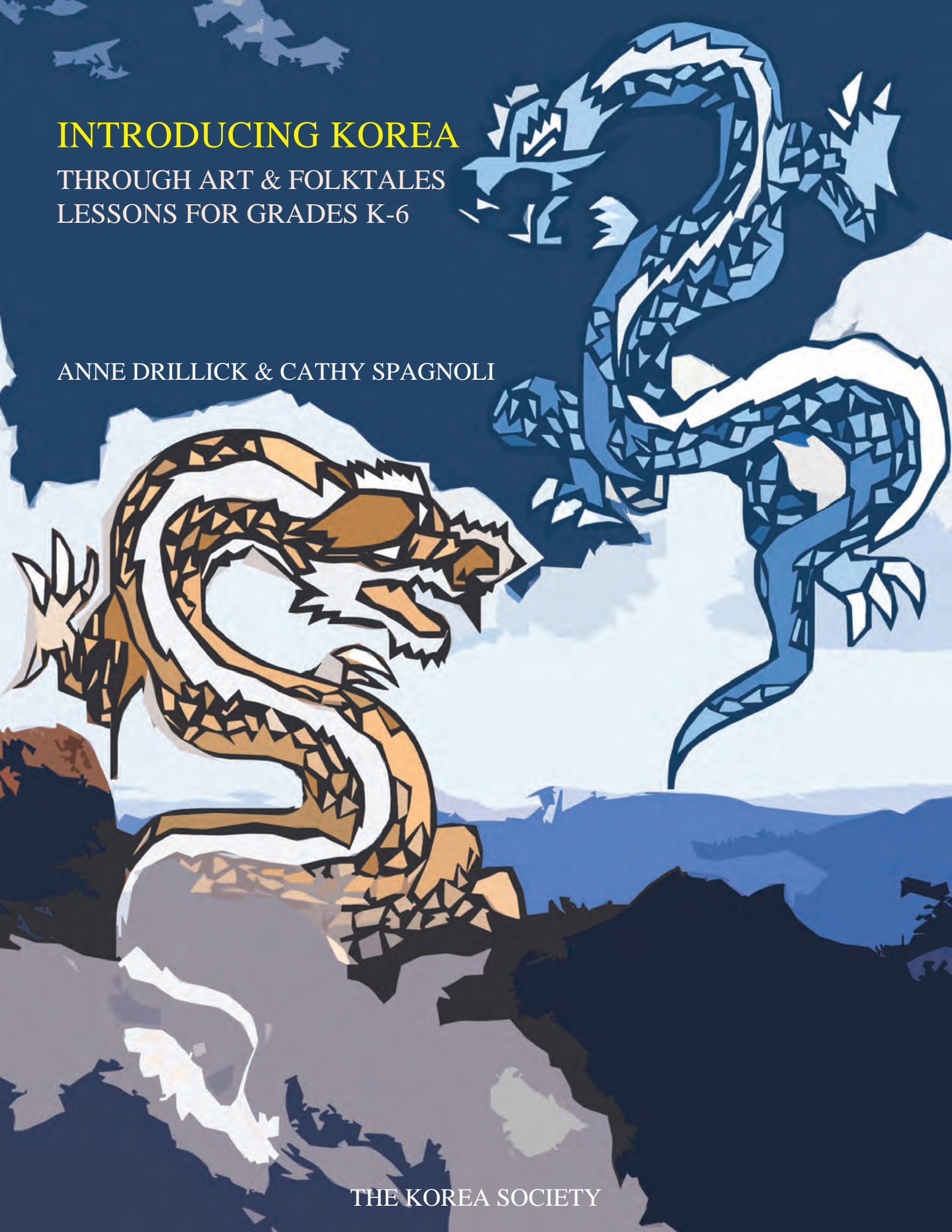


INTRODUCING KOREA

THROUGH ART & FOLKTALES
LESSONS FOR GRADES K-6

ANNE DRILLICK & CATHY SPAGNOLI



THE KOREA SOCIETY

Cover:

Illustration of *"Dragon Well"* by Grace Sunsook Park and Seho Kim

Right page:

Illustration of Pagoda by Seho Kim

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The background features a stylized illustration of a traditional Korean pagoda (Stupa) on the right side, rendered in shades of purple and pink. The pagoda has multiple tiers with flared, eave-like roofs. In the background, there are faint, stylized outlines of mountains and trees in a light purple hue. The overall aesthetic is clean and artistic, typical of a book cover for educational materials.

INTRODUCING KOREA
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LESSONS FOR GRADES K-6
ANNE DRILLICK & CATHY SPAGNOLI





THIS BOOK IS IN LARGE PART DUE TO THE INTEREST AND SUPPORT OF A VERY DEDICATED EDUCATIONAL LEADER, MRS. YONG JIN CHOI, THE DIRECTOR OF THE KOREAN STUDIES PROGRAM AT THE KOREA SOCIETY. HER TIRELESS EFFORTS TO SHARE KOREAN CULTURE WITH THE AMERICAN EDUCATIONAL COMMUNITY ARE THE DRIVING FORCE INFORMING THIS BOOK.

FROM ANNE AND CATHY

I OFFER THIS BOOK IN GRATITUDE TO MY SPIRITUAL TEACHER, GURUMAYI CHIDVILASANANDA. THANK YOU TO THE LEONIA SCHOOL DISTRICT FOR THEIR SUPPORT AND ENCOURAGEMENT AND TO AN OUTSTANDING ART TEACHER, MY COLLEAGUE NOLA SHER, WHO CO-TAUGHT THE LESSON ON TIGERS WITH ME. THANK YOU TO ALL THE CHILDREN AND PARENTS OF ANNA C. SCOTT ELEMENTARY SCHOOL. THANK YOU TO MY CO-AUTHOR CATHY SPAGNOLI FOR HER SUPPORT AND VISION. AND THANK YOU TO BARBARA, IRA, DAVID, BENJAMIN, GINGER AND TOBY FOR YOUR LOVE AND ENCOURAGEMENT.

FROM ANNE

A GREAT THANK YOU TO PAK SUNMI, WHO TEACHES ME ABOUT HER BELOVED LAND; TO MY FRIENDS AT HANNAM UNIVERSITY, WHO GIVE ME INSIGHTS INTO KOREAN TALES; TO MY TALENTED CO-AUTHOR ANNE DRILLICK, WHO TEACHES SO CREATIVELY; AND TO MARY HAMMOND BERNSON, WHO INSPIRES AND CHALLENGES COUNTLESS TEACHERS TO EXPLORE EAST ASIA. A WORLD OF THANKS AS WELL TO MY MOTHER HARRIET, MY HUSBAND SIVAM, AND TO OUR AMAZING SON MANU, WHO LIVES THE STORY OF "SO WHAT" AS HE REACHES BEYOND THE STARS.

FROM CATHY

PHOTOS OF STUDENT ARTWORK WERE TAKEN BY AARON DEETZ.





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INTRODUCTION


from Anne:


My introduction to Korea and Korean culture began in 1998 when I began teaching in the Leonia School System in Leonia, New Jersey. That first year, I participated in several courses sponsored by The Korea Society, helped to organize a Korean Cultural Arts Festival at our school, and visited Korea as part of the Summer Fellowship in Korean Studies Program sponsored annually by The Korea Society. Through my responsibilities as an arts and enrichment teacher in the primary grades at our school, I have met many Korean parents and children. I developed and taught all of the lessons in this book. It has been a joy and a challenge to learn about Asian culture and find ways to share what I have learned with my students and school community.

from Cathy:

As a storyteller, I was drawn to Korean culture many years ago, thanks to Yong Jin Choi, The Korea Society, and The Korea Foundation. I was blessed with several trips to Korea that allowed me to spend months meeting storytellers and scholars, collecting folk tales, and learning about this inspiring culture. I've shared Korean tales since then in countless schools, museums, libraries across Asia and the U.S., and in a number of my books and tapes. During one storytelling visit to a Leonia school, I met Anne and we started something I had long wished to do: a book focused solely on Korea.

I hope you will share the stories here not only to complement the exciting art projects, but also to begin or deepen your journey into Korean culture and into the rich world of storytelling. Please use the storytelling notes to help you and your students as you grow to be global storytellers. The world today needs all of our stories more than ever!



The background features a traditional Chinese ink wash painting style. In the top left, a wooden brush with a dark tip is angled downwards. In the top right, there are large, dark, irregular ink splatters. In the bottom right, a black inkstone with a decorative dragon-like carving is shown, with a brush resting on it. The overall composition is minimalist and artistic, with a focus on the textures and colors of the ink and wood.

from Anne and Cathy:

Storytelling and art are essential elements in the education of young children. Our goals in developing this book are to provide the elementary grade classroom teacher and the specialist (librarian, art, ESL, gifted) with the materials they will need to provide an enriching learning experience for their students. In a culture where children are exposed to many visual stimuli through books, television and computers, it is important to expose children to visual images and to stories of the highest quality if we want to attract and retain their interest. Korean visual arts and folk tales provide a wealth of forms and symbols that help us to understand Korean culture and to promote positive values. It is our belief that by understanding and sharing in the diversity of cultures we find around us, each of us can nurture the growth of peace and harmony in our world.

MOUNTAIN SCROLL

BRIEF DESCRIPTION OF LESSON:
The students paint a mountain landscape.



TARGET LEARNING:

The student:

Learns about the mountains of Korea and about Asian brush painting.
Creates a brush painting of a mountain landscape.

RESOURCES

Art objects:

Reproductions of brush paintings of Korean mountains

Oksun Peaks

Kim Hong-do (1796), Choson Kingdom

Reproduced by permission of the Ho-Am Art Museum

RESOURCES

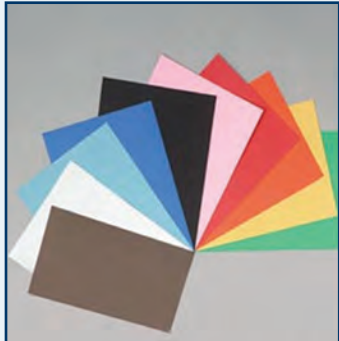
Art materials:



black tempera paint



white drawing paper 9x12



colored construction paper 12x18



baby food jars



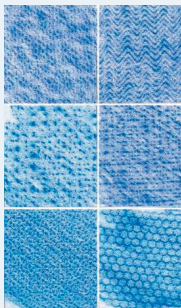
watercolor brushes



jumbo crayons



water containers



texture rubbing plates

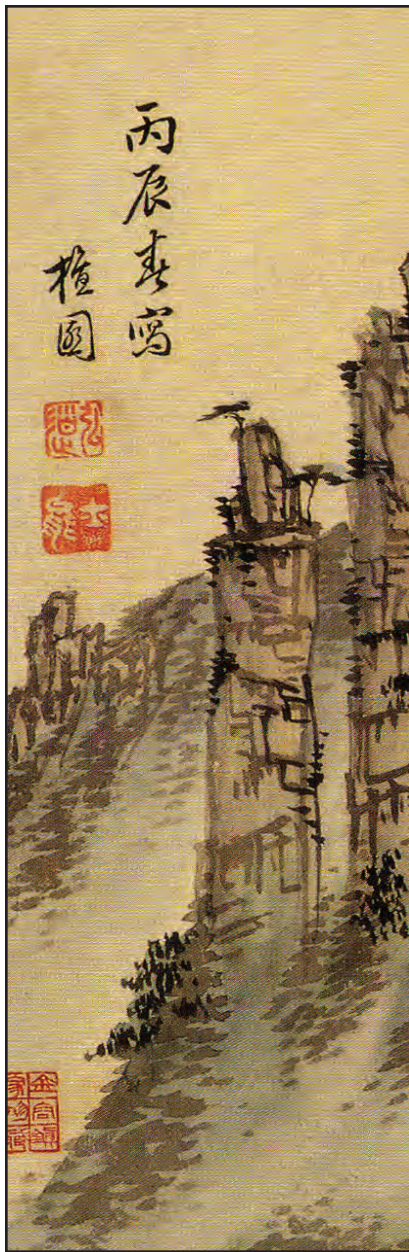
Preparations: Mix solution of black paint and water and distribute in baby food jars. Each paint jar and water container can be shared between 2-4 students. Supply each student with 9x12 white paper and watercolor brush for painting.



Diamond Mountains (Mt. Kungang)
 Chong Son (1676-1759), Choson Kingdom
 Reproduced by permission of the Ho-Am Art Museum

BRUSH PAINTING

Monochrome brush paintings are an ancient and respected art in East Asia. Rendered in ink on a surface of rice paper or silk fabric, 'true-view' landscapes of the Korean countryside and mountains became popular in the 17th century, replacing idealized images of imaginary Chinese landscapes. One of the most famous painters of this school was Chong Son (1676-1759). He traveled all over Korea and is known to have visited Mt. Kumgang seven times. He made hundreds of paintings of this famous and beautiful location. Mt. Kumgang is said to have 12,000 peaks.



SIGNATURE SEAL

An artist could sign their painting by printing their seal on it. Sometimes, collectors would also print their seal on the painting. Seals were usually carved into a small piece of stone. The seal paste was red and made of cinnabar. Cinnabar is a mineral ore. It is ground to a powder and mixed with oil to make seal paste.



Common seal



King Sejong's official seal, in the shape of a turtle, and its impression. Reproduced by permission of the Sejongdaewangsauphoi, Seoul.

THE FOUR TREASURES: TOOLS OF THE ART

The traditional tools are known as the “four treasures” of the scholar. They include brush, inkstick, paper and inkstone.

Brush: East Asian painting and calligraphy brushes come in a wide range of sizes, from very small to very large. They are fitted with cylindrical handles of bamboo or wood. Brushes are fashioned from animal hair, usually horse, fox, weasel or rabbit.

Ink: Traditional ink was often made from pine soot mixed with glue. The ink was dried and pressed into cakes or sticks. The ink is ground by hand on an ink stone and mixed with water, a painstaking process which is considered to be an integral part of the artist’s inner preparation, providing an opportunity for contemplation before beginning the painting.

Paper: Most paper was made from mulberry pulp, although it is usually called “rice paper”. Korean paper was known throughout East Asia for its quality. There were many types of paper. For brush painting, a thick, hard smooth paper was used.

Inkstone: The ink stone is fashioned from smooth hard stone such as marble and often carved with decoration.



