

A Curriculum Resource for Teachers  
to accompany the exhibition

# Explore Korea: A Visit to Grandfather's House

Opening October 23, 1999  
to be on view until October 2000 with possible extension

**Seattle Asian Art Museum, Volunteer Park**



*Photo: Joung S. Kim*

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## Introduction

*Explore Korea: A Visit to Grandfather's House* is the first interactive exhibition for young children and families at the Seattle Asian Art Museum. Visitors will take a journey to explore the daily lifestyle of a Korean family in Grandfather's time. The exhibition features an architectural setting based on a traditional Korean house, a display of Korean folk art, a mural by Seattle-area Korean-American artists, a videotape, and an art workshop space.

Upon passing through the gateway of the wall around the courtyard area, visitors can explore the house exterior and view the videotaped story of a Korean-American family preparing to visit Grandfather in Korea. After removing their shoes, young visitors will be able to go inside the various rooms of the house to discover various objects and explore what activities take place there. Children are invited to try on traditional clothing, practice calligraphy, play a board game, and do some imaginary cooking in the kitchen! In the adjacent art workshop space, children ages five to ten will also be able to take part in a related craft activity and create an item—inspired by the exhibition—to take home.

This exhibition has been made possible by a generous grant from the Korea Foundation. Additional support has been provided by PONCHO, the Nesholm Family Foundation, Seattle Art Museum Supporters (SAMS), King County Arts Commission and from a Seattle Public Schools World Language, Culture, and International Education Programs federal grant. Study in Korea by Museum staff for this project was made possible by the Korea Society and the Korea Foundation.

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## Using This Unit

The unit theme of *Explore Korea: A Visit to Grandfather's House* links traditional objects from Korean households to their original setting within a certain area of the house and to their purpose in this culture. An introductory activity guides students in describing and analyzing the activities and organization of their own room and household. Seven activities are outlined in this unit to extend exploration of the house, either in person or via the Museum's web site.

School groups touring the exhibition will do one of these activities while at the Museum. You may wish to use the lesson plan here when you return to the classroom, to extend what your students did at the Museum. Time permitting, teachers can lead one or more of the additional activities for follow-up.

Teachers with Internet access can also use the related web site segment (accessed from the education page at [www.seattleartmuseum.org](http://www.seattleartmuseum.org)). If you have access within your classroom, your students can explore images of a traditional house in Korea prior to visiting the Museum. If your access is not in the classroom itself, you may wish to print some color transparencies from the web site to share on an overhead projector.

When using the images, we suggest that you begin by asking students to give you descriptive words for what they see.

**Visual elements:** Prompt students to describe lines, shapes, and patterns. (Color and texture are more difficult to discuss from a computer image or print reproduction; these can be discussed when they see the object in the Museum.)

**Architecture:** Which areas are most public? Most private? How does the family use the house and courtyard during different kinds of weather? What building materials are used? What separates the rooms from one another?

**Composition:** What elements does the artist use to create balance?

**Function:** What do you think this object is used for? Do you think it is still used today?

**Design:** Do you notice any special design motif? If so, do you think it has any special meaning?

## **Curriculum Connections**

### **Seattle Public Schools Plan for the District**

One of the top six priorities of a world-class school district is study of language and culture.

#### **World Language, Culture, and International Education Programs**

**Vision:** To prepare all students to succeed in a global, multinational, interdependent world environment.

**Reason:** Washington is the most trade-dependent state in the nation; Seattle, its international gateway. Multinational businesses and increased job opportunities with a global perspective will be the norm, not the exception. Those who speak the world's languages, can navigate across its cultures, and are trained to think with an international perspective will be sought after in the work world. . . .

**Outcomes/Expectations:**

Multilingual/multicultural education ensuring graduates will be proficient in at least two languages and skilled in working with culturally different people and communities. International Education Curriculum emphasizing activities, experiences, and programs with a global perspective.

Experiences tied to international business and trade opportunities:

- Multilevel exchange programs
- International relations programs
- Multiglobal interaction opportunities

Submitted by Cynthia Rekdal; World Language, Culture, and International Education Programs; Seattle Public Schools

## **Curriculum Connections for Washington State**

The primary focus of this unit is to address the following two Washington State Essential Academic Learning Requirements:

Arts 4.4 recognize the influence of the arts in shaping and reflecting cultures and history  
Grade 4 benchmark: identify examples of the arts in a variety of contexts within a culture (ceremonial, utilitarian, decorative, political, entertainment, family/public/cultural)

Geography 3.3 examine cultural characteristics, transmission, diffusion, and interaction  
Grade 4 benchmark: identify the ways cultural traditions are expressed through artistic creations and use of the environment—for example art, clothing, and architecture

## Pre-visit Lesson 1: My Home, Your Home Grades K–2, 3–5

### Washington State Arts Essential Learnings Focus

*The student will:*

*2.1 use the senses to gather and process information*

*4.4 recognize the influence of the arts in shaping and reflecting cultures and history*

### Washington State Geography Essential Learnings Focus

*The student will:*

*3.3 examine cultural characteristics, transmission, diffusion, and interaction*

### Washington State Mathematics Essential Learnings Focus

*The student will:*

*1.3 understand and apply concepts and procedures from geometric sense: shape and dimension*

The second part of this lesson asks for observations of Grandfather’s House, after seeing it at the museum or on the museum’s web site. For classes without access, is there a family or community member who can visit the classroom for an interview? Or, another alternative for teachers without these resources is to distribute the answer sheet to provide students with the information they need for making the comparison.

Teacher prompts for leading a class discussion comparing students homes to Korean Grandfather’s House:

-In traditional Korea, did more family members live together?

-Did more generations of a family live together?

-Was there more separation between men and women?

-In what ways are the rooms in the Korean house more flexible than those in your home?

(For example, furniture is moved around and bedding is rolled up, so the same room can be dining room, living room, and bedroom.)

-Is what ways are the rooms in your home more flexible? (For example, most rooms are used by all family members.)

<b>Essential Question</b> How do houses reflect differences in organization of activities and family relationships?	<b>Generalization</b> Cultural differences in household activities and family relationships can be observed by comparing household arrangements.
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<p><b>Description of Lesson</b></p> <p>Part 1. Students describe their room in a drawing and their house in words through a questionnaire (verbally as a group, or individually in writing).</p> <p>Part 2. Students compare their homes with a traditional Korean house.</p>	<p><b>Resources</b></p> <p>Photos, SAM web site images, worksheets; optional: children’s books showing different styles of houses (possibilities are listed in Further Resources).</p>
<p><b>Target Learnings</b></p> <p>The student gathers information and compares the structure and organization of their own home to a traditional Korean house.</p>	<p><b>Assessment Criteria</b></p> <p>The student:</p> <ol style="list-style-type: none"> <li>1. Completed drawing and answers questions for their own room and house.</li> <li>2. Completed questions for a Korean house.</li> <li>3. Indicated similarities and differences between the two.</li> </ol>
<p><b>Instructional Strategies</b></p> <p>What the Teacher Does</p> <ol style="list-style-type: none"> <li>1. Demonstrates drawing an “x-ray” view of a room in a house (a section, with exterior wall removed to reveal what’s inside).</li> <li>2. Leads the class in drawing, as a group, an x-ray view of the classroom. Beginning with a rectangle, asks students to take turns adding elements such as the blackboard, furniture, windows, and doors, and discussing where to place them.</li> <li>3. Directs students in drawing an x-ray view (or section) of their bedroom and what is inside. Leads class discussion to compare the results.</li> <li>4. Guides students in extending from their room to outlining information on their home (house, apartment, or trailer) using the questionnaire (K–2, verbally as a group; 3–5, individually in writing). Keeps the results to compare with Korean Grandfather’s House.</li> <li>5. Asks students to recall Korean Grandfather’s House from Museum Visit, or shows images of Korean houses (either online or via</li> </ol>	<p><b>Creative Process</b></p> <p>What the Student Does</p> <ol style="list-style-type: none"> <li>1. Draws their bedroom and furnishings.</li> <li>2. Identifies from looking at drawings where others sleep, play, read, or get dressed.</li> <li>3. Completes questionnaire on their home.</li> <li>4. Completes questionnaire for Korean house.</li> <li>5. Compares results. Shares one similarity and one difference they found. Or marks on their sheets which elements are the same and which are different. Offers possible explanations for any differences they found.</li> </ol>

transparencies), and has students complete the second parallel questionnaire for Grandfather's House.	
<b>Assessment Strategies</b> Constructed response to student questionnaires	<b>Evidence of Student Learning</b> Two questionnaires marked to show similarities and differences
<b>Vocabulary</b> Roofline, men's quarters, women's quarters, courtyard, veranda, <i>ondol</i> floor, ancestors, tile, x-ray drawing or section drawing, clay, plaster	<b>Life Applications</b> Student is able to analyze and compare cultural traditions through living spaces.

Possible extension: Extend to discussion of animal shelters (possibly using a children's book such as *Need a House? Call Ms. Mouse*) or houses in other cultures (possibly using one of the children's books with a cultural perspective on architecture listed in Further Resources).

## Did You Know? Pre-visit Background on Korean Household Architecture



House gateway, Minsokch'on, Yong-in, Korea

Photo: Joung S. Kim

Through *Explore Korea: A Visit to Grandfather's House*, the Seattle Asian Art Museum presents its version of the traditional-style Korean houses that continue to dot the countryside of the Korean peninsula. While Korean architectural styles vary from region to region, through time, and across social classes, certain structural elements are recognized as unique to Korea. Korean houses also reflect a distinct conception and use of space that can be seen even in the apartment households of today's growing urban centers as well as in Korean communities outside Korea. The Museum installation has been carefully designed with these aspects in mind. It is intended to serve not as a model or replica home but as an interpretive context for the introduction of Korea's artistic and cultural heritage and for the simulation of its rich domestic experience.

Traditional Korean houses are single-story dwellings made of wood, stone, and clay or mud plaster. As with other Korean houses of this style and scale, *Grandfather's House* is enclosed by a gated wall that separates it from neighboring houses and forms a courtyard. Tiled roofs, now a familiar sight, were once a sign of wealth and an indication of upper-class (*yangban*) status. The roofs, covered with curved tiles, gave these houses an upward tilt at their corners, lending them what some have described as a "smiling air." Commoners' houses were roofed with thatch made from rice straw: long, overlapping rolls of thatch were piled to form a solid, weatherproof roof. Thatched-roof houses have all but disappeared in Korea, but the image of their rounded forms with neatly trimmed edges remains in the hearts of many Koreans, evoking feelings of nostalgia.



Tile-roofed house, Minsokch'on, Yong-in, Korea Photo: Joung S. Kim

Another feature of the Korean house was a central heating system called *ondol*. For centuries Koreans heated their homes with *ondol* floors: brick floors with a built-in network of ducts and flues leading from the kitchen hearth. The floors of interior rooms were layered with oiled paper on which household members would go about their daily activities. During warmer seasons, flues could be closed and the kitchen heat directed outside through chimneys made of stone or clay. Korean winters can be wet and cold, however, so it is little wonder that Koreans took their meals, entertained guests, and slept directly on the warmth of their floors!

Except for the kitchen, rooms within the house were not completely closed off from another by heavy walls or doors with hinges and knobs, as in our own homes. Rather, they might have been partially divided by walls with open doorways or removable sliding doors. In this way, rooms were able to serve a variety of purposes. During the course of a day, a single room might function as a dining room, living room, playroom, and study. Cushions and mats made of cotton, silk, and plant fiber made sitting on the floor comfortable. Korean tables and desks are low and portable, and chests and shelves are also generally small and lightweight in construction. In the evening, objects and furniture would be pushed against the walls, and bedding and quilts spread out over the floor. After a good night's rest, the bedding would be folded up and stowed back in a corner or piled high atop a blanket chest. Floors were kept immaculately clean, and of course shoes were taken off before entering these interior rooms.

Korea's late Choson period (1392–1910) was marked by a conservatism that fostered a strict separation of roles and activities for men and women. This extended even to the level of individual family homes. In households such as *Grandfather's House*, the *sarangbang*, or receiving room, often served as the public men's quarters, while the *anbang*, or inner room, made up the more protected women's quarters. In larger home complexes, the man's quarters and woman's quarters were often in entirely different buildings. In the men's quarters of *Grandfather's House*, also referred to as a study room, objects and furnishings reflect the lifestyle of a Korean gentleman. These include a low desk with inkstone and calligraphy box, shelves and chests for holding books and scrolls and objects of scholarly curiosity, a charcoal brazier, and screens adorned with classical Chinese texts and images. Items within the women's quarters of *Grandfather's House* tell the story of a Korean woman of years past. These include a chest for her clothes and blankets, a wedding box

used for her dowry, a sewing kit with swatches of her embroidered handwork, and perhaps a painted screen with the familiar “bird and flower” motif. Young children often stayed within the women’s quarters and kitchen area, close to their mothers. Boys might move to other rooms associated with the *sarangbang* upon reaching the proper age, perhaps when beginning formal schooling. Girls, on the other hand, would stay in areas close to the *anbang* and kitchen, where they could learn the practical skills of stocking the food stores, cooking, ironing, and mending clothes.

In *Grandfather’s House*, the *sarangbang* and *anbang* are separated by a wood-floored section called the *maru*. This area is covered by the roof, or at least by the overhanging eaves of the roof, but is without outside walls, as was typical. Sometimes the *maru* area had paper-screen window or wall panels that protected it during cold or wet weather, but were removed and hung from the ceiling rafters during fair weather. In fact, we can imagine that the *maru* area, or veranda, was a favorite spot in the house in the summertime, when the roof above provided shade and the open walls allowed a welcome breeze. Since the other rooms had no closet space, the *maru* area sometimes served as a storage space, in addition to more practical attics and cellars. Rice chests and other units for holding valuable food grains were commonly placed in the *maru*, the symbolic center of the household.

