

## 8. KOREAN MASK DANCE MINI-UNIT

**GRADE LEVEL:** 6-8 (easily adapted to any grade)

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**SUBJECT:** Language Arts

**TIME REQUIRED:** 10 class periods/lessons. Each lesson in this mini-unit is approximately 40 minutes in length.

### **OBJECTIVES:**

1. Present an original drama in front of an audience.
2. Discuss content and ideas.
3. Learn to do creative work both independently and in small groups.
4. Learn to create words and music for an original drama.

### **BACKGROUND:**

In order to understand the culture and tradition of the Hahoe Mask Dance Drama, students will be introduced to Korea and briefly be given background information. Students will make comparisons to their own lives and assimilate the new information into what they have personally experienced. Although the lessons can be used individually, the intent is to gradually increase the students' knowledge of Korea and the Hahoe Mask Dance, thus allowing them to analyze and evaluate the meaning and/or significance this performance had and still has in the global community.

## Lesson I

### KOREAN MASK DANCE DRAMA

#### OBJECTIVES:

1. To introduce the mini-unit on the Hahoe Mask Dance.
2. To provide a common understanding of terms and prepare the class for studying about Korea.
3. To engage the class in thinking about traditions and customs.
4. To compare and contrast traditions in our own lives with those in Korea.
5. To locate Korea on the map and show the flag.

#### REQUIRED MATERIALS:

- Magazines showing folk art such as *Country Sampler*
- Large sheets of display paper to record responses and create class charts
- World map

#### PROCEDURE:

1. Ask the class: What is a good definition of *traditional or folk art*? (Include fine arts, crafts, clothing, music, food, etc.) Brainstorm ideas on the chalkboard. Write the final agreed upon definition on large paper to post in front of the room.
2. Ask the following questions and record answers on large charts.
  - If I wanted to visit somewhere nearby to see traditional folk art, where would I go? (e.g., Pennsylvania Dutch Country, a museum, ethnic festival, American Indian reservation)
  - If I had a friend that loved folk art, what could I buy for him or her? (e.g., quilt, baskets, paintings, hair weaving crafts)
  - Describe some traditional clothing or folk clothing. Tell who would wear it and when they would wear it (e.g., wedding, senior prom, Irish dance group).
  - Does anyone ever eat traditional food? What traditional food do you know and when is it eaten? (e.g., pumpkin pie = Thanksgiving; Irish soda bread = St. Patrick's Day; colored hard-boiled eggs = Easter)
  - If you go to any music store and ask for folk music, what could you buy? (e.g., 1950-60s music, such as Peter, Paul, and Mary; bagpipe music; square dance music; polka music)
3. Explain that other cultures also have traditions. Tell the class that they will take a quick trip to a tiny village called Hahoe in Andong, South Korea, without leaving the classroom.
4. Show the world map. Show the flag of Korea. Ask the students: Where is South Korea? Have a student point to the area on the map for everyone to see.
5. Describe the route. (For example: From New Jersey, we will fly out of Newark International Airport. Approximately seven hours later we will arrive in Alaska. Stretch your legs and buy something to eat or drink in the airport. You'll be there about one hour. Then you'll reboard for Seoul, South Korea. You will arrive about seven hours later. Now that you've been traveling for close to fifteen hours, you'll need to rest. Tomorrow we will continue the journey!)

## Lesson 2

### KOREAN MASK DANCE DRAMA ANDONG AND HAHOE

#### OBJECTIVES:

1. To recognize that the Korean government places a value on Korea's past history by recognizing various objects and ideas as National Treasures, Folklore Material, or Intangible Cultural Properties.
2. To visualize the land formation and living conditions of the area.
3. To recognize that people with divergent customs and traditions can live in harmony.

