

Good Fortune in a Wrapping Cloth

written by Joan Schoettler
illustrated by Jessica Lanan

About the Book

Genre: Historical Fiction

Format: 32 pages

ISBN: 9781885008404

Reading Level: Grade 4

Interest Level: Grades 2–6

Guided Reading Level: S

Accelerated Reader® Level/Points:
4.0/0.5

Lexile™ Measure: N/A

*Reading level based on the ATOS Readability Formula

Themes: Asian/Asian American Interest, Conflict resolution, Cultural Diversity, Dreams & Aspirations, Families, Home, Mothers, Overcoming Obstacles, Holidays/Traditions, Optimism/Enthusiasm, Persistence/Grit, Pride

Resources on the web:

<https://www.leeandlow.com/books/good-fortune-in-a-wrapping-cloth>

SYNOPSIS

Ji-su's mother has been chosen by the Korean king to be a seamstress at the palace and sew bojagi, or wrapping cloths, for the royal household. It is a great honor, but to Ji-su it means saying good-bye to her mother. The only way for them to be reunited, Ji-su realizes, is for her to become a seamstress just as talented and be chosen to serve the king. Through the changing seasons, Ji-su sews, learning the craft from her great-aunt and practicing her stitches tirelessly. One day, she finally has the chance to show her work to the palace Sanguiwon master, who has the power to bring her to her mother or to dash her hopes of being reunited. Is her sewing fine enough for the king?

All guided reading level placements may vary and are subject to revision. Teachers may adjust the assigned levels in accordance with their own evaluations.

BACKGROUND

Author's Note from Joan Schoettler

I was inspired to write this story after viewing a collection of bojagi, Korean wrapping cloths, on display at the Asian Art Museum in San Francisco. Bojagi, sewn by women, held an important place in the everyday lives of all classes of Koreans during the Joseon Dynasty (1392-1897). They were used for everything from storing foods and household items to covering bedding and screens, and wrapping gifts. Before the advent of paper and plastic for protecting and transporting items, bojagi were a sensible way to fill many needs in society.

Artistic creativity was embraced in bojagi. Women used scraps of fabrics to create works of art, Abstract designs, contrasting or complementing colors, and intricate stitches and embroidery are evident in their wrapping cloths. Sewing was an important aspect of the lives of Korean women. Common women often worked alone in their rooms creating these artistic designs.

Koreans believed good luck could be enclosed within a bojagi. Blessings and good wishes accompanied each stitch and piece of fabric. Also, wrapping a gift in a bojagi offered blessings of good luck and happiness to the receiver. Weddings, birthdays, and New Year's celebrations offered opportunities to share gifts wrapped in bojagi. Two examples of bojagi include the subo, or embroidered bojagi, shows exquisite handiwork on decorated cloth. The chogak bo, or patchwork bojagi, is made from scraps of material left over after sewing. They are similar to patchwork quilts found in the West.

Glossary

For Korean words mentioned in *Good Fortune in a Wrapping Cloth*, consult the Glossary at the back of the book. For more information on how to teach students on engaging with glossaries, see Read Write Think's lesson plan (<https://www.readwritethink.org/classroom-resources/lesson-plans/building-vocabulary-making-multigenre>).

Korean Culture and History

The Korean American Museum includes a timeline of Korean American history, information about Korean American community organizations, writings about Korean American art and literature, and relevant online exhibits (www.kamuseum.org). The Asia Society Center for Global Education also has additional information about the Korean language and the specific speaking and writing systems (<https://asiasociety.org/education/koreanlanguage>).

BEFORE READING

Prereading Focus Questions

(Reading Standards, Craft & Structure, Strand 5 and Integration of Knowledge & Ideas, Strand 7)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1 and 2)

Before introducing this book to students, you may wish to develop background knowledge and promote anticipation by posing questions such as the following:

- Ask students to think about their family and what family means to them. How is family important to you? What are some favorite childhood memories of your family and/or family members? Why are these special or important to you?
- Ask students to think about a time that they had to work hard at something. What was it? What did they have to do? How did it make them feel?
- Have students discuss about a time they learned something new. Did they have to practice in order to get better? How did they persevere even if they got frustrated? What was that like?
- Encourage students to think about creativity. How do you express creativity and show your imagination? What does it mean to be creative? What creative things do you like to do? Why? Where do they get their ideas for creative activities like writing stories or drawing?
- Ask students to share a childhood memory. What is an important memory you have from your childhood? What does it mean to you?

