

Problem-Solving – The World of the Play

Grade 12

Ohio Standards Connection

Fine Arts: Drama/Theatre

Connections, Relationships and Applications

Benchmark B

Synthesize the relationship between concepts and skills used in drama/theatre with other curricular subjects.

Indicator 1

Integrate the essential skills from all disciplines needed for dramatic/theatrical production.

Lesson Summary:

Students will integrate the concepts and skills used in drama/theatre with other subjects by creating a puppet play from script to production designs. In small groups, students will be assigned a Korean folktale. Students will write a script, prepare the puppets, rehearse and perform the play for the class.

Estimated Duration:

180 to 360 minutes over four to five days divided into appropriate instructional unit.

Commentary:

Theatrical designers (puppets, makeup, lighting, sound, prop, special effects, scenic) must produce workable designs to create the world of the play, the location and environment in which the action of the play takes place. Designers need skills in historical research, math problem solving and engineering.

- Historical research may involve studying apparel or architectural elements from specific time periods.
- Scenic design often requires geometry and calculus to determine specific measurements and placement on the stage.
- Plays may call for visual effects, such as rain. Science and engineering skills that can help create these effects.

In this lesson, students use the collaborative and problem-solving skills required in drama/theatre as well as with skills from other content areas to generate possible designs.

Dividing the class into small groups promotes the collaborative process that is essential for creating production designs.

Pre-Assessment:

1. Distribute a brief scene from a play the students have previously studied.
2. Select students to read the scene aloud.
3. Once the scene is read, instruct students to turn to their neighbors and briefly identify the various elements that

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would be important to know if they were to create a design for the scene. Answers may include:

- Setting;
 - Time period;
 - Time of day;
 - Season;
 - Characters;
 - Dramatic action (what is going on).
4. Once the small groups have generated ideas, they should share them with the class.
 5. The teacher should record the answers on chart paper for future reference.
 6. Ask students to select two of the ideas and, then, as a class, identify examples of concepts and skills from other content areas that may assist in creating a design. Suggestions may include:
 - The scenic designer will need to use math skills, such as geometry, to illustrate how he or she wants the set to be constructed;
 - The costume designer may conduct historical research to generate ideas for costumes;
 - If the setting is outside, the sound designer may research into the indigenous creatures and find sounds and other environmental elements that may contribute to create the sound of the world of the play.

Instructional Tip:

To connect with other subjects, the teacher may choose to use a specific content area such as math. By choosing one content area, the teacher may guide the students to a greater understanding of how other curricular subjects may be applied in drama/theatre.

Scoring Guidelines:

Refer to Attachment A, *Pre-Assessment Scoring Checklist*.

Post-Assessment Refer to Attachment B, *Post-Assessment*.

Divide students into “design teams.” Each team is assigned a Korean folktale, and must create the design and present the play. Each team member is assigned one content area in addition to his or her responsibility as a design team member. Assigned content areas may include:

- Math;
- Social Studies;
- Art;
- Music;
- Science;
- Technology.

Each design team must illustrate and explain how the other content areas helped their design choices.

Team presentations should include:

- Identification of the folktale, its author if known;

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- A brief synopsis of the dramatic action of the folktale.
- An explanation of the “World of the Play;”
- A visual representation of the team’s design demonstrated through the use of, but not limited to: scaled drawings, models, originally-built props, prompt book, cue sheets, makeup plots, originally-constructed costume, costume plates, recording;
- An explanation of the team’s design;
- A written explanation of how each team member used his or her assigned content area to help the design process.
- A script and the performance of the play.

Scoring Guidelines:

See Attachment C, *Post-Assessment Scoring Rubric*.

