

[붙임2]

## 제출양식(Proposal)

### **Ancient stories with new voices: Enhancing learning of Korean tradition through digital storytelling.**

Storytelling is an ancient and traditional art that is common in many cultures around the world. Storytelling is at the heart of cultural identity and social life (Koki, 1998). It is the recounting of stories that maintains group solidarity and identity (Scroggie, 2009). Author Sue Monk Kidd wrote “Stories have to be told or they die, and when they die, we can't remember who we are or why we're here” (Kidd, 2002). It is important to preserve the art of storytelling to ensure that connections to the past are preserved.

Korea has a rich oral storytelling history which is a form of sung folk narrative known as Pansori 판소리. Pansori is listed as by UNESCO as an intangible cultural heritage asset (Kim, 2008). This form of storytelling needs to be preserved and shared with children in the international community. While Pansori is usually associated with the twelve madang 열두마당 created during the Joseon Dynasty (Kim, 2008). Since the 1970s there has been a cultural revival of Pansori with some interest in making new Pansori in order to continue the Pansori tradition. Creative new Pansori's are often categorised by:

- 1) Stories based on fairy tales or novels;
- 2) Stories dealing with the dreams and pains of the petit bourgeois class; and
- 3) Works with strong political satire (Kim, 2008).

Some modern storytellers are now using traditional folk stories with Pansori. One Korean storyteller that is sharing this art around the world is Kim Seung-ah. Kim Seung-ah has performed around the world sharing Korea's traditional stories and the art of Pansori. She has established a company called Arirang Nights of Storytelling group and Arirang Storytelling Concert that showcasing Korea's unique style of storytelling in English (Redmond, 2015). Kim is the first storyteller to introduce Korean folklore and Pansori performances to both North America and Singapore (Redmond, 2015). She also uses traditional Korean music such as geomungo 거문고. The purpose for this is to help people who are unfamiliar with Korean culture to become more interested and better understand Korean culture. Hallyu (Korean Wave) has encourage people around the world to learn more about Korea and more recently Korean traditional Korean cultural arts are gaining international interest.

However one of the challenges faces the preservation of cultural and traditional arts such as storytelling in a technology driven world and how to share it internationally. One way to preserve traditional stories is through digital storytelling. Digital storytelling is a term which describes the concept of people who use digital tools to tell their 'story'. Digital storytelling can also cover a range of digital narratives. Digital stories often present in compelling and emotionally engaging formats, and can be interactive (Kompar, 2007). Educational benefits of digital story telling are;

- To integrate multimedia into the curriculum.
- To increase global participation, collaboration and communication skills.
- As a way to make difficult concepts more understandable.
- To increase engagement, motivation and classroom discussion.
- To promote 21st century skills: information literacy, visual literacy, global awareness, communication and technology literacy (Kompar, 2007)

Digital storytelling can provide accessibility and help to preserve traditional culture and be incorporated in educational curriculums engaging students through technology.

One country that is using digital stories successfully to preserve traditional storytelling and educating students is Australia. Indigenous Australia has the longest continuous cultural history in the world and has a rich history of oral storytelling. In order to preserve these ancient stories and educate students about Australia Indigenous culture the Australian Broadcasting Corporation (ABC) in conjunction with Djilpin Arts Aboriginal Corporation and Deakin University created a series of digital stories that are presented on the website *Dust Echoes* (<http://www.abc.net.au/dustechoes/>) (Australian Broadcasting Corporation, 2007). The name *Dust Echoes* refers to the idea that the land (dust), echoes or that the story is repeated or reverberate through each generation as it is carried forward creating a memory of stories. *Dust Echoes* is a series of “twelve beautifully animated dreamtime stories from Central Arnhem Land, telling stories of love, loyalty, duty to country and aboriginal custom and law”. (Australian Broadcasting Corporation, 2007). Tom Lewis an actor, musician and Indigenous consultant who worked on the project describes the digital stories as “We are telling our stories to you in a way you can understand, to help you see, hear and know. And we are telling these stories to ourselves, so that we will always remember, with pride, who we are”. In addition to the folk stories the digital stories provides the students with an opportunity to see the stories visually using traditional Indigenous art and uses traditional music that would be used to tell these stories. *Dust Echoes* has won awards in 2007 in Australia for the Music Award for Best Children’s Television, Best Music Composition *The Mimis*, Best Animation for *Moon Man* and the Best Sound Design for *The Curse* (Vishus Productions, 2015). The series was also shown on the ABC network television. The series has provided an opportunity for Australian Indigenous stories to be used educationally in across a range of curriculum studies.