As in *Grandfather’s House*, the kitchen of a traditional Korean house stood at the far end next to the *anbang*, so that those within the inner room could enjoy the warmest benefits of its hearth through the *ondol* floors. This also provided quick and easy access to the kitchen for the woman of the household, whose responsibilities included preparing meals, heating water, and maintaining the fire. Unlike other portions of the house, the kitchen was floored only with packed earth. An embankment of stone and plaster was built not only to contain the fire but also to hold the iron cooking pots above it, forming an effective stovetop. Also in the kitchen of *Grandfather’s House* are shelves holding ceramic bowls and plates, fiber mats and baskets, gourd dippers and scoops, a millstone, and a mortar and pestle. Many of these objects, along with low food serving tables and trays, can be seen hanging from the kitchen walls and rafters.

An extension of the kitchen stretches outside to a place reserved for food storage jars. This area, sometimes called a condiment bay, is one of the most familiar sights in Korean households, whether in the yards of older country homes or on rooftops and balconies in downtown Seoul. These clusters of large earthenware jars represent one of the most distinctive aspects of Korean culture, one that people around the world have come to recognize and enjoy: Korean food! Within this bay in *Grandfather’s House* we can imagine crocks of pickled radishes and cabbages, soybean paste and soy sauce, red pepper paste, sesame seed oil, and the many other seasonings and sauces that give Korean food its trademark flavor.

Join us as we step inside the gate to *Grandfather’s House* for a closer look at the arts and activities of Korean living!

## Grades K-2 Worksheet: My Home



Name \_\_\_\_\_

Date \_\_\_\_\_

My home is: \_\_\_\_\_.

The roof is this shape \_\_\_\_\_

and is made from \_\_\_\_\_.

Some things right outside my home are \_\_\_\_\_.

The windows are made of \_\_\_\_\_.

The shape of the windows is \_\_\_\_\_.

What room do you keep food in? \_\_\_\_\_

What room do you eat in? \_\_\_\_\_

What do you sit on? \_\_\_\_\_

Where do you play? \_\_\_\_\_

What room do you read and write in? \_\_\_\_\_

What room do you sleep in? \_\_\_\_\_ What do you sleep on? \_\_\_\_\_

The rooms that men and boys usually use are \_\_\_\_\_.

The rooms that women and girls usually use are \_\_\_\_\_.

Where do you like to sit to keep cool when it is hot? \_\_\_\_\_

Where do you like to sit to keep warm when it is cold? \_\_\_\_\_

# Grades 3–5 Worksheet: My Home



Name \_\_\_\_\_

Date \_\_\_\_\_

My home is: \_\_\_\_\_.

The roof is this shape \_\_\_\_\_ and is made from \_\_\_\_\_.

Some things right outside my home are \_\_\_\_\_.

The windows are made of \_\_\_\_\_. The shape of the windows is \_\_\_\_\_.

The parts of our house with special decoration are \_\_\_\_\_.

The places where we hang or display art are \_\_\_\_\_.

What room do you keep food in? \_\_\_\_\_ What room do you eat in? \_\_\_\_\_

What do you sit on? \_\_\_\_\_ Where do you play? \_\_\_\_\_

What room do you read and write in? \_\_\_\_\_

What room do you sleep in? \_\_\_\_\_ What do you sleep on? \_\_\_\_\_

The rooms that men and boys usually use are \_\_\_\_\_.

The rooms that women and girls usually use are \_\_\_\_\_.

Is there a difference? \_\_\_\_\_

The house is heated by \_\_\_\_\_.

Where do you like to sit to keep cool when it is hot? \_\_\_\_\_

Where do you like to sit to keep warm when it is cold? \_\_\_\_\_

## Grades K–2 Worksheet: Korean Grandfather’s House

Name \_\_\_\_\_

Date \_\_\_\_\_

At Grandfather’s House in Korea,

The roof is this shape \_\_\_\_\_ and is made from \_\_\_\_\_.

Some things outside Grandfather’s House are \_\_\_\_\_.

The windows are made of \_\_\_\_\_.

The shape of the windows is \_\_\_\_\_.

Where do they keep food? \_\_\_\_\_.

Where do they eat? \_\_\_\_\_.

What do they sit on? \_\_\_\_\_.

Where do they play? \_\_\_\_\_.

Where do they read and write? \_\_\_\_\_.

Where do they sleep? \_\_\_\_\_.

What do they sleep on? \_\_\_\_\_.

The rooms that men and boys usually use are \_\_\_\_\_.

The rooms that women and girls usually use are \_\_\_\_\_.

Is there a difference? \_\_\_\_\_.

Where do they like to sit to keep cool when it is hot? \_\_\_\_\_.

Where do they like to sit to keep warm when it is cold? \_\_\_\_\_.

## Grades 3–5 Worksheet: Korean Grandfather’s House

Name \_\_\_\_\_

Date \_\_\_\_\_

At Grandfather’s House in Korea,

The roof is this shape \_\_\_\_\_ and is made from \_\_\_\_\_.

Some things outside Grandfather’s House are \_\_\_\_\_

\_\_\_\_\_.

The windows are made of \_\_\_\_\_. The shape of the windows is \_\_\_\_\_.

The parts of the house with special decoration are \_\_\_\_\_.

The places where art is hung or displayed are \_\_\_\_\_.

What kind of art? \_\_\_\_\_

Where do they keep food? \_\_\_\_\_ Where do they eat? \_\_\_\_\_

What do they sit on? \_\_\_\_\_ Where do they play? \_\_\_\_\_

Where do they read and write? \_\_\_\_\_

Where do they sleep? \_\_\_\_\_ What do they sleep on? \_\_\_\_\_

The rooms that men and boys usually use are \_\_\_\_\_.

The rooms that women and girls usually use are \_\_\_\_\_.

Is there a difference? \_\_\_\_\_

The house is heated by \_\_\_\_\_.

Where do they like to sit to keep cool when it is hot? \_\_\_\_\_

Where do they like to sit to keep warm when it is cold? \_\_\_\_\_

## Answer Sheet: Grandfather's House in Korea

The roof is this shape curved and is made from tile.

Some things outside Grandfather's House are courtyard, wall, gate, play area, tools, clay jars, vegetables or peppers drying, clothes drying. . . .

The windows are made of wood and paper. The shape of the windows is a rectangle.

The parts of the house with special decoration are doors and windows.

The places where art is hung or displayed are men's quarters, women's quarters.  
What kind of art? Scrolls, screen paintings, ceramics, basketry, textiles.

Where do they keep food? Courtyard, veranda, kitchen. Where do they eat? Men's quarters, women's quarters.

What do they sit on? Cushions on the floor. Where do they play? Women's quarters or courtyard.

Where do they read and write? Men's quarters or women's quarters.

Where do they sleep? Men's quarters, women's quarters. What do they sleep on?

Bedding that is unrolled at night, then rolled up and put away during the day (like a futon).

The rooms that men and boys usually use are men's quarters (sarangbang).

The rooms that women and girls usually use are kitchen and women's quarters (anbang).

Is there a difference? Yes.

The house is heated by the kitchen stove. The floors of the other rooms are kept warm by heat ducts from the stove passing under the paper-covered floors of the other rooms (called an ondol floor).

Where do they like to sit when it is hot weather, to keep cool? Veranda.

Where do they like to sit when it is cold weather, to keep warm? On the warm ondol floor; the nearer to the kitchen stove, the warmer it is!

### Comparison

Now put your two questionnaires together to compare your house with Korean Grandfather's House. Put an O next to answers on the sheet for your house that are the same as answers for a Korean house. Put an X next to answers on the sheet for your house that are different from answers for a Korean house.

## Lesson 2: Fold a Paper House Grades K–5

### Washington State Arts Essential Learnings Focus

*The student will:*

*4.4 recognize the influence of the arts in shaping and reflecting cultures and history*

### Washington State Geography Essential Learnings Focus

*The student will:*

*1.3 examine cultural characteristics, transmission, diffusion, and interaction*

Kindergarten students will need assistance with folding and gluing.

Copy the 11-by-17-inch version of the paper house model (included in this packet) for each student. The results will be better if you can copy it onto a slightly heavier paper, such as a lightweight card stock.

<p><b>Essential Question</b> How can I make a model of a Korean thatched-roof house?</p>	<p><b>Generalization</b> Houses can be represented visually by three-dimensional models.</p>
<p><b>Description of Lesson</b> Students make a folded paper house model.</p>	<p><b>Resources</b> Diagrams, background on thatched-roof houses</p>
<p><b>Target Learning</b> The student identifies major exterior parts of a Korean thatched-roof house.</p>	<p><b>Assessment Criteria</b> The student: 1. Completed a folded paper house model. 2. Identified its major parts.</p>
<p><b>Instructional Strategies</b> What the Teacher Does</p> <ol style="list-style-type: none"> <li>1. Introduces the house drawing, and asks students what they notice about how it differs from the other Korean house they looked at. The primary difference is the thatched roof with gourds growing on it.</li> <li>2. With students, names the other parts of the house: overhanging eaves under the roof (they will fold to make the eaves extend out), columns on both sides (along the walls, with base underneath), veranda (like a porch, in front), and step up to the house. Notice that the house is held a bit up off the ground by the columns, and the entrance includes a step up to get to</li> </ol>	<p><b>Creative Process</b> What the Student Does</p> <ol style="list-style-type: none"> <li>1. Names parts of the house from the diagram.</li> <li>2. Colors, cuts, and folds their paper model.</li> <li>3. Glues model to colored background paper.</li> <li>4. Draws something inside the front door.</li> <li>5. Labels parts of the house: roof, gourds, eaves, walls, columns, door, veranda, step, base of the columns.</li> </ol>

<p>the front door.</p> <ol style="list-style-type: none"> <li>3. Directs students to color the drawing (optional) and cut it out, fold to create the projecting eaves and wooden floor veranda, fold the step under, and cut and glue on the door to open.</li> <li>4. Demonstrates gluing to background paper. Glue the walls down first. When folded, the eaves and veranda will project out from the page. Align the veranda, then glue down the base of the columns. Glue down the back end of the step.</li> <li>5. Suggests that students draw something that can be seen inside, through the cut-open front door, roof, gourds, eaves, walls, columns, door, veranda, step, base of the columns.</li> <li>6. Asks students to label (or, for K-1, verbally identify) the parts of their house.</li> </ol>	
<p><b>Assessment Strategies</b> Constructed response identifying parts of the house</p>	<p><b>Evidence of Student Learning</b> Verbal or written identification of the parts of the house exterior</p>
<p><b>Vocabulary</b> Two-dimensional, three-dimensional, roofline, thatched roof, gourds, eaves, veranda, columns, base of columns, clay, plaster</p>	<p><b>Life Applications</b> Student can identify major exterior elements of traditional domestic architecture.</p>

## Did You Know? Living Under a Straw Roof



*Thatched-roofed house, Minsokch'on, Yong-in, Korea Photo: Joung S. Kim*

While tile-roof houses were built by upperclass families that could afford to do so, most families lived in houses with thatched roofs. Long, overlapping rolls of thatch made from rice straw were piled to form a solid, weatherproof roof. The thick layers of straw worked as good insulation for keeping the house warm in the winter and cool in the summer. Thatched-roof houses have now all but disappeared from Korea, but a few folk villages are maintained for visitors to experience.

Naturally, the commoners' thatched-roof houses were smaller than the tile-roof houses and had fewer rooms—sometimes simply one room and a storeroom. However, even the small thatched-roof houses had a courtyard surrounded by a stone wall. When a family's fortunes improved, or a son married and his wife came to live with him and his parents, additional rooms or wings were added on. The rooms generally had the same names and similar arrangement and functions as in the tile-roof houses: men's quarters (*sarangbang*), women's quarters (*anbang*), veranda (*maru*), and courtyard. Depending on the local materials available, thatched-roof houses were built with stone and wood, or with a wooden framework and earthen walls. Some were built with logs, somewhat like log cabins.

A house's thatched roof almost became part of the garden, as families grew gourds (like small pumpkins) over it. Resting on the straw roof, the vines had room to sprawl and ripen in the sun instead of lying on the muddy earth. Gourds provided food in the past, but have other uses too. After picking the gourds, the shells were cut in half, then kept and dried to use as scoops. Sometimes, these gourd ladles were hung on the outside or kitchen walls of the house.