Instructional Procedures:

Day One

1. Divide the class into small groups of four to five students and distribute sheets of chart paper to each group.
2. Assign each group an academic content area other than drama/theatre. These may include:
 - Math;
 - Social studies;
 - Art;
 - Music;
 - Science;
 - Technology.
3. Within each group instruct the students to brainstorm and record on the chart paper as many concepts and skills that its assigned content area uses. Provide students with examples using concepts and skills from drama/theatre such as:
 - Memorizing lines;
 - Plays;
 - Acting;
 - Design;
 - Collaboration;
 - Movement/choreography.

Instructional Tip:

Provide examples of brainstorming techniques students can use in their small groups to develop their lists of concepts and skills. For example, the teacher could model by saying, “What things do I have to do to create drama/theatre? I know I have to act on stage. Acting is a skill that is required in drama/theatre. What else? I often have to work with other people to create the story. Collaboration is an important skill for drama/theatre.” Instruct students to include as many theories, tools, formulas and methods as possible. Many of the students will have a variety of classes and experiences to refer to. However, providing textbooks that from the other content areas may facilitate ideas.

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4. After the groups have generated a variety of ideas, instruct each to share with the class. Post each group's list with the list of drama/theatre concepts and skills.
5. Once each group has shared, facilitate a class discussion, connecting the concepts and skills from each content area to drama/theatre. Record ideas directly on the chart paper, drawing lines, if necessary, to illustrate connections.
6. Assign students to observe any theatrical event before the next class meeting. A theatrical event may include a television show, a church service, fashion show, a performance or a movie.

Instructional Tip:

Theatrical events include anything in which an audience and a performer are involved. This could include any events ranging from a mime in a park performing for coins to a parade.

7. Have the students write two or three concepts or skills from other curricular subjects that they observed being used in the event. For example, at the circus, the trapeze artists were using physics to make sure they could catch each other. In a crime television show, the characters were using math to investigate a suspect's alibi.

Day Two

8. Remind students of the previous class by referring to the lists they generated.
9. Instruct students to share their observations and reveal other content areas that they believed were being applied.

Instructional Tip:

When they share their observations and content area connections encourage students, to practice by using examples from their observations. Suggest that the students before they share write down the specific connections and why they made their choices.

Day Three

10. Divide the class into new design teams of four to five students and assign each group a Korean folktale.

Instructional Tip:

This lesson is directly geared toward the exploration of Korean folktales, but scenes may be from any play including historical, contemporary, even fantasy that provide opportunities for creative problem solving. One alternate approach to this could be assigning the class scenes from the same play or from multiple plays from the same time period or same playwright. Students may request to read the entire play from which their scenes were selected, so it may be wise to choose scenes from plays that the students can find at the library or can be available in the classroom.

11. Distribute Attachment B, *Post-Assessment* to each group.

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Instructional Tip:

Students may choose their own content areas. However, to assure different content areas are represented and students are being challenged, the teacher may choose to assign second content areas.

12. Provide time for the groups to read their assigned folktales and begin determining the elements and dramatic action of the world of the play.
13. Instruct students to refer to the list of important elements required to create a design that was generated at the start of the lesson.
14. Remind the design teams that each group member is responsible for a second academic content area.
15. Provide time for questions and assistance if students are struggling with identifying elements or choosing the second academic content areas.

Day Four

16. Provide time for the groups to research and work on performance; creating script, set, and puppets. (script, puppets, and set are the problems to be solved by the design teams)
17. Create a performance schedule.
18. Provide time for questions and clarification about the performance.

Day Five

19. Groups give presentations and performances
20. Using Attachment C, *Post-Assessment Rubric*, students complete written reviews of each presentation and performance.
21. After each group presents, provide time for peer feedback and questions. Questions can include:
 - What were some clues in the play influenced your design choices?
 - What did you find most and least challenging about creating connections between drama/theatre and the other content areas?
 - Which concepts and skills do you think best informed your design choices? Why?

Differentiated Instructional Support:

Instruction is differentiated according to learner needs, to help all learners either meet the intent of the specified indicator(s) or, if the indicator is already met, to advance beyond the specified indicator(s).

