



Chicago Public Schools

Korean Cultural Heritage Resource Guide



CHAPTER 5

KALEIDOSCOPE OF KOREA Literature and Art



OVERVIEW

Lessons	Content Area	State Goal	Grade Level	Activity
1. The Magic Mirror	Language Arts	1 (A) 2 1 (A) 5 2 (B) 2	K-3	1. Recognize characters 2. Reading and discussion 3. Draw and write
2. Two Brothers	Language Arts Social Science	1 (A) 2 1 (A) 5 2 (B) 1 2 (B) 2	K-3	1. Reading and discussion 2. Art
3. <i>Pyong Pung</i> (Folding screen)	Social Science Art	16 (D) 1	1, 2, 3	1. Make and decorate a screen
4. Stone Lantern	Social Science Art	16 (D) 1	1, 2, 3	1. Art
5. Korean Pottery	Social Science Art	16 (D) 1	1, 2, 3	1. Color 2. Design
6. Farmer's Dance Hat	Social Science Art	16 (D) 1	1, 2, 3	1. Art
7. <i>Talchum</i> (Mask Dance)	Social Science Art	16 (D) 1	1, 2, 3	1. Art
8. <i>Jokduri</i> (Korean Dance Crown)	Social Science Art	16 (D) 1	1, 2, 3	1. Art
9. <i>Yeon</i> (Korean Kite)	Social Science Art	16 (D) 1	1, 2, 3	1. Art
10. <i>Changgo</i> (A Korean Drum)	Social Science Art	16 (D) 1	1, 2, 3	1. Art
11. <i>Gayageum</i> (Korean String Instrument)	Social Science Art	16 (D) 1	1, 2, 3	1. Art
12. <i>Jing</i> and <i>Kkwaenggwari</i> (Korean Percussion Instruments)	Social Science Art	16 (D) 1	1, 2, 3	1. Art
13. <i>Tanso</i> (A Korean Wind Instrument)	Social Science Art	16 (D) 1	1, 2, 3	1. Art





Teacher's Background Information

Korea offers a myriad of arts, ranging from literary to visual and performance arts. Since the arts have often served as a venue for imaginative, religious and societal expression, it is important to understand their influences in Korean history.

RELIGION AND KOREAN BELIEFS

Below is an explanation of the religious movements that have shaped the arts in Korea:

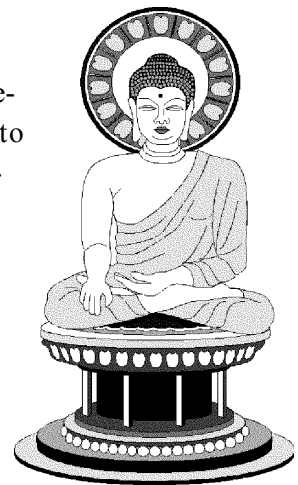
Shamanism is Korea's oldest belief system. One of the main themes in Shamanism is the balance between man and nature. It was believed that there are many gods and spirits inhabit all of nature, such as the mountains, rivers and trees.



Shamanism is polytheistic and holds the highest regard for the Four Creatures. Each creature ruled a separate domain: Turtle (north), Phoenix (south), Blue Dragon (east), and White Tiger (west). Numerous icons of the Four Creatures can be found in the visual arts and many ritual dances are choreographed to appease these gods.

Buddhism came to Korea from China in the fifth century. Originally from India, it had migrated to China, then to Korea, and from there it was passed to Japan. Buddhism was the officially sanctioned belief system through the *Unified Shilla Period*. The seventh to the ninth century of the *Shilla Dynasty* is considered to be the Golden Age of the visual arts and much of the

artwork during this time portrayed Buddhist themes. The arts reflected the struggle to achieve nirvana, the Buddhist idea of heaven that is essentially thought of as a freedom from suffering. Aspects of Buddhism still permeate Korean thought and even today, one can see monks with their shaved heads in Buddhist temples on hills and mountainsides.



Confucianism is based on the teachings of Confucius, a Chinese philosopher, who lived in the sixth century B.C. It arrived in Korea at the same time as Buddhism and formed the basis for Korean ideology. Rather than living for the future, Confucianism provided a strict social order for the present. A man should be loyal first to his ruler, then to his parents, and lastly to his friends. Women are expected to be submissive to the eldest male in the family (e.g., her father, brother, husband, and even her son if no other male is present). During the 18th century, Korean literature and arts came under the influence of a reform movement called *Sirhak* (Practical Learning School).



Followers of *Sirhak* rejected empty rituals and theorizing, and instead called for a return to practicality through research and reform. Confucian ideals still exert a great deal of influence in Korean thinking today.

Christianity follows the teachings of Jesus Christ (first century) but did not find its way to Korea until the 16th century. By the 18th century, a number of

Sirhak scholars had converted to Catholicism. Christian beliefs such as social equality and life after death became increasingly attractive to the common people of Korea. Protestant missionaries began arriving in great numbers in the late 1800s, and catered to the Korean love of learning and goals of modernization by establishing schools and hospitals. Christianity is the second largest religion in Korea today after Buddhism.

LITERATURE

Korea's earliest literary works were in the form of folktales and nature mythology sung or spoken at rituals, religious festivals, and political meetings. Literature, music and dance were often combined, as in western opera. The *sanjo* was a virtuoso solo and the *pansori*, a satirical one-man opera, was performed to outdoor audiences with lyrics that often served as a protest against the upper class. As with many musical forms of Korean literature, the *pansori* was usually accompanied by a drum.



In the 13th century, Koreans developed their own movable type. The Tripitaka Koreana, a collection of Buddhist sacred text, is one of the earliest existing examples of Korean printing. Made up of over 80,000 panels, it was carved onto wooden blocks over a period of 16 years. About two hundreds years later, Gutenberg's Bible was printed.

Korean literature in written form exists in various formats. Although Koreans have had their own spoken language for thousands of years, they initially lacked a native writing system. Educated Koreans wrote in clas-

sical Chinese. Also, a number of methods had been developed to phonetically represent the sounds of spoken Korean into Chinese characters. Examples of works written in this way go back to the seventh century. However, the transliteration of spoken Korean into Chinese script had its limitations and Chinese ideograms were still mostly inaccessible to the majority of common people.

In 1443 A.D., *Hunmin Chongum*, literally meaning "correct sounds to teach the people," was created at the direction of King

Sejong. The

phonetic alphabet, called

Hangul,

was scientifically developed to

promote literacy by being

logical and easy to learn. However, scholars

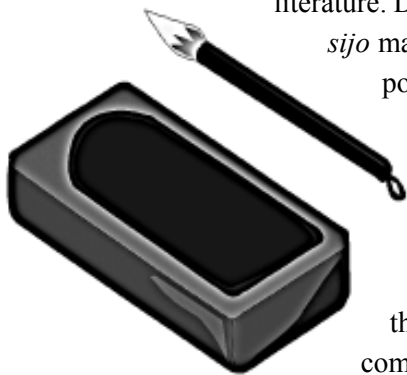
and members of the *yangban* upper class resisted its use as inferior and generally continued to write in Chinese. *Hangul* came to be used mostly for popular works until the 19th century when changes in the socio-political atmosphere encouraged an increased use of the vernacular.





As one of the most highly respected arts in Korea, poetry dominates early Korean literary achievements. Originally sung, the structures of Korean poetry reflect this history. Dating back to the 6th century A.D., the *hyangga*, meaning “local song,” is one of the earliest poetic forms in Korea. Often written in Chinese or Chinese phonetic characters by Buddhist monks, the ten-line lyrics convey a sense of graceful mysticism.

The *Choson Period* can be considered a key period in the development of Korean literature. During this era, the *sijo* matured into the most popular and enduring of Korean poetic forms. It was also generally written in *Hangul*. The three-line format composed of 14 to 16 syllables per line is similar to, though older than, the Japanese haiku. In contrast to the *hyangga*, the *sijo* is expressive and personal, and sometimes spoke of individual longing. *Kasa*, a form of poetic prose related to the *sijo*, was developed in the 15th century. A longer form than the *sijo*,



the *kasa* is essayistic in style and more personal in subject matter.

Prose in the form of folklore and mythology were common during the *Koryo Period* while narrative prose, called *sosol*, developed in the late 16th to the 17th centuries. As the old poetic forms became associated with the aristocracy and Confucianism, *sosol* became more popular among commoners. The impact of *Hangul*, the simple language created for the common people, began to make itself felt in Korean literature. In increasing numbers, commoners created literature. Poetry and prose even began to be written by and for women. Many popular works were written anonymously in a clear, simple style, and their themes often centered on the lives of the common people.

The *sinsosol*, or “new novel,” served as the transitional literary form until the birth of modern Korean literature began in the early 20th century. Western culture influenced Korean society both culturally and artistically during this time and literature was no exception. Although Korean literature suffered periods of censorship during the Japanese occupation and interruption during the Korean War, its writers drew upon their turbulent history to protest injustices and bear witness to the spirit of their nation and people.

PAINTING

Korean art is composed of three major periods: Three Kingdoms (57 B.C. - 668 A.D.), *Koryo* (918 A.D. - 1392 A.D.), and *Choson* (1392 A.D. - 1910 A.D.) The earliest of these is the Three Kingdoms and examples of mural paintings from that era can be found on tomb walls. Demonstrating the importance of Buddhism during the era, mythological creatures, such as the Four Creatures, are depicted on these walls. During the *Koryo Dynasty*, China exerted significant influence on Korean art. The predominant artistic traditions dur-

ing the *Shilla* and *Koryo Periods* included Buddhist scrolls and ink and brush paintings portraying facets of everyday life. Painting was considered less important than poetry and calligraphy during the *Choson Period*. The rise of Confucianism was evident in the choice of subject matter. Landscapes and the “Four Gentlemen” (bamboo, chrysanthemum, plum blossom and orchid) were common themes, though native animals and human figures were also painted.



Korean folk painting can be defined as all paintings outside of those created by the elite scholar class for their own edification. As such, folk painting classifies a broad range of images portraying the lives of the masses and themes of shamanism and



animism that were produced by both amateurs and trained artists. These works, which date back to ancient times, were often executed in impressionistic, stylized, sometimes humorous, and frequently unconventional forms.

POTTERY

Korean ceramics are renowned for their beauty and are highly collectible today. Early ceramic pots from the Neolithic Period are sometimes decorated with comb-like patterns along their long, rounded bases. The hard, unglazed stoneware recovered from *Shilla* tombs feature a range of earth-toned colors rooted in Shamanism. An earthy, massive feeling is characteristic of *Shilla Period* ceramics, which were fired at 1,300 degrees Celsius. After the fifth century, funerary urns were stamped with Buddhist designs.

The *Koryo Dynasty* (918 A.D. - 1392 A. D.) is considered the golden age of ceramics in Korea. During the 12th to the 13th centuries, the famous bluish green celadon glaze, which the Chinese called the “secret color,” was developed. An inlaying technique was applied to the clay prior to firing to create intricate designs. This under-glaze is called *sanggamcheongja* [sahng-gahm-chung-ja] and common patterns include clouds, cranes and willow trees. Other pottery colors,

such as white, black and brownish-green, were also produced during this period.

The *Choson Dynasty's* Confucian shift from religious themes included patterns such as the Four Gentlemen, also known as the Four Noble Plants (bamboo, cherry or plum blossom, orchid and chrysanthemum).

The city of *Ichon* boasts crafts-men who have practiced this art for over 600 years. The clay from the area is of the highest quality, free from the impurities of minerals, and results in beautiful colors.



MUSIC

The slow, solemn music of the Korean upper class was called *Chongak*. It was used in court rites, often for the royal audience. *Minsokak*, music for the common people or folk music, does not have a long written his-

tory. The oral tradition was used to hand down music from generation to generation. More vibrant and emotional than court music, farmers' music and military processions have roots in Shamanism and Buddhism.



Many shamans gave up their religious duties to become professional performers. These *kwangdae*, or minstrels, performed outdoors and often attracted huge crowds with the dancing, tumbling and acrobatics that accompanied their music and lyrics. During the *Choson Period*, *Kwangdaes* were so famous that the aristocracy helped elevate their status in society.



Gayageum [gah-yah-gum] is a twelve stringed zither introduced during the sixth century of the *Shilla Dynasty*. Although this instrument is similar to the Chinese zheng and the Japanese koto, Korean recorded history identifies *King Kashi* of the *Kaya Kingdom* as the creator. Twelve movable bridges support the strings, and it is played by pressing or shaking the strings with the left hand while plucking with the right. The *gayageum* produces a clear, elegant sound.

The following are some instruments that are still sometimes used today:

Taegum [teh-gum] is a large flute-like instrument first used in the seventh century *Shilla Period*. Made of bamboo, the taegum is over two feet long, making it the largest of the Korean flutes. Along with a hole to blow into, it has six finger holes, five other holes and one large hole covered with a membrane, which produces a buzzing sound when it vibrates.

Tanso [tahn-so] is a small vertical flute with four finger holes in front and one hole for the thumb in the back. Made of bamboo, it is believed to have been introduced in the 15th century.

Taepyongso [tep-young-so] is a wind instrument made of wood with a metal mouthpiece and a cup-shaped bell. The *taepyongso*, which means “great peace flute,” has eight finger holes and one hole for the thumb in the back. Its loud, piercing tone was originally used in military and royal music and later in farmers’ and Buddhist ritual music.

Haegum [heh-gum] is a two stringed fiddle, more nasal in sound than the *ajaeng*. It has no fingerboard and sound is produced with a bow. Musicians also pluck the strings with their left hand to create a staccato-like sound.

Pyonjong [pyun-jung] is a set of sixteen bronze bells on a two-tiered wooden frame. Instruments used in royal festivals were ornately decorated while those used in ancestral rites were plain. The bells are identical in size, but their varying thicknesses determine their pitch. To produce sound, the musician strikes the bells with a mallet made of animal horn. The *pyonjong* was introduced by the Chinese in the 12th century.

Jing and **Kkwaenggwari** [kahng-ga-rhee] are gongs played with a stick or soft-tipped mallet. The *jing* was used in military, Shamanistic and farmers’ music. Its sound has a long resonance and is used to accentuate a beat rather than be played repetitively. The smaller *kkwaenggwari* produces a more piercing sound and was used mainly in royal and ancestral ceremonies. In farmers’ music, the *kkwaenggwari* were used in pairs. The “male” instrument makes a harsh sound, while the “female” produces a milder one and was used only to accompany the “male” player.

Changgo [chahng-go] is an hourglass shaped drum with leather stretched over both ends. The left side, struck with the palm, produces a low, muted thump. The sharper, higher sound of the right side is played with a bamboo stick and can be adjusted using the drum-head lacing. This popular percussion instrument is used to set the rhythm in many forms of music and dance.



