

Exploring the Art of East Asia

Since opening in February of 2013, the *Art of East Asia* installation has proven to be of great appeal to students, educators, and visitors alike. Filled with animal imagery (beloved in Asian art), a wide variety of art media, touchable objects, and even a hands-on calligraphy station for visitors to use within the space, this installation provides a wealth of inspiration for classroom activity.

The installation contains Museum holdings from China, Japan, and Korea represented through a range of paintings, ceramics, and metalwork and instilled with the religious traditions of Confucianism, Buddhism, Daoism, and Shinto. The works can be found in galleries that evoke the spaces in which they may have been originally encountered, including ancient tombs, Buddhist temples, a Chinese reception hall, and Japanese domestic space. The more than 280 objects in the installation provide educators with enough material to warrant a focused look into a single culture or art form, or a wider exploration of art as seen across East Asia.

The lessons presented in this section of the *Learning through the Museum: Curriculum Binder* are meant to serve as a foundation for exploring the East Asian art collection on view at The San Diego Museum of Art in your classroom and with your students. Through the lesson plans in this binder, you will be given the tools to integrate East Asian-inspired projects, discussions, and activities into your curriculum.

We hope you will explore other Museum programs and resources to learn more about this collection area and others at The San Diego Museum of Art!

The Education and Public Engagement Department,
The San Diego Museum of Art



Exploring the *Art of East Asia* Installation with Students



MAKE IT PERSONAL

Young people are interested in exhibitions that make connections to their personal lives. Show them ways in which the objects on view relate to them, and use questions to get them thinking and speaking more about it.

Consider asking questions with personal answers:

- **Funerary Vessels and Objects:** “What object from today would you choose to tell someone about our time?”
- **Japanese Ivory Sculptures (illustrating traditional activities):** “What activity would you be doing in your sculpture?”
- **Pilgrimage Mementos and Printed Books:** “When you go on a trip, what do you bring along or back with you?”

Consider asking questions with open-ended answers:

- “Would you want the responsibility of an emperor?”
- “Would you want to live a life like that of Buddha?”
- “If you were a Kami (spiritual being in animal form), what would you be?”

ALLOW FOR DISCOVERY

Engage students in activities and with questions that promote discussion, critical thinking, and information finding.

Help students become art investigators

Frame questions in a way that allows students to discover answers. For example, “What object or motif do you see more of than any other in this space and what might be the reason for it?”

Guide students in considering the journey taken by the work

Introduce students to the changes that take place in works of art because they are touched, used, and moved. For example, “What does that mark on the statue’s arm tell us about it?”

CELEBRATE THE SENSES

Allow young people to experience the objects on view through touch, sound, & sight by using what’s available in the space (e.g. touchable forgeries and the calligraphy station). Invent new opportunities that invite exploration (i.e. How might this animal sound?)

Inventing ways of making the gallery experience multi-sensory:

- Recreate the chime of a bell or chant together in front of a Shinto shrine.
- Try recreating the hand mudras or poses seen in various Buddhist sculptures with your own bodies.
- Use your arms to mimic the directional lines of a painting or vessel form.

CONSIDER THE VIEW

- If working with a young group or sitting on the floor, consider that students may be seeing the works from a much lower angle.
- In the Buddhist Temple section, look to the sky to discover the *Flying Apsaras*. (See image above.) This action reminds students to explore the entire space.
- As many of the works on view are rich in detail, if you can, give each student the opportunity to see the work up close.



IMAGE Top: *Flying Apsaras*. Wood with pigment, ca. early 18th century. Japan. Museum purchase with funds provided by the Barbara and William Karatz Fund in memory of Barbara L. Karatz, 2001.1.

IMAGE Right: *Camel*. Earthenware with polychrome glaze, ca. early 8th century. China. The San Diego Museum of Art, Museum purchase with funds provided by the Helen M. Towle Bequest, 1941.84.b.

Cloisonné-Inspired Origami Collage

Museum Collection Inspiration: *Art of East Asia* installation, The San Diego Museum of Art (featuring works of art from China, Japan, and Korea)

Featured works of art for this lesson: Japanese and Chinese cloisonné vases and other objects as seen in the *Art of East Asia* installation

Grade Level: Lower Elementary (Grades K – 2), Adaptable to all grade levels

Author: Rina Vinetz, *Elementary Art Educator*



Project Example



Collection Object
(additional information
in *Resources*)

GENERAL DESCRIPTION

Cloisonné is an ancient enamel technique used to decorate metal objects such as vases, bowls, and lidded boxes with brilliant colored designs. It was first developed in the Mediterranean and then spread to Asia. The process of cloisonné involves the use of wire partitions (*cloisons* in French) which act as separators for the application of enamel on a metal background. Cloisonné objects were once displayed in palaces and in the homes of the wealthy in Asia, and many examples of Chinese and Japanese cloisonné can be found in The San Diego Museum of Art's *Art of East Asia* installation.

In this lesson, students will learn about cloisonné as seen in both Chinese and Japanese cultures. They will then create a paper vase collage inspired by what they have seen using patterned Origami papers and cardstock, which will resemble the look of cloisonné in its use of bright color, pattern, nature-inspired shapes, and gold trim. Students will have the opportunity to speak about their artistic choices in an end-of-class sharing session.

OBJECTIVES

Students Will:

- look closely at Chinese and Japanese cloisonné from the *Art of East Asia* installation on view at The San Diego Museum of Art or through printed visuals in their classroom.
- learn about the steps artists take to create cloisonné objects.
- look at and compare examples of Japanese and Chinese cloisonné.
- identify and discuss the elements of color, line, pattern, symmetry, and shape as seen in Japanese and Chinese cloisonné examples.
- create a paper vase-shaped collage which looks like cloisonné and uses Origami and other patterned papers.

Project Time: Allow two, 45-minute periods from introduction to completion.

Prep Time: Allow approximately 2 hours to research, create patterns, create examples, cut paper, and set out the materials for the day's activity.

VISUAL ARTS VOCABULARY

Introduce the project and discuss related vocabulary words:

- Border:** a decorative strip around the edge of an object
- Collage:** artwork made by attaching pieces of different materials (papers, photos, small objects) to a flat surface
- Cloison:** a wire fillet or metal dividing strip used in cloisonné
- Cloisonné:** a multi-step technique for decorating metal objects with colored enamel
- Enamel:** ground glass mixed with metal oxides
- Form:** a three-dimensional shape
- Geometric Shape:** regular and uniform shape; has a name and is used in math (e.g. circle, square, rectangle, etc.)
- Line:** a path made by a moving point; line type examples include: curved, dashed, horizontal, vertical, and zig zag
- Organic Shape:** shapes derived from nature, typically irregular or asymmetrical

Negative Space: the area around the shape or object that is the focus, which is known as positive space; background or “leftover” space

Pattern: repetition of an art element in an artwork

Positive Space: the shape or object that is the focus

MATERIALS

- Construction paper or cardstock in the color(s) dark blue, yellow, or light blue, 9” x 12” size for cutting out vase shape on which to collage (one piece per student)
- Pencils (one per student)
- Scissors (one per student)
- Glue sticks (one per student)
- Assorted decorative papers: Origami papers, scrapbook or wrapping papers, cut to 6” x 6” size (minimum of 2 patterns per student)

NOTE: Consider and look for inventive sources for decorative papers for use in smaller sections (e.g. lined security envelopes, baking cups, etc.)

- Light cardboard (e.g. cereal box cardboard) in 3” x 12” size for making patterns for tracing
- Gold metallic shreds; one 2 oz. package of tinsel-like gift packaging or ¼” strips of shredded gold paper
- Baby wipes (one package per class)
- Gold gel pens or gold Sharpies (optional)
- Construction paper for mounting in 9” x 12” size (optional)
- Craft punches in natural shapes (optional)
- Several water-filled squirt bottles (for spritzing the printing plates prior to printing)

RECOMMENDED LOCAL RESOURCES:

Gold pen- Yamamoto Gel Xtreme Rolling Writer:

Available at Artist and Craftsmen Supply

Gold metallic shreds: Available at Party City

Origami paper: Available at Mingei International Museum gift shop, Marukai Value and Artist & Craftsman Supply

Artist & Craftsman Supply

3804 Fourth Avenue, San Diego, CA 92103 • 619.688.1911
www.artcraftsman.com

Educators receive a 10% discount on educational items.

Mingei International Museum

1439 El Prado, San Diego, 92101 • 619.239.0003
www.mingei.org/

Marukai Value

8111 Balboa Ave. San Diego, 92111 • 858.384.0248
www.marukai.com/

Great source for inexpensive Origami papers and craft punches.

Blick Art Materials

1844 India Street, San Diego, 92101 • 619.687.0050
www.dickblick.com

Dick Blick offer educators a free Preferred Customer Membership. In addition to saving \$10 on the price of membership, you also receive 10% off in-store purchases.