- The teacher may provide an alternative to group presentations for a single student who generates a design idea from an assigned scene and connects it with a second academic content area.
- Students may use presentation aids to help with their projects, such as white boards, chalkboards, overhead projectors, computer images, etc.
- Instead of presentations, students could be expected to write papers addressing the required presentation components.
- Students may reflect on previously designed productions and explore how different content areas may have been used in creating the design.

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Extensions:

- Students may explore how dramatic/theatrical arts are used in other content areas or careers.
- Students may research and report on specific historical time periods focusing on how the “World of the play” was addressed.
- Students may investigate other academic content areas that may not normally be present in drama/theatre to see how they are connected.
- Students can explore how the concepts and skills of drama/theatre apply to areas outside of school and the drama/theatre classroom.

Home Connections:

- Students can conduct research outside of class to discover solutions to their design problems.
- Students can complete drawings or other support materials outside of class.
- Students can explore how their family members or community members collaborates to solve problems.

Interdisciplinary Connections:

- **English Language Arts:** Students can use clues from text and scripts that they are reading to inform design choices. For example, in the “Balcony Scene” (Act II scene ii) from Shakespeare’s *Romeo and Juliet*, the audience knows that it is night because Romeo refers to Juliet as the “sun” and asks her to “arise” to shed more light so that he would be able to see his new love.
- **Social Studies:** Students could research methods of design over the ages. How did the Elizabethans make a character disappear or create the sound of thunder? Students could use historical research to determine accurate design elements in costumes and scenery.
- **English Language Arts and Physics:** Students could study the play, *Copenhagen*, to discover how the scientific method was used within the play.
- **English Language Arts and Math:** Students could study the play, *Proof*, for the use of mathematical proofs within in play.
- **Visual Arts and Music:** Students could investigate paintings and images that depict life during the time period or setting in which the “World of the Play” exists. Students could listen to music from the time period to generate ideas of environmental settings and lifestyles during the “World of the Play.”
- **Science:** Students could investigate how the following disciplines are used in theatre, such as:
 - Physics and theatrical construction;
 - Biology and the different environmental elements that may be present in a play’s setting;
 - Wave theory and use of color in stage lighting;
 - Acoustical theory and the design of an auditorium;
 - Electrical theory and sound reinforcement.

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- **Mathematics:** Students could investigate the mathematical skills needed in theatrical work, such as:
 - Estimating anticipated budget;
 - Geometry used to illustrate the location and size of the scenery;
 - Estimating material needs;
 - Calculations used to construct scenery;
 - Calculating lumens given a lighting fixture, distance and area;
 - Calculating the size of a pool of light given a lighting fixture and distance.

Materials and Resources:

The inclusion of specific resources and references to particular performers, playwrights, designers or works of drama/theatre should not be interpreted as an endorsement of the particular performers, playwrights, designers or works of drama/theatre. Any text deemed by the instructor to be appropriate can be used.

The Web addresses listed are for a given site's main page, therefore, it may be necessary to search within the site to find the specific information required for the lesson. Please note that information published on the Internet changes over time and the links provided may no longer contain the information related to a given lesson. Teachers are advised to preview all sites before using them with students.

Note: Some Web sites contain material that is protected by copyright. Teachers should ensure that any use of material from the Web does not infringe upon the content owner's copyright.

For the teacher: SMARTboard (or variants), chalkboard, white board, overhead projector, or flip chart; various prop and puppet construction, texts, theatrical trade magazines and journals, textbooks and resources from other academic content areas, copies of plays, compact disc player, slides of paintings or other image resources, arts and crafts supplies, etc. .

For the students: library of theatrical texts and scripts, chalkboard, white board, overhead projector, or flip chart, art materials, computer.

