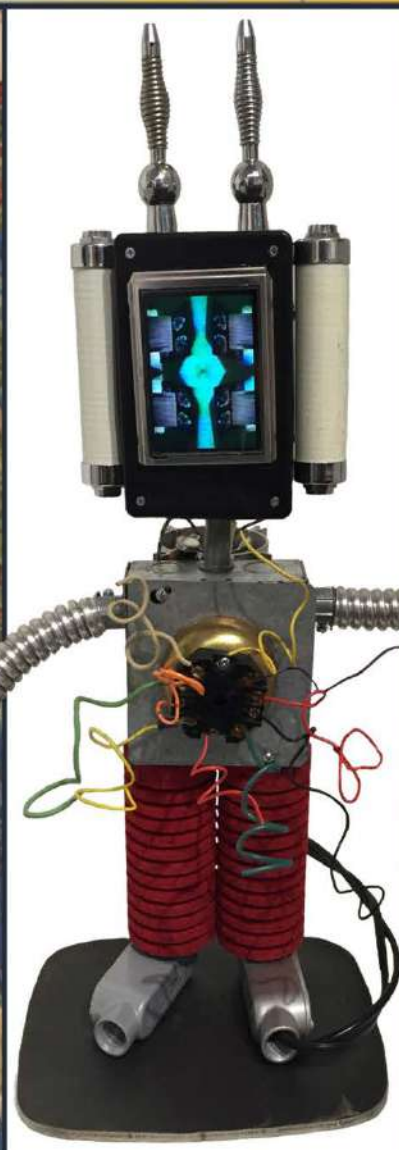


ArtsAsia: A Cross-Curricular Unit about Korea

JORDAN SCHNITZER MUSEUM OF ART



ArtsAsia: A Cross-Curricular Unit about Korea

A Resource for Educators

Jordan Schnitzer Museum of Art
University of Oregon, Eugene

*These educational materials are made possible in part by support from
the University of Oregon's Center for Asian and Pacific Studies.*

JORDAN SCHNITZER MUSEUM OF ART

Acknowledgments

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The arts play an integral role in the lives of students, and we encourage teachers to take advantage of the JSMA's enriching education programs, resources, and outreach offerings throughout the year for K-12 students, teachers, and families. We offer a very special thank you to the following for their contributions to this project:

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Note to Educators

This ArtsAsia Curriculum Guide is designed to introduce Korean art and culture to K-12 students. By exploring examples of Korean art in the collection of the Jordan Schnitzer Museum of Art (JSMA), students will come to understand many aspects of Korean history and culture, including the political and social changes brought about by internal strife and foreign invasions. Koreans developed their own culture by preserving indigenous values while adapting external influences. Described by a late 19th-century visitor as a “hermit nation,” Korea rapidly industrialized and modernized over the course of the next 100 years through a tumultuous period of colonization, a brutal war, and the trauma of the North/South division of the Korean peninsula. Despite these obstacles, South Korea has evolved into a lively democracy and economic powerhouse whose vibrant and sophisticated art, music, drama, and food now attract international attention. It will be important for students to recognize that past artistic and cultural traditions still greatly influence contemporary Korean culture.

How to use this resource:

All of the objects featured in this Curriculum Guide are in the Korean art collection of the Jordan Schnitzer Museum of Art. This resource is designed to help teachers and students gain a better understanding of Korean art and culture using artworks at the museum. We encourage teachers to adapt these resources to fit their students’ learning needs.

- Use the ✂ ***Interactive Lesson Checklist*** to help students create a visual list of the artworks discussed in each section. (Teachers can use the ***Interactive Lesson Checklist Key*** as a quick reference). Students should cut out the image of each JSMA Korean object and paste it into the appropriate box on the ***Interactive Lesson Checklist***.
- The background information in each section helps teachers understand the context of each artwork to discuss with students.
- Captions for JSMA artworks include titles in English, Romanized Korean (i.e., the Korean pronunciation), Korean *Hangeul* script, and where relevant, Chinese characters.
- The Common Core-aligned **Lesson Plans** are designed to help enrich teachers’ existing curricula. Teachers can use the information in each section to build their own understanding of Korean history and culture to adapt for their own lessons.
- Short **Activities** can be used to supplement the background information for each section.
- Resources from the **Korea Outreach Kit** can be used to supplement each lesson.

Special Notes about the Korea Outreach Kit:

- The artifacts in this kit are extremely valuable.
- You are responsible for the items in the kit and for replacing any lost or broken items.
- Students should be instructed on how to handle the artifacts with care.
- Keep objects out of direct sunlight and return them to the kit when not in use.
- The kit should be returned in the same condition as you received it.

Introduction to Korea

The Korean peninsula is located in northeastern Asia, abutting China and Russia in the north and surrounded by the Yellow Sea on the west and the Sea of Japan or *Donghae** on the east. The 38th parallel marks the dividing line between the countries of North and South Korea. An estimated 25 million people live in North Korea. Although the total area of North Korea is slightly larger than South Korea, South Korea's population of 51 million people is twice the size of that in North Korea.

Roughly 70% of the Korean landmass is mountainous. As a result, the Korean population is densely concentrated in lowland areas. Seoul, the South Korean capital in the northwest corner of the country, is the most highly populated area of South Korea with 9.8 million people. South Korea enjoys a temperate climate with four distinct seasons. The late summer months are marked by typhoon season which brings torrential rains.

Geography has played a significant role in Koreans historical and cultural development. Korea's close proximity to its neighbors of China in the west and Japan in the east facilitated dynamic cross-cultural exchange of art, language, culture, and religion. However, this proximity also made Korea vulnerable to invasions over the centuries. Today, South Korea is highly industrialized and boasts a thriving high-tech economy.

A note about names: Proper names mentioned in this kit are written in traditional East Asian word order (i.e., family name first, followed by surname). When first introduced, the family name is indicated in all caps. Thus, Mr. Nam June PAIK is first listed as "PAIK Nam June" and later as "Paik". The only deviation from this rule occurs if an artist prefers western word order (e.g., Jiseon Lee ISBARA).

*Please note: These are contested names for the same body of water. What is known in Japan and on many western maps as the Sea of Japan is called the *Donghae* ("East Sea") in South Korea and the *Chosun Donghae* ("Korean East Sea") in North Korea.



KOREAN PENINSULA



TRANSVERSE MERCATOR; CENTER POINT 38° 15' N 127° 45' E

Sourced: <https://legacy.lib.utexas.edu/maps/korea.html>

803488AI (G01369) 4-11

Chronology

- Neolithic Period circa 7000-10th century BCE
- Bronze Age 10th-3rd century BCE
- Iron Age 300-100 BCE
- Three Kingdoms Period 57 BCE-668 CE
 - Silla Kingdom 57 BCE-668 CE
 - Goguryeo Kingdom 37 BCE-668 CE
 - Baekje Kingdom 18 BCE-660 CE
 - Gaya Federation 42-562 CE
- Later Silla Dynasty [Unified Shilla] 668-935
- Goryeo Dynasty 918-1392
- Joseon Dynasty 1392-1910
- Japanese Colonial Rule 1910-1945
- Korean Liberation and Division 1945-1948
- Republic of South Korea/Democratic People's Republic of North Korea 1948-Present
- Korean War 1950-1953

Timeline

Republic of South Korea / Democratic
People's Republic of North Korea

Korean Liberation & Division

Three Kingdoms Period
Later Silla Dynasty
Goryeo Dynasty
Joseon Dynasty
Japanese Colonial Rule



Interactive Lesson Checklist

Name: _____

Directions: paste each work of art beside the relevant lesson plan.

1. Ceramics:



2. Rank Badges:



3. Hanging Scroll:



4. Folk Tales:



5. Folding Screen:



6. *Hangeul* Symmetry:



7. Hanbok:



8. Bojagi:



9. Hanna Kim & Art of Daily Life:



Interactive Lesson Images



Interactive Lesson Checklist Key

Name: _____

Directions: paste each work of art beside the relevant lesson plan.

1. Ceramics:



2. Rank Badges:



3. Hanging Scroll:



4. Folk Tales:



5. Folding Screen:



6. Hangeul Symmetry:



7. Hanbok:



8. Bojagi:



9. Hanna Kim & Art of Daily Life:



Early Korean History

Creation Myth and Ancient Korea

Before the Three Kingdoms Period, little is known about ancient Korea. To many Koreans, the origin of their country is explained as a creation myth centering around the demigod Dangun. Dangun was the son of Hwanung, the Lord of Heaven, and a bear-woman. When Dangun grew up, he became king of Korea and created the city Asadal, which is located near today's Pyongyang. He also created a state called Gojoseon. By 11 BCE, city-states developed. Of the city-states, Gojoseon was the most developed and powerful and eventually conquered other city-states, even claiming land in Chinese territory. Gojoseon was led by kings who claimed to be descendants of the mythic Dangun. Eventually, the Chinese Western Han Dynasty conquered Gojoseon in 108 BCE, marking the beginning of Chinese influence in Korea. During this period, Chinese philosophy (Confucianism) and language first took root in Korea. The effects of this cultural exchange are still evident in contemporary Korean society.

This **Horse-Shaped Buckle** (2007:16.5) dates from the first to third centuries. The bronze belt ornament features the figure of a horse in profile. Horse-shaped buckles and rarer tiger-shaped buckles have been found in grave sites throughout Korea. Scholars think that the buckles might indicate rank, but the prevalence of horse-shaped buckles suggests that they might designate a lower status.



Horse-shaped Buckle (*Malmoyang-heorittijangsik*, 말모양허리띠장식, 馬形帶鉤). Korean; Proto-Three Kingdoms period (??-57? BCE). Cast bronze, H. 2-1/2 x W. 3-1/8 x D. 1/2 inches. Gift of John Benjamin Wolcott, 2007:16.5.

Three Kingdoms Period (57 BCE-668 CE)

By the first century BCE the Korean state Goguryeo grew powerful and pushed back against the Chinese. At the same time that Goguryeo was gaining power in the North, two other states were developing in other parts of the peninsula: Baekje, in the southwest, and Silla, in the southeast. The three states shared similar aspects of culture: shamanistic-like religious tradition, “Old Korean” language, and the gradual acceptance of Chinese culture. However, the three states developed a political and military rivalry. Silla gained power when it formed an alliance with Tang China and annexed a smaller and weaker federation called Gaya. Silla eventually conquered the other two nations, unifying Korea, but at the cost of land lost to the Tang. The era of Silla was peaceful and prosperous. Buddhism became the official religion and Confucianism took a firmer hold on Korea’s social culture.

Goryeo Dynasty (918-1392)

Between the Silla period and the Joseon era, there was the Goryeo dynasty. This period marked the changing tide in religious, political ideologies, and the class system. Goryeo was formed when rebellions ignited over the strict class system. It started with the intellectual class, who felt restricted by the lack of upward mobility. Farmers of the lowest class also revolted because of heavy taxation and regional rivalries left over from the Three Kingdoms period. King Taejo (877-943) was able to reunite the divided people and renamed the kingdom Goryeo. During the subsequent dynasty, Confucianism became even more prevalent; it became the center of, social and political ideology, marginalizing Buddhism. Buddhists, who had gained significant power over the years, now saw the new Confucian elites attempting to reduce that power. The two ideologies, for the first time in history, no longer coexisted peacefully.

Neo-Confucianism was introduced to Korea from China when the Yuan-dynasty (1271-1368) Chinese invaded and forced Korea into a tributary relationship. Neo-Confucianism is still the philosophical and social ideology of Korea today. From the 1370s to 1380s, General Yi Seong Gye (1335-1408), a leader of an opposition group in the ruling court that favored allying with Ming-dynasty (1368-1644) China, ended the tributary relationship with the Mongol Yuan dynasty. He successfully drove out the Mongols by a coup against the Goryeo leaders who were Mongol sympathizers. In 1392, the Joseon dynasty was created, and Yi Seong Gye declared himself king.

Selected bibliography:

Nelson, Sarah M. *The Archaeology of Korea*. Cambridge World Archaeology. Cambridge: Cambridge University Press, 1993.

Tudor, Daniel. *Korea: The Impossible Country*. Tokyo; Rutland, VA: Tuttle Publishing, 2012.

Lesson: Korean Celadon Ceramics

Grade Level: 2nd-5th grade

Time Required: 100 minutes (two class periods)

Subject: English-Language Arts

Resources from Kit: Celadon vase, *A Single Shard*

Featured Artworks: Conical Bowl with Arabesque and Chrysanthemum Design



Lesson Map

- 1) Introduction to Korean Celadon Ceramics
- 2) Visual Vocabulary Cards
- 3) Interactive Lesson Checklist
- 4) *A Single Shard*
- 5) Storyboard

Lesson Overview

This lesson introduces students to Korean ceramics using Linda Sue Park's Newberry Medal winning story *A Single Shard*. Students will use a storyboard to sequence the steps for making pottery.

Standards

CCSS.ELA-LITERACY.RL.2.1, 3.1, 4.1, 5.1

Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

CCSS.ELA-LITERACY.RI.2.3, 3.3, 4.3, 5.3

Describe the connection between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text.

CCSS.ELA-LITERACY.RL.2.4, 3.4, 4.4, 5.4

Determine the meaning of words and phrases as they are used in a text.

Learning Objectives: Students Will Be Able To (SWBAT)

- **SWBAT** determine the meaning of new words using clues from the text.
- **SWBAT** explain in words and pictures how celadon pottery is made using specific details from *A Single Shard*.
- **SWBAT** use the new vocabulary terms to describe how celadon pottery is made.

Materials

- Celadon vase (in **Korea Outreach Kit**)
- *A Single Shard* by Linda Sue Park (in **Korea Outreach Kit**)
- Storyboard handout
- Colored pencils, crayons, or markers

Key Vocabulary

- **Celadon:** ceramic pottery glazed in a light bluish gray-green color
- **Kiln:** a special oven used to fire (bake) pottery
- **Glaze:** the shiny coating on pottery that hardens when it is fired in the kiln
- **Slip:** clay mixed with water and pigment used to decorate pottery
- **Incise:** to make a thin cut
- **Sanggam:** the Korean term for slip-inlay technique, in which the potter cuts a design into the soft clay and fills the incisions with colored slip

A Single Shard Summary

A Single Shard is set in 12th century Ch’ulp’o, a potter’s village on the west coast of Korea. It tells the story of Tree-ear, an orphan living with Crane-man, a disabled homeless man, under a bridge. Tree-ear loved to watch one of the village potters, Min, work. One day Tree-ear accidentally breaks one of Min’s pieces. To pay Min back for the broken pottery, Tree-ear offers to work for Min. Tree-ear helps Min gather wood for the kiln and clay for the pottery.

One day, a royal emissary arrives in Ch’ulp’o to inspect the potters’ work. The emissary takes special interest in Min’s work and promises to return in a month to offer commissions. As the potters get to work making new samples for the emissary, Tree-ear tells Min about another potter, Kang, who has been experimenting with inlay work. Min starts to create his own inlays, carving designs into the clay and filling it with colored slip. When Min fires the pottery in the kiln, the pottery comes out with brown stains. Min doesn’t have time to fix his work before the royal emissary returns. The royal emissary tells Min that if he can bring a piece to the capital city Songdo, he will give Min a commission. As Min is too old to make the trip, Tree-ear offers to go in his place.

Crane-man makes a special basket for Tree-ear to carry the two vases inlaid with flower designs that Min created for the emissary. Tree-ear sets off but is attacked by robbers who steal his money and throw the vases over a cliff and into the river. Tree-ear takes the broken pieces to Songdo and the emissary is so impressed by the inlay work on the shards that he awards Min a commission. Tree-ear returns to Ch’ulp’o to tell Min the good news, but when he returns he learns that Crane-man has died. Min and his wife offer to take Tree-Ear into their home. Min gives Tree-ear a new name, Hyung-pil, and promises to teach him the art of pottery as he works on his royal commission.

1) Korean Ceramics

- Tell students Korean *sanggam* or slip-inlay technique was first developed in the Goryeo dynasty (918-1392).
 - Explain that slip-inlay is a method of decorating ceramic ware.
 - After sculpting a piece, the potter incises (cuts) a design into the clay before it is fired.
 - Then the potter fills the incised designs with slip (watered-down clay) of a different color.
- Show students two examples of the slip-inlay technique:
 - Celadon bowl from the kit.
 - **Conical Bowl with Arabesque and Chrysanthemum Design (MWK23:2).**
 - This celadon bowl was created sometime during the Goryeo dynasty (late 12th-13th century) and was likely used for tea drinking. The arabesque design of intricate scrolls on the interior of the bowl complements the four chrysanthemums incised on its exterior of the bowl.

2) ✂Interactive Lesson Checklist

- Add **Celadon Bowl** to the Interactive Lesson Checklist.



Conical Bowl (Wan, 완, 碗) with Stylized Floral Arabesque Design on Interior and Three Stylized Chrysanthemum Sprays on Exterior. Korean; Goryeo dynasty, late 12th century. Light gray stoneware with celadon glaze over decoration inlaid in black and white slips, H. 2-3/4 x Diam. 6-5/8 inches. Murray Warner Collection, MWK32:2.