DANCE

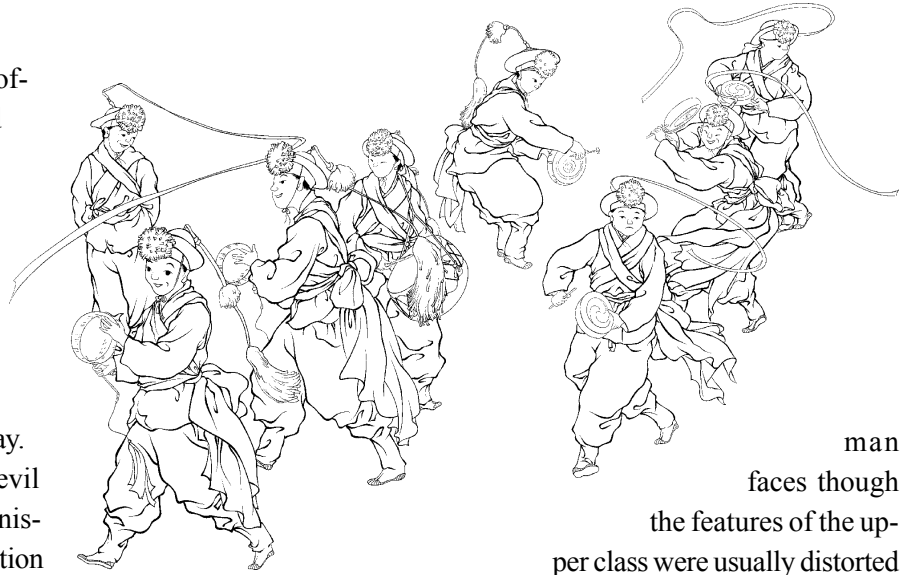
Traditional Korean performances often incorporate both dance and music.

Kut is performed for religious and entertainment purposes. Traditionally performed by a shaman, fluid movements greeted and escorted good spirits while bad spirits were driven away. *Salpuri*, which means “ridding of evil spirits,” was performed in Shamanistic ceremonies. During the culmination of the dance, the shaman rose to his or her toes and bounced as if floating.

The Buddhist Monk’s Dance is performed while costumed in bright red robes. The long sleeves of the robe float through the air like wings. When the dancer pauses, the sleeves are suspended in the air like clouds. A monk typically performed this reverent dance at rituals for the dead and the accompanying music was usually simple with a single beat.

The Farmers’ Dance is also known as the *samulnori*. The men who perform this athletic dance wear hats with long white streamers attached that they twirl around in patterns. Musical accompaniments for this dance are the *buk* (drum), *changgo* (hourglass drum), *jing* (large gong), and *kkwaenggwari* (small gong).

Talchum literally translates into mask dance (*tal* means mask and *chum* means dance). Half dance and half pantomime, this silent satire was usually humorous and poked fun at the ruling class, the elite and the clergy. The masks depicted imaginary, animal and hu-



man faces though the features of the upper class were usually distorted with lopsided mouths, squinted eyes and deformed noses. The parodies had some Shamanist and Buddhist elements and were especially popular among the common people during the *Choson Period*.

The Fan Dance and its tradition remain very popular today. The female performers wear elaborate costumes and their large decorated fans figure prominently in the choreography. Solo and group performances involve intricate choreography and fan formations such as a wave or flower arrangement.

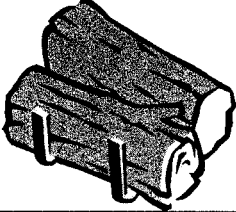

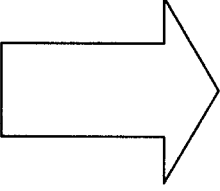

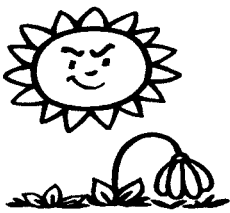
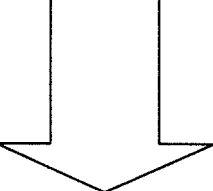
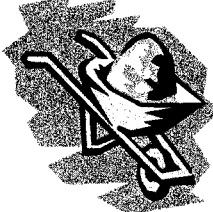

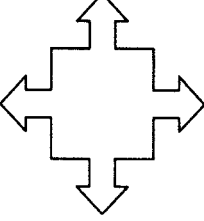
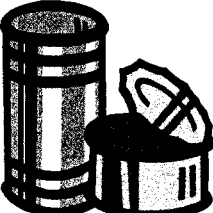
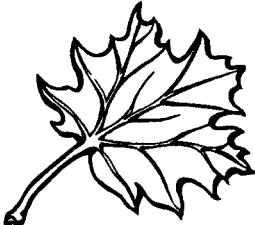
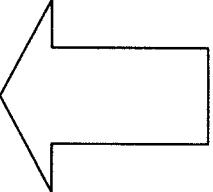


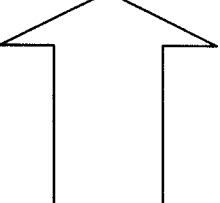
Through literature, visual arts, and the performing arts, Korea can be understood and appreciated by the young and old. Korea is resilient and many traditions have survived. There have been recent efforts to preserve native arts and music, especially since the end of Japanese colonization, a time when all things Korean were forbidden. With Korea’s recovery, influences today include Western arts and music, allowing many Koreans and Korean Americans to continually reshape the modern Korean identity.

NOTE TO TEACHER: The next few pages, “Colors in Korean Art,” “Four Creatures That Rule the World,” “Four Gentlemen” and “Arts - Other Symbols” can be reproduced and altered for student use throughout the art lessons in this section.



Colors in Korean Art

In Korean art, these five colors have special meanings. Each color represented an element of the earth, a season and a direction. Color in the first squares.

COLOR	ELEMENT	SEASON	DIRECTION
Color it GREEN	Wood 	Spring 	East 
Color it RED	Fire 	Summer 	South 
Color it YELLOW	Soil 	Seasons changing 	Center 
Color it WHITE	Metal 	Autumn 	West 
Color it BLACK	Water 	Winter 	North 



The Four Gentlemen (also known as The Four Noble Plants)



Bamboo



Chrysanthemum



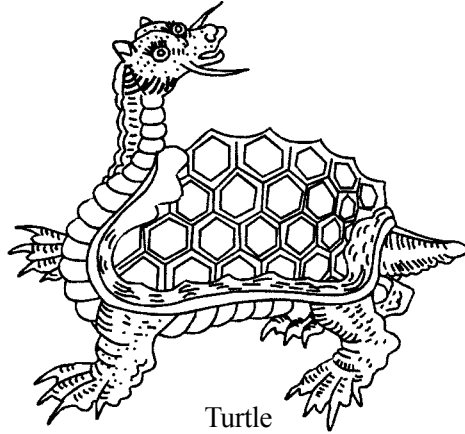
Plum Blossom



Orchid



The Four Creatures That Rule the World



Turtle
North



White Tiger
West



Blue Dragon
East



Phoenix
South



Arts - Other Symbols



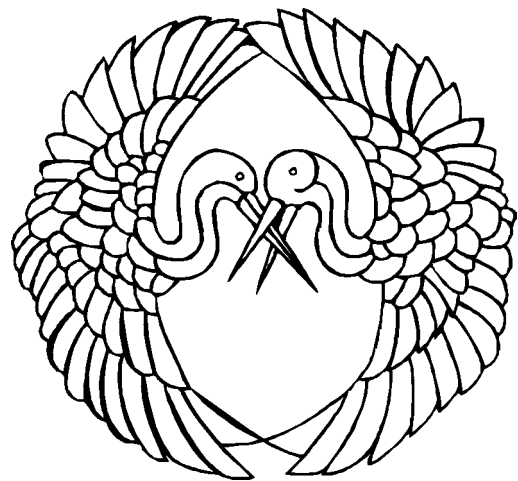
Lotus



Clouds



Willow Tree



Crane





Grade Levels: K-3

Time Frame: 40 minutes

Lesson 1 The Magic Mirror

Content Area(s): Language Arts

State Goal(s): K: (1) (A) (2)
1: (1) (A) (2) and (2) (B) (2)
2: (1) (A) (5) and (2) (B) (2)
3: (1) (A) (5) and (2) (B) (2)

Objective(s):

- Identify the main ideas from oral stories and pictures.
- Determine and explain the author's purpose and the explicit main ideas in the text.
- Identify and describe the ways in which works of literature reflect culture, heritage and traditions.

Material(s): (2 Worksheets)

- Story, The Magic Mirror
- Student copies of The Magic Mirror worksheet
- Character Cards sheet
- Coloring materials
- Handheld mirror

Instructional Strategies for “The Magic Mirror”

- Invite students to discuss folktales in general. Use students' prior knowledge about fairy tales like Cinderella, tall tales like Pecos Bill, or fables like those of Aesop. Encourage students to share tales they may have heard about or read at bedtime, in the classroom or at the library. Prompt students to think about elements of a folktale (e.g., it has a moral or lesson, it is from long ago, and it is handed down through the years) and the fact that there are many versions of the same story. If not already introduced during the discussion, inform students that many countries also have their own versions of essentially the same tale.
- To demonstrate the process of storytelling and the difficulty in maintaining accuracy when stories are handed down orally from generation to generation, have students play the “telephone game.” Divide students into groups and have them sit in a row. Whisper a short story or a sentence to the first person in each row. Instruct the first person to whisper the story or sentence to the next person. Continue this until the last person receives the message. Have that person announce the message. Announce the original message and see how much has changed!



Grade Levels: K-3

Time Frame: 40 minutes

Lesson 1 The Magic Mirror (cont'd)

- Read “The Magic Mirror” story aloud to the students. Kindergarten and first grade teachers may wish to animate the reading by using voices, puppets, etc. As with most tales, there are many variations of this story. Some titles include, “The Looking Glass” and “The Mirror.”
- Discussion questions:
 - What is the moral or lesson of the story?
 - Why do you think Mr. Kim bought the mirror?
 - Do you think Mr. Kim knew what a mirror was when he bought it?
 - Why did each person (Mrs. Kim, Grandmother, Baby, Mr. Kim) see someone different when she/he looked in the mirror?
 - Does each person’s reaction to the image in the mirror make sense?
 - Do you think the old man at the market was indeed a thief?
 - What do you think the old man at the market was thinking when Mr. Kim wanted to buy the mirror?
 - Do you think it was foolish for Mr. Kim to break the mirror in the end?
- The “Magic Mirror Worksheet” can be reproduced for each student. Encourage pictorial and written responses. Pass a mirror around so that each student can see his/her own reflection.
- Reproduce the Character Cards sheet for each student to color. Cut along the dotted lines to separate the cards. This can be done before the story is read to introduce the main characters and can be held up during appropriate times in the story.

Enrichment

- Have students write or retell the story using the Character Cards.
- Have students write a journal entry about the first time they encountered something new.





The Magic Mirror

(Retold by Debbie Chung)



Once upon a time, in a small village, there lived a young couple, Mr. Kim and Mrs. Kim, their Baby and Grandmother. They were farmers and the crops they grew fed this family of four. What was left over was sold at a market for money. Once a month, Mr. Kim traveled to the capital city of Seoul to sell the family's crops. Although they were not rich, they were happy and their house was full of love.

During the eighth month of the lunar year, as Mr. Kim was preparing for his trip to Seoul, Mrs. Kim reminded him of her birthday.

“Dear husband, I hope you have saved enough money from last month's sales at the market. I thought perhaps you could find me something when you visit the market this month. If you're short of ideas, I have plenty. I need new clothes. A new *hanbok* would be nice. Or maybe a bright, shiny hairpin,” she hinted as she gave him a wink.

Mr. Kim looked nervous. He had completely forgotten! This season had been especially busy. Mr. Kim wanted to provide enough crops for the upcoming three-day celebration of harvest called *Chusok*. Trying not to hurt Mrs. Kim's feelings he carefully replied, “Uh, yes honey. I already have something in mind, but it's a surprise. You wouldn't want me to spoil the surprise, would you?”

Mrs. Kim was absolutely delighted! The next morning, she packed extra rice and a sweet red bean dessert in Mr. Kim's lunch. Mrs. Kim, Baby and Grandmother waved goodbye as Mr. Kim set out for his journey.

Upon arriving in Seoul, Mr. Kim kept his eyes open for a

gift for his wife. Whenever a customer bought something from him, Mr. Kim took notice of any special jewelry or other belongings because he did not actually have a surprise planned. As the sun was setting, Mr. Kim sold all his crops. He quickly counted his money and dashed for the other end of the market before closing time.

“Necklaces, rings and pins! Buy them for your wife or kin! Name me a price or offer me rice! Necklaces, rings and pins!”

Mr. Kim heard this voice long before he saw the table of glittering and shiny gifts. He decided to shop here since he had very little time before returning home. Mr. Kim picked up a necklace made of gold.

“For your wife? Sister? Mother? I'll give you a good price,” said an old man.

“How much for this necklace?” asked Mr. Kim.

“Well, you're lucky my friend. Since it is nearly nightfall and I do not plan to work during the *Chusok* celebrations, I will sell it to you for ...” and the old man whispered a price in Mr. Kim's ear.

“Oh my,” said Mr. Kim, “I'm afraid I cannot afford this, but I do need a gift for my precious wife.”

Mr. Kim and the old man spent the next few minutes looking for something less expensive. It was getting late and Mr. Kim was worried about returning home before nightfall.

“What's that?” asked Mr. Kim, pointing to a small mirror on the table.





“Oh, you mean the mirror?” replied the old man. He had used it that morning to shave his face and left it on the table. The jewelry beside the mirror gave a brilliant reflection. In the village where the Kim family lived, no one had a mirror.

“Yes, it’s exquisite!” said Mr. Kim.

“Well, it’s not really for sale, but I’m sure we can agree on a price.”

The two men talked for a few more minutes and came to an agreement. The old man wrapped the mirror in a beautiful red cloth. Mr. Kim bowed and went on his way.

“Sweet wife!” called out Mr. Kim as he entered the gate of his house.

The whole family greeted Mr. Kim, who looked exhausted but was smiling.

“Your birthday present,” said Mr. Kim as he gave the gift to his wife.

Mrs. Kim looked thrilled. She thanked her husband and quickly unwrapped the present. When she picked up the mirror she looked puzzled.

“What is it?” asked Mrs. Kim.

“It’s called a mirror,” answered Mr. Kim.

Mrs. Kim held it high to admire it. The glass shone and the handle looked delicate. When she lowered her arm, she caught a glimpse of a person. She looked at it again but did not look happy this time. There was a beautiful young woman smiling back at Mrs. Kim. The young woman in the mirror must have known Mrs. Kim was upset as she began to frown.

Mrs. Kim burst into tears and ran to Grandmother.

“Grandmother, Grandmother!” cried Mrs. Kim. “What’s wrong?” asked Grandmother who looked concerned.

“I think Mr. Kim has found another wife while he was in Seoul!”

“What makes you think this?”

“Here she is! She’s in this thing called a mirror!” Grandmother could not believe this but looked in the mirror to see for herself.

“Is this wife old and wrinkly?” asked Grandmother.

“No, she’s young and quite beautiful!” replied Mrs. Kim.

“Well, I don’t know what you’re talking about. Maybe you should talk to your husband,” advised Grandmother.

While Mrs. Kim went to get her husband, Baby picked up the mirror and peered into it curiously. Baby saw a playmate. Thinking this was another baby, Baby giggled trying to tickle him.

When the couple returned, Mr. Kim took the mirror from Baby while Mrs. Kim continued sobbing.

“Darling, calm down. I tell you, there is no other wife!”

Mr. Kim picked up the mirror and held it to his face. Seeing a young, handsome man, he jumped back. Mr. Kim was expecting to see the sparkling jewels he had seen earlier at the market. He grew angry.

“That old man is a thief! He sold me a magic mirror! It was full of jewelry and now it won’t appear. You say you see a woman and now I see a man! While I have no gift for you, he sits at home eating a delicious meal with the money I gave him. What a trickster!”

With those words, Mr. Kim threw down the mirror, shattering it to pieces.