RECOMMENDED ONLINE RESOURCES:

Gold pen: Yamamoto gel Xtreme rolling writer; Amazon.com

Gold metallic shreds: <http://www.partycity.com>

Origami paper: <http://www.theorigamipapershop.com>

Discount School Supply

1.800.627.2829

<http://www.discountsschoolsupply.com/>

Discount School Supply does not run a rewards program, but certain purchases are eligible for an educator discount if you call ahead or ask before finishing an order.

Nasco Arts and Crafts

1.800.558.9595

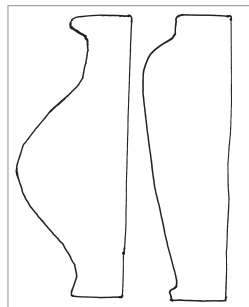
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PRE-LESSON PREPARATION

(Approximately 2 Hours)

- If possible, schedule a docent-led tour at The San Diego Museum of Art to view the Japanese and Chinese cloisonné objects in the *Art of East Asia* installation or visit and prepare images from the Balboa Park Commons website (See *Resources*).
- Prior to teaching the lesson, create a finished example of the project, as well as additional samples that illustrate the steps of the project. Even if you choose not to show them to students, they will help you have a better understanding of the lesson.



- Prepare patterns for tracing the vase shape(s) using light cardboard. Cut only half vase shapes (as seen here), for students to trace onto a piece of folded paper. The pattern should be no more than 12” high and 3” at its widest point to accommodate the pre-cut decorative papers.
- Pre-cut construction paper or card stock (for building on) to 9” x 12” size.
- If using decorative scrapbook paper or wrapping paper, cut to 6” x 6” size.
- Gather photos of cloisonné objects and photos of cloisonné process (see *Resources*).
- Locate a map showing China and Japan (optional).
- If possible, find a tangible sample of cloisonné for students to see and touch. Ask friends and colleagues if they have a cloisonné souvenir to display or cloisonné jewelry to wear during the lesson.

SESSION ONE

Class Discussion and Cutting the Vase Format

(Approximately 45 Minutes)

Materials Needed: construction paper, cardboard patterns for tracing, pencils, and scissors for all students

Class Discussion

In the classroom or through a visit to The San Diego Museum of Art, view and compare examples of Chinese and Japanese cloisonné. Ask students to pair up and discuss what they see in the examples. Have students take notes while they discuss their observations with each other and draw what they see.

Ask such questions as:

- What colors, lines, shapes, forms (contours) can you find?
- Where do you see positive and negative space?
- Can you find identifiable shapes (flowers, animal forms, etc.) and patterns in the designs?
- Can you find both organic and geometric shapes?
- What other details do you notice?
- How do you think these objects were made?
- Compare Chinese and Japanese cloisonné objects. How do they look different? How do they look the same? Prompt students to consider the following aspects:
 - » **Technique:** Chinese cloisonné incorporates gilded copper strips in order to separate designs where enamel is laid. Japanese cloisonné is often not gilded, and includes metals such as silver.
 - » **Motifs:** Chinese and Japanese cloisonné include similar motifs, especially those from nature and mythology.
 - » **Rims and Borders:** Chinese cloisonné is decorated along the rim with borders with a clover-like pattern, while Japanese cloisonné uses tiny circles for their borders.

The above information on cloisonné has been pulled from the handout *Cultural Connections: Cloisonné of China and Japan* produced by The San Diego Museum of Art and available free to visitors in the *Art of East Asia* installation.

Have students regroup and share their observations with the whole class. If time allows, consider incorporating a video or activity to better illustrate to students the traditional process of cloisonné following this exercise.

NOTE: Physical examples of metal vessels with wire might help students to visualize this complex process, even something as simple as aluminum wire and a metal coffee cup or metal twist ties placed on top of a metal form.

Cutting the Vase Format

1. Share with students that they will create a paper collage vase inspired by the cloisonné objects they have seen. Explain to students that they will be creating the vase format today on top of which they will collage in the next session.
2. Demonstrate how to fold the paper vertically (like a hot dog bun).
3. Demonstrate how to put the vase shape pattern on the fold.
4. Demonstrate how to trace with pencil and cut out the vase.
5. Pass out one piece of construction paper per student and have them share the vase shape patterns and create their vase shapes. (See pg. 4)
6. Have students put their names on the back of their vase shapes and collect them for use in the next session.

SESSION TWO

Creating the Paper Collage

(Approximately 45 Minutes)

Materials Needed: scrap papers from Session One, scissors, glue sticks

PREPARATION

- Gather decorative 6" x 6" size Origami papers.
- Gather scissors and glue sticks for all students.
- If necessary, pre-cut wrapping paper and scrapbook paper to 6" x 6" size.
- Return the construction paper vase formats from the last class session, and explain to students that they will be creating their own cloisonné-inspired collage designs on top of them using decorative papers. As seen in many of the cloisonné vase examples, they will be including a top and bottom border design, as well as a central design.
- Pass out an assortment of decorative papers to each student (2 or more).



CREATING THE PAPER COLLAGE

Creating the top and bottom borders

Materials needed: two sheets of decorative paper (per student) and scissors

1. Demonstrate how to fold one sheet of decorative paper in half and to cut across the paper (a ¼ ways in from the left-side edge) in a wavy line (perpendicular to the fold).
2. Demonstrate how to cut across the same folded sheet of paper (a ¼ ways in from the left-side edge) in a straight line (perpendicular to the fold).
3. Fold the second paper in half. Repeat steps 2 and 3.



4. Open the papers. There should be four pieces in total. That will be the top and bottom borders for the vase design (seen here).
5. Set border papers aside to glue down later.

6. Have students create their border papers.

Creating a central design

Materials needed: one sheet of decorative paper (per student), scrap papers from border papers, scissors, and glue sticks



Option 1: shape design on a pattern

First demonstrate these steps to students. Then, have them work on their own.

1. Glue a 6"x 6" sized decorative paper to the center of the vase format.
2. Use the remaining paper scraps from the borders to make a simple symmetrical shape (e.g.

heart, flower, triangle, etc.). This shape will go in the center of the vase design.

3. Fold the remaining decorative papers in half.
4. Draw 1 to 3 half-circles, half-hearts, half-flowers, half-butterflies or other simple shapes on the fold. Cut out shapes.
5. Arrange the shapes into a design and glue to the central area of the vase.
6. Arrange and glue down the top and bottom borders.



Option 2: shape design on a solid color center

Materials needed: one sheet of decorative paper (per student), glue sticks, scissors, and other decorative paper scraps (optional)

First demonstrate these steps to students. Then, have them work on their own.

1. Arrange and glue the top and bottom border pieces, leaving the solid-color construction paper visible in the center of the vase format.
2. Fold a decorative paper in half.
3. Draw one to three half-circles, half-hearts, half-flowers, or other simple shape on the fold. Cut them out.
4. Cut more borders and shapes from other decorative papers.
5. Arrange and glue all of them down on the vase shape.

Adding Gold

To further imitate the look of cloisonné, students may add gold outlines to areas of their collage design. Before demonstrating these methods, remind students that in the traditional process of cloisonné, metal wires (*cloisons*) were used to separate enamel designs.

Adding gold trim to the top and bottom

Glue gold shreds of paper to the top and bottom edges of the vase. Use additional gold shreds to highlight edges of the border.



Adding gold using pen (optional)

Trace selected areas such as the border and any cut shapes with the gold pen. Draw simple line designs (zig zag, wavy, etc.) in the solid color areas (negative spaces) of the collage. Encourage students to look at cloisonné examples for inspiration.



Trimming excess paper

Flip the vase over and trim off overhanging paper and gold shreds.

Finishing the collage

Mount the finished cloisonné collage on construction paper for further support and presentation.

SHARING SESSION

Reflect on the design process with students. Hang or lay out students' vase collages and, as a class, discuss and compare the choices made by the artists. Observe how the designs relate to or differ from one another and allow the students time to describe their own decision making process.

TEACHING TIPS

- Emphasis should always be placed on the process. Encourage students to enjoy each step of the art making process and not to judge their success or failure solely on the finished work.
- If you are using a large variety of patterned paper, allow students to share paper scraps.
- Do not throw any decorative paper scraps away! They can be used in future projects.
- If teaching this lesson to multiple classes of students, consider sharing unique student examples between classes to encourage creativity.
- When designing their final vase form, encourage students to take time exploring possible design layouts before gluing anything down.

ADAPTATION SUGGESTIONS

This particular lesson is geared towards lower elementary students (Grades K – 2), but the art process is easily adapted for older students and students with special needs.

For older students (Grades 3 – 5):

Layer papers to create more intricate designs. Experiment with craft scissors. Allow students to use a greater variety of paper. Consider allowing students to go without the patterns when creating their vase shapes and to draw shapes from observation of the actual objects.

For Middle and High School students (Grades 6 – 12):

Allow students to create their own vessel format, inspired by the objects on view in the Museum's *Art of East Asia* installation or other vessels they have viewed. Consider having students create their own patterned paper rather than using pre-made papers. Allow students to borrow from traditional designs or create their own and to explore the project through collage and/or paint, fine tip marker, or block printmaking.