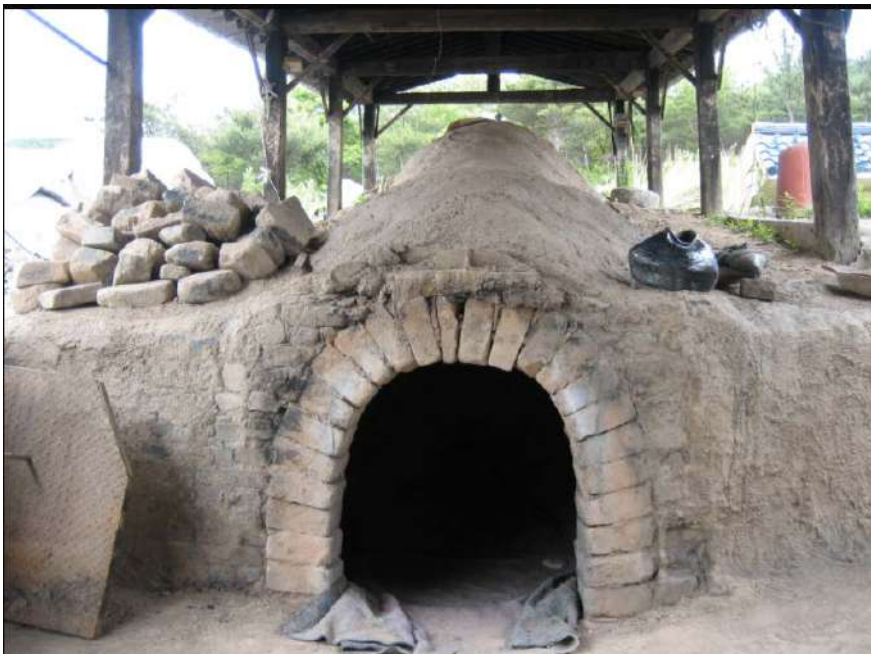
3) Visual Vocabulary Cards

- Show students the visual vocabulary cards and definitions.
- Have students make sentences using each of the words.



Celadon

pottery colored with a light bluish, gray-green glaze



Kiln

a special oven to fire (bake) pottery to make it hard



Glaze

the shiny coating applied to pottery that hardens when fired



Slip

a thin mixture of clay and water



Incise

to make a shallow cut or indentation

4) *A Single Shard*

- Give students a quick summary of *A Single Shard* and show students the map of Ch'ulp'o (below).
- Read and discuss each passage (color-coded by step) from *A Single Shard*, describing the six steps of making celadon pottery.
- Make a chart on the board for each of the six steps:
 - 1) Digging the clay
 - 2) Draining the clay
 - 3) Making the glaze
 - 4) Throwing (shaping) the clay on the wheel
 - 5) Incising the clay vessel and filling the incisions with slip
 - 6) Firing the vessel in the kiln

| | Passages from <i>A Single Shard</i> (Teacher Version) | Questions |
|-------------------------------------|--|--|
| Gathering clay Page 31 | “Using spades, they slashed at the clay with movements almost too swift to follow. When a slab of clay had been outlined with the spade, it was cut away from the bank and heaved into a nearby cart or basket.” | <ul style="list-style-type: none"> • What is a spade? • What does “bank” mean in this context? |
| Draining clay Page 41-42 | “Tree-ear was learning a new skill now—the draining of the clay. It was a tedious process. At some distance from the house, near a clear running stream, a series of shallow holes had been dug and lined with several layers of rough grass cloth. The clay was shoveled into one of the pits and water mixed in to form a thick viscous mud. Tree-ear stirred and stirred the mixture with a wooden paddle until the clay and water were uniformly combined.” | <ul style="list-style-type: none"> • What skill is Tree-ear learning? • Why is it important to drain the clay? • What might viscous mean? |
| Draining clay Page 42 | “Then the sludge was scooped up and poured through a sieve into a neighboring pit. The sieve winnowed out tiny pebbles and impurities. Finally, the clay was left to settle for a few days until the water at the top either had drained away or could be bailed off. Min would squeeze handfuls of the purified clay, or rub it between his fingers. He usually did this with his eyes closed—the better to feel it, Tree-ear supposed.” | <ul style="list-style-type: none"> • What is a sieve? • Where else do people use sieves? • Why does Min close his eyes when he feels the clay? |
| Making the glaze Page 43 | “The clay for the glaze was mixed in precise proportions with water and wood ash. This combination must have been the result of a happy accident in the distant past. Perhaps ashes had once fallen on a plain-glazed vase in the kiln and resulted in patches of the clear celadon color. Now potters used wood ash deliberately, each with his own secret formula to produce the sought-after glaze.” | <ul style="list-style-type: none"> • What are the “ingredients” of celadon? • How was celadon invented, according to the author? |
| Making the glaze Page 44 | “How proud the potters were of its color! No one had been able to name it satisfactorily, for although it was green, shades of blue and gray and violet whispered beneath it, as in the sea on a cloudy day. Different hues blended into one another where the glaze pooled thickly in the crevices or glossed sheer on the raised surfaces of the incised design.” | <ul style="list-style-type: none"> • What does the author mean when she says “shades of blue and gray and violet whispered beneath it”? |
| Throwing the clay Page 11 | “Min threw a mass of clay the size of a cabbage onto the center of the wheel. He picked it up and threw it again, threw it several times. After one last throw he sat down and stared at the clay for a moment. Using his foot to spin the base of the wheel, he placed dampened hands on the sluggardly lump, and for the hundredth time Tree-ear watched the miracle. In only a few moments the clay rose and fell, grew taller, then rounded down, until it curved in perfect symmetry. The spinning slowed.” | <ul style="list-style-type: none"> • What does it mean to “throw” the clay? • Why does Min throw the clay? • What does “sluggardly” mean? • Why is it important for the wheel to spin? |

| | | |
|--------------------------------------|---|--|
| Incising the vase Page 59 | “As Tree-ear continued to watch, Kang took up a dab of the semiliquid white clay on the tip of the awl and deposited it into one of the petal-spaces. He repeated this action for each empty space until the white-petaled flower was clearly visible against the dull clay. For the stem and leaves he used the red clay. Then with a planning tool, he carefully smoothed away the surface of the design so that the color clay was completely level with the body of the vase itself.” | <ul style="list-style-type: none"> • What might an awl be? • What kind of design is Kang making? • What does a planning tool help a potter do? |
| Incising the vase Page 77 | “Min was now attempting inlay work, rather than merely incision, some of the petal and leaf spaces were carved out into little depressions. But Tree-ear could already see how much finer and more detailed Min’s work was than Kang’s. The blossoms had many more petals, each beautifully shaped; the stems and leaves twined and feathered as if alive.” | <ul style="list-style-type: none"> • Why does Tree-ear think Min’s incisions are better than Kang’s work? |
| Firing the vase Page 63 | “Firing—the final step in the process that determined the color of the celadon—was handled well by no man. Try as the potters might, the wood in the kiln never burned the same way twice. The length of time a vessel was fired, its position in the kiln, the number of other pieces fired with it, even the way the wind blew that day—a thousand factors could affect the final color of the glaze.” | <ul style="list-style-type: none"> • What does it mean to fire pottery? • What determines the color of the celadon? • Why can’t the potters control the color of the glaze? |
| Firing the vase Page 76-77 | “Once the piece was fired, the pattern would be so subtle as to be almost invisible in some kinds of light. Min’s incision work was meant to provide a second layer of interest, another pleasure for the eye, without detracting in the least from the grace of shape and wonder of color that were a piece’s first claims to beauty.” | <ul style="list-style-type: none"> • According to the text, what are the two things that make a piece of pottery beautiful? |

5) Storyboard

- For older students:
 - Hand out the student version of the passages and have students label and draw the six steps for making celadon pottery.
 - Remind students to use specific examples from the text.
- Modifications:
 - Read the passages aloud to students.
 - Split students into six groups and assign one step to each group. Instead of using the provided storyboard template, have each group illustrate their step on a sheet of 8 ½ x 11 printer paper. When they finish, glue each paper in sequence to a sheet of butcher paper to make a giant storyboard.

STORYBOARD STUDENT HANDOUT

Name_____

Directions: **Draw** and **label** the six steps Tree-ear and Min take to make a celadon vase
using details from the text.

| | | |
|----|----|----|
| 1) | 2) | 3) |
| 4) | 5) | 6) |

**Passages from *A Single Shard*
(Abridged Student Version)**

“Using spades, they slashed at the clay with movements almost too swift to follow. When a slab of clay had been outlined with the spade, it was cut away from the bank and heaved into a nearby cart or basket.”

“Tree-ear was learning a new skill now—the draining of the clay. It was a tedious process. At some distance from the house, near a clear running stream, a series of shallow holes had been dug and lined with several layers of rough grass cloth. The clay was shoveled into one of the pits and water mixed in to form a thick viscous mud. Tree-ear stirred and stirred the mixture with a wooden paddle until the clay and water were uniformly combined...Then the sludge was scooped up and poured through a sieve into a neighboring pit. The sieve winnowed out tiny pebbles and impurities. Finally, the clay was left to settle for a few days until the water at the top either had drained away or could be bailed off.”

“The clay for the glaze was mixed in precise proportions with water and wood ash. This combination must have been the result of a happy accident in the distant past. Perhaps ashes had once fallen on a plain-glazed vase in the kiln and resulted in patches of the clear celadon color. Now potters used wood ash deliberately, each with his own secret formula to produce the sought-after glaze.”

“Min threw a mass of clay the size of a cabbage onto the center of the wheel. He picked it up and threw it again, threw it several times. After one last throw he sat down and stared at the clay for a moment. Using his foot to spin the base of the wheel, he placed dampened hands on the sluggardly lump, and for the hundredth time Tree-ear watched the miracle. In only a few moments the clay rose and fell, grew taller, then rounded down, until it curved in perfect symmetry. The spinning slowed.”

“As Tree-ear continued to watch, Kang took up a dab of the semiliquid white clay on the tip of the awl and deposited it into one of the petal-spaces. He repeated this action for each empty space until the white-petaled flower was clearly visible against the dull clay. For the stem and leaves he used the red clay. Then with a planning tool, he carefully smoothed away the surface of the design so that the color clay was completely level with the body of the vase itself...The blossoms had many more petals, each beautifully shaped; the stems and leaves twined and feathered as if alive.”

“Firing—the final step in the process that determined the color of the celadon—was handled well by no man. Try as the potters might, the wood in the kiln never burned the same way twice. The length of time a vessel was fired, its position in the kiln, the number of other pieces fired with it, even the way the wind blew that day—a thousand factors could affect the final color of the glaze.”

Joseon Dynasty

In 1392, the Joseon dynasty (1392-1910) was created by Yi Seong Gye (1335-1408), a general who led the coup against Goryeo leaders who sympathized with the Mongol invaders. Joseon is marked for its flourishing culture and societal advancements. King Sejong (1397-1450), one of the most notable kings in Korean history, developed *Hangeul* (see pg. 52), Korea's first official language. Before the development of *Hangeul*, Chinese characters were used. Advancements in medicine, literature, agriculture, and science occurred. Neo-Confucianism became the official state ideology. As a result, the other religions, Buddhism and Shamanism, were marginalized. Women experienced a lowering in their class status, where before they had equal rights of household and inheritance. Three distinct social classes developed. The *yangban* were people who passed the civil service exam and were considered the highest of their class. The *jungin* were professionals, like doctors, and were part of the middle class. The *sangmin* were the lowest class consisting mainly of farmers, who made up more than half of the population.

During the Joseon dynasty, the Korean court system developed. Like society, the court system followed the principles of Neo-Confucianism. Neo-Confucianism focused on the individual and their status in society. A citizen's position in society determined their position in the court system. Getting a government position was essential for a family's prestige and financial security. One's position in the court was portrayed through rank badges (*hyungbae*), like the art seen in the [Portrait of a Military Official \(MWK32:1\)](#) in the Jordan Schnitzer Museum of Art collection of Korean art. The *haechi* or tiger-like animal on the badge indicates the man is of a rank lower than Junior Third Military Official.



Portrait of a Military Official (*Mugwan-chosang*, 무관초상, 武官肖像). Korean; Joseon dynasty, 18th-19th century. Hanging scroll; ink and color on silk, H. 61-1/2 x W. 31-7/8 inches. Murray Warner Collection, MWK32:1.

The practice of wearing rank badges came from the Chinese Ming dynasty (1368-1644) and its design reflects Ming influence. The rank badges were created by a member of the wearer's household and consisted of twisted silk threads for texture and durability. Toward the end of the 17th century, the designs became uniquely Korean. As Korean rank badges were often made by the wearer's family, they exhibited less technical uniformity than those produced by professional Chinese workshops, are more creative and individual expression. The **Court Insignia Badge (1997:4.1a)** exhibits elaborate embroidery, with two flying cranes carrying a mushroom of immortality between their beaks. The cranes are surrounded by auspicious symbols of clouds, mountains, rocks, and coral.



Court Insignia Badge (*Hyungbae*, 흥배, 胸背). Korean; Joseon dynasty, late 19th-early 20th century. Silk satin damask with polychrome silk cord embroidery in satin and split stitches, H.10-5/8 x W. 8-7/8 inches. Museum Purchase, 1997:4.1a.

Selected Bibliography:

Chung, Young Yang. *Silken Threads: A History of Embroidery in China, Korea, Japan, and Vietnam*. New York: H.N. Abrams, 200

Lesson: Rank Badges

Grade Level: K-5th grade

Time Required: 45 minutes

Subjects: Visual Arts

Resources from Kit: N/A

Featured Artworks: Portrait of a Military Official, Court Insignia Badge

Lesson Map

1. Introduce rank badges
2. Interactive Lesson Checklist
3. Discuss rank badges
4. Create rank badges



Lesson Overview

Students will learn about the use of rank badges in the Korean court system and make their own rank badges.

Standards

VISUAL ARTS 11: CO2.1

1. Understand that people from different places and times have made art for a variety of reasons.
2. Discuss how artworks and ideas relate to everyday and cultural life.

Learning Objectives: Students Will Be Able To (SWBAT)

Materials

- Pencil
- Scratch paper
- 10" x 10" white canvas squares
- Fabric markers
- Fabric swatches
- Glue
- Safety pins or masking tape

Key Vocabulary

- **Rank badge:** a piece of embroidered fabric with a symbol like an animal to show a person's status
- **Embroidery:** to decorate fabric by sewing patterns with thread
- **Border:** the edge surrounding a shape or an object

1) Introduce Rank Badges

✂Interactive Lesson Checklist

- Show students **Portrait of a Military Official (MWK32:1)**.
 - Ask students to describe what the military official is wearing.
 - What kind of job might this person have?
 - Point out the rank badge on the official's robe.
 - What kind of symbols or patterns do you see on the badge?
 - What animal is on the badge? (a tiger-like creature)



✂Interactive Lesson Checklist

- Show students the **Court Insignia Badge (1997:4.1a)**
 - Explain that rank badges originally came from China and became popular among Korean courtiers during the Joseon dynasty.
 - The badges were worn on the robes of civic and military officials to easily distinguish each person's rank.
 - Each badge was embroidered with needle and thread.
 - Different animals were used to indicate rank.
 - This badge shows double cranes, which indicates a civil official above Senior Third Rank.
 - The tiger was used to indicate for military officials.



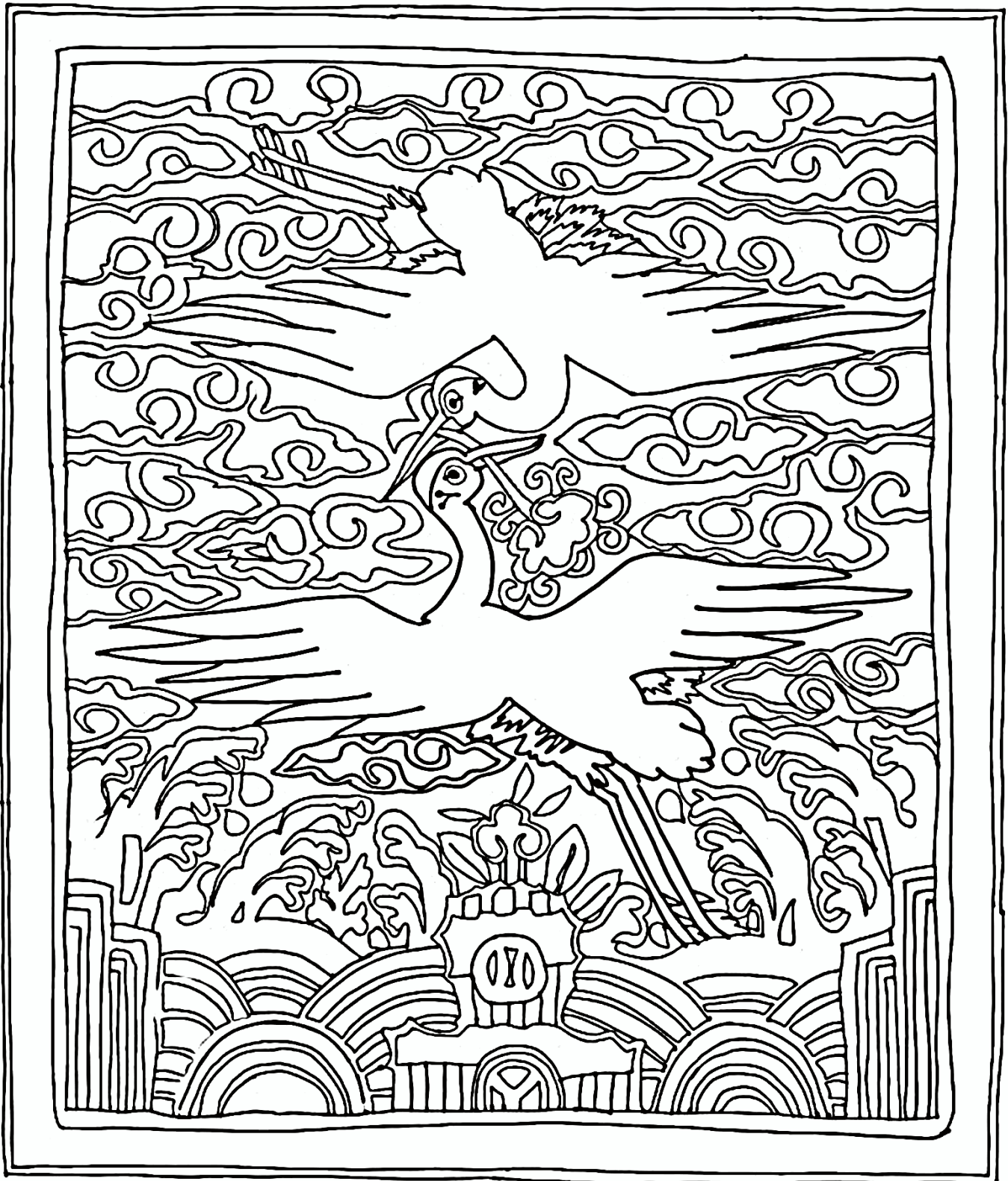
1) Discuss Rank Badges

- How are the cranes arranged? (Side by side? One on top of the other?)
- What colors are used?
- What type of stitching is used for the border? (long, thick stitches)
- What type of stitching is used for the interior? (smaller, thinner stitches)
- What other shapes do you see on the rank badge?
- What colors do you see?
- Why do you think military officials wore tigers and civil officials wore cranes?

