materials are mainly silk, cotton, and ramie fabric, and the colors of Korum (a jacket string) and sleeve represent the status of women. Although the color changes according to their ages, social status, and seasons, the shape of hanbok is always the same from a country woman in rural area to a well-to-do lady in suburb. Today, Korean people wear their hanboks for special occasions such as national holidays and wedding days. There are 50,000 hanbok workshops and technical hanbok magazines that hold more than 10,000 circulations.

Possible discussion and activity:

- Locate Korea on world map.
- Try on hanbok and discuss the practicality and difficulties of wearing hanbok on everyday basis. Until the '70s, hanbok was worn by everybody as daywear.
- Discuss the color combination of hanbok.
- Hanbok came to represent the cultural identity of a Korean. Try to identify traditional clothing from different cultural backgrounds.



Child's Traditional Costume, 1972:38.4ab,
20th century, Silk, Skirt, 50 inches wide at
hem; blouse, 26 inches across sleeves
Gift of Haing Ja Kim



Woman's Honeymoon Dress and Jacket,
1987:65-66, c. 1960, Satin, cotton, organza,
metallic thread, Dress, 47-1/2 x 83 inches;
jacket, 15-1/2 x 55-1/2 inches
Gift of Kyung Sook Gregor

2. Hangul and Language

Outreach Objects

- Map of Korea
- World map
- Hangul magnetic set
- Munbangsawu- scholar's desk set (paper, brush, ink-stone, ink-stick) with a water dropper
- Traditional music CD
- Korean Pop CD

Objectives

- Student will learn how the Korean language developed and how hangul was created.
- Student will be introduced to basic mechanisms of hangul and understand the discipline of the alphabet.
- Students will practice speaking and writing simple words in Korean.
- Students will be introduced to art of calligraphy and finish a calligraphy piece using Korean characters.

Content Standards addressed:

Social Sciences

- Understand and use special concepts of geography.
- Locate places and understand and use geographic information or relationships by reading, interpreting, and preparing maps and other geographic representations.
- Identify and analyze physical and human characteristics of places and regions, and processes that have shaped them, and their geographic significance.
- Understand, represent, and interpret chronological relationships in history.
- Understand the importance and lasting influence of issues, events, people, and developments in world history.
- Understand an event, issue, problem, phenomenon from multiple perspectives.

Second Language

- Demonstrate comprehension of messages from authentic and other sources on a variety of topics.
- Communicate information, express/exchange ideas, and accomplish tasks on a variety of topics.
- Recognize and demonstrate verbal and nonverbal practices in common situations occurring within a second language culture.
- Identify cultural products, perspectives, and practices of a second language culture.



The Korean language is classified as a member of the Ural-Altaic family (other members of this family include the Mongolian, Finnish, and Hungarian languages.) Although Koreans have their own language and culture, until the early 1400s, most documents were written in classical Chinese characters (known in Korean as *Hanja*). As the ideographs are difficult to learn, only the educated people could read and write. King Sejong, the 4th ruler of the Joseon dynasty (1392-1910), set up a special committee of scholars in 1443 to create a new writing system specifically suited to the Korean language. The original name for the alphabet, Hunmin-Jeongum, literally means “proper sounds to instruct people”.

Known as Hangeul, today (means 'the one script'); it originally contained 28 symbols, although 4 of them are no longer in use. While Hangeul writing may appear ideographic to the uninitiated, it is actually phonetic. The alphabet has 10 vowels and 14 consonants. The consonants represent the simplified outlines of the parts of the mouth and tongue used to pronounce them. The vowels are associated with elements of the philosophy of the Book of Changes: heaven, earth and men.

The Korean language has a well-developed and extensive vocabulary. It is difficult to fully translate Korean in foreign text, however, due to Hangeul’s scientific design, it is easy to approximate the sounds of foreign words in Hangeul. Also, because of its simplicity in structure and small number of letters, Hangeul is relatively easy to learn for children and non-Korean speakers.

Simple greetings in Korean:

안녕 (Hi)
an'nyeong

잘가 (Bye)
jal'ga

사랑해 (I love you)
sa'rang'hae

감사합니다 (Thank you)
gam'sa'ham'nida

어머니 (Mother)
o'mo'ni

아버지 (Father)
a'beo'ji

Vowels	ㅏ	ㅑ	ㅓ	ㅕ	ㅗ	ㅛ	ㅜ	ㅠ	ㅡ	ㅣ
Consonants	[a]	[ya]	[ø]	[yø]	[o]	[yo]	[u]	[yu]	[ü]	[i]
ㄱ [k, g]	가	까	거	껴	고	꼬	구	꾸	그	기
ㄴ [n]	나	냐	너	녀	노	뇨	누	뉴	느	니
ㄷ [t, d]	다	따	더	뎠	도	뎡	두	두	드	디
ㄹ [r, l]	라	랴	러	려	로	료	루	류	르	리
ㅁ [m]	마	까	머	며	모	묘	무	뮤	므	미
ㅂ [p, b]	바	빠	버	벼	보	뎡	부	뷰	브	비
ㅅ [s, sh]	사	샤	서	셔	소	쇼	수	슈	스	시
ㅇ ※	아	야	어	여	오	요	우	유	으	이
ㅈ [ch, j]	차	차	저	져	조	쵸	주	쵸	즈	지
ㅊ [ch']	차	차	쳐	쳐	초	쇼	추	쵸	츠	치
ㅋ [k']	카	카	커	켜	코	코	쿠	쿠	크	키
ㅌ [t']	타	타	터	터	토	토	투	투	트	티
ㅍ [p']	파	파	퍼	퍼	포	포	푸	푸	프	피
ㅎ [h]	하	하	허	허	호	호	후	후	호	히

	consonants	vowels
<p><i>Han-gul is written in syllabic units made up of two, three, or four letters.</i></p> <p>[han-kuk-ö] (Korean language)</p>	ㄱ k/g	ㅏ a
	ㄴ n	ㅑ ya
	ㄷ t/d	ㅓ ø (3)
	ㄹ r/l	ㅕ yø
	ㅁ m	ㅗ o
	ㅂ p/b	ㅛ yo
	ㅅ s/sh	ㅜ u
	ㅇ ng (1)	ㅠ yu
	ㅈ ch/j	ㅡ ü (3)
	ㅊ ch' (2)	ㅣ i
	ㅋ k' (2)	
	ㅌ t' (2)	
	ㅍ p' (2)	
	ㅎ h	

Writing foreign words in hangul:

Eugene

유진

Oregon

오레곤

I 아이
am 엠
a 어
boy 보이

Good morning 굿 모닝

Each character is consists of two to four clusters of letters (or alphabets), and if a word starts with a vowel, the first cluster of alphabet is replaced by “ㅇ” meaning silent character. Hangul’s 24 letters can make 256 possible combinations of phonetic sounds; enable to approximate the sounds of foreign words in Hangul.

Possible discussion and activity:

- Hangul was created by a group of scholars, to provide people an easier way of reading and writing. What if there is no alphabet for you to read and write today? How would you communicate with your friends? Discuss this.
- How is Hangul different from English alphabet?
- Learn to speak simple Korean words.
- Practice Korean calligraphy and writing using handouts.
- What do you find the most difficult when using a brush as a writing instrument?

3. Byongpung- Folding screen

Outreach Objects

- Sipjangaeng magnetic
- Munbangaesawu- scholar's desk set (paper, brush, ink-stone, ink-stick) with a water dropper

Objectives

- Students will be introduced to the eastern practice of room decoration and significance of symbolism in contents of a screen.
- Students will learn to identify artistic elements and appreciate cultural influences within a work of art.
- Students will be introduced to new vocabularies related to Korean arts.
- Students will learn about Korean genre painting.
- Students will make their own folding screen.

Content Standards addressed:

Social Sciences

- Understand the importance and lasting influence of issues, events, people, and developments in world history.
- Understand an event, issue, problem, phenomenon from multiple perspectives.

The Arts

- Explain and analyze works of art, applying knowledge of technical, organizational and aesthetic elements.
- Respond to works of art, giving reasons for preferences.
- Relate works of art from various time periods and cultures to each other.
- Describe how historical and cultural contexts influence works of art.
- Apply artistic element and technical skills to create, present and/or perform works of art for variety of audience and purposes.
- Communicate verbally and in writing about one's own artwork.



Prunus Blossoms - Folding screen, 1969:18, 32 x 13 (x 8), Joseon Period



The Korean concept of the wall expresses itself best in the folding screen. When the literati of Korea wanted to establish an inner space for the act of creation, for instance, they did it simply by setting up a folding screen. Set up your flower-and-bird screen and you are just married. With your books-and-brushes screen you are a scholar. And with your mountains-and-stream screen you become a Taoist immortal, idling away the day like a retired scholar in your rustic retreat. In ten folding screens are ten expressions of you.

Westerners have always tried to beautify their walls; the decoration of walls is inherent in the development of their art. One difference between East and West is that the East's folding screen is not a wall with a work of art hung on it, but a work of art in itself. In one byungpung there can be several different compositions, depending on how many panels and which of them one chooses to open. There is so much difference from one simple stationary painting on a wall. This portable wall of the East is a portable work of art. And when you have done with it and want to view another, just fold it up and it disappears.

Possible discussion and activity:

- What have been used as a wall decoration in different cultures?
- Observe folding screens in the museum collection, and discuss the subject of the screen.



Ten symbols of Longevity-Folding Screen, MWK68:3, 80 x21 (x 10), Joseon Period

Symbolism in Korean Culture

Korean people traditionally adapted to and gave meaning to the order of nature. People wanted to teach these hidden meanings of nature to their children and actually believed them as law and order in their daily lives. They created beautiful and diverse patterns making use of their creative talent and imagination. This talent reflected all ranges of daily life, from common people's daily goods to royal clothing. Respect for nature has long been inscribed into traditional Korean patterns. Common themes included longing for paradise, happiness, love, and good fortune. Myriads of patterns and motifs (often embodying auspicious meanings) can be found adorning everything from Korean traditional architecture to objects of every day life. The use of these patterns reveals much about how Koreans sought practicality, as well as a sense of refinement and beauty, in whatever surrounded them.

Sipjangseang (Ten symbols of longevity): Sun, Moon, Mountain, Stream, Bamboo, Pine Tree, Turtle, Crane, Deer, Herb of longevity (or sometimes Sun, Mountain, Bamboo, Pine Tree, Turtle, Crane, Herb of longevity, Rock, Water, Cloud as in the museum's longevity folding screen)

Turtle: Longevity, Fortune-telling Ability

While the dragon was considered the ruler of all animals, the turtle ruled over the insects. Because turtles live longer than other animals, they symbolize longevity. People believed that turtles had the power to predict the future. Fortune tellers used the shape of a turtle's shell to forecast the future. Turtle images often form the base of steles or monuments to famous people, especially Buddhist monks.