## Lesson 3: Arrange Grandfather’s House Grades K–2

### Washington State Arts Essential Learnings Focus

*The student will:*

*4.4 recognize the influence of the arts in shaping and reflecting cultures and history*

### Washington State Geography Essential Learnings Focus

*The student will:*

*3.3 examine cultural characteristics, transmission, diffusion, and interaction*

### Washington State Communication Essential Learnings Focus

*The student will:*

*1.2 listen and observe to gain and interpret information*

*3.2 Work cooperatively as a member of a small group*

<p><b>Essential Question</b> How does the design and organization of Korean Grandfather’s House reflect daily life activities?</p>	<p><b>Generalization</b> Traditional interior design and furnishings reflect a culture’s household activities.</p>
<p><b>Description of Lesson</b> Students sort and place household items within five areas of the provided house diagram.</p>	<p><b>Resources</b> Korean house diagram, background information</p>
<p><b>Target Learnings</b> The student applies their understanding of the functions of the areas of a Korean house by placing household items within a diagram.</p>	<p><b>Assessment Criteria</b> The student: 1-5. Placed household items correctly in one to five areas of the house.</p>

<p><b>Instructional Strategies</b> What the Teacher Does</p> <ol style="list-style-type: none"> <li>1. Leads discussion of activities that take place in each area of a Korean house, referring to Museum visit or web site images.</li> </ol> <p><b>Kitchen:</b> Cooking, bathing  <b>Women’s quarters:</b> Sleeping, dressing, sewing, child care, children’s games, reading and writing for girls  <b>Courtyard:</b> Food storage (bean paste), food preparation, children’s play area, drying clothes on a clothesline, growing plants  <b>Men’s quarters:</b> Entertaining (male) visiting friends and relatives, reading, writing, painting, creating calligraphy, eating, sleeping  <b>Veranda:</b> cooling off in hot weather, some food storage (rice chest)</p> <ol style="list-style-type: none"> <li>2. Directs students, in small groups of 4-5, to sort household items by area of the house.</li> </ol>	<p><b>Creative Process</b> What the Student Does</p> <ol style="list-style-type: none"> <li>1. Cuts out pictures of items (bean paste jars, small fabric purse, hanging calligraphy brushes, stove, fan) and pastes them in the appropriate place within the diagram.</li> <li>2. Optional: Adds drawings of people outside to show some of the activities taking place in the courtyard.</li> </ol>
<p><b>Assessment Strategies</b> Constructed response to sorting using diagram</p>	<p><b>Evidence of Student Learning</b> Completed house diagram</p>
<p><b>Vocabulary</b> Exterior, interior, veranda, courtyard, men’s quarters, women’s quarters, ceramic jars, bean paste, fabric purse, calligraphy brushes, fan, rice chest</p>	<p><b>Life Applications</b> Student is able to organize objects according to their use.</p>

## Did You Know? From Grandfather's House to High-Rise Apartments

At the end of the 19th century, a Western observer of Korea noted that “etiquette [forbade] . . . the erection of two-storied houses. . . . [C]onsequently an estimated quarter of a million people [were] living on ‘the ground,’” and, from the hills above, the capital city of Seoul appeared as “a sea of low brown roofs.” Single-story houses remained the norm until the 1960s, when apartment complexes began to be built. Today, the skyline of Seoul is a sea of high-rise apartment buildings, housing many of its 11 million people. Despite the Western appearance of these high-rises from the outside, the use of space within is uniquely Korean. Many features of the layout of the traditional Korean house have been incorporated into the design of the modern apartment. At the same time, changes in the use of these traditional features reflect changes in family relations.

A traditional Korean house in its full form consisted of two L-shaped wings placed so that together they formed a rectangle or square and enclosed a *madang*, or courtyard. The inside wing was the female quarters. It included the *anbang* (inside room), an adjacent kitchen, and, at a right angle, the *konnonbang* (“the room across” the *maru* from the *anbang*). The *maru*, which separated the *anbang* and *konnonbang*, was a covered, wooden-floor area open to the courtyard, and, according to another observer, a “ceremonial center of the household” and “a fine place to sit—under the shade of its roof—in the hot summer days.”

The outside wing included the male quarters, or *sarangbang*. The outside wing was also where the main gate was located. Poorer and lower-status families had smaller houses that did not include two fully developed wings. The existence of a separate outer wing was the sign of a richer or higher-status family. The poorest might have had only one room.

A typical modern, middle- or upper-middle-class high-rise apartment is rectangular in shape. In a four-bedroom apartment, there is one room in each corner of the rectangle: two near (and separated by) the front door and two on the opposite corners of the apartment. In a three-bedroom apartment, there is only one room near the door, and in a two-bedroom, none.

The front door is the equivalent of the main gate of a traditional house. The rooms near the front door are called *sarangbang*, just as were the male quarters of the outer wing of the traditional house. The two rooms on the opposite side of the apartment are called *anbang* and *konnonbang*, after the names of the rooms of the traditional female quarters, or inner wing. A bathroom and/or hallway may separate these two rooms. Today, the term *maru* is used to refer to the open (but covered) space between the rooms of the outer wing (near the front door) and the inner wing, replacing the uncovered courtyard. The *maru* is divided between a living room area and a dining area. The kitchen is now adjacent to the *konnonbang*, bordering the dining area. Opposite the kitchen and bordering the living room area is generally a sliding glass door opening onto a veranda, which may also be called a *madang*, or courtyard. Small verandas may also be found on either side of the kitchen,

forming the outer wall of the *konnonbang* and *sarangbang*. Food jars traditionally found in the courtyard can be stored on the veranda.

Even though the layout of the modern apartment and even the terminology of different rooms are reminiscent of the traditional house, there have been some changes in the use of space, which reflect changes in social relations. The most significant change involves the *anbang*, or inner wing, and the relationships between men and women and between generations. In the past, the bond between parents and children was more important than that between husband and wife. This was reflected in the fact that a bride and groom did not meet until their wedding day, and even after marriage usually slept, ate, and entertained separately, the husband with his older sons in the *sarangbang* and the wife with her daughters and young sons in the *anbang*.

Today, men and women have more say in whom they marry, the marital bond is more important, and husband and wife sleep together. Families now often eat and socialize together in the *maru*, or living and dining room areas. Older children have their own rooms, either in the *konnonbang* or *sarangbang*, while preschool children sleep together with their parents.

--Denise Lett, Ph.D., Department of Anthropology, University of Washington

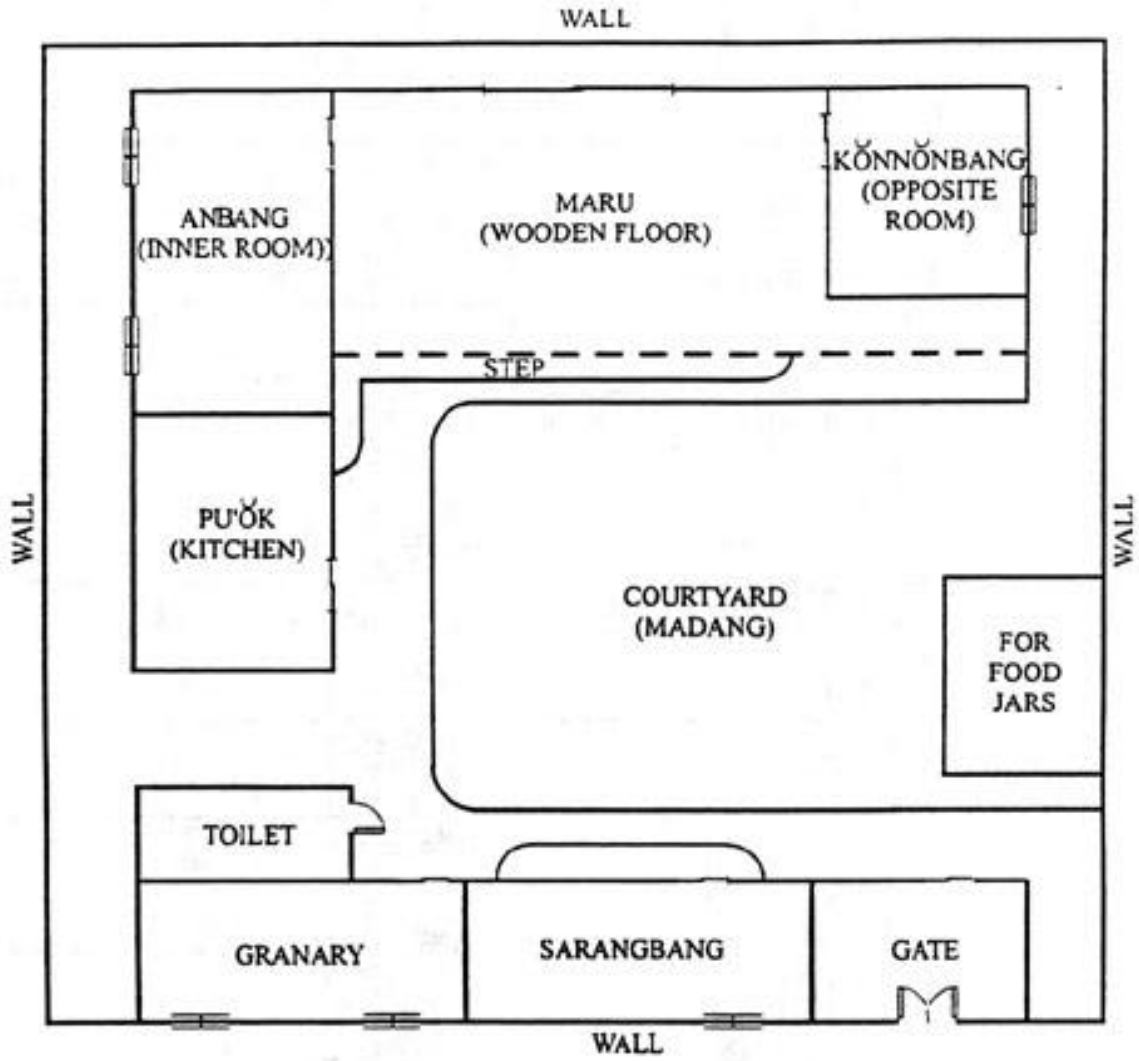


Figure 1 Layout of a traditional-style house (adapted from Lee Hyo-jac 1971)

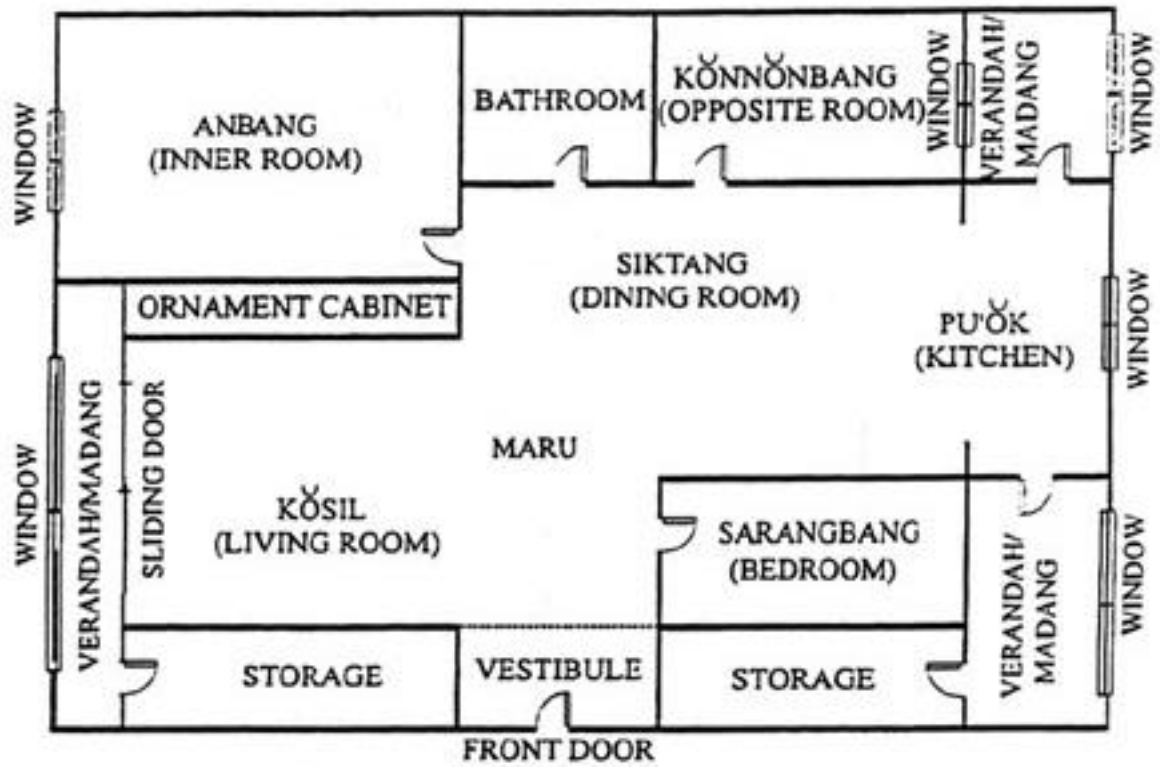
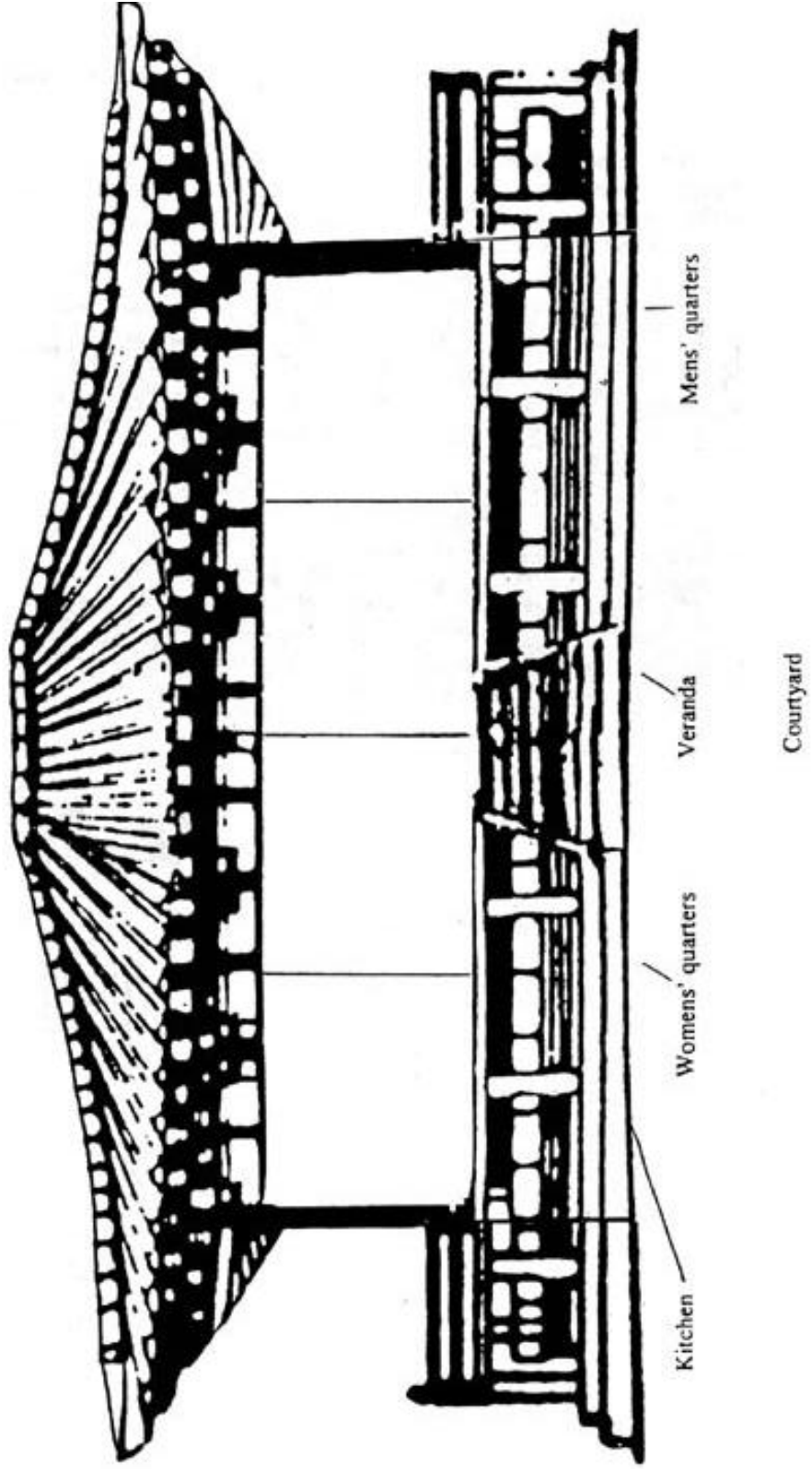