Exploring the Book

(Reading Standards, Key Ideas & Details, Strand 1; Craft & Structure, Strand 5; and Integration of Knowledge & Ideas, Strand 7)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1 and 2)

- **Book Title Exploration:** Talk about the title of the book, *Good Fortune in a Wrapping Cloth*. Then ask students what they think this book will most likely be about and whom the book might be about. What do they think might happen? What information do they think they might learn? What makes them think that?
- **Read Joan Schoettler's Biography:** Read about author Joan Schoettler on the jacket back flap. What do you think inspired her to write *Good Fortune in a Wrapping Cloth*?
- **Read Jessica Lanan's Biography:** Read about illustrator Jessica Lanan. How do you think the wrapping cloth, bojagi, inspired her own artwork for the book?
- Encourage students to stop and jot down notes in their reading notebooks during the read-aloud when they: learn new information, see a powerful image, have an emotional reaction or an idea, have a question, or hear new words.
- Have students quickly write their feelings in their notebooks during reading. After reading, ask students why they wrote down those feelings and have them write journal entries about them.
- Ask students to make a prediction: Do you think this book will be fiction or nonfiction? What

makes you think so? What clues are given that help you know whether this book will be fiction or nonfiction?

Setting a Purpose for Reading

(Reading Standards, Key Ideas & Details, Strands 1–3)

Have students read to find out:

- what family means to the women in the story
- how family and childhood influence your life
- why traditions are important
- how practice and hard work can pay off
- why it's important to persevere
- what bojagi means to the women in the story
- how artwork can be powerful and transformative

Encourage students to consider why the author, Joan Schoettler, would want to share this book with young people.

VOCABULARY

(Reading Standards, Craft & Structure, Strand 4)

(Language Standards, Vocabulary Acquisition & Use, Strands 4–6)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1 and 2)

The story contains several content-specific and academic words and phrases that may be unfamiliar to students. Based on students' prior knowledge, review some or all of the vocabulary below.

Encourage a variety of strategies to support students' vocabulary acquisition: look up and record word definitions from a dictionary, write the meaning of the word or phrase in their own words, draw a picture of the meaning of the word, create a specific action for each word, list synonyms and antonyms, and write a meaningful sentence that demonstrates the definition of the word.

Content Specific

Eomma, bojagi, Sanguiwon, seamstresses, Hanyang, needle, thread, thimble, ruler, indoo, darimi, bobosangbo, majibo, fabric, seams, stitches, jeogori, chima, ramie, cotton, hemp, persimmon, yut, kimchi, mandoo, fermented, Dano festival, dogwood trees, peonies,

Academic

autumn, sewing, stitches, trembling, intricate, preparations, trotting, summoned, kneeling

AFTER READING

Discussion Questions

After students have read the book, use these or similar questions to generate discussion, enhance comprehension, and develop appreciation for the content. Encourage students to refer to passages and/or illustrations in the book to support their responses. **To build skills in close reading of a text, students should cite textual evidence with their answers.**

Literal Comprehension

(Reading Standards, Key Ideas & Details, Strands 1–3)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1–3 and Presentation of Knowledge & Ideas, Strand 4)

1. What does Ji-su's mother, Eomma, tell her about where she is going?
2. What does Eomma do for a living?
3. What does Ji-su wish her uncle had done?
4. What does Ji-su find in the package that her mother gave her?
5. What are Eomma's seven close companions?
6. What did Ji-su's mother promise her? How does Gomo, Ji-su's aunt, respond?
7. What does Gomo teach Ji-su?
8. How does Ji-su begin to create her own bojagi?
9. What do bats mean when they're sewn onto a bojagi? What does Ji-su want to do after she learns this?
10. What does Ji-su send to Eomma? What does Chung Ho return with?
11. What does Chung Ho tell Ji-su about the Sanguiwon master? What does she want to do?
12. How does the Sanguiwon master react to Ji-su's bojagi? What does he tell her and ask her to do? What happens after his visit?
13. What does the Sanguiwon ask for from Ji-su?
14. How do Ji-su and her community prepare for the Dano festival?
15. What does Ji-su present to the Sanguiwon master at the Dano festival? What does he tell her?
16. What does Ji-su tell Gomo as she leaves? How does Gomo react?
17. Who does Ji-su meet at the end? What does Ji-su tell her?