INSTRUCTIONAL STRATEGIES

What the Teacher does

1. Leads students in discussion of mountain brush paintings on display in classroom.
2. Demonstrates the painting process, reviewing each step.
 - Dip brush in water and smooth to a point, removing excess water.
 - Now dip brush into “ink” (*black tempera paint & water solution*).
 - Use the tip of the brush to draw the shape of the mountains. Go up the side of the mountain to the top, then down the other side of the mountain.
 - Add trees and houses.
3. Demonstrates the crayon rubbing for the ‘hanging scroll’ mount.
 - Place rubbing plate under construction paper. Rub top surface of paper with large crayon in heavy even strokes.
 - Change rubbing plate and crayon color often to create visual texture.
4. Demonstrates designing seal from initials and drawing with red crayon and finished painting.

Vocabulary

SEAL SCROLL INKSTICK LANDSCAPE SCHOLAR CONTEMPLATION

Extensions

- Read Korean folktale *The Origin of Mountains*
- Invite community artist to demonstrate traditional Asian brush painting
- Learn more about the Korean artist Chong Son and other Korean landscape painters
- Design the signature seal as a printmaking project; a variety of easily carved materials such as small erasers or corks can be used.

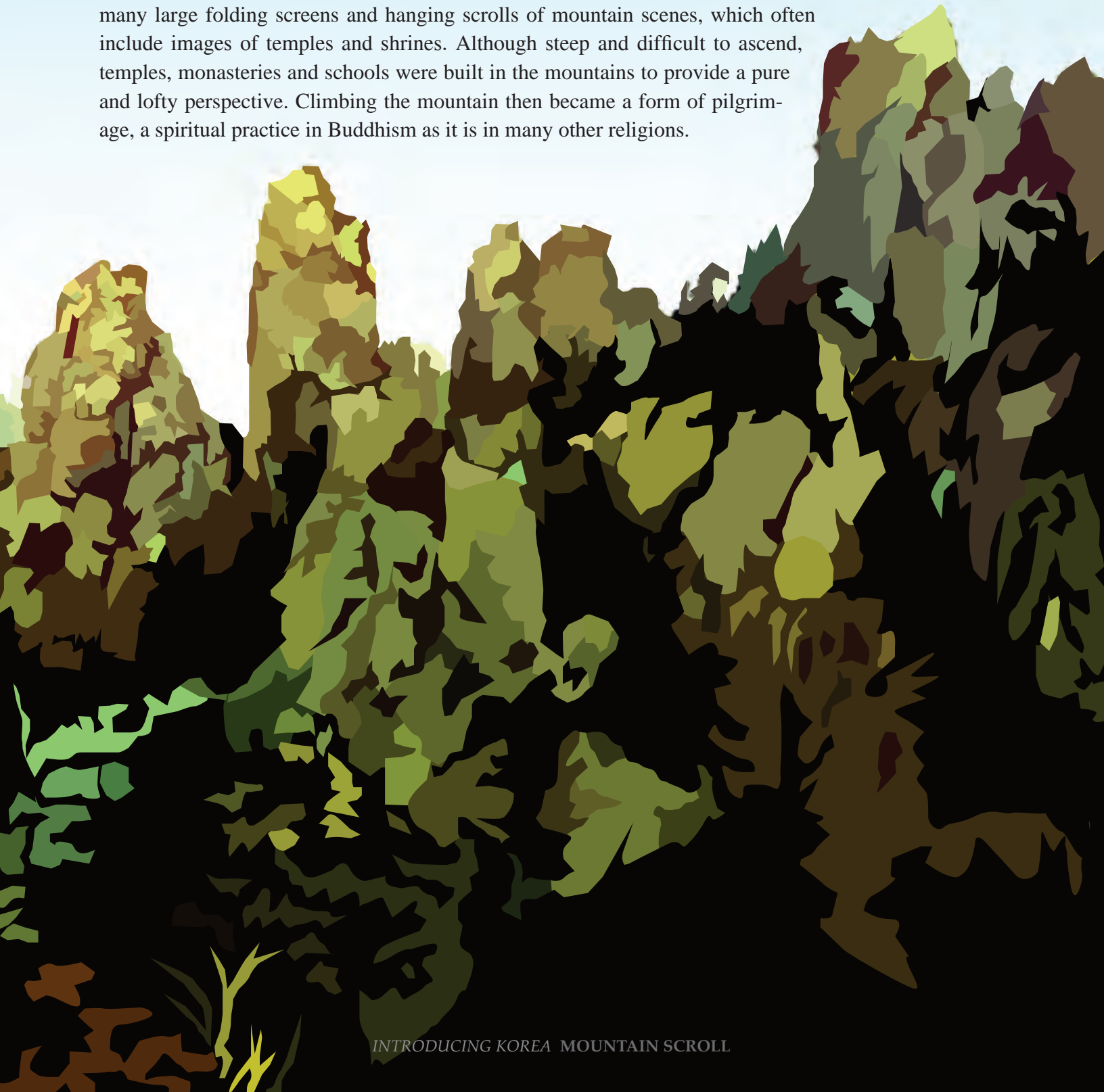
*Under the far sky
Grandfather mountains stick out.
Under the grandfather mountains
Are the father and mother mountains.
They follow after the grandfather mountains.
Under all of them
Sister and brother mountains
Run along as fast as they can.*

Pak Son-yong, 3rd grade

*From "Poems by Korean Children,"
trans. Helen Rose Tieszen.
Transactions of Korea Branch of
Royal Asiatic Society, Vol. 53, 1978.*

THE MOUNTAINS OF KOREA

Korea is eighty percent mountainous. The Diamond Mountains are an eastern coastal range known for their beauty and considered sacred. On Tano Day, the festival marking the beginning of summer, it was traditional to paint pictures of the Diamond Mountains on fans and exchange them as gifts. There are many large folding screens and hanging scrolls of mountain scenes, which often include images of temples and shrines. Although steep and difficult to ascend, temples, monasteries and schools were built in the mountains to provide a pure and lofty perspective. Climbing the mountain then became a form of pilgrimage, a spiritual practice in Buddhism as it is in many other religions.





THE ORIGIN OF MOUNTAINS

One day, long ago, a queen up in the heavens dropped one of her rings, quite by accident. It fell down through the clouds to the earth below. She was very upset, for it was her favorite ring.

“Please find it for me,” she begged to the king. He called for one of his servants to come - the largest and strongest man in the heavens. He was a giant of a man, with the power of 100 men.

“You must go to the earth and find the queen’s ring,” ordered the king. “Hurry, use your strength and your wits.” The servant bowed and went to the earth below.

At that time, the earth was very flat. There were no rivers, no hills, no mountains. There was only land stretching like a giant table for miles and miles. The servant started to look on top of this flat ground. He walked for days letting his eyes slowly search the earth. But he didn’t see anything at all, only brown ground.

“I think it went into the dirt,” he decided. “I’ll have to dig to find it.” When the servant started to dig, with his enormous hands and his powerful arms, he quickly removed huge piles of dirt. Big holes and long trails in the ground were soon carved out as he hunted for the ring. On and on he searched, with each handful of dirt as large as a house.

All of a sudden he gave a great shout, for he saw something sparkling, next to a stone deep in the ground. He bent down and scraped around the stone, freeing the ring. Carefully, he picked it up, cleaned it off, then returned quickly to the sky above. With a bow, he handed it to the queen, who gave him a smile brighter than the rainbow.

Down below, enormous piles of dirt covered the land, near lonely holes. Days and months soon passed and, slowly, as the rain packed the dirt down and the sun made the soil harder, the piles turned into the mountains of Korea. The same good rain filled the large holes and the long trails, too, that were left behind. And that is how, they say, the lakes and rivers that sparkle and the strong mountains of a beautiful land were made long, long ago.

PICTURE FAN

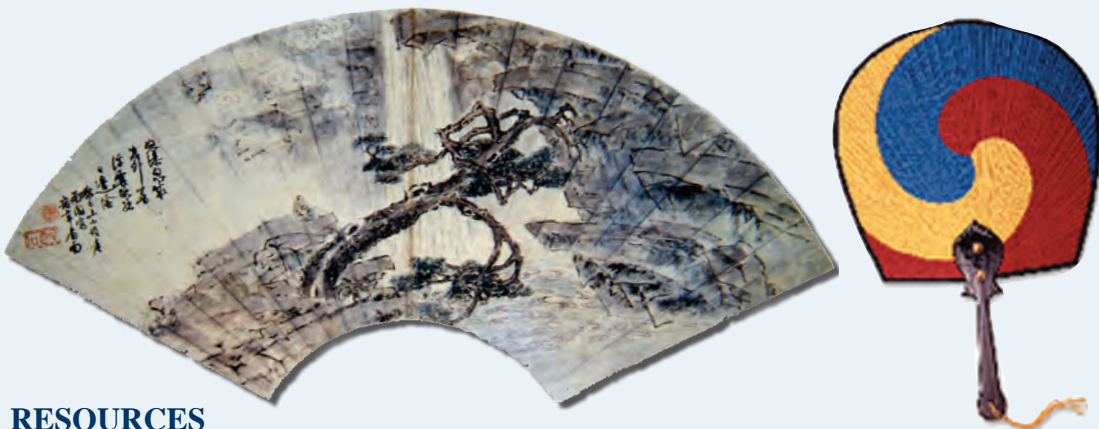
BRIEF DESCRIPTION OF LESSON:
The students make a flat cardboard fan.



TARGET LEARNING:

The student:

Learns about the use and meaning of fans in Korean culture.
Creates a flat cardboard fan and decorates fan with a picture.



RESOURCES

Art objects:

Pictures of traditional Korean flat fans, examples of flat and folding fans, resource handouts for traditional Korean patterns

*Watching Waterfall under the Pine Tree, Yi In-sang (1710-1760), Choson Kingdom
Reproduced by permission of the National Museum of Korea, Seoul*

RESOURCES

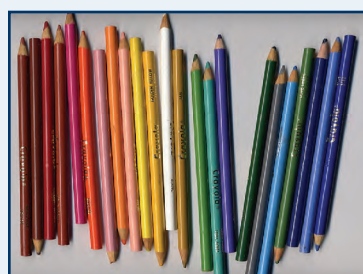
Art materials:



tagboard paper 9x12



color markers



color pencils



pencils



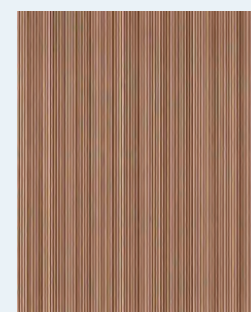
jumbo craft sticks



scissors



glue



cardboard

Preparations: Trace and cut out the fan shape provided in this chapter on the cardboard. Prepare enough fan tracers for the whole class. These can be used year after year.

INSTRUCTIONAL STRATEGIES

What the Teacher does

1. Leads students in discussion of fans.
2. Demonstrates tracing and cutting out the fan shape from 9x12 tagboard.
3. Demonstrates drawing a picture on the fan with pencil using picture resource for ideas.
4. Demonstrates coloring fan design with marker or colored pencil.
5. Plays Korean music.
6. When students complete fans, glues craft stick to fan to make handle.

Vocabulary

BAMBOO

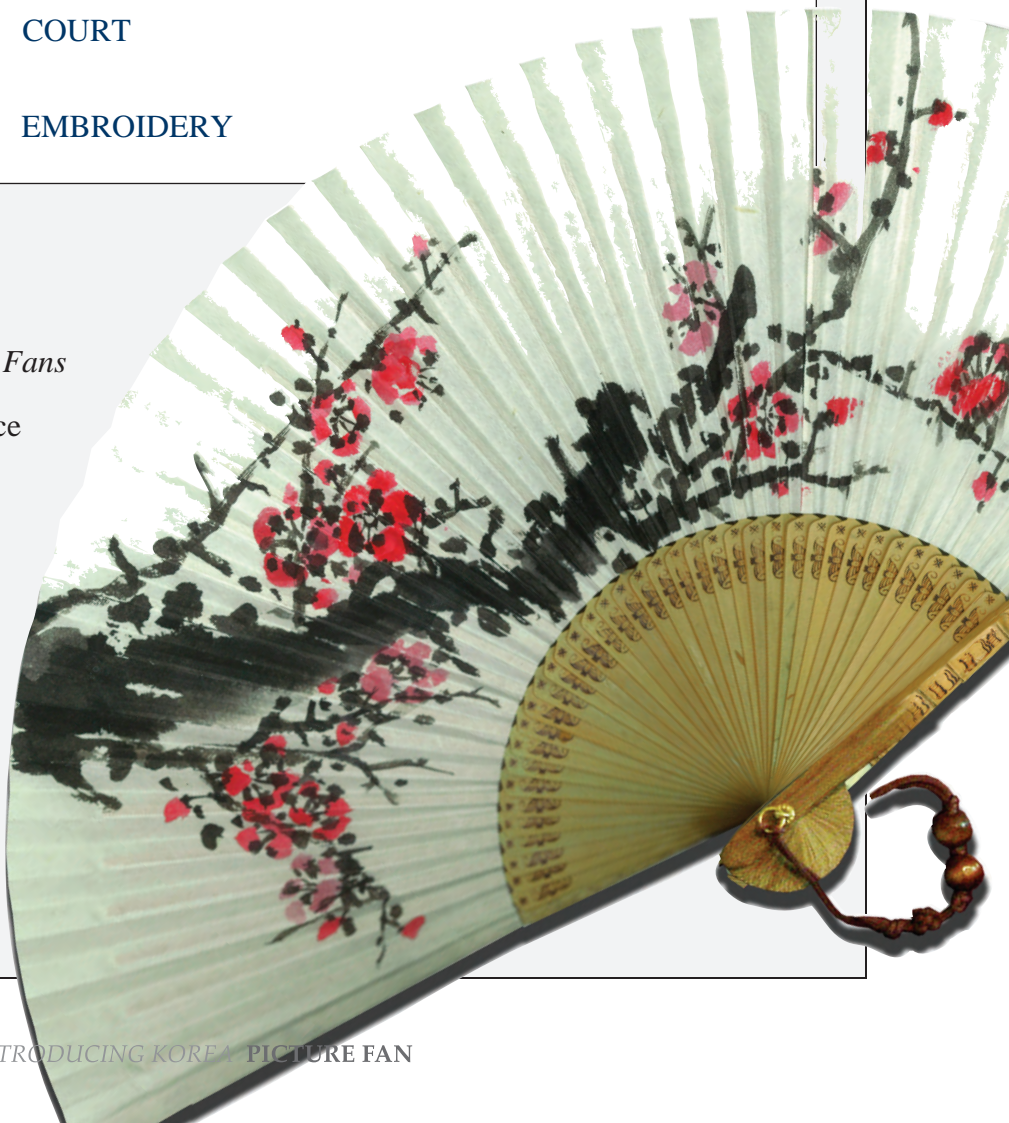
COURT

RICE PAPER

EMBROIDERY

Extensions

- Read Korean folktale *The Fans*
- Introduce Korean fan dance with video, pictures, or demonstration
- Learn how fans are made
- Learn more about Tano Day in Korea



FANS

Fans are a traditional part of Korean summer life. They come in many shapes and sizes including round, leaf-shaped, and lotus flower-shaped. They can be flat or folding. The earliest fans were round fans made of leaves or feathers. The folding fan (jop puchae) was invented in Korea during the Koryo Kingdom (10th C). It became popular in China where it was known as the “Koryo” fan.