Figure 2 Layout of a 32-p'yöng three-bedroom modern apartment

Name \_\_\_\_\_

Date \_\_\_\_\_

### Diagram Korean Grandfather's House



## Student Worksheet 2: Arrange Grandfather's House

Can you help Grandfather move his household items into the correct rooms of his house? There are four rooms inside and the courtyard outside. Each of the five items below belongs in a different part of his house, with one outside. Cut them out, and glue them where they belong.

Stove with cooking pots



Yut game, a Korean board game played by women and children



Jars of bean paste and pickled cabbage



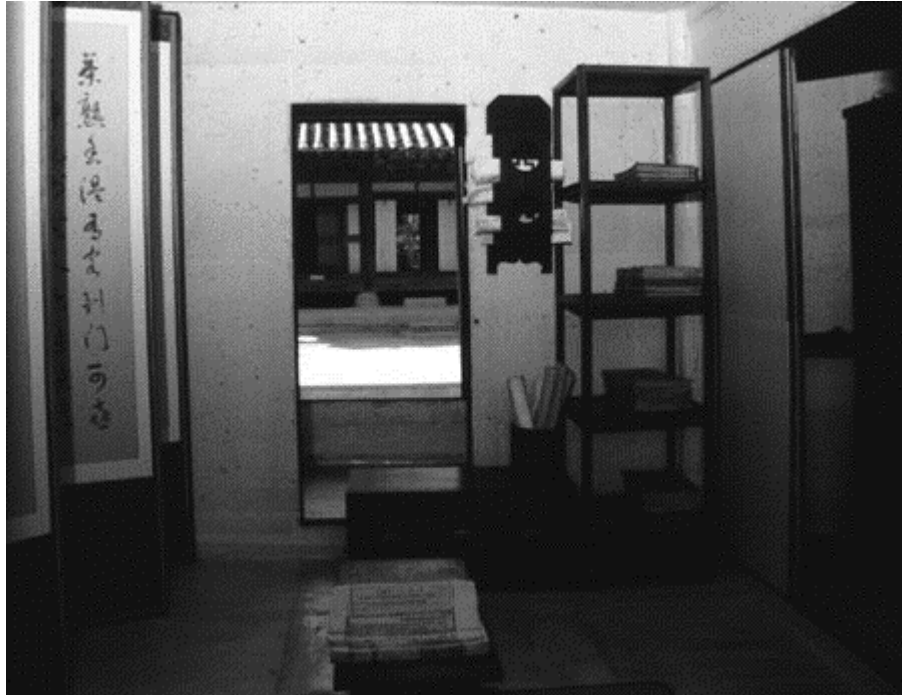
Hanging brushes for painting and calligraphy



Fan for cooling off in hot weather



## Men's Quarters (*Sarangbang*)



*Sarangbang (men's quarters), Minsokch'on, Yong-in, Korea*      *Photo: Joung S. Kim*

## Lesson 4: Listen to Grandfather: Say and Write Korean Words Grades 2–5

### Washington State Arts Essential Learnings Focus

*The student will:*

*1.2 organize arts elements into artistic compositions*

*recognize the influence of the arts in shaping and reflecting cultures and history*

### Washington State Geography Essential Learnings Focus

*The student will:*

*examine cultural characteristics, transmission, diffusion, and interaction*

<p><b>Essential Question</b> How can I create a work of calligraphy by writing Korean words?</p>	<p><b>Generalization</b> Carefully written and positioned words create a work of calligraphy.</p>
<p><b>Description of Lesson</b> Students learn to write a few words in Korean <i>han'gul</i> script, then write them with a brush.</p>	<p><b>Resources</b> Handouts for Korean words with English pronunciation for numbers 1-10, grandfather, house; handout on <i>han'gul</i> writing system</p>
<p><b>Target Learning</b> The student creates calligraphy by writing Korean words with attention to elements of line and space.</p>	<p><b>Assessment Criteria</b> The student:</p> <ol style="list-style-type: none"> <li>1. Accurately wrote two Korean words, reproducing the number and direction of strokes in the diagram.</li> <li>2. Wrote the words in alignment.</li> <li>3. Used a single brushstroke to create each line of a character.</li> <li>4. Wrote with consideration of space and placement on the page.</li> </ol>

<p><b>Instructional Strategies</b> What the Teacher Does</p> <ol style="list-style-type: none"> <li>1. Leads discussion of the Korean writing system, which employs symbols for syllables, using the handout. How is this different from the English alphabet? Discusses positioning of syllables and the change from the traditional vertical right-to-left orientation to the more recent horizontal left-to-right arrangement.</li> <li>2. Directs students in completing the worksheet to identify a couple of syllables among the word examples given in the handouts.</li> <li>3. Models stroke order and stroke direction for writing sample words.</li> <li>4. Demonstrates folding paper into squares to practice writing sample words with a pencil.</li> <li>5. Demonstrates using a brush to practice with paint or ink, making each stroke of a character with a single brushstroke, and picking up the brush to make the next line. On the diagrams, each number represents one stroke; for example, the word four has six strokes.</li> <li>6. For final piece, demonstrates how to consider placement without folding the paper, planning the spacing of words so that they are relatively the same size, in horizontal alignment, with space at the top and bottom of the paper. What happens if you don't leave enough room?</li> </ol>	<p><b>Creative Process</b> What the Student Does</p> <ol style="list-style-type: none"> <li>1. Practices writing several words in pencil.</li> <li>2. Practices writing several words with a brush and black paint or ink.</li> <li>3. Writes two words as a finished product, with attention to the relationship between the words, spacing, alignment, and placement on the page.</li> </ol>
<p><b>Assessment Strategies</b> Performance-based assessment of student visual art work</p>	<p><b>Evidence of Student Learning</b> Final page of calligraphy</p>
<p><b>Vocabulary</b> Brush, calligraphy, line, space, positive and negative space, script, <i>han'gul</i> script</p>	<p><b>Life Applications</b> Student is aware of alternative writing systems (a syllabary) and art forms using a writing script (calligraphy and graphic design).</p>

Possible extension: In other current classroom work, substitute the Korean numbers for the numbers 1-10.

Or mount the students' work on colored paper in the format of a hanging scroll (individually) or as a folding screen (8-10 students' work joined, with folds between them).

## **Did You Know?** ***Han’gul*: The Korean Alphabet**

*Han’gul*, the Korean alphabet, is one of the greatest treasures to Koreans around the world. It was developed more than five hundred years ago by a team of Korean scholars during the reign of King Sejong the Great (1418–1450) of the Choson dynasty. It has been called one of the most scientific writing systems in use today in any language.

Koreans speak a unique language, different from Chinese, Japanese, and other languages of East Asia. Throughout centuries of close ties between Korea and China, however, many written and spoken Chinese words have been introduced to Koreans and incorporated into their language. Long before *han’gul* was developed, difficult Chinese characters provided the only tools for writing. Even today, Chinese ideographs are sometimes mixed with *han’gul* in Korean textbooks, newspapers, and magazines.

At the time when King Sejong decided that the people of Korea should have their own system of writing, Korean scholars were immersed in studying classical Chinese histories, poetry, and religious texts. But because learning Chinese required long years of study, only the most highly educated people, usually men of the wealthy *yangban* class of landowners, were able to read and write. It was the hope of King Sejong that all Koreans would one day be able to express themselves through writing letters and verses, and enjoy reading scriptures in their own language. While the goal of widespread literacy in Korea has been reached only in the past century, Korea’s king set forth this ideal long ago.

Today, *han’gul* is used much as it was originally devised. It is a phonetic system comprising fourteen consonants and ten vowels. Words are written in syllables as they sound, unlike written Chinese, in which an individual character can represent an entire word or thought. While *han’gul* letters may resemble the brushstrokes of Chinese characters, their forms are designed to mirror the shapes made by the human mouth, tongue, and throat when uttering these sounds. For example, the symbol for the letter “k” or “g” depicts the angle of the tongue blocking the back of the throat. *Han’gul* may be written vertically from top to bottom in columns, which are then read from right to left. It is also common, however, to see *han’gul* written horizontally from left to right in rows, just as we read and write in English.

## **Calligraphy**

Calligraphy is the art of the written word. In places such as Korea, China, and Japan, this art has been practiced for centuries using brush and ink. It amounts to far more than just “good handwriting,” as great calligraphers can use the elements of line and space to create visually captivating and emotionally expressive compositions. Sometimes the result is a powerful work of art.

The ability to read and write was a very special skill in the past, available to only a privileged few. Great calligraphers would have been celebrated as much as great painters and poets, and the greatest of artists would have excelled in all three art forms. In Korea, training in calligraphy was part of an upper-class gentleman's education, along with learning the Chinese classics. Calligraphers would have worked in Chinese characters, but examples of *han'gul* calligraphy attest to a distinct tradition. Brush, ink, inkstone, scrolls, books—all these tools of traditional learning and scholarship can be found in the *sarangbang*, or men's quarters, of Grandfather's House!

## The Korean Alphabet

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

## Korean Art at SAM: From the Men's Quarters (*Sarangbang*)

### Scholar's cabinet (*mun'gap*)

Korean, Late 19th century

Choson Period (1392-1910)

Wood with brass fittings

h. 10 in., w. 30 ½ in., d. 8 in.

Bequest of Frank D. Stout 98.47.87



*Mun'gap* are commonly referred to as “document chests,” though it has been suggested that this term is slightly misleading. A more appropriate term might refer to the scrolls of paper, brushes, inkstones, and other tools of calligraphy that the low chests housed and that the actual name in Korean and Chinese characters indicates—*mun*, denoting “things pertaining to culture or cultural life,” and *gap*, translating as “chest.” A proper *yangban* scholar would have regular use for such furniture, as a great portion of his time was spent in his quarters immersed in letters. *Mun'gap* often occur in pairs set side by side and flanked by tall narrow shelves. The L-shaped openings provided easy access to scrolls and perhaps served as display areas for curiosities such as rocks, flowering plants, and foreign objects. This piece, though decorated with mitered trim and a sculpted skirt, maintains the Confucian aesthetic of sophistication and simplicity befitting a gentleman's quarters. Similar paired *mun'gap*, smaller in scale and more highly decorated, might be found in the women's quarters.

**Album leaf (Landscape with a man sitting under a tree)**

Korean, late 19th century

Choson period (1392–1910)

Cho Suk jin

(So-rim 1853–1918)

Ink on paper

h. 11 ½ in., w. 10 ½ in.

Gift of Frank S. Bayley III 91.39.2



*A Korean gentleman enjoys using his brush and ink outside.*

## Student Worksheet: Korean Words

Name \_\_\_\_\_

Date \_\_\_\_\_

Find the syllable that makes the sound “ah” in two different words.

“Ah” looks like this:

\_\_\_\_\_ means no consonant

\_\_\_\_\_ means the vowel “ah”

Write the two words you found. What do they mean?

\_\_\_\_\_

\_\_\_\_\_

means: \_\_\_\_\_

means: \_\_\_\_\_

Now, look for the vowel sound “ah” combined with a consonant.

Write the syllable:

\_\_\_\_\_

Now write the word: \_\_\_\_\_

What does it mean? \_\_\_\_\_

## Student Worksheet: Korean Words

Name \_\_\_\_\_

Date \_\_\_\_\_

Find the syllable that makes the sound "ah" in two different words.

"Ah" looks like this: 아

ㅇ means no consonant

ㅏ means the vowel "ah"

Write the two words you found. What do they mean?

아홉

means: nine

할아버지

means: grandfather

Now, look for the vowel sound "ah" combined with a consonant.