Extension/Higher Level Thinking

(Reading Standards, Key Ideas & Details, Strands 2 and 3 and Craft & Structure, Strands 4 and 6)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1–3 and Presentation of Knowledge & Ideas, Strand 4)

1. What does the title *Good Fortune in a Wrapping Cloth* mean to you after reading? Why do you think the author chose this particular title?
2. What does bojagi symbolize? What does Eomma tell Ji-su after she hands her a package wrapped in bojagi? What does that mean?
3. How does Jin-su feel while her mother is preparing to leave? What does her mother tell her to do? How does this make her feel?
4. How does Gomo act as a mentor to Ji-su? What does Gomo mean to her? Do you have someone in your life like Gomo? How is that person special to you? What have they taught you or shown you?
5. What does Gomo teach Ji-su about bojagi? How does she prepare her to create bojagi? What does she learn throughout the process?
6. How does Ji-su use hard work and determination throughout the story? What motivates her behind creating bojagi? What does she learn along the way?
7. What themes are present in *Good Fortune in a Wrapping Cloth*?

Reader's Response

(Writing Standards, Text Types & Purposes, Strands 1–3 and Production & Distribution of Writing, Strands 4–6)

These strategies might be helpful to use with students who are English Language Learners.

1. What is one big thought that you have after reading this book? Think about your own culture, heritage, and identity. What is your takeaway from this book? What would you tell a friend about this book?
2. What do you think Joan Schoettler's message is to the reader? Think about possible motivations behind Joan Schoettler's intention to write a book about the intimate process of creating bojagi, and what that means to Ji-su and the women in her family.
3. Have students make a text-to-self connection. What kind of connections did you make between the poems and/or art in the book and your own life? What poems did you relate to and how did they make you think of your own childhood or growing up experiences?
4. Have students make a text-to-text connection. Did you think of any other books or poems while reading *Good Fortune in a Wrapping Cloth*? Why did you make those connections?
5. Have students make a text-to-world connection. What kind of connections did you make between the poems and/or art in the book and what you have seen happening in the world, such as on television, in a newspaper, or online? What in this book made you think of that?
6. What does patchwork mean to students after reading? After reading *Good Fortune in a Wrapping Cloth*, do you think about specific types of artwork, like patchwork, differently? Why?

ELL Teaching Activities

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1–3 and Presentation of Knowledge & Ideas, Strands 4–6)
(Language Standards, Vocabulary Acquisition & Use, Strands 4–6)

These strategies might be helpful to use with students who are English Language Learners.

1. Assign ELL students to partner-read the story with strong English readers/speakers. Students can alternate reading between pages, repeat passages after one another, or listen to the more fluent reader.
2. Have each student write three questions about the story. Then let students pair up and discuss the answers to the questions.
3. Depending on students' level of English proficiency, after the first reading:
 - Review the illustrations in order and have students summarize what is happening on each page, first orally, then in writing.
 - Have students work in pairs to tell what they learned about one of the spreads. Then ask students to write a short summary, synopsis, or opinion about what they have read.
4. Have students give a short talk about which spread they identified with the most from *Good Fortune in a Wrapping Cloth* and why. Afterwards, students can create their own poem inspired by *Good Fortune in a Wrapping Cloth*.
5. The book contains several content-specific and academic words that may be unfamiliar to students. Based on students' prior knowledge, review some or all of the vocabulary. Expose English Language Learners to multiple vocabulary strategies. Have students make predictions about word meanings, look up and record word definitions from a dictionary, write the meaning of the word or phrase in their own words, draw a picture of the meaning of the word, list synonyms and antonyms, create an action for each word, and write a meaningful sentence that demonstrates the definition of the word. Also remind students to refer to the pronunciations and definitions in small print at the end of some poems when they encounter unknown words.

