

Integrating Korean Dance into

Social Studies and Humanities Curriculum

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Grade Levels: 5 – 8

Duration: 5 days, 45 minutes per session.

Ohio Dance Standards:

Historical, Cultural and Social Contexts:

Students understand dance forms and styles from a diverse range of cultural environments of past and present society. They know the contributions of significant choreographers, dancers and dance organizations to dance heritage. Students analyze the philosophical beliefs, social systems, and movement norms that influence the function and role of dance in the lives of people.

Benchmark A: Perform and describe the dances from various cultures and historical periods with emphasis on cultures addressed in social studies.

Benchmark B: Explain the social and historical contexts that influence the development of dance in a culture.

Benchmark C: Explain a recognized contributor to dance, (e.g. choreographer, dancer, or educator) and trace the development of the individual's work to its historical and cultural influences.

Analyzing and Responding:

Students express orally, and in writing, their interpretations and evaluations of dances they observe and perform. They understand and use the vocabulary of art (dance) criticism to discuss their responses to a variety of dance forms and styles.

Benchmark B: Analyze how dance elements are used to convey concepts or themes in dance performances.

Valuing the Arts (Aesthetic Reflection):

Students inquire about the nature and experience of dance in their lives. They reflect on the significance and value of dances they observe and perform. Students present points of view about dance and respond thoughtfully to others' point of view.

Benchmark B: Demonstrate reasoning skills when engaging in inquiry about dance.

Lesson Purpose:

In this lesson, students learn introductory history and cultural purposes of selected Korean shamanistic, folk, court and contemporary dance forms. Specifically, students analyze the philosophical beliefs, social systems, and movement norms that influence the function and role of Korean dance in the lives of its people. Students view dance(s) representative of national and regional traditions, past and present. Students deepen their understanding of how Korean shamanistic, folk, court and contemporary dance forms make meaning and express ideas in the lives of its people as they consider the following questions:

Essential Questions:

1. What are functions, forms and styles of Korean dance?
2. What are the characteristics of Korean shamanistic, folk, court and contemporary dance forms?
3. Why are Korean shamanistic, folk and contemporary dance forms taught and performed today?
4. How does Korean dance reflect the beliefs and lives of its people?

Materials:

Journals, pens, pencils, colored pencils; computers for Internet research of Korean dance forms (shamanistic, folk, court and contemporary), music CDs and DVDs of selected dances, props including long sleeves, swords, various shaped hats, drums; a bara- a round percussion instrument; a jannuchum-an instrument worn on shoulders; masks, and fans. Korean shamanistic, folk, court and contemporary dance instructional DVDs found on the Internet; videotape: *Korean Traditional Music and Dance*; www.koreasociety.org/MAIN/KS_LessonPlans/Lessons/klp_i.pdf;

<http://askasia.org/teachers/lessons/>

Sessions I-V: Introduction to Korean Dance

1. Ask: What do we already know about Korean dance? Who gets to dance? When? Why?

Where?

2. Discuss the forms of Korean Dance

General perspective: influenced by shamanism, Buddhism, Christianity, and culture

including Japan and China during times of cultural exchange or invasion.

3. Read about and view representative dances from the four genres.

- a. *Shamanistic*: Prehistoric religious rites. Ceremonial in nature to honor the gods. Singing and dancing. Evolved into organized forms during the Age of Three Kingdoms (578 B.C.- A.D. 676). Dances depicted on walling paintings during the Goryeo era (918-1392). Performed dances at national events such as the Yrondeunghoe (national Buddhist event) and Palgwanhoe (praying to god for well being of the nation). Examples: *Seungmu, Barachum, Cheogochum, Nabichum and Jongmyo Jerye*, which is done during religious ceremonies, such as the *ilmu*.
- b. *Court*: Developed during the Joseon Era (1392-1910). Embedded in the royal culture. Performed at royal banquets and celebrations and for dignitaries. Characterized as dances in praise of the solemnity and importance of the royal family. This dance form came from regular support of the royal court, numerous academics and official ministry of the government. Performed in beautiful costumes. Main court dances include: *Geommu, Hakmu and Cheoyongmu*.

Other titles of dances: Hermit dance, Ghost, dance, Monk dance, Kisaeng (entertainer) dance.

- c. *Folk*: Seen in later years of Joseon Era. Developed along with the increase of commerce and industry in the country. Characterized as dances that expressed the lives and emotions of everyday people. Dances often criticized contemporary society. Examples: *Talchum (mask dances) Sandaenori (mask dances), Musokchum, Kkokdugaki nori, Taepyeongmu, Hannyangmu- expresses a quiet joy, and Salpurichum*. *Talchum* and *Sandenori* dances were known to be critical of the wrongdoings carried out by the aristocrats and monks.

d. *Contemporary*

Examples: *Jangguchum* and *Buchaechum* (fan) though thought to be traditional folk dances were developed during the 1930s-1960s. Fan dances were thought to have been developed by shamans performing nature rites with leaves... but has since evolved into one of the most highly refined Korean dances.

3. Research then discuss the importance of the National Center for Korean Traditional Performing Arts

Purpose: Teaches traditional performing arts forms to reverse the absence of these dances during bad years of domination, invasion and attempts to exterminate the Korean language.

Dancers who study these traditional and take their place in contemporary life are known as “Living National Treasures” and known to pass their heritage down from generation to generation.

4. Research the Choreography and Performance of Significant Korean Dance Artists
 - a. Chou Sung Hee, known as the savior of Korean traditional dance.
 - b. In Young Sohn

Show video clips of traditional and contemporary Korean dance

Chinju Kommu, which honors a legendary hero who save his people from war.

Gop'uri Ch'um, a dance to protect the dead from being judged in the afterworld.

Salp'uri Ch'um, a stately shamanistic exorcism ritual dance.

Sorich'um, a celebratory quick patterning of steps giving away to little skips and jumps.

- c. Cho Taek Won
 - d. SinCha Hong
 - e. Kim Mae Ja
5. Attend a live performance of Korean Traditional and/or Contemporary Dance.
6. Write a reflection paper, no longer than 3 pages, (double spaced, 12 point font) that summarizes your study of Korean dance and its importance to its people. Follow same guidelines as paper on Chinese dance in previous lesson.