Many customs developed regarding the use of fans. A Korean gentleman would always carry a fan. A lady at court would use a fan to hide her face when a man walked by. A bride carried an embroidered fan and a bridegroom carried a blue fan. Royal gifts of fans were exchanged with the Chinese and Japanese courts. Artists painted pictures on fans. Fans decorated with pictures are called *hwason* (picture fans).

Folding fans are made of bamboo frames covered with paper and decorated with paintings of flowers, birds, landscapes, and calligraphy. On Tano Day, a festival marking the beginning of summer, millions of fans are made and exchanged as gifts with family and neighbors.

The popular themes of Korean folk paintings include paintings of flowers, birds and animals (*hwajodo*) and were typically displayed on small folding screens as well as on fans and many other decorative and household objects. *Hwajodo* included pictures of bamboo, pine, paulownia, pomegranates and peonies. Animals include deer, phoenixes, rabbits, lovebirds, and cranes.



INTRODUCING KOREA PICTURE FAN



INTRODUCING KOREA PICTURE FAN

THE FANS

Yennal yetsugae, long ago in Korea, an old couple lived a very hard life. They had no children to help them in their old age, and they had no money to ease their pain.

Every morning, they awoke and had a simple meal of rice and kimchi. After that, the old woman started to clean their little house and yard. The old man trudged up into the mountains to find wood. Then he burned it down into charcoal. Finally, he carried it all to the village to sell. It was a very hard life indeed.

So in the mountains, everyday, he prayed to the mountain spirit, asking for some help in their old age. Everyday, when the old woman finished her chores, she too prayed, in her back yard, for the blessings of the mountain spirit.

After three long years of their sad pleas, something strange happened. One morning, as the old man went to the rock where he prayed, he saw two fans – one was red, one was blue. Rather puzzled, he picked them up and returned home. He sat near the stove outside and when it grew hot, he started to fan himself with the red fan.

All at once, his nose started to grow longer and longer. He stared at that long, long nose in confusion. How did it happen? Suddenly, he looked down at the red fan. He stopped fanning, and the nose stopped growing.

“Ah,” he said, “that’s better. But I can’t have a nose that long.”

Desperately, he picked up the blue fan and fanned. Soon, the nose became smaller and smaller. The old man now grinned, delighted with his new magic treasures. With a smile, he went to his wife and fanned her with the red fan.

“Help, help me,” she cried as her nose grew and grew. Just then, the old man started to wave the blue fan and her nose went back to its regular size. She, too, was amazed.

“Husband,” she said, “this will bring us good luck. How can we use it?” The two talked into the night and made a plan. Early the next morning, the man went to the next town and into



the home of a rich man there, who was celebrating his 60th birthday. The old man sat next to the host and began to wave the red fan as close as possible to his host's nose. It slowly began to grow longer and longer.

"What is happening?" cried the host as he called to his sons. "Help me... Stop my nose!" His sons and their wives shouted at each other, not knowing what to do. Just then, the old man with the fans spoke up.

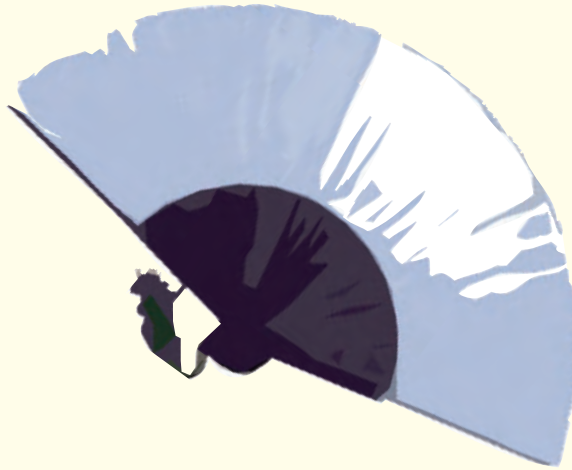
"I could help you if I had more time," he said. "But I must go now to finish some business and earn 10,000 nyangs."

"NO, STAY AND HELP!" said everyone at once.

"I'll give you 20,000 nyang to stay. Please," begged the man with the long, long nose.

"All right," said the old man. "Bring me some water." Quickly they brought water and he pretended to put special herbs in it. Carefully, he rubbed it on the long, long nose, then fanned it with the blue fan, while mumbling a few words.

Slowly, slowly, the nose returned to normal. Very happy, the rich man gave the old man the reward. He returned at once to his wife and they soon moved away and built a large man-



sion. Everything went well until one day when the old man was bored and picked up the red fan, to see just how long he could make his nose grow. He fanned and fanned, it grew and grew. It grew up and up until it reached the heavens. It went through a cloud and right to the king of heaven's table.

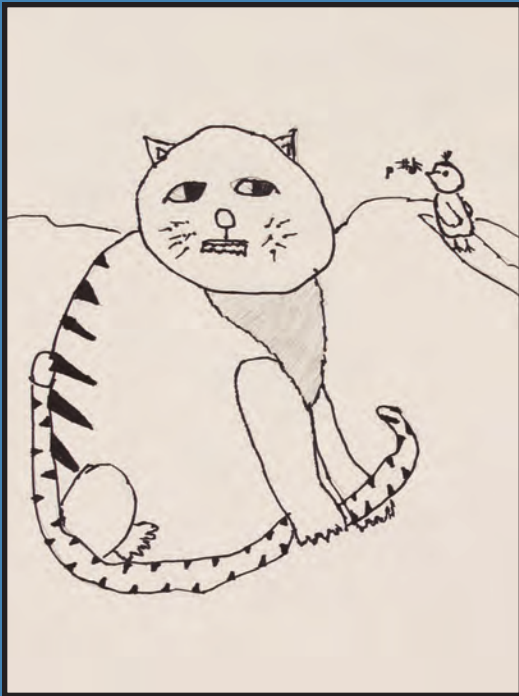
"Tie up that thing," cried the king, so the nose was tied to the table. Down on the earth, the old man's nose hurt. And he couldn't move it – it was stuck! Quickly, he started waving the blue fan. The nose did shrink, but since one end was tied up above, it couldn't come down. Instead, the man had to go up!

As he fanned, the old man went higher and higher while his nose became shorter and shorter. Up, up, up he went, waving his blue fan. Soon, he was at the bottom of a cloud. Just then, the king of heaven looked down, saying, "Untie that nose now, to teach that man a lesson."

At once, they untied the nose and the man fell down, down, down right to the ground. Luckily, he landed in a soft swamp and didn't die. But every part of him hurt, especially his nose, although at least it was now a normal size. He rubbed special oil on that nose and then locked both of the fans away in a very secret place. Never again did he or his wife use them, and so they lived the rest of their lives in peace and comfort, with noses just the right size.

THE TIGER GUARDIAN

BRIEF DESCRIPTION OF LESSON:
The students draw a picture of a tiger.



TARGET LEARNING:

The student:

Learns about the symbolism of the tiger in Korean art and folktales.
Creates a drawing of a tiger.



RESOURCES

Art objects:
pictures of classical and folk paintings of Korean tigers

*Tiger, anonymous, some attribute it to Shim Sa-jung (1707-1769), Choson Kingdom
Reproduced by permission of the National Museum of Korea, Seoul*

RESOURCES

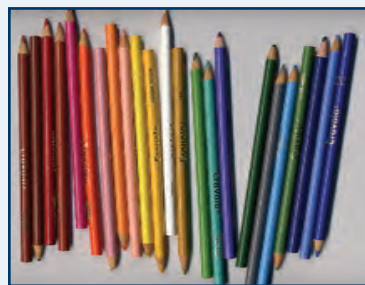
Art materials:



drawing paper



color markers



color pencils



pencils

INSTRUCTIONAL STRATEGIES

What the Teacher does

1. Leads students in discussion about tigers in Korean culture.
2. Generates class list of inner qualities for ‘evil spirits’ and ‘tiger’
Examples from a 4th grade class:
Evil spirits – anger, lack of control, stress, sickness, worry, sadness, contraryness
Tiger – courage, strength, determined, cunning
3. Demonstrates drawing a tiger and tracing drawing with fine point marker.

Vocabulary

GUARDIAN

HERALDRY

BADGE

SYMBOL

ANONYMOUS

FOLK ART

Extensions

- Read Korean folktale *Tiger Creek Village*
- Compare/contrast shamanic animal symbols from Native American and Korean cultures.
- Compare/contrast animals used in Korean rank badge system and European heraldry
- Additional discussion topics –

Tigers were posted on the front gate, not in the home. What energies, feelings, thoughts come up when you view these images? If you were to display the tiger in a room in your home, which room would you put it in and why?



THE KOREAN TIGER

With modernization, the last half century has seen the disappearance of the Siberian tiger in South Korea. However, the mountain forests of Korea were home to the Siberian tiger for centuries. Tigers are portrayed as the friendly messenger of the Spirit of the Mountain. The white tiger was also a symbol of the west, one of the animals representing the four cardinal directions. The other three were the blue dragon of the east, the black turtle of the north and the red phoenix of the south. The colors come from Shamanism and are related to the cardinal directions, not the animals themselves. The four animals appear in carved and painted wood ornaments on important buildings of ancient Korea. The tiger served both the mountain spirit god and Chang Tao-ling, the founder and first celestial master of Taoism.



The Korean home was seen as a protected and sacred space. A picture of a tiger was often displayed on the front door or gate to protect homes from evil spirits. There are many paintings and stories of magpies and tigers together (*chakhodo*). The tiger often looks as if it is laughing or talking to the magpie. The magpie is usually shown perched above the tiger on the branch of a pine tree. The pine is a symbol of purification, longevity and freedom from evil influences. According to legend, shrine deities sent the magpies to the four corners of the earth to transmit their messages to the tiger. The anonymous artists who roamed the countrysides in the Choson Kingdom would pair this with a painting of a dragon, believed to bring good fortune. Only a few examples of tiger gate-guardian paintings have survived. It was the custom to burn an old picture when a new one was hung in its place.

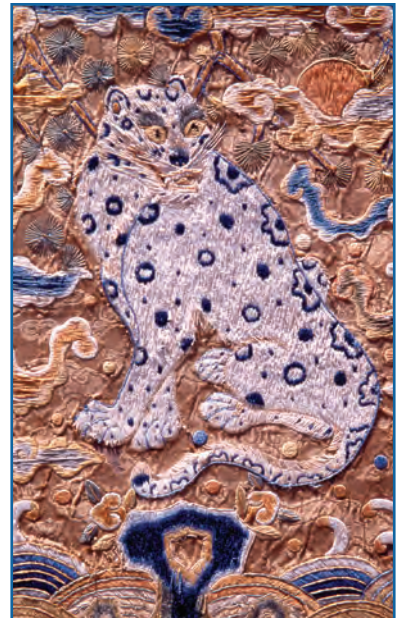
These animal symbols also appear in chest insignias or rank badges worn on official dress in Korea. They are embroidered on both the front and back of the costume. Korea first established this system of chest insignia in 1454. During the Choson Kingdom the highest rank insignia was a peacock, next came the crane, then a white pheasant for civilian officials. As for military officers, the first and second rank were indicated by a tiger and leopard and the third by a bear. King used a giraffe, and the system went on down. In the late nineteenth century a crane came to be used for all civilian officials and a tiger for those with military rank, a greater number of tigers indicating a higher status. The backgrounds for these animals used clouds, waves, and rocks.



Tiger, anonymous, some attribute

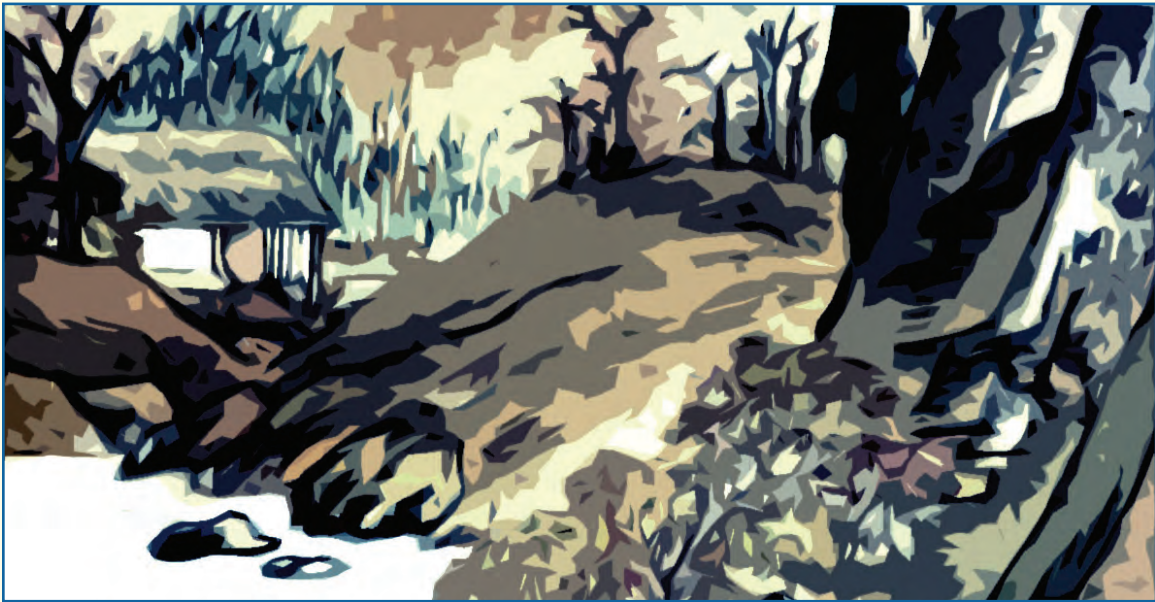


Tiger and Magpies, Folk Painting, 18th century, Choson Kingdom, private collection, *Koreana: Korean Cultural Heritage*, Volume I, Seoul: Korea Foundation, 1994, p.88



Tiger-Embroidered Insignia, 19th century, Choson Kingdom, Reproduced by permission of the Onyang Folk Museum

TIGER CREEK VILLAGE



Once, when tigers smoked long pipes, a boy lived with his widowed mother. They were poor, eating only rice with a little kimchi everyday, but happy together. Then one day, the mother grew ill. He took the best care of her, finding healthy mountain plants for her to eat and bringing fresh water for her to drink. But days passed and she didn't improve. And when the winter began, the cold made her start to cough.