Social and Emotional Learning

(Reading Standards, Key Ideas & Details, Strands 1-3 and Craft & Structure, Strands 4-6)
(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1–3 and Presentation of Knowledge & Ideas, Strand 4)
(Writing Standards, Text Types & Purposes, Strands 1–2 and Production & Distribution of Writing, Strands 4–6)
(Language Standards, Vocabulary Acquisition & Use, Strands 6)

Social and emotional learning involves being aware of and regulating emotions for healthy development. In addition to understanding one's own feelings, strong socio-emotional development allows individuals to develop empathy for others and to establish and maintain relationships.

Use the following prompts to help students study the socio-emotional aspects of this book.

1. What kind of skills do you think you need to exhibit when creating bojagi? What did Ji-su exemplify throughout the book? How did she use different SEL traits in her process of creating bojagi?
2. What kinds of emotions does Ji-su experience during the book? How does she feel when her

mother leaves for the royal court? What does she think after the visit from the Sanguiwon master?

3. How does Ji-su and her Eomma's reunion in the end make them feel? How can you tell from the text? How does the artwork showcase their feelings?
4. Which illustration in *Good Fortune in a Wrapping Cloth* do you think best shows an emotion? Explain which emotion you think it is. How does the artist portray that emotion?
5. Choose an emotion such as happiness, hope, sadness, and so on. Illustrate or act out what that emotion looks like in *Good Fortune in a Wrapping Cloth*.

INTERDISCIPLINARY ACTIVITIES

(Introduction to the Standards, page 7: Students who are college and career ready must be able to build strong content knowledge, value evidence, and use technology and digital media strategically and capably)

Use some of the following activities to help students integrate their reading experiences with other curriculum areas. These can also be used for extension activities, for advanced readers, and for building a home-school connection.

English/Language Arts

(Reading Standards, Key Ideas and Details, Strands 1–3, Craft and Structure, Strands 4–6, Integration of Knowledge & Ideas, Strands 7–9, Range of Reading of Text Complexity, Strand 10)

(Writing Standards, Text Types & Purposes, Strands 1–3, Production & Distribution of Writing, Strands 4 and 6, Research to Build & Present Knowledge, Strands 7–9, Range of Writing, Strand 10)

(Speaking and Listening Standards, Comprehension and Collaboration, Strands 1–3, Presentation of Knowledge and Ideas, Strands 4–6)

- **Conduct a figurative language study with students.** Have students go on a figurative language scavenger hunt in *Good Fortune in a Wrapping Cloth*. Refer to Read Write Think's "Figurative Language Resource Page" as a tool for students to use during their search (http://www.readwritethink.org/files/resources/lesson_images/lesson79/figresource.pdf). Create a chart with different rows for figurative language terms (i.e. simile, metaphor) and students can fill it in with specific examples from *Good Fortune in a Wrapping Cloth*.
- **Have students write a story about a time that they learned something new.** Have students write their own stories describing a time they learned something new, whether it was a sport, a form of art, music, and more. What did they learn throughout the process? What did it teach them? How did it make it make them feel while they were learning the new skill? Students can share out their writing pieces with a partner, small group, or the whole class.
- **Encourage students to work on using the Glossary in the back of the book.** If students are unfamiliar with any of the words used in the book, point them to the Glossary and have them look up an unfamiliar word every time they come to one. ReadWriteThink has a lesson plan on how to have students actively use glossaries effectively (<https://www.readwritethink.org/classroom-resources/lesson-plans/building-vocabulary-making-multigenre>). Ask students: what was it like to use a glossary? Have they ever used a glossary before? How are glossaries helpful? Encourage students to make their own glossaries for *Good Fortune in a*

Wrapping Cloth for future reference.