Tiger: Commanding Dignity and Sternness, Courage and Fierceness

People looked at tigers with two different perspectives. They were seen as brave, dignified, cruel, and greedy on one hand, yet were also respected as a symbol of good luck and protection from disease. Tigers in dreams represented a sign to take a public position. The embroidered breast patches on the court attire of military officials included tigers and leopards, both symbols of valor and courage.

Deer: Friendship, Longevity

People considered the deer as a holy animal due to its beautiful appearance and mild temper. When an image of a deer was painted with pine trees, maples, rocks, or herbs, it usually meant longevity.

Monkey: High Position in Government

The meaning of a monkey is promotion to a high ranking position in the government. Statues of monkey can be found in many government buildings.

Cat: Expelling Evil Spirits, Longevity

Cats can see well at night. People believed that if a cat was around, evil spirits could not play bad tricks on people. When a picture of a cat included a butterfly, it symbolized longevity.

Bat: Good Luck

The Chinese ideogram for bat is pronounced the same as the ideogram for good fortune (*pok* in Korean). This led to bat images being embroidered on pillow ends and incorporated into furniture designs and fittings as a symbol of good fortune. As bats were supposed to live 1000 years, their image was also used as a symbol of longevity. A design of 5 bats, called *Obok* (5 blessings), represents the five fortunes: longevity, wealth, health, love of virtue, and natural death.

Red-crested White Crane: Spiritual, Longevity

Although a fairly common bird, people considered white cranes as holy and spiritual. An old document (*sanghak kyonggi*) described cranes as follows: "Feathers are snow white but it could not be tainted with even mud. Males and females meet in 160 years, and as soon as they look into each other's eyes, they create a baby. They just drink for 1600 years but not eat. It is a king of birds and a wizard-like unworldly man rides on it." Many Asians believed that those who lived lives of lofty solitude became cranes when they died. A common phrase stated, "As a red-crested white crane lives thousands of years, a pine tree does 10 thousand of years". So cranes were often painted with pine trees to symbolized longevity. Along with clouds, cranes can be found in many places: architecture, clothing, stationary, and a variety of other finely crafted objects.

Rooster: Intelligence (*mun*), Patience (*in*), Trust (*shin*), Science of War (*mu*), Bravery (*yong*)

People believed roosters knew time well and considered them a symbol of hopeful beginnings and good omens. It was said that when the chicken made sound, all evil spirits disappeared. The characteristic of intelligence was attributed to the rooster's crest. When it eats, it shares its food with others, showing patience. A rooster stays awake all night and cries at a certain time every morning, giving an impression of trust. Its sharp toenail represents the science of war, and its continuing to fight until death was compared with bravery.

White Heron: Graciousness, Transcending the Mundane World, Passing the Exam

Poets loved white herons for their gracious posture. Their attitude seemed to transcend the mundane world. In the past, when painted with a lotus pip, the image signified that the person would pass the all-important civil service examination.

Mandarin Duck: Fidelity

Because mandarin ducks never acquire a new partner even after a mate dies, they symbolize fidelity of couples, affection, or a happy marital bond. Newly married couples use pillows and a comforter with embroidered mandarin ducks.

Wild Goose: Loyalty, Best Luck

Wild geese are seasonal birds. Usually meaning seasonal change, they were believed to deliver good news. In traditional wedding ceremonies, wild geese were used because they are very loyal to each other even after one mate dies (similar to the mandarin duck). Wild geese are sometimes painted with reeds, symbolizing peace; flying wild geese meant the best luck.

Korean Magpie: Good News

Koreans believed that magpies delivered good news and invited good people. The most famous painting related to a magpie is the one with striped tiger: the magpie is happily chirping to a tiger. The magpie represented good news and the tiger symbolized good luck, since its pronunciation in Chinese sounds similar to good luck (*bok*).

Cicada: Noble Mindedness

As cicadas lived in a tree, eating and drinking fresh air and dew, they were treated as a being with noble mindedness. They transformed themselves into many different shapes, something that was viewed as immortality and revival.

Carp: Self-made Man, Reproduction

A gate called *Deungyong-mun* was where a person who passed the civil service exam had the honor of facing the king. The legend of the gate is very

closely related to a carp: "Every spring, carps were swimming against the strong stream around the place named *yongmun*, and the one which was successful to go up against it turned into a dragon." Based on this context, people compared the scholar (who passed the exam and made something of himself against all difficulties) to a carp that was transformed into a dragon. Additionally, when a carp gives birth, it lays thousands of eggs, so people associate it with reproduction.

Phoenix: Elegance, Prosperous Future

This imaginary bird has a snake's neck, a swallow's chin, and a fish's tail. It did not eat living things and built its nest only in a certain type of tree. All the birds worshiped and flew after it. Its looks were described and pictured with such an elegance and dignity, it was often compared to an empress. It also symbolized a prosperous future.

Dragon: Holy Power, Expelling Evils, Good Luck, King

According to legend, a dragon was born from the mating between a phoenix and a crane, having incredible power and capability. It has a snake's head, deer's antlers, ghost's eyes, cow's ears, snake's neck, big clam's belly, carp's scale, hawk's claw, and tiger's sole of the foot. Dragon was believed to control the natural phenomenon of floods and draughts, repelling evil spirits and giving good lucks on our lives. In the palace, it was compared to a king, being used in things for a king.

Four noble Plants (Apricot tree, Orchid, Chrysanthemum, Bamboo)

Apricot Tree: Purity, Integrity, Longevity

The apricot tree blooms in early spring, delivering a clean fragrance and gracious feature, making it known for purity and integrity. Its characteristics to survive and bloom during cold weather were compared with the upper class of humans. Although it looks dead during the winter, it blooms the next spring, making it a symbol for longevity.

Orchid: Good Nature

The fragrance of the orchid was usually compared to the beautiful and good nature of human beings that could influence other people.

Chrysanthemum: Elegance, High Fidelity

A Chinese poet Tao Yuanming deserted his official post and returned to his hometown when the king was replaced during a revolt. After that time he lived by raising pine trees and chrysanthemum. The Chrysanthemum became associated with elegance and high fidelity.

Bamboo: Elegance, Fidelity, Expelling Ghosts and Bad Luck

Bamboo are strong and flexible, even though they are empty inside. Their color never changes throughout the year, so they represent the elegance, virtue and fidelity of a nobleman.

Lotus: Prosperity, Reproduction

The lotus has been loved as a symbol of the creation of life and prosperity. Even though it grows in muddy and dirty water, its beauty is not tarnished. The characteristics of lotus flowers were compared with the honest poverty of a man of virtue and aloofness in both Buddhist and Confucian teachings. These meanings were integrated with the worldly wish to turn things beneficial to their own lives and extended its usage to private paintings or patterns for daily life.

Pine Tree: Longevity

Pine trees were renowned for 3 characteristics: integrity, unworldliness, and longevity. However, the pine tree has been most popular as a representative object of longevity with other symbols, especially cranes, deer, and rocks.

Peony: Beauty, Prosperity, Happiness

During the Tang era in China, it symbolized beauty, prosperity, and happiness. In the Song era, it acquired nicknames of "wealth flower" and "prince of all flowers." It was used often in paintings, handicrafts, and embroidery. The specific meaning differed slightly according to the other objects which accompanied it. When combined with roses, it meant wealth and long lasting youth; with peaches it represented longevity and wealth.

Peach: Longevity

A peach tree called *Chundo* bloomed once every 3,000 years and bore fruit in the same time period, symbolizing longevity. So peaches have become a central item at every party held to wish for a person's longevity.

Possible discussion and activity:

- Discuss the symbolism in Sipjangsaeng and identify the Byungpung's possible user.
- Look at the picture of Sipjangsaeng and identify the symbols of longevity, and make a close observation on the content of the painting. What are they doing?
- Discuss the animal and plant symbolism in different cultures.
- Make your own screen using symbols that are meaningful to you.
- Observe the museum's folding screen collection, and identify symbols and their meanings.

4. Mask Dance

Outreach Objects

- Masks (Wha-jang-nyo and No-jang)
- CD- Traditional Music from Korea, Korean Court Music

Objectives

- Students will be introduced to the Korean music, drama and dance through masked dance, and understand aesthetic essence and sentiments of Korean people.
- Student will explore the indigenous art forms of Korean performing arts and understand the similarities and differences between the arts of Korea and those of other cultures.
- Students will make their own mask.

Content Standards addressed:

Social Sciences

- Understand the importance and lasting influence of issues, events, people, and developments in world history.
- Understand an event, issue, problem, phenomenon from multiple perspectives.

The Arts

- Explain and analyze works of art, applying knowledge of technical, organizational and aesthetic elements.
- Respond to works of art, giving reasons for preferences.
- Relate works of art from various time periods and cultures to each other.
- Describe how historical and cultural contexts influence works of art.
- Apply artistic element and technical skills to create, present and/or perform works of art for variety of audience and purposes.
- Communicate verbally and in writing about one's own artwork.




😊 See Korean Kit

Selected photos from the web source www.naver.com



Photos from the web source www.naver.com

 Masks are called *Tal* in Korean, but they are also known by many other names such as *kamyon*, *kwangdae*, and other. Korean masks have black cloth in the back to secure them behind the heads and also to simulate black hair. Talchum, which literally means "mask dance", is not just a dance performed by masked dancers but is also a drama with masked characters enacting persons, animals or supernatural being.

During ancient times masks were believed to drive away malicious spirits, diseases, and fearsome animals. Koreans believe they were empowered by the mask's spirit. If the community had been threatened by evil spirits in the form of natural disasters or disease, they wore masks of a stronger spirit to protect themselves.

Masked dances are a variety of dance-drama performed by dancers wearing masks. They are short satirical skits in which the common people poke fun at the ruling elite and corrupt clergy, thus releasing tension and building a sense of solidarity in the communities. Many of the dance-dramas seem to have originated in Buddhist morality plays or shaman rites. The masked dances reflect the optimism and wit of the Korean people, as well as their creativity. They were one of the few forms of relief from the hardships of Korea's rigidly stratified traditional society. The masks provide protection, mystery and entertainment.

Masked dances are performed outdoors and no one sits in the sidelines at a performance. The audience is pulled into the action, and participation in the dance and music make it a productive and cathartic event.

Possible discussion and activity:

- Discuss how masks are developed and used differently from culture to culture.
- Masked person assumes a different identity from his or her own (think of Batman or Power Rangers). What would you want to do or say when you are wearing a mask?
- Mask making activity with paper and paint. Discuss what makes Korean masks unique and alive.
- Listen to the #5 and #8 of “Traditional Music from Korea” CD, and #1 and #2 of “Korean Court Music” CD. How do they make you feel? Discuss this.