2) Create Rank Badges

- Ask students to brainstorm an animal to symbolize themselves.
 - They should include a border as well as a pattern around the animal.
 - Have students sketch their designs in pencil first.
- Distribute the fabric swatches.
- Have students trace their animal design onto the fabric swatch and cut out the design.
- Give each student one 10" x 10" canvas square.
- Glue the fabric animal cutout onto the 10" x 10" canvas square.
- Decorate the rest of the badge and create a border with the fabric markers.
- Once the badge is complete, students may wear their badges by attaching them to their clothing with safety pins or masking tape.

Activity: Rank Badge Coloring Sheet



Japanese Invasion

After enjoying several centuries of peace and stability, the rulers of the Joseon dynasty (1392-1910) were unprepared when the Japanese army led, by General Toyotomi Hideyoshi (1537-1598), launched an attack to conquer Korea and China. Mobilizing 300,000 soldiers, Hideyoshi invaded Korea in April 1592. Initially, Hideyoshi's attacks were successful as the Korean court was plagued by factionalism and political in-fighting. Despite the failure of the ruling class to fight against the Japanese, an uprising of Korean soldiers, scholars, and guerrilla fighters formed to repel the invasion.

Critical to the Korean resistance effort was Admiral Yi Sun-shin (1545-1598) and his turtle ship armada. Named for their iconic shape, turtle ships (*geobukseon*) were invented in the 15th century. Built to harass enemy ships without taking on damage, turtle ships were fast and had thick walls that protected sailors from gunfire. The bow was shaped like a dragon or a turtle head with a cannon that fired from the mouth, while the stern was designed to look like a tail. Gun ports were located on either side of the ship. The deck of the ship featured sharp iron spikes hidden by straw to prevent enemies from boarding the ship. The Japanese feared the ferocious attack of the turtle ships, calling them “blind ships” (*mekurabune*) because they fought as fearlessly as blind warriors.

On July 8, 1592, Admiral Yi lured 73 Japanese ships in the strait of Kyonnaeryang out into the open ocean where the Korean navy—was waiting to attack them in a semi-circular crane formation—only 14 of the 73 Japanese ships survived the Korean attack in what is known as the Battle of Hansando. Admiral Yi's heroic actions earned him the title of Duke of Loyalty and Warfare, after he was killed in battle in 1598. Modern Koreans continue to celebrate Admiral Yi as a national hero. In 1979, a monument commemorating the Hansando sea battle was created.



The **Turtle Ships in Battle** (1964:3.11) was created in the 19th century. The hanging scroll format accommodates vertical paintings. After creating the image, the artist mounts the painting on paper and adds silk borders to make a scroll. A wooden rod is attached to the bottom of the scroll to prevent it from curling as it hangs. When not in use, the hanging scroll is rolled up for easy storage.

This hanging scroll shows Korean boats decorated with colored flags and Chinese characters. Turtle boats are shown throughout the fleet, identifiable by the gray panels that cover their decks. This kind of painting was used by both aristocrats and commoners as a talisman (a way to ward off evil), mirroring Admiral Yi's defeat of the Japanese navy.

Selected Bibliography:

Park, Yune-hee. *Admiral Yi Sun-shin and His Turtleboat Armada*. Rev. ed. Seoul, Korea: Hanjin Pub., 1978.

Turtle Ships in Battle (*Gwiseondo*, 귀선도, 龜船圖). Korean; Joseon dynasty, 19th century. Hanging scroll; ink and color on silk, H. 42-1/2 x W. 24-3/4 inches. Frederick Starr Collection, 1964:3.11.



Activity: Hanging Scroll

Grade Level: 1st-6th

Time Required: 45 minutes

Resources from the Kit: N/A

Featured Artworks: Turtle Ships in Battle

✂Interactive Lesson Checklist



Introduction

Hanging scrolls were a type of portable painting that could be used both as decoration and to invite good fortune or ward off evil. The **Turtle Ships in Battle** commemorates Admiral Yi Sun-shin's naval victory over the Japanese in the 16th century. This hanging scroll features the turtle ships (*geobukseon*) Admiral Yi used to defeat the Japanese fleet. The Korean turtle ships had metal coverings on their decks that looked like hard turtle shells. The bow of the ship was shaped like the head of a dragon or turtle, which contained a hidden cannon in its mouth. Students will make their own hanging scroll decorated with turtle ship stamps.

Materials

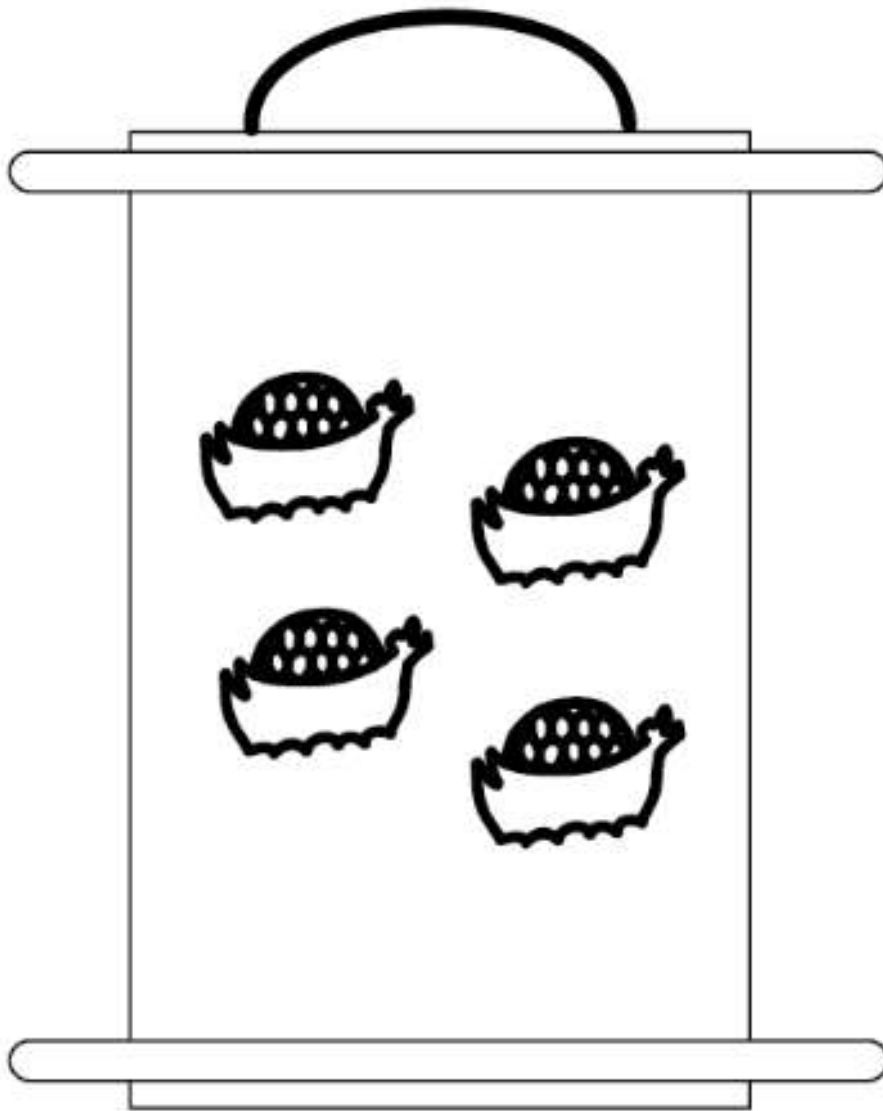
- Thin dowels or chopsticks
- String
- Glue
- 8 ½ x 14 printer paper
- Craft foam sheets
- Cardboard
- Scissors
- Paint

Directions

Hanging Scroll

1. Place one dowel or chopstick at $\frac{1}{4}$ inch from the top edge of the paper and squeeze a line of glue across the stick. Fold the $\frac{1}{4}$ inch of paper over the stick and press firmly.
2. Repeat for the bottom edge of the paper.
3. Form the string into an upside-down U-shape and glue both ends to the back of the scroll.
4. Set aside to let dry.

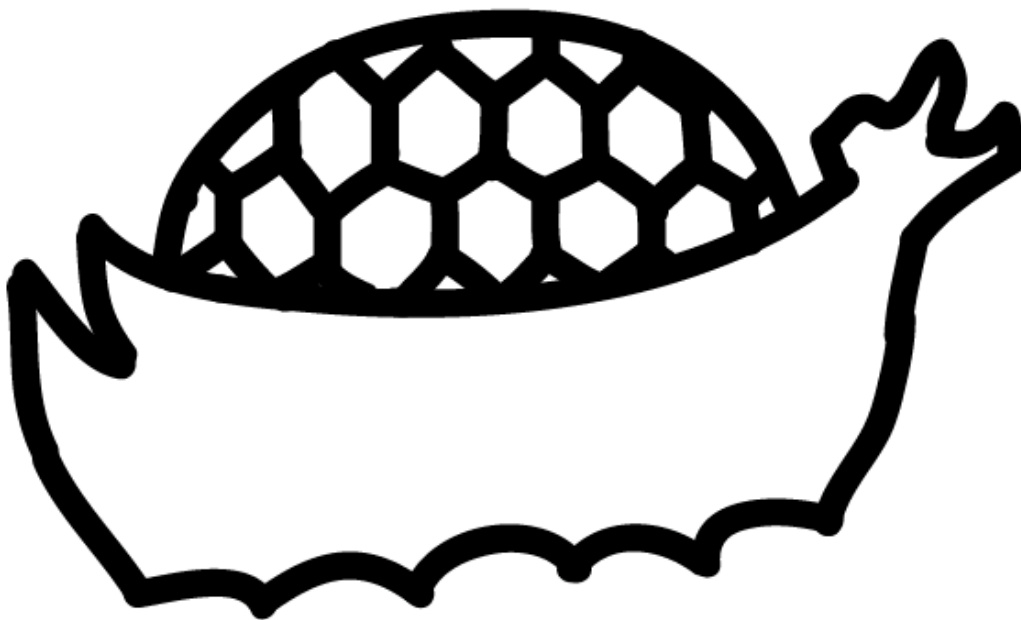
Hanging Scroll Example



Turtle Ship Stamp

1. Cut out the template below so that only the black outlines remain.
2. Trace the outline of the turtle ship onto the craft foam sheet.
3. Cut out all the white spaces so only the black outline of the turtle ship remains.
4. Glue the foam outline of the turtle ship onto the square of cardboard and let dry.
5. Dip the stamp into the paint and create a pattern with the stamps.

Turtle Ships in Battle Template



Korean Folktales and Folk Art

Folk art, or *minhwa*, are everyday objects made by unknown and untrained makers and intended for use by ordinary people. *Minhwa* is an important part of Korean culture and religion. Daoist and shamanistic themes appeared frequently in folk painting. In contrast to art produced for the cultural elite that required specialized knowledge of classical Chinese literature and poems, *minhwa* was easily accessible and understood among common people who were not literate. Like *minhwa*, folktales were an integral part of folk culture. They were meant to entertain, communicate religious beliefs, and reinforce social values.

A common motif of Korean folktales and *minhwa* was the tiger. In the Korean Shaman tradition, tigers were seen as messengers of the Mountain Spirit deity. More than just powerful animals who roamed the mountainside, tigers possessed a symbolic power. They were used in folk paintings as talismans to bring good luck and ward off evil. During the New Year, folk paintings known as *sehwa*, depicting auspicious Daoist figures like tigers, were exchanged as gifts and displayed in the home to bring good fortune.



Tigers were also used in military ceremonies to convey power and to strengthen soldiers. For example, the **Flying Tiger Banner** (2013:10.1) from the Joseon Dynasty would have been used in a military parade. The cardinal directions were associated with animals: white tiger of the west, blue dragon of the east, red bird of the south, and the “black warrior” (a turtle intertwined with a snake) of the north. Thus the *Tiger Banner* would be located directly to the right of the commanding officer. Within the royal context, tigers were used to commemorate the king’s funeral.

Flying Tiger Banner (*Hogi*, 호기, 虎旗). Korean; Joseon dynasty, 19th century. Framed military banner; ink and color on cloth, H. 41-7/8 x W. 33-3/8 inches. Farwest Steel Korean Art Endowment Fund Purchase, 2013:10.1.

Ten Symbols of Longevity

The **Ten Symbols of Longevity Screen** (MWK68:3) was commissioned in 1879 to commemorate the events around Crown Prince Yi Cheok's recovery from smallpox. Known as *shipjangsaengdo*, the Ten Symbols of Longevity are a type of folk painting that collectively indicate hope for a long life. Although folk art or *minhwa* is typically found outside the courtly context, the use of the ten symbols in the screen for Prince Yi Cheok demonstrates the cultural power of these symbols to transcend class lines. During the Joseon period (1392-1910) the ten symbols were frequently used to decorate a variety of surfaces, including, textiles, jewelry, ceramics, and furniture. Ten symbol screens were not always painted, some were embroidered.

The JSMA's **Ten Symbols of Longevity Screen** is comprised of ten panels of painting and two panels of calligraphy that read from right to left. The eight panels that contain the ten symbols incorporate them into a harmonious composition of animals, plants, land forms, and celestial elements. In this screen, the ten symbols of longevity are: rock, water, clouds, sun, pine trees, turtles, deer, cranes, bamboo, and mushrooms of immortality, which mirror the larger cosmic balance of the universe. Scholars suggest that the lack of human figures removes the image from the ordinary world and emphasizes the supernatural qualities of the ten symbols.



Ten Symbols of Longevity (*Shipjangsaengdo*, 십장생도, 十長生圖). Korean; Joseon dynasty, 1879-80. Ten panel folding screen; ink, color and gold on silk, H. 79 x W. 203-1/8 inches. Murray Warner Collection, MWK68:3.

Selected Bibliography:

Lachman, Charles. *The Ten Symbols of Longevity: Shipjangsaengdo: An Important Korean Folding Screen in the Collection of the Jordan Schnitzer Museum of Art at the University of Oregon*. Collection in Context Series. Eugene, OR: Seattle: Jordan Schnitzer Museum of Art; Distributed by University of Washington Press, 2006.

Shin, Seung-Ryul, and Chongim Choi. "The Art of Minhwa: Korean Folk Painting as a Vital Force of Religion, Life, and Culture." *Journal of Cultural Research in Art Education* 24 (2006): 121-33.

Lesson: Korean Folktales

Grade Level: 2nd-5th grade

Time Required: 50 minutes

Subjects: English-Language Arts

Resources from Kit: *Korean Children's Favorite Stories*

Featured Artworks: Seated Yellow and Black Tiger; Flying Tiger Banner



Lesson Map

- 1) Korean Folktales
- 2) Compare Images
- 3) Interactive Lesson Checklist
- 4) *The Tiger and the Persimmon*
- 5) Play/Poster
- 6) Presentations

Lesson Overview

Students will read examples of Korean folktales and perform them in a play or illustrate them in a poster.

Standards

CCSS.ELA-LITERACY.RL.3.2

Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

Learning Objectives: Students Will Be Able To (SWBAT)

- **SWBAT** identify and explain the meaning of Korean folktales using specific details.
- **SWBAT** retell Korean folktales through a play or a poster.
- **SWBAT** collaborate effectively to adapt the Korean folktales.

| |
|-----------------------|
| Key Vocabulary |
|-----------------------|

- **Folktales:** a popular story traditionally passed down by word of mouth
- **Sehwa:** a type of folk painting showing figures and animals thought to bring good luck
- **Persimmon:** a sweet fleshy fruit that is orange in color

Materials

- *Korean Children's Favorite Stories* (1995) by Kim So-un, illustrated by Jeong Kyoung-Sim
- Butcher paper
- Crayons, colored pencils, or paint

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1) Korean Folktales

- Introduce the genre of folktales.
 - Passed down by word of mouth.
 - May have fantastical elements like talking animals.
 - Teach a lesson or have a moral.
 - Often explains how things came to be.
- Have students brainstorm examples of American folktales.
 - Johnny Appleseed, Paul Bunyan, Davy Crockett, etc.