#### REQUIRED MATERIALS:

- Unlined paper with a large letter S (or a sample so that students can draw their own S)
- Script description to be read to the class
- Colored pencils
- Signs that say:
  - Silla Kingdom.....57bce - 935ce
  - Koryo Kingdom. .... 918-1392
  - Choson Kingdom. ...1392-1910
- Other Signs: Hahoe Pyolshin-gut Naktong-gang Kat

#### PROCEDURE:

1. Tell students: Andong is considered the cradle of Korean traditional culture from the Silla, Koryo, and Choson kingdoms. (Andong Tourist Guide)
2. Explain that the Korean government recognizes Hahoe Village in Andong as a unique historical area with structures and customs that need to be preserved.
3. Information about Andong to include in lecture/talk:
  - Eighteen cultural properties registered and numbered as National Treasures in Andong.
  - Home of Songju, a shaman god responsible for protecting one's house.
  - Home of Confucian culture. Including Tosan Sowon, the Confucian Academy
  - Credited with publishing more literary works than any other place in Korea.
  - Today the area includes Confucianism and Christianity (Protestantism and Catholicism)
4. Say: The village we will concentrate on is Hahoe. This village is not an artificial folk village. It's a living community.
5. Do not show a photograph of the area until after this activity is completed.
6. Tell students: We will focus on one of the national treasures in Hahoe Village. It is a village that is preserving traditions and a cultural inheritance of humor, wisdom, and a relaxed lifestyle.
7. Read the script (in procedure 11). Pause after each section to allow students to draw.
8. Instructions to students: I will now read a brief description of Hahoe Village. As I do so, I want you to visualize the area and sketch a map. Draw what you think the area would be like based on the description. I'll pause after each section to allow you to draw what you imagine in the area.
9. Pass out the paper with the S shape, allowing each student to start with the same sized village. However, you can also draw one S at the board and have each student write his or her own S. (Students put their name on the side with the S.)
10. Students should turn the paper over so that the S is underneath. (The village is in the shape of a backward S. If a circle were drawn around the S touching the top and bottom of the letter, the Yin-Yang sign can be seen.)

## 11. The Script

There is a river shaped like a backward S. The river is named Naktong-gang, which means “Blossom Stream.” The village name of Hahoe means “in the bend of the river.” Therefore, the village of Hahoe is located in the bend of the blossom stream. This village area is so important to the Korean people that the government has named it Important Folklore Material Number 122.

*pause*

(You will need to use your colored pencils to draw different areas now. Make sure they are on your desk.)

*begin*

Along the right of the riverbank, there are narrow sandy beaches for the villagers to enjoy.

*pause*

The river itself is clear blue, but not very wide. However, it is wide enough to fit several recreational boats. (Do not draw the boats.)

*pause*

The left bank of the river displays a pine tree forest standing tall as if guarding the village and the people within. The village appears to be hidden behind these trees.

*pause*

Out past the pine forest there are lush green farms and rice paddies. Further out there are beautiful cliffs and hills.

*pause*

The view from the village is splendid. Now let's enter the village and draw the buildings found there. All of the houses face outward from the center in all four directions — south, north, east, west. (Note to reader: Korean people give the first direction as south, unlike those of us in North America who tend to say north first.) This situation gives a view of the river or mountains to everyone.

*pause*

Unlike other areas in Korea, the houses on the outskirts of the village, closest to the river bank, belong to the common people. These common folk houses are modest in size. Some are very small. They all have thatched roofs and straight side walls. They are scattered around the center like flower petals around the stem.

*pause*

Toward the center of the village, the buildings change radically. Some are original buildings for five hundred years after *yangban* (noblemen) of traditional style of architecture.

*pause*

In general, most houses are only one story and display natural wood beams with white panels for

walls. The architectural style of the houses attracts the eye to the roofs because the walls are neat, clean, and simple in appearance.

*pause*

Heavy natural wooden beams hold up tile roofs. The roofs look like pipes sliced in half and laid “one up, one down,” creating a scalloped effect on the top and bottom.

*pause*

The pitch of the roof is steep, and many houses have turned up corners, which creates the appearance of wings at the corners.

*pause*

The houses sit on stone platforms anywhere from one foot to three feet tall. There are stone steps built into the walled platforms to make getting in and out of the houses easy.

*pause*

A walkway around the house on the walled platform adds the feeling of a porch.

*pause*

While walking the streets you see a man dressed in traditional attire. He is wearing a *kat*. A *kat* is a traditional gentleman’s hat made of horsehair. The hat has a wide brim all around and a cylinder area in the middle to fit on his head. He is also wearing leather slip-on shoes with pointy toes that turn up to the sky.