Write the syllable:

하

Now write the word:

하나

What does it mean?

one

## Lesson 5: Create a Fan Design Grades K–2

### Washington State Arts Essential Learnings Focus

*The student will:*

*1.2 organize arts elements into artistic compositions*

*2.2 generate and analyze solutions to problems using creativity and imagination*

*4.4 recognize the influence of the arts in shaping and reflecting cultures and history*

### Washington State Geography Essential Learnings Focus

*The student will:*

*3.3 examine cultural characteristics, transmission, diffusion, and interaction*

This lesson assumes prior introduction to the art elements of line, shape, and composition.

Kindergarten version, when time is limited:

Color a design in the fan shape on the pattern sheet without constructing the fan. First, color in the worksheet using primary colors and the *t'aeguk* design. Next, color in the second sheet, creating one's own design using curving lines and one's own choice of contrasting colors.

<p><b>Essential Question:</b> How can I design a fan with organic shapes and contrasting colors?</p>	<p><b>Generalization</b> Organic shapes in contrasting colors can be positioned to create a composition.</p>
<p><b>Description of Lesson</b> Students create their own fan design.</p>	<p><b>Resources</b> Background on Korean fans, worksheet; art materials such as light cardboard or tagboard, tongue depressors or craft sticks, glue, construction paper in red, yellow, blue, and other colors, stapler and scissors, patterns, pencils</p>
<p><b>Target Learnings</b> The student uses organic shapes in contrasting colors to create a composition in a fan format.</p>	<p><b>Assessment Criteria</b> The student: 1. Made organic shapes. 2. Combined organic shapes within the fan form. 3. Positioned shapes of different colors to create contrast.</p>
<p><b>Instructional Strategies</b> What the Teacher Does 1. Shares and discusses background information. 2. Reviews organic shapes (with</p>	<p><b>Creative Process</b> What the Student Does 1. Identifies shapes made with curved lines. 2. Cuts and combines organic shapes to</p>

<p>curvilinear edges) by identifying examples in the room.</p> <ol style="list-style-type: none"> <li>3. Looks at the comma shapes of <i>t'aeguk</i> design; what kind of curving edges does it have?</li> <li>4. Demonstrates cutting three comma shapes and placing them together to make the <i>t'aeguk</i>. How is this balanced? What does it mean? (balance of heaven, earth, and man)</li> <li>5. Demonstrates combining larger organic shapes in primary colors to create a composition in the shape of the fan frame. Primary colors are contrasting colors; what would be other contrasting colors? What would not be contrasting colors (such as three shades of red)? Your different shapes will show up very well in contrasting colors.</li> <li>6. Asks students how they will use their fans.</li> </ol>	<p>make a <i>t'aeguk</i> design or their own design.</p> <ol style="list-style-type: none"> <li>3. Selects shapes and contrasting colors to combine.</li> <li>4. Positions and glues down shapes within a fan shape on the provided pattern; cuts out the fan along its outer edge.</li> <li>5. Traces and cuts out two fan frames from lightweight cardboard. Inserts a craft stick between the two pieces of cardboard; glues or staples them together to make a handle for the fan.</li> <li>6. Decides on the use of their fan—for some function, for decoration, or both.</li> </ol>
<p><b>Assessment Strategies</b> Performance-based assessment of visual art work</p>	<p><b>Evidence of Student Learning</b> Fan design</p>
<p><b>Vocabulary</b> Fan, curving lines/curvilinear edges, <i>t'aeguk</i>, organic shapes, composition, primary colors, contrasting colors</p>	<p><b>Life Applications</b> Student recognizes how and why utilitarian objects can also serve an expressive function. Student recognizes <i>t'aeguk</i> design as a visual element of Korean culture.</p>

## **Did You Know?** ***Buch'ae*—A Fan for All Seasons**

As a traveler to old Korea once remarked, “The people here carry hand fans, even in the middle of winter.” We know that fans are a simple way to cool oneself in the heat of summer. The sight of family members holding fans while seated on the *maru* (the wood-floored, open-air section of the house) was a familiar summertime picture not long ago. Large, round fans also make very effective sunscreens. But why carry a fan when it is cold outside? The answer lies in the special significance of the fan, or *buch'ae*, for the people of Korea.

As in many countries in Asia, fans in Korea continue to be both useful and decorative. During the Choson period (1392–1910), when the activities of men and women were kept separate, personal modesty was a closely guarded virtue. In public, fans were used not only for adorning oneself but also for covering one’s face or casting off the unwelcome gaze of a stranger. In the past, the most elaborate fans would have been carried by wealthy or upper-class men and women; even today, they are exchanged as gifts. At some traditional-style weddings, the bridegroom may hold a blue silk fan while the bride shields her face with a red silk fan sewn with pearls.

Folding fans and flat-screen fans are made from thin bamboo strips covered with mulberry paper. Folding fans in particular are highly decorated. Bamboo ribs and handles may be covered with ox horn or mahogany, and some are even incised with burned designs. Poetry, landscapes, and familiar flower and bird motifs are brushed on the paper surfaces, often by famous calligraphers and artists.

In contrast, flat-screen fans are simpler and more commonly used, but they are no less meaningful for Koreans today. Just as with folding fans, their surfaces may be painted or inscribed with skilled brushwork. However, they are more typically decorated with colored paper and rubbed with oil to add strength and a translucent finish. Flat-screen fans come in a variety of shapes—one is said to resemble the crown of a fairy, another the tail of a goldfish. Perhaps the best recognized form is the *t'aegukson*, a round fan with the familiar *t'aeguk* symbol at its center.

*T'aeguk*, or the “Supreme Ultimate,” signifies the unity of the cosmos in East Asian philosophy. This includes a basic harmony between heaven and earth, sun and moon, light and dark. While the symbol most commonly appears as a circle of two interlocking comma shapes (best known as *yin* and *yang* in their Chinese form), sometimes a third element is included, enabling the symbol to represent the balance of heaven, earth, and humankind. This is why the Korean *t'aeguk* often has three primary comma shapes of red, blue, and yellow.

While today electric fans and air conditioners provide relief from summer’s heat, Koreans can still be seen carrying their hand fans, especially when holidays and special occasions call for traditional dress. Korean fans continue to serve in a variety of forms and functions, and fan making is a prized and specialized craft. In a society that has seen rapid changes, *buch'ae* and *t'aegukson* are reminders to Koreans of former ways of life.

## Korean Art at SAM: On the Veranda (*Maru*)

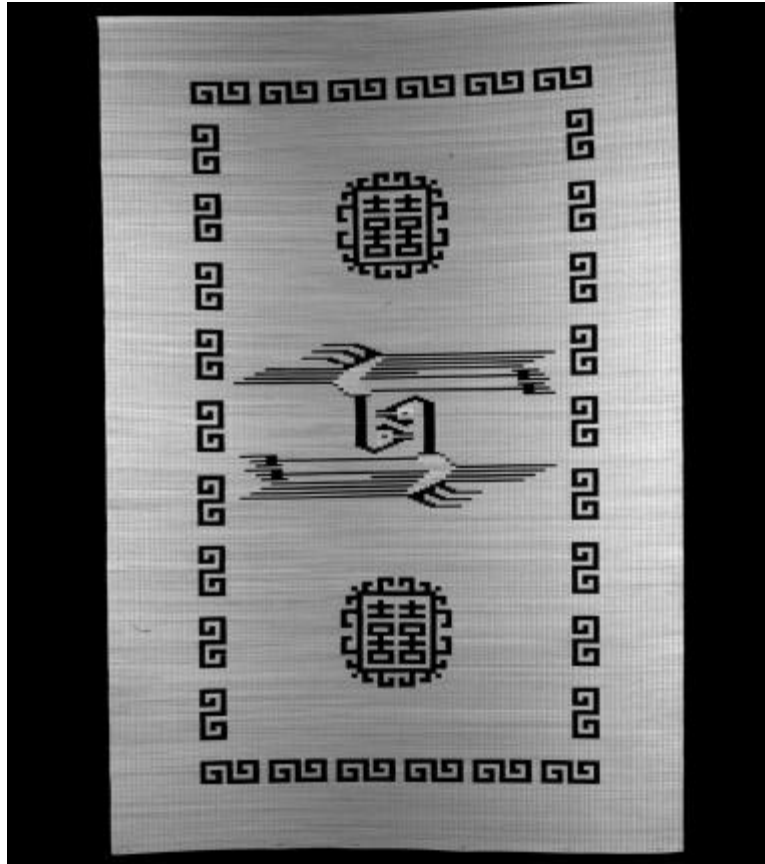
### Mat (*hwamunsok*)