Red-faced Demon mask, MWK32:10, 19th-20th Century,
Ink, color on paper, 12-7/8 x 9 inches

5. Traditional fables

Outreach Objects

- *Fables and idioms 100*
- *Korean Folk and Fairy Tales*- Suzanne Crowder Han
- *Doggi Poo* DVD
- *The Way Home* DVD
- CD- Traditional Music from Korea, Korean Court Music
- Hanbok
- Hanbok dolls

Objectives

- Students will recognize the traditional cultural values in literature.
- Students will use historical perspective to determine if the values and lifestyle depicted apply to contemporary society.
- After reading Korean folk tales, students will write a story based on the Korean fable students most identified with.
- Students will illustrate the story in the form of scroll, comic or folding screen.

Content Standards addressed:

Social Sciences

- Identify and analyze physical and human characteristics of places and regions, and processes that have shaped them, and their geographic significance.
- Understand, represent, and interpret chronological relationships in history.
- Understand the importance and lasting influence of issues, events, people, and developments in world history.
- Understand an event, issue, problem, phenomenon from multiple perspectives.

The Arts

- Apply artistic element and technical skills to create, present and/or perform works of art for variety of audience and purposes.
- Communicate verbally and in writing about one's own artwork.

English- Language arts

- Identify and/or summarize sequence of events, main ideas, facts, supporting details, and opinions in informational and practical selections.
- Analyze interactions between characters in a literary text and how these interactions affect the plot.
- Identify themes in literary works, and provide support for interpretations from the text.
- Establish a coherent and clearly supported thesis that engages the reader, conveys a clear and distinctive perspective on the subject, maintains a consistent tone and focus throughout the piece of writing, and ends with a well supported conclusion.

- Create an organizational structure that logically and effectively presents information using transitional elements that unify paragraphs and the work as a whole.



Children all over the world have grown up reading fables and folk tales. Korean children are no different. These stories are usually designed to teach children the importance of good-will, honesty and respect for elders. Sometimes the stories make them feel happy, sometimes sad, weak or strong, scared or brave, but mostly the stories make them grow up. Children who read many stories can learn how to behave, how to dream, how to make their dreams come true, and how to sympathize with others.

Possible discussion and activity:

- Discuss traditional and contemporary fables- differences? Protagonists and antagonists of stories etc.
- Be the protagonist and create your own story.
- Pick one of the fables in the books, and try to come up with a similar moral stance from a story from different culture.
- Create an artwork based on a Korean folk tale. Discuss the setting, house and clothes.

6. Traditional children's game (Nori)

Outreach Objects

- Yut set
- Chegi
- Gonggi

Objectives

- Students will learn to play and develop a strategy as a group to win a game of Yut.
- Through traditional games played by Korean children, students will have better understanding of Korean culture.
- Students will create a new rule for the games in the kit, and evaluate the results of the new rule.

Content Standards addressed:

Social Sciences

- Understand and use special concepts of geography.
- Locate places and understand and use geographic information or relationships by reading, interpreting, and preparing maps and other geographic representations.
- Identify and analyze physical and human characteristics of places and regions, and processes that have shaped them, and their geographic significance.
- Understand the importance and lasting influence of issues, events, people, and developments in world history.



Traditional nori usually is group/family oriented game and doesn't involve elaborate preparation or tools.

Yut-nori 😊 See Korean Kit



A traditional Korean game, usually played on the first day of the Lunar New Year, involves 4 players or teams. Four sticks, flat on one side and curved on the other, are tossed in the air for each side's turn. The combination of flat and curved faces pointing upwards determines the number of spaces moved along a board (picture on the right). Landing on an intersection circle enables the side to take the shorter path. The first person/team to travel all the way around the board wins.

Materials:

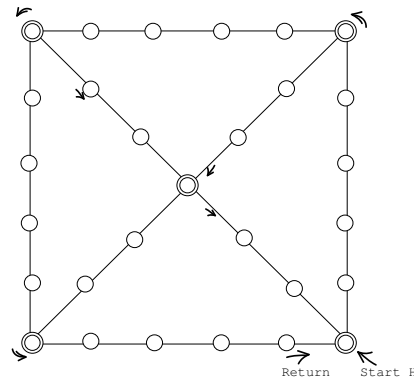
- 4 yut sticks (6" pieces of wooden molding that is flat on one side and rounded on the other)
- 4 mals per player or team (buttons or place markers)
- 1 yut board (can be drawn on the ground or a piece of paper)



Directions:

The game starts with all mals at home. A player throws the yut sticks in the air. When the sticks fall, the player moves a mal around the board the appropriate spaces.

- Do -1 flat, 3 round: move 1 space
- Gae -2 flat, 2 round: move 2 spaces
- Gul -3 flat, 1 round: move 3 spaces
- Yut -4 flat: move 4 spaces
- Mo -4 round: move 5 spaces



Rules:

1. Only 1 mal can be moved each time the yut is thrown.
2. If a mal lands on a corner spot, the player can take a shortcut toward home through the middle of the playing board.
3. Players who score mo or yut get a second turn.
4. If two mals belonging to one player land on the same space, they may move together.
5. If your mal lands on a space occupied by another player's mal, the other player's mal is sent home and must begin again, and you get another turn.
6. The first player to get all mals home is the winner.

Pengyichigi(Spinning Tops) and Chegichagi (Shuttlecock) 😊 See Korean Kit
 Children all over the world enjoy spinning tops, and Korea's kids are no exception. Traditionally, tops were spun in an enclosed box, with points scored for various actions. Fighting tops are also popular where players try to knock their opponents' tops out of a designated area.

Children of both sexes kick a *chegi*, which is made by covering a coin or other heavy object with a cloth (or rice paper) so that the result has a heavy end and a light end (like a western shuttlecock). The object is to keep the *chegi* in play as long as possible.

Gonggi-nori 😊 See Korean Kit



The game is very simple. You play with 5 pieces of Gong-Gi (pebble) within a pre-determined area (about 2' x 2'). The Goal of the game is to reach the pre-set number of points faster than the opponent. Each player takes a turn. You can only use one hand to play. While picking up Gong-Gi's on the ground, you should continue to hold the picked ones in your hand. If you drop any of these,

you lose your turn.

Directions:

1. Place all five gong-gis on the palm of your hand. And roll them on the floor as if they were regular dice.
2. Pick only one gong-gi up and place it in your hand.
3. Throw that gong-gi in the air, while you pick up one gong-gi from the floor and then catch the gong-gi that you previously threw in the air. Now you have two in your hand. You lose your turn if you drop one on the floor.
4. Keep one gong-gi in your fist, while you keep the other between your index finger and your thumb. In one motion, throw the gong-gi between your fingers in the air, pick up one of the three remaining gong-gis from the floor, and then catch the one in the air. Repeat it till you have all five gong-gis in your hand.
5. Repeat step 1 to 4 but increase the number of gong-gis you pick up from the floor (from two to four).
6. Once you have the five gong-gis in your hand, you toss all of them in the air and try to catch any of them on the back of your hand. You lose a turn if you couldn't get any gong-gi on back of your hand. If you caught some, then don't touch the ones that dropped on the floor.
7. Toss the gong-gis on your hand in the air and catch them in your palm again. You lose your turn if you don't catch all of them this time.
8. Start all over again.

Game Objective: The objective of the game is to achieve pre-set points first. Points will only be given if step 7 has been completed successfully. One point for each gong-gi caught is given at the end of step 7. Record the points and tally them.

Possible discussion and activity:

- Traditionally, the pengyi and chegi were played mainly by boys, the gonggi was girls' favorite game, and the yut-nori was a winter family game in Korea. Name the games you played with your family, with boys and girls.
- Choose one game from the kit, and play with friends. First, follow the original rules closely, and then play with your own rule. Discuss the rule as a group.

Selected photos from the web source www.naver.com

7. Korean Ceramics

Outreach Objects

- Celadon vase 😊 See Korean Kit
- *A Single Shard*- Linda Sue Park

Objectives

- Students will learn about the rich cultural heritage of Korean ceramics and learn how Korean pottery has been evolved through history.
- Students will be introduced to vocabularies related to Korean ceramics.
- Students will be introduced to Korean everyday life through literature.

Content Standards addressed:

Social Sciences

- Understand and use special concepts of geography.
- Identify and analyze physical and human characteristics of places and regions, and processes that have shaped them, and their geographic significance.
- Understand, represent, and interpret chronological relationships in history.
- Understand the importance and lasting influence of issues, events, people, and developments in world history.

The Arts

- Explain and analyze works of art, applying knowledge of technical, organizational and aesthetic elements.
- Respond to works of art, giving reasons for preferences.
- Relate works of art from various time periods and cultures to each other.
- Describe how historical and cultural contexts influence works of art.

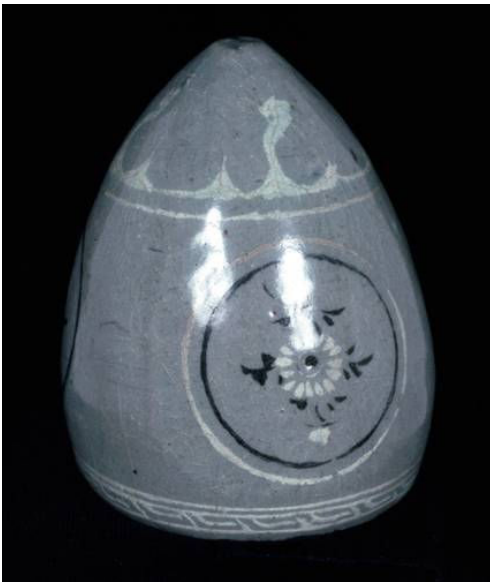
 From early times, pottery has served both a practical function as a source of everyday use as well as an artistic medium of expression. During the Three Kingdoms period, each kingdom developed a unique style. Most of the existing pieces of ancient pottery and metalwork have been burial objects found in ancient tombs. Among these relics, one finds exquisitely crafted Silla and Gaya pottery depicting ducks, houses, boats and figures on horses. As craft traditions of the former Three Kingdoms developed during the Unified Silla period,



Jar with Stamped Design, 1996:2.9, Unified Silla period, 8th-9th century, Stoneware with natural ash glaze, 5-1/2 inches high
Gift of John and Kyung Sook Gregor

pottery forms and patterns began to change. In particular, developments in kiln structure allowed craftsmen to accumulate experience using natural-looking, green glazes. This period of experimentation served as an important stepping stone in the development of Goryeo celadon.