*pause*

At this point you’ve gotten yourself to the Pyolshin-gut.

*pause*

12. Say: That’s all we have time for today. We’ll have to find out about the Pyolshin-gut tomorrow!  
(Do not answer the question: What is that?)
13. Collect the drawings. Make sure the student’s name is on the backside with the S.
14. Optional: Have students display their work and compare/contrast with each other. Post some of the drawings.
15. Recommended video: Families of South Korea. Visit [www.familiesoftheworld.com](http://www.familiesoftheworld.com).

**Lesson 3**  
**KOREAN MASK DANCE DRAMA**  
**HAHOE PYOLSHIN-GUT T'AL-NORI**

**OBJECTIVES:**

1. To listen to dialogue and react in an expressive mode.
2. To identify specific themes of corruption in religion or nobility, love triangles, and social class struggles.
3. To increase vocabulary by defining *satire*, *shaman*, *intangible*, *vignette*, *troubadours*, *symbolism*, and *aristocrat*.

**REQUIRED MATERIALS:**

- Two drums (or something to hit like a drum)
- Two gongs (or something to strike like a gong)
- Chart in order to sign up for characters
- Space in front of the class to act out the drama
- Script of the simplified form of the mask drama
- Signs to show Korean words and English meanings

**PROCEDURE:**

1. Say: Today we will visit the Hahoe Pyolshin-gut T'al-nori Mask Dance.
2. Background Information to class:
  - Mask dance dramas are performed all over Korea.
  - Themes are similar: (1) corruption in religion or nobility; (2) love triangles; (3) social class struggle.
  - The plays are derived from shaman religious rites (1) to ward off evil spirits; (2) they are written as short acts (vignettes); (3) they are satirical with humor throughout.
  - The plays allowed common people to release frustrations about the upper class.
  - The mask dance at Hahoe is performed solely for the purpose of sharing a form of traditional entertainment.
  - The South Korean government registered the play as Important Intangible Cultural Property Number 69.
3. Characters in the Mask Dance:
  - Participants move about in natural rhythm, walking and moving realistically.
  - Costumes identify their roles in society.
4. The elements of the play:
  - Originally nine short acts (vignettes); this Hahoe Mask Dance Drama lesson is only six acts.
  - The play is accompanied by music of a *kkwaenggwari* (small gong); *ching* (large gong), *puk* (large drum), and *changgo* (large/long drum).
  - Musicians march around in a circle while playing as if they were wandering troubadours.
5. Tell students: I will read a brief description of each act in the Hahoe Mask Dance Drama. While I read the information, students will act out the parts.
6. Ask for seventeen volunteers to pantomime what is being said.
7. Show the Character Chart for Mask Dance.
8. Remind students that some names appear more than once. Some students will not get active parts on stage, but the spectators are very important and must react to the actions of the players.
9. Fill in the Character Chart's sign-up sheet with students' names.
10. Say: Everyone should try to imagine the story and think about the symbolism that is part of the play.
11. Ask: Ready band? Ready Act One? Remember to move naturally.
12. Read the six acts in the script in the Mask Dance Description in Six Acts as the students perform as directed by the script.

13. After the play is finished tell the students that tomorrow we will discuss what this Mask Dance Drama means and why it is a part of Korean traditional culture.
14. Ask: One question before you leave: Why is this called a Mask Dance? (It's performed with character masks.)

## CHARACTER CHART FOR MASK DANCE (Lesson 3)

### RULES FOR PARTICIPATION:

1. All students will be spectators some of the time.
2. When the band plays, people for that act come to the stage.
3. When the act is over, the players return to their seats, and the band plays.
4. While the band is playing, players for the new act will immediately come to the stage.

### SIGN-UP SHEET:

#### Band

*kkwaenggwari* (small gong) \_\_\_\_\_

*puk* (large drum) \_\_\_\_\_

*changgo* (long/large drum) \_\_\_\_\_

#### Act One

*Kakshi* (local goddess) \_\_\_\_\_

Man to hold up goddess \_\_\_\_\_

(You will stand in front of a desk while she stands on the desk.)