WORKSHEET 1 (Page 1 of 2)

Lesson 1 The Magic Mirror

Name: _____

WHAT DOES EACH PERSON SEE IN THE MIRROR?

Person	Draw	Write
Mrs. Kim		
Grandmother		
Baby		
Mr. Kim		
You		



WORKSHEET 2

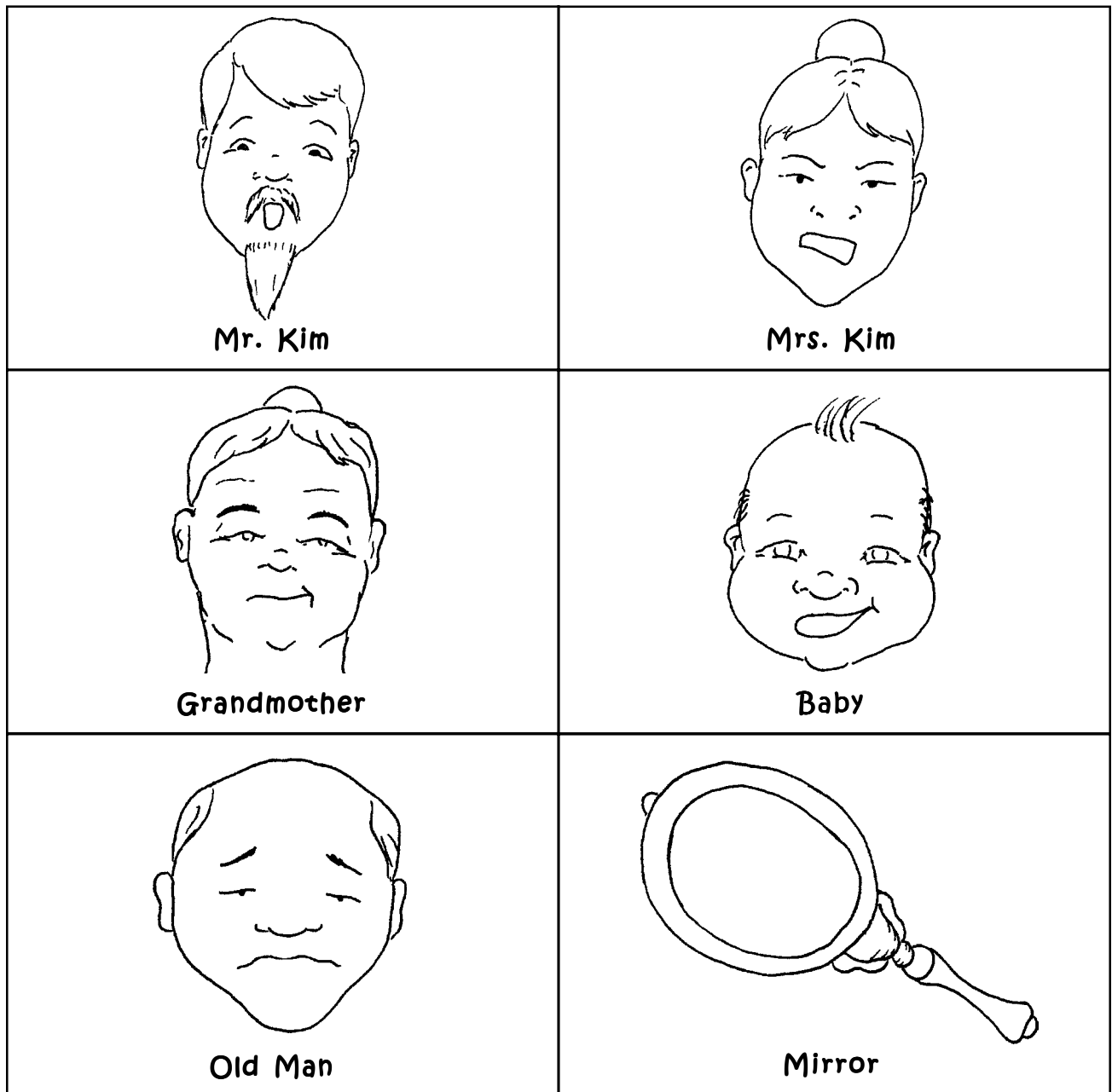
Lesson 1 The Magic Mirror



CHARACTER CARDS



Directions: Color the characters below. Cut along the lines and hold up during the story when the character is speaking.





Grade Levels: K-3

Time Frame: 40 minutes

Lesson 2 Two Brothers

Content Area(s): Language Arts
Social Studies

State Goal(s): K: (1) (A) (2)
1: (1) (A) (2) and (2) (B) (1)
2: (1) (A) (5) and (2) (B) (2)
3: (1) (A) (5) and (2) (B) (2)

Objective(s):

- Identify main idea from oral stories and pictures.
- Determine and explain the author's purpose and the explicit main ideas in the text.
- Identify and describe ways in which works of literature reflect culture, heritage and traditions.

Material(s): (4 Worksheets)

- Story, Two Brothers
- Student copies of *Tokkaebi* sheets
- Hole puncher
- Paper plates
- Yarn
- Coloring materials
- Scissors
- Glue

Instructional Strategies for “Two Brothers”

- Read “Two Brothers” aloud to the students. Kindergarten and first grade teachers may wish to animate the reading by using voices, puppets, etc.
- Discuss the characteristics of the two brothers, the *tokkaebi*, and events in the story. When comparing the brothers, use a Venn diagram on the chalkboard. A sample is provided with this lesson. Suggested discussion questions:
 - How do you know the older brother is selfish? How is he different from his younger brother?
 - Was it wrong for the younger brother to take the magic club?
 - Why do you think the older brother went into the woods?
 - Do you think the *tokkaebi* are good or bad?
 - Will the older brother learn his lesson?



Grade Levels: K-3

Time Frame: 40 minutes

Lesson 2 Two Brothers (cont'd)

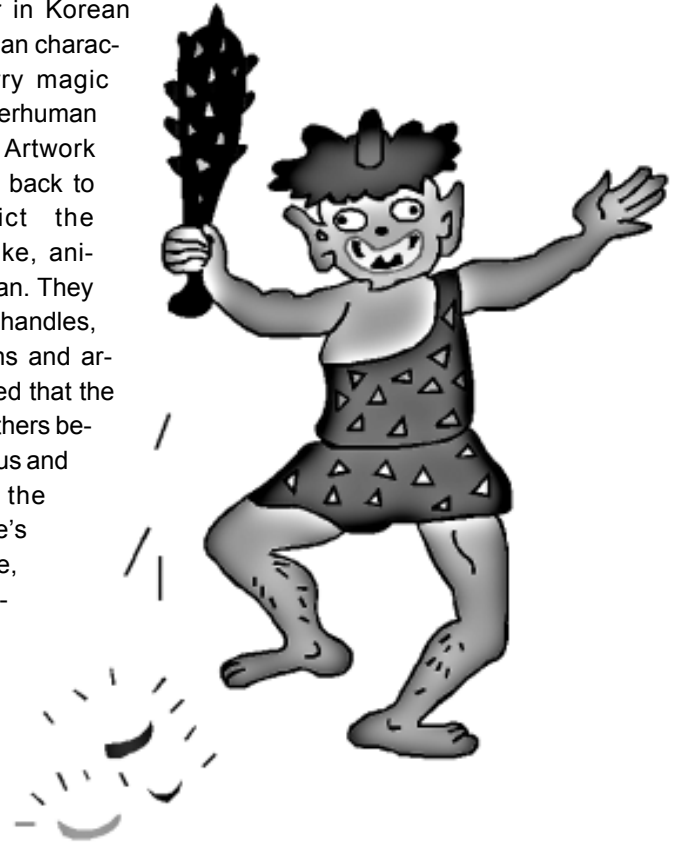
- Copy a *Tokkaebi* page for each student. Have students color and glue them onto a paper plate. Cut out holes for eyes. Punch a hole on each side of the plate above the ear area. Tie a piece of yarn to each hole to complete the tokkaebi mask.

Enrichment

- Compare and contrast the *tokkaebi* to other mythological creatures in folktales (i.e., leprechauns, fairies, ogres, trolls, etc.)
- Create a new story including a *tokkaebi*.
- Imagine and draw a picture of a new *tokkaebi*.

Background Information

- *Tokkaebi* [tok-keh-bee] are goblins that frequently appear in Korean folklore. They have human characteristics, but also carry magic clubs and possess superhuman strength and powers. Artwork and architecture dating back to ancient times depict the *tokkaebi* as monster-like, animal-like, and even human. They appear on totems, door handles, tiles, capitals of columns and armor. Some have believed that the *tokkaebi* ward off evil. Others believe they are mischievous and cause trouble. Since the *tokkaebi* exist in people's minds, their appearance, characteristics, and purpose have greatly varied. These creatures are neither spirit nor human, neither good nor evil. They do however like to play tricks and teach people lessons.





Two Brothers

(Retold by Debbie Chung)



Long ago, there lived two brothers. The older brother was rich, but greedy and selfish. The eldest son in a Korean family is expected to care for his parents, but this son made his parents live with his younger brother who was poor.

One day, the younger brother went for a walk in the mountains to gather firewood. When he got tired, the young man sat underneath a tree to rest. Just as his eyes began to droop, he felt a hazelnut fall on his head and bounce onto his lap. “I will give this to my father,” he thought to himself and smiled as he put it in his pocket.

Just as he was finishing this thought, another one fell and landed right in front of him. “This one is for my mother.” Hazelnuts continued to fall. “This is for my wife ... I will give this one to my son ... this is for my daughter ... this one’s for my brother ... one for the neighbor ...” This went on until his pockets were full to bursting. “Lastly, this one is for me.” With that the final hazelnut was placed into the man’s pocket.

Suddenly, it began to rain and the young man ran to find shelter. He knew that soon after nightfall, *tokkaebi* (goblins) would appear. Frightened and desperate to find refuge, he finally came across an old abandoned house and went inside. Inside he saw a group of *tokkaebi* enjoying a feast of rice, dumplings, noodles, soup and fruit. The young man hid in a corner and

watched quietly. The *tokkaebi* gulped their food and when it was all gone, they swung their magic clubs and more food appeared. This made the young man hungry. He quietly took the hazelnut he had saved for himself out of his pocket, placed it in his mouth, and cracked the shell with his teeth.

“Cccerrraaacckkkkk!” The sound was so loud, it scared the *tokkaebi* and they all ran out of the house. The young man was surprised but pleased, for now he could enjoy the food. When it was all gone, he picked up the club and swung it over his head. In an instant, he was wealthy!

When his older brother heard what happened, he decided to go into the woods to collect firewood too. When the hazelnuts began to fall he grabbed each one and said, “This one is mine, mine, mine. These are all for me.” Then he went into the old house and waited for the *tokkaebi*.

The *tokkaebi* came and swung their magic clubs for their feast. Everything happened just as the younger brother had described. The older brother cracked a hazelnut between his teeth to scare away the *tokkaebi*. However, instead of running away, the *tokkaebi* charged toward him. “This is the man who stole our magic club last time!” They roared. “Let’s teach him a lesson!” And they did.

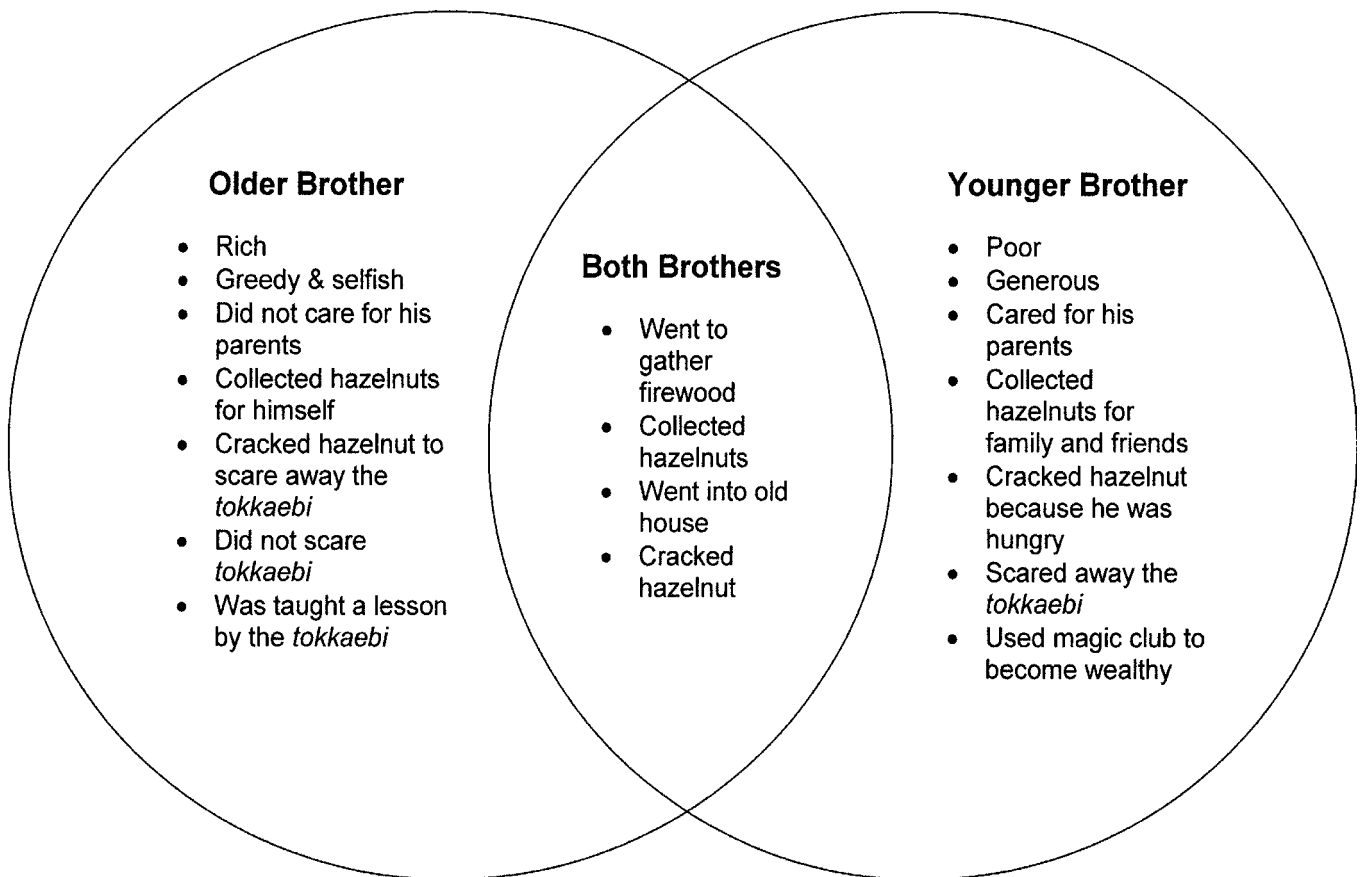




WORKSHEET 1

Lesson 2 Two Brothers

- Venn Diagram Sample





WORKSHEET 2

Lesson 2 Two Brothers**ILLUSTRATION OF TOKKAEBI**

Directions: Color the masks. Cut them out and paste each to a paper plate. Punch a hole on either side and thread yarn through the holes to tie the *Tokkaebi* mask on your face.