For students with special needs:

For students with motor skill challenges, consider pre-cutting the vase format and other shapes, or creating additional patterns for tracing these components. Also, consider working with larger sized papers. For students with visual challenges, consider finding high contrast decorative papers (e.g. black on white). Remind students of the timeline associated with this project to avoid any insecurities regarding timing.

EXTENSION ACTIVITIES

Traveling the Silk Road

(Upper Elementary – Middle School)

Discuss how travel and trade on the Silk Road helped to spread cloisonné from the Byzantine Empire to China. Have students design a map (complete with key centers along the route and illustrations of geographical features) related to it.

Contemporary Cloisonné Collage

(Upper Elementary – Middle School)

Invite students to explore and/or bring in contemporary magazines and patterned imagery from a variety of sources that appeal to them. Have them select images or patterns of personal significance to them to trim them down and collage them onto a cut, vessel-shaped background. Conduct a sharing session in which students may share their works and choices with the class.

Cultural Comparisons (Grades 9 – 12)

Compare Japanese cloisonné objects found in the *Art of East Asia* installation to cloisonné objects created in Europe. Have students research how the opening of Japan to the West in the 19th century led to the exchange of cloisonné technology and design. As a presentation of

their findings, invite students to create their own *Cultural Connections* handout (See *Resources*) in which they compare and contrast examples from each area.

STANDARDS

California State Standards

Kindergarten Visual and Performing Arts:

- 2.3 Make a collage with cut or torn paper shapes/forms.
- 4.2 Describe what is seen (including both literal and expressive content) in selected works of art.

Grade One Visual and Performing Arts:

- 1.1 Describe and replicate repeated patterns in nature, in the environment, and in works of art.
- 2.8 Create artwork based on observations of actual objects and everyday scenes.
- 3.4 Identify art objects from various cultures (e.g., Japanese screen painting, Mexican tin art, African masks) and describe what they have in common and how they differ.

Grade Two Visual and Performing Arts:

- 1.3 Identify the elements of art in objects in nature, the environment, and works of art, emphasizing line, color, shape/form, texture, and space.
- 2.1 Demonstrate beginning skill in the use of basic tools and art-making processes, such as printing, crayon rubbings, collage, and stencils.

Common Core State Standards

Reading Informational Text:

- K.9/1.9: With prompting and support, identify basic similarities in and differences between two texts on the same topic.

Speaking and Listening:

- K.1/1.1/2.1: Participate in collaborative conversations with diverse partners about age appropriate topics and texts with peers and adults in small and larger groups.
- K.6: Speak audibly and express thoughts, feelings, and ideas clearly.
- 1.6: Produce complete sentences when appropriate to task and situation.
- 2.6: Produce complete sentences when appropriate to task and situation to provide requested detail or clarification.

RESOURCES

Related works currently on view at The San Diego Museum of Art:

Vase, undated, Cloisonné, Chinese, 1950.68.b
(Featured on pg. 1)

Vase, ca. 1890, Cloisonné, Japanese, 1978.80

Water Pot (with lid), 17th century, Cloisonné, China, 1966.121.a.b.

Box (with lid, in the form of a recumbent bull), 1644–1911, Cloisonné, Chinese, 1994.218.a.b.

NOTE: Specific objects may be rotated, but the installation will always include cloisonné objects from both Japan and China.

Resources from the San Diego County Library:

The Empty Pot (1996), by Demi
J 398.2 DEM

The emperor has a contest to see who can grow the most beautiful flowers. Nice because the illustrations feature Chinese motifs of flowers and lines seen in cloisonné.

Heart of a Samurai (2012), by Margi Preus
YA F PREUSA

A Japanese teenager living in the mid-19th century bridges two worlds in this stunning debut novel based on true events. Other suggested titles:

Cloisonné: Chinese Enamels from the Yuan, Ming and Qing Dynasties (2011), by Beatrice Quette, exhibition catalog

Web Resources:

Reading list from the Victoria and Albert Museum on Japanese cloisonné:

<http://www.vam.ac.uk/content/articles/j/reading-list-japanese-cloisonne/>

Chinese cloisonné

<http://www.youtube.com/watch?v=IXjKq8IUO7M>

YouTube video: How Cloisonné is Made:

Japanese cloisonné

Website from the Victoria and Albert Museum:

<http://www.vam.ac.uk/page/j/japanese-cloisonne/>

Balboa Park Commons

<http://www.balboaparkcommons.org>

This image database allows you to search through the collections of a number of cultural organizations in Balboa Park. Browse By Featured Set “Cloisonné-Inspired Origami Collage” to view objects from The San Diego Museum of Art collection related to this lesson or search by keyword with “cloisonné” to see collection objects from all the participating Balboa Park institutions.

For more information about the Commons contact Balboa Park Online Collaborative, www.bpoc.org.

Museum of Art, at the 2013 MCASD ‘25 and Under’ art exhibit, at San Diego Youth Art Month exhibitions, and is featured weekly online on her blog, www.k6art.com.

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Rina Vinetz received her B.A. in Economics from UCSD and her MBA from SDSU. She holds a California single-subject credential in art. She began her career in art education as an art docent in the Galveston, Texas, public schools. Since 2004, she has been the art teacher at Solana Santa Fe School in Rancho Santa Fe, a K-6 school in the Solana Beach School District. Additionally, Rina is the author of *K-6 Art*, an art education blog for elementary school art teachers (www.k6art.com). In 2009, Rina and her students were selected to participate in Cow Parade La Jolla, and their life-size cow sculpture, *Crazy Quilt*, is currently on display in Solana Beach. Her students’ work has appeared in *Young Art* exhibitions at The San Diego

Korean Celadon-Inspired Paiper Mâché Vessel

Museum Collection Inspiration: *Art of East Asia* installation, The San Diego Museum of Art (featuring works of art from China, Japan, and Korea)

Featured works of art for this lesson: Korean and Chinese celadon vessels as found in the *Art of East Asia* installation

Grade Level: Upper Elementary (Grades 3 – 5), Adaptable to all grade levels

Author: Alyson Blum, *Elementary Art Educator*



Project Example



Collection Object (additional information in Resources)

GENERAL DESCRIPTION

The term celadon refers to stoneware covered with a glaze infused with iron oxide, resulting in jade-like green and blue hues. Korea has a long tradition of celadon stemming from Imperial China in the 10th century. Korean celadon vessels range in shape and size to include hexagonal forms, tall Mei-Jing inspired vases, or figures of humans and animals that are slightly asymmetrical with specks of brown and gold on an evenly hued surface. Buddhist symbols such as lotus flowers, peonies, chrysanthemums, bamboo, mountains, clouds, and animals such as deer, fish, or bats are created with spontaneous brushwork and incising.

In this lesson students will view and discuss examples of Korean celadon and create their own papier mâché vessels. Students will experiment with incising designs and mixing paints into traditional celadon hues. Students will be introduced to a variety of surface imagery and create a Korean inspired motif to paint onto their vessel.

OBJECTIVES

Students Will:

- view, examine, and discuss select Korean celadon examples from the *Art of East Asia* installation.
- identify and discuss form, color, value, and rhythm as seen in the Korean celadon.
- be introduced to the basic vocabulary and concepts of papier mâché.
- prepare a mold and create a single or combined form with papier mâché.
- identify and learn to paint traditional Buddhist natural imagery such as plants and animals.
- mix traditional celadon hues by tinting glaze with acrylic paints.
- apply modeling gel to their papier mâché vessel and incise imagery using simple carving tools (optional).

Project Time: Allow approximately three hours divided into three, hour-long sessions, from introduction to completion. Additional time may be required depending on the amount of detail desired.

Prep Time: Allow approximately two hours to research, create examples, acquire and prepare materials. Allow approximately 15 minutes at the start of each session for set up.