#### Act Two

(lion) male \_\_\_\_\_

(lion) female \_\_\_\_\_

*Ch'oraengi* (busybody/meddler) \_\_\_\_\_

#### Act Three

*Paekchong* (butcher) \_\_\_\_\_

Bull \_\_\_\_\_

#### Act Four

*Halmi* (old widow/granny) \_\_\_\_\_

#### Act Five

*Pune* (young woman) \_\_\_\_\_

*Chung* (monk) \_\_\_\_\_

*Cho'raengi* (same busybody)

#### Act Six

*Yangban* (aristocrat) \_\_\_\_\_

*Sonbi* (scholar) \_\_\_\_\_

*Imae* (fool) \_\_\_\_\_

Same butcher, widow, meddler, and young girl



## MASK DANCE DESCRIPTION IN SIX ACTS (Lesson 3)

*Band begins:*

### **Act One: “Mudong Madang”**

Kakshi, a young lady, appears dancing on the shoulders of a young man. She asks people to make offerings for their blessing and wealth. Because Kakshi is considered the local goddess, she may not tread the ground but must stay on the shoulders of the young man.

*Band plays and walks around in a large circle:*

### **Act Two: “Two Lions Madang”**

A male and female lion appear. They dance and fight playfully with each other. The female wins the playful game, and then they leave the area.

The meddler chases away evil spirits and demons.

*Band plays and walks around in a large circle:*

### **Act Three: “Paekchong Madang”**

Paekchong, the butcher, enters with a straw bag, which holds his axe and knife. He dances by himself and then sees a big brown bull. Both the bull and the butcher dance for a short time. Suddenly he kills the bull and cuts out some of the organs, including the heart. He asks the audience to buy the heart as he dances around. No one wants to buy the heart. Suddenly he hears thunder. He gets frightened and exits.

*Band plays and walks around in a large circle:*

### **Act Four: “Halmi Madang”**

Halmi, an old widow, enters with a white scarf around her head. She has her handloom with her. This old granny is sad because when she was fourteen, after three days of marriage, she became a widow. She weaves for a little while, but then she dances around explaining her problems. She asks for donations from the spectators. She lingers around some spectators until they give her something.

*Band plays and walks around in a large circle:*

### **Act Five: “P’agyesung Madang”**

In the mountains, Pune, a young woman, appears to be dancing. She looks around and makes sure no one is near. At that moment a wandering monk, Chung, catches sight of her and decides to dance with her. He dances away with her. The local busybody, Ch’oraengi, sees them dance away.

*Band plays and walks around in a large circle.*

## **Act Six: “Yangban and Sonbi Madang”**

Yangban, an aristocrat, and Sonbi, a scholar, are trying to outshine each other in their knowledge and status. Ch’oraengi, the busybody, comes by and makes fun of them. Just then Paekchong, the butcher, comes by asking if the Yangban and Sonbi want to buy the bull’s organs, especially the heart. They both think it is indecent, but the butcher tells them that the heart will make them strong like the bull. The two men then argue about wanting the heart. Halmi, the old widow, enters again and laughs at their behavior. She tries to help them reconcile their differences.

Ch’oraengi joins them and everyone dances. Imae, the foolish servant, rushes in. “Look,” he yells, “they’re coming to collect taxes!”

Everyone scatters in panic and exits.

*The band comes in and circles the area. The play is over.*

## Lesson 4

### KOREAN MASK DANCE DRAMA

#### OBJECTIVES:

1. To discuss the content and ideas of the drama.
2. To make connections between the drama text and the society.
3. To give supportive reasoning for expressed opinions.