During the Goryeo period, hard earthenware continued to be produced; yet the most representative pottery of the era is celadon. Celadon is stoneware decorated with glazes the color range of which includes greens of various shades, olive, blue, and gray. The colors are the result of the use of clay containing a high proportion of iron. The iron interacts with the glaze during the firing and colors it. Yue ware, first made in the Han dynasty China (206 BC–AD 220), is the earliest celadon. Although contemporary with the Chinese Song Dynasty, the Goryeo potters took their inspiration from the earlier Yue wares. Their ideal was to reproduce the color of jade. A uniquely Korean technique is to inlay black and white designs into the green celadon glaze. The design is first cut into the clay and then filled with a black or white slip (a watery clay mixture).



Celadon Cup, 1993:4, Goryeo period, 12th-13th century, Glazed stoneware 3-1/2 x 2-7/8 (diam.) inches

This lovely pottery soon became popular both in Korea as well as internationally as one of the most representative genres of Korean art. For example, Xu Jing, a 12th-century Song envoy to Korea, highly praised the superiority of Korean celadon in his detailed work *Goryeo dogyeong* (Illustrated Account of Goryeo).

Scholarly opinions vary, but the first production of Goryeo celadon must have begun by the late-ninth or early-tenth century at the latest. It reached its apex during the eleventh and twelfth centuries. Around the twelfth century, potters turned their attention from the exquisite shapes and fine jade color of pure celadon to white and black porcelain featuring detailed inlay designs of cloud and crane motifs or chrysanthemums. The

superiority of Goryeo celadon is widely recognized, but inlay pottery also deserves credit for its creativity and formal beauty. Notably, Korean potters experimented with red copper underglaze before their Chinese counterparts. During the late-Goryeo period, oxidation firing techniques became popular. In this period, glazes also underwent change while the formal tension of bowls was softened. Collectively, these changes led to the development of Joseon buncheong ware.

During the Joseon period, *buncheong* ware and white porcelain were the chief pottery styles. *Buncheong* is classified according to production technique as: *gamhwa* (buncheong ware with inlaid floral decorations), *inhwa* (buncheong decorated with stamped floral designs), *bakji* (Graffito), *johwa* (bird and flower motif), *cheolhwa* (iron pigment) and *baekto*. Popular from the early Joseon period to the period directly preceding the Hideyoshi invasions, *baekto buncheong* used white slip designs which seemed to get smaller as the style developed. Comparable with the simple surface effect in minimalist art, these pieces agree well with modern artistic sensibilities. This pottery thus served as a transitional form between inlaid celadon and white porcelain (*baekja*) and in spite of its rather common look, it was highly prized even by the royal house.

White porcelain, on the other hand, was an article of everyday use by all strata of society throughout the Joseon period. During this period, specially-designated kilns under the strict supervision of the Saongwon (Bureau for Overseeing Ceramic Production) were able to ensure that the quality of white porcelain was maintained at a fixed level. During this time, red (iron) or blue pigments were also used to draw depictions of the "four noble plants (apricot tree, orchids, chrysanthemums and bamboo)", dragons and auspicious symbols on top of milky-white porcelain. Sometimes, these pictures were painted by government artists. With the Japanese invasion in Korea in the 16th century, many leading potters were brought to Japan where they nurtured the growth of Japanese ceramics. By the late-Joseon period, the consumer class for pottery had expanded to include the lower strata of society. As a result, pottery declined as the nation entered the modern era.



Bowl, 1986:84, Joseon period, 17th century, Glazed porcelain, 11-1/2 inches diam.
Nancy Wilson-Ross Collection

“A single shard” by Linda Sue Park

Tree-ear is an orphan boy in a 12th century Korean potters’ village. For a long time he is content living with Crane-man under a bridge barely surviving on scraps of food. All that changes when he sees master potter Min making his beautiful pottery. Tree-ear sneaks back to Min’s workplace and dreams of creating his own pots someday. When he accidentally breaks a pot, he must work for the master to pay for the damage. Though the work is long and hard, Tree-ear is eager to learn. (*Inside flap copy-hardcover edition*)

Possible discussion and activity:

- Read “A single shard” by Linda Sue Park and discuss the life in 12th century Korea.
- Bring various ceramic items from home, and compare with the celadon bottle in the kit. Discuss the characteristics and functions of Korean ceramics.
- It is often said that Korean pottery represents the aesthetics of Koreans, namely, beauty of mornings, autumn sky and gentle hills of Korea. Discuss the things that represent the beauty of your hometown and country.

8. Taeguk and Taegukgi

Outreach Objects

- A map of Korea
- Taeguk Fan

Objectives

- Students will learn about the meaning and background information on Taeguk and Taeguk-gi.
- Students will use organic shapes in contrasting color to create fans and understand the balance.
- Students will learn about how and why everyday objects like fans can also be an artistic expression.

Content Standards addressed:

Social Sciences

- Understand and use special concepts of geography.
- Locate places and understand and use geographic information or relationships by reading, interpreting, and preparing maps and other geographic representations.
- Understand the importance and lasting influence of issues, events, people, and developments in world history.
- Understand an event, issue, problem, phenomenon from multiple perspectives.

The Arts





- Relate works of art from various time periods and cultures to each other.
- Describe how historical and cultural contexts influence works of art.
- Apply artistic element and technical skills to create, present and/or perform works of art for variety of audience and purposes.
- Communicate verbally and in writing about one's own artwork.



The South Korean national flag is called Taegukgi. The origin comes from the philosophical theory of Um-Yang (in Chinese, Yin-Yang). Chuyok (or Iching, the book of change) claims all objects and events in the world are expressed by the complementary movement of yin and yang. For example, the moon is yin while the sun is yang; the earth is yin and the heaven is yang; a woman is yin and a man is yang; the night is yin and the day is yang; the winter is yin and the summer is yang, etc. Yin and yang are relative. Therefore, A can be yin with respect to B while A can also be yang with respect to C. For instance, the spring is yin with respect to the summer

and it is at the same time yang with respect to the winter. Yin and yang are opposite and struggle each other while they cooperate in harmony. The harmonious state of the movement of yin and yang is called Taeguk.

The symbols, called Kwae, in the four corners, mean the principle of movement and harmony. Basically, each Kwae is consists of three bars that can be either broken or unbroken. A broken bar stands for yin while an unbroken bar stands for yang. For example, the upper left Kwae, called Kun, is composed of three solid unbroken bars. And the lower left Kwae, called Yi, is composed of two unbroken bars and one broken bar in between. Four basic Kwae are used in the flag. Those are: Kun meaning heaven, Yi meaning fire, Kam meaning water, and Kon meaning earth. Each of them symbolizes a different state of movement.

kun		Heaven Spring, East	Kam		Water, Moon Winter, North
Yi		Fire , Sun Autumn, South	kon		Earth, Summer West

The white color of the background stands for the peace and the purity of the Korean people who have loved to wear white colored clothes.

The symbols, Yin, Yang, Kun, Yi, Kam, and Kon, express the principle of the movement of all objects in the universe and the movement of the universe itself. It also stands for peace and harmony.

Possible discussion and activity:

- Discuss the color composition of Taeguk-gi, and discuss the meaning of each component. Discuss meanings of national flags of various nations (America, Japan, Mexico, etc.).
- Draw a Taegukgi.
- Create a Taeguk Fan, using organic shapes in contrasting colors.

9. Korean Tigers

Outreach Objects

- *Fables and idioms 100*
- *Korean Folk and Fairy Tales-* Suzanne Crowder Han

Objectives

- Students will be introduced to Korea's shamanism and folk religion which has been influenced Korean people for thousands of years.
- Students will create a drawing of a tiger, and discuss the meaning of the painting as a group.

Content Standards addressed:

The Arts

- Explain and analyze works of art, applying knowledge of technical, organizational and aesthetic elements.
- Respond to works of art, giving reasons for preferences.
- Relate works of art from various time periods and cultures to each other.
- Describe how historical and cultural contexts influence works of art.
- Apply artistic element and technical skills to create, present and/or perform works of art for variety of audience and purposes.
- Communicate verbally and in writing about one's own artwork.



Mountain Spirit, TN00494.2 (9590-12),
Joseon period, 19th century, Ink and color
on cloth, 49 x 35 inches
Loan from the Mattielli Collection

In Korean art, the image of the tiger is everywhere. As depicted in Joseon dynasty (1392-1910) folk paintings and other graphics, the tiger takes on a variety of aspects which amply demonstrate how Korean artists transformed this ferocious and carnivorous beast into a magical, gentle, playful, and even foolish creature. Through its encounters with fragile birds, fish, and rabbits, the tiger is revealed in many-faceted, intimate, and human terms.

In *Sansin-to* (Mountain Spirit paintings), the sacred tiger is often shown seated in majestic repose beside such other revered beings as Tangun, Buddha, or a Taoist priest. Some scholars of Korean folk religion have suggested, however, that this compositional practice is related to Korean shamanistic traditions.

Although sacred tigers in both Korean and other northeast Asian traditions are generally depicted as white, the mountain tiger is sometimes shown with a coat of tawny fur. The sacred tiger's serenity is suggested by the smooth contours of his body, and his benevolence by oblong-shaped eyes and a tightly closed mouth.

The traditional Korean view of the tiger as a sacred deity, guardian, or protector—connected with the power of the Mountain Spirit—seems to have led directly to the use of the tiger's image as a maker of magic, possessing evil-repelling and demon-destroying powers. In addition to its sacred and magical manifestations, the Korean tiger is also a symbol of both real and ideal types of power, vigor, and ferocity. Among all the varied pictorial motifs that include the tiger, it is those in which it symbolizes power—*maenghodo* ('Mighty Tiger' paintings)—that are most common.

The vast majority of Korean folktales begin with the identical phrase: “A long, long time ago, when the tiger smoked . . .,” meaning the unknown, immemorial past. Korean folktales are not invariably charitable in their use of the tiger image. Indeed, in some tales, the symbolism associated with the Korean tiger makes him appear more foolish than ferocious. One such tale, also the subject of well-known illustration, describes how a group of carp managed to escape being eaten by a tiger. Seemingly captured by the tiger, whose hunger was known to make him both ferocious and dangerous, the carp resorted to trickery. They were but a few, so they said, but there were many more fish farther upstream; if the tiger would let them go, they would swim upstream and chase the others down to him. All he needs to do is sit in the shallow at the water's edge, and he might enjoy a bountiful feast of fish. Persuaded by the carp, the tiger waited patiently, anticipating the movable feast to come. After some hours had passed, the cold night air stirred the tiger from his post, and he decided that he could wait no longer. By this time, the tiger's tail was frozen hard into the ice at the edge of the stream, and he realized at last how thoroughly he had been tricked.