Vocabulary:

- Costume/makeup plate – a formalized drawing of a specific costume and/or makeup design for a designated character
- Cue sheet – a list of anything done on or off stage that is followed by a specific action
- Design problem – a production challenge posed by the script's requirements
- Design solution – an answer to a design problem.
- Model – a three-dimensional representation of scenery, costumes or properties, usually in miniature; 1/4 inch = 1 foot

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- Prompt book – often referred to as a production’s bible; the script that has the record of all the information about a specific production in it including cues, stage directions, blocking, director’s notes, etc.
- Props – short for properties; a movable item used by actors on stage in a production
- Scaled drawing – any drawing done with regard to exact measurement that is a miniaturized representation of the original; common scales are x inch = 1 foot, and 1 inch = 1 foot for detailed drawings
- Special effect – an artificial device that helps produce an illusion on stage such as lightning, fire, rain, falling down the rabbit hole, etc.
- Theatrical event – a description of any event that involves an audience and a performer

Technology Connections:

- Students can research the technological connections in drama/theatre.
- Students can generate a list of ways that technology has changed throughout theatrical history. Such as the move from gaslights to electric lights.
- Students can explore technological careers that exist in the drama/theatre field and the skills required.
- Students can use computer illustrations to communicate their design solutions.

Research Connections:

Daniels, H., and M. Bizar,. *Methods that Matter: Six Structures for Best Practice Classrooms* Portland, ME: Stenhouse Publishers, 1998.

Fiske, Edward B., ed. *Champions of Change: The Impact of the Arts on Learning*. Washington DC: Arts Education Partnership, 2001.

Jensen, Eric. *Arts with the Brain in Mind*, Alexandria, VA: Association for Supervision and Curriculum Development, 2001.

Marzano, R., et al. *Classroom Instruction that Works: Research-Based Strategies for Increasing Student Achievement*, Alexandria, VA: Association for Supervision and Curriculum Development, 2001.

Wiggins, Grant and Jay McTighe. *Understanding by Design*, Alexandria, VA: Association for Supervision and Curriculum Development, 1998.

Attachments:

Attachment A, *Pre-Assessment Scoring Checklist*

Attachment B, *Post-Assessment Description*

Attachment C, *Post-Assessment Scoring Rubric*

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Attachment A
Pre-Assessment Scoring Checklist

| Goal | Yes | No |
|--|------------|-----------|
| Student was able to identify dramatic elements required to create a performance production. | | |
| Student was able to identify specific curricular skills required to design a dramatic element. | | |
| Student participated in class discussion. | | |
| Student participated in small-group discussion. | | |

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Attachment B Post-Assessment Description

Student's Name _____
Text/Script _____

Directions:

1. After being divided into “design teams,” students will be assigned a folktale.
2. The “design team” will create a script, puppets and staging for assigned Korean folktale.
3. Each member of the team will be assigned one content area in addition to his or her responsibility as a “design team” member. Assigned content areas may include:
 - math
 - social studies
 - art
 - music
 - science
 - technology
4. Each “design team” presentation must illustrate and explain how the other content areas helped their design choices.
5. Team presentations will include the following:
 - Identification of the folktale and the writer if known;
 - A brief synopsis of the dramatic action of the folktale;
 - An explanation of the “World of the Play,” which may include setting, time period or time of day, season, significant world events (i.e. war, exploration or discovery, apocalypse) characters, and social status and any cultural explanations necessary for understanding;
 - A visual representation of the team’s design demonstrated through the performance of the play using any of, but not limited to, scaled drawings, models, original built props, prompt book, cue sheets, puppet designs, recordings;
 - An explanation of the team’s design;
 - Describe choices and how they connect with the “World of the Play.”
 - Provide examples and research to explain designs.
 - A written description from each team member explaining how he or she used his or her assigned content area to help the design process.