WORKSHEET 3

Lesson 2 Two Brothers**ILLUSTRATION OF TOKKAEBI**

Directions: Color the masks. Cut them out and paste each to a paper plate. Punch a hole on either side and thread yarn through the holes to tie the *Tokkaebi* mask on your face.

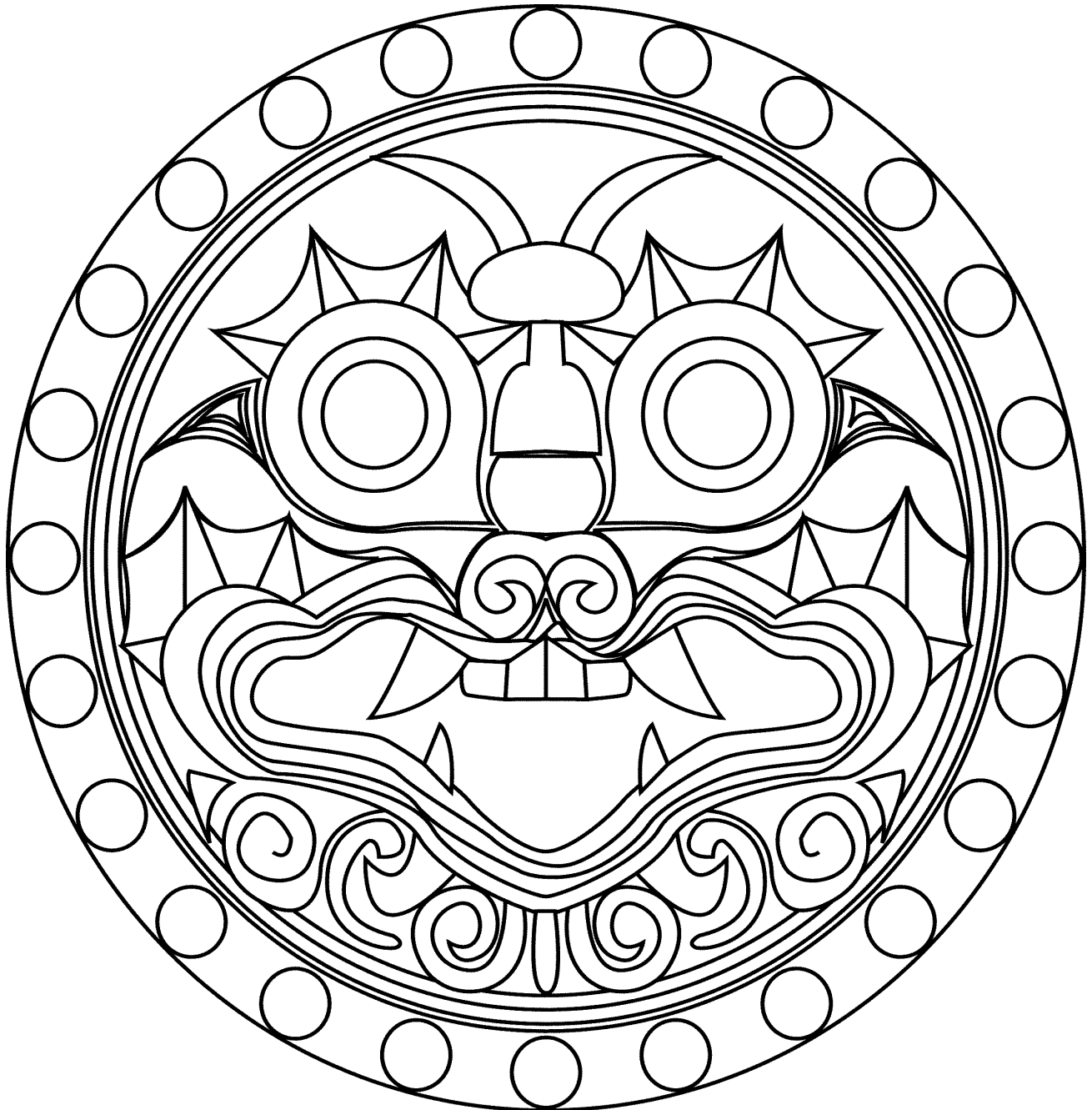




WORKSHEET 4

Lesson 2 Two Brothers**ILLUSTRATION OF TOKKAEBI**

Directions: Color the masks. Cut them out and paste each to a paper plate. Punch a hole on either side and thread yarn through the holes to tie the *Tokkaebi* mask on your face.





Grade Levels: 1-3

Time Frame: 30 minutes

Lesson 3 Pyong Pung (Folding Screen)

Content Area(s): Social Studies
Art

State Goal(s): 1-3: (16) (D) (1)

Objective(s): Identify and describe the characteristics and traditions of cultural and ethnic groups in the local community.

Material(s): (1 Worksheet)

- Construction paper, black
- White or beige paper
- Coloring materials such as crayons or tempera paints
- Glitter
- Glue
- Scissors

Instructional Strategies for “Pyong Pung (Folding Screen)”

- Fold a sheet of black construction paper, accordion style, into four vertical sections.
- Cut four strips of white or beige paper to fit inside each vertical section, leaving a 1/2 inch border all around. Center and glue strips to black paper.
- Decorate the screen (white section) using coloring materials.
- Allow students to use the Four Gentlemen, Arts - Other Symbols, Colors in Korean Art and Four Creatures sheets to decorate their screens.

Enrichment

- Using the same concept, make a scroll using two toilet paper rolls and a long strip of paper (such as a machine register roll). Both the screen and the scroll were used to paint on by artists.

Background Information

- The Korean folding screen, known as *pyong pung*, is very versatile. It is used to partition a room to allow privacy or to be displayed as artwork. It is delicate yet provides protection against drafts, especially for Koreans who sleep on the floor.

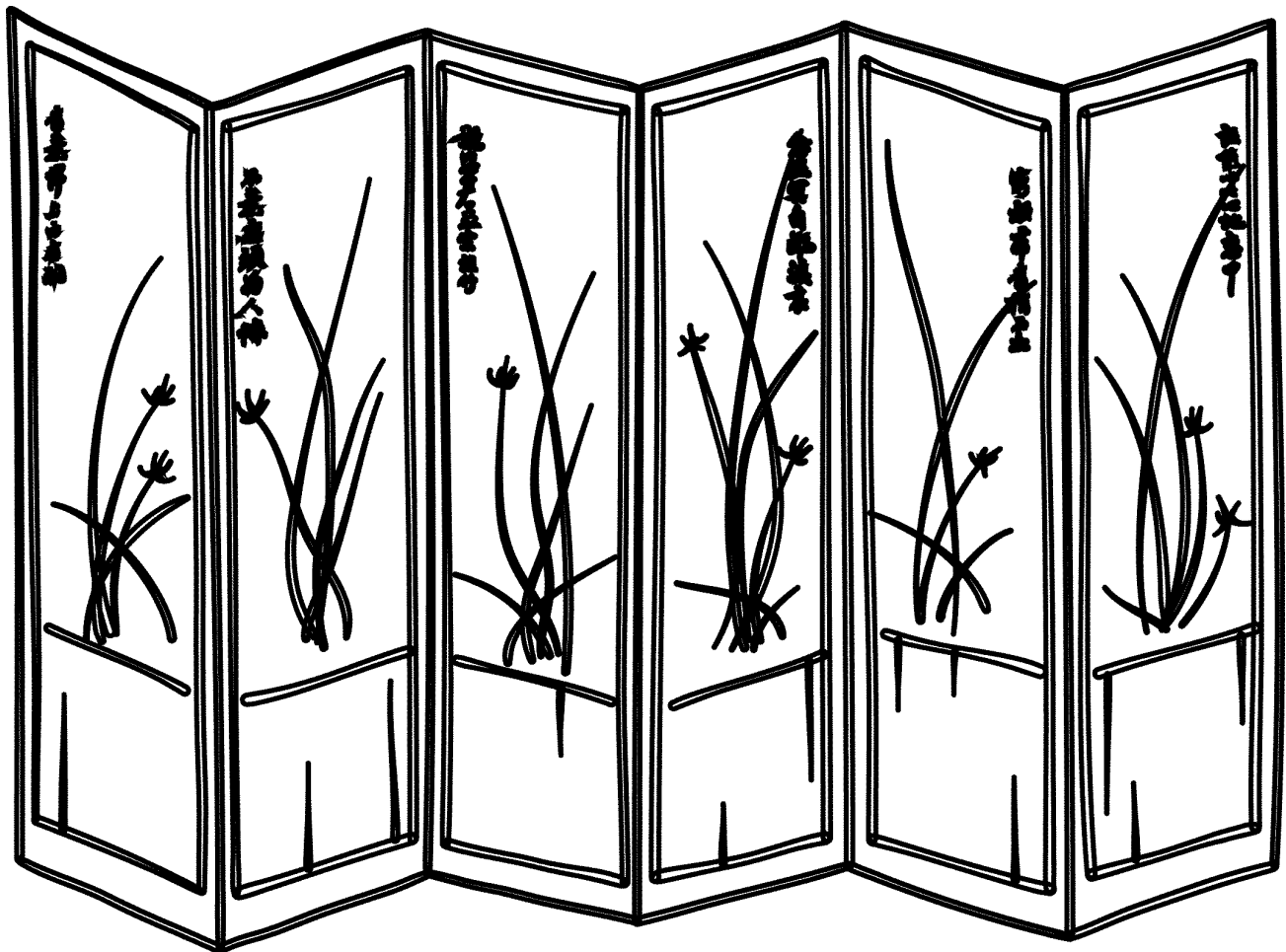




WORKSHEET 1

Lesson 3 Pyong Pung (Folding Screen)

ILLUSTRATION OF PYONG PUNG (FOLDING SCREEN)





Grade Levels: 1-3

Time Frame: 30 minutes

Lesson 4 Stone Lantern

Content Area(s): Social Studies
Art

State Goal(s): 1-3: (16) (D) (1)

Objective(s): Identify and describe the characteristics and traditions of cultural and ethnic groups in the local community.

Material(s): (3 Worksheets)

- Stone lantern template for each student
- Cardboard jewelry box, about 4" square or jar lids of about the same size (such as large mason jar lids)
- Toilet paper roll
- Gray or black construction paper
- Tissue paper, red or yellow
- Small bead or round button, black or gray
- Scissors
- Glue

Instructional Strategies for "Stone Lantern"

- Study the stone lantern illustration (see Worksheet 1). The basic form includes a base, a post and an upper stone that supports the lantern or fire chamber, all of which is topped with a roofing stone. Most lanterns were octagonal or square. The square lantern will be easier to make for younger students.
- For the base, cover the jewelry box base or jar lid with gray or black paper.
- Use a toilet paper roll for the post. Cover it with gray or black paper. Cut and glue the paper so that it overlaps both ends by a half inch. Snip and glue every other tab inside the roll on both sides. The remaining tabs will be used to glue the post to the base and the upper stone.
- For the upper stone, cover the jewelry box top or jar lid with gray or black paper. Lay it right side up on top of the base and glue using the tabs on the toilet paper roll.
- For the lantern, cut out and trace the lantern template (see Worksheet 2) to black or gray construction paper. Cut out and fold as indicated. Overlap and glue the end tab to the opposite section to form a box. Cut out the two windows as indicated in template.





Grade Levels: 1-3

Time Frame: 30 minutes

Lesson 4 Stone Lantern (cont'd)

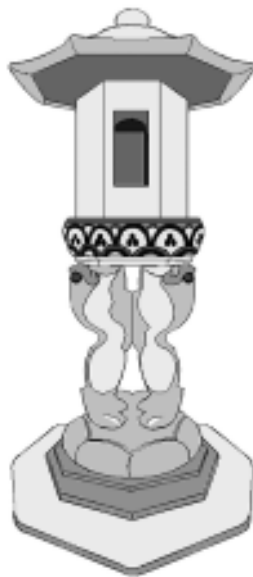
- For the flame, twist a small piece of red or yellow tissue paper into a flame shape and glue to middle of upper stone. The lantern box should be glued over the flame using tabs provided.
- For the roofing stone, trace the roof template (see Worksheet 3) onto construction paper, marking the dotted fold lines. Cut out and fold diagonally into a triangle. Fold again to form smaller triangle. Snip off the tip of the triangle. Open and glue to lantern tabs provided.
- Glue the bead to the roof point.

Enrichment

- Make an octagonal shaped lantern.

Background Information

- Stone lanterns date from the seventh century and can be found in front of many Buddhist temples. Some examples can also be found in front of royal tombs. Most lanterns illuminate through a screen in an effort to emit as much light as possible. Stone lanterns do not allow light to penetrate the dark efficiently. Perhaps their purpose was to provide just the right amount of light to appreciate and enjoy the night.