2) Compare Tiger Images

✂Interactive Lesson Checklist

Seated Yellow and Black Tiger

(MWK32:17)

- *Sehwa* were folk paintings of good luck symbols exchanged during the New Year.
- The tiger was a common symbol in Korean folktales and paintings.
- Tigers were seen as sacred guardians or protector connected with the power of the Mountain Spirit.
- Discuss:
 - What shapes does the artist use to make the tiger's stripes?
 - How does the artist depict this tiger? (fierce, calm, friendly?)
 - Why do you think the tiger's eyes are so big?



Seated Yellow and Black Tiger. Korean; Joseon dynasty or Colonial period, late 19th-20th century. Album leaf; ink on color on paper, H. 13 x W. 9-1/8 inches. Murray Warner Collection, MWK32:17.

Flying Tiger Banner (2013:10.1)

- The **Flying Tiger Banner** was likely created for a military parade during the Joseon dynasty (1392-1910) to show power and military strength.
- The tiger is surrounded by auspicious clouds and mushrooms of immortality to bring good fortune to the soldiers.
- Discuss:
 - What colors does the artist primarily use?
 - What shapes does the artist use to make the tiger's stripes?
 - How does the artist make the tiger look fierce?
 - How does this tiger compare to the **Seated Yellow and Black Tiger** on the previous page?



Flying Tiger Banner (Hogi, 호기, 虎旗). Korean; Joseon dynasty, 19th century. Framed military banner; ink and color on cloth, H. 41-7/8 x W. 33-3/8 inches. Farwest Steel Korean Art Endowment Fund Purchase, 2013:10.1.

3) ✂Interactive Lesson Checklist

- Add the **Flying Tiger Banner** to the Interactive Lesson Checklist.

4) Read the Korean folktale “The Tiger and the Persimmon”

- Discuss with students:

- Where is this folktale set?
- Who are the main characters?
- How would you describe the boy?
- How would you describe the tiger?
- Why is the tiger afraid of the persimmon?
- What is the central message of the folktale?
- What does this story teach us?

The Tiger and the Persimmon

(Adapted from G.K. Ferrar's story *The Tiger and the Persimmon*)

Deep in the mountains of Korea there was a small, quiet village. In this mountain lived an enormous tiger, a terrible beast whose roar would make every creature tremble for miles around. One snowy winter evening, the tiger was hungry and so he crept down to the village to get something eat.

The tiger came to a house and paused outside the window where a little boy had been crying. "Stop crying!" said the boy's mother, but the boy continued to wail. "Look! A fox!" she said. "Stop crying or the fox will hear you and eat you up!"

The boy cried even louder. The boy's mother tried to comfort him, but the boy would not stop crying. The boy's mother tried again. "Look! It's a bear! He's opening his huge jaws and he's going to eat you up!"

The boy was not frightened at all. He just kept on crying.

Crouching outside the window, the tiger thought, "What sort of child is not afraid of foxes or bears? Surely this is a brave child!"

"Look!" cried the boy's mother, "The big tiger from the mountain is here, right outside the window!"

The tiger paused, waiting for the boy to stop crying in fear of the tiger. But the boy kept crying. The tiger had never come across a human or an animal that did not fear him. Even the trees and stones trembled at his approach. The boy must be exceptionally brave!

Just then, the boy's mother said, "Look! A persimmon!" Suddenly, the boy stopped crying.

Shocked, the tiger thought, "A persimmon! What kind of creature is more fearsome than a fox or a bear? Even more terrible than me? What a horrible monster it must be!" The tiger's heart pounded in fear as he ran as fast as he could back to the mountain to hide from the persimmon.

Ever since that day, a good way to scare a tiger is to say "persimmon!" in a loud voice.

5) Group Work

- Split students into groups of three or four.
- Give each group a different Korean folktale from *Korean Children's Favorite Stories* (1995), text by Kim So-un, illustrations by Jeong Kyoung-Sim.
 - Modification: Have all students work only on "The Tiger and the Persimmon."
- Tell students to read their folktale as a group.
- Have students fill out the worksheet to guide their thinking.
- Groups should choose whether they want to produce a play or a poster of their folktale.

| Option 1: Play | Option 2: Poster |
|---|---|
| <ul style="list-style-type: none">• Students should work together to adapt the folktale into a play script.• Have students identify the main characters and narrator and adapt the tale into a dialogue. | <ul style="list-style-type: none">• Students should make a visual depiction of their folktale on butcher paper.• Students could break up the poster into individual scenes or depict the folktale in one scene.• Make sure students depict key details to convey the central message. |

6) Presentations

- Have each group of students present the poster or play of their folktales.
- Use the rubric provided to assess each group.
- When all groups have finished presenting discuss as a class the common themes, characters, and messages in the Korean folktales.

Folktale Title: _____

| | | |
|--|-------------|---------------|
| Group members | | |
| Project type (circle one) | Play | Poster |
| Main Characters *may include a narrator! | | |
| Setting | | |
| Plot | Problem | Solution |

| | |
|---------------------------|--|
| Key Details/Scenes | |
|---------------------------|--|

Option 1: Play Rubric

Group members: _____

| | 3 | 2 | 1 |
|----------------------|---|---|--|
| Script | <ul style="list-style-type: none"> Includes key details Central message is clear Adapts dialogue from the folktale Makes creative additions | <ul style="list-style-type: none"> Adapts the dialogue with minimal additions Includes some details | <ul style="list-style-type: none"> Doesn't adapt folktale OR Missing central message and key details |
| Presentation | <ul style="list-style-type: none"> Engaging performance, acting out the folktale Actors speak clearly and use props when needed | <ul style="list-style-type: none"> Actors speak clearly but don't engage the audience | <ul style="list-style-type: none"> Difficult to hear the actors Very disorganized |
| Collaboration | <ul style="list-style-type: none"> Strong collaboration On task the entire time Members do equal amounts of work | <ul style="list-style-type: none"> Mostly on task Some members doing more work than others | <ul style="list-style-type: none"> Frequently off-task Some members don't contribute |

Option 2: Poster Rubric

Group members: _____

| | 3 | 2 | 1 |
|---------------|--|--|---|
| Poster | <ul style="list-style-type: none"> Includes carefully drawn scenes from the folktale Uses a variety of symbols and lots of key details | <ul style="list-style-type: none"> Poster conveys main idea Limited details Organized | <ul style="list-style-type: none"> Missing key details/characters Disorganized Sloppy work |

| | | | |
|----------------------|---|--|---|
| Presentation | <ul style="list-style-type: none"> ○ Presents folktale clearly ○ Explains how the images show the central message and key details | <ul style="list-style-type: none"> ○ Presents the folktale ○ Central message may be unclear | <ul style="list-style-type: none"> ○ Presentation is unclear and disorganized ○ Missing central message |
| Collaboration | <ul style="list-style-type: none"> ○ Strong collaboration ○ On task the entire time ○ Members do equal amounts of work | <ul style="list-style-type: none"> ○ Mostly on task ○ Some members doing more work than others | <ul style="list-style-type: none"> ○ Frequently off-task ○ Some members don't contribute |

Lesson: Folding Screens and Symbols

Grade Level: 2nd-6th grade

Time Required: 50 minutes

Subject: English-Language Arts, Visual Arts

Featured Artworks: Ten Symbols of Longevity Screen



Lesson Map

- 1) Symbolism
- 2) **Ten Symbols of Longevity**
- 3) Interactive Lesson Checklist
- 4) Folding screen activity

Lesson Overview

Students will design their own folding screens with 4-5 symbols to represent themselves.

Standards

CCSS.ELA-LITERACY.W.2.2

Write informative/explanatory texts in which they introduce a topic, use facts and definitions to develop points, and provide a concluding statement or section.

VA.8.RE2.4

Interpret art by referring to contextual information and analyzing relevant subject matter, formal art elements, and use of media.

Learning Objectives: Students Will Be Able To (SWBAT)

- **SWBAT** interpret the symbolism in the **Ten Symbols of Longevity Screen**.
- **SWBAT** create a set of symbols and design a folding screen.

- **SWBAT** write an informative text summarizing the meaning of the symbols on their folding screen.

Key Vocabulary

- **Symbol:** a person, place, or object that represents an idea or a quality
- **Panel:** a decorated flat surface that makes a complete image when joined with other panels
- **Folding Screen:** a moveable screen made up of several vertical panels
- **Longevity:** long life
- ***Shipjangsaeng*:** the Ten Symbols of Longevity

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Materials

- 8 ½ x 11 printer paper
- Folding Screen Planning Worksheet
- Colored pencils, markers, crayons
- Optional: cardboard, construction paper, scissors, glue

1) Symbolism

- Explain that a symbol is a person, place, or object that stands for something else.
- Show different logos for famous companies (i.e. the swoosh or double arches).
 - Discuss how the symbol represents the entire brand without even having to say the company's name.
- Discuss why we might use symbols instead of words to communicate.

2) “Ten Symbols of Longevity” folding screen

- Show students the image of the **Ten Symbols of Longevity Screen** (see enlarged image at the end of the lesson).
 - OR view in person at the Jordan Schnitzer Museum of Art.

3) ✂ Interactive Lesson Checklist

- Add the **Ten Symbols of Longevity (MWK68:3)** to the interactive lesson checklist.
- Explain that folding screens were used in Korea as a moveable decoration.
- In the royal court, a folding screen might be placed behind the throne as a backdrop that displayed the grandeur of the ruler.
- The **Ten Symbols of Longevity** was commissioned in 1879 to celebrate the last ruler of the Joseon dynasty, Korean Crown Prince Yi Cheok's recovery from smallpox.






- The screen shows the Ten Symbols of Longevity (*shipjangsaeng*), symbols thought to bring good fortune.
- Discuss the ten symbols and their meanings (see chart on next page).
 - Have students guess the meaning of each symbol before explaining.
 - Ask students how the symbols work together to create one message about longevity.








Ten Symbols of Longevity (*Shipjangsaengdo*, 십장생도, 十長生圖). Korean; Joseon dynasty, 1879-80. Ten panel folding screen; ink, color and gold on silk, H. 79 x W. 203-1/8 inches. Murray Warner Collection, MWK68:3.

*Ten Symbols of Longevity*¹

¹ See Charles Lachman, *The Ten Symbols of Longevity: Shipjangsaengdo: An Important Korean Folding Screen in the Collection of the Jordan Schnitzer Museum of Art at the University of Oregon*, (Collection in Context Series. Eugene, OR: Seattle: Jordan Schnitzer Museum of Art; Distributed by the University of Washington Press, 2006), 24-47.

| Image | Symbol | Meaning |
|---|--------------------------------|---|
|  | Pine tree (<i>sonamu</i>) | <ul style="list-style-type: none"> Endurance/resilience in the face of adversity, as the pine can survive hard winters. Pine trees were often depicted with Daoist immortals. Painters showed gnarled pines to represent the virtue of old age and wisdom. |
|  | Sun (<i>hae</i>) | <ul style="list-style-type: none"> Sun and moon make a <i>yin/yang</i> pair of complementary opposites. Sun is pure <i>yang</i>: it represents generative power and longevity. |
|  | Crane (<i>hak</i>) | <ul style="list-style-type: none"> In folk tradition, cranes were thought to live for more than 500 years and symbolized long life. Cranes were symbols of transcendence in Daoism, and images of cranes were found in tomb murals. |
|  | Water (<i>mul</i>) | <ul style="list-style-type: none"> Symbol of life, fertility, abundance, and longevity. Another example of <i>yin/yang</i>, water and mountains are harmonious opposites in the landscape. |
|  | Mountains (<i>san</i>) | <ul style="list-style-type: none"> Rocks represent mountains. Rocks and mountains are thought to contain the <i>qi</i> (breath) that gives life to the universe. Mountains are considered the home of immortal beings in Daoist tradition. |

| | | |
|---|--|--|
|  | Clouds (<i>gureum</i>) | <ul style="list-style-type: none"> Related to mountains, clouds are thought to be highly concentrated areas of <i>qi</i> that congregate around mountain peaks where immortals live. To attain immortality, it was thought that one could ascend to heaven by rising into the air and disappearing into the clouds. |
|  | Deer (<i>saseum</i>) | <ul style="list-style-type: none"> Shoulao, the Daoist God of Longevity, is often seen with a deer because deer are thought to have the ability to sniff and find the magic <i>yeongji</i> mushroom. |
|  | Turtles (<i>geobuk</i>) | <ul style="list-style-type: none"> Like cranes, turtles are associated with longevity for their long lifespans. The turtle is thought to be the messenger of water, just as the tiger is the messenger of the mountain. |
|  | Mushrooms of Immortality (<i>yeongji</i>) | <ul style="list-style-type: none"> Mushrooms or fungi (known as the plant of never growing old) were considered a source of immortality in the Daoist tradition. |
|  | Bamboo (<i>daenamu</i>) | <ul style="list-style-type: none"> Widely used in East Asian culture, bamboo has a variety of associations. In Daoism, bamboo symbolizes the concept of Dao ("the way"), which bends without breaking like bamboo. In Confucianism, bamboo is also symbolic of humility, upright character, flexibility, and grace. |

4) Folding Screen activity

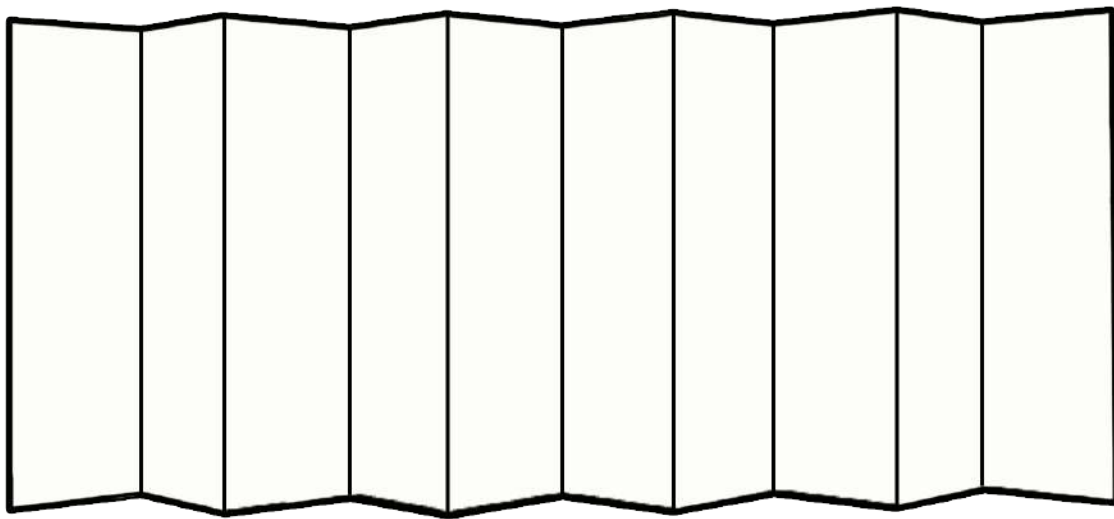
- Have students use the **Folding Screen Planning Worksheet** (see end of lesson) to plan their screen and help to organize their writing.

- Students should choose 4-5 symbols to represent themselves.
- Brainstorm categories of symbols:
 - Animals
 - Plants
 - Weather (lightening, rainbows, rain etc.)
 - Land features (mountains, deserts, etc.)
 - Water features (rivers, oceans etc.)
- Challenge students to integrate their symbols into a unified composition.

How to Make Accordion fold


- The folding screens can be done simply by making an accordion fold on 11 x 17 printer paper.
- To create larger screens, glue large pieces of construction paper to create a longer sheet of paper.
- Make the sheet into an even accordion fold so that all panels are the same.
- Cut out cardboard (tag board, cardstock, or cereal boxes work well too) to fit the panels.
- Glue the cardboard to the **back** of each panel to give the screen support.
- Once students complete their folding screens, have them write an informative paragraph using their **Folding Screen Planning Worksheet** to explain the meaning of each symbol that they chose as well as how their symbols work together.

Accordion Fold Example



Name _____

Folding Screen Planning Worksheet

| Personal Trait | Sketch Symbol | Explanation |
|---|---|---|
| <p>Example:</p> <p><i>Determination</i></p> |  | <p><i>I am determined like a tree in a storm. Even if the rain and wind blow, I have deep roots and I don't give up.</i></p> |
| | | |

| | | |
|--|--|--|
| | | |
| | | |
| | | |

The *Hangeul* Writing System and Korean Calligraphy

Hangeul

Prior to 1443, only the educated Korean elite were able to read and write using Chinese characters (known in Korean as *hanji*). During the Joseon dynasty (1392-1910), King Sejong (1397-1450) commissioned a team of scholars led by Shin Sukju (1417-1475) to create a new phonetic alphabet now called *hangeul* (a 20th century term). *Hangeul* required less memorization and was much easier to read and write than Chinese characters, so its adoption allowed Korean commoners to become literate. The scholars who invented *hangeul* designed each letter to relate to the sound it represents. For example, the shape of each consonant character corresponds to the shape of the speaker's mouth when making that sound. Made up of ten vowels and fourteen consonants, *hangeul* is written by combining letters into groups of sounds (as opposed to the English linear system of writing in which each letter is represented individually from left to right).

During the 1890s, Korea enacted a series of social reforms that signaled a break from Chinese culture. Those included designating *hangeul* as the official writing system for all formal government documents.