#### REQUIRED MATERIALS:

Large sheets of paper to record brainstorming ideas

#### PROCEDURE:

1. Read each section of the play aloud again (without actors).
2. Discuss the significance and meaning of the text to the times and social conditions.
3. Act 1: The goddess can't walk on the ground. When people see her, they pray for peace and an abundant harvest.
4. Act 2: (1) The female lion wins. The victory signifies an abundant harvest. She is the lion that can reproduce as the harvest can grow and multiply. (The lion is a supreme creature in Buddhism.) (2) The meddler chases away the evil spirits and demons, making the area safe.
5. Act 3: The butcher kills the bull, but he can't sell the parts. The audience feels sorry for him because he needs the money — he wins their sympathy. He hears thunder and is scared off. The thunder signifies his fear of the upper class and their authoritative attitude.
6. Act 4: The woman is in poverty and a widow. Her pain represents both the conflict between social classes and the suffering of the common people.
7. Act 5: The monk should not be looking at a pretty girl. This act criticizes the religion of the time, exhibiting its corruption. The busybody saw everything — all of the corruption.
8. Act 6: (1) The aristocrat and scholar are so sure they are better than each other that they argue, always trying to out do the other. The scholars are trying to encourage the ruling class (with money) to reconsider their place. (2) When the fool announces the tax collector, the ruling class runs. Again we see corruption in government.
9. Ask the students: What are some of the social problems we have in our times?
10. Brainstorm ideas by creating a chart on a large sheet of paper.

Then

Now

corruption in religion

corruption in government

love triangles

class struggle

11. Continue creating brainstorm idea charts. Define *satire*: Find examples in the drama of satire.
12. Where do we see satire in our culture? (e.g., Saturday Night Live, Letterman, movies)
13. Discuss what social problems exist for us today. List them on a chart.
14. Try to get examples for each of the social problems.
15. Keep the charts displayed for students to use when they write their own play.
16. Divide the class into groups of five or six. They will get together to start thinking about the possible satire they could create related to our modern day society. (Writing begins in Lesson 6. This activity is prewriting and thinking time.)

## Lesson 5

### THE MASKS

#### OBJECTIVES:

1. To identify fact from legend.
2. To observe how an artistic carving is like descriptive words in written expression.

#### REQUIRED MATERIALS:

- Description of the masks in the Appendix
- Transparencies of the descriptions

#### PROCEDURE:

1. The Hahoe masks are wooden masks.
2. Tell students:
  - The masks are the oldest wooden masks in Korea.
  - They are registered as National Treasure Number 121.
  - Originally there were twelve wooden masks of people.
  - Three masks were lost; now there are nine masks.
  - Each mask is made to show a perfectly harmonized face.
  - Masks tilting upward show happy, bright expressions.
  - Masks tilting downward show sad, dark expressions.
  - Each mask has its own artistic value.
  - Originals were made during the Koryo period by an artist named Ho-doryong.
3. The legend of the masks:

Hodoryong was very talented artistically. He received a revelation in a dream from the village god to make masks. In the dream he was to create the masks alone! No visitors were allowed to see him creating the masks.

A problem occurred when his girlfriend wet her finger and rubbed a hole in the plastered window. She just wanted to have a peek at her boyfriend. She looked around the room searching for him.

He was making the last mask. It was the mask of Imae, the foolish person. When her eyes saw Hodoryong he instantly fell to the floor dead! That's why the last of the masks appears unfinished without a chin.
4. The Hahoe Pyolshin-gut masks represent specific groups of people.
5. Generalizations about these people are the sources of humor and satire in the drama.
6. Using an overhead transparency of the descriptions of the masks will allow you to circle or underline key words to show details and expressions on the masks. (Descriptions are in the Appendix.)
7. Ask the class for ideas of themes and types of people they could represent in their plays.
8. Brainstorm ideas for possible drama characters.
9. Remind the class that the next session begins the writing workshop. They will have themes, storyline, and satire in the drama. Each student in the class must be responsible for one character in the play.

**Lessons 6-10**  
**KOREAN MASK DANCE DRAMA**  
**WRITING WORKSHOPS**

**OBJECTIVES:**

1. To use the writing process to express ideas.
2. To create a satire based on modern times.
3. To collaborate with others and develop skills of cooperation.
4. To use specific reasons to support opinions.
5. To share publicly, through oral presentation.

**REQUIRED MATERIALS:**

- 12" x 18" white construction paper (one sheet for each group)
- Room organized so that groups of five or six can work together
- Markers or colored pencils
- Paper and pens/pencils

**PROCEDURE:**

Lesson 6

1. Set up groups of five or six.
2. Each group must come up with a different mask dance name.
3. Each group will make a sign (12" x 18") indicating the group name, character names, roles, and student names.