Traditional Stone Lantern

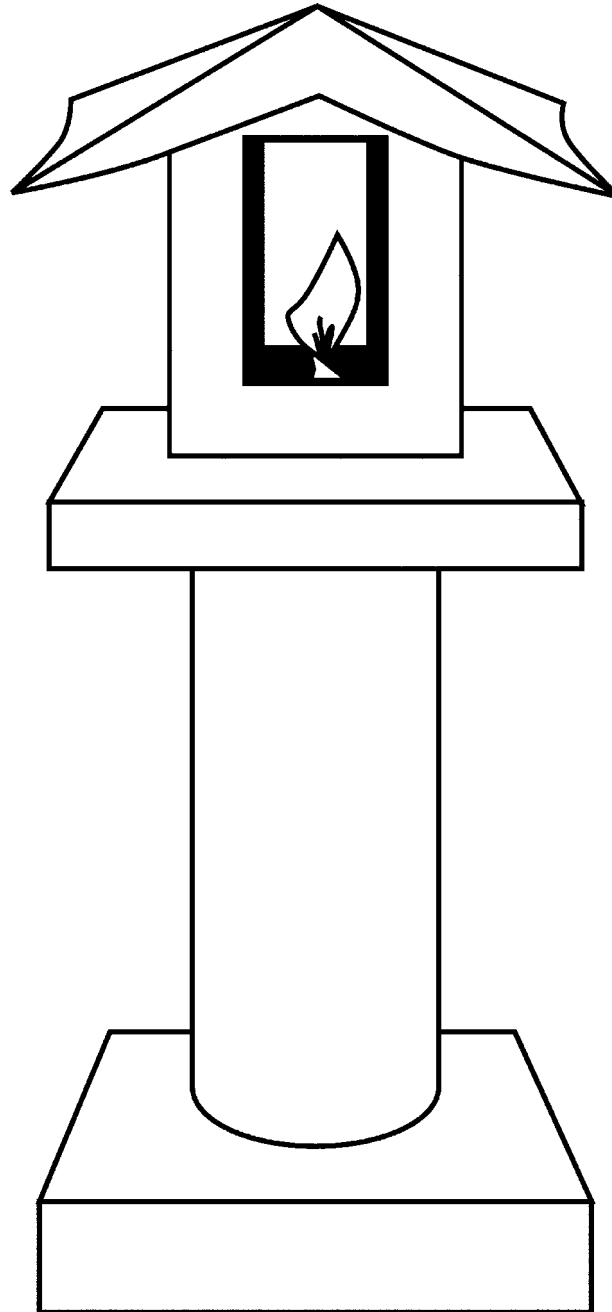


WORKSHEET 1

Lesson 4 Stone Lantern



ILLUSTRATION OF STONE LANTERN



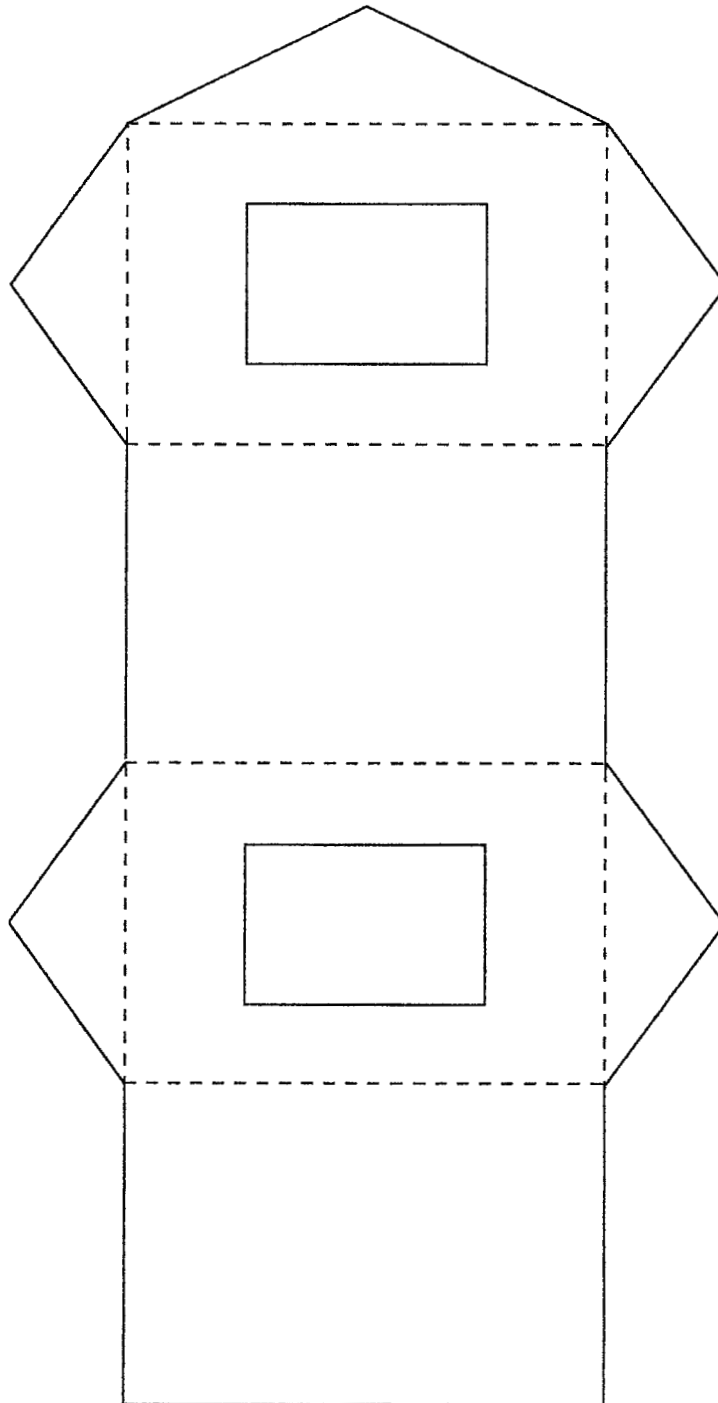


WORKSHEET 2

Lesson 4 **Stone Lantern**



STONE LANTERN TEMPLATE (Cut & Fold)

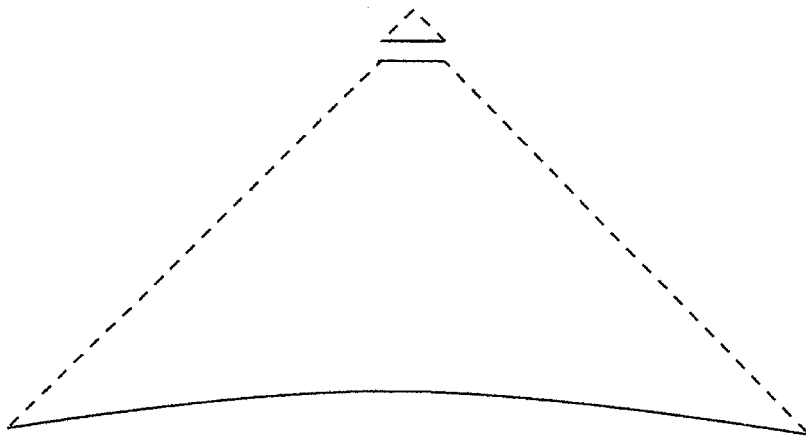
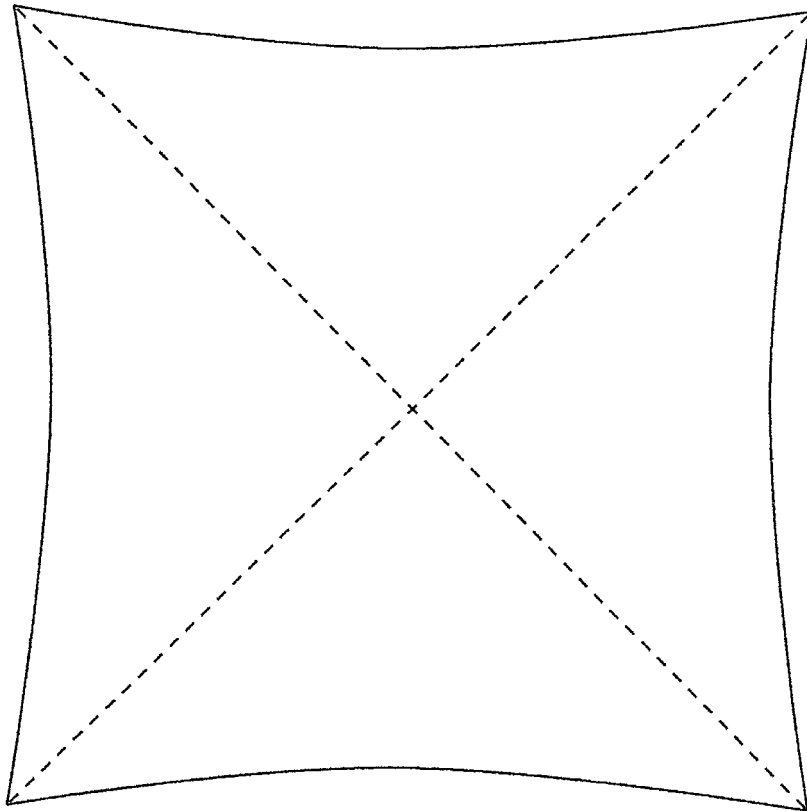




WORKSHEET 2

Lesson 4 Stone Lantern

STONE LANTERN ROOF TEMPLATE (Cut & Fold)





Grade Levels: 1-3
Time Frame: 30 minutes

Lesson 5 Korean Pottery

Content Area(s): Social Studies
Art

State Goal(s): 1-3: (16) (D) (1)

Objective(s): Identify and describe the characteristics and traditions of cultural and ethnic groups in the local community.

Material(s): (3 Worksheets)

- Student copies of Korean pottery sheets
- Coloring materials

Instructional Strategies for “Korean Pottery”

- Copy the Korean pottery page for each student. Have students decorate using coloring materials (paints and markers work best).
- Review or introduce the “Four Gentlemen” as a design option for students to use (see p. 137).

Enrichment

- Make pottery using clay. Have students use paint to decorate.
- Students can assign their own meanings to symbols and develop their own variations of the “Four Gentlemen,” “Four Creatures,” etc.

Background Information

- The 12th-13th centuries saw a blossoming of Korean pottery skills. During the *Koryo Dynasty*, Koreans developed a bluish green celadon glaze for which they are famous today. The inlaying technique was often applied in white or black prior to firing. White porcelain was introduced during the *Choson Dynasty*. This is when the pattern of the “Four Gentlemen” or “Four Noble Plants” was popular (see “Teacher’s Background Information”).

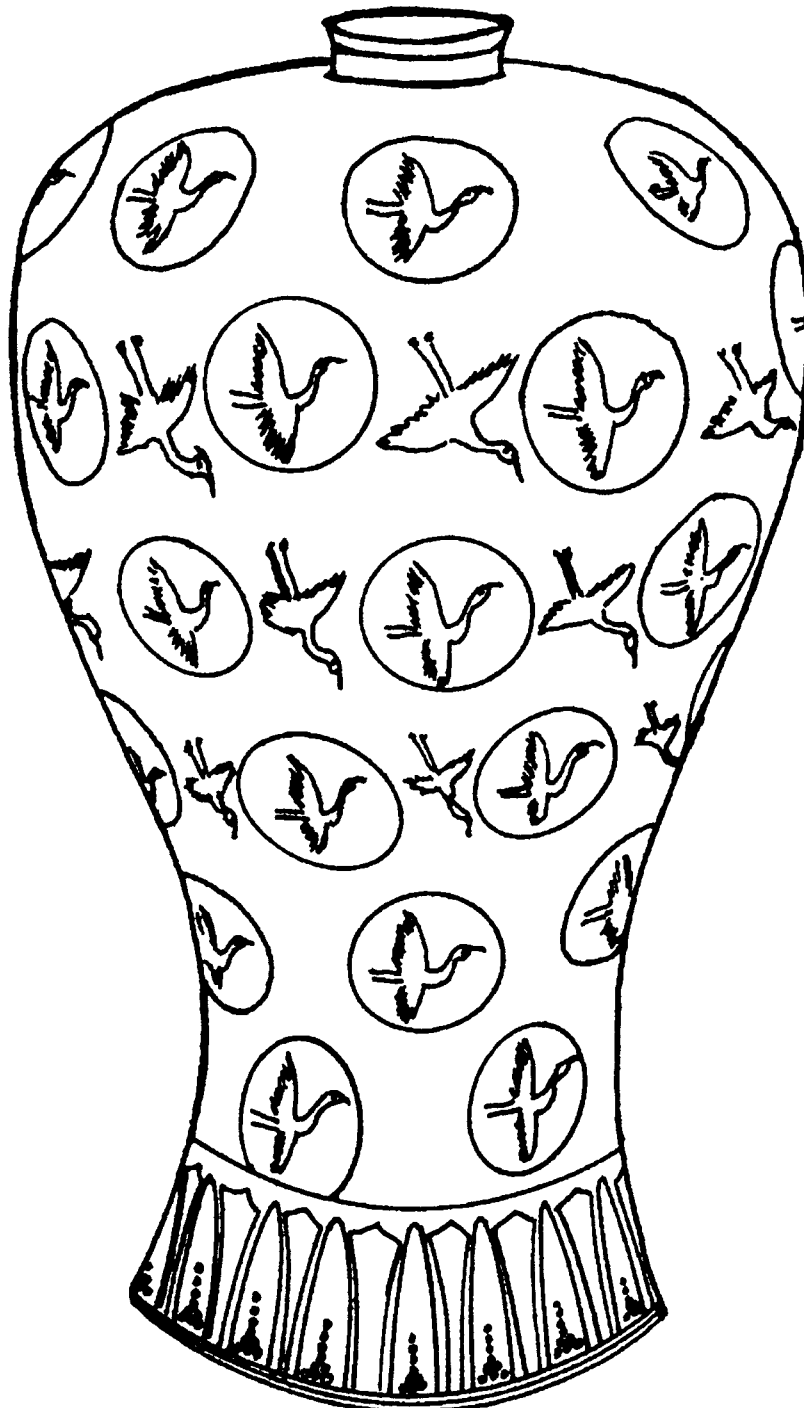




WORKSHEET 1

Lesson 5 Korean Pottery

Directions: Color the pottery below. Use traditional Korean celadon colors or choose your own colors.

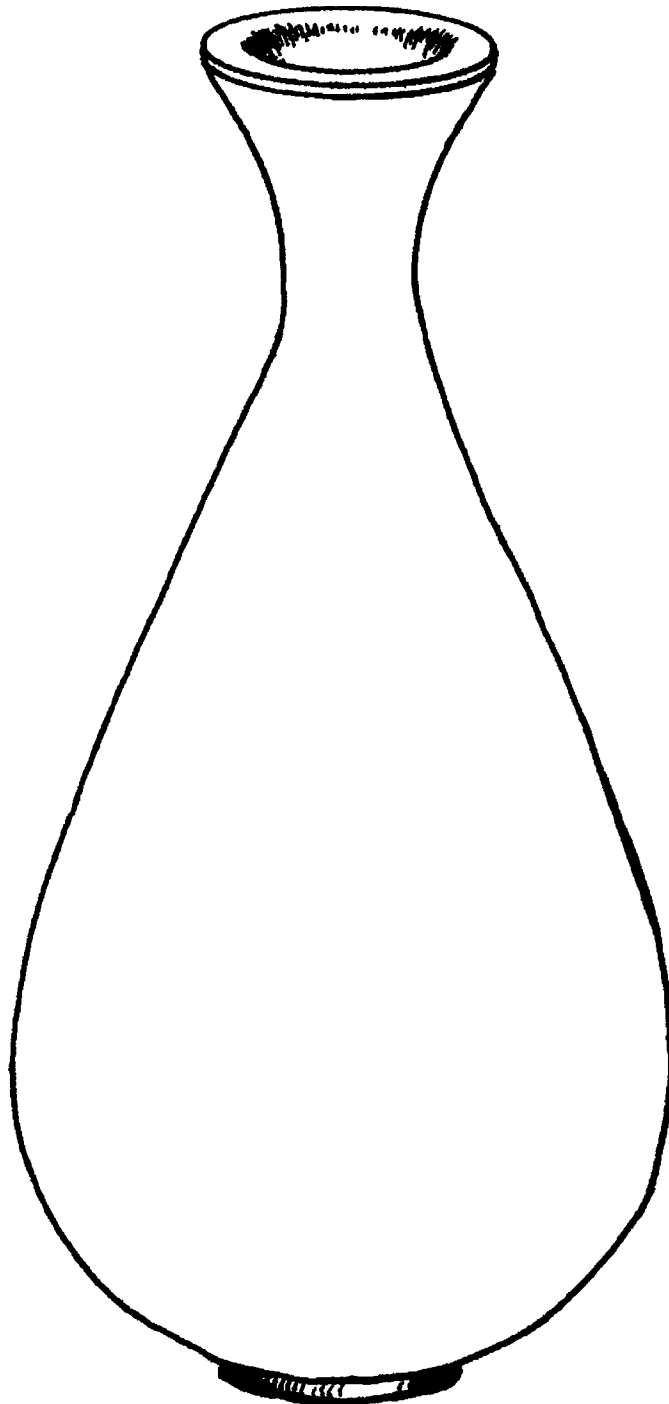




WORKSHEET 2

Lesson 5 Korean Pottery

Directions: Draw and color your own designs on the pottery below. Use the “Four Gentlemen,” “Four Creatures,” or “Arts - Other Symbols” pages for inspiration.