Tiger and Magpie, TN00494.3 (9590-20), Joseon period, 19th century, Hanging scroll, ink and color on paper, 54 x 25 inches

Loan from the Mattielli Collection

Possible discussion and activity:

- Why do you think was the tiger an important symbol in Korean folklore?
- Do you see the tiger in the painting as a friend and protector, or a ferocious predator? Discuss this.
- Every Korean household used to have a painting of tiger as a talisman against evil. What kinds of symbols of protection are found in different cultures?
- Create a drawing of a tiger. Is it a symbol of a protector, or a picture of a dangerous cannibal?
- Read Korean folk tales about tigers and discuss them with tigers in paintings. What do you see in them?



New Year's Greeting Card: Seated Tiger, MWK32:17,
Joseon period, late 19th-early 20th century, Ink and
colors on paper, 12-7/8 x 9 inches
Murray Warner Collection of Oriental Art

10. Bojagi- Wrapping cloth

Outreach Objects

- Bojagi coaster
- Bojagi pouch
- Thimbles
- Bojagi
- *The Kimchee Cookbook*
- *Korean Home Cooking*

Objectives

- Students will have a better understanding of Korean women's roles and their dedication to everyday life.
- Students will create a bojagi using various recycled materials such as magazine paper, fabric and cardboard.

Content Standards addressed:

Social Sciences

- Understand the importance and lasting influence of issues, events, people, and developments in world history.
- Understand an event, issue, problem, phenomenon from multiple perspectives.

The Arts

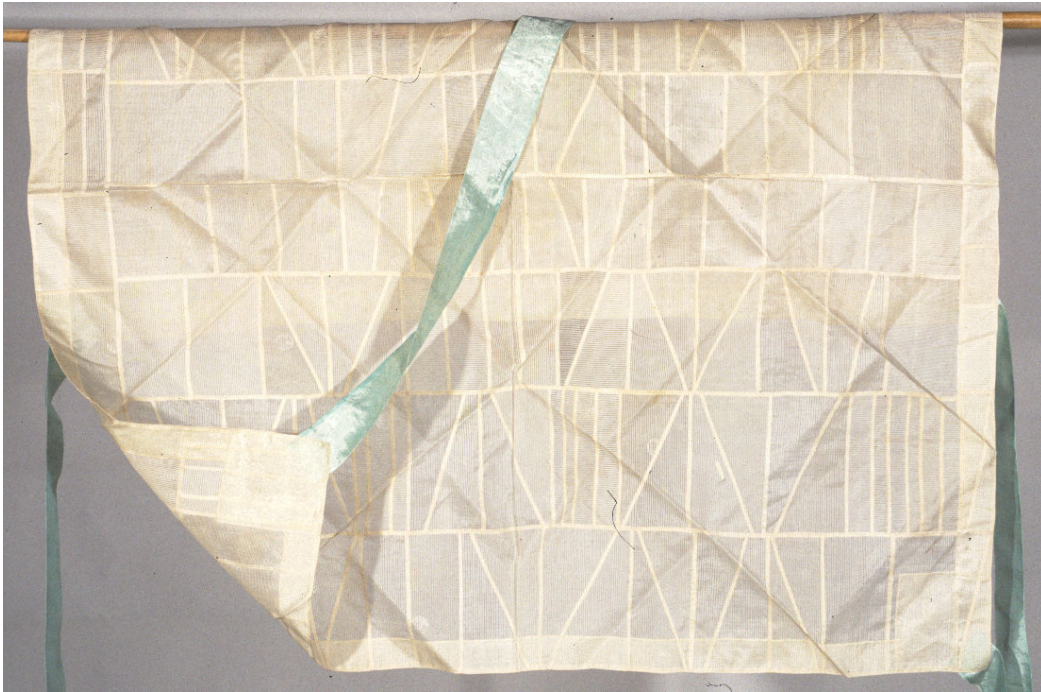
- Explain and analyze works of art, applying knowledge of technical, organizational and aesthetic elements.
- Respond to works of art, giving reasons for preferences.
- Relate works of art from various time periods and cultures to each other.
- Describe how historical and cultural contexts influence works of art.
- Apply artistic element and technical skills to create, present and/or perform works of art for variety of audience and purposes.
- Communicate verbally and in writing about one's own artwork.



Bojagi, silk, 19th century, both from the catalog "*Rapt in colour: Korean textiles and costumes of the Choson dynasty*"



The word bojagi or bo for short, refers to square hemmed cloth of various sizes, colors, and designs, which Koreans used to wrap, store, or carry things. Bojagi was not only a practical and versatile items in the daily lives of Koreans, but also very artistic. Bo attests to the artistry that Koreans seek even in the most mundane aspects of their everyday lives. Korean artistic flair is reflected especially in patchwork bojagi made by housewives so as not to waste small, leftover pieces of cloth. Embroidery figures and characters make bojagi even more charming. When not in use, bojagi can be folded into the size of a small handkerchief.



Gift Cloth, 1987:38, Early 20th century, Silk, 36-3/8 x 35-1/4 inches
Gift of Kyung Sook Gregor

Although bojagi was created for everyday use, they also added flair and style to various ceremonies and rituals. During the Joseon Dynasty, the patterns and designs became particularly colorful. Because they are so easily folded and take up such little space, they could easily fit into, and become a colorful part of, everyday Korean customs and practices. Wrapping something in this bojagi was regarded as wrapping good luck and happiness to keep at home. In the case of giving gifts to friends and relatives the bojagi was used to protect the item and at the same time to decorate the gift as we do today with wrapping paper. Wrapping gifts with bojagi was a way to express one's respect and affection towards the receiving person.

Possible discussion and activity:

- Discuss background information on the function and design of bojagi. What do bojagis say about the women who made them?
- Discuss geometric pattern, abstract shape of bojagi, and discuss how it creates balance.
- Observe the museum's modernist arts collection (Mondrian, Klee etc.), and discuss parallels to bojagi's pattern and shape.
- Discuss the special gift for a special person, and design personalized bojagi for them.
- Create a paper or fabric patchwork bojagi, paying close attention to balance of color, shape and composition.
- Bojagi-making was one of the ways to recycle precious material. Think of other examples of art objects made from recycled materials.

Appendix

Transparencies and Handouts for Hands-on activities

- Fan making
- Folding screen making
- Ten Longevity symbols
- Taegukgi color-in
- Taegukgi
- Yut-nori Board
- Hangul writing practice
- Hangul character printout
- Name the country outline map- East Asia

List of Plates

1969:18

Prunus blossoms (folding screen)

Joseon period

32 x 13 (x 8) inches

1972:38.4ab

Child's Traditional Costume

20th century

Silk

Skirt, 50 inches wide at hem; blouse, 26 inches across sleeves

Gift of Haing Ja Kim

1979:29.8ab

Pair of Shoes for Young Boy's Festival Costume

1979

Fabric and leather

5-7/8 inches long (each)

Gift of Soon Bok Lee

1984:6.1abc

Bridal Gown

1943

Silk satin damask with two butterfly cloisonné fasteners (from c. 1880)

48 x 62 inches

Gift of Kyung Sook Gregor

1986:84

Bowl

Joseon period, 17th century

Glazed porcelain

11-1/2 inches diam.

Nancy Wilson-Ross Collection

1987:38

Gift Cloth

Early 20th century

Silk

36-3/8 x 35-1/4 inches

Gift of Kyung Sook Gregor

1987:65-66

Woman's Honeymoon Dress and Jacket

Korean

c. 1960

Satin, cotton, organza, metallic thread

Dress, 47-1/2 x 83 inches; jacket, 15-1/2 x 55-1/2 inches

Gift of Kyung Sook Gregor

1993:4

Celadon Cup

Goryeo period, 12th-13th century

Glazed stoneware

3-1/2 x 2-7/8 (diam.) inches

1996:2.1

Round Roof Tile with Floral Design

n.d.

Ceramic

5-3/4 x 4-1/8 x 1-1/4 inches

Gift of John and Kyung Sook Gregor

1996:2.9

Jar with Stamped Design

Unified Silla period, 8th-9th century

Stoneware with natural ash glaze

5-1/2 inches high

Gift of John and Kyung Sook Gregor

MWK 32:10

Red-faced demon mask

Joseon period, 19th-20th century

Watercolor on paper

MWK32:17

New Year's Greeting Card: Seated Tiger

Joseon period, late 19th-early 20th century

Ink and colors on paper

12-7/8 x 9 inches

Murray Warner Collection of Oriental Art

MWK 68:3

Ten symbols of longevity (folding screen)

Joseon period

80 x21 (x 10)

TN00494.2 (9590-12)

Mountain Spirit

Joseon period, 19th century

Ink and color on cloth

49 x 35 inches

Loan from the Mattielli Collection

TN00494.3 (9590-20)

Tiger and Magpie

Joseon period, 19th century

Hanging scroll, ink and color on paper

54 x 25 inches

Loan from the Mattielli Collection

TN00494.13 (9615-9)

Map of Korea

Joseon period, 18th or 19th century

Ink and color on paper

27 x 27 inches

Loan from the Mattielli Collection

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*Yang, S. (1997). *Hanbok: the art of Korean clothing*, Elizabeth, NJ; Seoul: Hollym

CD-ROM

*Korean Cultural Center, Los Angeles: *Korean culture*

*IDS Korea: *Korean Spirit in design Chosun (1392-1910)*

*Korea National Tourism Organization: *Exploring Korea's culture*

*Yookwang infocom Inc.: *Ancient Architectures of Korea, Shamanism of Korea* (In Korean only)

* can be checked out from JSMA Education Library

**can be checked out from the University of Oregon Library

Internet sources for Korean arts and culture

The Asia Society, New York: www.askasia.org

Korea Foundation, Seoul, Korea: www.clickkorea.org

Korea National Tourism Organization: www.english.tour2korea.com

Korea Overseas Information Service, Ministry of Information, Seoul, Korea:
www.korea.net

Korea society, New York: www.koreasociety.org

Life in Korea, Seoul, Korea: www.lifeinkorea.com

Library of Congress e-book: South Korea- a country study
<http://memory.loc.gov/frd/cs/krtoc.html>

The Metropolitan Museum of Art, New York: www.metmuseum.org/toah

Internet sources for maps

www.eduplace.com

www.nationalgeographic.com/xpeditions

Teacher Evaluation Form

We value your opinions and suggestions. Your input helps us improve this kit as well as future kits. Please complete the following form and return it to us with the kit. Thank you.

Explore and More: Get to Know Korea Evaluation

1. How did you learn about the Explore and More: Get to Know Korea, the Korean Arts and Culture Outreach Kit?
2. How did you incorporate the kit into your curriculum?
3. What lessons/activities did you find most useful? Why?
4. Were the instructions clear for the lessons/activities?
5. What was the students' reaction to the kit?
6. Overall, how would you rate the kit as a teaching tool?