Korean, 20th century

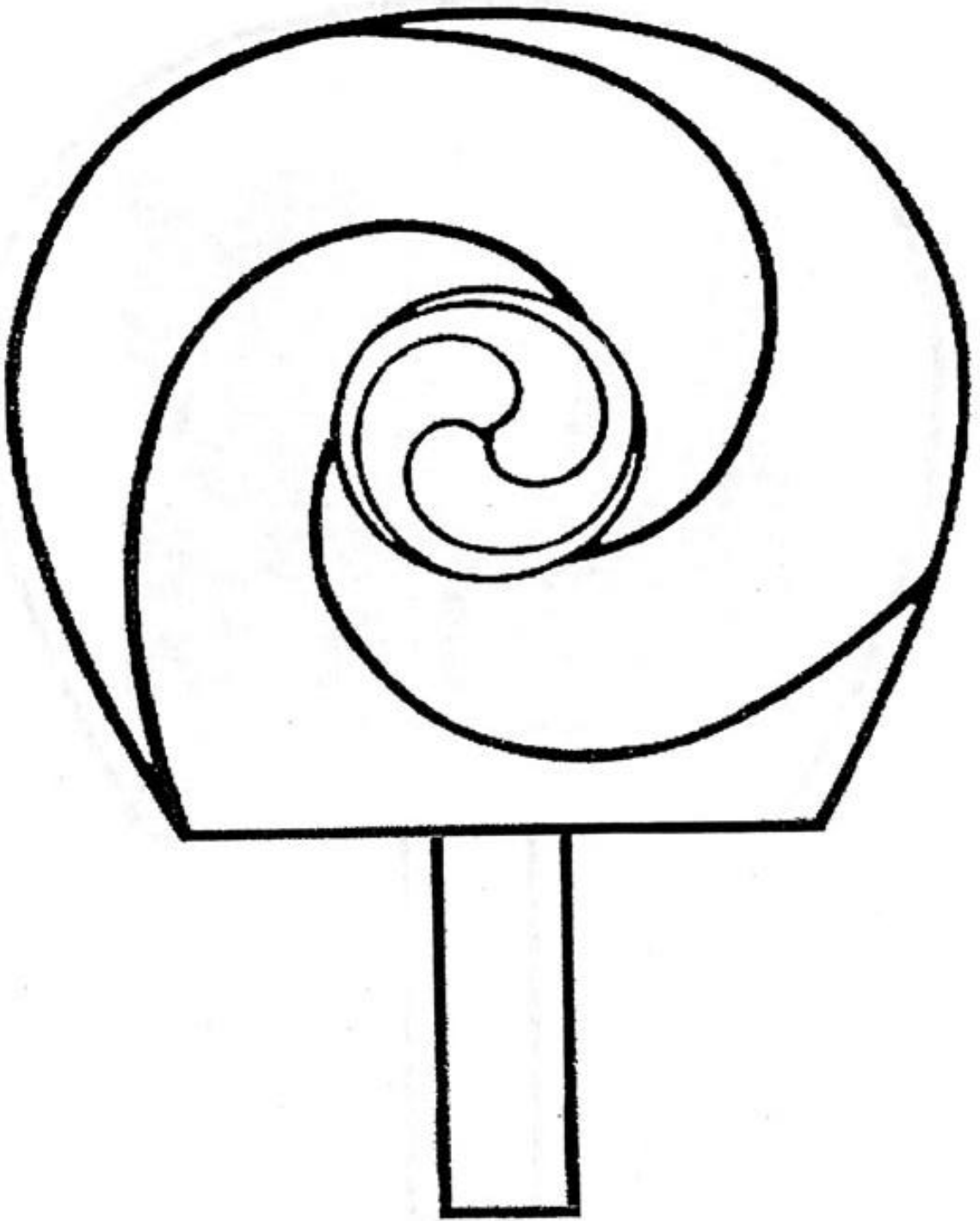
Woven sedge grass

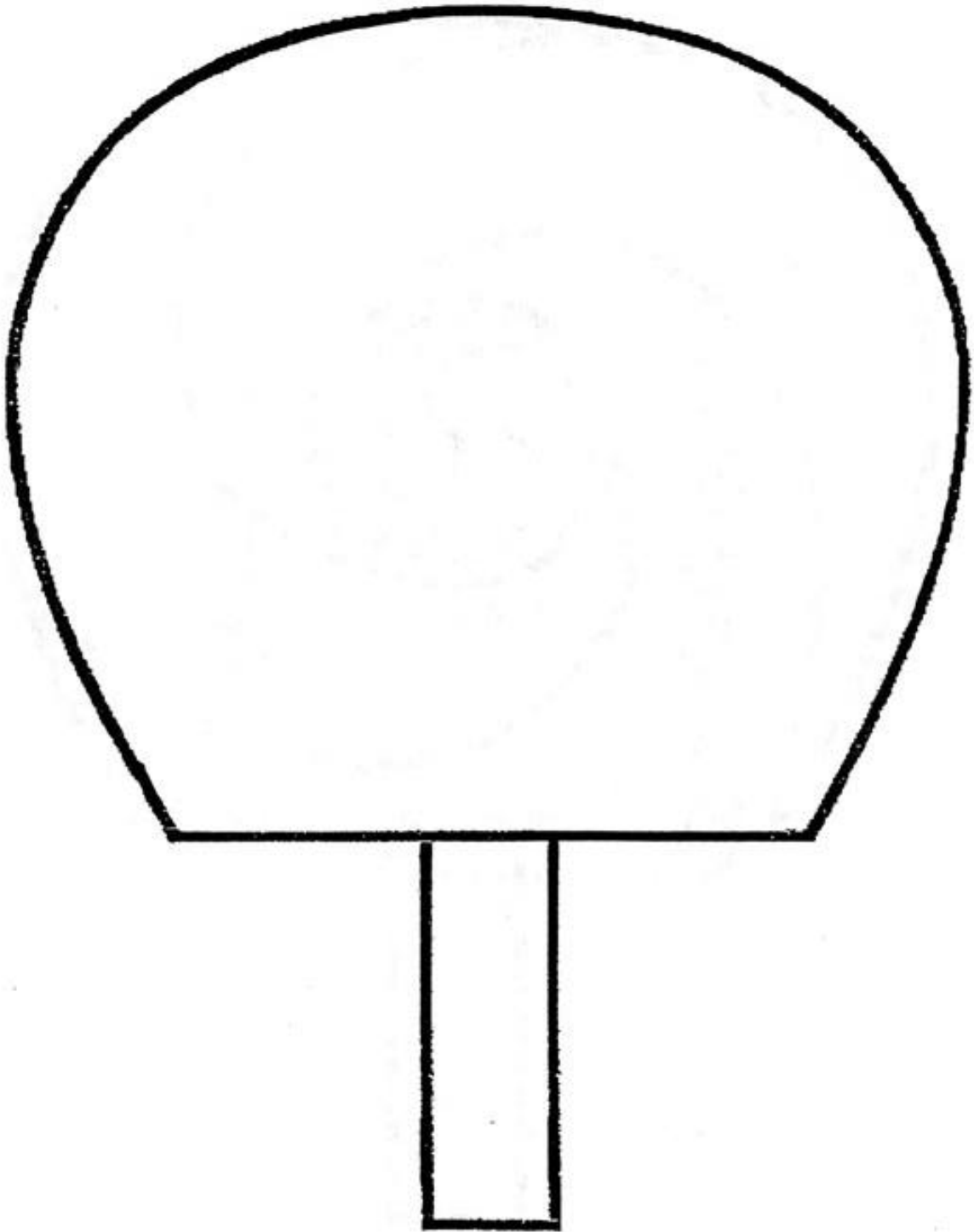
l. 104 ½ in., w. 71 ½ in.

Gift of Helen and Marshall Hatch 92.153



*Hwamunsok*, or “flower decorated mat,” is the general Korean term for traditional sedge grass mats typically adorned with floral patterns and bird and animal motifs in bright colors. This mat bears a conjugal pair of cranes signifying fidelity and longevity. Above and below the interlocking cranes are the Chinese characters for “double happiness” and a surrounding cloud scroll pattern enhances the bold geometric and symmetrical design. *Hwamunsok* continue to be used today, especially as summer floor coverings as the fibers absorb moisture but remain smooth and cool to the touch. This mat was woven by an artist from Kanghwa Island, one of three areas noted in late Choson period (1392-1910) administrative records for producing the finest *hwamunsok*.





## Women's Quarters (*Anbang*)



*Anbang (women's quarters), Minsokch'on, Yong-in, Korea*

*Photo: Joung S. Kim*

## Lesson 6: Create a Wrapping Cloth Design Grades K–2

### Washington State Arts Essential Learnings Focus

*The student will:*

- 1.2 organize arts elements into artistic compositions*
- 2.2 generate and analyze solutions to problems using creativity and imagination*
- 4.4 recognize the influence of the arts in shaping and reflecting cultures and history*

### Washington State Geography Essential Learnings Focus

*The student will:*

- 3.3 examine cultural characteristics, transmission, diffusion, and interaction*

This lesson assumes prior introduction to the art elements of line, shape, pattern, and composition.

Kindergarten version:

Complete the project with a focus on shape and color, while eliminating the principle of balance.

<p><b>Essential Question</b> How can I combine geometric shapes to create a balanced design?</p>	<p><b>Generalization</b> Geometric shapes of differing colors can be positioned to create a balanced composition.</p>
<p><b>Description of Lesson</b> Students make a paper or fabric patchwork wrapping cloth.</p>	<p><b>Resources</b> Overhead projector Image of SAM <i>pojagi</i> (color transparency plus black-and-white illustration) and background information Tissue paper or rice paper (if possible, collect paper scraps from other projects to use) or lightweight fabric scraps (translucent, gauzy, or silklike fabric is best) in at least six different bright colors Glue stick for paper; Elmer’s glue or fabric glue for fabric scraps Backing paper or muslin fabric, 14 inches square</p>
<p><b>Target Learnings</b> The student positions geometric shapes and colors to create a balanced composition.</p>	<p><b>Assessment Criteria</b> The student: 1. Found and/or cut straight edges to create geometric shapes. 2. Combined geometric shapes in a composition. 3. Placed colors and shapes to balance the composition.</p>

<p><b>Instructional Strategies</b> What the Teacher Does</p> <ol style="list-style-type: none"> <li>1. Shares and discusses background information on the function and design of wrapping cloths.</li> <li>2. Reviews geometric shapes by identifying examples in the room.</li> <li>3. Looks at example of <i>pojagi</i> (wrapping cloth) and discusses how it creates balance. (Prompts: Are all the pieces of a single color in the same section of the piece? Which <i>pojagi</i> uses a repeated pattern? How can a composition be balanced without a repeated pattern? Some are symmetrical—two halves or four quadrants are mirror images of one another; others repeat shapes and colors without using an exact repeated pattern.)</li> <li>4. Demonstrates how to experiment with positioning of pieces by moving them around on the paper before gluing them down.</li> <li>5. Demonstrates finishing: For pieces made with fabric scraps, add two ribbon ties, 24 inches long, to the muslin side of the completed project. Attach the ribbon in an X pattern to the center with glue.</li> <li>6. Looks at student work as a group. What different solutions are evidenced?</li> </ol>	<p><b>Creative Process</b> What the Student Does</p> <ol style="list-style-type: none"> <li>1. Identifies shapes made with straight lines.</li> <li>2. Cuts straight edges to create geometric shapes, or sorts out and creates geometric shapes from scraps.</li> <li>3. Experiments with different arrangements on backing.</li> <li>4. Decides on a final composition when balance is achieved.</li> <li>5. Glues down shapes.</li> <li>6. Shares work with classmates, distinguishing between symmetry, repeated pattern, and balance.</li> </ol>
<p><b>Assessment Strategies</b> Performance-based assessment of visual art work</p>	<p><b>Evidence of Student Learning</b> Student work includes geometric shapes in a balanced composition.</p>
<p><b>Vocabulary</b> Textile, wrapping cloth (<i>pojagi</i>), patchwork, geometric shape, balanced composition, repeated pattern, symmetry</p>	<p><b>Life Applications</b> Student recognizes elements of visual composition and cultural tradition in domestic/functional art forms.</p>

Possible extension: As a class, collect and display samples of what Grandmother made, other textile pieces made from fabric scraps, or other art objects made from recycled materials.

## **Did You Know?** ***Pojagi*—The Art of the Wrapping Cloth**

### *Why use a wrapping cloth?*

Koreans have shared the belief that by carefully wrapping or covering an object, blessings may be captured or bestowed through that object. For centuries, *pojagi* have been fashioned of cloth material not only to protect possessions and gifts, but also to secure general good fortune. *Pojagi* are thus multipurpose, ranging from coverings and pouches for ceremonial items to wrappings for clothes and bedding to covers for meals and table settings.

### *How are wrapping cloths made?*

*Pojagi* vary in size and materials according to their intended use, but are generally square or rectangular in shape. Popular materials of silk, gossamer, cotton, and ramie are used in bright shades of red, purple, blue, green, yellow, pink, and white. Some *pojagi* are lined, others padded or quilted. Decorative techniques include embroidery (designs sewn on with thick colored thread), painting, and, on occasion, gold leaf appliqué (gluing on very thin pieces of gold).

### *How are designs created with patchwork?*

Among the *pojagi* best appreciated today are those pieced together from scraps of fabric left over from clothing or quilts. These patchwork wrapping cloths, or *chogak po*, are remarkable for their intricate stitching, their use of balanced and contrasting colors, and their abstract geometric compositions. In viewing patchwork cloths in recent museum exhibitions and catalogues, there is little wonder that curators and writers discover a modern aesthetic sensibility—some even finding parallels to the work of Piet Mondrian (1872–1944) and Paul Klee (1879–1940).

### *What do wrapping cloths tell us about the women who made them?*

As much as *chogak po* demonstrate a refinement of Korean artistic concerns, wrapping cloths tell a broad story of Korean society and culture. These are the works of anonymous women who, through much of the Choson period (1392–1910), had few avenues for personal expression. Most were secluded from the public realm, and a woman's close companions were said to include needle and thread, a thimble, a ruler, and a pair of scissors. Woven into the fabric of their cloths are individual pictures of resourcefulness, creativity, and exuberance of spirit.

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

**Korean Art at SAM:  
From the Women's Quarters (*Anbang*)**

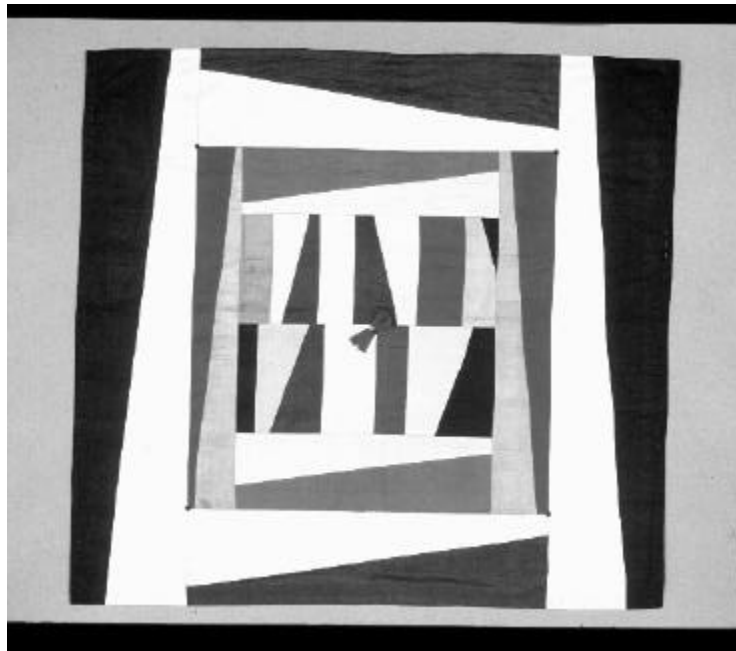
**Wrapping cloth (*pojagi*)**

Korean, 20th century

Ramie cloth in patchwork design

l. 31 in., w. 33 ¼ in.

Purchased with funds from the estate of Pauline King Butts 93.164



*Pojagi* are wrapping cloths created by Korean women for the purpose of covering and protecting objects, but they are also an expressive means for packing good wishes. The practice of stitching together cloth and elaborating its surface with embroidered, painted, or patchwork designs runs deep in Korean traditions—as deep as the belief that by carefully wrapping an object, one can convey one's blessings, honor, and respect along with that object. This particular *pojagi* is a fine example of *chogak po*, or “pieces” *pojagi*. In the past these patchwork cloths were sewn together from scrap material to be used as ordinary wrapping cloths for everyday objects. Recently, however, *chogak po* have been admired even above the traditionally esteemed embroidered *pojagi* for their complex designs and color schemes that appeal to the modern eye. Today Korean women continue to produce these cloths for practical use, but they also know that they are actively engaged in a contemporary creative process.

## Kitchen



*Kitchen, Minsokch'on, Yong-in, Korea*      *Photo: Joung S. Kim*

## Lesson 7: Picture This! Illustrate a Korean Folk Tale Grades 1–5

### Washington State Reading Essential Learnings Focus

*The student will:*

- 1.4 understand elements of literature—fiction*
- 2.1 comprehend important ideas and details*
- 2.2 expand comprehension by analyzing, interpreting, and synthesizing information and ideas*
- 3.3 read for literary experience*

### Washington State Communication Essential Learnings Focus

*The student will:*

- 1.2 listen and observe to gain and interpret information*

### Washington State Arts Essential Learnings Focus

*The student will:*

- 1.2 organize arts elements into artistic compositions*
- 4.4 recognize the influence of the arts in shaping and reflecting cultures and history*

### Washington State Geography Essential Learnings Focus

*The student will:*

- 3.3 examine cultural characteristics, transmission, diffusion, and interaction*

Suggested introduction:

Teachers may wish to introduce the *p’ansori* tradition of singing and storytelling. The folk tale students will hear was originally told in the form of an epic song. This story was one of the five basic tales in the *p’ansori* tradition. A singer could take several days to sing and tell the full story! The singer used her voice and some movement to tell the story; the audience saw the events in their minds instead of on a screen. To help the audience visualize the unfolding story, the singer included many descriptive details. At certain points during the story, the singer would include many verses listing the contents of the house or room in great detail.