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Attachment C

Post-Assessment Scoring Rubric

Each “design team” member turns in a written content area connection explanation. YES or NO

| | 4 | 3 | 2 | 1 | 0 |
|-------------------------|--|---|--|--|--|
| Folktale, author, | clearly identified. | | | | not identified. |
| Dramatic Action | Dramatic action clearly, concisely, and accurately summarized. | Dramatic action summarized accurately. | Dramatic action summarized appropriately with minor errors. | Dramatic action summarized with major omissions or inaccuracies. | Dramatic action was not identified. |
| World of the play | World of the play identified, including multiple elements and cited script clues. | World of the play, identified including multiple elements. | World of the play identified, including few elements. | World of the play identified, with major omissions or errors. | World of the play was not identified |
| Performance | World of the play and design choices effectively and concisely presented, including visual illustrations, evidence of research and supplemental material. Each team member participated. | World of the play and design choices effectively presented with few illustrations and research. All but one or two team members participated. | World of the play and design choices presented with minor errors or omissions. One or two team members participated. | World of the play and design choices presented with major errors or omissions. One team member participated. | World of the play and design choices were not presented. No team members participated. |
| Content Area Connection | Each assigned content design connection explained effectively with examples. | Each assigned content design connection explained. | One or two assigned content design connections omitted from explanation. | One content design connection explained. | No content design connection explained. |

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The Disobedient Frog



A young frog lived with his widowed mother in a large pond. A rascal and a trouble maker, he never listened to his mother and caused her much grief and embarrassment.

If his mother said go play on the hillside, he went to the seashore. If she said go to the upper neighborhood, he went to the lower. If she said do this, he did that. Whatever she said, he did the opposite.

"What am I going to do with that boy?" she mumbled to herself. "Why can't he be like the other boys? They always listen and do what they are told. And they're always kind and respectful. I don't know what will become of him if he keeps behaving like this. I have to do something to break him of his bad habits." Mother Frog sighed deeply.

"Ha! Ha! Ha!" laughed Little Frog. "Hush all that mumbling. You don't have to worry about me. I'm doing fine just the way I am."

"Is that so?" said Mother Frog. "Then why can't you croak properly? You don't even sound like a frog. Let me teach you." With a smile, she puffed herself up and let out a loud *Kaegul! Kaegul!* "Now you try."

Grinning broadly, Little Frog puffed himself up and let out a loud *Kulgae! Kulgae!*

"Why you impudent little rascal! You're going to be the death of me!" cried Mother Frog. "You'll listen to me if you know what's good for you. Now you..."

"*Kulgae! Kulgae!*" croaked Little Frog, hopping away.

Day after day Mother Frog scolded her young son but he continued to do as he wished and just the opposite of what she said. She fretted and worried so much about him that she became ill. Still he continued to misbehave.



One day she called him to her bedside. "My son," she said, "I don't think I will live much longer. When I die, please don't bury me on the mountain, bury me beside the stream." She said this because she knew he would do the opposite of what she said.

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A few days later Mother Frog died. Little Frog cried and cried. "Oh my poor mother! I worried her so much by misbehaving. Why didn't I listen to her?" he scolded himself. "Now she's gone. I killed her. I killed her."

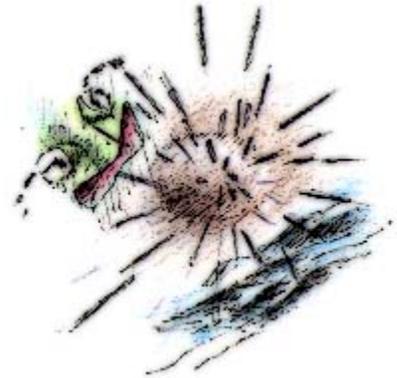
Little Frog thought about his mother and all the trouble he had caused her. Then he told himself, "I always did the opposite of what Mother said because it was fun. But this time I will do exactly what she told me to do."

So Little Frog buried his mother beside the stream, even though he did not think it was very wise.

A few weeks later there was a storm. It rained so much the stream overflowed its banks. Little Frog could not sleep for worrying that his mother's grave would be washed away. At last he went to the grave to keep watch.

In the pouring rain he sat, crying over and over, "*Kaegul! Kaegul!* Please don't wash my mother away!" And that is what he did every time it rained.

And ever since then, green frogs have cried *Kaegul! Kaegul!* when it rains.