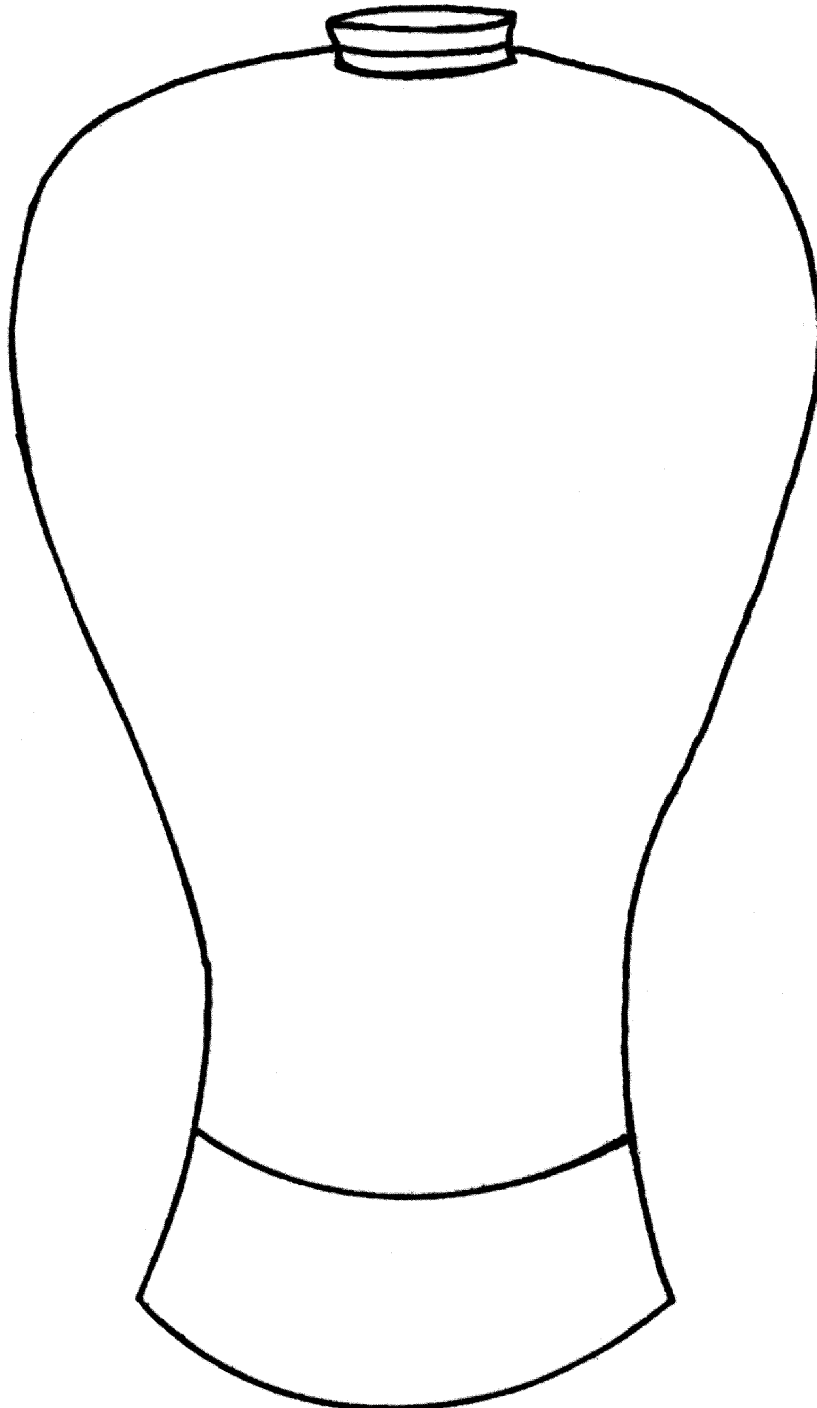




WORKSHEET 3

Lesson 5 Korean Pottery

Directions: Draw and color your own designs on the pottery below. Use the “Four Gentlemen,” “Four Creatures,” or “Arts - Other Symbols” pages for inspiration.





Grade Levels: 1-3
Time Frame: 30 minutes

Lesson 6 Farmer's Dance Hat

Content Area(s): Social Studies
Art

State Goal(s): 1-3: (16) (D) (1)

Objective(s): Identify and describe the characteristics and traditions of cultural and ethnic groups in the local community.

Material(s): (3 Worksheets)

- White paper plates
- Tissue paper
- White streamer
- Large paper clips, 2 per student
- Glue
- Hole puncher
- Elastic cord, yarn or ribbon

Instructional Strategies for “Farmer’s Dance Hat”

(see Worksheets 2 & 3)

- Decorate the paper plate (traditionally the hat is black).
- Punch hole in center of plate. Insert one end of a long white streamer into the hole and tape end to the center of the bottom of the plate. The streamer should hang to about knee length.
- Attach the paper clips onto the streamer one foot away from the plate end. This will act as a weight for spinning.
- Punch two holes into the plate, one on each side, and attach the elastic cord to secure the hat on the head.
- Make a headband by folding a sheet of tissue paper lengthwise. The headband should be long enough to be tied around a child’s head with the knot in back. Make one pom-pom ball (or something similar) using the colored tissue paper. Glue or staple the pom-pom to the center of the headband.
- Put the hat on first. Tie the headband under the hat with the pom-pom centered on the forehead.





Grade Levels: 1-3

Time Frame: 30 minutes

Lesson 6 Farmer's Dance Hat (cont'd)

Enrichment

- Discuss the needs of farmers (e.g., rain, sun, good soil) and the motions that might be included in the dance. Have students create a farmer's dance.
- Give directions for measuring the streamers to reinforce math.
- Compare and contrast this hat with hats worn in the United States.

Background Information

- The farmer's dance hat, called a *sangmo*, is worn by men who parade while playing a drum or gong. A long streamer attached to the top of the hat requires constant movement in order to keep it in motion.



WORKSHEET 1

Lesson 6 Farmer's Dance Hat

ILLUSTRATION OF FARMER'S DANCE HAT

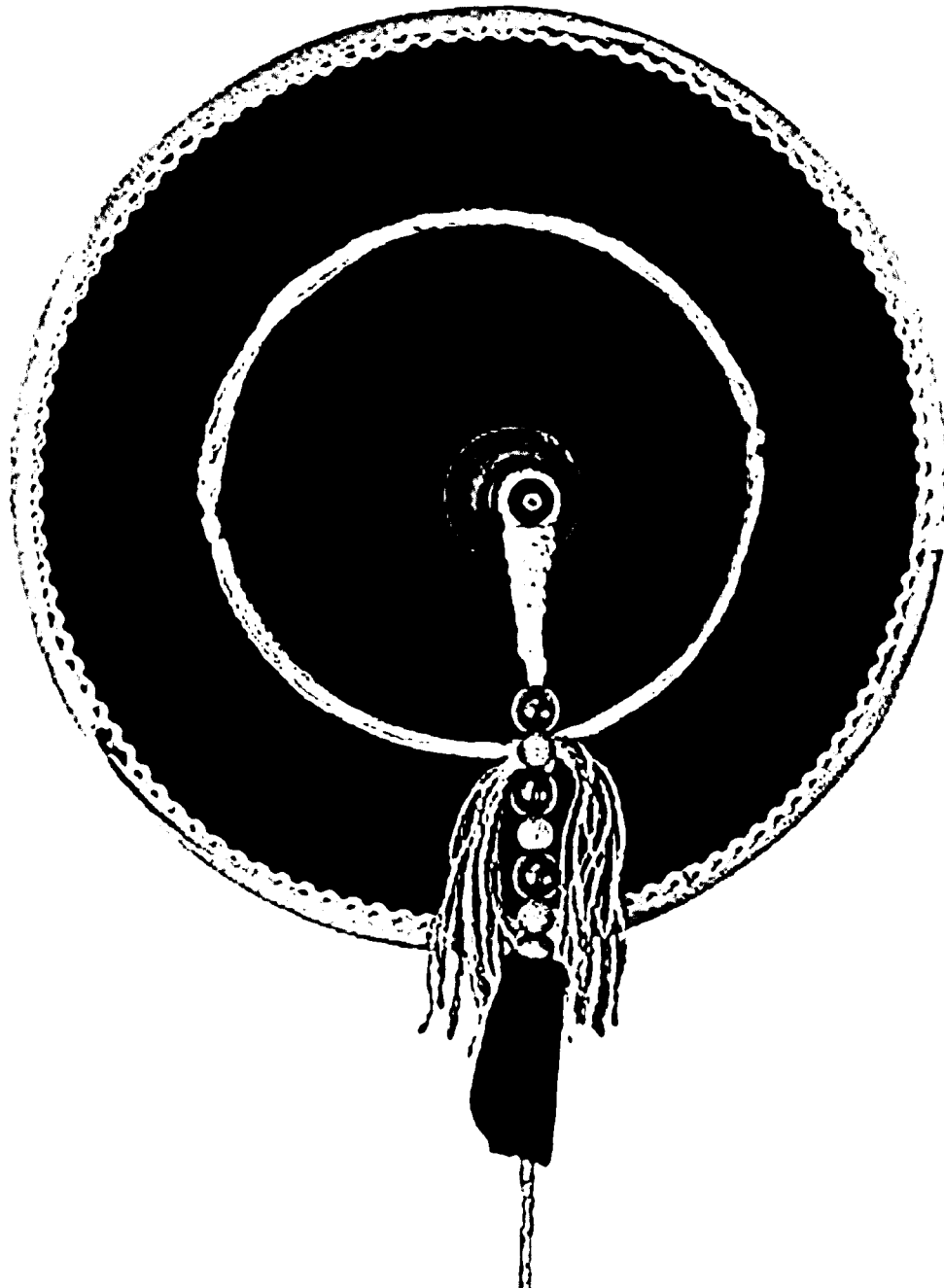




WORKSHEET 2

Lesson 6 Farmer's Dance Hat

ILLUSTRATION OF FARMER'S DANCE HAT



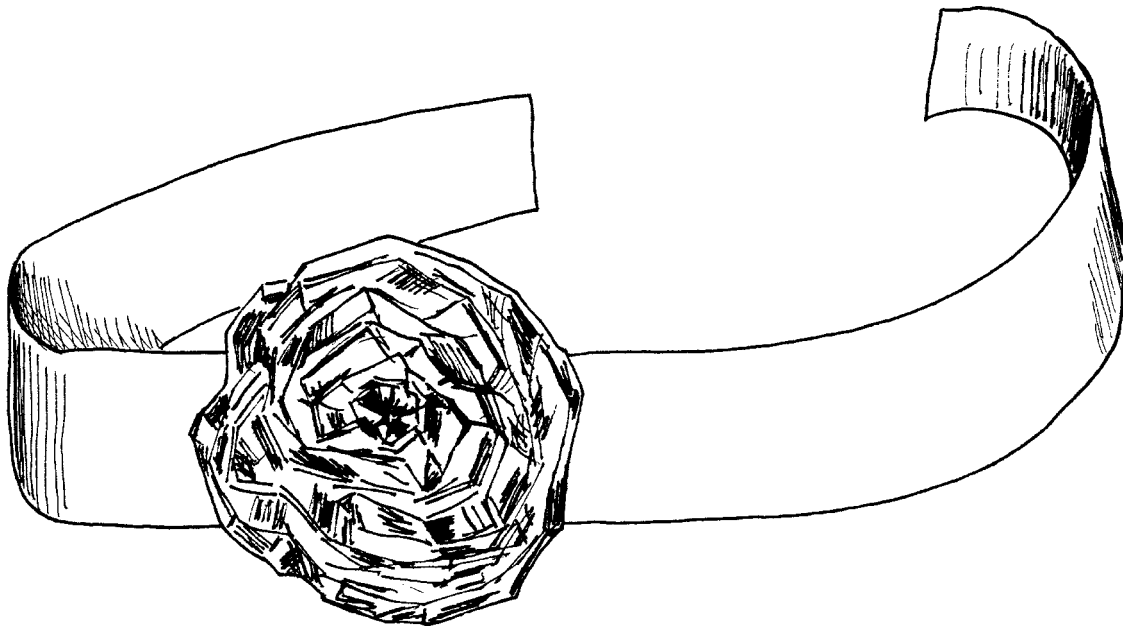


WORKSHEET 3

Lesson 6 Farmer's Dance Hat



ILLUSTRATION OF HEADBAND





Grade Levels: 1-3

Time Frame: 30 minutes

Lesson 7 Talchum (Mask Dance)

Content Area(s): Social Studies
Art

State Goal(s): 1-3: (16) (D) (1)

Objective(s): Identify and describe the characteristics and traditions of cultural and ethnic groups in the local community.

Material(s): (4 Worksheets)

- Student copies of Talchum masks
- Scissors
- Glue
- Paper plates
- Hole puncher
- Yarn or ribbon

Instructional Strategies for “Talchum (Mask Dance)”

- Have students color one of the masks provided.
- Cut and glue the masks onto a paper plate. Cut out holes for the eyes.
- Punch two holes, one on each side, and attach ribbon or yarn to secure mask over the face.

Enrichment

- Have students perform a classroom parody. Discuss beforehand what might be offensive and work on an acceptable script together as a class.
- Have a parade or create a dance using the masks.

Background Information

- *Talchum*, or Mask Dance, is part pantomime and part dance. A combination of satire and humor, it provided a safe forum for the common people to poke fun at the privileged ruling class, or *yangban*. The masks depict human, animal and imaginary faces. The *yangban* were usually portrayed with exaggerated features such as distorted noses, deformed eyes or lopsided mouths.





WORKSHEET 1

Lesson 7 Talchum (Mask Dance)



ILLUSTRATION OF TALCHUM MASKS





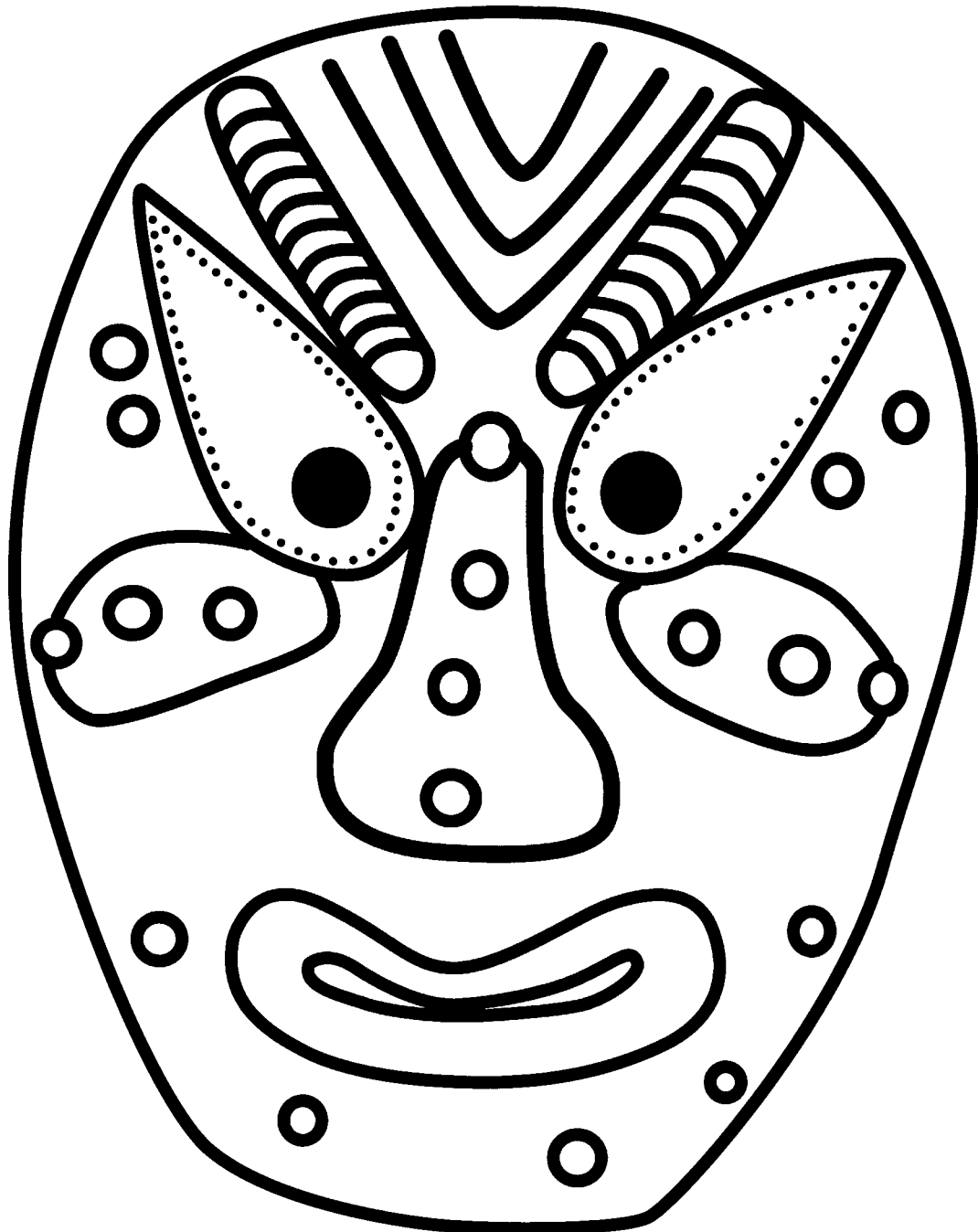
WORKSHEET 2

Lesson 7 Talchum (Mask Dance)

TALCHUM MASK



Directions: Color the mask below. Cut them out and paste each to a paper plate. Punch a hole on either side and thread yarn or ribbon through the holes to make a *Talchum* mask.