Calligraphy

Although *hangeul* is the official writing system in Korea, the Chinese calligraphy is still held in high esteem and is still practiced. Koreans use 5 (out of many) styles of Chinese characters. The standard, running, and grass styles of script are used in daily life, while the square and ornamental seal styles are considered decorative and are primarily used by artists.

1. Standard script (*haseo*): straight-line style used in printing and taught in schools.
2. Running script (*haengso*): semi-cursive or clerical style, identified by the curved ends of the characters.
3. Grass script (*ch'oso*): strokes are joined and look like a ball of grass.
4. Square Seal script (*chonso*): reminiscent of pictograms, the characters curve and are easy to remember.
5. Ornamental Seal script (*yeso*): a simplified version of another seal style.

Writing Tools and Techniques

Calligraphers keep their writing equipment in a scholar's desk (see the **scholar's desk set** in the **Korea Outreach Kit**). The tools include brushes with animal-fur bristles, water droppers, ink sticks, and ink stones. Ink sticks are made from pine soot mixed with glue. The calligrapher drips water from a water dropper (like the [Water Dropper in the Form of a Frog, 1986:78](#)) into the shallow indentation of the ink stone and then grinds the stick on the stone to create liquid ink.



Water Dropper in the Form of a Frog (*Gaegurihyung-yeonjeok*, 개구리형연적, 蛙形硯滴). Korean; Joseon dynasty, 19th century. Red and white ware; molded porcelain with sky blue glazed decoration painted in underglaze copper red, H. 2-1/8 x W. 3-5/8 inches. Nancy Wilson Ross Collection, 1986:78.

Contemporary Calligraphy

Contemporary Korean calligrapher JUNG Do-Jun combines Chinese characters and *hangeul* script in his 2006 work **Heaven, Earth, and Man** (2007:2.2). The large red circle and bold black vertical and horizontal lines represent three of the basic strokes used in *hangeul*. The red dot symbolizes the sun (heaven, *cheon*), the horizontal brushstroke represents earth (*ji*), and the vertical stroke represents man (*in*). The smaller *hangeul* and Chinese characters are quotations from the 15th century document *Correct/Proper Sounds for the Education of the People* (*Hunminjeongeum*) that King Sejong's scholars wrote to teach *hangeul* to the Korean

populace. **Heaven, Earth, and Man** is a both a reflection on the history of Korean writing and a proud statement of national identity.



JUNG Do-jun (정도준, 鄭道準, born 1948). **Heaven, Earth, and Man** (*Cheonji-in*, 천지인, 天地人). Korean; Republic of Korea, 2006. Framed calligraphy in Korean *hangeul* characters; ink and color on paper, H. 40-1/2 x W. 27-1/2 inches. Murray Warner Acquisition Fund Purchase, 2007:2.2.

Selected Bibliography:

Mullany, Francis. *Symbolism in Korean Ink Brush Painting*. Kent: Global Oriental Ltd, 2006.

Seth, Michael. *A Concise History of Modern Korea: From Late Nineteenth Century to the Present*. Lanham, MD: Rowman & Littlefield Publishers, Inc., 2010.

Lesson: *Hangeul* Symmetry

Grade Level: 3rd-6th grade

Subject: Math

Time Required: 50 minutes

Resources from Kit: *Hangeul* Magnets and Scholar's Desk Set

Featured Artworks: **Heaven, Man, and Earth**



Lesson Map

1. Symmetry lesson and practice
2. *Hangeul* lesson and practice
3. Interactive Lesson Checklist
4. Independent practice

Lesson Overview

This lesson introduces students to *hangeul*, the Korean writing system. Students will find lines of symmetry in the Korean alphabet.

Standards

CCSS.MATH.CONTENT.4.G.A.3

Recognize a line of symmetry for a two-dimensional figure as a line across the figure such that the figure can be folded along the line into matching parts. Identify line-symmetric figures and draw lines of symmetry.

Lesson Objectives: Students Will Be Able To (SWBAT)

- **SWBAT** understand that a shape has line symmetry if a line can be drawn on the shape to divide the shape into two halves in such a way that when the shape is folded along that line the two halves correspond or match up.
- **SWBAT** identify the lines of symmetry in characters in the English and *hangeul* alphabets.

| Key Vocabulary |
|---|
| <ul style="list-style-type: none">• Symmetry: when a shape can be partitioned into two mirror halves• Line of Symmetry: a line that divides a figure into two mirror-image halves• <i>Hangeul</i>: Korean alphabet |

Materials

- Blank paper
- Scissors
- English alphabet handout
- *Hangeul* kit (in **Korea Outreach Kit**)
- Scholar's Desk Set (in **Korea Outreach Kit**)

1) Symmetry Lesson and Practice

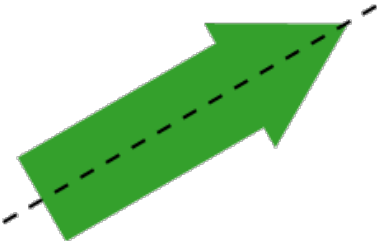
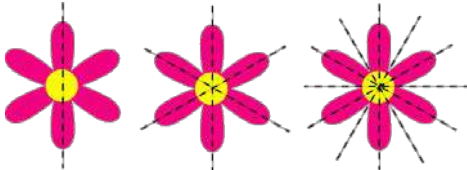

- Define symmetry.

- See examples below.

Symmetry Practice

See Handout: *English Alphabet*

- Identify and draw lines of symmetry on letters.
- Sort into 3 piles: 0 lines of symmetry, 1 line of symmetry, 2+ lines of symmetry.
- Whole group check-in:
 - How many letters have no lines of symmetry? (9: F, G, J, N, P, Q, R, S, Z)
 - How many letters have one line of symmetry? (11: A, B, C, D, E, M, T, U, V, W, Y)
 - How many letters have more than one line of symmetry? (4: H, I, O, X)

| Single Line of Symmetry | Multiple Lines of Symmetry | Non-Example |
|---|--|--|
|  |  |  |

2) Hangul Lesson and Practice

See Handout: *Hangeul Alphabet*

- *Hangeul*: Korean alphabet invented during Joseon dynasty (1392-1910) by King Sejong (1397-1450) to help commoners become literate.
 - Phonetic alphabet: the shape of the character relates to the sound it makes.
 - 10 vowels
 - 14 consonants
- *Hangeul* is written as sounds grouped into clusters.

Example of *hangeul* writing:

한글

h a g /k eu r/l n

Hangul Practice

- Find lines of symmetry of *hangeul* vowel and consonants (whole group)
- Extension: use the *hangeul* magnet set to match sounds to the letters

| Vowels | | | | |
|-----------|-----------|-----------|------------|-----------|
| ㅏ | ㅑ | ㅓ | ㅕ | ㅗ |
| <i>a</i> | <i>ya</i> | <i>eo</i> | <i>yeo</i> | <i>o</i> |
| ㅜ | ㅠ | ㅡ | ㅣ | |
| <i>yo</i> | <i>u</i> | <i>yu</i> | <i>eu</i> | <i>ee</i> |

Number of Symmetrical vowels: _____

| Consonants | | | | | | |
|---------------------------------|----------------------------------|---------------------------------|--------------------------------|-------------------------------|----------------------------------|---------------------------------|
| ㄱ | ㄴ | ㄷ | ㄹ | ㅁ | ㅂ | ㅅ |
| <i>k, g</i> (<i>kiyok</i>) | <i>n</i> (<i>niun</i>) | <i>t, d</i> (<i>tikut</i>) | <i>r, l</i> (<i>riul</i>) | <i>m</i> (<i>mium</i>) | <i>p, b</i> (<i>piup</i>) | <i>s, sh</i> (<i>siot</i>) |
| ㅇ | ㅈ | ㅊ | ㅋ | ㅌ | ㅍ | ㅎ |
| <i>ng</i> (<i>iung</i>) | <i>ch, j</i> (<i>chiut</i>) | <i>ch'</i> (<i>ch'iut</i>) | <i>k</i> (<i>k'iuk</i>) | <i>t'</i> (<i>t'iut</i>) | <i>p', f</i> (<i>p'iup</i>) | <i>h</i> (<i>hiut</i>) |

Number of Symmetrical consonants: _____

3) ✂Interactive Lesson Checklist

- Add **Heaven, Earth, and Man** to Interactive Lesson Checklist.

4) **Heaven, Man, and Earth**

- Bring out **Scholar's Desk Set**.
 - Show students the items and explain their function: brushes, monkey water-dropper, ink stick, and ink stone.
- Show students Jung Do-Jun's **Heaven, Earth, and Man** (2007:2.2).
- Explain to students that the artwork is composed of both Chinese calligraphy and *hangeul*.
- Large characters represent elements of vowel characters:
 - Red circle: heaven
 - Horizontal line: sun/earth
 - Vertical line: man
- Background characters are from the manuscript that was written to introduce *hangeul* to Koreans in the 15th century.
- Have students try to pick out any *hangeul* characters they recognize.




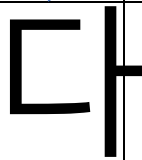
JUNG Do-jun (정도준, 鄭道準, born 1948). **Heaven, Earth, and Man** (*Cheonj-in*, 천지인, 天地人). Korean; Republic of Korea, 2006. Framed calligraphy in Korean *hangeul* characters; ink and color on paper, H. 40-1/2 x W. 27-1/2 inches. Murray Warner Acquisition Fund Purchase, 2007:2.2.

Discussion questions:





1. How does **Heaven, Man, and Earth** reflect Korean identity?
2. Does the work tell a story even though there are no human figures?

5) Independent Practice:

Look at this group of *hangeul* characters. They say the word “**look**” in Korean:

| | | | |
|---|---|--|--|
|  |  | | |
| <p><i>“boda”</i></p> | | | |

1) Draw the line(s) of the symmetry on each character.

| | | | |
|--|--|--|--|
|  |  |  |  |
|--|--|--|--|

Handout: English Alphabet

| | | | | |
|---|---|---|---|---|
| A | B | C | D | E |
| F | G | H | I | J |
| K | L | M | N | O |
| P | Q | R | S | T |
| U | V | W | X | Y |
| Z | | | | |

Korean Religion

Introduction to Korean Religion

Until 1945, when the Korean Peninsula was divided into North and South, a diverse range of religions coexisted. Currently, North Korea only allows a limited degree of religious practice besides the state-sponsored ideology of *Juche* – the philosophy of self-reliance. In contrast in South Korea, Shamanism, Confucianism, Buddhism, and Christianity are all still practiced.

Shamanism

Practitioners of *Musok*, or Korean Shamanism, believe that unseen spirits exist in the natural world. Their aim is to bridge the spirit and human realms. Korean Shamanism has no strict rules or formal orthodoxy and takes shape in many different ways based on regional traditions and the personality of the *musok-in* (shaman). For this reason, ceremonies vary from place to place in reverence to more than 10,000 gods. Women came to prominence as shamans during the Joseon dynasty (1392-1910), but Neo-Confucian rulers perceived them as a threat to male-dominated society. They labelled the tradition as “feminine” and sought to marginalize it. In spite of these historical challenges, *Musok* survived with over 300,000 shamans practicing today. Many Koreans visit a *musok-in* in hopes of quieting an evil spirit or wishing for good luck.

Musok-in are usually paid to perform ceremonies in a Korean home or workplace. A good luck ceremony might take the form of the shaman putting money into a pig carcass (since pigs are symbols of fortune). Rituals take on different forms when dealing with evil spirits, which the shaman must intimidate, sometimes by “riding the blades” – dancing barefoot on a knife edge without injury. However, because of the fluid nature of Korean Shamanism, *musok-in* perform different rituals to appease each evil spirit.

Buddhism

Buddhism developed in India during the 6th century BCE based on the teachings of the Nepalese prince Siddhartha Gautama, also known as Sakyamuni, and later as the Buddha. Through a series of events, he came to realize that worldly desires, which lead to an endless cycle of suffering, death, and rebirth, are obstacles to enlightenment. After the death of the Buddha, his teachings were expanded and propagated across Asia, reaching Korea during the Three Kingdoms period (57 BCE-668 CE) with the 4th century Chinese monk Sundo.

Korean Buddhism follows the Mahayana tradition, in which it is believed that enlightenment can be achieved by an individual in a single lifetime, even if the person is not a member of the clergy. Over time, the faith grew and prospered as evidenced by the painting **Chijang Posal and the Ten Kings of the Underworld (MWK32:6)**. Chijang (Sanskrit, Ksitigarbha) is one of the principal bodhisattvas, or enlightened beings.

Chijang Posal and the Ten Kings of the Underworld was created in the late 16th or early 17th century. The painting shows the bodhisattva seated on a throne surrounded by the Ten Kings and a retinue of bodhisattvas and attendants. Chijang is especially revered because he is believed to save the souls of the dead from suffering in hell.



Seated Chijang Posal with the Ten Kings of the Underworld (*Jijangsiwangdo*, 지장시왕도, 地藏十王圖). Korean; Joseon dynasty, 16th-early 17th century. Framed painting; ink and color on hemp, H. 50-1/2 x W. 58-1/4 inches. Murray Warner Collection, MWK32:6

During the Joseon dynasty (1392-1910), Korea adopted Neo-Confucianism as the state ideology, after which Buddhist monks and Shamanism were curtailed. When Japan colonized Korea (beginning in 1910), Buddhism gained ground, but today Christianity is Korea's most popular religion and only 23% of the population identifies as Buddhist.

Buddhism is still relevant in Korea today. Famous temples have been restored and are widely used, and the religion also permeates certain aspects of contemporary art, like KANG Ik-Joong's **Happy Buddha** (2008:13.1). Some attribute South Korea's religious tolerance to the Mahayana Buddhist tradition, which allows other religions to coexist as long as they help people toward their goal of enlightenment. Another possible Buddhist influence on contemporary Korean culture is the concept of *sangha* ("assembly" or "community") in everyday relationships. In Buddhism, the *sangha* can be understood as the collective of monks and nuns or the broader group of followers who help one another along their spiritual journey. Korean friendships are similarly deep and long-lasting, and when one becomes part of a community, there is a silent agreement to help others. For example, Koreans who graduate from the same school will often help one another even if they were not close friends at the time.



KANG Ik-Joong (강익중, 姜益中, born 1960). **Happy Buddha** (*Hangbokhan Bucheo*, 행복한 부처). Korean; Republic of Korea, 2007. Crayon and tempera on pine board with Envirotex Lite polymer coating, H. 30-1/8 x W. 30-1/8 inches. James and Haya Wallace Acquisition Fund Purchase, 2008:13.1.

Confucianism and Neo-Confucianism

Confucianism is a Chinese system of moral principles first brought into Korea in the 4th century. Both Confucianism and Buddhism were introduced through China, and initially they coexisted peacefully. The former taught people how to act in a just society, and the latter taught about the metaphysical. During the Joseon dynasty (1392-1910), Korea adopted Neo-Confucianism, an updated form predicated on the writings of Chinese scholar Zhu Xi (1130-1200), which became the state ideology and was used as the basis for government administration.

Some of the key principles of Confucianism are loyalty to rulers, filial piety to parents, courteousness to siblings, honesty with friends, and harmonious cooperation. To these, Neo-Confucianism added honoring ancestors, formality in relationships, the study of Chinese literary classics as the guide to a virtuous life, and the importance of public service. Both Confucianism and Neo-Confucianism operated as hierarchies with men at the top of the social order. Consequently, women fell in status.

Confucianism remains relevant in Korean society today. Its principles are manifested in the profound respect for education and achievement and through phenomena such as bowing and formal language used when talking to elders, living with parents until marriage age (and later bringing elderly parents to stay and be cared for), and the observance of yearly death-anniversary ceremonies.

Selected Bibliography:

Seth, M. (2011). *A History of Korea: From antiquity to the present*. Lanham, Md.: Rowman & Littlefield.

Tudor, Daniel. *Korea: The Impossible Country*. 1st ed. Tokyo; Rutland, Vt.: Tuttle, 2012.

Korean Clothing and Textile Arts

Hanbok

The traditional Korean style of clothing, known as *hanbok*, originated during the Three Kingdoms period (57 BCE-668 CE) and developed into more elaborate forms during the Joseon dynasty (1392-1910). The Confucian emphasis on maintaining clear divisions in social hierarchies through dress and etiquette was manifested in *hanbok*.



Elizabeth KEITH (Scottish, 1887-1956). **A Daughter of the House of Min**. 1938. Etching and color on paper, H. 18 x W. 13-5/16 inches. Murray Warner Collection, MWB53:K2.

Different styles and colors of *hanbok* were worn according to a person's gender, age, rank, and social status. The material of the *hanbok* changed seasonally with lighter fabrics worn during the summer months and heavily padded items for winter. Commoners wore simpler forms of *hanbok* in muted colors, while royalty and elite Koreans wore vibrant robes made of rich materials, such as silk, to indicate their status and authority. The basic *hanbok* set consists of the *chima-jeogori* (skirt and jacket combination) for women, and the *baji-jeogori* (trouser and jacket combination) for men. *Jeogori* jackets are held in place with large ribbons called *goreum* on the right side as seen in the [Child's Padded Jacket \(1987:41\)](#)



Child's Padded Jacket (*Jeogori*, 저고리, 襦). Korean; Joseon dynasty or Colonial period, circa 1910. Silk brocade, muslin, H. 10-13/16 x W. 25 inches. Gift of Mrs. Kyung Sook Cho Gregor, 1987:41.