VISUAL ARTS VOCABULARY

Introduce the project and discuss related vocabulary words:

Glaze: a transparent coating applied to the surface of a painting to modify color tones

Incise: to cut into, as with a sharp instrument, to engrave or carve

Mold: a hollow container used to give shape to wet material when it dries

Papier Mâché: shreds of paper mixed with glue or paste that can be molded into various shapes when wet and become hard and suitable for painting when dry

Pattern: a design made by repeating a motif at regular intervals

Proportion: a harmonious relation of parts to each other or to the whole

Rhythm: visual flow through a work of art; the repetition of shape, line, or color can create a sense of rhythm in a work of art

Shade: a color mixed with black (or any other dark color)

Tint: a color mixed with white (or any other light color)

Value: lightness or darkness of a hue or neutral color; a value scale shows the range of values from black to white

MATERIALS

Session One:

- Notepaper (one per student)
- Pencil (one per student)
- Art visuals (including reproductions of work from *Art of East Asia*)
- Papier mâché examples
- newsprint, size 12" x 18" (one sheet per student)
- Colored copy paper in 2 colors in size 8.5" x 11" (three pieces per student)
- Elmers glue (preferred) or any white glue; ½ -1 gallon
- Small containers to hold glue solution (one per student)
- Plastic bowls, pie tins, and trays in a variety of sizes for molds (2 per student)
- Plastic "cling" wrap
- Ultra fine black Sharpie markers (one for every two students)

Session Two:

- Design visuals: drawn or painted examples of nature inspired patterns
- Molding gel (one container per class)
- Water containers (one per student)
- Incising tools such as toothpicks, ceramic carving tools, or pencils (one per student)
- Newsprint, size 12" x 18" (one sheet per student)
- Colored index cards or card stock (1 per student)

Session Three:

- Paper plates (three per student)
- Acrylic paints in traditional hues: sage green, white, cerulean blue, ochre, metallic gold, burnt umber, sage green, and yellow ochre OR primary colors (yellow, blue, and red) and white and black which can be mixed to create all colors (one set per class – to be shared)
- Newsprint, size 12" x 18" (one sheet per student)
- Small and large paintbrushes (one per student or can be shared)
- Design visuals worksheet (See page 6.)
- Gloss gel medium or Gloss Mod Podge

NOTE: a water/glue solution can be used as well but will not result in as shiny a finish.

Optional materials:

- Plaster of Paris
- Sandpaper
- Furniture wax
- Dark furniture wax (or brown paint added to regular wax)
- Disposable wax brushes
- Cotton cloths

RECOMMENDED LOCAL RESOURCES:

Artist & Craftsman Supply

3804 Fourth Avenue, San Diego, CA 92103 • 619.688.1911
www.artcraftsman.com
Educators receive a 10% discount on educational items.

Blick Art Materials

1844 India Street, San Diego, 92101 • 619.687.0050
www.dickblick.com
Dick Blick offer educators a free Preferred Customer Membership. In addition to saving \$10 on the price of membership, you also receive 10% off in-store purchases.

RECOMMENDED ONLINE RESOURCES:

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http://www.discountsschoolsupply.com/
Discount School Supply does not run a rewards program, but certain purchases are eligible for an educator discount if you call ahead or ask before finishing an order.

Nasco Arts and Crafts

1.800.558.9595
www.eNasco.com
By creating an account with Nasco, regular customers can receive discounts and free shipping on large orders.

PRE-LESSON PREPARATION

(Approximately 2 Hours and 30 Minutes)

- Prior to implementing the lesson, visit The San Diego Museum of Art to view the Korean celadon vessels in the *Art of East Asia* installation.
- Create two alternate finished examples of the project, as well as additional samples that illustrate the steps of the project (goals for each day). Even if you choose not to share these works with students, they will help you have a better understanding of the logistics of the lesson and quantities of materials as they reflect your proposed vessel size.

SESSION ONE

Artwork Discussion and Papier Mâché

(Approximately 1 to 2 Hours)

See Session One list for materials.

Artwork Discussion

Option One: Museum Visit

(Allow approximately one hour)

Visit The San Diego Museum of Art to view and discuss as a group the art form of Korean celadon. Provide each student with sketch paper and a pencil. Have the students draw designs from 2-3 vessels on view and explain that they will use these designs to inspire the ones that they will apply to their own vessels.

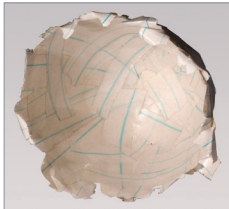
Option Two: In Class Discussion

In the classroom, via the Balboa Park Commons website (See *Resources*), view and discuss as a group the art form of Korean celadon. Provide each student with sketch paper and a pencil. Have the students draw the designs from 2-3 vessels on view, and explain that they will use these designs to inspire the ones that they will apply to their own vessels.

Have students discuss these questions:

- Looking at these bowls (the Korean celadon), what can you imagine they might have originally held?
- What sort of vessels do you have at home?
- If you could create your own personal vessel, what would it look like, and what would it tell us about you?

CREATING PAPIER MÂCHÉ VESSELS



(Approximately 1 Hour)

Procedure

First demonstrate these steps to the students. Then, have them work on their own.

1. Select a mold (desired bowl shape from those gathered for the class). Take two of the same shape, if possible. Select a plastic film large enough to cover the mold. Cover the mold with plastic film by centering it and pushing it down evenly using the second mold or your fist.
2. Tear newsprint into strips 2 to 6 inches long, and create a small pile.
3. To lay the first layer of papier mâché, brush the glue along the inside of the plastic covered form, working from the top edge down. Then, place the torn newsprint strips inside the mold, vertically fanning up and out from the bottom in any irregular overlapping pattern. Focus on the structure of the papier mâché, slightly overlapping each strip as you repeatedly smooth and build up to 4 or more layers. Work around the mold, pausing regularly to brush a layer of glue solution over the strips and working to smooth and adhere the papers together. (See image above)
4. Work the papers out beyond the outside the edge of the bowl to ensure strength at the edge.

Students working

1. Have students select their molds and write their names on the bottom of each with a Sharpie.
2. Give each student two sheets of 12" x 12" newsprint, and have them begin to tear their papers into strips.
3. While they work, students may use their extra mold to hold their strips.
4. Distribute medium sized brushes, baby wipes, and glue solution (equal parts glue and water).
5. Have students begin to papier mâché their bowl

form until all they have completed one solid, first layer.

6. As students are working on their first layer, pass out two pieces of colored copy paper to each student.
7. Show students how to alternate layers, using the colored copy paper, then newsprint, then copy paper, and finishing with a layer of newsprint.

NOTE: Utilizing colored/copy paper has two advantages: It provides added strength, and gives students a visual variation between layers.

8. Once students have completed several layers, set aside all works to dry.

NOTE: For the works to completely dry, it may take up to three days or longer.

SESSION TWO

Incising Designs

(Approximately 1 Hour)

NOTE: This step is optional. Designs may be painted rather than incised. Removal of this stage will shorten the lesson to two sessions rather than three sessions.

See Session Two list for materials.

PREPARATION

Review the project objectives, images, and pass out dried papier mâché forms to students. Explain to students that this portion of the lesson will first focus on preparing their dried forms.

PROCEDURE

First, demonstrate these steps to students. Then, have them work on their own.



1. Trim the uneven edge of the form using scissors to cut a smooth edge, starting by removing a little at a time and working around the mouth of the vessel. Place the bowl upside down and mark the lower edge with a pencil as you rotate. Then, trim.

2. Have students gently remove their dried paper mâché form from the mold and write their names on the underside of the vessel with pencil.
3. Discuss briefly with students the role of surface patterns in Korean celadon. Demonstrate how to draw traditional designs such as lotus, bamboo, clouds, and borders using the included design visuals worksheet as a guide (See pg 6). Pass out the design visuals worksheet, and give students the opportunity to practice drawing designs using pencil and paper.
4. Demonstrate how to apply modeling gel to the interior of the bowl. Next, select and incise designs into the gel.

NOTE: Have examples of Korean celadon on display if possible, along with your completed examples.

5. Demonstrate how to place a thin layer of molding paste onto a portion of card stock, and then incise a design into the gel. Then demonstrate the same inside the papier mâché form. Be sure to demonstrate “erasing” any unwanted imagery by smoothing over with a brush if needed as the gel dries and becomes stiffer.
6. As students are ready, have them start by placing molding gel in a smooth even layer with a paintbrush inside their bowls. Then, have students practice on their card stock to let the gel set briefly. As they are ready, allow students to carve designs into their bowls, first inside, lastly on the rim with a border design.
7. Set the incised forms aside to dry.

SESSION THREE

Painting the Vessel and Adding Design

(Approximately 1 Hour)

See Session Three list for materials.

PREPARATION

Review project objectives and progress. Explain to your students that this last portion will focus on mixing traditional muted Korean celadon glaze colors. Encourage students to think about their color choices. Have examples of Korean celadon on display if possible, along with your completed examples.

NOTE: Using water will result in lighter washes and longer drying times. It may also cause papier mâché forms which are thin to collapse. Using baby wipes instead of water will allow students to clean their brushes without watering down other materials.

PROCEDURE

First demonstrate these steps to students. Then, have them work on their own.

Painting the Vessel Form

1. Demonstrate how to further tint and shade valued celadon hues by adding either white or dark-colored paints to the existing colors.
NOTE: Encourage multiple applications, utilizing their many values of glaze.
2. Demonstrate how to blend a small portion of gloss gel or Mod Podge into the celadon hue to create a semi-transparent finish.
3. Demonstrate how to paint the underside of the vessel in a wash of glaze, using a paper plate underneath it to turn the vessel rather than touching it directly. Paint the entire interior.
4. Once complete, set aside to dry.

Adding Design Elements

(In lieu of incising designs or as an added feature)

1. Demonstrate how to use the small painting tools to make line and shape patterns on the surface of the bowl form. Allow students the opportunity to practice using their paints and small brushes with inspired designs prior to painting them on their forms.
2. While students are selecting their imagery, prompt them to consider visual rhythm as it relates to their designs.