Suzanne Crowder Han, 1991, *Korean Folk & Fairy Tales*

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The Rabbit's Judgment



Long, long ago, when plants and animals talked, a tiger fell into a deep pit while roaming through the forest in search of food. He tried over and over to get out but the walls were too steep for him to climb and he could not jump high enough to reach the opening. He called for help but none came.

The next morning he called for help until he was hoarse. Hungry and exhausted he slumped down on the ground, thinking that he was doomed to die in the pit. But then he heard footsteps.

"Help! HeIp!" he cried desperately.

"Oh! A tiger!" said a man, peering over the side of the pit.

"Please! Please help me out of here!" pleaded the tiger. "If you help me, I won't forget you as long as I live."

The man felt sorry for the tiger but he was afraid of being eaten. "I would like to help you but, I'm sorry, the thought of what might happen makes me refuse. Please forgive me. I must be on my way," said the man and he began walking down the path.



"No! No! Please don't think like that! Please help me!" cried the tiger. "You don't have to worry! I promise! I won't hurt you! Please help me out! Please! I beg you! If you get me out, I'll be forever grateful to you! Please!"

The tiger sounded so pitiful that the man turned around and walked back to the pit. He looked around until he found a big log. "Here, climb up this," he said, lowering the log into the pit.

The tiger climbed up the log and came face to face with the man. His mouth watered and he began circling him.

"Hey! Wait a minute! Didn't you promise not to hurt me? Is this your idea of gratefulness? Is this how you repay a kindness?"

"What do I care about a promise when I'm starving! I haven't eaten for days!"

"Wait! Wait!" cried the man. "Let's ask that pine tree if it is right for you to eat me."

"All right," said the tiger. "But after we ask, I'm going to eat you. I'm awfully hungry."

The tiger and the man explained the situation to the pine tree.

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"What do men know about gratefulness?" said the pine tree. "Why your kind take our leaves and limbs to make fires to heat your homes and cook your food. And it takes us years to grow big but when we finally do you cut us down and cut us up to make timber and planks for houses and furniture and the like. Moreover, it was a man that dug that pit. Gratefulness. indeed! Don't give it another thought, Tiger. You just go ahead and satisfy your hunger!"



"Now what do you think of that?" asked the tiger, smacking his lips loudly and slinking toward the man.

Just at that moment an ox wandered by. "Wait! Wait!" cried the man. "Let's ask that ox to Judge?"

The tiger agreed so they explained everything to the ox and asked his opinion.



"Well, as far as I'm concened. there's no question about what to do." said the ox, turning to the tiger. "You should eat him up! You see from the time we're born we oxen work diligently for men. We carry heavy loads on our backs and plow up the ground so they can grow food. But what do they do when we're old? They kill us and eat our flesh and use our hides to make all kinds of things. So don't talk to me about being grateful to him. Just eat him!"

"See! Everyone agrees. Now get ready to die," said the tiger, crouching to pounce.

The man thought that it must surely be his time to die. But then a rabbit came hopping by.

"Wait Tiger! Wait!" shouted the man.

"Now what?" roared the tiger.

"Please give me one last chance." begged the man. "Let's ask that rabbit to judge whether I should be eaten or not."

"Oh, what's the use? You know the answer will be the same."

"Please, please," pleaded the man.

"Oh. all right. But this is the last time. I'm starving!"

So the tiger and the man told the rabbit their story. The rabbit listened carefully. Then he closed his eyes and stroked one of his long ears. After a few seconds he opened his eyes and spoke slowly and deliberately. "I well understand what the two of you have said. But if I am

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to make a wise judgment we should go to that pit and you should tell me again what happened. So lead the way."

The tiger and the man led the rabbit the few short steps to the pit.

"Well it certainly is deep," said the rabbit. Looking down into the pit. "Let's see, you say you were down there and you were standing here like this?" he said to the tiger and then to the man. "Well, get in the positions you were in at the time and then I can make a judgment."