Excellent Good Satisfactory Poor

Please briefly explain your rating.

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For additional copies and questions about education programs and scheduled tours please call the Jordan Schnitzer Museum of Art at 541.346.3027 or email: abia@uoregon.edu.

Visit the JSMA website at: <http://jsma.uoregon.edu/>

Lucky Bag (grade 4-5)



Objectives:

1. Learn about a traditional Korean lucky bag.
2. Understand the meaning of Lucky bag
3. Create their own lucky bag with milk carton or folding paper

Materials:

- One pint(473ml) milk carton
- utility knife
- glue
- traditional Korean colored paper or colored paper, and paper string
- Visual models on computers, books, or pictures of lucky bag.

Background:

A lucky bag was originally made as a substitute for pockets because there was no pocket in Hanbok, Korean traditional costume. A unique knot is the point of this lucky bag, and knot has been called 'Dragonfly knot' for it looks like a dragon fly. This lucky bag has beautiful colors and shapes which are very Korean.

Lucky Bag made with color of the cloth with the meaning of a lucky omen[sign] Chinese Life • Luck[Good Fortune] (福) • Wealth (富) • Preciousness characters like a pattern to create a pouch that contains the meaning blessed bring about.

At the age of Shilla, Goryeo, Joseon Dynasty, it was used in both men and women and by the social standing, its fabrics and colors are chosen.

In recent years when the women go out wearing a traditional costume, it is the role of the bag serves as a decorative addition.

Sometimes it is used to new year's gift in the Luna New Year's day.



This custom is originated from the people of the Joseon Dynasty palaces send a bag which has roasted beans wrapped in red paper to their relative.

It has been believed that if a man(woman) wear a lucky bag at his(her) waist in New Year's Day, he(she) will be happy without misery through that year.

(It was believed that having this type of bag banished ghosts and brought great fortunes.)

Procedure:

Discuss the origin and history of a lucky bag.

Use books or slides that show examples of the Korean lucky bag.

Create student's own lucky bag.

How to make a lucky bag:

1. cut the upper part of the milk carton
2. cut the top off the carton
3. mark a line for folding
4. scratch an X on your carton with the knife
5. from the top, make using the knife straight down to the point where the other two lines cross
6. fold along these lines
7. pinch each edge well
8. unfold again
9. glue the first layer of paper on the carton
10. glue the colored paper onto one side. Make sure there is enough colored paper to cover the bottom of the carton as well as inside of carton.
11. glue the colored paper onto each of the four sides.
12. make a hole with the punch on the upper part of all four sides, between colors
13. put thread through the hole

Evaluation:

Take the opportunity to discuss the difficulties the students encountered in the process.

Enrichment:

Students can be encouraged to make different types of luck bags by using different materials such as fabrics or papers.

References:

http://www.keywordguide.co.kr/site/article/guide_view.asp?guide_idx=6044



Pojagi - wrapping cloths (Grades 3-8)



Objectives:

1. Recognize the unique folk art form of pojagi, wrapping cloth as a reflection of Korean history and culture.
2. Understand the concept of folk art as it applies to pojagi cloth.
3. Apply concepts of colors, balance and design to creating a wrapping cloth.
4. Create student's pojagi designs.

Materials:

- One standard piece of white copy paper to act as a base for each child
- Wrapping paper supplies of various colors and textures
- Glue sticks
- Scissors
- Visual models on computers, books, or pictures of pojagi wrapping cloth.
- templates

Background:

Pojagi are wrapping cloths created by Korean women for the purpose of covering and protecting objects, but they are also an expressive means for packing good wishes. The practice of stitching together cloth and elaborating its surface with embroidered,

painted, or patchwork designs runs deep in Korean traditions-as deep as the belief that by carefully wrapping an object, one can convey one's blessings, honor, and respect along with that these patchwork cloths for everyday objects. Recently, however, chogakpo have been admired even above the traditionally esteemed embroidered pojagi for their complex designs and color for practical use, but they also know that they are actively engaged in a contemporary creative process.

Procedure:

1. Introduce students to the concept of folk art and pojagi in Korea. Impress on the students that this an art form that grows from the needs of the average person. How might they use such cloth? What material would they use? Is there anything similar in the United States (consider the use of bandanas or quilts)?
2. Have students explore samples of pojagi. The Museum of Korean Embroidery provides an especially good site for viewing a variety of cloth.
3. Bring students back together as a group and discuss the features of pojagi, tailoring questions to the age of the students: What colors are used? Why do you think this is so? What shapes do you find in the wrapping cloth? What shapes are the wrapping cloth themselves?
4. Allow students to choose several pieces of wrapping paper to work with. For students using cloth scrapes, a planning period with colored pencil and graph paper is helpful in creating an effective design.
5. Using a sheet of copy paper or cloth as a base, ask students to cut and paste pieces of the various papers together to create a pojagi design. All final products should be square or rectangle, but need not be size and shape of the base.
6. Each student should complete a one-paragraph explanation of their design that addresses use of color, balance and design. Ask students to explain what they would use their wrapping cloth for in historical Korea. Display students' work.

References:

Kumja Paik Kim and Huh Dong-hwa, in Profusion of Color: Korean Costumes and Wrapping Cloths of the Choson Dynasty (Seoul: Asian Art Museum of San Francisco and Museum of Korean Embroidery, 1995)



Korean Mask (Grades1-8)

Objectives:

1. Students will be introduced to the Korean music, drama and dance through masked dance, and understand aesthetic essence and sentiments of Korean people.
2. Students will explore the indigenous art forms of Korean performing arts and understand the similarities and differences between the arts of Korea and those of other own mask.
3. Students will make their own mask.

Materials:

- slides or a video of the arts in Korea
- Visual models of mask
- Worksheet about different kinds of masks
- Paper plates, scissors, makers, string

Background:

* Talchum is a mask drama in which characters talk, sing, and dance in masks. It is known to have existed since the age of Shilla. It first started as a ritual rather than a form of art, and then developed into a form of play later. There are three kinds: "Byeoksa" was for repelling bad spirits and inviting good luck. In the "Ma-eul" type the whole town danced together. There was also a type played by wandering professional.

Talchum was a way of expressing the lower class people's oppressed feelings. It was performed on the January full moon day, Buddha's birthday, Dan-o(the fifth day of May), Chuseok, or national celebrations.

*Masks are called in *Tal* in Korean, but they are also known by many other names such as *Kamyon*, *Kwangdae*, and other. Korean masks have black cloth in the back to secure them behind the heads and also to simulate black hair. Talchum, which literally means "mask dance," is not just a dance performed by masked dancers but it also a drama with masked characters enacting persons, animals or supernatural being.

During ancient times masks were believed to drive away malicious sprits, diseases, and fearsome animals. Koreans believes they were empowered by the mask's spirit. If the community had been threatened by evil sprits in the form of natural disasters or disease, they wore masks of a stronger spirit to protect themselves.

Masked dances are a variety of dance-drama performed by dancers wearing masks. They are short satirical skirts in which the common people poke fun at the ruling elite and corrupt clergy, thus releasing tension and building a sense of solidarity in the communities. Many of the dance-dramas seem to have originated in Buddhist morality



plays or shaman rites. The masked dances reflect the optimism and wit of the Korean people, as well as their creativity. They were one of the few forms of relief from the hardships of Korea's rigidly stratified traditional society. The masks provide protection, mystery and entertainment.

The mask dance is a popular form of folk art in Korea. The dancers wear masks as they perform. People from the audience are often selected to join in the dance drama.

Procedure:

1. Show slides, pictures of the mask dance.
2. Pass out worksheet about mask. Identify each mask and guess its possible meanings and significance. Share the following information with the class.
3. Ask students to create their own masks based on a story they recently read.
4. Make masks using paper plate. Cut out the eyes, and attach noses and string so that students can wear them. Use a variety of materials, like beans, beads, raffia, fabrics and recycled materials.

Evaluation:

Enrichment:

Students can conduct research on masks and complete the following information on them. Share with the class.

- Countries using masks
- Materials for making masks
- Reasons for using masks

Students can develop a play based on a Korean traditional folktale, then create masks, and act it out.

Golden Crown (Grade 3-8)

Objectives:

- Learn about the golden crown.(history, culture, symbol)
- Make a Shilla golden crown.

Materials:

- Shilla golden crown patterns
- Glue, scissors, hole puncher, twist ties



Background:

Golden Crowns, symbols of power and authority of kings, were usually decorated with the tree-shaped and antler-shaped ornaments on the crown frames, along with comma-shaped jades and spangles. Silla golden crowns are splendid in style and various in type and demonstrate the high degree of ornamentation and brilliance of Silla culture. Most impressive of all were the gold crowns, which display more spiritual force than artistic beauty. They are made of cut sheet-gold and none of them seem to be solid enough for practical use.

The gold crown worn by the king consists of an outer circlet with five uprights and an inner cap with horn-like branches. It is made of cut sheet-gold like the other gold crowns of the period. The outer circlet has three frontal uprights in highly conventionalized tree-shape, flanked by two antler-shaped uprights. The outer edges of the circlet and of the uprights are decorated with punched dots, and numerous spangles and jade *magatama* (comma-shaped ornaments) are attached to them by means of twisted wire. Finally there are two long pendants suspended from the circlet like earrings. The separate inner piece is a pointed cap with T-shape designs in open work and the two horn-like branched rising from it. These horns are also decorated with spangles fastened on with wire. The significance of the horns is still controversial, but they seem to be a gold version of bird feathers.

To ancient Koreans feathers were the symbols of a mysterious power of flight in the spiritual world. The Chinese *San-kuo-chih* (History of the Three Kingdoms) describes the custom of the southern Koreans who used feathers as a funeral gift to speed the flight of the dead spirit (Vol.30). In north Korea the Koguryo also valued feathers highly, particularly the tail feathers of the cock, probably because of the universal belief that cocks disperse darkness and evil spirits. In the mural paintings of Koguryo tombs the warriors have their head-dresses decorated with cocks' tail-feather. Their nickname of 'cock-worshippers' reached as far as India. In view of this background, there is a strong possibility that 'horns' of a Silla crown were really meant for feathers.

Procedure:

How to make a golden crown

1. Cut along the lines of the crown and the jade pieces
2. Use the hole punch for each black dot.
3. Attach the jade pieces to the crown with white or gold twist ties
4. Glue sticks to your crown so its stands up
5. Attach an extra strip of paper so your crown fits just right.