Example: MASK DANCE MONKEYS

Ted (jock)            Dan Schaffer

Gem (nerd)        Toni Schell

Clyde (bookworm)    Andy Star

Sue (shy girl)      Mary Moe

Lizzy (troublemaker)    Sally Knott

4. Post the signs for everyone to get ideas for their play and prepare for the class presentation.
5. Each group must come up with a social problem for our day.  
Examples: class system, politics, family problems, human rights, environmental issues, technology
6. By the end of the period, each group must present the completed sign to the teacher.
7. Each person must sketch the face of the mask.
8. When finished, a draft of a description must be written. It should be a paragraph describing features and reasons for the features.
9. The students can finish their assignment for homework.

Lesson 7

1. Have each student read his or her description to the class or to his or her group. The class will give comments on whether or not they heard REASONS for the features or expressions.
2. Revise and make a final copy for Lesson 10.
3. Work in groups. Make as many acts as there are people in the group.
  - Students decide on the social problem topic for each act.
  - Make sure each act flows into the next smoothly.
  - Each student writes the general idea of one act. They try to get their character and two or more other char-

acters in the scene. Once they get the general idea they can write a final copy using dialogue.

- Remind students that these are short scenes. One page of writing is more than enough.

4. **HOMEWORK:** Revise the act for content, meaning, and word choices. Correct spelling mistakes. Make a final copy for class tomorrow.
5. Make a final copy of the mask to wear for Lesson 10. Masks should be completed at home.
  - Use any medium: e.g., paper with crayons, markers, cut and paste, papier-mache, a Halloween mask.
  - The final mask must look similar to the sketch, and it **MUST** agree with the description.
6. Remind students that during the day of Lesson 10 they will turn in the sketch, description, and final mask that is wearable and will stay on their head during the performance.

### Lesson 8

1. Practice in groups. Each group can revise as they practice. Any changes to their work must be fixed at home so that a clean/new final copy is turned in the day of the play.

### Lesson 9

1. Remind students that the mask dances are tomorrow. They will need to turn in the following: finished mask, final copy of a mask description, and final copy of their act.
2. Any clothing costumes will be welcomed. Examples: If they are a farmer, jeans would be good. If they are a princess, a dress or fancy outfit would work.
3. Tell class that the band people will be alternated.  
Example: When group A is acting, group D can be the band. When group B is acting, group E can be the band. When group C is acting, group A can be the band. When group D is acting, group B can be the band. When group E is acting, group C can be the band.
4. Discuss the formation of a large circle and the playing of instruments for the band.

### Lesson 10 — Show Time

1. Optional: Videotape the groups so that the mask dances can be played back on another day.
2. Final teacher comments:

This village of Hahoe has kept the cultures of Confucianism, Buddhism, and modern religions. It has shown that people can co-exist harmoniously. In doing so, antique residences are kept intact.

The Hahoe Mask Dance is part of the Andong International Festival, which is held for five days between September and October. This festival increases the surrounding area's economy, but it also gives a global view of traditional Korean culture to both local and foreign tourists.

Although our focus is the Hahoe Pyolshin-gut with wooden masks, I want to point out that other villages also had traditional mask dances. The masks used in the other villages were usually created from paper or gourds and then painted.

### **KOREAN MASK DANCE UNIT EVALUATION:**

1. The performance and the descriptive writing for both the play and the mask can be used for evaluation.
2. Class participation and group work can be used as part of the evaluation process.

### **OPTIONAL WRITING ASSIGNMENTS:**

1. In paragraph form, name one family or social custom in which you participate. This custom should be one that you enjoy and would want to keep observing forever. Give at least three reasons why you feel strongly about the event. Be specific.
2. Name one family or social custom that you participate in that you do not enjoy. As an adult you can choose

to not carry on the tradition. Give at least three reasons why you feel strongly about the event and why you won't continue to observe it.

3. Give examples of how individuals can view the same custom or tradition differently. Give a specific example of one custom or tradition that is viewed differently by two people. Example: How might Native Americans view Columbus Day differently than you do? State how each person might feel and why each might feel that way.

## **KOREAN MASK DANCE UNIT BIBLIOGRAPHY:**

### Book:

The Korea Foundation. *Workshop Information and Field Trip Notes*. Korea University, Korean Studies Workshop, 1999.