NOTE: Have students paint their surface patterns on or around their incised areas.

Discussion of Korean Celadon-Inspired Vessels

Reflect on the art making process with your students. Display the papier mâché vessels and ask students to compare the varied decisions made by the artists. Observe how the pieces relate or differ from one another and allow the students time to describe their own decision making process. If time allows, analyze how two or more of the students' patterns and colors address similar themes or topics in order to build knowledge and to compare the approaches the artists took.

TEACHING TIPS

- Encourage multiple applications of molding paste with painting and glaze for a layered glaze effect. Placing a dark color of acrylic under the first layer of molding paste will bring depth to subsequent glazes.
- Displaying and passing out examples of papier mâché in different layering stages offers a visual and tactile reference for students, in support of hands on demonstration.
- Consider offering small bottles of acrylic paint in three or more traditional celadon colors and allowing students to add a teaspoon to their papier mâché glue solution. This reinforces a range of celadon hues and visually helps students identify how much glue they have on their surfaces.
- Require that older students mix three or more values of celadon paint and use each in their surface imagery, considering preference for light upon dark, or dark upon light.
- Available brush and incising tool sizes will determine the size of your surface designs. Be sure to check that you have brushes and tools small enough for students to be successful with the imagery and scale you are proposing.
- Consider offering paper pulp, card stock, or precut shapes to create raised areas.
- Offer fine sandpaper to older students. Sanding dried papier mâché gives a smoother finished surface, and can render an aged appearance.
- For a high a shine surface, spray completed vessels with clear gloss spray.

ADAPTATION SUGGESTIONS

This particular lesson is geared towards upper elementary students, but the art process is easily adapted to suit younger and older students as well as students with special needs.

For younger students (Grades K – 2):

Simplify the project by having students work with a smaller, lower bowl or plate as their mold. Tear paper strips ahead of time. For imagery, allow students to draw or stamp Korean inspired designs with waterproof inks on newsprint or celadon hued papers rather than incising or painting on them. Alternatively, consider finding and offering students celadon patterned papers to decoupage on the interior of their bowls with Mod Podge.

For older students (Grades 6 – 12):

Work on a larger scale and offer a more open-ended process. Include varied choices of mold shapes and varied patterned and printed papers. Propose more structurally advanced combined papier mâché vessels such as tapered vase shapes. Consider multiple surface applications including paper pulp and chipboard collage.

For students with special needs:

Tear lightweight celadon colored paper or tissue paper into larger scale squares and strips. Have students coat a paper plate directly with glue solution rather than work with a mold. Consider assisting students or encouraging them to work with other students to layer paper and to trim edges.

EXTENSION ACTIVITIES

Vessel Story

Consider pairing the lesson with an oral or written component explaining why they chose specific images, as well as what they would choose to hold in their bowl and offer as a gift to their ancestors.

Vessel Ritual and Use

Discuss with students what they know of ritual. Have students share ways they honor ancestors, particularly with objects. Pair a written, oral, or photo/video component depicting actual use of the vessel.

Cultural Comparisons Discussion

Introduce your students to the Chinese celadon on view in the *Art of East Asia* installation and have them discuss the visual differences and similarities that they see between Chinese and Korean works. This may be done prior to the papier mâché process, allowing students the flexibility to design their vessel in either style.

STANDARDS

California Visual Art Standards

Grade Level Three Visual and Performing Arts

- 1.2 Describe how artists use tints and shades in painting.
- 1.5 Identify and describe elements of art in works of art, emphasizing line, color, shape/form, texture, space, and value.
- 2.2 Mix and apply tempera/acrylic paints to create tints, shades, and neutral colors.

Grade Level Four Visual and Performing Arts

- 1.5 Describe and analyze the elements of art (e.g., color, shape/form, line, texture space, value), emphasizing form, as they are used in works of art and found in the environment.
- 2.3 Use additive and subtractive processes in making simple sculptural forms.
- 4.3 Discuss how the subject and selection of media relate to the meaning or purpose of a work of art.

Grade Level Five Visual and Performing Arts

- 2.7 Communicate values, opinions, or personal insights through an original work of art.
- 4.2 Compare the different purposes of a specific culture for creating art.

Common Core State Standards

Reading Informational Text:

- 3.1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.
- 4.1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
- 5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

Speaking and Listening:

- 3.1.d: Explain their own ideas and understanding in light of the discussion.
- 4.1.d: Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.
- 5.1.d: Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

RESOURCES

Related works on view at The San Diego Museum of Art:

Bowl with Celadon Glaze, 1250–1350, Korean, 1928.8.s
(Featured on pg. 1.)

Bowl with Lotus Design, 1204–1211, Korean, 1928.8.e

Bowl (with raised pattern), 1100–1199, Korean, 1957.38

Bowl (with impressed floral design), late 11th century–12th century, Chinese, 1994.87

Plate, 1368–1644, Chinese, 1957.463

Vase (with floral design), 1736–1796, Chinese, 1951.8.f

NOTE: Specific objects may be rotated, but the installation will always include a variety of both Korean and Chinese celadon vessels.

Resources from the San Diego Public Library:

Korea: Art and Archaeology (1984), by Jane Portal
709.519 PORTAL

Treasures from Korea: Art through 5000 years (2000),
by Roderick Whitfield
709.519 TREASURES

Web Resources:

Peabody Essex Museum

<http://www.pem.org>

This Museum's website includes a teachers guide with symbolic definitions for imagery.

Asia for Educators, Columbia University

columbia.edu/teachingaids/korea

Metropolitan Museum of Art

www.metmuseum.org

Explore their Korean collection and related publications.

AskAsia

www.askasia.org/Korea/

This site is a K-12 Resource for the Asia Society.

Balboa Park Commons

<http://www.balboaparkcommons.org>

This image database allows you to search through the collections of a number of cultural organizations in Balboa Park. Browse By Featured Set "Korean Celadon-Inspired Papier Mâché Vessel" to view objects from The San Diego Museum of Art collection related to this lesson or search by keyword with "celadon" to see collection objects from all the participating Balboa Park institutions.

For more information about the Commons contact Balboa Park Online Collaborative, www.bpoc.org.

CREDITS

Lesson Plan Author

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Alyson Blum earned a B.F.A. in Integrated Art History and Studio Art from Willamette University in Oregon. She continued her graduate studies at the Portland Art Institute and the Royal College of Art in London. In addition to teaching in private and public schools, Alyson has developed education programs for the Newport Harbor Art Museum and Portland Art Museum. She is the former director of the Parent Child Art Center in Portland, Oregon, and is currently an art educator at Bird Rock Elementary in La Jolla. She also conducts regular workshops at Art on the Boulevard.

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Celadon Design Visuals Worksheet



NOTES:

Treasured Object-Inspired Still Life

Museum Collection Inspiration: *Art of East Asia* installation, The San Diego Museum of Art (featuring works of art from China, Japan, and Korea)

Featured works of art for this lesson: Chinese Monochrome Ware exhibited in the Hall of Harmony in the *Art of East Asia* installation

Grade Level: Middle School (Grades 6 – 8), Adaptable to all grade levels

Author: Kathleen Kane-Murrell, *Art Specialist and Resident Artist*



Project Example



Collection Object
(additional information
in *Resources*)

GENERAL DESCRIPTION

Gift giving has deep cultural meaning in Chinese tradition; treasured objects, such as ceramic vessels, are often exchanged as gifts that express cultural sophistication as well as Confucianist and Daoist ideals such as longevity and harmony. This lesson will introduce students to the varied Chinese monochrome ware at The San Diego Museum of Art. The technology used to craft these elegant porcelain vessels with pure color glazes was perfected over thousands of years, and they were appreciated for their shape, balance, and simplicity.

In this lesson, students will view and discuss the monochrome ware exhibited in the *Art of East Asia* installation as inspiration objects for a mixed media still life using liquid watercolor, ink, and various drawing materials. Students will also learn about the exchange of works of art as gifts in Chinese culture and may have the opportunity to explore their own relationship with a treasured object and what it represents to them.

OBJECTIVES

Students Will:

- view Chinese monochrome ware at The San Diego Museum of Art and/or online through the Balboa Park Commons (see *Resources*).
- discuss the exchange of works of art as gifts in Chinese culture and the response/sensibility of giver and recipient.
- create a still life mixed media composition incorporating a ceramic work of art or a ceramic vessel inspired by a treasured object from the Museum collection or home.
- learn about and incorporate the elements of symmetry, asymmetrical design, and balance into still life composition.
- identify and portray a light source in a still life composition, including shadow.

Project Time: Allow 2 hours and 30 minutes from introduction to completion. The project may be divided over two class periods.

Prep Time: Allow approximately 2 hours to research, prepare examples, and gather materials.