Wonsam

On special occasions, such as weddings, Korean women wore a ceremonial robe called *wonsam*. Courtly law prohibited non-royal classes from wearing *wonsam*, with their extravagant gold embroidery, and only allowed such colorful attire for weddings. The **Bride's Robe (Wonsam)** (2013:11.2) pictured here is made of plain and raw silk, combined with silk gauze and rayon, and was likely worn by a commoner. The brightly colored strips of red, yellow, purple, and pale green silk enliven the robe's luxuriously long sleeves.



Bride's Robe (Wonsam, 원삼, 圓衫). Korean; Joseon dynasty or Colonial period, early 20th century. Silk, H. 41-3/8 x W. 71 inches. Gift of Kang Collection Korean Art, 2013:11.2.

Bojagi

The Korean tradition of quilting fabric scraps to create patchwork wrapping cloths, known as *bojagi* (2017:49.1), is thought to have evolved during the Three Kingdoms period (57 BCE- 668 CE) from similar wrappings that held Buddhist scriptures. Korean women used leftover scraps of silk and ramie fabric to sew together cloths with intricate geometric patterns. The cultural practice of creating *bojagi* allowed women to develop distinctive creations from recycled household materials.



Wrapping Cloth (*Bojagi*, 보자기, 褌). Korean; Joseon dynasty or Colonial period, early 20th century. Patchworked silk, H. 40-1/4 x W. 40-1/4 inches. Gift of John and Kyungsook Gregor, 2017:49.1.

Bojagi were used to carry ordinary objects and precious goods. Beyond this practical use, they had a spiritual function. The creator of a *bojagi* would endow it with wishes for good fortune to protect the object contained within.

The practice of making *bojagi* declined as Korean women left the home and entered the professional workforce. In the 1990s, a renewed interest in Korean cultural traditions resulted in the revival of *bojagi* as a contemporary art form. Jiseon Lee ISBARA's 2007 work **Circuits-Wrapping Cloth (*Bojagi*)** (2008:7.1) is a modern reinterpretation of *bojagi*. Isbara, a Korean-American artist based in Oregon, uses both machine- and hand-stitching to join the alternating horizontal and vertical strips of fabric to create her *bojagi*.



Jiseon Lee ISBARA (이지선, 李智善, born 1974). **Circuits-Wrapping Cloth (*Bojagi*, 보자기).** Korean, 2007. Pieced and hand

embroidered silk organza, H. 75-13/16 x W. 28-1/2 inches. Farwest Steel Korean Art Endowment Fund Purchase, 2008:7.1.

Lesson: *Hanbok*

Grade Level: 1st-5th grade

Time Required: 50 minutes

Subject: English-Language Arts

Resources from Kit: *Hanbok* costume, Dolls, *New Clothes for New Year's Day*

Featured Artwork: *Bride's Robe (Wonsam)*



Lesson Map

1. *Hanbok* introduction
2. *Hanbok* show and tell
3. *Hanbok* meaning
4. Interactive Lesson Checklist
5. *New Clothes for New Year's Day*
6. Adjective practice

Lesson Overview

Students will learn about traditional Korean clothing, (*hanbok*), using examples from the **Korean Outreach Kit**. Students will read *New Clothes for New Year's Day* and practice identifying and using adjectives to make more descriptive sentences.

Standards

CCSS.ELA-LITERACY.RL.1.7

Use illustrations and details in a story to describe its characters, setting, or events.

CCSS.ELA-LITERACY.RL.2.2

Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.

CCSS.ELA-LITERACY.RL.3.7

Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).

CCSS.ELA-LITERACY.RL.4.3

Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

Learning Objectives: Students Will Be Able To (SWBAT)

- **SWBAT** use adjectives to describe Korean clothing in detail.
- **SWBAT** explain the significance of Korean clothing using details from *New Clothes for New Year's Day* and the resources from the kit.

| Key Vocabulary |
|---|
| <ul style="list-style-type: none">• Hanbok: traditional Korean clothing• Wonsam: a ceremonial robe• Chima: skirt• Jeogori: jacket/blouse• Baji: trousers• Beoseon: cotton socks• Kkotsin: leather shoes embroidered with silk• Bokgeon: a headdress worn by young boys |

Materials

- *Hanbok* (in Korea Kit)
- Korean Dolls (in Korea Kit)
- *New Clothes for New Year's Day* (2007) by Hyun-joo Bae (in Korea Kit)

1) Hanbok

Introduction

✂Interactive Lesson Checklist

- Show students **Buddha's Birthday: Korean Boy in Holiday Dress (MWB51:K3)**
 - Background: Elizabeth Keith was a Scottish artist who travelled to Korea in the early 1900s.
- Ask students to **describe** what the little boy is wearing and record their responses on the board (examples below):
 - Blue dress
 - Striped sleeves
 - Loose red ribbon
 - Pointed red shoes
 - Patterned headdress
- Once you have a few descriptions on the board, go back and ask the students to help identify each adjective, underlining as you go.



Elizabeth KEITH (Scottish, 1887-1956). **Buddha's Birthday: Korean Boy in Holiday Dress**. 1919. Woodblock print; ink and color on paper, H. 11-3/8 x W. 7-1/2 inches. Murray Warner Collection, MWB51:K3.

2) *Hanbok* Show and Tell

- Explain that today students will be learning about Korean clothing and using descriptive adjectives to become better writers.
- Tell students *Hanbok* is the Korean term for clothing.
- Show students the *hanbok* costume and the dolls from the kit.
- Introduce the vocabulary with each item:
 - *Chima*: skirt
 - *Jeogori*: jacket
 - *Baji*: trousers
 - *Beoseon*: socks
 - *Bokgeon*: headdress worn by young boys
 - *Jumeoni*: a lucky purse attached to the *hanbok*

Hanbok Meaning

- *Hanbok* became popular during the Joseon dynasty (1392-1910).
 - Social classes were divided (royalty, scholars, priests, commoners).
 - Clothing was one way to tell each class apart; only the upper classes could wear richly decorated *hanbok*.
- Common people were only allowed to wear fancy ceremonial robes called *wonsam* over the *jeogori* (blouse) and *chima* (skirt) on special occasions, such as weddings.
- Show students the image of the **Bride's Robe (*Wonsam*)** (2013:11.2).



Bride's Robe (*Wonsam*, 원삼, 圓衫). Korean; Joseon dynasty or Colonial period, early 20th century. Silk, H. 41-3/8 x W. 71 inches. Gift of Kang Collection Korean Art, 2013:11.2.



Elizabeth KEITH (British, 1887-1956). **Korean Bride**, 1938. Color etching, ink and color on paper; H. 17-1/2 x W. 12-1/2 inches. Anonymous Gift; 2017:39.1

- Even though commoners were not allowed to use fancy materials like gold thread, they could decorate *hanbok* with strips of color and hand-stitched designs like flowers.

- This *wonsam* was probably made for a common-class bride because of the simple design.
- Point out the colorful stripes and explain that the bright colors indicate that it was made for a special occasion.
- Ask students to turn and talk to a partner about the different kinds of outfits people wear to American weddings.
 - Examples: tuxedo, white wedding dress, bridesmaid dress.
- Discuss how we wear different types of clothes for special events and how clothes are used to set people apart.
 - Examples: kings wear crowns and fancy robes to show that they are powerful.
- Ask students to identify what people wear special clothing to identify their profession.
 - Examples: doctor, firemen, police officer, etc.

3) ✂Interactive Lesson Checklist

- Add *Wonsam* to Interactive Lesson Checklist.



4) *New Clothes for New Year's Day*

Read-aloud *New Clothes for New Year's Day* by Hyun-Joo Bae

- Explain that in Korea, everyone becomes one year older on the lunar New Year (not just on the anniversary of the actual day of their birth).
- On New Year's Day it is traditional to wear *hanbok*, eat rice cake soup, give gifts, and visit with family.

Second Reading of *New Clothes*

- After reading through once, go back and have students identify the adjectives on each page.

- Ex. Crimson, silk rainbow-striped, delicate, braided, flowered, special, warm, furry, dazzling.
- Read excerpt of page four **without** adjectives.

| Page 4 with adjectives | Page 4 without adjectives |
|---|---|
| “My new skirt and jacket! | “My ____ skirt and jacket! |
| Mother made new clothes for New Year’s Day. | Mother made ____ clothes for New Year’s Day. |
| Aren’t they beautiful? | Aren’t they beautiful? |
| A crimson silk skirt | A ____ skirt. |
| A rainbow-striped jacket. | A ____ jacket. |
| Delicate socks embroidered with flowers. | ____ socks embroidered with flowers. |
| A hair ribbon of red and gold. | A hair ribbon of red and gold. |
| I could hardly sleep last night. | I could hardly sleep last night. |
| But today I finally get to wear my wonderful new clothes. Finally!” | But today I finally get to wear my _____ clothes. Finally!” |

- Discuss the differences between the two versions. Why are adjectives important?
 - 1) Tell us more information.
 - 2) Make the story more interesting.
 - 3) Help to paint a mental picture of the story.

Describing Characters

- Ask students to describe the main character using clues from the text and the pictures:
 - 1) She likes to wear bright colors.
 - 2) She is little and doesn’t have the best balance.
 - 3) She likes the feeling of different textures.
 - 4) She is hopeful (she wants it to snow).
 - 5) She probably isn’t royal (a princess) because her *hanbok* doesn’t have gold fabric, but her sleeves are brightly colored and have fancy decorations.
 - 6) She is excited for New Year’s Day and her new clothes.

5) Adjective Practice

✂Interactive Lesson Checklist

Show students Elizabeth KEITH's 1921 print [The Wonsan Scholar and his Disciples](#) (MWB51:K57).

- Ask students to write three complete sentences describing the scene:
 - 1) Describe the setting.
 - 2) Describe the Wonsan scholar.
 - 3) Describe the main action.
- Each sentence should include **three** adjectives.
- Invite students to share their responses or collect responses for assessment.



Elizabeth KEITH (Scottish, 1887-1956). **The Wonsan Scholar and his Disciples**. 1921. Woodblock print; ink and color on paper, H. 15-1/16 x W. 10-1/2 inches. Murray Warner Collection, MWB51:K57.

Lesson Title: Area and Perimeter Using *Bojagi*

Grade Level: 3rd-6th grade

Time Required: 50 minutes

Subject: Math

Resources from Kit: *Bojagi* coasters

Featured artworks: Wrapping Cloth (*Bojagi*)



Lesson Map

1. *Bojagi* history
2. Interactive Lesson Checklist
3. Perimeter
4. Area
5. Compare perimeter and area
6. Whole group practice
7. Independent practice

Standards

[CCSS.Math.Content.4.MD.A.3](#) Apply the area and perimeter formulas for rectangles in real world and mathematical problems. *For example, find the width of a rectangular room given the area of the flooring and the length, by viewing the area formula as a multiplication equation with an unknown factor.*

Learning Objectives: Students Will Be Able To (SWBAT)

- **SWBAT** calculate the area and perimeter of a rectangular *bojagi* designs.
- **SWBAT** create their own *bojagi* designs given a specified area.

Key Vocabulary

- ***Bojagi*:** traditional Korean patchwork wrapping cloth
- **Area:** the number of unit squares within a two-dimensional figure (length x width)
- **Perimeter:** the total distance around the edge of a two-dimensional figure ($w+w+l+l$)

Materials

- *Bojagi* coasters (in Korea Kit)
- *Bojagi* Practice Hand Out
- Colored pencils
- Graph paper

1) **Bojagi History**

- Show students *bojagi* coasters and image of **Wrapping Cloth (Bojagi)** (2017:49.1).
 - *Bojagi* is a traditional patchwork wrapping cloth made of square and rectangular scraps of leftover material.
 - Wrapping or covering an object is believed to contain the blessings of that object and secure good fortune.
- Used to carry both precious and ordinary objects.
 - Ex. Made for a bride before her wedding.
- Make personal connections.
 - What kinds of objects/materials do you carry your belongings in?

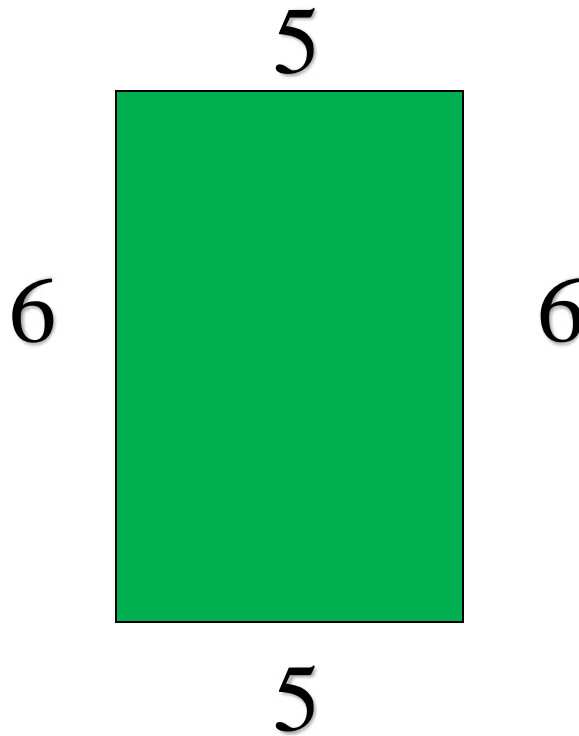


2) ✂Interactive Lesson Checklist

- Add *Bojagi* to Interactive Lesson Checklist.

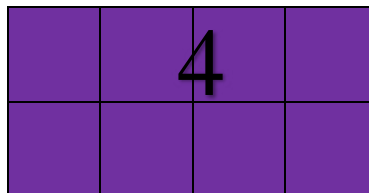
3) Perimeter

- Total distance around the outside of a two-dimensional object
- Add up the total sides of the shape: $5 + 5 + 6 + 6$
- Formula: width + width + length + length



4) Area

- Total number of unit squares inside two-dimensional figures
- Count the total number of squares: $4 \times 3 = 12$ square units
- Formula: length x width
- If no units given, write as “square units”



3



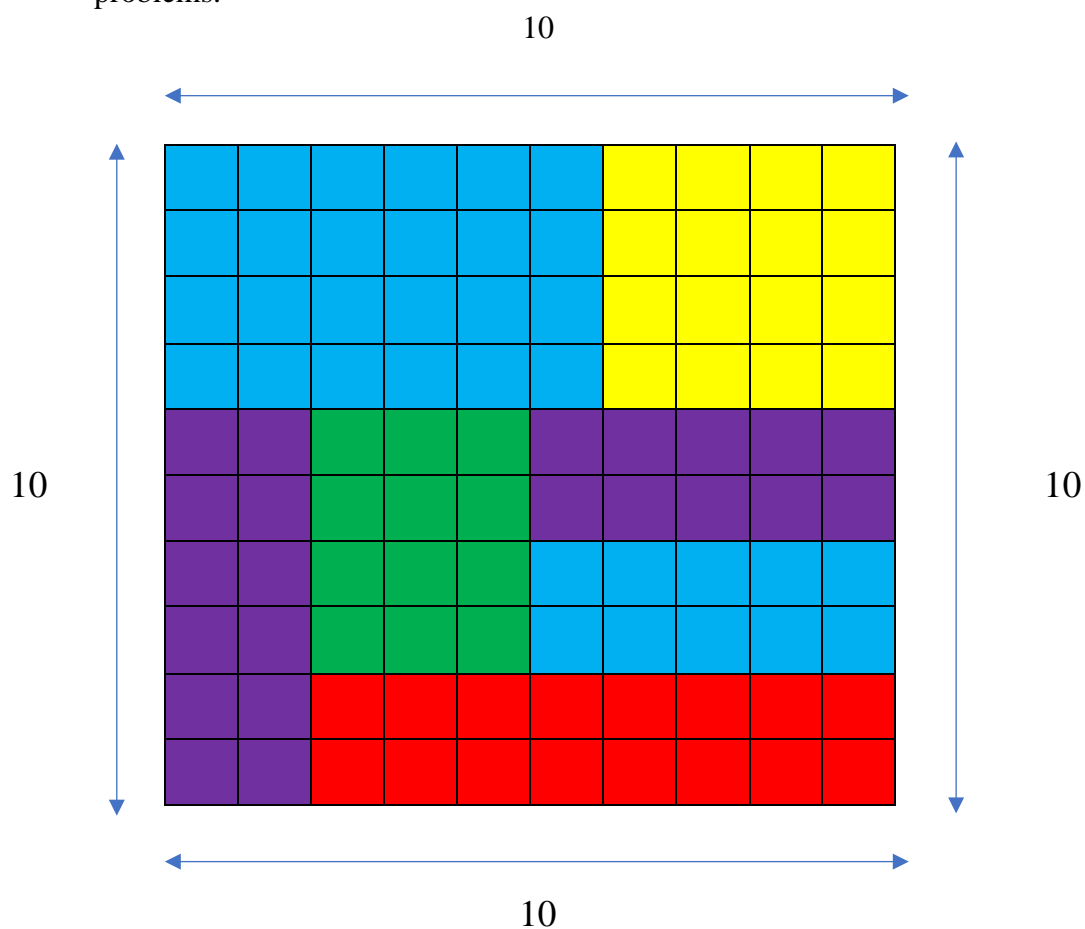
5) Compare area and perimeter

- Make a T-chart on the board to compare area and perimeter.
- Fill in the chart with students.

| Area | Perimeter |
|--|---|
| <ul style="list-style-type: none">• Uses multiplication• 2 sides used in calculation• Formula: length x width• Describes the space inside a figure• Usage: amount of squares inside a <i>bojagi</i> wrap | <ul style="list-style-type: none">• Uses addition• 4 sides used in calculation• Formula: width + width + length + length• Describes the distance around a figure• Usage: amount of the fabric around the edge of a <i>bojagi</i> wrap |

6) Practice

- Show students the *bojagi* pattern on graph paper and work through the following problems.