Teacher prompts for discussion while students plan their illustration of a story event:

- ?? Where did the episode happen? Inside the house or outside? If inside, in which part of the house? This is the setting for the event.
- ?? What are some items found in this area of the house that you could include in your drawing to show where the incident took place? Review images that can create a setting:
  - ?? Kitchen: kettle, stove, cooking pots
  - ?? Veranda: fan, rice chest, mat
  - ?? Women’s quarters: bedroll, clothing, purse
  - ?? Courtyard: storage jars, kite, gate, wall
  - ?? Men’s quarters: calligraphy brushes, furniture, hat

<p><b>Essential Question</b> How can I create a folk tale illustration showing its household setting?</p>	<p><b>Generalization</b> Folk tale words and illustrations can be enriched by the details of a setting.</p>
<p><b>Description of Lesson</b> Students read and illustrate a Korean folk tale.</p>	<p><b>Resources</b> Handout of folk tale “The Queen Swallow’s Gift,” images of Korean houses, drawing materials</p>
<p><b>Target Learnings</b> The student illustrates a story incident within its household setting.</p>	<p><b>Assessment Criteria</b></p> <ol style="list-style-type: none"> <li>1. The student drew an illustration of an incident from the Korean folk tale.</li> <li>2. The illustration depicts the house as its general setting (includes walls, roof, or other general feature).</li> <li>3. The illustration depicts the appropriate part of the house as its setting (includes household or courtyard items specific to one area).</li> </ol>

<p><b>Instructional Strategies</b> What the Teacher Does</p> <ol style="list-style-type: none"> <li>1. Reads, or has students read, the Korean folk tale with discussion of the household setting at the places indicated by an asterisk.</li> <li>2. Guides students in recalling events from the story and putting them in proper sequence.</li> <li>3. Guides students in choosing an incident from the story to illustrate in a setting of a part of the house. For K-2: students choose a favorite incident from the story as a group. For 3-5: Students choose their own event individually.</li> <li>4. Explains that students should draw the event in its setting, and discuss visual elements that can be included in the drawing to create this setting.</li> <li>5. Guides students in drawing their story event in the center of their page, reminding them to leave some space around it to draw in the setting.</li> <li>6. Suggest that students begin by drawing some part of the house (such as door, walls, or roof), and then add a household item.</li> <li>7. Compare results. How did different drawings show the event? Show the setting?</li> </ol>	<p><b>Creative Process</b> What the Student Does</p> <ol style="list-style-type: none"> <li>1. Listens to story and identifies which part of the house or what type of house (thatched-roof or tile-roof) is involved for specific incidents; names some of the contents of the rooms.</li> <li>2. Recalls events from the story in sequence.</li> <li>3. Draws or positions story characters within a household setting.</li> <li>4. Draws details to indicate a specific location within the household setting.</li> </ol>
<p><b>Assessment Strategies</b> Performance-based assessment of visual art work</p>	<p><b>Evidence of Student Learning</b> Student illustrations</p>
<p><b>Vocabulary</b> Folk tale, sequence, setting, space, auspicious, eaves, gourd, silk, brocade</p>	<p><b>Life Applications</b> Student can visualize settings from text. Student can use key selected visual elements to represent a larger whole.</p>

Possible extension: If enough students have illustrated different episodes, their work can be put together into a set of storytelling cards. Students can take turns retelling the story while showing the illustrations.

Or compare versions of the story. A different version is included on the audiotape *Tales of Korea* by Cathy Spagnoli (New York: The Korea Society, 1994) and on the *Explore Korea*

page of the Museum's web site. In this version, a talking turtle takes the place of the swallow; the tape teaches and then uses the Korean words for family members and the numbers 1–5.

The version of the story with the swallow has also been published with the title “The Grateful Swallow,” in *Korea for Children: A Treasure of Legends, Myths and Heroes*, vol. 2 (Seoul: Daihak Publishing, 1982), and “Hungbu Nolbu: Two Brothers and Their Magic Gourds,” in *Korean Folk Stories for Children*, series II (Seoul: Seoul International Tourist Publishing, 1981).

## Folk Tale: “The Queen Swallow’s Gift”

*Note: At the points marked with an asterisk (\*) in the story, pause to consider which area of the house this episode takes place in.*

Hung-bu and Nol-bu were brothers. They and their families lived together with their elderly father, a wealthy landowner. Nol-bu was the oldest.

One day the brothers were called to their father’s bedside. “My sons,” he said in a raspy voice, “it is time for me to leave this world. I want the two of you and your families to live in harmony together, sharing everything equally. That is all I ask.” After a few moments of labored breathing, he closed his eyes and died.

Hung-bu and Nol-bu buried him on a mountain slope beneath their house. It was an auspicious spot overlooking a stream. As soon as they returned home from the burial ceremony, Nol-bu searched his father’s room and took everything of value he could find.\* [Break for teacher prompt: what part of the house is that, and what would he find there?]

From that day on, Nol-bu and his wife treated Hung-bu and his family like servants. Hung-bu’s wife had to do all the cooking, cleaning and washing, and his children had to do all the chores and run all the errands. Nol-bu’s family ate first and Hung-bu’s family had to make do with the leftovers. If Hung-bu’s children cried for more food, Nol-bu’s wife would slap them and say they had eaten more than their share.

Then one day Nol-bu’s wife said to him, “Those brats of Hung-bu’s are going to be the ruin of us.”

“What’s that? The ruin of us?” asked Nol-bu.

“Those kids of Hung-bu’s. They eat so much there is never anything left. They’re going to be the ruin of us.”

“Then I guess I’ll just have to do something about them,” replied Nol-bu, frowning and stroking his chin. “Hung-bu!” he screamed after a few minutes. “Come here! I want to see you at once!”

Hung-bu hurried to the open hall\* [veranda, or *maru*] where Nol-bu was sitting, but before he could get his shoes off to enter, Nol-bu jumped up and began yelling. “I want you and your family out of this house,” he shouted, shaking his pipe at Hung-bu. “You and your brats have been a burden for long enough. Now get out! Be gone with you!” With those words, he turned quickly and walked into his study.

A shocked Hung-bu helped his wife and crying children gather up what few belongings they had. They left the house to the sound of the resounding bang of the gate as Nol-bu's grinning wife slammed it behind them.

They wandered from one place to another until they stumbled upon a rundown old shack which was hardly large enough for all them to lie down. They made a game of trying to find things with which to mend the roof, and in no time it was repaired.

Hung-bu did odd jobs at houses in nearby villages, and his wife and children gathered wild vegetables, mushrooms and berries for their meals. However, Hung-bu and his wife began to worry as the autumn nights got colder and it became more and more difficult to find food.

Finally Hung-bu's wife said, "Please go to your brother's house and get something, even if it is only barley."

Hung-bu hated the thought of facing his brother, but he [was grieved by] facing his starving children even more, so the next morning he went to Nol-bu's house.

"Please, Brother, spare us a few bags of barley," he said, looking up at Nol-bu, who was standing on the porch.\* "We don't have anything to eat. Please give me something."

"I'll give you something," Nol-bu said haughtily, stepping down from the porch. "Take this, you good-for-nothing bum! Take this!" he yelled, hitting Hung-bu over and over with a stick. "Get out, you bum! Get out! And don't come begging around here again!"

Leaving the house, Hung-bu passed by the kitchen.\* At that very moment Nol-bu's wife was putting hot steamy rice into a bowl.

"Oh Sister-in-law," called Nol-bu, sticking his head inside the doorway, "please give me a scoop of rice."

In a flash, Nol-bu's wife hit Hung-bu's cheek with the rice scoop. "Get out of here, you bum! Get out!" she shrieked.

"Oh, thank you, Sister-in-law. Thank you for hitting me with the rice scoop." Hung-bu laughed as he pulled some rice from his cheek and stuck it in his mouth. "Won't you hit this cheek, too," he said, laughing and turning his other cheek to her.

Quickly wiping the scoop from her apron, she swung at Hung-bu's other cheek but hit the doorframe because he ducked. Hung-bu laughed as he ran through the [court]yard\* and out the gate, pulling the remaining grains from his face and eating them.

Somehow Hung-bu and his family made it through the long, cold winter. They were happy when spring finally arrived because they could gather roots and plants to eat. To their

delight, a pair of swallows made a nest in the eaves of their roof. In a few weeks the nest was home to several baby swallows who chirped constantly for food.

One day when Hung-bu returned home from working in a nearby field, he noticed a big snake near the corner of the house.\* He killed it with a hoe. Then he realized that he didn't hear any chirping coming from under the eaves. He looked into the nest. It was empty. Then he looked on the ground. There was one of the tiny swallows. Hung-bu knew at once what had happened. The snake had eaten the other babies but in doing so had pushed this one out of the nest.

Hung-bu picked up the baby swallow and examined it. One of its legs was broken. Hung-bu gently bound the leg with string and put the bird back in its nest. The children lovingly cared for it, feeding it worms and insects, and soon it was fluttering about the yard. In late autumn it flew southward with all the other birds.

The next spring Hung-bu and his family were glad to see the birds return, for it meant the end of another long, hard winter. One warm day a lone swallow perched on their roof and chirped loudly. Then it flew in a circle around their yard\* several times, dropped a seed at Hung-bu's feet and flew away. Hung-bu and his family carefully planted the seed and looked forward to eating gourds come autumn.

The seed, a gift from the Queen Swallow to repay Hung-bu's kindness, grew quickly into a vine and soon there were three small gourds on it. Hung-bu and his wife were surprised at how fast and big the gourds grew. By autumn, when the gourds were ripe enough to eat, they were so big that Hung-bu and his children had to use a saw to cut them.

Happily they cut the first gourd.\* They couldn't believe their eyes. Out tumbled strings of gold and silver coins, all kinds of precious jewels, and silk and brocade fabrics. Once they were over the surprise, they cut the second gourd. At once the yard became filled with sacks of rice. They cut the last gourd. Out marched hundreds of tiny carpenters. Within a few minutes they constructed a large tile-roofed house surrounded by a wall with a large gate and then disappeared. Hung-bu and his family danced for joy. They were wealthy!

Word of Hung-bu's newfound wealth spread quickly throughout the nearby villages and soon reached Nol-bu. It made him very cross, and finally he could not stand it any longer—he had to go see for himself.

Nol-bu stood in wonder in front of the impressive tile-roofed gate. \* Shaking his head, he walked up to it and called loudly, "Hung-bu! Hung-bu! Let me in!"

Hung-bu welcomed Nol-bu as if nothing had ever happened, and while they talked in Hung-bu's study\*, his wife served them persimmon tea. Finally Nol-bu could not restrain himself, and he blurted out, "How could a bum like you become wealthy overnight? Come on, tell me the truth. Who did you rob?"

Hung-bu told him about the swallow dropping the seed and how they planted it and were so surprised when they cut open the gourds. “All I can imagine is that the swallow must have been the one whose leg I bandaged.”

“What’s that?” asked Nol-bu. “You say you bandaged a swallow’s leg and it gave you the magic seed?”

“Well, I’m not exactly sure,” said Hung-bu, and then he explained about the swallow falling out of the nest.

“Let me get this straight,” said Nol-bu. “A pair of swallows built a nest under the eaves of your roof. When the birds hatched, a snake crawled into the nest and ate all of the birds but one, which fell onto the ground and broke its leg. Then you bandaged the leg and when it healed, the bird flew away and the next spring brought you a magic gourd seed.”

“It seems that way,” smiled Hung-bu.

“I see,” said Nol-bu, stroking his chin pensively. After a few moments’ silence, he jumped up and said he had to leave.

From that day on, Nol-bu’s thoughts were filled with images of swallows and magic gourd seeds. Spring finally arrived, and he and his wife anxiously waited for a pair of swallows to build a nest under the eaves of their house. They even scattered a variety of grains in the yard and on the rooftop in hopes of attracting a pair. At long last a pair of swallows did build a nest under the eaves, and in a few weeks it was home to several baby birds.

Every day Nol-bu watched for a snake to raid the nest\* and every day he was disappointed. Then one day he decided he had waited long enough for a snake to come. He took one of the babies from the nest and broke one of its legs with his bare hands. Then he bound up the leg with some cord and, saying, “Okay, you little bird, I fixed your broken leg so next spring bring me a magic gourd seed,” placed it back in its nest. The bird recovered and flew southward in the autumn.

Spring arrived and Nol-bu watched for the swallow to return. Finally a lone swallow came. It flew around the yard and then dropped a seed at Nol-bu’s feet and flew away. Nol-bu was ecstatic. He shouted to his wife to come out and together they planted the seed. All summer they watched the seed grow into a vine and three of the biggest gourds they had ever seen ripen on it.

Autumn arrived and it was finally time to open the gourds. Talking about how wealthy they were going to be, they sawed open the first gourd.\* Out jumped hundreds of beggars. In a blink of an eye they were all over the house, eating every edible thing they could find.

“This can’t be!” screamed Nol-bu. “Something is wrong. There’s been a mistake.”

“Surely there must be gold in the next gourd,” cried his wife.

Quickly they sawed open the next gourd. Out poured putrid night soil and covered them from head to foot. But they still did not give up. Slipping and sliding in the foul-smelling muck, they sawed open the last gourd. Out tumbled an army of ogres carrying large spiny mallets, and at once they began breaking down Nol-bu's house. When nothing was left standing, they hit Nol-bu and his wife until they passed out. Then they disappeared along with the beggars.

Ironically, on that very day, Hung-bu and his wife decided to pay a visit to Nol-bu to try to [let] bygones be bygones. They were shocked to find the house in a shambles. They searched through the rubble and found Nol-bu and his wife.

They gently propped them up and gave them some water. After a few moments they regained consciousness. Nol-bu looked into Hung-bu's eyes and said, "I was wrong, Hung-bu. I was wrong. Please forgive me."

"Don't talk now," said Hung-bu. "Just rest. You and your family can come live with us. Everything will be fine."

From that day on, Hung-bu and Nol-bu became the best of brothers, and their families lived happily together.