WORKSHEET 3

Lesson 7 Talchum (Mask Dance)

TALCHUM MASK



Directions: Color the mask below. Cut them out and paste each to a paper plate. Punch a hole on either side and thread yarn or ribbon through the holes to make a *Talchum* mask.





WORKSHEET 4

Lesson 7 Talchum (Mask Dance)

TALCHUM MASK



Directions: Color the mask below. Cut them out and paste each to a paper plate. Punch a hole on either side and thread yarn or ribbon through the holes to make a *Talchum* mask.





Grade Levels: 1-3

Time Frame: 30 minutes

Lesson 8 Jokduri (Korean Dance Crown)

Content Area(s): Social Studies
Art

State Goal(s): 1-3: (16) (D) (1)

Objective(s): Identify and describe characteristics and traditions of cultural and ethnic groups in the local community.

Material(s): (2 Worksheets)

- *Jokduri* template
- Strip of construction paper, 3"x16" (red, pink or yellow)
- Tissue paper in the same color
- Glue
- Glitter, sequins, beads, buttons, ribbon
- Coloring materials
- Yarn or ribbon

Instructional Strategies for “Jokduri (Korean Dance Crown)”

- Cut out *jokduri* template.
- Fold the 3" x 16" construction paper in half. Matching up the folded side of the construction paper to the *jokduri* template, trace template onto the paper. Make sure to mark all fold lines. Cut construction paper according to markings. Make folds according to template markings so that the strip forms eight panels measuring 3" x 2" each.
- Overlap the first and last two sections and glue together so that it forms six sides, or a hexagon.
- Use the tissue paper (in the same color as the construction paper) to close the top portion of the hexagonal crown.
- Decorate using glitter, sequins, beads, buttons and colorful ribbon.
- Punch two holes, opposite each other, and attach a length of yarn or ribbon to secure the crown on the head.

Enrichment

- Compare to headpieces used in dances or ceremonies in other cultures.

Background Information

- The Korean dance crown is called a *jokduri*. These are headpieces used by women during a traditional dance or a wedding ceremony.





WORKSHEET 1

Lesson 8 **Jokduri (Korean Dance Crown)**

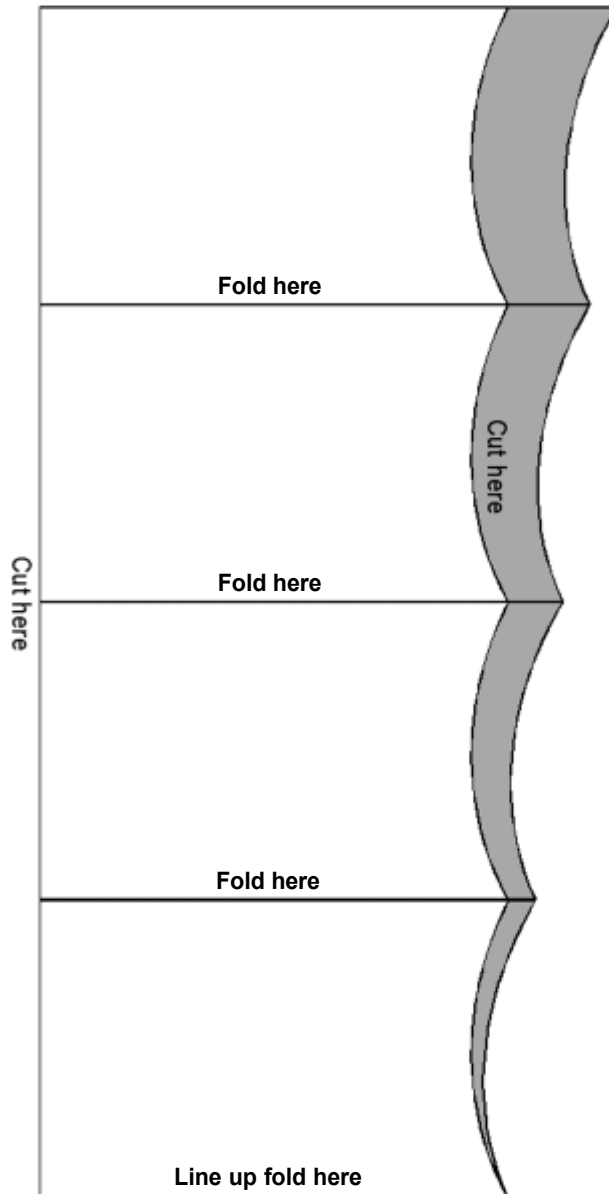
The Korean dance crown is called a *jokduri*. These are headpieces used by women during a traditional dance or a wedding ceremony.





WORKSHEET 2 (Page 1 of 2)

Lesson 8 Jokduri (Korean Dance Crown)



1. Cut out template.
2. Fold 3 inch x 16 inch strip of construction paper in half.
3. Line up folded end of construction paper to the bottom of the template.
4. Trace the outline and mark fold lines accordingly. Cut out along outlines.



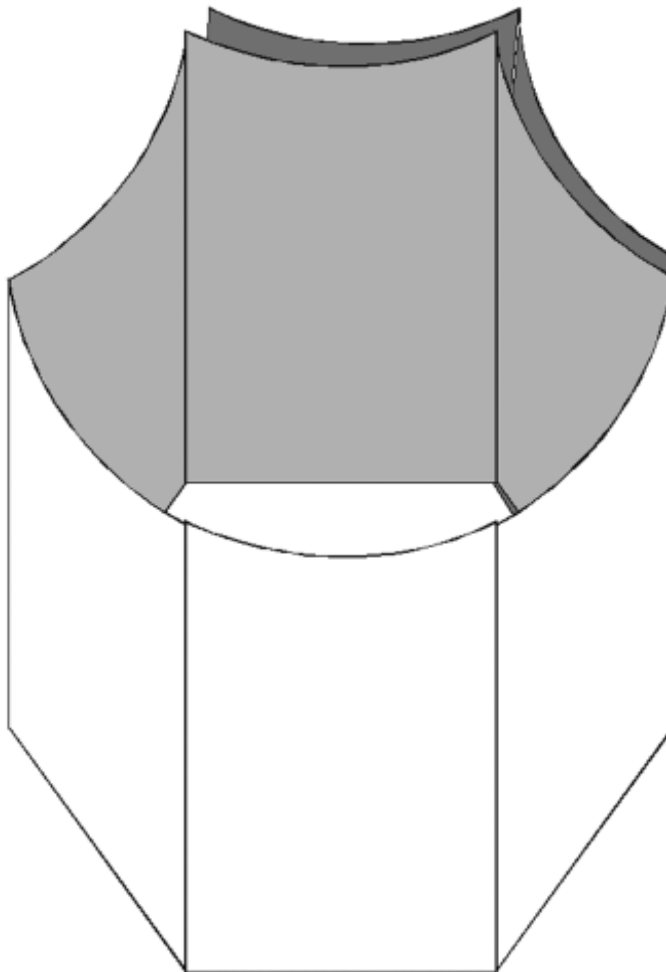


WORKSHEET 2 (Page 2 of 2)

Lesson 8 **Jokduri (Korean Dance Crown) (cont'd)**

5. Overlap and glue the first two sections to the last two sections to form a hexagon – six sides, each measuring 3 inches tall and 2 inches wide.

6. Decorate with beads, buttons, ribbon and glitter.





Grade Levels: 1-3

Time Frame: 30 minutes

Lesson 9 Yeon (Korean Kite)

Content Area(s): Social Studies
Art

State Goal(s): 1-3: (16) (D) (1)

Objective(s): Identify and describe the characteristics and traditions of cultural and ethnic groups in the local community.

Material(s): (1 Worksheet)

- Bamboo skewers or thin, flat pieces of balsa wood, ten or more inches long; four per student (check hobby stores for materials)
- Tissue paper, variety of colors
- Coloring materials
- Tape or glue
- String

Instructional Strategies for “Yeon (Korean Kite)”

- Use the skewers or balsa wood sticks to make a frame (see diagram). Position one horizontally and one vertically. Position the remaining two horizontally.
- Secure the center of the kite’s frame using tape or string.
- Trim each side of the horizontal straw to fit the rectangle.
- Place tissue paper against the frame. Measure and cut accordingly.
- Cut a circle, three inches in diameter, in the center of the tissue paper.
- Tape or glue the tissue paper onto the frame.
- Tie or tape 16" lengths of string onto the sticks or straws at the two upper ends, and one inch below center hole of the kite (you may punch two small holes on either side of vertical stick to loop the string through). Tie a long length of string around the sticks at the center of the kite. This will be the lead. Gather and tie all four strings about one foot above the middle of the kite. Trim away all excess string except the center string.
- You may wrap the lead string around another straw to allow the handler to use his or her skills.
- Hold a classroom contest on the playground to see which kite (or handler) is the best. You may be surprised!





Grade Levels: 1-3

Time Frame: 30 minutes

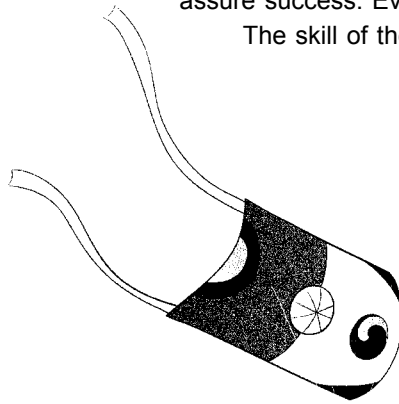
Lesson 9 Yeon (Korean Kite) (cont'd)

Enrichment

- Use scientific inquiry and trial and error by having students make a variety of kites and record their results to find the most successful kite design.

Background Information

- As in many cultures, kites provide hours of creative fun for many children in Korea. The Korean kite, called a *yeon*, has a unique feature. Rather than being triangular, it has a rectangular or square shape and a circular hole in the center to assure success. Even a crudely made kite with a center hole will fly. The skill of the handler compensates during operation.

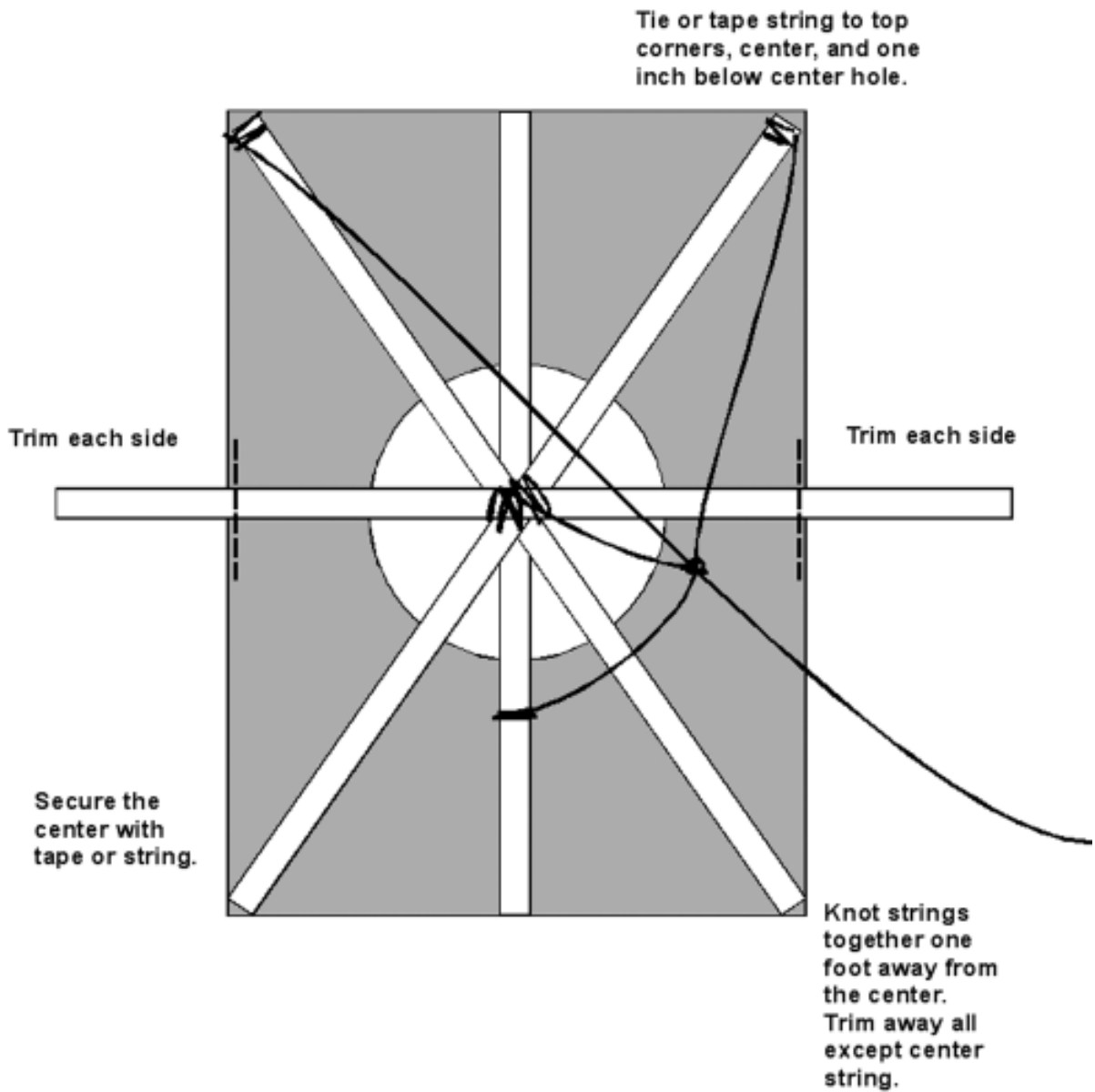




WORKSHEET 1

Lesson 9 Yeon (Korean Kite)

YEON (KOREAN KITE) TEMPLATE





Grade Levels: 1-3

Time Frame: 30 minutes

Lesson 10 Changgo (A Korean Drum)

Content Area(s): Social Studies
Art

State Goal(s): 1-3: (16) (D) (1)

Objective(s): Identify and describe the characteristics and traditions of cultural and ethnic groups in the local community.