- **Conduct a literary study featuring other books set in Korea.** Other Lee & Low titles set in Korea include, *Land of Morning Calm* (<https://www.leeandlow.com/books/land-of-morning-calm>) and *The Turtle Ship* (<https://www.leeandlow.com/books/the-turtle-ship>). Ask students to reflect on what they learned from reading the three titles. What information did they learn about Korea that they had not known before? If students are familiar with Korea, ask them about how this literature study extended their knowledge. How do the authors describe the area(s) of Korea where the story takes place? Are the stories fiction or nonfiction? How does that affect how Korea is described in the book?

Social Studies/Geography

(Reading Standards, Key Ideas and Details, Strands 1–3, Craft and Structure, Strands 4–6, Integration of Knowledge & Ideas, Strands 7–9, Range of Reading of Text Complexity, Strand 10)

(Writing Standards, Text Types & Purposes, Strands 1–3, Production & Distribution of Writing, Strands 4 and 6, and Research to Build & Present Knowledge, Strands 7–9, Range of Writing, Strand 10)

(Speaking and Listening Standards, Comprehension and Collaboration, Strands 1–3, Presentation of Knowledge and Ideas, Strands 4–6)

- **Study different weaving and patchwork techniques from around the world. The New York Times' "Weaving Around the World" video provides insight as to how weavings are made, and the different artists behind the beautiful designs** (<https://www.youtube.com/watch?v=0c3SUdEV8hM>). Students can compare the different techniques to the bojagi in *Good Fortune in a Wrapping Cloth*. How are the art forms similar? How are they different? How did people use different fabrics and textiles to create their art? How are weavings and patchwork artwork important to people?
- **Conduct a research study on the history of bojagi.** Have students use online resources, as well as other books in the public library about bojagi, to create an informational poster about weavings. The Association for Asian Studies has a "Using Korean Bojagi in the Classroom" lesson plan for more information (<https://www.asianstudies.org/publications/eaa/archives/using-korean-bojagi-in-the-classroom/#:~:text=Bojagi%3A%20An%20Introduction&text=These%20practical%20cloths%20of%20varying,beds%2C%20tables%2C%20and%20foods.&text=Historically%2C%20bojagi%20were%20not%20only,in%20religious%20and%20symbolic%20ways>). Students can think about the following questions while they're researching bojagi: How was bojagi created? Who created bojagi? What does bojagi look like? Students can present photographs and examples of bojagi as long as other information they find, in their poster. Students can work independently, with a partner, or in small groups.
- **Research the Dano Festival, a celebration that Ji-su and her family prepare for. Google Arts & Culture has a page dedicated to information about the festival** (<https://artsandculture.google.com/entity/dano/m07xql0?hl=en>) **as well as UNESCO** (<https://ich.unesco.org/en/RL/gangneung-danoje-festival-00114>). How is the Dano Festival important to people who attend? Where does the Dano Festival take place? What happens at the festival? When is it celebrated? What kinds of traditions are present at the Dano Festival? Students can make an informational poster with a small group to present to the class.

- **Explore Korea as a country.** Have students learn more about Korea, where *Good Fortune in a Wrapping Cloth* takes place. Set aside an area of your classroom for materials about Korea, including a map of the world with Korea highlighted, photographs of the Korean countryside and people, and letters from the Korean alphabet. The Korean History and Culture Seminar for Educators has teaching units for elementary and middle school (<https://koreanseminar.org/teachingunits/>). Columbia University's Weatherhead East Asian Institute also has Elementary resources for teaching about Korea in the classroom (<http://afe.easia.columbia.edu/elementary/korea/index.html>).

Art & Media

(Reading Standards, Key Ideas and Details, Strands 1–3, Craft and Structure, Strands 4–6, Integration of Knowledge & Ideas, Strands 7–9, Range of Reading of Text Complexity, Strand 10)

(Writing Standards, Text Types & Purposes, Strands 1–3, Production & Distribution of Writing, Strands 4 and 6, Research to Build & Present Knowledge, Strands 7–9, and Range of Writing, Strand 10)

(Speaking and Listening Standards, Comprehension and Collaboration, Strands 1–3, Presentation of Knowledge and Ideas, Strands 4–6)