VISUAL ARTS VOCABULARY

Introduce the project and discuss related vocabulary words:

Asymmetry: an imbalance of parts on opposite sides of a perceived midline, giving the appearance of unequal visual weight

Composition: the organization of elements in a work of art

Contrast: the difference between two or more elements (e.g. value, color, texture) in a composition, juxtaposition of dissimilar elements in a work of art; also, the degree of differences between the lightest and darkest parts of a picture

Glaze: shiny, smooth, transparent, or colored glassy coating on a ceramic object, produced by firing the treated object in a kiln

Kiln: a specialized oven or furnace used to fire clay for pottery

Mixed media: the use of more than one type of art material in a work of art

Monochrome: the use of only one hue (color)

NOTE: In Chinese monochromes, the single color of

glaze allows the focus to be on the object's shape and color rather than its surface decoration.

Porcelain: a hard translucent ceramic material created from *kaolin* (a hard white clay) and *petuntse* (white china stone) combined in specific proportions and fired at high temperatures

Still Life: an arrangement or work of art showing a collection of inanimate objects

Symmetry: a balance of parts corresponding on both sides of a perceived central dividing line

Value: lightness or darkness of a hue or neutral color; a value scale shows the range of values from black to white

MATERIALS

- Still life vase and tree branches (at least 1 still life model per class)
 - Spray watercolor station, including a large cardboard box and plastic tablecloth
 - Watercolor paper or any heavy white paper that is sturdy enough for mixed media in size 11" x 15" (1 sheet per student)
 - Spray Watercolor (Liquid watercolors combined with water in spray bottles) in any variety of warm and cool colors i.e., red, yellow, blue, plus green, turquoise, pink, as budget allows
 - Black liquid Sumi ink; 2 oz. bottle for class of 20 students (3-5 drops per student)
NOTE: You may use an eye dropper or brush to distribute ink to each student.
 - Any brand color chalk pastels (may be shared); suggested brand is Prang Pastello
NOTE: Sidewalk chalk will not work as a substitute.
 - Drinking straws for blowing ink (one per student)
 - Newsprint in size 24" x 36" for wrapping art and covering desks (1 sheet per student)
NOTE: Use newspaper if newsprint is not available.
 - Artists fixative (any brand) or aerosol hairspray for setting chalk (1 can per class)
 - Magic Rub Prismacolor erasers (may be shared)
 - One pint white acrylic paint (one pint per class)
 - Small paper plates or plastic Plexiglass sheets for color mixing (one per student)
 - Water containers (one per student)
 - Medium-sized brushes (one per student)
 - Small brushes (one per student; optional)
 - Paper towels (one sheet per student; optional)
- Recommended Art Suppliers
- Watercolors, blotter, and brush for creating value (optional)

RECOMMENDED LOCAL RESOURCES:

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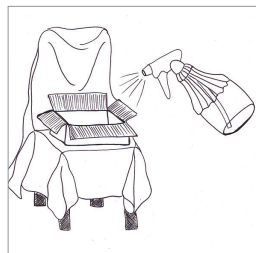
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PRE-LESSON PREPARATION

(Approximately 2 Hours)

- Prior to implementing the lesson, visit The San Diego Museum of Art to view the *Art of East Asia* installation. Spend time with the works in the Hall of Harmony, specifically the monochrome ware. Notice the forms and colors used and contemplate how these objects may have been meaningful to their original owners.
- If possible, schedule a docent-led tour at The San Diego Museum of Art to view the Chinese monochrome wares with your students in the *Art of East Asia* installation or prepare images from the Balboa Park Commons website (See *Resources*).
- Prior to teaching the lesson, create a finished example of the project, as well as additional samples that illustrate the steps of the project. Even if you choose not to show them to students, they will help you have a better understanding of the lesson.
- Invite students to bring a photograph of a treasured object into class to include in their composition.
- Gather materials for still life set-up (natural materials, simple vase form, etc.), or have photographs of still life compositions for students to view.



- Set up a spray watercolor station for the class (as seen here). Cover a chair with a plastic tablecloth or shower curtain. Prop a cardboard box (larger than the art paper) so it either faces the student or lays flat on the chair (depends on age and height of the artist). Place the paper inside the box and have the student

spray it. The spray needs some distance so that it can spray and not bulls-eye. The plastic tablecloth and box will prevent the overspray from hitting the carpet or walls.

SESSION ONE

Introduction and Discussion of Chinese Monochrome Ware

(Approximately 1 Hour)

Class Discussion

Exploring the Elements of Art

Introduce students to the Chinese monochrome ware in the Hall of Harmony. Explain to students that the Confucianist and Daoist ideal of harmony is visible in the simplicity of the elements used in the porcelain pieces. Encourage them to discuss what art elements are most present in these works (form, color, line, etc.). When discussing color, explain to them that the colors used in the glazes were so vibrant that no further décor was needed.

In addition, consider asking such questions as:

- Why do you feel the artists who made these works chose to create them using only solid colors in their decoration?
- What might these particular colors represent to the artist, gift giver, or recipient?
- What are some symbolic colors in your culture and what do they represent?
- How does the simplicity of decoration give importance to the object's form?
- How do the forms vary?

Gift Giving Traditions

Works found in this part of the installation were exchanged as gifts, and they serve as testaments to the cultural sophistication of both the giver and the recipient. Discuss with students Chinese gift-giving traditions. Allow as well for the discussion of treasured objects in their everyday lives.

Some Chinese cultural norms for gift giving include:

- Red is considered by the Chinese to symbolize luck and prosperity. A tradition of giving money in a red envelope dates from the Qing Dynasty.
- In contemporary Chinese culture, clocks, sharp objects (knives, scissors, etc.), four of anything, shoes, white or black wrapping on objects, are all considered bad luck or unsuitable as gifts.
- The gift is generally not opened in front of the giver, and there are specific guidelines about the nature and value of the gift given.
- Traditionally, only the wealthy would receive gifts like ceramics, jade, or bronze.

- Part of the exchange is that the gift may be refused several times before accepted.
- Both hands are used to present and receive a gift.

Share the above information with students and then consider asking such questions as:

- Can you think of a treasured object of your own?
- Why is it valuable to you?
- How is it meaningful?
- What are some gift-giving traditions in your home or family?

SESSION TWO

Still Life Set-Up and Discussion of Principles of Composition

(Approximately 1 Hour and 30 Minutes)

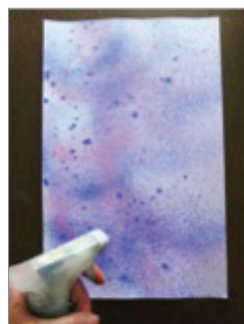
PREPARATION

- Allow 1 to 2 hours of prep time.
- Complete a finished example of this still life project.
- Gather still life materials (e.g. vases, willow branches, simple long-stem flowers). Select photographs of Chinese monochromes and make copies for students.
- Set up spray watercolor station.
- Cover desks and working spaces with large newsprint.

PROCEDURE

First demonstrate these steps to students. Then, have them work on their own.

1. Explain to students that they will be creating a mixed media composition incorporating a drawing of one of the objects they have seen or based on their own treasured object.



2. Demonstrate to students how they will go about creating their painted background on paper using Liquid watercolor spray in the spray station. (See illustration on pg. 2.)
3. Have students select the color(s) of spray water for the overall negative space of their composition.

NOTE: If a specific color of monochrome vase is desired by the student, this should be taken into consideration when selecting the spray color for the negative space. For example: A blue vase on blue negative space would not be as dramatic as an orange vase on a blue space.

4. Explain to students that they will be creating an asymmetrical composition with a centered point of interest, their drawn object.

5. Ask students to point to the approximate space on their composition where the top of the vessel will be and place a few drops of the ink on the paper on this point.



6. Using a drinking straw, students will blow the drops of ink in different directions (similar to the directions of a branch) up to the top of the paper (as seen here).
NOTE: Keep moving/blowing ink until all the ink has “branched” up the paper. Ink will easily absorb into the paper and should not smear.

7. Using a light color of chalk that shows lightly on the paper, sketch the symmetrical outline/contour of the vase with the top of the vase at the bottom of the branches (spot where drops of ink began).
8. Demonstrate adding lights and darks to the vase shape using chalk. Consider the source of light and add a shadow at the base of the vase.
9. If time allows, develop the values of the branches, keeping the same source of light as depicted on the vase. Use light colored pastel, white acrylic paint or light water color on the sides of the branches where light would fall. Use dark colored pastel or dark watercolors on the darker side of the branch.



10. Add flowers, leaves, or other elements (either from observation or imagination) to the branch as desired using chalk and/or watercolors.
11. Spray the pastel chalk with fixative at a later time away from students and in well-ventilated area. Until the work is properly fixed, wrap it in the large newsprint paper used to cover the desks.

END-OF-CLASS DISCUSSION

Reflect on the art making process with your students. Hang the mixed media compositions or place them on tables and ask students to compare the varied decisions made by the artists. Observe how the compositions relate or differ from one another and allow the students time to describe their own decision making process. If time allows, analyze two or more of the students' illustrations of the same object and compare the different approaches taken.