1. Find the perimeter of the entire *bojagi* _____ ($10 + 10 + 10 + 10 = 40$)
2. Find the area of the yellow square _____ ($4 \times 4 = 16$ square units)
3. Find the area of the red rectangle _____ ($8 \times 2 = 16$ square units)

Combined area

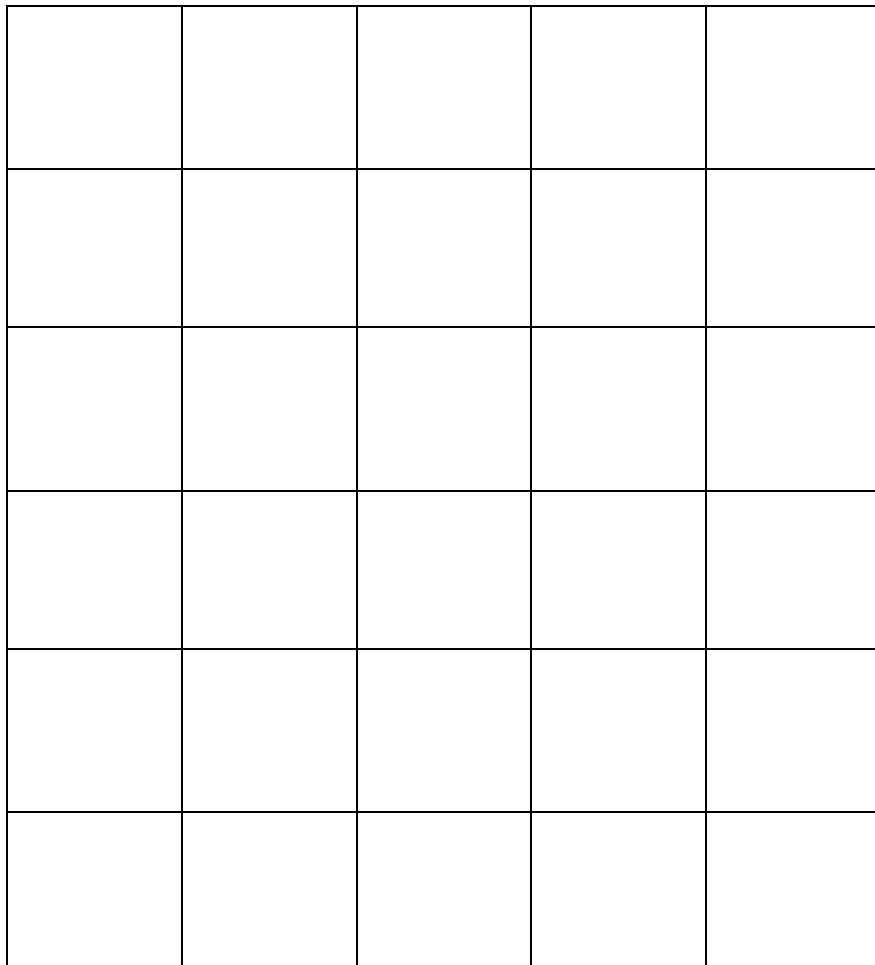
- Calculate the individual areas of each shapes and then ADD them together.
 - $(1 \times w) + (1 \times w)$
- Demonstrate using the purple shapes.
 - $(6 \times 2 = 12) + (5 \times 2 = 10)$
 - $12 + 10 = 22$ square units

1. Find the combined area of the blue rectangles _____ $(4 \times 6) + (2 \times 5) = 34$ square units
2. Find the combined area of yellow square and green rectangle _____ $(4 \times 4) + (4 \times 3) = 28$ square units

Handout: *Bojagi* Practice

Directions: Color the *bojagi* using the following dimensions:

- A **red** rectangle with an **area of 6 square units**
- A **green** rectangle with that is **6 x 2 units**
- A **blue** rectangle with an **area of 12 square units**



1. What is the **TOTAL area** of the *bojagi*? _____ **square units**
2. What is the **combined area** of the **red** and **blue** sections? _____ **square units**

Contemporary Korean Art

Period of Japanese Colonial Rule (1910-1945)

From 1894 to 1895 Japan and China fought for control of Korea in the First Sino-Japanese War. Japan's victory marked the end of the Joseon dynasty (1392-1910) and the beginning of the Japanese colonial period, which lasted for the next 35 years, a time marked by authoritarian rule and political repression. Nevertheless, many of Korea's modern economic, educational, and government institutions were established during this period.

Korean resistance to Japanese colonial rule intensified after a series of independence rallies in 1919. Political tensions between Japan and Korea eased after the Korean crown prince married Japanese Princess Nashimoto in 1920. The royal marriage ushered in an era of Korean nationalism and pride in Korean cultural heritage. During this period, scholars standardized the *Hangeul* system of writing, which continues to be a distinctive symbol of Korean heritage.

Division and War (1945-1953)

During World War II, both the United States and the Soviet Union declared war on Japan. After the atomic bombings of Hiroshima and Nagasaki in 1945, the Japanese surrendered. Japan's defeat resulted in Korea's liberation from Japanese colonial rule. However, fearing the Soviet Union might take control of the entire peninsula, the United States quickly made a plan to divide Korea into equal halves at the 38th parallel in order to prevent the entire Korean peninsula from falling under Communist control. Kim Il Sung (1912-1994) assumed control of the newly made Communist North Korea, which became known as the Democratic People's Republic of Korea (DPRK). In 1946, he implemented a series of land reforms, confiscating and redistributing land. South Korea remained under American occupation.

Korean War (1950-1953)

On June 25, 1950 North Korea invaded South Korea with the support of China and the Soviet Union, marking the beginning of the Korean War. 2.5 million people died during this conflict, which ended when American President Harry Truman (1884-1972) negotiated a truce between North and South Korea. The settlement established the Demilitarized Zone (DMZ) and affirmed the division of North and South Korea at the 38th parallel.

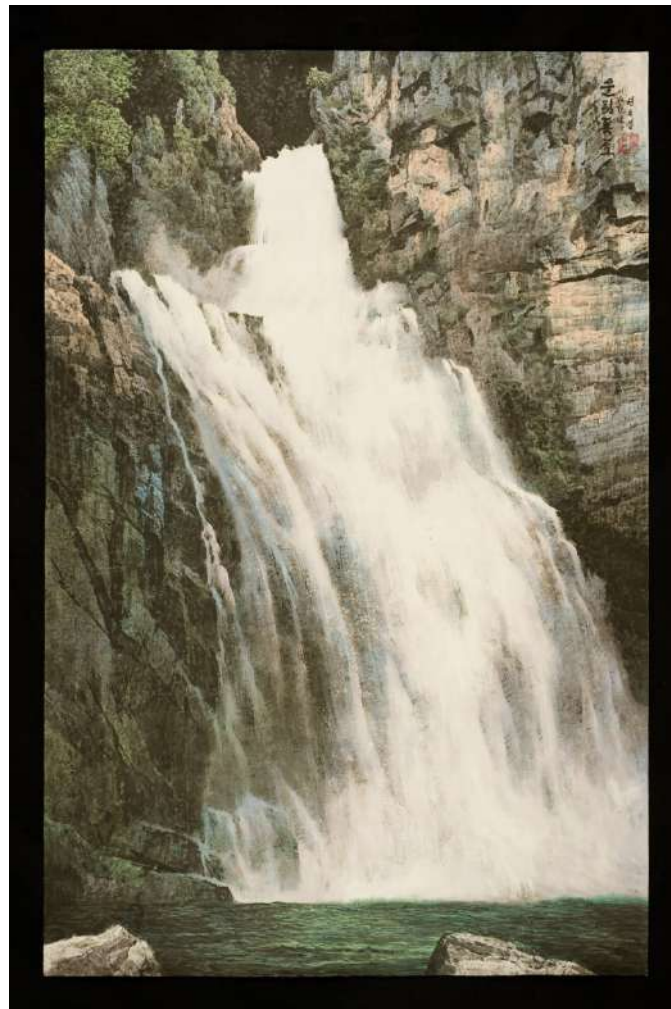
Socialist Realism Art

After the Korean War, Kim Il-sung consolidated power in the DPRK, collectivizing agriculture and revitalizing education and industrialization. His Communist regime ushered in a period of intense North Korean nationalism and rejected traditional religion, advocating instead for the ideology of *Juche* (“self-reliance”) – a combination of Neo-Confucianist and Marxist philosophies. This official North Korean state ideology stresses the importance of political and economic independence.

Juche is the guiding principle in North Korean art. Art produced in the Socialist Realism movement favors representational painting to ensure that the masses clearly understand the moralizing message. The DPRK rejected Abstract Expressionist works, such as Jackson Pollock’s drip paintings, because they were considered to be “anti-people, capitalist, corrupt, imperialist, insane, and decadent”. Instead, Socialist Realism is designed to inspire the working man and promote the DPRK’s Communist agenda. Unlike the Western romantic notion of the artist as an individual genius, North Korean Socialist Realism stresses the importance of ideology over the individual, which results in highly political paintings.

Socialist Realism

Genre scenes and landscapes are common themes of Socialist Realism art, such as SEONU Yeong’s 2007 painting [Echoing Waterfall \(2007:13.1\)](#). Although landscapes hardly seem like political subject matter, in North Korean ideology, the landscape is a metaphor for man. The intensity of the rushing water might suggest the collective strength of the people.



SEONU Yeong (선우영, 鮮于英, 1946-2009). **Echoing Waterfall** (*Pokpo*, 폭포, 瀑布). North Korean; Democratic People's Republic of Korea, 2007. Framed painting; ink and color on paper, H. 78-1/2 x W. 51-1/4 inches. Murray Warner Acquisition Fund Purchase in honor of the Museum's 75th Anniversary, 2007:13.1.

Contemporary Korean Art

PAIK Nam June (1932-2006) was an internationally known, Korean-born contemporary artist and is considered the father of video art. Paik was born in Seoul but studied in Japan and Germany. While in Germany, he joined the avant-garde Fluxus art movement. He was part of a wave of Korean-born artists who lived and worked overseas. The mass emigration of Koreans was first initiated by the Japanese government during the colonial period, which ended in 1945. Then the North Korean government enforced labor migrations to China and the Soviet Union. In 1962, South Koreans began immigrating to other countries as well. Korean artists working abroad were often ignored by their counterparts working in Korea unless they gained international fame.

After moving to the U.S. in 1964, Paik Nam June began to incorporate televisions into his art. He also started to gain international fame and began to be recognized in Korea. Large Korean corporations like Samsung and Daewoo donated televisions for him to incorporate into his art.

In the 1980s, people were becoming more comfortable integrating technology into their daily lives. Personal computers, cameras, and camcorders were becoming common in most American households. In 1986, Paik created a series called *Family of Robot*. It consists of a group of human-sized robots constructed out of televisions, radios, and other home electronics. The “family” consists of a mother, father, baby, grandmother, grandfather, aunt, and uncle. Paik reflected his cultural background by choosing to portray a familiar Korean family structure.

Paik Nam June's *Family of Robot* sparked more work with television robots, such as his later work *Gulliver* in which a larger than human-sized television robot lies on the floor surrounded by smaller figures, who restrain it with electrical cords. The smaller robots each feature a single screen wired together with other electronic materials, while the larger robot is made up of multiple television cabinets. The smaller robots, called *Lilliputians*, are meant to evoke the miniature people from the 1726 story *Gulliver's Travels* by Irish author Jonathan Swift (1667-1745). **Lilliputian 2000** (2015:44.1) is one such robot, which is now part of the JSMA's permanent collection.



PAIK Nam June (백남준, 白南準, 1932-2006). **Lilliputian 2000**. Korean; Republic of Korea, 2000. Mixed media, LCD, single channel, H. 24 x W. 16 x D. 6 inches. Purchase made possible by Alvin Friedman-Kien & Ryo Toyonaga and the Farwest Steel Korean Art Endowment, 2015:44.1.

Artist KIM Hanna represents the most recent generation of contemporary Korean artists. Her work addresses the struggles of becoming a young adult in 21st-century Korea. Her work straddles the line between fantasy and reality as Kim's imaginary friend, Bunny, frequently appears with her alter-ego in paintings and sculptures, such as **Vacant** (2015:17.1).



KIM Hanna (김한나, born 1981). **Vacant** (*Wudukeoni*, 우두커니). Korean; Republic of Korea, 2014. Oil on canvas, H. 44-1/8 x W. 76-5/16 inches. Gift of Yongsoo Huh, 2015:17.1.

Selected Bibliography:

Hanhardt, John G., Hakuta, Ken, Paik, Nam June, and Smithsonian American Art Museum. *Nam June Paik: Global Visionary*. Washington, DC: London: Smithsonian American Art Museum; in Association with D Giles Limited, 2012.

Kim, Koonyong. "Rewriting the Origin of New Media: History and Postcoloniality in Nam June Paik's Video Art." *International Journal of Social Science and Humanity* 6, no. 11 (2016): 896-99.

Tulokas, Maria. "The Evolution of Bojagi." *Surface Design Journal* 38, no. 4 (2014): 16-21.

Yang, Sunny. *Hanbok: The Art of Korean Clothing*. Elizabeth, N.J.: Hollym, 1997.

Lesson: Kim Hanna and the Art of Daily Life

Grade Level: 1st-6th grade

Time Required: 50 minutes

Subject: English Language-Arts

Resources from Kit: N/A

Feature Artworks: **Vacant**



Lesson Map

1. Show and discuss **Vacant** (2014)
2. Interactive Lesson Checklist
3. Writing response

Lesson Overview

Students will discuss and analyze Kim Hanna's painting **Vacant** alongside her poem "The Triumph of Daily Life."

Standards

CCSS.ELA-LITERACY.RL.4.1

Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

CCSS.ELA-LITERACY.RL.4.3

Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

CCSS.ELA-LITERACY.RL.5.7

Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, and poem).

Learning Objectives: Students Will Be Able To (SWBAT)

- **SWBAT** identify words and phrases in "The Triumph of Daily Life" that suggest how Kim and Bunny are feeling.
- **SWBAT** describe Kim and Bunny in depth using specific details and textual evidence from the poem and the artwork.

- **SWBAT** discuss, pose and respond to specific questions about **Vacant** and “The Triumph of Daily Life” and build on other students’ comments.
- **SWBAT** analyze how **Vacant** and “The Triumph of Daily Life” help the viewer/reader to understand both works.

Key Vocabulary

- **Contemporary:** living or belonging in the present time
- **Vacant:** empty, blank, unoccupied, expressionless
- **Beckon:** to call someone over by gesturing with your hand, head, or arm
- **Lethargy:** a lack of energy, to be tired or weary

Materials

- T-Chart
- Image of **Vacant** (2014)
- “The Triumph of Daily Life” poem
- Writing response

1) Discussion: Vacant

✂Interactive Lesson Checklist

- Show image of Kim Hanna’s 2014 Painting **Vacant** (2015:17.1).
 - Kim Hanna is a contemporary artist whose work centers on two characters, Hanna and Bunny.
- Write student responses to the following questions on T-chart.



KIM Hanna (김한나, born 1981). **Vacant** (*Wudukeoni*, 우두커니). Korean; Republic of Korea, 2014. Oil on canvas, H. 44-1/8 x W. 76-5/16 inches. Gift of Yongsoo Huh, 2015:17.1.

Discussion Questions for Vacant

- Describe Bunny:
 - How does Bunny feel?
 - What details from the painting support your thinking?
- Describe Kim:
 - How does Kim feel?
 - What details from the painting support your thinking?
- What kind of brushstrokes does Kim use?
 - (soft, blended, etc.)?
 - How do the colors affect the mood of the painting?
- How does the painting make you feel?
- How does the title **Vacant** help us understand the painting?
- Is there a story?
- Does **Vacant** show a real or imagined scene, or something in-between?

2) Discussion: “The Triumph of Daily Life”

Poem Notes

- “The Triumph of Daily Life” was published in the catalogue for Kim Hanna’s exhibition of the same title at the Arario Gallery in 2012.
- Like her paintings, this poem grapples with the pressure of social expectations as Kim enters the adult world after graduating from college. Her imaginary friend, Bunny, helps Kim cope with reality and move fluidly between fantasy and the external world.
- For younger students, it may be more useful to omit the poem entirely or only read a selection of the poem.

“The Triumph of Daily Life”

Kim and Bunny

It was a strange day.
We finished our work and looked up at the clear sky.
Then an old fruit vendor lady in my neighborhood beckoned me over.
So you graduated from school?
My eyes widened and I looked at the bunny.
Yes, I did.
Surprised, the old lady asked
You mean high school?
No, no, I waved my hands!
University!
She grabbed my hands and said,
Well done, well done.
She patted my back as if she were covering bean sprouts.

We finished our work and looked up at the dark sky.
Just then, a security guard carefully beckoned me over.
Have you graduated?
The bunny blinked its eyes and I answered,
Yes, I did.
The security guard is quiet for a moment.
Any work?
We couldn't answer him right away.
The man who takes care of our apartment consoled me.
Do you best, and you'll get there.
His words hovered above us.

This is already the second time.

We got on the elevator covering the sky.
The dry cleaning man holding clothes of countless people carefully
beckoned me over.
Do you go to university?
I graduated.
Are you working?
We didn't want to talk any more.
Everything will be okay.
I just nodded.
This is your coat, right?
I nodded again.