- **Using materials from the classroom, allow students to experiment with depicting their own bojagi after learning about the art form from *Good Fortune in a Wrapping Cloth*.** After their research, students can make informed decisions about how to create their art. The Korean Culture Centre in Canada has a video about making bojagi for students' reference (https://www.youtube.com/watch?v=vYie_RrDHpQ).
- **Have students watch the video, “Making Bojagi with Artist Youngmin Lee” from the Asian Art Museum** (<https://education.asianart.org/resources/making-bojagi-with-artist-youngmin-lee/>). Afterwards, have students reflect on the following questions in an essay: what did they learn from this artist about their craft? What did you learn about bojagi that you didn't know from reading *Good Fortune in a Wrapping Cloth*?
- **Encourage students look at other bojagi artwork from books in the library or on online art galleries and museums. The British Museum has more information about bojagi** (https://www.britishmuseum.org/collection/object/A_1991-1223-4) **as well as the Philadelphia Museum of Art** (<https://www.philamuseum.org/collection/object/212956>). The Asian Art Museum has a page dedicated to bojagi ([http://asianart.emuseum.com/view/objects/asitem/items\\$0040:15377](http://asianart.emuseum.com/view/objects/asitem/items$0040:15377)) as well as Cooper Hewitt (<https://www.cooperhewitt.org/2017/01/31/korean-patchwork/>). What did students learn from looking at bojagi across different virtual museum exhibitions? How are the bojagi similar? How are they different?
- **Examine the way that light is used in the illustrations in *Good Fortune in a Wrapping Cloth*.** How does the presence of light, whether it's a bright sky or Ji-su in a dark room, affect the way that you read the story? How does the light represent what Ji-su is feeling and experiencing? Students can share their thoughts in an essay.

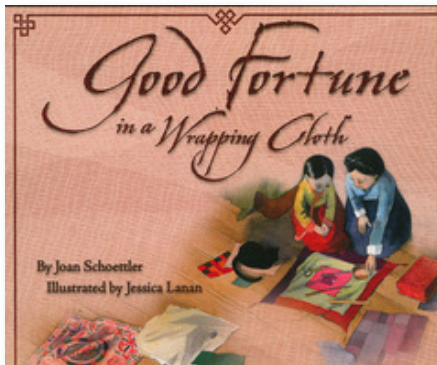
School-Home Connection

(Reading Standards, Integration of Knowledge and Ideas, Strands 7 and 9)

(Writing Standards, Text Types & Purposes, Strands 1-3, Production & Distribution of Writing, Strand 4, and Research to Build & Present Knowledge, Strands 7-9, Range of Writing, Strand 10)

(Speaking and Listening Standards, Comprehension and Collaboration, Strands 1-3, Presentation of Knowledge and Ideas, Strands 4-6)

- **Encourage students to interview family members about a favorite or impactful childhood memory.** How did that event influence the family member? How did it affect the person's life moving forward? Consider having children, if comfortable, share their findings with a partner, a small group, or whole class.
- **Similarly, ask students to speak with family members about their cultures and how their cultures are special to them.** What is unique about each person's culture? How did it influence the person throughout life?
- **Have students reflect on a family member or friend who has made a difference in their life.** The young girls' grandmother is a positive influence on them and teaches them a lot about life lessons. Students and families can discuss how this family member or friend made an important impact on their life and why.
- **If possible, have students and families visit the virtual museum exhibitions to look at examples of bojagi.** Students and families can talk about what bojagi means to them, if they're familiar with the art form, or what they learned from looking at different bojagi artwork. Have students and families seen or created bojagi before? What about other different types of weavings or patchwork?



ABOUT THE AUTHOR

Joan Schoettler has surrounded herself with children's literature, sharing it with her sons when they were young, inviting children she taught to step into the world of stories, and teaching children's literature at California State University, Fresno. In addition to spending time with family and friends, she enjoys reading, gardening, and traveling. Joan lives with her husband in California.

ABOUT THE ILLUSTRATOR

Jessican Lanan has been in love with illustrated books since an early age. A Colorado native, she received her B.A. in art at Scripps College and has traveled extensively in Asia and Europe. She currently lives in Boulder, Colorado, where she enjoys thunderstorms, crunching autumn leaves beneath her feet, and leaving footprints in freshly fallen snow.

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