TEACHING TIPS

- Provide guidelines to students when selecting their treasured object from home. For ease of inclusion in their composition, students should select single color objects with little detail and simple contours (e.g. other vases, box forms, or rounded objects).
- As students are working on their compositions, remind them to consider how best to achieve an asymmetrical composition. Ideally, the side of the composition that

includes the drawn object should contain the most amount of detail, while the opposite side of the paper stays mostly empty.

- Spray watercolors allow the artist to fill the space with interesting texture and colors that dry quickly. Allow 2 to 3 squirts per artist and spray about 10 inches away from paper to avoid creating a bull's eye effect.
- Newsprint on desks is optimal (vs. newspaper) and provides a place for artists to rub their fingers to remove chalk during the process. Provide large enough newsprint so that it can be folded in half to protect the art.
- If the budget allows, it is recommended that educators use a pastel such as Prang Pastello chalk, which has low residual dust. Sidewalk chalk will not work for this project. Caution artists not to blow or shake off residual dust and instead encourage them to rub chalk into paper. Chalk may be layered for intensity and blended to create values and a variety of colors.
- Mat Fixative must be used in a well-ventilated area away from students. Hair spray will not fix the chalk completely but is a more economical option.
- Remind students that drawing anything perfectly symmetrical is practically impossible without using some sort of mechanical aid. When drawing their still life and the objects within it, aim for balance, not perfection.

ADAPTATION SUGGESTIONS

This particular lesson is geared towards middle school students, but the art process is easily adapted to suit younger students as well as students with special needs.

For younger students (Grades K – 5):

Consider providing a vase image (magazine/photograph of museum ceramics) to collage into the composition rather than having students draw a vase form from observation. Considering using ink for the branches without adding extra values of light or dark.

For older students (Grades 9 – 12):

Consider including multiple related objects in the still life setup to create a more complex composition and allow students to consider all objects' relationships to one another. Have students include a written or oral presentation/defense of their choices.

For students with special needs:

Consider providing stencils of vessel shapes for students to fill in with the spray watercolor or with another medium of choice. Some students may have an aversion to the texture of chalk and prefer to use markers, crayons, or collage as an alternative. Remind students of the steps and timeline associated with this project to avoid any insecurities regarding timing.

EXTENSION ACTIVITIES

Fictional Journey of an Art Object

Create a fictional story about a treasured object and how it has traveled through time to where it is today based historical and cultural facts. Consider having students write their story in first person as if they were the traveling art object. Ask students to support the details of their

story with relevant historical evidence, cultural concepts of gift-giving, and a well-structured time line from past to present.

Student-Led Investigation and Group Performance

Create an imaginary conversation (part of a one-act play) between a wealthy Chinese merchant seated in the Hall of Harmony and someone wanting to do business with him. Include a description of the presentation of a treasured object following tradition. Supported by research, have students include what kind of business is conducted and why the particular object was selected.

A Colorful Performance

Research the history of color glaze names such as Celadon, Oxblood, Peach blossom and Clair-de-lune. As part of this project, ask students to create their own color names to describe the monochromes. When the students have an understanding as to the history and unique characteristics of their color, they can design a performance to illustrate the relationships between colors and how they came to be chosen for those specific vessels with the artist as the narrator.

STANDARDS

California State Standards

Grade Six

- 1.4 Describe how balance is effectively used in a work of art (e.g., symmetrical, asymmetrical, radial).
- 2.1 Use various observational drawing skills to depict a variety of subject matter.
- 2.3 Create a drawing, using varying tints, shades, and intensities.
- 2.4 Create increasingly complex original works of art reflecting personal choices and increased technical skill.

Grade Seven

- 1.1 Describe the environment and selected works of art, using the elements of art and the principles of design.
- 1.4 Analyze and describe how the elements of art and the principles of design contribute to the expressive qualities of their own works of art.
- 2.3 Develop skill in using mixed media while guided by a selected principle of design.
- 4.2 Analyze the form (how a work of art looks) and content (what a work of art communicates) of works of art.

Grade Eight

- 1.1 Use artistic terms when describing the intent and content of works of art.
- 1.2 Analyze and justify how their artistic choices contribute to the expressive quality of their own works of art.
- 4.1 Define their own points of view and investigate the effects on their interpretation of art from cultures other than their own.
- 4.3 Construct an interpretation of a work of art based on the form and content of the work.

Common Core State Standards

Reading Informational Text:

- 6.2: Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

Speaking and Listening:

- 6.1/ 7.1/ 8.1: Engage effectively in a range of collaborative discussions with diverse partners on grade appropriate topics, texts, and issues, building on others' ideas and expressing their own clearly.

RESOURCES

Related works on view at The San Diego Museum of Art:

Vase (with Cobalt Glaze), 1662–1722, China, 2002.170 (Featured on pg. 1.)

Bowl, Undated, China, 1966.171

Vase (Peachbloom ware), 1662–1722, China, 1973.123

Vase (with Mustard Yellow Glaze), 1736–1796, China, 1973.100

Vase (with “Oxblood” Glaze), 1662–1722, 1953.25

NOTE: Specific objects may be rotated, but the installation will always include a variety of Chinese monochrome ware.

Resources from the San Diego Public Library:

The Emperor's Silent Army (2002), by Jane O'Connor
931 O'CONNOR

Chinese Glazes: their origins, chemistry, and reactions (1999), by Nigel Wood
738.127 WOOD

Nations of the World- China (2000), by Catherine Field
951 FIELD

China, Timelines of Ancient Civilizations (2004), by David Armentrout
951.00202 ARMENTROUT

Ancient China (1996), by Brian Williams
951 WILLIAMS

Chinese Ceramics (2006) by He Li
738.0951 HE

Other suggested titles:

If I were a Kid in China: Children of the Ancient World (2007), by Cobblestone Publishing

The Cloak of Dreams, Chinese Fairy Tales (2010), by Bela Baláz

Chinese Ceramics (Discovering China) (2010), by Ji Wei and Christopher Malone

Web Resources:

Asian Art Museum, Chong-Moon Lee Center for Asian Art and Culture (San Francisco, CA)
www.asianart.org

Balboa Park Commons

<http://www.balboaparkcommons.org>
This image database allows you to search through the collections of a number of cultural organizations in Balboa Park. Browse By Featured Set “Treasured Object-Inspired Still Life” to view objects from The San

Diego Museum of Art collection or search by keyword with “Chinese Monochrome Ware” to see collection objects from all the participating Balboa Park institutions. For more information about the Commons contact Balboa Park Online Collaborative, www.bpoc.org.

NOTES:

CREDITS

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Kathleen Kane-Murrell is an artist in residence at Ellen Browning Scripps, Vista Grande, and Kumeyaay Elementary schools in San Diego. She is author of the children’s art program, Fine Artists™. Art created through Fine Artists™ has won numerous awards and is featured in the permanent collections of the San Diego Airport and the San Diego County Office of Education. Kathleen has had a life-long interest in art, education, and the creative process. Her highly successful art program has trained hundreds of art docents and brought fine art to thousands of children for the past 20 years.

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Contemporary Deity Collage

Museum Collection Inspiration: *Art of East Asia* installation, The San Diego Museum of Art (featuring works of art from China, Japan, and Korea)

Featured works of art for this lesson: Diverse objects from Japan inspired by Japanese mythology and ranging from small Netsuke carvings to large-scale Suiboku ink drawings on display in the *Art of East Asia* installation

Grade Level: High School (Grades 9 – 12), Adaptable to all grade levels

Author: Ardina Greco, Arts Educator



Project Example



Collection Object
(additional information
in Resources)

GENERAL DESCRIPTION

Vivid characters hold center stage in Buddhist mythology. Some of the most popular ones represent specific traits or qualities of human nature and virtue, for example, fortune, success, longevity, and wealth. This lesson will introduce students to deities known as *Shichi Fukujin*, the “seven happiness beings,” present in Japanese mythology and represented in diverse objects ranging from small Netsuke carvings to large-scale Suiboku ink drawings on display in The San Diego Museum of Art’s *Art of East Asia* installation.

In this lesson, students will learn about Shichi Fukujin deities as represented in the Museum’s collection, and then create a Shichi Fukujin-inspired deity of their own design using magazine collage. The Shichi Fukujin deities and their depictions in ancient objects will guide students as they identify, compose, and represent contemporary counterparts. Throughout the lesson, students will compare and converse about the depictions of Shichi Fukujin deities they encounter and create.

OBJECTIVES

Students Will:

- learn about *Shichi Fukujin* in Japanese mythology and about the traits they represent.
- view and discuss works from The San Diego Museum of Art’s *Art of East Asia* installation and be able to articulate how the physical appearance of Shichi Fukujin deities depicted capture the traits they represent.
- learn the basic techniques and vocabulary of collage.
- search through magazines and select images of contemporary individuals, elements, and objects for use in a collage representing a Shichi Fukujin inspired deity of their own design.
- compare and contrast ancient and contemporary imagery.

Prep Time: Allow approximately 2 hours to research, prepare examples and gather materials.