"I must get some medicine," thought the boy. Soon, he wrapped an old cloth around himself and walked toward the nearest shop. It started to snow, and it was hard to see the path, but he kept going until he reached the store.

"My mother needs some pills to make her better," he said. "I can't pay now, but I promise I will later." Yet the hard-hearted merchant only shook his head and told the boy to go.

With his hands empty, and his heart full of sadness, the boy turned toward home. The snow was tumbling down now. The ground was too white, the air was too cold. Soon, he could hardly move through the heavy snow. He was so tired and so cold, yet he thought of his mother waiting alone and made himself go on. But then he fell into a snowdrift and his eyes started to close. All at once, someone shook his shoulder. The boy looked up and saw an old white-haired man.



“My boy, you are a very good son. Get up now and go, you will find help,” said the man gently and then he vanished. Right after that, a tiger appeared, scaring the boy. Yet the tiger did not attack him. Instead, he stood there, staring at the boy and panting. The boy realized that the tiger was thirsty and needed a drink. With frozen fingers, he tried to scoop up some snow for him. Then he saw ice, and made a hole so that the tiger could drink from the creek below.

When the tiger was finished, he knelt down, as if to say, “climb on my back.” Shivering with cold and fright, the boy bravely climbed on the animal’s back and the two took off. On and on the tiger ran, higher up the mountain. At last, he came to a cave and went in, letting the boy down in the dark shadows. With a pounding heart, the boy looked round for a way out. Suddenly, though, he heard the sound of the tiger pounding the ground. He watched as the tiger hit the ground again and again with his paw.

All of a sudden, the clever boy realized that the tiger was giving him a message. He quickly started to dig right where the tiger’s paw landed. After a few minutes, he found a strange root and pulled it out. Just then, the tiger knelt down again, and the boy climbed on his back. The two quickly returned to the boy’s home.

After thanking the tiger, the boy hurried into his house. At once, he boiled part of the root and gave his mother the soup. After she finished the first bowl, she grew stronger. After several bowls, she felt almost well. When the root was finished, she felt healthier than ever before.

The two lived very happily for a long, long time after that. And often in the evening, they talked of that kind tiger. The boy told the tale of that night to many others in the village. Soon, the story spread and the name of the village changed, to honor the tiger. Even today, you can go to Korea and visit “Hogye-ri” – Tiger Creek Village – and see for yourself where the brave boy and the kind tiger first met.



DRAGON PAINTING

BRIEF DESCRIPTION OF LESSON:

The students make a drawing of a dragon using a variety of lines to create form and texture and paint the dragon using complementary colors for contrast.

TARGET LEARNING:

The student:

Learns about dragons in Korean art and culture.

Creates a painting of a dragon.



Dragon and Fish, anonymous, 1946.

Reproduced by permission of the National Folk Museum Korea, Seoul

RESOURCES

Art objects:

Korean dragon handout and poster, other examples of Korean dragons



RESOURCES

Art materials:



pencils



crayons



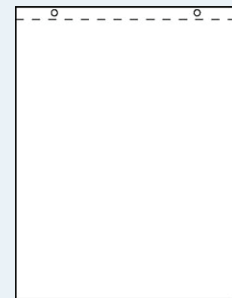
watercolors



brushes



fine-point markers



white sulfite paper
9x12

INSTRUCTIONAL STRATEGIES

What the Teacher does

1. Leads students in discussion of the dragon as a symbol in Korean art and asks students to describe the visual and narrative qualities of a dragon from a Korean art source. There are numerous examples of dragons in Korean paintings, designs, and architectural sculpture.
2. Demonstrates drawing a dragon beginning with a wavy line for the body.
3. Demonstrates creating visual texture with line to simulate the dragon's scales.
4. Demonstrates tracing completed drawing with crayon or permanent fine-point marker
5. Demonstrates applying watercolor wash to create crayon-resist painting.
6. Demonstrates applying dry pastels over watercolor to create complementary contrast.
7. Plays selection of Korean drumming and demonstrates awareness of correspondences between musical and visual rhythm.

Vocabulary

RHYTHM

SERPENT

IMAGINARY

COMPLEMENTARY

TEXTURE

DRAGON

SYMBOL

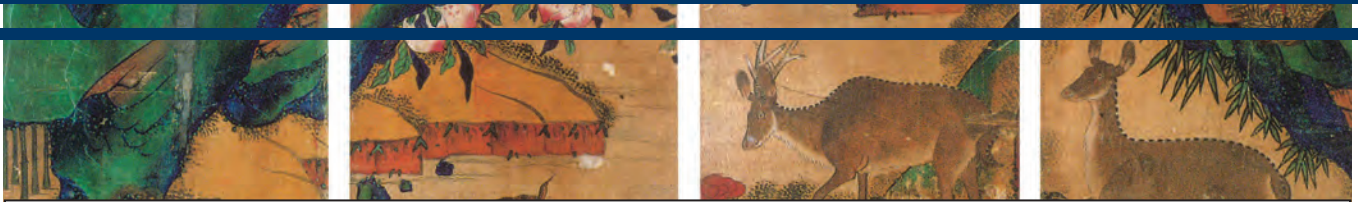
EMPEROR

Extensions

- Read Korean folktale *The Blue Dragon* and discuss
- Write a story about "My Dragon and I"

DRAGONS

The word *dragon* comes from the Greek word '*dracon*' meaning '*snake*'. The dragon is an imaginary animal found in stories and images all over the world. Associated with spiritual energy, the dragon is a shapeshifter. It can become invisible, can change its size and can become human. Appearing as the most important symbol in all four Korean religions (shamanism, Taoism, Confucianism, and Buddhism), the dragon plays many roles in Korean art.



The blue dragon, symbol of the east, appears as one of four animals representing the four cardinal directions in architecture. Long ago, Koreans hung paintings of dragons and tigers on their front doors, believing the tiger repels evil and the dragon attracts good fortune. To dream of a dragon was considered very auspicious. Another popular symbol was the Cloud Dragon, a water spirit who brings rain. The dragon is a symbol of the king and of the power of change. An image of a dragon was embroidered on the front of the emperor's robes.

Asian drawings and paintings of dragons often depict a composite creature whose body parts resemble those of ordinary animals. Dragons are said to have the head of a camel, whiskers of a carp, antlers of a stag, eyes of a hare, ears of a bull, neck of an iguana, mane of a lion, body of a snake, belly of a frog, scales of a fish, feet of a tiger, talons of an eagle, and tail of a bird. The dragon sometimes appears with a ball of light, a symbol of the life force, ki(chi in Chinese) or wisdom.



Minhwa: Folk Paintings

Most Korean folk paintings are anonymous works made by itinerant painters. Used as decoration in homes and to celebrate special holidays and events, these artworks combined monochrome ink brush painting with bright colors. To ward off evil spirits, a painting of a dragon, tiger, or dog might be glued to the front gate or the kitchen door.

Large paintings of the ten longevity symbols (*sipchangsaeng*) on folding screens decorated homes for holidays and festivals. The ten longevity symbols are the sun, clouds, mountains, rocks, water, cranes, deer, turtles, pine trees, and the fungus of eternal youth.



THE BLUE DRAGON

Once when tigers smoked long pipes, a man named Kim Mudal lived near a quiet pond. He was a very strong man, skilled at archery and wrestling. And he was a kind man, always happy to help others.

One night, he had a strange dream. A man with a flowing beard appeared and said, "I am the blue dragon from Yongjong pond. I have lived happily and peacefully in that pond for ages. However, a very mean yellow dragon has suddenly come into the pond. He tries to hurt me every day. Now he's ordered me to leave.

"The pond is my home and I don't want to leave. But it is too small for two dragons. I want him to go away and leave me in peace. Yet I can't fight him alone, he is too strong. Would you help me to chase him away? If you will, just go to the pond tomorrow with your bow and arrows. We'll be fighting in a cloud above the pond. When you see the tail of the yellow dragon come over the cloud, then quickly shoot it!"

Just then, the old man disappeared and Kim Mudal woke up.

"What a strange dream," he thought. "Should I really go to the pond?" He wondered what to do, but since he was a good and kind man, he decided to go see if he could help.

With his bow and arrows, he went to the pond as the birds called out. There, just as the old man said, he saw a cloud and could just make out the shapes of two large dragons fighting. Then a yellow tail appeared. But Kim Mudal, although strong, was suddenly quite frightened. He had never seen a real dragon before. He had never seen such a big and powerful tail. All of a sudden, he could not move. He couldn't lift his bow to shoot quickly enough. The tail soon disappeared and he walked back to his house, a bit ashamed.

That night, the old man came again in a dream.

"Why did you fail?" he asked.

"I am so sorry, I was scared, for I've never seen a dragon before," said Kim Mudal in his dream. "I promise to help tomorrow if you can fight once again." The man nodded and soon Kim Mudal awoke. As frogs croaked and the sun glowed, he went again to the pond.



This time, he was ready. When the yellow tail appeared, he shot it at once, and blood began to drip into the water. Soon after, the cloud was gone and both dragons as well.

That night, the dragon appeared one last time to Kim Mudal.

“Kamsa hamnida,” he said nodding his head in thanks. “Now I am safe again and living in my home alone. How can I reward you?”

“I am glad to help, and there is nothing that I need,” Kim Mudal replied. The dragon urged Kim again and again to ask for something. Yet Kim Mudal seemed very content and wished for nothing.

“I know,” said the old dragon at last. “I will turn that dry old ground over there into a fertile rice field.”

“That’s impossible,” said Kim Mudal. “That land has always been nothing but worthless, hard ground.” The old man only smiled and left. Kim soon woke up, and shook his head at the strange dream. He knew nothing could change that ground.

Suddenly, it started to rain and thunder and storm. The rain fell in great sheets of water for hours and hours. When at last the sun came again, Kim went to that field.

His eyes opened wide, like round rice cakes, for the sight was indeed amazing. The ground was now soft and rich, ready for planting. Kim Mudal easily put in rows of rice and cared for them daily. They grew so well that he soon became the richest man in the village. He happily shared his food and wealth with all who needed it. Almost everyday, he went to the pond to see his friend, the kind blue dragon.

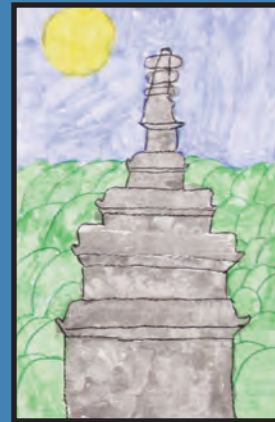
People say that even today, when the land is too dry, many come to that special Yongjong pond, and pray there for rain. And it always comes.



PAGODA

BRIEF DESCRIPTION OF LESSON:

The students paint a picture of a Korean granite pagoda.



TARGET LEARNING:

The student:

Learns about the stone pagodas of Korea and creates a drawing or painting of a pagoda along with a written wish for peace

RESOURCES

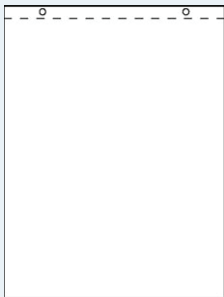
Art objects:

photographs of stone pagodas (Tabotop and Sokkat'op, Pulguksa)

Sokkat'op of Pulkuk Temple, 8th century, Unified Silla, Reproduced by permission of the National Museum of Korea, Kyongju

RESOURCES

Art materials:



white sulfite paper
12x18



pencils



crayons



water
containers



tempera paint



brushes

Preparations: Gray/silver tempera wash for pagodas, green and blue wash for background

INSTRUCTIONAL STRATEGIES

What the Teacher does

1. Leads a discussion on pagodas by showing students the photographs.
 - A. Discussion questions can include: Does anyone know what these buildings are? (Respond supportively. Explain what a pagoda is.) Can you go inside? What is inside? (Relics, scriptures, etc.)
 - B. Explain the history of pagodas using the background information provided in this lesson.
 - C. Use a globe to show the locations of countries discussed in the lesson.
 - D. Use visual aids and/or blackboard to illustrate the shape of stupas and pagodas.
2. Demonstrates the drawing process
 - A. Begin by drawing a large rectangle at bottom of paper. Draw progressively smaller rectangles as you move up the paper. Leave room for a spire at the top.
3. Demonstrates tracing the drawing with crayon.
 - A. Trace pagoda with black crayon. Trace the mountains with green or blue crayon. Lightly fill in mountains and pagoda with crayon
4. Demonstrates the painting process.
 - A. Paint tempera wash over crayon.
5. Leads discussion about peace and helps students develop their peace wish.

Vocabulary

WISDOM	PEACE	PAGODA	BUDDHISM
COMPASSION	KINDNESS	GRANITE	MONUMENT

Extensions

- Read Korean folktale *Brother and Sister Pagodas*.
- Learn how to write words conveying the Buddha's teachings in Chinese and Hangul.
- Create a hanging scroll decorated by a quote from a Buddhist scripture or a poem written by the student on a theme such as compassion or wisdom.
- Create a cardboard model of a pagoda.
- Compare pagodas to monuments from other cultures (e.g. Egyptian pyramids, Lincoln Memorial, etc.)

THE PAGODA

Buddhism originated in India during the sixth century BC and spread throughout Asia. Buddhism entered Korea, from China, during the fourth century AD. Buddhism, as a religion and philosophy, is one of three major forces that have shaped Asian consciousness. The other two are Taoism and Confucianism.

The pagoda is a shrine built as a symbol of the Buddha. Most pagodas were square, three-story structures. Some were hexagonal or octagonal. Unusual pagodas include the seven-story cylindrical pagoda at Unju Temple and the ten-story marble pagoda of Kyongch'on Temple, which is now part of Kyongbok Palace in Seoul.

The multi-storied pagodas of Korea, China and Japan are related to other Buddhist architecture throughout Asia: the hemispherical stupas of India, the bell-shaped dagobas of Sri Lanka, the terraced temples of Borobudur in Java and the temples of Tibet. In China, pagodas were constructed of wood or brick while in Japan they were made of wood. Korean pagodas have been built with granite since the sixth century. Although many of Korea's pagodas have been destroyed in wars, there are still over 1,000 pagodas on the Korean Peninsula.