Material(s): (1 Worksheet)

- Paper cones or small drinking cups, 2 per student
- White paper
- Yarn, string or ribbon
- Coloring materials
- Glue
- Scissors

Instructional Strategies for “Changgo (A Korean Drum)”

- Make the *changgo* by gluing the narrow ends of two cone shaped paper cups or the bottoms of two small drinking cups together. This is the body of the drum.
- Use the white paper as “leather” and cover the openings of the cups with glue.
- The yarn, string or ribbon must be measured and taped or glued from one “leather” end to the other.
- Finally, decorate the drum by using some of the pieces provided.

Enrichment

- Use a coffee can with a plastic lid instead of the paper cone cups. Experiment with different kinds of “barrels” (cups or containers) and “leather” (various thicknesses of papers). Have students compare the sounds produced.

Background Information

- This hourglass shaped drum is made of leather stretched over a uniquely shaped barrel. The leather drumhead on one side produces a lower sound than the one on the other. The *changgo* dates back to the Three Kingdoms Period, and has been used in all types of music throughout Korean history.

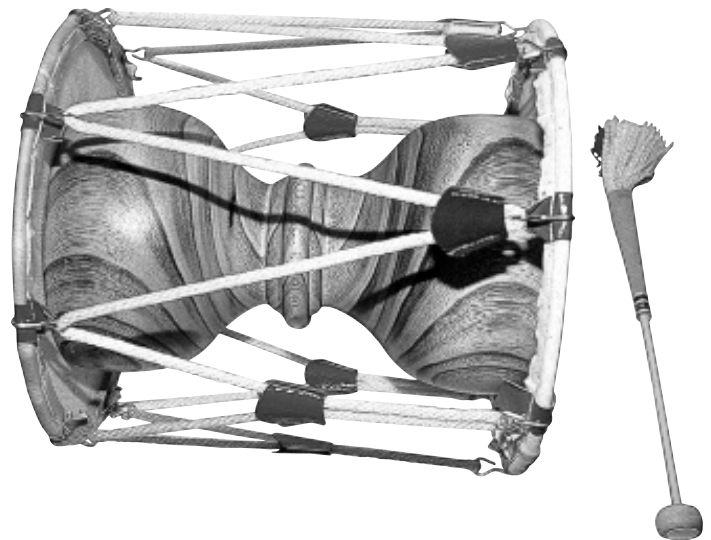
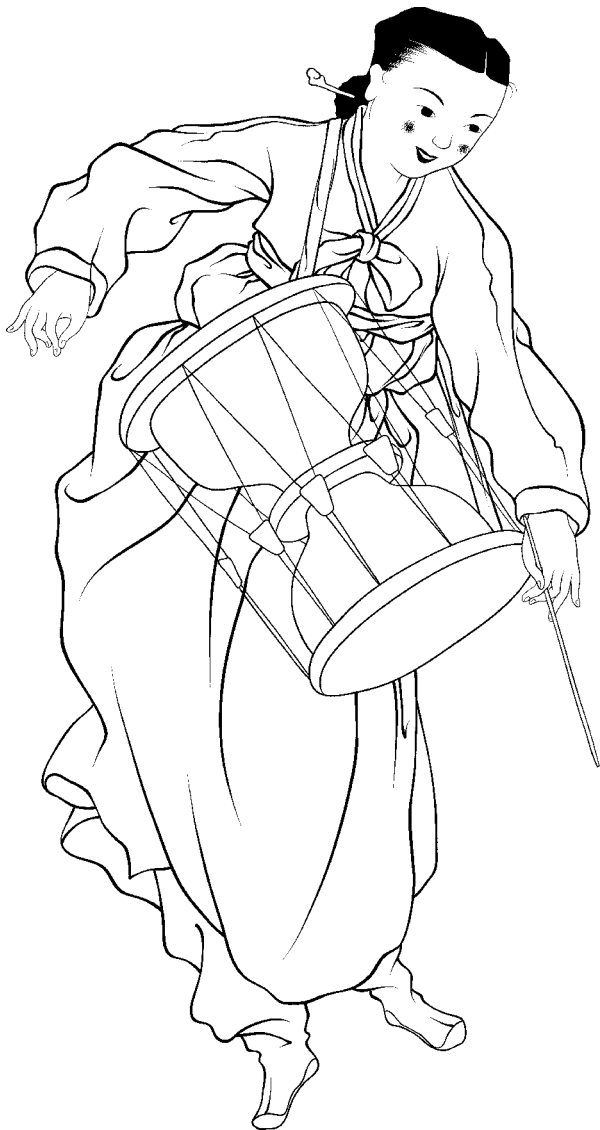




WORKSHEET 1

Lesson 10 **Changgo (A Korean Drum)**

ILLUSTRATION OF CHANGGO





Grade Levels: 1-3
Time Frame: 30 minutes

Lesson 11 Gayageum (Korean String Instrument)

Content Area(s): Social Studies
Art

State Goal(s): 1-3: (16) (D) (1)

Objective(s): Identify and describe characteristics and traditions of cultural and ethnic groups in the local community.

Material(s): (1 Worksheet)

- Medium size, sturdy box
- Rubber bands in a variety of thicknesses, twelve per student or 30 lb. fishing line

Instructional Strategies for “Gayageum (Korean String Instrument)”

- Cover and decorate the cereal box. Be sure to close and glue both ends of the cereal box.
- Stretch the rubber bands around the box. Cut and staple the rubber bands or fishing line to the ends to secure them on the box.

Enrichment

- Create the *gayageum* using a long wooden plank and nails to keep the rubber bands or fishing line in place.
- Predict how the thickness of the rubber band/fishing line affects the sound produced when plucked. Record the findings. Determine a relationship.
- Make the *gayageum* using boxes of different sizes. This will cause the rubber bands or fishing line to stretch more than on a smaller box. Discuss how this changes the sounds produced.

Background Information

- The *gayageum* has been used in Korean music since around 560 A.D. and believed to have been invented by *King Kashil* of the *Kaya Kingdom*. It is similar to the Chinese *zheng* and the Japanese *koto*. The instrument is about 25 inches in length and 10 inches in width. It has twelve silk strings of varying thickness supported by moveable bridges. When played, one end of the *gayageum* is balanced on the right knee of the musician while the other rests on the floor. The strings are plucked using the thumb and index and middle fingers of the right hand, while the index and middle fingers of the left hand press down on the strings.

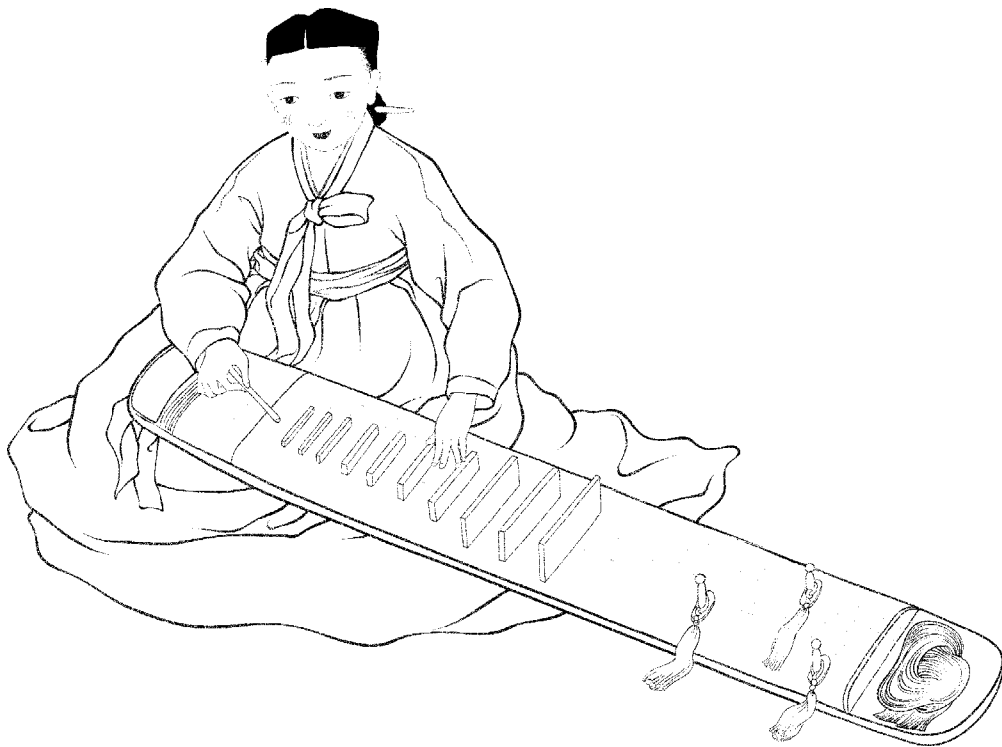
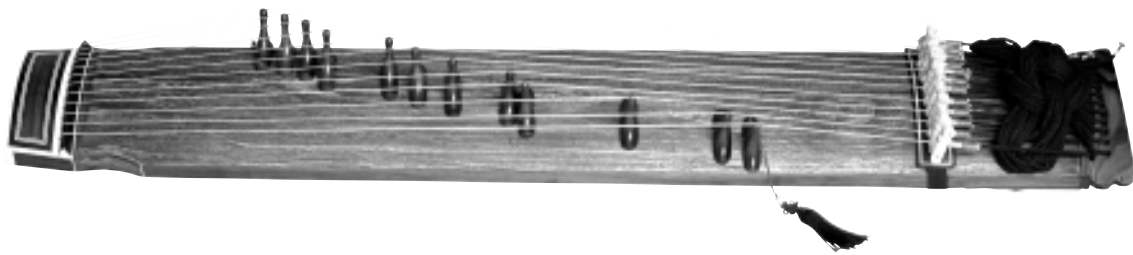




WORKSHEET 1

Lesson 11 **Gayageum (Korean String Instrument)**

ILLUSTRATION OF GAYAGEUM





Grade Levels: 1-3

Time Frame: 30 minutes

Lesson 12 Jing and Kkwaenggwari (Korean Percussion Instruments)

Content Area(s): Social Studies
Art

State Goal(s): 1-3: (16) (D) (1)

Objective(s): Identify and describe the characteristics and traditions of cultural and ethnic groups in the local community.

Material(s): (1 Worksheet)

- Tag board or heavy construction paper
- Aluminum foil
- Chopsticks
- Hole puncher
- String
- Markers

Instructional Strategies for “Jing and Kkwaenggwari (Korean Percussion Instruments)”

- Cut a circle out of tag board or heavy construction paper. Let students know an actual *jing* is about 14 to 15 inches in diameter and a *kkwaenggwari* is typically about eight inches in diameter.
- Wrap the circle in aluminum foil.
- Punch two holes in the top, about two inches apart, and loop a piece of string to make a handle.
- Use a chopstick as the mallet, or embellish it by gluing a cotton ball to one end and wrapping with tissue paper.
- Decorate using markers.

Enrichment

- Using various pots and pan lids, have students make predictions about the relationship of size and sounds produced. Discuss pitch (high and low) and resonance (long and short). Keep a record of the data found to verify the accuracy of predictions.
- Ask students to research and examine other types of percussion instruments used throughout history from cultures around the world. Have students compare/contrast the types found.

Background Information

- The *jing* is a brass gong with a piece of string looped as a handle. The *kkwaenggwari* [gahng-gah-ree] is similar, only much smaller in size. Both instruments produce sound when struck with a mallet. They are used to establish the rhythm in military bands, royal ancestral shrine music, in farmer’s band music, and often in dance music.

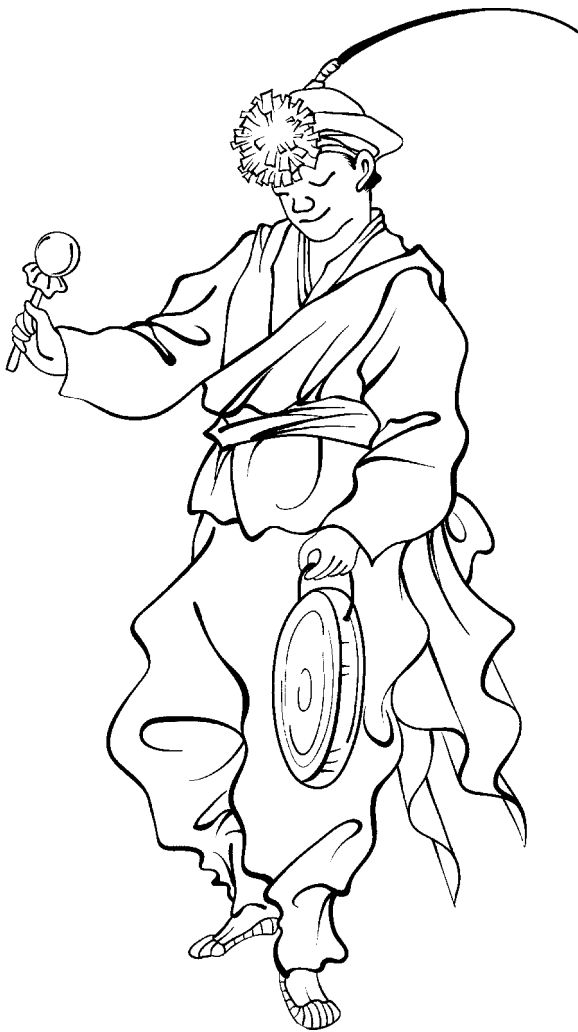




WORKSHEET 1

Lesson 12 Jing and Kkwaenggwari (Korean Percussion Instruments)

ILLUSTRATION OF JING AND KKWAENGGWARI





Grade Levels: 1-3

Time Frame: 30 minutes

Lesson 13 Tanso (A Korean Wind Instrument)

Content Area(s): Social Studies
Art

State Goal(s): 1-3: (16) (D) (1)

Objective(s): Identify and describe characteristics and traditions of cultural and ethnic groups in the local community.

Material(s): (1 Worksheet)

- Paper towel roll or heavy construction paper
- Hole puncher or scissors
- Coloring materials
- Ribbon or streamers
- Glue or tape

Instructional Strategies for “Tanso (A Korean Wind Instrument)”

- On one side of the paper towel roll, make four finger holes. If using the heavy construction paper, roll it into a narrow tube and make holes accordingly.
- On the other side, make a hole for the thumb.
- Decorate using markers and streamers or ribbon on the bottom end.
- The sound produced is not realistic, but flattening the upper end (the mouthpiece) will help students make an attempt.

Enrichment

- Make the *tanso* in a variety of sizes and have students measure them using a ruler.

Background Information

- This small vertical flute is a popular wind instrument in both folk and court music. It has four finger holes, and one thumb hole in the back. Said to have appeared in Korean music in the 15th century, it was introduced from the Chinese to *King Sejong* of the *Choson Dynasty*. A *tanso* is made of bamboo and typically measures 16 to 22 inches. A larger version developed later, is called the *tungso*.





WORKSHEET 1

Lesson 13 **Tanso (A Korean Wind Instrument)**

ILLUSTRATION OF TANSO