The website has a range of educational materials that link to the classroom curriculum and explore a range of themes such as geography and landscape, Aboriginal kinship systems, Indigenous spiritual beliefs, power and responsibility in the community, safety and survival in the bush, and Indigenous ceremonies and traditional art and craft techniques (Australian Broadcasting Corporation, 2007). The website also has a glossary with Indigenous words from the Wugularr (Beswick) Community in Arnhem Land in the Northern Territory, Australia. With each story there are tabs with information about ;

- *What the story means?* This has information about the moral or message of the story is and what the student can learn from the story.
- *The original story.* This has information about the story teller, what group and language the story came from.
- *Where the story comes from?* This has a map that shows the area the story has come from.

This helps students to understand not just the story but the area that they story came and the language of the people from that area. It allows teachers to provide accurate and authentic resources for students that are accessible.

Each of the 12 digital stories is uniquely interpreted by contemporary animators, musicians, artists, writers and actors. Each story is about five minutes long and is accompanied by a study guide with classroom activities, worksheets and detailed questions (Australian Broadcasting Corporation, 2007).

Stories can help students achieve these learning outcomes:

- Interpret the symbolism of these stories.
- Analyse the meanings and messages in the stories.
- Understand more about the nature of traditional life that is reflected in the stories.
- Appreciate aspects of the traditional culture such as music and art that are used in the story.
- Reflect on the relevance of the meanings and messages of these stories to their own lives today (Australian Broadcasting Corporation, 2007).

Research supports the idea that “even students with low motivation and weak academic skills are more likely to listen, read, write and work hard in the context of storytelling” (U.S. Department of Education, 1982). Storytelling can bridge the cultural gap while teaching social standards, laws and values.

Korean traditional stories such as the *The Tiger and the Dried Persimmons* 호랑이와 꽃감, *The Green Frog* 개굴개굴 청개구리 and the *Gold Axe Silver Axe* 금도끼 은도끼 are ideal for this type of digital storytelling and could be presented digitally (Sejong Cultural Society, 2004). Similarly to Lee Lee Nam’s digital transformation of famous classic paintings such as his 2014 exhibition *Digitally Traditional* of Korean ink painting masterpieces re-interpreted in a contemporary video art form (Korean Cultural Centre Sydney, 2014). Lee Lee Nam said he borrowed the images from classic paintings to make contemporary art friendlier for the public (Korean Cultural Centre Sydney, 2014). Digital stories make traditional stories easy for students to engage with. Lee Lee Nam work is presented in a way that is accessible to international audiences.

While some Korean stories are currently available in English in storybook and animation format they are not presented in a traditional form using Pansori or with cultural and historical links. There are also many unofficial versions of the stories, so it is difficult for educators to know if these stories are authentically Korean. Currently there is no official Korean government website for translated Korean traditional stories translated in to English or any other languages. Organizations such as The Korean Society and the Korean Foundation are making efforts to promote Korean children’s stories through educational workshops and conferences. However it is important that the Korean government take the lead to promote and develop Korean traditional storytelling culture to the world. By providing official translations, resources, cataloging, geographical origin and historical links to stories it can promote Korean storytelling worldwide similar to other successfully products such as Korean dramas, so that students and the international community can have greater access to these stories and a greater understanding of Korean culture and history.

If these stories were presented in a digital storytelling format, incorporating Pansori and traditional music it would provide an educational opportunity for students around the world to learn about Korean traditional culture and storytelling. If it was accompanied by a classroom study guide it can enhance the learning of students not only about the story but the geography and history of Korea creating further opportunities for learning. It would also provide educators with a more accessible bank of traditional stories and resources to use in the classroom. Digital stories can provide ancient Korean stories with a new voice that can reach students and people around the world preserving tradition methods of storytelling while enhancing learning about Korea's culture through digital storytelling.

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