Palsangjon, five-story wooden pagoda shaped Worship Hall at Popchusa, 1605. It was originally built in 553 CE, destroyed during the Imjin War in 16th century.



INTRODUCING KOREA PAGODA

BROTHER AND SISTER PAGODAS

Long, long ago, a monk lived alone in a mountain cave. He spent his days studying and praying and was kind to all who came. One day, as he was talking to visitors who wanted his blessing, a tiger suddenly appeared.

The tiger roared, but he didn't leap on the people or try to frighten them. Instead he looked right at the monk, with eyes full of pain. He roared again, and the monk heard the tiger's pain. Although scared at first, the monk knew that something was wrong.

Step by step, he moved closer to the tiger, who sat waiting with his mouth wide open. When the monk came right next to the tiger, he saw that the poor animal had a hairpin stuck in his mouth. Very carefully, he reached into the open mouth and removed it. The tiger roared again, this time as if to thank him. Then he turned and leapt back into the forest.

Several weeks passed and the monk slowly forgot that strange meeting with the tiger. Then one morning, the monk went out to pick some fruit and saw the tiger coming his way. Quickly, the monk returned to his cave, not certain how the tiger would act. But then he saw that the tiger held something in his large mouth, something with many colors. The tiger came closer and closer until he dropped the object right in front of the monk. Then the huge animal turned and went away.

Slowly, the monk approached the object. He saw that it was in fact a lovely young woman, with an old, but pretty *hanbok* dress. He brought water for her and gently fanned her. Finally she opened her eyes.

"Where am I?" she asked. The monk told her. Then the woman told him how she had been stolen by robbers when she was a girl and forced to work for them for years.

"Then yesterday," she said, "when I went for water, a fierce looking tiger appeared, and I fainted. Now, here I am."

"I'm glad that you are better now and free again," said the monk, "but you should go at once to your parents. They must be so worried."

“No, kind sir, I don’t want to return to my village,” she said. “People will talk and wonder about me, I will never fit in. I will go and tell my parents that I am safe, but then I will return here.”

“The tiger tried to thank me for my good deed by bringing me company,” said the monk. “But I study and pray alone every day. You would only be lonely and bored here.”

“I will study with you,” she said. She begged and begged until the monk finally agreed. She went to her village and made her parents very happy. And when she returned to the monk, she listened carefully to his teachings and studied very hard. The two soon felt a great friendship, as close as the best of brothers and sisters.

After some time, to help others remember the importance of friendship, study, and faith, they built two large pagodas on that mountain. They called them the brother and sister pagodas.

The monk and his sister died hundreds of years ago, but the pagodas still stand today. All who see the fine pagodas think of the two who lived so simply in faith and friendship. And as visitors leave the pagodas, they often promise to live in harmony with all.



PAGODAS AND PEACE WISHES

It is important for students to recognize the pagoda as a religious monument, not an ordinary building. Pagodas can be compared to churches, synagogues, and mosques. To make the connection between Buddhist spirituality and pagodas for the children, teachers can discuss peace as a basic universal value that greatly influences the Buddhist worldview. Explain that a pagoda is a symbol of peace.

After the students paint their pagodas, the class can develop peace wishes as a writing lesson. To encourage your students to conceptualize peace wishes, ask them the following question:

A pagoda stands for hundreds of years in all kinds of weather. We want our peace wish to be as strong as a pagoda, to last a long time. What kinds of wishes are strong enough to last hundreds of years?

Through class discussion, formulate a word list that may include terms like peace, harmony, god, kindness, loving, friendship, respect, sharing and caring. Students can begin writing peace wishes by fitting those words into partial sentences like: May there be _____. I wish that _____. Let there be _____. Here are some peace wishes developed by first grade students:

May there be peace everywhere.

I wish everybody was kind.

May there be love.

Let there be freedom.

Be kind to your family.

Be friends to others.

CHOGAKPO

BRIEF DESCRIPTION OF LESSON:

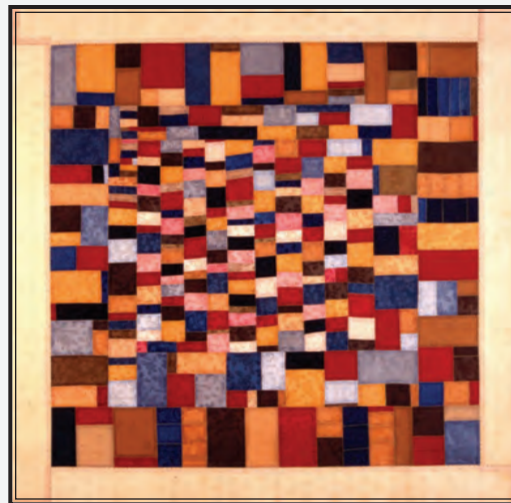
The students make a collage from colored paper.



TARGET LEARNING:

The student:

Learns about the use and meaning of the *pojagi* (wrapping cloth) in Korean culture.
Creates a paper *chogakpo* (patchwork wrapping cloth.)



Chogakpo, private collection

RESOURCES

Art objects:

Art Objects: pictures and/or samples of *chogakpo*, (ask parents or community members to loan *pojagi* or traditional Korean garments for the lesson), Korean classical music (*kayagum*)

RESOURCES

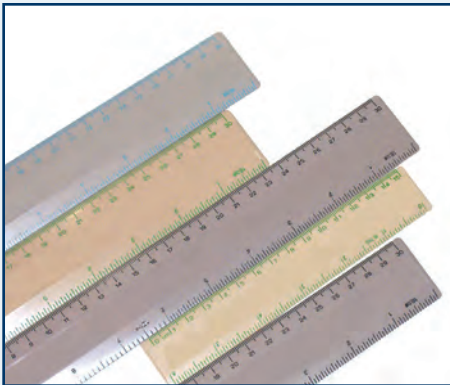
Art materials:



graph paper



pencils



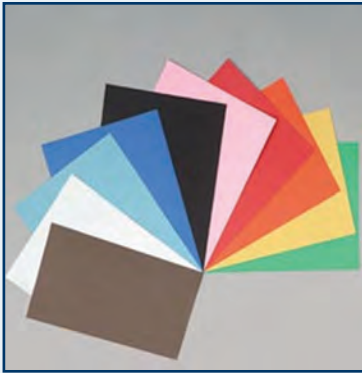
rulers



metallic foil paper



glue sticks



colored construction

INSTRUCTIONAL STRATEGIES

What the Teacher does

1. Leads students in discussion of *chogakpo* (patchwork wrapping cloth) and asks them to name different shapes and colors used in *chogakpo*.
2. Demonstrates drawing a square on graph paper by counting an equal number of units along each side. The graph paper square is cut out to use as a base for a collage.
3. Demonstrates selecting assortment of metallic foil papers for the collage.
4. Demonstrates how to arrange and glue paper to form a balanced composition.
5. Demonstrates how to mount finished collage on construction paper square and add paper ties to corners.
6. Plays Korean music and explains the connections between musical and visual composition.

Vocabulary

QUILT	COMPOSITION	PATCHWORK	LINEN
HARMONY	BALANCE	SILK	COTTON

Extensions

- Read Korean folktales *The Magic of Cloth* and *Perfect Stitches*.
- Compare/contrast American patchwork quilts and Korean patchwork wrapping cloths. What are the similarities and differences in how they are made and used?
- Korean *chogakpo* are often compared to the paintings of Klee and Mondrian. Compare/contrast the goals of these two artists with the goals of the anonymous Korean women who created *chogakpo*.
- Explore the history of the Silk Road.

Resources

Seattle Art Museum: *My Grandfather's House – Wrapping Cloth Lesson*

<http://www.seattleartmuseum.org/Exhibit/Archive/grandfathershouse/lessons/lesson6.htm>

CHOGAKPO

Korea was part of the ancient Silk Road across Central Asia. Merchants and traders made the long and difficult journey to northern China and Korea to buy/sell this precious commodity. Farmers throughout the region practiced sericulture (silk cultivation and production) and it was a common practice for taxes to be levied and paid in the form of bolts of silk cloth.

In Korea, garments made of silk were reserved for the nobility. The upper classes displayed their affluence by wearing multiple layers of silk clothing. The top layer was a beautifully colored silk *hanbok*. Underneath would be several layers of undergarments. Farmers, tradespeople and craftsmen wore simpler clothing made of cotton or hemp.

Chogakpo are constructed from scraps of silk or other fabrics. They are one form of *pojagi*, a traditional Korean wrapping cloth. In ancient Korea, carefully wrapping an object conveyed blessings and happiness. *Pojagi* were used to wrap wedding gifts, ceremonial religious objects and important letters, as well as objects for carrying, storing and covering food. Patchwork and embroidery are traditional women's art forms in Korea. Many *chogakpo* were handed down from mother to daughter. Silk embroidery was used on hanging decorations, pouches, folding screens, pillow end covers, bridal garments and military and royal insignia.



King and Queen of Choson Kingdom
 Reproduced by permission of the Korean Cultural Service, New York



THE MAGIC OF CLOTH

Long ago, in Kanghwa, there was a soldier who was not so skilled in the arts of war. However, he had gone to the mountains and studied Taoist magic for some time as a youth and kept it as his secret.

One day, he sat with his wife in their small home. She was in a bad mood that day as she worked on her sewing. Slowly, she picked out several pieces of cloth to stitch together into a *chogakpo*. With quick, angry stitches she made them into a quilt. But she was not happy with her work, although the soldier did not know why.

He tried to think of a way to cheer her up. He reached over and picked up several pieces of colorful cloth. Placing them in his hands, he blew on them. Suddenly they turned into brilliant butterflies that circled around the small room.

His wife looked up in surprise. With wide eyes, she watched the magical butterflies. A smile soon spread across her face, and then she laughed out loud in delight. The couple watched the wondrous butterflies as they swooped and shimmered. Finally, the soldier opened his hand again and placed his palm up. The butterflies quickly flew down and landed on the hand. He closed it over them gently and after a moment, he opened it.

In his hand were only the lifeless pieces of cloth now, which he gave back to his wife, for her quilt. She started to stitch again, but now she sewed with pleasure, a secret smile lighting her face. While her fingers moved swiftly, she thought of those wonderful butterflies, and stitched their beauty and grace into her *chogakpo*.





PERFECT STITCHES

Long ago, a man named Kim Saeng wished to become a fine calligrapher. He could make good, strong letters, but he wanted to be even more skilled. So he left his home and village and found a cave in the mountains.

There he lived a quiet life—eating simply and practicing calligraphy hour after hour. One year passed, then another and another. At last, nine long years had gone by. He felt ready to go back to the city and to share his skill with others. But as he moved about, ready to leave, a woman dressed in a soft *hanbok* suddenly appeared near his cave.

“Sir,” she said, “I’ve heard of your hard work and study. You must indeed be very skilled at calligraphy now. I would be very eager to see your talent. Perhaps we could have a contest, for I have long studied sewing and am quite skilled at that.”

Kim Saeng accepted her challenge. They walked back into the cave and sat down. “Since we have both worked so hard at our skills, let us see how well we can do them in the dark,” suggested the woman, as she pulled out some cloth from a bag. He agreed, took out his writing materials and then blew out the oil lamp.

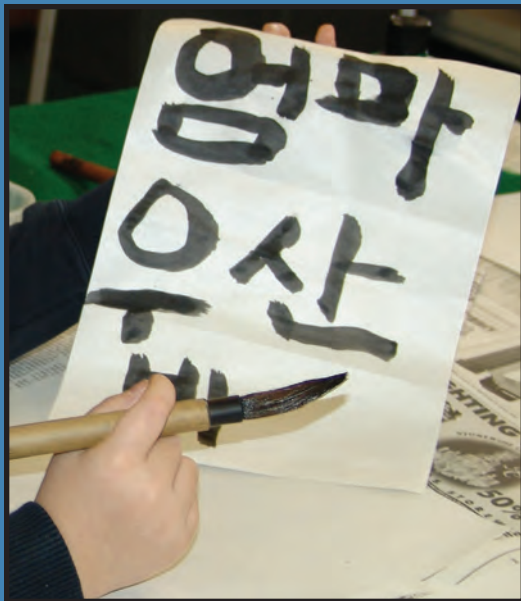
For some time, they both worked very quietly and quickly in the dark. Finally, Kim Saeng lit the lamp and they compared their work. But soon a look of sadness crossed his face. For her work was perfect: her stitches were even and neat, the embroidery was careful and colorful. His work, though, looked uneven. His letters were not all well shaped. He felt a great disappointment.

She smiled gently at him and walked out of the cave. As he sat staring at his letters, he suddenly realized that the Mountain Spirit had sent her to teach him a lesson, to show him that he needed more practice. So he stayed another year in the cave, practicing and practicing. At the end of that year, he went back to the city and spent another ten years working hard on his calligraphy.

Then, at last, his art was close to perfection. He grew famous for his fine and powerful calligraphy. But he never forgot the lesson taught by the woman who sewed such perfect stitches.

HANGUL LETTERS



BRIEF DESCRIPTION OF LESSON:
Introduce the Korean words and Hangul letters.



TARGET LEARNING:

The student:

Children in the primary grades are primarily occupied with learning the sounds and letter forms of the English alphabet. In this lesson, students will learn a Korean children’s poem, learn how to write one or more of the Hangul characters from the poem, and write their own poem on the same theme.

우산속
 우산속은
 엄마뽀뽀 같아요
 빗방울들이
 떨어오고 싶어
 두두두두
 야단이지요
 경후김단희  

*Under the Umbrella,
 poem by Mun Sam-sok (1941-),calligraphy by Kim Dan-hee(1941-)*

RESOURCES

Art materials:



graph paper



pencils



metallic foil paper



colored construction

INSTRUCTIONAL STRATEGIES

What the Teacher does

1. Reads Hangul poem “Under the Umbrella” aloud to class.
2. Introduces the Korean words and Hangul letters for the key words of the poem.
3. Demonstrates brush calligraphy of Hangul characters with black ink and oriental brushes.

Vocabulary

UMBRELLA

MOTHER

RAINDROP

Extensions for primary grade students:

- Whole class can read or memorize the poem. Add musical instruments (drum, chime, or flute) or tapping to simulate the sound of the raindrops.
- After reading the poem to the class, experience whole body kinesthetic learning by acting out the poem with arm and hand movements. Open the arms wide and bring them over the head for ‘umbrella’. Bring the arms down in front of the body in an embrace for ‘mother’s arms’. Then have fingers flutter lightly down as ‘raindrops’.