Without giving it a second thought, the tiger jumped down into the pit. He was so hungry all he could think about was getting the decision-making over so he could eat the man. The man peered over the edge of the pit.

"So, that is how the two of you were. You, Tiger, had fallen into the pit and couldn't get out. And you, Man, having heard his cries of help, came and helped him out. Now I can judge. The problem started when this man helped that tiger out of this pit." explained the rabbit as if talking to someone else. "In other words, if the man had not shown any kindness and had left the tiger in the pit. there wouldn't be a problem. So what I think is that the man should continue his journey and the tiger should remain in the pit. Now, a good day to the both of you," said the clever rabbit and he hopped away.



Suzanne Crowder Han, 1991, *Korean Folk & Fairy Tales*

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Two Brothers

In times gone by there lived two brothers whose loving ways were the talk of the valley where they lived. They took care of their widowed mother and upon her death they divided everything evenly.

Together they worked diligently from sunup to sundown to produce the most they could from their fields. It never failed that come autumn they had the largest harvest in the valley.

One late autumn evening, after they had spent the afternoon sacking and dividing the last of the rice harvest, the older brother thought, "Brother has lots of expenses since he just got married a few months ago. I think I will put a sack of rice in his storehouse and not tell him. I'm sure he would never accept it if I offered it to him." So, late that night, he carried it to his brother's storeroom.



The next day, while tidying up his own storage, the older brother was surprised to find he still had the same number of sacks of rice as he had before taking one to his brother. "That's odd," he said, shaking his head, "I'm sure I took a sack of rice to Brother's house last night." He counted his sacks again. "Well," he said, scratching the back of his head, "I'll just take him another one tonight."

So, late that night, he carried a sack of rice to his brother's house.

The next morning, he was again shocked to find he had the same number of sacks as before. He shook his head over and over and decided he would take his brother another sack that night.

After a late dinner he loaded the rice and set out for his brother's house. It was a full moon and he could see the path quite clearly. Soon he saw a man carrying something bulky coming down the path.

"Why, Brother!" they both called out at the same time. The two brothers put down their sacks and laughed long and hearty for they both understood the mystery behind their unchanging number of sacks of rice. The younger brother thought his older brother could use the rice because he had a larger family.



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Why the Sea Is Salty



Hundreds of years ago there was a king who had a very unusual stone hand mill. It looked like any other stone hand mill but it had special powers. All one had to do was say what one wanted and turn it and out would come what had been requested. If gold was requested, gold would come out. If rice was requested, rice would come out. Whatever was requested, the small hand mill would produce it.

A thief made up his mind to steal the hand mill because once he had heard of it he couldn't get it out of his mind. For days and days he thought about how to steal it but he could not come up with a plan.

Then one day he dressed like a scholar and visited a court official who had access to the royal palace. They chatted about this and that and finally the thief said, "I heard that the King buried his strange hand mill in the ground because he doesn't trust his ministers."

"What's that? The King doesn't trust his ministers? Where did you hear such talk?"

"That's what they say in the countryside," said the thief, happy he had sparked the man's interest. "They say the King dug a deep hole and buried the hand mill because he is so afraid that someone will steal it."

"That's nonsense!" said the official. "The King's hand mill is beside the lotus pond in the inner court."

"Oh, is that so?" said the thief, trying to control his excitement.

"No one would dare try to steal the King's hand mill," said the official. "Who would even think of trying when the thing is lying right beside the lotus pond where there is always lots of people coming and going."

The thief was so excited that all he could say was "Yes" and "That's right" until he was able to leave.

For many days the thief studied the situation. Then one very dark night, he climbed the palace wall and stole the hand mill from beside the lotus pond.

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He was brimming with pride and confidence as he made his way back to the wall. But once outside the palace, he was overcome with fear of being discovered. His heart skipped a beat every time he met someone on the street. He decided to steal a boat and go to his hometown to hide because he knew that once the theft was discovered, everyone in the city and on the roads would be questioned.