From *Korean Folk and Fairy Tales*. Retold by Suzanne Crowder Han (Seoul and Elizabeth, N.J.: Hollym International, 1991). Reprinted by permission of the author.

**Korean Art at SAM:  
From the Kitchen (*Bu'ok*)**

**Covered jar**

Korean, late 19th century

Choson period (1392–1910)

White porcelain with cobalt underglaze decoration

h. 3 ½ in., dia. 2 ¾ in.

Gift of Herbert Hall 92.15



Toward the end of the eighteenth century, Choson period white porcelain (*paekcha*) was used by a broad range of individuals and households. Once the reserve of Korea's elites and admired as far as Ming China and Japan, white porcelain began to be produced in great quantity and variety for popular consumption. Small objects such as brush stands and water droppers for the scholar's desk were fashioned in unusual shapes, as were cups, bowls, and food vessels for use in ancestral rites in commoner households. This covered food jar dates to a period when even more practical ceramics were being manufactured for everyday use. As with other white wares of this variety, the jar is simple and elegant and draws attention for its serviceable form. The finish has a bluish tint indicating a higher iron content than earlier porcelains and the lid is decorated with a folkish rendition of the Chinese character for "fortune."

## Further Resources

### Korea Resources at the SAM Teacher Resource Center (TRC)

The following materials are available by loan from the SAM Teacher Resource Center (TRC), located at the Seattle Asian Art Museum in Volunteer Park. TRC hours are Thursdays, 2–5pm; Fridays, 2–5pm; and Saturdays, 1–5pm. The call numbers given are those used by the TRC. Complete listings are available from the TRC's online database at <<http://www.seattleartmuseum.org/trc>>.

Available resources are listed by format: audiocassette, book, CD-ROM, curriculum guide, pamphlet, and video.

### Audiocassettes

*Tales of Korea*, Cathy Spagnoli. New York: The Korea Society, 1994. Korean folktales, stories, proverbs, and riddles. Includes audiotape and teacher's guide. (ASIA 20.03.007)

### Books

*Asian Tales and Tellers*, Cathy Spagnoli. Little Rock, Ark.: August House, 1998. Stories from various Asian countries on topics such as faith and belief, and harmony and friendship. Includes glossary and bibliography. (ASIA 10.030)

*Cooking the Korean Way*, Okwha Chung and Judy Monroe. Minneapolis: Lerner Publications, 1988. Recipes for Korean dishes. (ASIA 20.03.027)

*The Immigrant Experience: The Korean Americans*, Brian Lehrer; general editor, Sandra Stotsky. New York and Philadelphia: Chelsea House Publishers, 1996.

*Korea—Cultures of the World series*, Jill DuBois. New York: Michael Cavendish, 1996. With photographs. (ASIA 20.03.020)

*Korean Americans—Cultures of America series*, Lauren Lee. Tarrytown, N.Y.: Marshall Cavendish, 1995. Cultural history of Koreans in the United States, primarily since 1965. Includes chronology, glossary, and additional references. (ASIA 20.03.023)

*Korean Arts of the 18th Century: Splendor and Simplicity*. New York: The Asia Society Galleries and Weatherhill, 1993. Exhibition catalog of Choson period court and religious art. (ASIA/Reg. Korea 20.03.006)

*Long Long Time Ago: Korean Folk Tales*, Dong-Sung Kim. Seoul and Elizabeth, N.J.: Hollym International, 1998.

*The Magic Amber: A Korean Legend*, Charles Reasoner. Troll Associates, 1994. (ASIA 20.03.025)

*Minhwa Korean Folk Art Prints*. Seoul: Editions API, 1994. Each folio contains three sets of four 10-by-14-inch prints. Includes captions. (ASIA/Reg. Korea 20.03.008–.010)

*Notes on Things Korean*, Suzanne Crowder Han. Seoul: Hollym, 1995.

*Profusion of Color: Korean Costumes and Wrapping Cloths of the Choson Dynasty*, Kumja Paik Kim and Huh Dong-wha. Seoul: Asian Art Museum of San Francisco and the Museum of Korean Embroidery, 1995. Exhibition catalog. Contains color photographs of period textiles and related articles. (ASIA/Reg. Korea 20.03.003)

- A Treasury of Asian Stories and Activities for Schools and Libraries*, Cathy Spagnoli. Fort Atkinson: Alleyside Press, 1992. Tales and activities for young listeners from preschool- to third grade-levels. Includes story notes, bibliography, and selected internet sources,. (ASIA 10.029)
- The Rabbit's Escape*, Suzanne Crowder Han. New York: Holt, 1995.
- The Rabbit's Judgment*, Suzanne Crowder Han. New York: Holt, 1994.
- The Rabbit's Tail*, Suzanne Crowder Han. New York: Holt, 1999.

## CD-ROMs

- Korean Folk Life*. Seoul: National Folk Museum, 1995. General introduction to Korean folk culture. Topics include history, occupations, festivals, clothing, food, housing, popular beliefs and folklore. (ASIA Korea 20.03.030)
- Korean Spirit in Design*. Seoul: Samsung, 1998.
- Styles and Esthetics in Traditional Korean Music*, Byong Won Lee. Seoul: National Center for Korean Traditional Performing Arts, 1997. Text included (86 pp.). (ASIA 20.03.026)
- sun moon mountains rocks: An Introduction to Korean Art of the Choson Dynasty*. Los Angeles: Los Angeles County Museum of Art, 1997. A user-friendly CD-ROM covering Korean art in three topics. Contains notes on history, maps, glossary, art lesson plans, and further resources. (ASIA/Reg. Korea 20.03 016 CD)

## Curriculum Guides

- Approaches to Teaching About Korea in a World Cultures Social Studies Curriculum*. New York: East Asian Curriculum Project (EACP), Columbia University, 1989. Topics include: "cultural transformer and transmitter," "vortex of conflict," and "division and reunification." With chronology and list of further resources. (ASIA/Reg. Korea 20.03.013)
- Asian Art for Young People: Curriculum Guide K-12*. San Francisco: Asian Art Museum of San Francisco, 1989. Activities based on the museum's poster exhibit (posters not included). (ASIA 10.005)
- Contemporary Korea and the Art of Yoong Bae*. San Francisco: Asian Art Museum of San Francisco, 1997. (ASIA 20.03.019)
- Discover Korea: Family and Home*. New York: The Asia Society, 1987. A middle school boy narrates a 25 minute introduction of Korean home and family life. Includes teacher's manual, an annotated script, and a poster of a Korean home. (ASIA/Reg. Korea 20.03.015 VIDEO)
- Evenings for Educators 1993-94: Splendor and Simplicity in Korean Art*. Los Angeles: Los Angeles County Museum of Art, 1994. Teacher's complement to the exhibition, *Korean Arts of the 18th Century: Splendor and Simplicity*. Includes six slides with descriptions and two classroom activities. (ASIA/Reg. Korea 20.03.012)
- Hopes and Aspirations: A Teacher Workshop*. San Francisco: Asian Art Museum of San Francisco, 1998. Teacher's introduction to Korean decorative painting based on the exhibition, *Hopes and Aspirations*. Catalog included.

*Korea: Art, History, and Social Studies*. Los Angeles: Los Angeles County Museum of Art, 1995. Nine slides with general overview on Korea, activities, and discussion topics. (ASIA 20.03.011)

*Korea: Culture and Values—A Teacher's Guide*. New York: The Asia Society, 1993. Teacher's guide with twelve slides from the exhibition, *Korean Arts of the 18th Century: Splendor and Simplicity*. Includes information on Korean history, lesson plans, illustrations, and a map. (ASIA/Reg. Korea 20.03.004)

*Korea: A Teacher's Guide*. New York: The Asia Society, 1986. Readings on Korean society and art. Includes map and an annotated bibliography. (ASIA 20.03.001)

## **Pamphlets**

“The Moon Through Clouds: Korea’s History and Korea’s Cultural and Artistic Heritage.” Seoul: Overseas Information Service, 1991. Two illustrated pamphlets, with bibliographies. (ASIA 20.03.002)

“Recommended Resources on Korea Grades K–12: An Introductory Listing,” National Project on Asia in American Schools, Columbia University. Ann Arbor, Mich.: Association for Asian Studies, 1993. Listings include curriculum materials, fiction and nonfiction readings, and multicultural materials. (ASIA/Reg. Korea 20.03.005)

## **Videos**

*Korean Americans*. Princeton, N.J.: Films for the Humanities and Sciences, 1994. Profiles a Korean American struggle to retain traditional values while adjusting to life in the United States. 50 mins. (ASIA 20.03.022)

*Korean Music: New Traditions*, Choi Moon-Jin and Peter J. Park. Seattle, 1997. Performance of two contemporary compositions written for traditional Korean instruments: "Dance in Perfume of Aloes" and "Spring Snow." 30 mins. (ASIA 20.03.017)

*The Korean War*. Princeton, N.J.: Films for the Humanities and Sciences, 1993. 30 mins. (ASIA 20.03.021)

*Mr. Oh: A Korean Calligrapher*. San Francisco: Asian Art Museum of San Francisco. Profiles a Korean calligrapher now living in San Francisco. (ASIA 20.03.018)

*The Pacific Century*, Pacific Basin Institute and KCTS/Seattle. South Burlington, Vt.: Annenberg/CPB Collection, 1992. Study of political and economic development in Pacific nations over the past 150 years, their relationships with each other and with the United States. 60 mins. (ASIA 20.01.056)

## Selected Internet Resources for Teaching About Korea

### Children's Books on Korea

Borim Publishing

<http://www.kocis.go.kr/youth/folktale>

Hollym International

<http://www.hollym.com>

### General Information on Korean Culture

Korea.com

<http://www.korea.com>

Korea Insights

<http://www.korea.insights.co.kr>

Korean Overseas Culture and Information Service

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

Window to Korea

[www.samsung.com/entertainment/window](http://www.samsung.com/entertainment/window)

### Korean Cultural Organizations

Korea Foundation

<http://www.kofo.or.kr>

Korean American Historical Society

<http://www.kaahs.org>

Korean Cultural Service

<http://www.koreanculture.org>

### Korean Language and Study

AskAsia—Asia Society

<http://www.askasia.org>

Center for Korean Studies

<http://www2.hawaii.edu/korea>

The Korean Connection

<http://www.korcon.com>

Life in Korea

<http://www.lifeinkorea.com/language>

### Korean Museums and Cultural Centers

Ho-Am Art Museum (Seoul, Korea)

<http://www.hoammuseum.org>

Korean American Museum (Los Angeles, California)

<http://home.lacm.org/lacm/kam>

Korean Folk Village (Yong-in, Korea)

<http://www.koreanfolk.co.kr>

National Museum of Korea (Kyongju, Korea)

<http://firefox.postech.ac.kr/tour/kyongju/museum/museum.html>

National Museum of Korea (Seoul, Korea)

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

## **Resources for Teaching About Architecture**

- Slafer, Anna and Kevin Cahill. *Why Design? Activities and Projects from the National Building Museum*. Chicago: Chicago Review Press, 1995.
- The Sourcebook: Learning by Design*. Washington, D.C.: American Institute of Architects, 1981.
- Taylor, Anne. *Architecture and Children*. Horizon Communications, 1988.
- Winters, Nathan B. *Architecture Is Elementary: Visual Thinking Through Architectural Concepts*. Salt Lake City: Peregrine Smith Books and Utah Heritage Foundation, 1986. Revised edition by Utah Heritage Foundation, 1997.

## **Children's Books on the Architecture of Other Cultures**

- Dorros, Arthur. *Esta Es Mi Casa*. New York: Scholastic, 1995.
- Duquette, Keith. *The House Book (Picture Books)*. New York: Putnam, 1999.
- Shemie, Bonnie. *Houses of China*. Plattsburgh NY: Tundra Books, 1996.
- White, Sylvia. *Welcome Home! A World of Difference*. Chicago: Children's Press, 1995.
- Wood, Tim. *Houses and Homes—See Through History* series. New York: Viking Children's Books, 1997.

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*Fine Arts- vol. I, Koreana: Korean Cultural Heritage Series.* Seoul: Korea Foundation, 1994.

*Hungbu Nolbu: Two Brothers and Their Magic Gourds-vol. 2, Korean Folk Stories for Children Series.* Seoul: Seoul International Tourist Publishing, 1981.

Kim, Kumja Paik and Huh Dong-wha. *Profusion of Color: Korean Costumes and Wrapping Cloths of the Choson Dynasty.* Seoul: Asian Art Museum of San Francisco and the Museum of Korean Embroidery, 1995.

*Korean Folk and Fairy Tales.* Retold by Suzanne Crowder Han. Seoul and Elizabeth, N.J.: Hollym International, 1991.

Lee, O-Young. *Korea in Its Creations. Translated by John Holstein.* Seoul: Design House Publishers, 1994.

Lett, Denise Potrzeba. *In Pursuit of Status: The Making of South Korea's "New" Urban Middle Class.* Cambridge: Harvard University Asia Center, 1998.

*Thought and Religion-vol.2, Koreana: Korean Cultural Heritage Series.* Seoul: Korea Foundation, 1996.

*Traditional Lifestyles-vol. 4, Koreana: Korean Cultural Heritage Series.* Seoul: Korea Foundation, 1998.

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

Yoon Chin-young . *The Grateful Swallow-vol. 2, Korea for Children: A Treasure of Legends, Myths and Heroes Series.* Seoul: Daihak Publishing Company, 1982.

Yoon Chin-young. *Princess Pyonggang and Ondal the Fool-vol. 4, Korea for Children: A Treasure of Legends, Myths and Heroes Series.* Seoul: Daihak Publishing Company, 1982.