Extensions for upper grade students:

- Hangul pictures: Use one of the Hangul letters from the poem as the starting point of an abstract drawing.
- Use the Hangul word for umbrella to make an image of an umbrella.
- Generate a word bank related to the theme of the poem. Additional words might include *wet, dry, silence, tap*, and so on.
- In Korea, students study Chinese and Hangul brush calligraphy. If available, invite a Korean parent, teacher, or student to teach brush calligraphy to your class. Learn how to copy the poem or a section of the poem in brush calligraphy.
- Read Korean legend, “Hangul Letters.”

Korean

English

우산 속

UNDER THE UMBRELLA

우산 속은
엄마 품속 같아요

*Under the umbrella, as if
In mother's arms*

빗방울 들이
들어오고 싶어

*I listen to raindrops
Wanting to come in*

두 두 두 두
야단이지요

*drip. drip. drip. drip.
Trying hard*



우산 속	Under the umbrella
우산	Umbrella
속	under
엄마	mom
품 속	In arms
품	Bosom or arms
속	Inside or under
같아요	Feel like, look like
빗방울	Rain drop
빗	Rain
방울	drop
들어오고 싶어	Want to come in
들어 오고	Come in
싶어	Want
두두두두	Drip, drip, drip, drip
야단이지요	Try hard

“UNDER THE UMBRELLA” BY MOON SAM SOK (1941-)

1. The teacher can read the poem aloud to the class. If your students are able, try having the whole class read or memorize the poem. You can also try reading the poem using a musical instrument (drum, chime, or flute) or tapping to simulate the sound of the raindrops.
2. Introduce the Korean word and Hangeul letters for some of the key words such as *umbrella*, *mother’s arms* and *raindrops*. Write the Hangeul words on the whiteboard or chalkboard or a large easel pad.
3. Class drawing: Ask for student volunteers to help draw a picture of the poem. One child can draw the umbrella, another could help with the raindrops and so on.
4. Using the English translation of the poem as a beginning, generate a word bank related to the theme of the poem. Additional words might include *wet*, *dry*, *silence*, *tap*, and so on.

HANGUL: THE KOREAN ALPHABET

“Being of foreign origin, Chinese characters are incapable of capturing uniquely Korean meanings. Therefore, many common people have no way to express their thoughts and feelings. Out of my sympathy for their difficulties, I have invented a set of 28 letters. The letters are very easy to learn, and it is my fervent hope that they improve the quality of life of all people.”

King Sejong

King Sejong ruled the Choson Kingdom from 1418-1450 and is famous for fostering growth and change in every area of Korean society. One of his most influential innovations was the invention of the Hangeul alphabet. *Hunminjeongeum*, which literally meant “the Correct Sounds for the Instruction of the People” was designed to be simple to learn, unlike the system of Chinese characters.

At the time, some Korean scholars scorned the new alphabet, calling it *Achimgeul* (morning letters) because it was so easy that it could be learned in one morning. It was also called *Amgeul* (women’s letters).



세종대왕

Sejong the Great (May 6, 1397 – May 18, 1450)

INTRODUCING KOREA HANGUL LETTERS



HANGUL LETTERS

King Sejong, a great and wise king, wanted everyone in Korea to have a chance to read and write. For that, they needed a simpler way of writing – an alphabet just right for Korean sounds. So he gathered scholars and challenged them to create a perfect alphabet. After months and months of study and work, the wonderful, simple alphabet of Hangul came to be. The king wrote a book to introduce the alphabet to many scholars, who could already read the Chinese characters. But then, he wished to show the rest of the people that the alphabet was indeed special and powerful, that it was a wonderful gift to help so many. Yet he did not know how to convince the people.

One day, while walking in the palace garden, he saw some worms on the ground digging their way through fresh green leaves. As he watched the shapes they made, he suddenly had an idea. At once, he called for honey to be brought. Then he took a small stick, dipped it in the honey, and began slowly and carefully to write each letter of the Hangul alphabet on the leaves.

“Sol, han....” he said, pronouncing each letter as he shaped it. One by one the letters appeared faintly on the leaves – as a trail for the worms. When he was finished, he placed the leaves very close to the earthworms and waited.

Slowly, slowly, the worms started to chew through the leaves, eating the honey, following its path. Minutes and hours of slow, careful chewing went by. At last, the earthworms crawled on, to seek more sweet food. The king looked at the leaves and smiled. For now, in the green were the shapes of each Hangul letter - each clearly seen, thanks to the hungry earthworms. The letters looked so simple, easy to learn but rich in power.

So, they say, he showed others this unusual sign, these leaves with a message, to convince many that the new alphabet was truly a special gift. Hangul soon spread across Korea, helping women and others who had never read a sound to happily enter the world of books. Of course, King Sejong’s own book helped greatly to share this new alphabet. And perhaps this little legend about the worms is only that – a story that never happened. But, the wonderful Hangul alphabet remains, and wise King Sejong did truly live, so that is more than enough.

TEACHING METHODS IN THE PRIMARY GRADES

These projects can be taught as a single lesson or as an extended, collaborative project. For instance, a librarian can read the folktale in each chapter and the art lesson can be taught by either an art specialist or classroom teacher.

TEACHING ART LESSONS

Many of the art lessons in this book use wet media and require more than one class session to complete. With young children, it is important to provide simple, clear instructions and demonstrations for each step in the process. As children experience success, they are also learning that careful planning is important.

Starting an art lesson by looking at a reproduction of an artwork provides children with an opportunity to share their observations. Then the teacher can introduce the art lesson and demonstrate the process. If the lesson begins with a drawing, it is usually best to wait until the next class session to begin painting. If a child completes the drawing step before the end of class, the teacher can offer constructive observations if it appears they were rushing. For the child who works quickly, there is always extra paper available for ‘free drawing’ as well as coloring sheets and other handouts related to the lesson.

TALKING ABOUT ART

Young children need time to develop their skills of observation and their confidence in articulating what they see in front of their peers. Reproductions of artwork should be large enough for the whole class to see and of high quality.

Begin discussion of an artwork with the simple question, “What do you see?” As children raise their hands to share, reinforce appropriate classroom behavior as you call on each child in turn to share their observations. It is natural for a young child to come up to the display and point to what they see. Encourage them to articulate their observations in words. The teacher can reinforce and add to the child’s observation by paraphrasing their words and repeating it for the class.

1

3

2

ROOM SET UP FOR DRAWING AND PAINTING

- For painting lessons, start by covering the tables or desks with newspapers. Set up a paint station for each group of two to four students. Young children are fascinated with wet media and may become distracted from the project at hand as they explore the qualities of paint and water.
 - Provide clear instructions on how much paint to use, when to use water, and how to apply the paint-laden brush to the paper. Provide paper towels for students to dry their brushes on.
 - The teacher should try out the project first and create sample paintings for the students to emulate, as well as demonstrating the procedure immediately before the students try it out.

4

CHILDREN AND TIME

Children in the primary grades are developing their sense of time and place. The lessons in this book are not designed to teach Korean history. Rather, these lessons are meant to share the folklore and arts of ancient Korea. The traditional arts of Korea served an educational purpose for hundreds of years, reinforcing the values of Korean society. In today's media-rich culture, it is useful to remember that the traditional arts entertained and educated cultures around the world for millennia.

As teachers, when we learn that each animal and flower design ornamenting a temple, or ceramic vase, has a specific symbolic value in Korean culture, it can be hard for us to imagine the power of these images had for the Korean farmer or fisherman of long ago.

It can also be hard for us to imagine the positive value of these images have for the children we teach, who are just beginning to learn the mysteries of written language. Throughout, it's important to remember that the world of color and images we find in the folklore and arts opens the door to learning and provides a path for a lifetime of discovery.

THE ROLE OF ART IN TRADITIONAL KOREAN LIFE

The subjects most often depicted in traditional Korean painting are flowers and birds, mountains, Chinese characters, dragons, tigers and the Ten Symbols of Longevity. Household folding screens, which protected Korean homes against drafts, were the most common canvases for painting. Official or royal residences and temples were decorated with large, painted folding screens and hanging scrolls, as well as with elaborately painted architectural ornaments. Paintings on the everyday screens in average Korean home were created by anonymous itinerant artists. Court paintings were usually created by graduates of the government's official painting school, and might be signed with the artist's seal.

In old Korea, houses were built of wood beams with paper walls and floors. The average home consisted of a number of small rooms, each dedicated to a particular function. Men's and women's quarters were separated. The contents and decorations of each room depended on its function. Women's rooms contained brightly colored screen paintings, often of flowers and birds while men's rooms were usually decorated with austere, monochromatic screens depicting calligraphy, mountain landscapes or *chaekkori* (bookcase paintings), which portrayed a scholar's equipment. Children's rooms would often be decorated with *munjado*, eight paneled screens that depicted the eight Chinese ideographs of Confucian virtue. Gate-guardian paintings of tigers and dragons were posted on the front door or gate.

On special holidays, such as New Year's Day or a 60th birthday celebration, a large folding screen, displaying a fanciful landscape, or the Ten Symbols of Longevity, would be put out. On Tano Day, the festival marking the beginning of summer, paper fans painted with flowers, birds, plants or landscapes were exchanged as gifts.

RESOURCES FOR KOREAN HISTORY

If you teach older elementary students, you may want to integrate material on the history of Korea with the art and folktales presented in this book. Below is a listing of web and print sources on Korean history.

Korea.net

<http://www.korea.net/>

The official English-language web site of South Korea. Look under the heading **Learn About Korea** and find the section for **History**. You will find short essays on the major periods of Korean history. Search the site and you'll find background information on Korean culture, geography, language, economics and society.

REFERENCES

Zo, Za-Yong and Lee, U Fan. *Traditional Korean Painting: A Lost Art Rediscovered*. New York: Kodan-sha International.

SOURCES FOR KOREAN FOLKLORE AND LITERATURE

Hollym International Corporation

<http://www.hollym.com>

Hollym International Corporation publishes books in English on Korea-related topics. They offer a selection of children's books, including a series on Korean folktales.

MORE ABOUT KOREAN ART

Below is a listing of museums, books and web sites with information on the traditional arts of Korea.

Korea.net

<http://www.korea.net>

The official English-language web site of South Korea. Look under the headings **Learn about Korea** and **Culture**.

Explore Korea: A Visit to Grandfather's House

<http://www.seattleartmuseum.org>

Explore Korea: A Visit to Grandfather's House is an interactive gallery for children and teachers, and anyone interested in traditional Korean life. From it, teachers can download study materials for students.

BUYING KOREAN ART SUPPLIES

Below is a listing of online and retail stores that carry Korean art supplies and materials:

Martin Universal Design, Inc.,

4444 Lawton Avenue, Detroit, MI 48208

Tel: (800) 366-7337

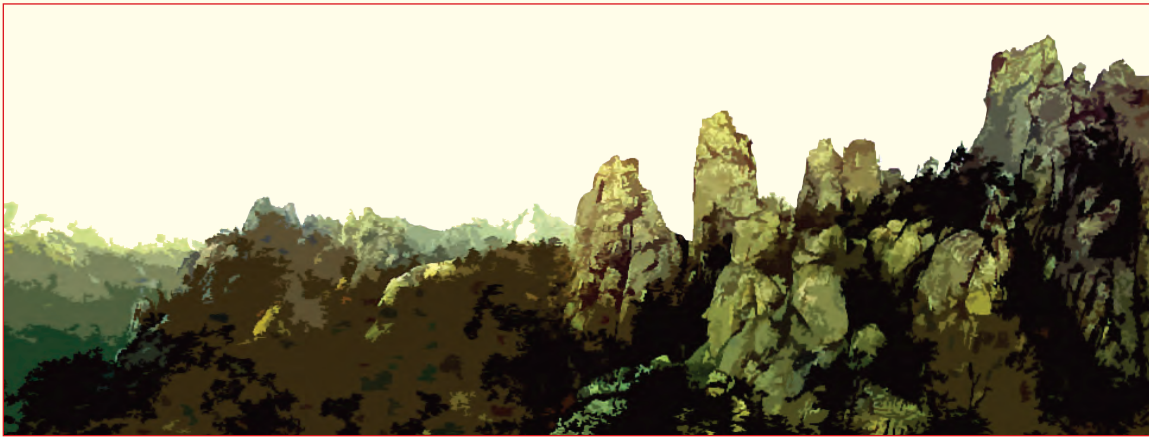
Web: <http://www.martinuniversaldesign.com>

Martin Universal sells traditional Korean paper, known as *hanji*.

The Origin of Mountains

Gather enough dust and it makes a big mountain.

~ Korean proverb



Mountains are a constant presence in Korean folklore. They form the backdrop for numerous tales: of mountain temples, of hidden villages or homes, of journeys made and battles fought.

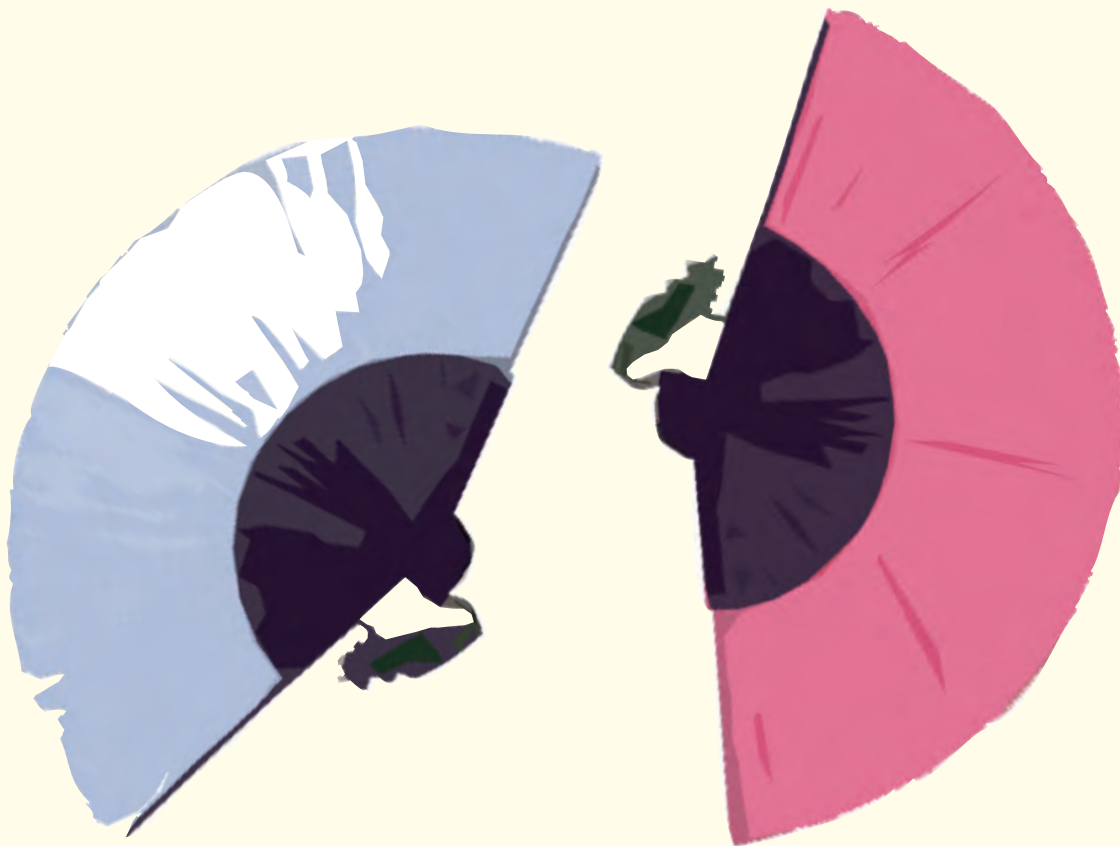
Mountain spirits are also often found in Korean folktales. Although this story does not have one, you can meet one in *Tiger Creek Village*. These spirits, often in the shape of elderly men (and sometimes accompanied by tigers) are kind and helpful to most humans. They seem to be descended from the progenitor of the Korean race, Tangun. Mountain hermits, and sometimes Immortals, are often portrayed in paintings and at times in tales: playing long games of Korean chess in high mountain caves, with humans venturing up to them by mistake, or to seek a favor.