Korean Tigers



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<http://jsmacollection.uoregon.edu/main.php?module=objects>

Seated Yellow and Black Tiger

Unknown Artist

19th-20th century

Ink on color on paper

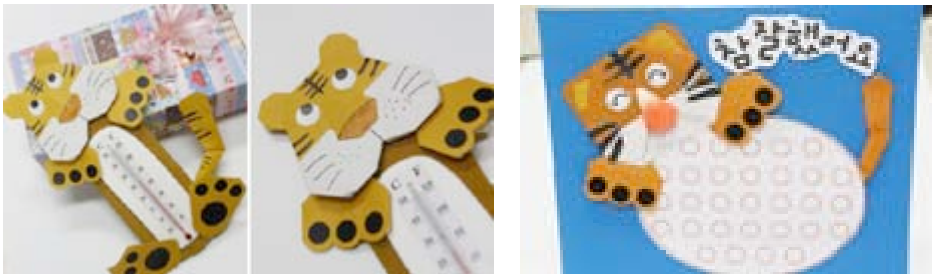
Korean

12-7/8 x 9 inches

Grades: 1-5

Objectives:

- Students will be introduced to Korea's shamanism and folk religion which has been influenced Korean people for thousands of years.
- Students will be recognized a tiger as a symbol of Korea
- Students will create their own tigers by folding papers.



Materials:

Stories from the Korean folk traditional about tigers

Pictures of tigers: photograph and illustration

Paper

markers

Procedure:

1. Tell a Korean folk story that include a tiger
2. show students the slides 'how to make a paper tiger'(see the attachment)

3. make a paper tiger and display every students' finished artwork.

Enrichment:

Look for stories about tigers in the literature of other countries. Research the present state of the tiger in the world with regards to its endangered status.

References:

Katheleen, J. Crane Foundation. *Tiger, Burning Bright*. Elizabeth: Hollym, 1992.

Han, Suzanne Crowder, *Korean Folk and Fairy Tales*. Elizabeth, NJ:Hollym, 1991



Danchung (Grades 6-12)

Objectives:

- Shares and discusses background information on the function and design of Danchung.
- Create students' own danchung design.

Materials:

Visual models on computers, books or picture of danchung
Papers, markers, color pencils

Background:

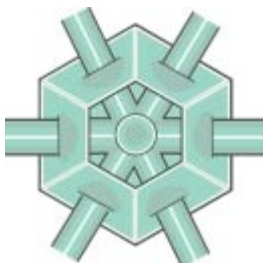
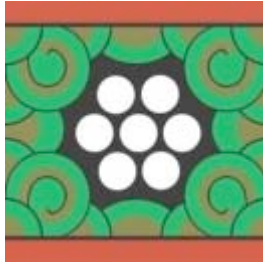
The beautiful and grand decoration painted in wooden architecture. It's the very Danchung - Korean traditional colors. It's been used in the part of wall pictures and Buddhist paintings. Being so many nursery stories to be related to it at ancient three kingdom era, Goguryeo(37 B.C.-A.D.668), Baekje(18 B.C-A.D. 660), and Silla(57 B.C.-A.D. 935), it means that it is vitalized at that time. There's no record when to bring to our country exactly, but it's supposed to do from China at 3 nations time. There are two stories about Solku and Damzing written in the book - 3 nations' history.

The wooden architecture has advanced in ancient Korea. Danchung also has been as developed as it. These are the very reasons to use it. The first one is to emphasize durability of timber architecture. Danchung has been used to preserve it for a long time. Painted with Danchung-paint and paste, they intended to protect the timber decay and crack. This is the very important reason to use it. The second one is to cover the roughness. Pine tree which usually have been used by architecture-stuff in Korea are apt to be cracked. Though those are water wetted timbers, as dried, twisted crack has easily happened. The third one is correct a manufactured work. When an unabled engraver made a mistake, pine tree can be twisted to up and down. Therefore we need make it painted neatly. The fourth one is to make people understand Hwaum, the theory of Buddhism. This is a main reason to do Danchung. There's been no building from the past without special buildings for example grand palaces and temples. People should have been shrunken, because Danchung was made too brilliant. Its brilliance is a theory of Hwaum in itself.

Procedure:

Examples of danchung design





Turtle Ship (Geobukseon) (Grades 4-8)



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<http://jsmacollection.uoregon.edu/main.php?module=objects>

Turtle Ships in Battle

Unknown Artist

Joseon period, 19th century

Hanging scroll; ink and color on silk

Korean

63 x 26-1/2 inches

Objectives:

1. learn about Geobuksun(construction, structure, weapons, cannon)
2. learn about Korean history in the 16th century.
3. make a paper geobuksun

Materials:

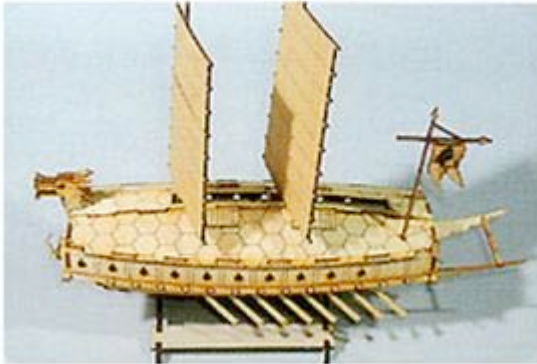
Templates

Scissors, glue, painting tools



거북선

모델명 YM-744
조립가능 연령 12세 이상



Background:

The Korean Turtle Ship is the first ironclad warship in the world shaped like a turtle that was invented and built by Admiral Yi, Soon Shin in 1592. During the IMJIN WAR(1592-1598), under Admiral Yi's command, the turtle ships were engaged as the vanguard and brought the seas under their control to lead the country to victory. Therefore, the Korean people admire Yi as the most famous Admiral in Korea history, and an original form of the turtle ship was rebuilt and kept by the Korean Naval Academy in Jin Hae.

Gobuksun's outer shell structure is the same as a flat-bottom Panoksun war ship, but it is additionally covered with a turtle shell-shaped dome heavily studded with sharp spear tips facing outward. This design intended to deter enemy landings and fire attacks, which was a common method of destroying ships at the time. Each gobukseon is armed with approximately 15 cannons on wooden carts; there is an opening in the armor for each cannon to shoot from. There are six cannons each on the port and starboard sides, two on the shoulder walls, and one on the stern. The geobukseon is propelled by oars; each ship has eight large oars on either side and each oar is pulled by a team of five sailors.

The revolutionary Geobukseon ship was a brilliant military innovation which saved Korea from its enemies and helped earn Yi Sun-Shin his reputation for ingenuity and creativity.



Korean Ceramics/Pottery in Korea (Grades 4-8)



This image is available in our online collections database! Check this out and others at

<http://jsmacollection.uoregon.edu/main.php?module=objects>

Covered Pedestal Jar
Unknown Artist
Ceramic
Korean

Objectives:

1. Learn about the artistry and craft involved in the creation of celadon pottery
2. Understand the symbols in the Korean ceramics
3. Create an individual work of art

Materials:

Worksheet about symbols
Play-dough, clay
Mixing bowl, paper plates
Clay tools / Pencil, paper clip or toothpick

Procedure:

1. Use art books or slides that show examples of Korean pottery.
2. Discuss the shape, function, decoration, and technique of each Korean ceramic object. Is the piece symmetrical and regular or slightly irregular? What colors were used? How is the piece decorated? Can you see geometric or natural forms?
3. Pass out pliable clay and have students make a bowl or vase using the coil method to begin the project (see below for directions). They can then gently carve (with a pencil, paper clip, or toothpick) a design around their vessel. Students should use worksheet for ideas. Explain to the students that the raised



or incised (cut into) designs are both found on Korean ceramics. Designs on the objects are usually ideas that come from everyday life or from nature.

Coil method:

- Roll clay into long, thin snake-like ropes.
- Start coiling, tightly, and gradually build up the sides of the pot.
- When all the clay is used, smooth out the sides
- Add bits of clay for a raised result or use a knife to cut design into the object.

5. Have a students write a paragraph about their object and what the symbols on it mean

References

Arts of Korea: Ceramics

<http://www.metmuseum.org/explore/Korea/koeaonline/cCeramicIDx.htm>



Folding Screen (Grades 1-5)



Ten Symbols of Longevity

Unknown Artist

Joseon period, 19th Century (?)

Ten-panel folding screen; ink, color and gold on silk

Korean

Objectives:

1. discuss the eastern practice of room decoration and functions of folding screen in Korea.
2. understand the ten symbols of longevity in the screen at the JSMA
3. Create student's own longevity symbols and decorate folding screen as they wish

Materials:

'The ten symbols of longevity' screen in the Korean collection at the JSMA

Worksheet about symbols

Paper, markers, painting tools

Background:

Folding screen is made from several joined panels bearing decorative painting and calligraphy, used to separate interiors and enclose private spaces, among other uses. The Korean concept of the wall expresses itself best in the folding screen. When the literati of Korea wanted to establish an inner space for the act of creation, for instance, they did it simply by setting up a folding screen. Set up your flower-and-bird screen you are just married. With your books and brushes screen you are a scholar. And with your

mountains-and-stream screen you become a Taoist immortal, idling away the day like a retired scholar in your rustic retreat. In ten folding screens are the expressions of you.

Westerners have always tried to beautify their walls; the decoration of walls is inherent in the development of their art. One difference between East and West is that the East's folding is not a wall with a work of art hung on compositions, depending on how many panels and which of them one choose to open. There is so much difference from one simple stationary painting on a wall. This portable wall on the East is a portable work of art. And when you have done with it and want to view another, just fold it up and it disappears.(copied from Korean Outreach kit)

Procedure:

1. Discuss -what have been used as a wall decoration in different cultures?
2. Worksheet-Match the symbols with appropriate meanings
3. Observe folding screens in the museum collection, and discuss the subject of the screen and identify symbols and their meanings.
4. Students will make their own folding screen using symbols that are meaningful to them.



Hanging Scroll (Grades 1-5)



Monumental Portrait of Military Figure

Monumental Portrait of Scholar Official

Both found in the JSMA collection and online!