Once at sea the thief lay back against the bow of the boat and laughed. Then he began to sing and dance as he thought about how rich he was going to be. Then he thought about what to request from the hand mill. He did not want to ask for something common and easy to obtain.

"Salt! Salt!" he suddenly shouted. "I'll ask for salt! Everyone needs salt. I can sell it and become a rich man. I'll be the richest man in the country."

He fell down on his knees and began turning the hand mill, singing as he did, Salt! Salt! Make some salt! Then he began dancing and singing about being a rich man.

And the hand mill kept turning and turning. Salt spilled over the sides of the small boat but the thief just kept dancing and singing and laughing, all the time thinking about the big house he was going to have and the numerous servants who would serve him lavish meals.

Finally the boat was so full of salt that it sank to the bottom of the sea. And, since no one has ever told the hand mill to stop, it is still turning and making salt, which is why the sea is salty.

Suzanne Crowder Han, 1991, *Korean Folk & Fairy Tales*

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Puppetry

No description of Korean drama could be complete without a word about puppet shows. Several references on the subject in Chinese classical books reveal that they were performed from the outset of the Three Kingdoms era. Apparently, the repertoire of the dramas was quite extensive, but only three plays have survived.

Of the three, two cannot be called dramas in the true sense of the term because they consist of nothing more than simple manipulation of dolls with musical accompaniment and lack both script and story line. The third, the *Kkuktugakshi*, is a drama in every sense of the word. It has a scenario which can be followed clearly, with a definite cast of characters. It has inevitably declined with the great changes in modern taste but it is still played occasionally in village marketplaces. It is a typical example of the ridicule to which the leading classes of ancient Korea were subjected by Korean performers.

The *Kkuktugakshi* was presented by itinerant troupes of six or seven members, three of them usually musicians. The dramatis personae consisted of Pak Ch'om-ji, the hero; his wife, *Kkuktugakshi*; his concubine; his younger brother; two young shaman women; a nephew; four Buddhist monks; the governor of P'yong-an-do province; the governor's butler; a hunter, and a serf. The musicians were included in the cast as villagers. It had eight acts, each more or less independent of the others, giving the whole play a distinct character.

<http://www.asianinfo.org/asianinfo/korea/perform/puppetry.htm>

A Study of the Korean Puppet Play. By Choe Sang-su.
(Seoul: The Korean Eooks Publishing Company, Ltd., 1961.
Pp. I1 4- 124, preface, sixty-six plates, two charts, index, Price
not mentioned.)

<http://www.nanzan-u.ac.jp/SHUBUNKEN/publications/afs/pdf/a161.pdf>

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Iaggi Boddari - The Story Bundle



Moby Duck's new show for young people and their families is a unique collaboration between UK writer Peter Wynne Willson - Visiting Professor in Children's Theatre at the University of the Arts in Seoul - with artists from South Korea. Iaggi Boddari explores the riches of Korea. Storytelling, live music and delicate, haunting puppets swirl together in the captivating mixture that has become the company's trade mark. The show tells the story of a young girl who, when her parents die and leave her alone on a desert island, refuses to accept her lot, and sets off to find them. On her journey, she helps snakes turn into golden dragons, unlikely lovers to find each other and a lotus to blossom attract butterflies. The show has a truly international flavour. Yang Hye Jung has come specially from Seoul to choreograph the puppets; Lizzy Hughes tells the story; and the music is composed and played by Mira Yugai, from the Korean community in Kazakhstan. A tour list can be found at www.moby-duck.org. See also [reviews](#) in this e-dition of Animations Online.

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PUPPET MAKING RESOURCES:

<http://www.teacherhelp.org/puppets.htm>

http://familycrafts.about.com/od/puppets/Puppet_Craft_Projects.htm

http://www.ehow.com/video_2389536_tools-supplies_-make-puppet.html

<http://www.auntannie.com/puppets.html>