Yet although the mountains figure prominently in Korean folklore as backdrops, it was hard to

find a story that focused solely on mountains. One well known tale of a mountain—*The Old Folks Mountain*—teaches children to be filial, but is a hard one for younger listeners because in it a man prepares to abandon his old father (until a young son gently persuades him not to.) Thus I turned to the legends of Korea—to the stones, the rivers, the hills—hoping such elements will nourish a feeling of homeland.

This tale of the origin of mountains, which is quite common in Korea, seemed to work well, but local legends are also fun for you to seek out. One example, the story of Mt. Sung-ah, began like this: A young scholar was invited up to the heavens by the daughter of the Heavenly Emperor. He went and during a drought below, the man wanted to pour water down on the earth. By mistake, he dropped his big water bottle, which caused a flood and the creation of Mt. Sung-ah.

The Fans



The theme of hardworking villagers who pray for blessings appears throughout Asian folklore. Appealing to the Mountain Spirit, however, as in this tale, is more common in Korea. The character of a woodcutter is another well-known type in Korean folklore.

Stories about fans, however, are not as common. This one, which appears in several East Asian variants, appeals to younger listeners. When working with slightly older children, share the story of two misers fighting over who can make their fan last the longest. The first brags that he can make a paper fan last 20 years, by unfolding

and using one quarter each five years.

“Wasteful,” declares his friend. “I make one fan last my whole life. I simply unfold it fully, place it carefully in front of my face, then shake my head!”

Korean fans share more than a cooling breeze. Whether made of fine handmade paper or from the latest plastic advertisements, their shapes and colors intrigue the eye. Fans are also used as props to help emphasize gestures and feelings by Korea’s talented *p’ansori* singing storytellers.

Tiger Creek Village



One of the most common characters in Korean folklore, the tiger, takes on various roles. He can be a fierce enemy, a grateful friend, a help to the Mountain Spirit, a filial son, and at times even a trickster or a fool. In this story, he is the helpmate of a brave young boy, gratefully repaying the boy's kindness. The tiger is an integral part of nature's balance in Korea, and so he is able to reveal a healing root to the boy. The tiger is also swift and powerful, quickly providing the weary boy an easy way home.

The theme of kindness rewarded and greed

punished is very important in Korean folklore. The most famous example is the story of two brothers, Heungbu and Nolbu. This is one of the five basic tales in the *p'ansori* storytelling tradition. Many other examples are easy to find for, as scholar Zong In-sob points out:

When one compares the various social values and morals of the West and Korea, probably one of the most striking contrasts is in the area of friendship and gratitude. It is of utmost importance to an understanding of Korean society (Zong 1986, 132.)

The Blue Dragon Well



Dragon lore is more popular in classical mythology than in Korean folk tales, where tigers predominate. However, one famous legend relates how, after his death, King Sinmoon Wang transformed into a sea dragon to protect his land and family. Another popular dragon tale, one that is sung to listeners in the *p'ansori* style of storytelling, involves a turtle being tricked by a rabbit, whose liver he's trying to get for the ailing Dragon King.

I chose *Dragon Well* since it touches on several important themes. Dreams are important

and respected in Korea and are thought to offer advice and warnings. Thus it is fitting that the story begins with a dream. The threat felt from a more powerful being and the very natural fear that the archer feels upon seeing a dragon will be familiar to young listeners, who may often be scared by challenges around them.

The selflessness of the hero is inspiring as well. The gift ultimately bestowed upon him is telling. It reminds readers and listeners how precious good, fertile farmland in Korea—with its rugged terrain—really is.

Brother and Sister Pagodas



Pagodas reach outward to the human spirit and upward to the heavens. There are many legends that involve pagodas, starting with the famous *Samguk Yusa*. One sad tale shares the sorrow of a wife waiting in vain for her husband, the builder of a famed pagoda. Another tells of the pagoda brought to Korea by Princess Hwang-ok, which protected her sea journey and kept her new home safe from invaders.

Brother and Sister Pagodas also features the common character of the grateful tiger, similar to the one found in *Tiger Creek Village*. In

many tales, a tiger appears with a thorn in its paw, or with something stuck in its mouth. The brave human who relieves the tiger's pain is always rewarded: with fresh meat, an auspicious burial site, or sometimes, as in this case, with a possible bride. Many times in such tales, a marriage is happily agreed upon by all. But in this case, the monk must follow his path of prayer, study and meditative seclusion. The way he manages to do this, while also teaching a brave young woman, is admirable, and the pagodas that memorialize this caring relationship are a fitting tribute.

The Magic of Cloth



Korean tales rarely feature sewing as their main theme, even though they often involve countless pieces of finely stitched cloth and despite the fact that many Korean women can stitch with great skill. These two short stories do a good job, however, of sharing the art. The first uses the skill of the seamstress to pass on a value still vital in Korea today: the importance of study and practice.

The value of hard work and the importance of study have been stressed for centuries in Korea. A short description of a musician's work I found on a panel in the Traditional Music Center in Seoul illustrates a kind of discipline difficult for today's students to comprehend:

Many years ago, a musician named Cheong Yak-tae wanted to become a master of the Taegum flute. So for ten years, without skipping one day, he went up a nearby mountain to practice. When he had finished one exercise of about eight minutes' length, he placed

a grain of sand in his wooden shoe. He continued to practice the exercise each day until his entire shoe was filled with sand.

The tale of the soldier's talent highlights elements of Taoist magic and transformation that run through various Korean tales. The wondrous image of cloth pieces turning to living butterflies may long remain with your listeners. Another Korean tale gives the same image, without the sewing, to explain the origin of butterflies. A young woman was about to marry, but her bridegroom died before the wedding. Desperate with grief, she stood at his grave often, begging it to open for her, to prove her faithfulness and love. Suddenly one day, the grave mound opened and she quickly entered. Just then, her maid reached out, trying to pull her back. She failed and soon held only a few scraps from the young woman's beautifully colored *hanbok* dress. At once, the scraps took life and turned into the first butterflies, which flew quickly away.

Hangul Letters



Finding a story about one of the most important inventions in Korean history was surprisingly difficult. Any story about Hangul must introduce King Sejong. His reign was a rich one, filled with such innovation, that it provides material for many engaging true stories. This Hangul tale, although not true and not too well known, still seemed an appealing one for young listeners.

More exciting would be the true stories of how this simple alphabet opened so many doors, especially for women. Before the introduction of Hangul, a few well-born ladies might have been lucky enough to learn Chinese characters, but reading and writing was largely the realm of the cultured male. Hangul changed that and we can

only imagine the excitement of Korean women at that time. Older students could make up a story on that theme!

Another tale I liked focused on calligraphy (and the dedication it demanded) rather than on Hangul. Traditionally, calligraphers painted Chinese characters, but today some striking work is done in Hangul as well. I've included a version of the tale in the chapter on sewing. Another interesting version has a male student measure his skill at calligraphy against his mother's talent for making *ttok* (Korean rice cakes.) His characters don't measure up and he returns, much ashamed, to his studies, later becoming the famed calligrapher, Han Sukbong.

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MORE ABOUT KOREAN ART

Listing of museums, books and websites with information on traditional arts of Korea. Also, places to buy traditional Korean art forms.

The official South Korean English-language web site. Look in the headings Learn about Korea and Culture.
<http://www.seattleartmuseum.org>

Explore Korea: A Visit to Grandfather’s House is an interactive gallery for children and teachers, and anyone interested in Korean traditional life. It’s a fun site to visit for doing brief educational activities. Teachers can also download study materials for students.

RESOURCES FOR KOREAN HISTORY

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<http://www.korea.net/>

The official South Korean English-language web site. Look in the heading Learn About Korea and find the section for History. You will find short essays on the major periods of Korean history. Search the site and you will also find background information on Korean culture, geography, language, economy and contemporary life

ADDITIONAL RESOURCES

Lee, Mary Paik. *Quiet Odyssey: A Pioneer Korean Woman in America*. Seattle: University of Washington, 1990.

Nahm, Andrew. *Introduction to Korean History and Culture*. Elizabeth: Hollym, 1993.

Pihl, Marshall. *The Korean Singer of Tales*. Cambridge: Harvard University, 1994.

Saccone, Richard. *Koreans to Remember*. Elizabeth: Hollym, 1993.

Yi, Ki-Baek. *A New History of Korea*. Cambridge: Harvard University, 1984.

Zong, In-Sob. *Folk Tales from Korea*. Elizabeth: Hollym, 1982.

Asia Society

725 Park Avenue

New York, NY 10021

AskAsia Ph: 888-ASK-ASIA

AskAsia Fax: 888-FAX-ASIA

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

Asian Educational Resource Center, with publications and information about Korea and Asia

Hollym Publishers

18 Donald Place

Elizabeth, N.J. 07208

Publishes books in English on Korea-related topics. They offer a selection of children's books including a series of Korea folktales.

<http://www.hollym.com>

Martin Universal Design, Inc.,

4444 Lawton Avenue, Detroit, MI 48208 USA

Tel: 1-800-366-7337 <http://www.martinuniversaldesign.com>

This company sells traditional Korean paper, known as Hanji.

The Korea Society

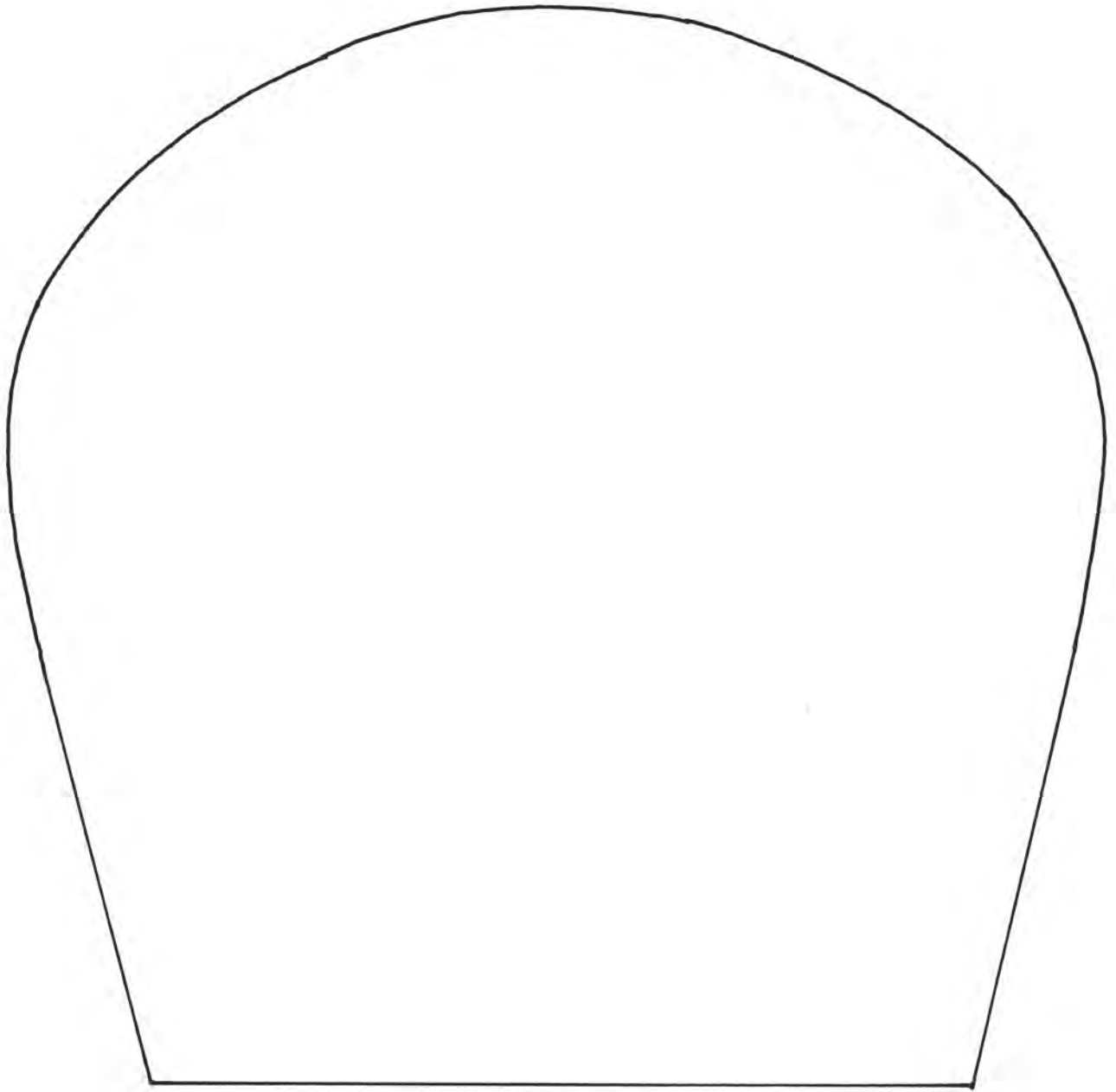
950 Third Avenue, 8th Floor

N.Y., N.Y. 10022 - 2705

Information, curriculum guides, storytelling tapes, and more about Korea

<http://www.koreak12.org>

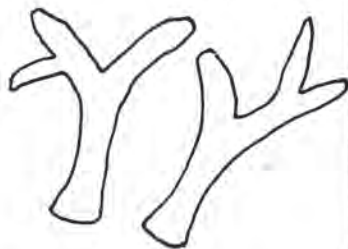
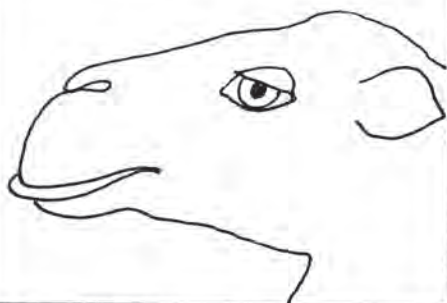
<http://www.koreasociety.org>