Unknown Artist

Joseon period, ca 19th century

Hanging scroll; ink and color on silk

Korean

Objectives:

1. be familiar with the individual elements that comprise an Asian scroll.
2. learn about making a hanging scroll

3. recreate student's own hanging scroll on a nature theme

Materials:

Chopsticks or long stick

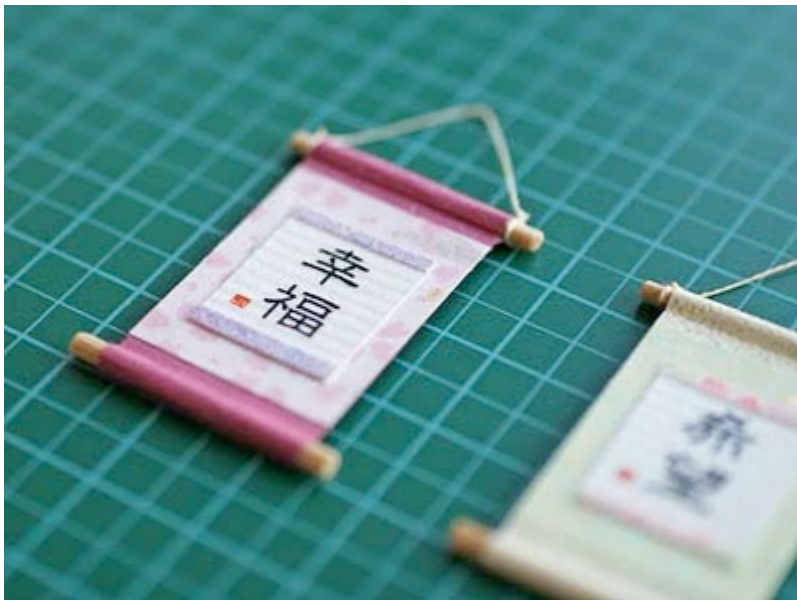
Korean traditional paper called hanji or paper

String

Colored pencils or crayons

Background:

Portable Korean paintings were produced as hanging scroll, handscrolls, fans, or album leaves mounted in a book.



Korean Fan (Grades 4-8)

Objectives:

1. Learn about the shape, function, decoration, and technique of each Korean fan.
2. Create their own fan

Materials:

1)*A roll of white paper (like butcher paper) that is at least two feet high and can be cut off in three foot chunks. Thin wooden sticks, like bamboo skewers, 7-9 for each fan, 2 popsicle sticks for each fan, yarn in various colors, pencils, paint brushes, tempera paint, scissors, clear tape (a roll for a pair of children to share), and a heavy duty stapler.

2)*Fan patterns, tagboard, scissors, hole puncher, yam, yam needles, brads, paints, paintbrush

Background:

Korean art historian believe that the folding fan was invented by a Buddhist monk during the Goryeo Dynasty(918-1392), before it spread as far as Europe through China and Japan. An emperor of the Northern Sung Dynasty was fascinated by the beauty and ingenuity of Goryeo folding fan and decided that the Goryeoseon (Goryeo Fan) as he named it, should be made in China, too. Seo Geung, who was Sung envoy to the Goryeo Dynasty, wrote in his encyclopedic book, Goryeo Dogyeong (An illustrated book of Goryeo) that “Goryeo people carry a fan even in mid-winter, and its design of folding and unfolding is very original.” Records show that this folding type of Goryeo hand fan was something that foreigners had never seen before.

Traditional Korean hand fans have been highly regarded by Japanese, Chinese and even Western countries for their fine-quality materials, artistic originality and tasteful decorations. An first-rate Korean hand fan usually consists of a beautiful landscape; a bird-and-flower painting or a poem written in a graceful calligraphic style on paper, the ribs elaborately inscribed with various nakuk (pyrography) designs of symbolic animals or plants such as bats, chrysanthemums and maehwa; and the head decorated ornaments, and incense bag, sunidial or yundo compass, all creating a wonderful harmony with its delightful lines and unique forms that can be rarely seen anywhere else in the world.

The main function of a Korean paper fan is to create a cool breeze to diffuse the heat of a summer’s day, but it has many other important functions as well. It has been used as a screen to hide the fan-holder’s face from people or from the sun’s scorching rays, as a weapon for self-defense, and as the main prop of an entertainer in a performance of pansori or other traditional performing art. It has also been an essential implement and



symbol of love of Korean mothers who try to keep annoying insects such as mosquitoes or flies away from their children, who have fallen into sweet sleep on a hot afternoon.

Procedure:

1. show students many kinds of fans in Korea.
2. discuss the shape, function, decoration, and technique of each fan: what shape are they, how were they made, how were they decorated? Are they used for special purpose?
3. learn about folding fan
4. Make a folding fan



How to make a fan(1)

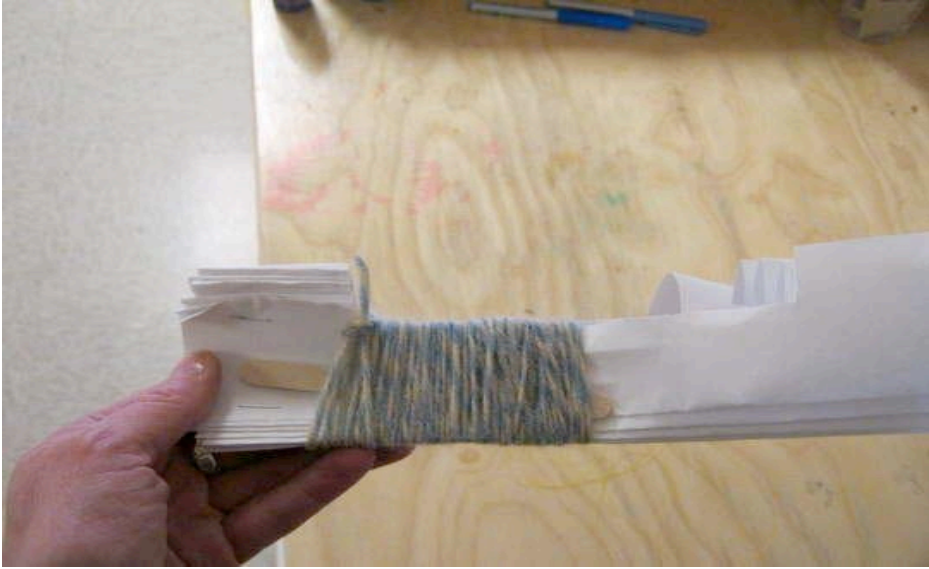
1. cut out the fan patterns and trace them on your file folders. You will need to trace and cut fourteen pieces.
2. use the hole puncher to make a hole in the center of each piece, top and bottom.
3. lay the pieces on top of one another and push a brad through the punched out holes on the bottom. Secure all fourteen pieces.
4. spread the fan out and sew a length of yam through the holes at the top of the fan. Make a knot at either end.
5. paint the open fan with the design of your choice. When the fan is dry, you can decorate it with length of yam tied to the sides of the fan.

How to make a fan(2)

1. Cut off three foot pieces of paper off the roll of white paper, one for each student.
2. Have the student draw out floral designs on one side of the paper starting about six or seven inches from the bottom.
3. When they are finished drawing pass out tempera paint in bright colors and have the student paint the flowers. They don't need to do the background, unless they really want to.
4. Turn over the paper when dry (in a school setting this might mean the next session with that class), and repeat steps 2 and 3.

5. When the paint is dry, have the student fold the large paper into a paper fan, like an accordion.
6. When it is all folded pass out the scissors. The student will then cut a rectangle out of the bottom (the five or six inches with no flowers) about six inches on one side of the folded whole. This might be hard for little fingers to cut through, so for younger children this step might have to be done for them.
7. Using the bamboo skewers, tape one on one side of each fold, with the end coming down one to two inches on the rectangle that was cut out. One piece of clear tape on the bottom, one piece on the top, one on one side of each folded 'mountain' in the accordion folds. These will support the fan so it doesn't collapse under its own weight.
8. Staple the handle together on the bottom of each fan (teachers might have to do this as it is hard to get a staple through all that paper).
9. Tape two popsicle sticks on the handle, one on one side and then the other, so that the handle doesn't collapse. They should start roughly where the bamboo skewer did.
10. Wrap yarn around the handle, over the popsicle sticks, and into the rectangle for a soft and attractive grip.





A Suggested List of Online Resources for Teaching About Korea

Online Lesson Plans and Teaching Resources:

AskAsia: Korea

<http://www.askasia.org/Korea/>

Korea Society

<http://www.koreasociety.org/>

Education about Asia magazine

<http://www.aasianst.org/EAA/samples.htm>

Instrok (East Rock Institute)

<http://instrok.org/instrok/lessons.html>

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Indiana University – East Asian Studies website

<http://www.indiana.edu/%7Eeasc/bibliography/korea.htm>

National Geographic Website

<http://www.nationalgeographic.com/education/>

Ohio State University East Asian Studies website – NCTA (National Consortium for Teaching About Asia)

<http://oia.osu.edu/ncta/lessons.html#korea>

University of California – Berkeley – Center for Korean Studies

http://ieas.berkeley.edu/cks/k12_workshop_2003.05.html

AccessAsia: Korea

<http://www.curriculum.edu.au/accessasia/korea/index.htm>

Online Audiovisual Materials about Korea:

Korea.net

http://www.korea.net/kois/eng_vns_list.asp?ecode+video&category

Indiana University – Audio/Slide Program for Use in Korean Studies

http://www.indiana.edu/~easc/resources/korea_slides/index.htm

The Ultimate Source of Online Maps for Use in Classrooms:

The Perry Castaneda Library Map Collection at the University of Texas at Austin

<http://www.lib.utexas.edu/maps/korea.html>

Arts and Architecture Websites, including student inter-actives, virtual tours, and lesson plans related to art and architecture of Korea.

The Metropolitan Museum of Art - Arts of Korea

<http://www.metmuseum.org/explore/Korea/koreaonline/index.htm>

Korean Brush Painting- A one day lesson plan for 7th grade by Sue Lindemulder

<http://www.international.ucla.edu/shenzhen/2002ncta/lindemulder/koreanbrush.html>

Detroit Institute of Art - Asian Art Collection - Exploring Asia through Art

http://edu.dia.org/tao/resource_guide/

<http://www.dia.org/collections/asian/#>

Seattle Museum of Art - Explore Korea: A Visit to Grandfather's House

<http://www.seattleartmuseum.org/Exhibit/Archive/grandfathershouse/lessons/forTeachers.htm>

Online directions for making 2 Korean kites:

http://www.koreakite.or.kr/e_kite_5.html

Websites for Basic Korean Language Information:

Korean Studies at Monash University:

<http://www.arts.monash.edu.au/korean/>

<http://www.arts.monash.edu.au/korean/kor1010/index.html>

KOSNET (Korean Study Net)

<http://www.interedu.go.kr>

Let's Speak Korean

http://www.korea.net/kois/eng_vns_read.asp?movie_no=128

Online Images and Materials about Korea for Students to Browse:

Life in Korea: Cultural Spotlight

<http://www.lifeinkorea.com/culture/spotlight.cfm>

Images of Korea

<http://www.mct.go.kr/imagesofkorea/eng/about/main.htm>

Indiana University – East Asian Studies Center website – Cultures Speak : Korea

<http://www.indiana.edu/~easc/resources/brochure/koreanspeaks/intro.htm>

Korean Art and Culture Kit: Supplemental Activities



“Korea in East Asian and World History: A Guide for Teachers”
by Charles K. Armstrong, Associate Professor of Korean History, Columbia University
http://afe.easia.columbia.edu/korea/kp_korea.htm