As if nothing happened.
We came full circle.

We studied for tomorrow at Haeorum Library
We ate for tomorrow at Seven Eleven
And every night, we wrote for tomorrow in search of
something concrete.

Even then,
We always came full circle.
By the way
How did they know?

That lethargy collected in the corners of our room
Rolled out bigger than balls of dust?

That the study for tomorrow at Haeorum Library
Would become a study for yesterday
That what we ate for tomorrow at Seven Eleven
Would become a meal for yesterday
And that writing for tomorrow for something
concrete
Would become a writing for yesterday?

But before anything,
This is what I want to say:

We're ready to follow the wind
We're ready to follow the cloud
We're ready to follow the tree
We're ready to follow the land
We're ready to follow the ocean
We're ready to follow the rain and
We're ready to follow our hearts.

That's what's sure.

It sure is.

Discussion Questions for “The Triumph of Daily Life”

- Who is the main speaker of the poem?
- When the speaker says “we,” who are they referring to?
- What clues in the poem tell us how old the speaker is?
- What words in the poem tell us how the speaker is feeling?
- Do you think the old fruit vendor lady, the security guard, and the dry-cleaning man can see the bunny?
- Why does the speaker repeat the stanza about studying, eating, and writing?
- How do the speaker’s feelings change from the beginning of the poem to the end of the poem?

3) Writing Response

Grades 1-3 Response: How do you think Kim and Bunny feel about each other? Give two examples from the painting.

Grades 4-6 Response: In what ways does “The Triumph of Daily Life” help you to understand **Vacant**? Give three specific examples.

T-Chart Example

| Vacant | “The Triumph of Daily Life” |
|---------------|------------------------------------|
| | |

List of Objects from the JSMA



Horse-shaped Buckle (*Malmoyang-heorittijangsik*, 말모양허리띠장식, 馬形帶鉤). Korean; Proto-Three Kingdoms period (??-57? BCE). Cast bronze, H. 2-1/2 x W. 3-1/8 x D. 1/2 inches. Gift of John Benjamin Wolcott, 2007:16.5.



Conical Bowl (*Wan*, 완, 碗) with Stylized Floral Arabesque Design on Interior and Three Stylized Chrysanthemum Sprays on Exterior. Korean; Goryeo dynasty, late 12th century. Light gray stoneware with celadon glaze over decoration inlaid in black and white slips, H. 2-3/4 x Diam. 6-5/8 inches. Murray Warner Collection, MWK32:2.



Portrait of a Military Official (*Mugwan-chosang*, 무관초상, 武官肖像). Korean; Joseon dynasty, 18th-19th century. Hanging scroll; ink and color on silk, H. 61-1/2 x W. 31-7/8 inches. Murray Warner Collection, MWK32:1.



Court Insignia Badge (*Hyungbae*, 흥배, 胸背). Korean; Joseon dynasty, late 19th-early 20th century. Silk satin damask with polychrome silk cord embroidery in satin and split stitches, H. 10-5/8 x W. 8-7/8 inches. Museum Purchase, 1997:4.1a.



Turtle Ships in Battle (*Gwiseondo*, 귀선도, 龜船圖). Korean; Joseon dynasty, 19th century. Hanging scroll; ink and color on silk, H. 42-1/2 x W. 24-3/4 inches. Frederick Starr Collection, 1964:3.11.



Flying Tiger Banner (*Hogi*, 호기, 虎旗). Korean; Joseon dynasty, 19th century. Framed military banner; ink and color on cloth, H. 41-7/8 x W. 33-3/8 inches. Farwest Steel Korean Art Endowment Fund Purchase, 2013:10.1.



Ten Symbols of Longevity (*Shipjangsaengdo*, 십장생도, 十長生圖). Korean; Joseon dynasty, 1879-80. Ten panel folding screen; ink, color and gold on silk, H. 79 x W. 203-1/8 inches. Murray Warner Collection, MWK68:3.



Seated Yellow and Black Tiger. Korean; Joseon dynasty or Colonial period, late 19th-20th century. Album leaf; ink on color on paper, H. 13 x W. 9-1/8 inches. Murray Warner Collection, MWK32:17.



Water Dropper in the Form of a Frog
(*Gaegurihyung-yeonjeok*, 개구리형연적, 蛙形硯滴). Korean; Joseon dynasty, 19th century. Red and white ware; molded porcelain with sky blue glazed decoration painted in underglaze copper red, H. 2-1/8 x W. 3-5/8 inches. Nancy Wilson Ross Collection, 1986:78.



JUNG Do-jun (정도준, 鄭道準, born 1948). **Heaven, Earth, and Man** (*Cheonj-in*, 천지인, 天地人). Korean; Republic of Korea, 2006. Framed calligraphy in Korean *hangeul* characters; ink and color on paper, H. 40-1/2 x W. 27-1/2 inches. Murray Warner Acquisition Fund Purchase, 2007:2.2.



Seated Chijang Posal (Bodhisattva Ksitigarbha) Flanked by the Ten Kings of the Underworld (*Jijangsiwangdo*, 지장시왕도, 地藏十王圖). Korean; Joseon dynasty, 16th-early 17th century. Hanging scroll painting subsequently remounted as framed panel; ink and color on hemp, H. 50-1/2 x W. 58-1/4 inches. Murray Warner Collection, MWK32:6.



KANG Ik-Joong (강익중, 姜益中, born 1960). **Happy Buddha** (*Hangbokhan Bucheo*, 행복한 부처). Korean; Republic of Korea, 2007. Crayon and tempera on pine board with Envirotex Lite polymer coating, H. 30-1/8 x W. 30-1/8 inches. James and Haya Wallace Acquisition Fund Purchase, 2008:13.1.



Elizabeth KEITH (Scottish, 1887-1956). **A Daughter of the House of Min.** 1938. Etching and color on paper, H. 18 x W. 13-5/16 inches. Murray Warner Collection, MWB53:K2.



Child's Padded Jacket (*Jeogori*, 저고리, 襦). Korean; Joseon dynasty or Colonial period, circa 1910. Silk brocade, muslin, H. 10-13/16 x W. 25 inches. Gift of Mrs. Kyung Sook Cho Gregor, 1987:41.



Bride's Robe (*Wonsam*, 원삼, 圓衫). Korean; Joseon dynasty or Colonial period, early 20th century. Silk, H. 41-3/8 x W. 71 inches. Gift of Kang Collection Korean Art, 2013:11.2.



Elizabeth KEITH (British, 1887-1956). **Korean Bride**, 1938. Color etching, ink and color on paper; H. 17-1/2 x W. 12-1/2 inches. Anonymous Gift; 2017:39.1



Wrapping Cloth (*Bojagi*, 보자기, 褌).

Korean; Joseon dynasty or Colonial period, early 20th century. Patchworked silk, H. 40-1/4 x W. 40-1/4 inches. Gift of John and Kyungsook Gregor, 2017:49.1.



Jiseon Lee ISBARA (이지선, 李智善, born 1974) . **Circuits - Wrapping Cloth (*Bojagi*, 보자기).** Korean, 2007. Pieced and hand embroidered silk organza, H. 75-13/16 x W. 28-1/2 inches. Farwest Steel Korean Art Endowment Fund Purchase, 2008:7.1.



Elizabeth KEITH (Scottish, 1887-1956). **Buddha's Birthday: Korean Boy in Holiday Dress.** 1919. Woodblock print; ink and color on paper, H. 11-3/8 x W. 7-1/2 inches. Murray Warner Collection, MWB51:K3.



Elizabeth KEITH (Scottish, 1887-1956). **The Wonsan Scholar and his Disciples.** 1921. Woodblock print; ink and color on paper, H. 15-1/16 x W. 10-1/2 inches. Murray Warner Collection, MWB51:K57.



SEONU Yeong (선우영, 鮮于英, 1946-2009). **Echoing Waterfall** (*Pokpo*, 폭포, 瀑布). North Korean; Democratic People's Republic of Korea, 2007. Framed painting; ink and color on paper, H. 78-1/2 x W. 51-1/4 inches. Murray Warner Acquisition Fund Purchase in honor of the Museum's 75th Anniversary, 2007:13.1.



PAIK Nam June (백남준, 白南準, 1932-2006). **Lilliputian2000**. Korean; Republic of Korea, 2000. Mixed media, LCD, single channel, H. 24 x W. 16 x D. 6 inches. Purchase made possible by Alvin Friedman-Kien & Ryo Toyonaga and the Farwest Steel Korean Art Endowment, 2015:44.1.



KIM Hanna (김한나, born 1981). **Vacant** (*Wudukeoni*, 우두커니). Korean; Republic of Korea, 2014. Oil on canvas, H. 44-1/8 x W. 76-5/16 inches. Gift of Yongsoo Huh, 2015:17.1.

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Mullany, Francis. *Symbolism in Korean Ink Brush Painting*. Kent: Global Oriental, 2006.

Nelson, Sarah M. *The Archaeology of Korea*. Cambridge World Archaeology. Cambridge: Cambridge University Press, 1993.

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Shin, Seung-Ryul, and Chongim Choi. "The Art of Minhwa: Korean Folk Painting as a Vital Force of Religion, Life, and Culture." *Journal of Cultural Research in Art Education* 24 (2006): 121-33.

Tudor, Daniel. *Korea: The Impossible Country*. Tokyo; Rutland, VA: Tuttle Publishing, 2012.

Yang, Sunny. *Hanbok: The Art of Korean Clothing*. Elizabeth, N.J.: Hollym, 1997.

Suggested Resources for Students

Title: *Long long time ago: Korean folk tales*

Contributor: illustrated by Dong-sung Kim.

Publisher: Elizabeth, NJ: Hollym

Date: 2008

Subjects: Tales -- Korea -- Juvenile literature; Folklore -- Korea -- Juvenile literature

Description: Mr. Moon and Miss Sun -- The son of the cinnamon tree -- The herdsman and the weaver -- The donkey's egg -- The ogres' magic clubs -- The snail lady -- The lazy man -- The fountain of youth -- The dog and the cat -- The tortoise and the hare -- The vanity of the rat -- The firedogs -- The two brothers -- The tiger and the dried persimmon -- The rabbit and the tiger -- Green onions -- The green frog -- The heavenly maiden and the woodcutter -- A grain of millet -- General pumpkin. A collection of 20 folk tales reflecting Korean customs and tradition.

Format: 127 pages: color illustrations

Language: English

Available at:

[UO Knight Library Juvenile Collection](#)

[Eugene Public Library](#)

[Springfield Public Library](#)

Title: *Korean folk songs: Stars in the sky and dreams in our hearts* / Robert San-Ung Choi; illustrations by Samee Back

Contributor: Sang-Ung Choi, Robert, author

Publisher: North Clarendon, VT Tuttle Publishing

Date: 2014

Subjects: Folk songs, Korean -- History and criticism -- Juvenile literature

Description: This book presents fourteen traditional songs that are engraved in the hearts and minds of all Koreans. This is the first time such a collection has been made available in English, and each song also includes hangul script, romanized hangul, and piano scores. Cultural notes, action songs, and a free audio CD that lets you sing along with the Korean singer or on your own.

Format: 32 pages: color illustrations; + 1 CD-ROM (4 3/4 in.)

Available at:

[Eugene Public Library](#)

[Springfield Public Library](#)

Title: *A single shard*

Contributor: Linda Sue Park

Publisher: Oxford: Oxford University Press

Date: 2006

Subjects: Orphans -- Korea -- Juvenile fiction; Potters -- Korea -- Juvenile fiction; Korea -- History -- Koryŏ period, 935-1392 -- Juvenile fiction

Description: Tree-ear, a thirteen-year-old orphan in medieval Korea, lives under a bridge in a potters' village, and longs to learn how to throw the delicate celadon ceramics himself.

Format: 163 pages

Language: English

Available at:

[UO Knight Library Juvenile Collection](#)

[Eugene Public Library](#): Books and recorded book (CD)

[Springfield Public Library](#)

Title: *Bee-Bim Bop!*

Contributor: Park, Linda Sue, author; Ho Baek Lee, illustrator

Publisher: New York: Clarion Books

Date: 2005

Subjects: Cooking, Korean -- Juvenile fiction; Koreans -- Juvenile fiction; Stories in rhyme -- Juvenile fiction.

Description: A child, eager for a favorite meal, helps with the shopping, food preparation, and table setting.

Format: 31 pages, color illustrations

Language: English

Available at:

[Eugene Public Library](#)

[Springfield Public Library](#)

Title: *Count your way through Korea*

Contributor: Haskins, James, author; Dennis Hockerman, illustrator

Publisher: Minneapolis: Carolrhoda Books

Date: 1989

Subjects: Counting -- Juvenile literature; Korean language -- Numerals -- Juvenile literature; Korea -- Juvenile literature.

Description: Presents the numbers one to ten in Korean, using each number to introduce concepts about Korea and its culture.

Format: 24 pages, color illustrations

[Available at:](#)
[Eugene Public Library](#)

Title: *All about Korea: Stories, songs, crafts, and more*

Contributor: Ann Martin Bowler; illustrated by Soosoonam Barg.

Publisher: Tokyo; Rutland, Vt.: Tuttle Pub.

Date: 2011

Subjects: Korea -- Social life and customs -- Juvenile literature

Description: Introduces Korea, describing its history, culture, everyday life, food, sports, and holidays, as well as providing examples of Korean poems, songs, handicrafts, writing, legends, and folklore. Includes bibliographical references (page 63) and index.

Format: 64 pages: color illustrations

Language: English

[Available at:](#)
[UO Knight Library Juvenile Collection](#)

Title: *If you were me and lived in ... South Korea: a child's introduction to cultures around the world*

Contributor: Roman, Carole P., author.

Publisher: North Charleston, SC: CreateSpace Independent Publishing Platform

Date: 2013

Subjects: Manners and customs

Description: See what life would be like if you lived in South Korea.

Format: 22 pages: color illustrations

Available at:
Springfield Public Library

Title: *Korean Children's Favorite Stories*

Contributor: KIM So-un; illustrated by JEONG Kyoung-Sim

Publisher: Tokyo; Rutland, Vt., Singapore: Tuttle Pub.

Date: 2004

Subjects: Tales -- Korea

Description: The story bag -- The pheasant, the dove, and the magpie -- The bridegroom's shopping -- The bad tiger -- The great flood -- The pumpkin seeds -- The tiger and the rabbit -- The green leaf -- The three little girls -- The snake and the toad -- The grateful tiger -- The three princesses -- The disowned student. A captivating collection of Korean folktales told the way they have been for generations. Written with wit and pathos understandable at any age, they unveil the inevitable foibles of people everywhere and expose the human-like qualities of animals and the animal-like qualities in humans. "Originally appeared in *Negi o ueta hito*, published in Japanese, 1953, by Iwanami Shoten, Tokyo." Translated from the Korean.

Format: 96 pages: color illustrations

Language: English

Available at:
Eugene Public Library
Knight Library

Suggested Resources for Educators

Korea Society: *Educational Resources*: http://www.koreasociety.org/korean-studies/new_educational_resources_page.html

Korea Society: *Arts and Culture*: <http://www.koreasociety.org/arts-culture.html>

National Consortium for Teaching about Asia (NCTA) http://ncta.osu.edu/lesson_on_kr.html

Asian Art Museum's education programs (Korea lessons and activities)
<http://education.asianart.org/explore-resources/no-keys/5%2C26>

Title: *The arts of Korea: A resource for educators*

Contributor: [written and compiled by Elizabeth Hammer; edited by Judith G. Smith].

Publisher: New York: Metropolitan Museum of Art

Date: 2001.

Subjects: Metropolitan Museum of Art (New York, N.Y.); Art, Korean -- Study and teaching; Korea -- Civilization -- Study and teaching

Description: 1 binder with text; 2 folded posters; 2 folded children's guides (in English and Korean; English title: The wild ones in Korean art); 1 CD-ROM and 40 slides. Resource introduces the Arts of Korean gallery in the Metropolitan Museum of Art to teachers and their students. A wide range of materials is included. Summarizes the development of Korean art history and some of the most important factors that have influenced Korean culture and art. Include orientation material, a synopsis of the development of Korea's artistic tradition, image descriptions and classroom applications. Issued in a cardboard case containing: 1 ring binder with text and 40 slides in 2 plastic sleeves; 2 folded posters; 2 folded children's guides (in English and Korean; English title: The wild ones in Korean art); and 1 CD-ROM. Accompanying CD-ROM contains all the text and images in PDF and JPEG formats. English; accompanying children's guide also in Korean.

Format: 166 pages: illustrations (some color), maps. ; 30 cm. + 1 computer optical disc (color: 4 3/4 in.) + 40 slides (color) + 2 posters + 2 folded children's guides.

Language: English; Korean

Available at:

[UO Knight Library](#)

Title: *Korea: Art and Archaeology*

Contributor: Portal, Jane, author

Publisher: London: British Museum and New York: Thames & Hudson

Date: 2000

Subjects: Art, Korean; Buddhist art

Description: land and people -- Prehistoric period -- Three Kingdoms and Unified Silla period -- Goryeo period -- Joseon period -- Folk art of the late Joseon -- 12th century. An illustrated examination of the art and archaeology of Korea from the prehistoric period through the 20th century. Includes bibliographical references (pages 199-214) and index.

Format: 240 pages: illustrations (chiefly color)

Language: English

Available at:
[UO Design Library](#)
[Eugene Public Library](#)

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