### Booklets and Travel Pamphlets:

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## Appendix

### DESCRIPTION OF THE NINE MASKS



#### **Kakshi T'al** (The Bride Mask)

The Bride Mask has very small eyes to show her shyness and a tiny mouth indicating that she should not talk much. It has a white powdered face with round circles of rouge on her cheeks and brow. She plays the role of the local goddess in the first act and the bride in the last.

#### **Yangban T'al** (The Aristocrat Mask)

The Aristocrat Mask has a long black beard to show his dignity and has an expressive smile to show his generosity and arrogance.

If the player looks upright while wearing this mask, a happy and bright expression with laughter is revealed, but if he looks downward an angry and dark expression with a closed mouth appears. This mask is said to represent best the highly artistic value of the Hahoe Masks.



#### **Sonbi T'al** (The Scholar Mask)

The Scholar Mask has a wide nose and well-developed cheek bones to show that he is a sonbi. The mask shows a discontented scholar who is poorly adjusted to society. The mask also reveals the dignity of a scholar and a lofty air, which is unbecoming to a scholar. A sonbi was a scholar who did not hold any government position. Sonbi were supposed to spend their time studying the Chinese classics or writing poetry, but in reality, a lot of these people were only human and faked scholarship.



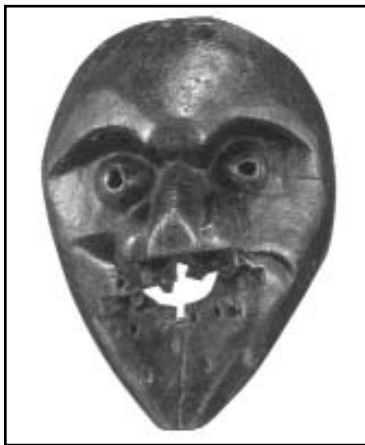
#### **Pune T'al**

#### (The Flirtatious Young Woman Mask)

The Flirtatious Young Woman Mask has a heavily made-up oval face with a smiling mouth, a high nose, and semicircular eyebrows. The smiling face is very attractive, seductive, and flirtatious. She plays the role of a professional entertainer or a concubine of the yangban.







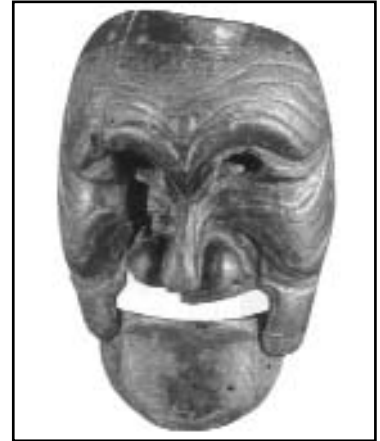
### **Ch'oraengi T'al** (The Rash Meddler Mask)

The Rash Meddler Mask has a tiny lopsided brown face with buckteeth to show his discontent. His projected forehead means that he does not agree with his master, and his short nose shows that he is rash. He simply can't resist meddling with everything happening around him. He plays the role of the yangban's servant.

When he looks up the mask appears to be grinning, mad with the sin of killing living creatures, and if he looks down, the mask shows the butcher's true nature and looks cruel and sinister.

### **Paekchong T'al** (The Butcher Mask)

The Butcher Mask has a coarse, lined, brown face that has double expressions, depending on which way the mask is seen. If



### **Halmi T'al** (The Granny Mask)

The Granny Mask has a tiny, wizened, brown face to show the hard life the widowed granny has had. It has a pathetic expression, and the open mouth is always ready to take in food and pour out her lamentations. The mask of Halmi reveals the poverty and the figure of a woman surviving in a hard world.



### **Chung T'al** (The Buddhist Monk Mask)

The Buddhist Monk Mask has a greasy grinning face to show his dissimulating behavior.

The crescent-shaped eyes reveal that he is a lecher. He is not a monk who leads an ascetic life, but a depraved one who wanders and begs.



### **Imae T'al** (The Foolish Person Mask)

The Foolish Person Mask has a happy-go-lucky face, which instantly shows that he is a simpleminded fool. The crooked nose reveals that he is deformed, and the down-slanted eyes show that he is free from malice. He plays the role of a foolish person as the sonbi's servant. This mask is the only one without a chin.