DRAGON

head of a camel

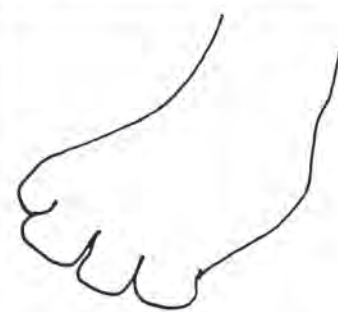


horns of a deer

ears of an ox



four alligator legs



paws of a tiger

claws of a hawk

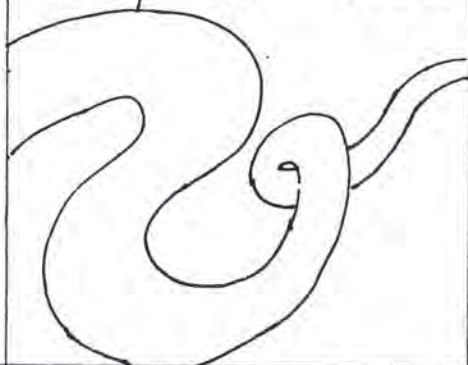


sharp tusks in mouth

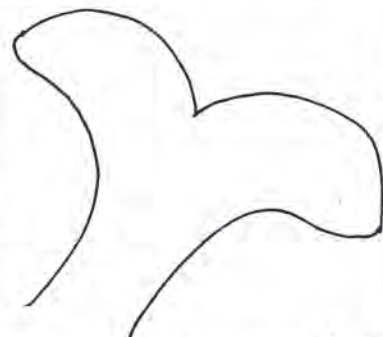
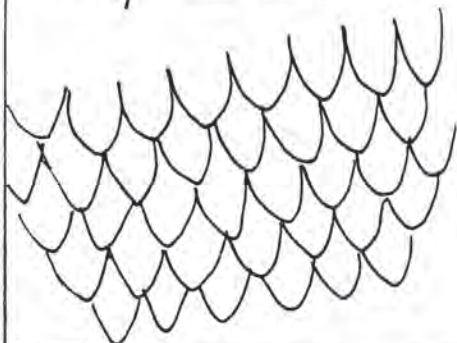


wings like a bat

body like a snake

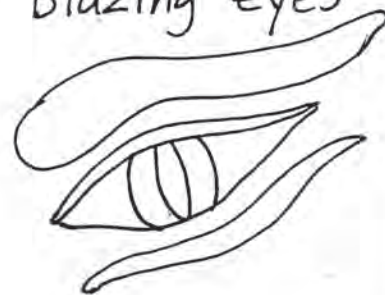


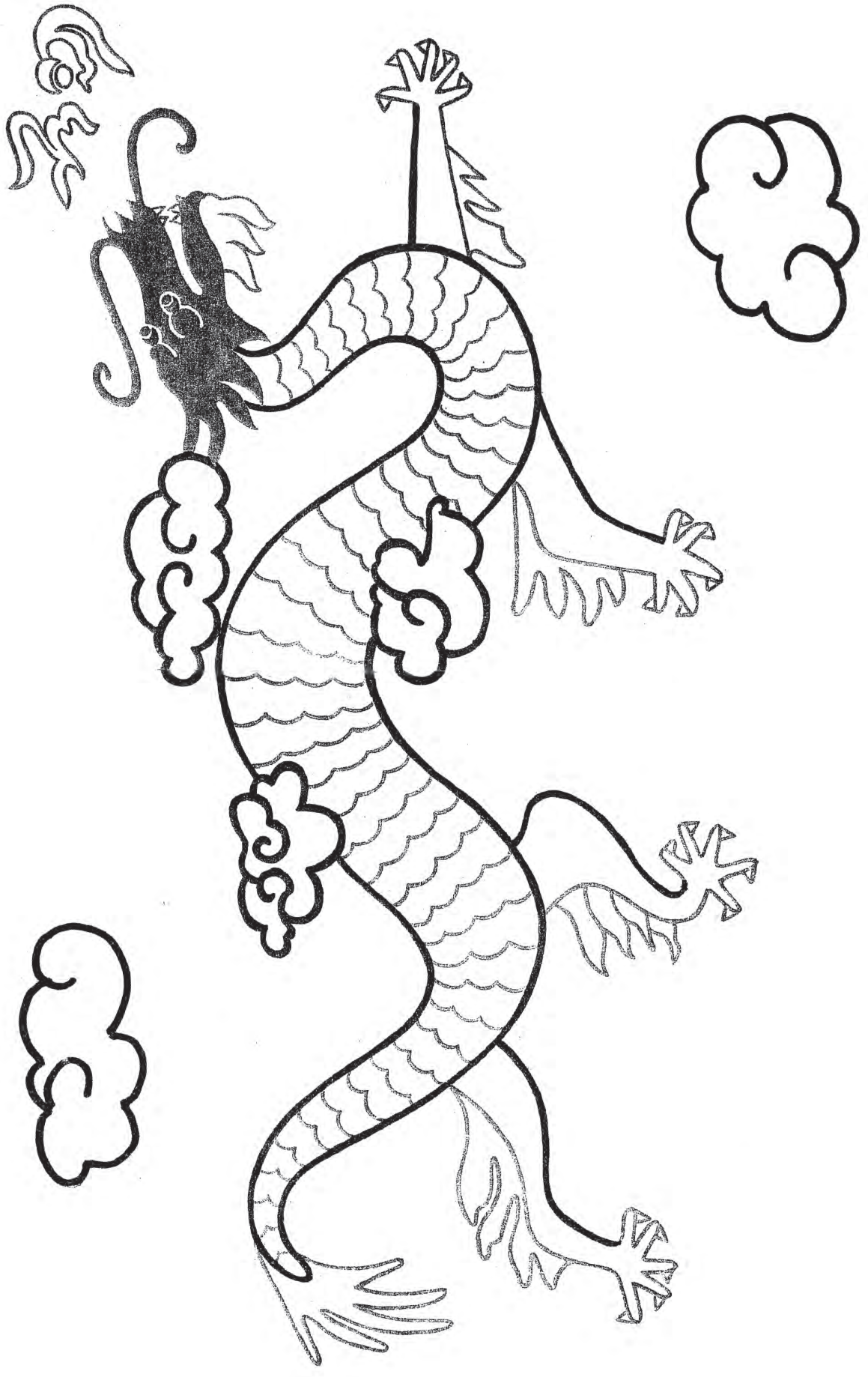
fiery red scales



a tale like a whale

blazing eyes



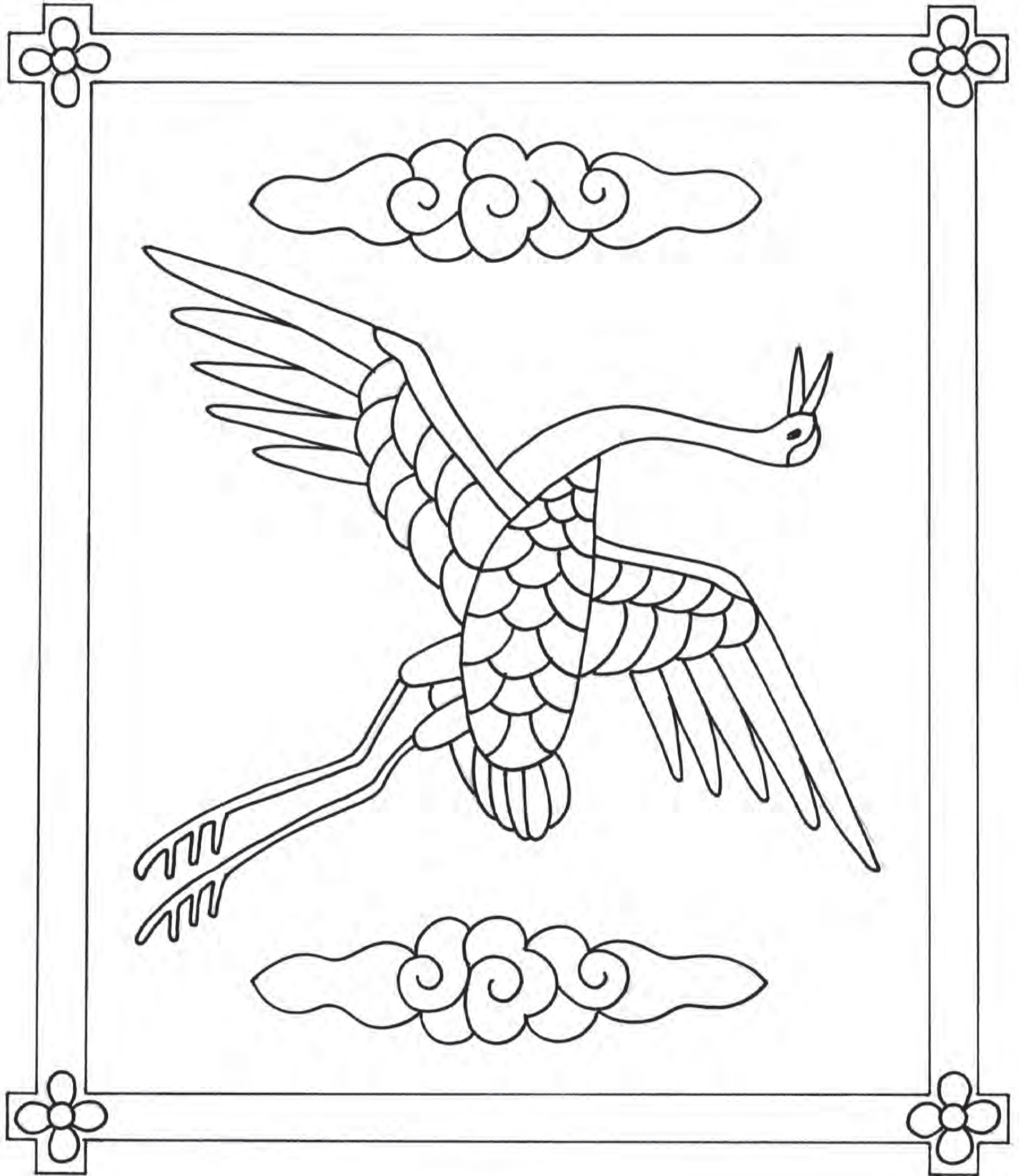




무늬이름: 용, 구름
무늬출처: 흥배판
dragon, cloud



무늬이름: 용
무늬출처: 홍배판

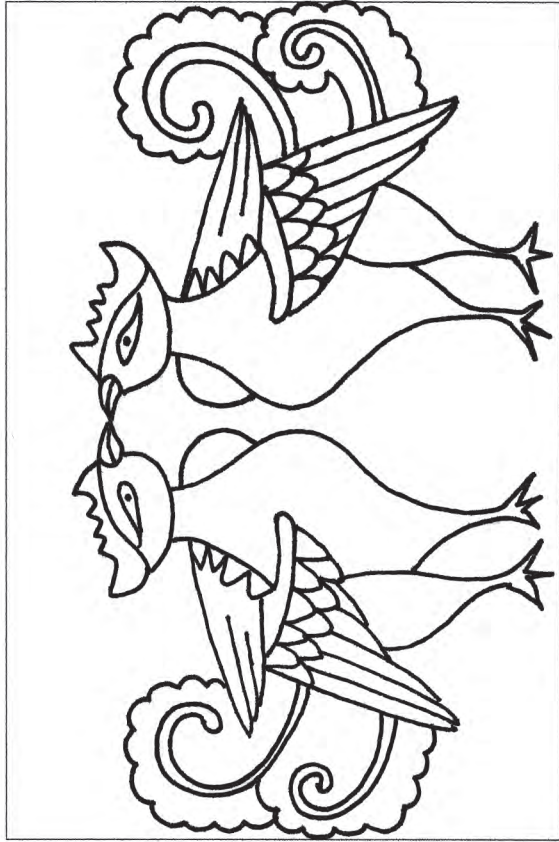




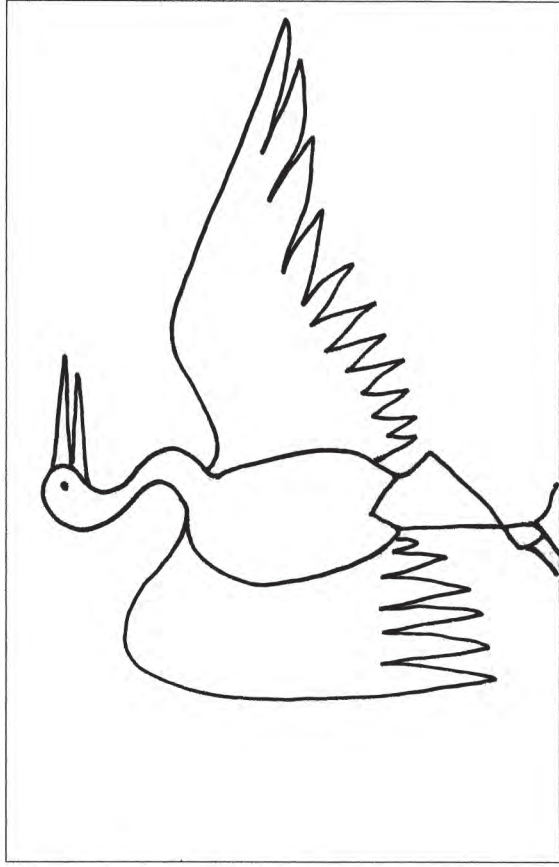
Magpie



Duck



Phoenixes



Crane