Project Time: Allow approximately 2 hours, in 2 separate, 1-hour sessions, from introduction to completion. Additional time may be required depending on the amount of detail included in the collage.

VISUAL ARTS VOCABULARY

Introduce the project and discuss related vocabulary words.

Collage: an artistic composition made of various materials (e.g., paper, cloth, or wood) glued on a surface

Composition: the organization of elements in a work of art

Content: the message, idea, or feelings expressed in a work of art

Design: the plan, conception, or organization of a work of art

Figurative: pertaining to representation of form or figure in art

Mood: the state of mind or feeling communicated in a work of art

Style: a set of characteristics of the art of a culture, a period, or school of art; the characteristic expression of an individual artist

Visual Emphasis: special stress given to an element in a work of art to make or to stand out

EAST ASIAN VOCABULARY

Buddhism or **Buddhist**: a religion originating in India in the 6th century and based in the teachings of Gautama Buddha

Deity or **Deities**: a divine being, god, or goddess

Netsuke: miniature sculptures that were invented in 17th-century Japan to attach an *inro*, or case, containing personal belongings to one's *obi*, the traditional sash worn with a kimono; Netsuke literally means "root" and "to attach."

Shichi Fukujin, "Seven Happiness Beings" (Japan):

Benzaiten, **Benten**, or **Benten-sama**: the goddess of luck, love, eloquence, wisdom and the fine arts; Benten is the patron of the geishas and artists. She is often shown with eight arms riding on a dragon.

Bishamon or **Bishamonten**: the god of glory and warriors; He is often shown in full armor with a spear in his hand.

Daikokuten or **Daikoku**: the god of wealth, commerce, trade, and the patron of the farmers. He is often accompanied by a sack of rice and rats and depicted as a fat man representing prosperity and wealth.

Ebisu: the god of plenty and the patron of fishers or merchants; He is the son of Daikoku and is often shown with a huge carp and a rod for fishing.

Fukurokuju: the god of good fortune and wisdom; He is often depicted with a very high forehead.

Hotei: the god of abundance and good health and the patron saint of children; Like Daikoku, he stands for wealth. He is also the god of laughter and happiness through being content with what you have. He is often depicted as a laughing fat man accompanied by a bag of rice or children.

Jurojin: the god of longevity; He is often depicted as an old man with a smile on his face accompanied by a tortoise or crane.

MATERIALS

- Notepaper (one sheet per student)
- Pencils (one per student)
- Assorted magazines to use as source material for collage
- Scissors (one per student)
- Paper roll to cover tables
- Gallon size plastic bags (one per student)
- Permanent marker to label plastic bags with students' names
- Heavy construction or cardstock paper in neutral color(s) to act as a ground for collage, size 9" x 12" (one sheet per student)
- Assorted magazines to use as source material for collage
- Glue sticks (one per student)
- Scissors (one per student)

RECOMMENDED LOCAL RESOURCES:

Artist & Craftsman Supply

3804 Fourth Avenue, San Diego, CA 92103 • 619.688.1911
www.artcraftsman.com
Educators receive a 10% discount on educational items.

Blick Art Materials

1844 India Street, San Diego, 92101 • 619.687.0050
www.dickblick.com
Dick Blick offer educators a free Preferred Customer Membership. In addition to saving \$10 on the price of membership, you also receive 10% off in-store purchases.

RECOMMENDED ONLINE RESOURCES:

Discount School Supply

1.800.627.2829
<http://www.discountsschoolsupply.com/>
Discount School Supply does not run a rewards program, but certain purchases are eligible for an educator discount if you call ahead or ask before finishing an order.

Nasco Arts and Crafts

1.800.558.9595
www.eNasco.com
By creating an account with Nasco, regular customers can receive discounts and free shipping on large orders.

PRE-LESSON PREPARATION

(Approximately 2 Hours)

- Prior to implementing the lesson, visit The San Diego Museum of Art to view the *Art of East Asia* installation. Look for works that feature Shichi Fukujin characters and notice how the characters are stylized to emphasize the traits they aim to convey.
- Once you are familiar with ancient depictions of Shichi Fukujin deities, create finished examples of the deity collage, as well as additional samples that illustrate explorations related to the project (documented experimentation). Even if you choose not to share these works with students, they will help you have a better understanding of the lesson.

Preparation for artwork dialogue and deity collage planning:

- Arrange for your students to visit to The San Diego Museum of Art to view the *Art of East Asia* installation OR prepare reproductions for presentation in the classroom (See *Resources*).
- Create process examples for deity collage; this may include collecting loose materials for demonstration in front of the students or creating partial collages that illustrate different stages or compositional options.
- Complete finished examples of the deity collage to share as motivation for Session Two.
- Cover the tables with paper.

- Gather materials for the deity collage planning, including:
 - » an assortment of magazines to use as source material for collage
 - » descriptions of Shichi Fukujin characters for the search and find game
 - » gallon size plastic bags (1 per student) for collecting collage images
 - » scissors for every student
 - » paper for each student to use as a ground for his or her collage
 - » glue sticks available to secure collage images in place
 - » a permanent marker to label plastic bags with students' names
 - » reproductions that illustrate ancient depictions of Shichi Fukujin (if needed)

SESSION ONE

Artwork Dialogue and Deity Collage Planning

(Approximately 1 Hour)

Materials Needed:

Artwork Dialogue

- Notepaper (one sheet per student)
- Pencil (one per student)

Deity Collage

- Assorted magazines to use as source material for collage
- Scissors (one per student)
- Paper roll to cover tables
- Gallon size plastic bags (one per student)
- Permanent marker to label plastic bags with students' names

Art Object Discussion

In the classroom or on a visit to The San Diego Museum of Art, introduce your students to Shichi Fukujin deities through a collaborative search and find game. Prepare students for the game by reviewing the printed descriptions of Shichi Fukujin deities together. Then, give students the task of working in small groups to match Shichi Fukujin character traits with depictions of the deities in works of art. (See *Vocabulary* for printed descriptions.)

Once the groups form opinions about the figures found in the artworks, prompt the students to gather together to share their ideas and arguments in a group dialogue. Use this time to draw attention to particular attributes in the works that may inform their projects.

Ask such questions as:

- In what way does the figure capture the mood of the trait you chose?
- What attributes of the figure are emphasized, and what do these features express?
- What other details caught your attention? Do these details relate to the trait you chose in any way?

- It is also important to describe the functional quality of the ancient works and the role that the Shichi Fukujin deities depicted played.

Provide such information as:

- The stories of how Shichi Fukujin evolved from Buddhist folktales passed from India through China to Japan. Similarities can be found between the Japanese Shichi Fukujin deities and deities found in Chinese mythology, specifically the Eight Daoist Immortals.
- Shichi Fukujin deities represent specific traits or qualities of human nature and virtue, for example, fortune, success, longevity, and wealth.
- The types of objects we looked at today played a function in people's lives.
- Decorative scrolls, screens, and figurines may have been symbolically displayed in a home or business.
- Netsuke may have been used to secure intro containers to a kimono sash known as an obi.
- Depictions of Shichi Fukujin deities have a powerful influence in the lives of people who display or wear their images.
- People believe that Shichi Fukujin deities bring good fortune and display the image of their chosen deity in order to attract luck.

DEITY COLLAGE PLANNING

Transition the students' attention from looking at art to creating art of their own. If you are visiting the Museum, conduct this portion of the lesson outside of the gallery spaces, either outside the Museum or in The Studio (art making space in the Museum). Recap important information from the artwork dialogue.

PREPARE STUDENTS FOR ART MAKING

1. Introduce the art making project: a figurative collage inspired by Shichi Fukujin deities.
2. Looking at the printed descriptions of Shichi Fukujin deities, have students choose one deity to be the subject of their art making, perhaps the deity from whom they wish to attract luck. Have them underline or circle the traits and/or virtues that will guide the design of their contemporary deity.
3. Share an example collage if desired.
4. Distribute magazines and plastic bags so that students can begin selecting images for use in their collage. At this time, simply encourage students to tear and store pages with elements they might consider using in their collage. As students select and sort through magazine images prompt them to consider the following questions:

- What form will your deity take? Will your deity have any mythical features? How will the design relate to the traits and/or virtues your deity represents?
 - What types of individuals express the traits and/or virtues your deity represents? What elements of these individuals would you like to include in your deity collage?
 - What objects, details, colors, or patterns can you find that relate to the trait you chose? How will you incorporate these elements in your design?
 - What attributes of your deity would you like to emphasize? Will you emphasize the feature with scale, color, or design?
 - What mood do you want your deity to express? How might you capture that mood in your composition?
5. After students have had ample time to select and sort through magazine images, inform them that they will have access to more magazines before they construct their deity collage. Write the students' names on the plastic bags and collect them.
 6. Reflect on the process of relating ancient imagery and ideas to contemporary imagery with the students. Ask such questions as:
 - Is it easy or difficult to associate the traits associated with the Shichi Fukujin deities to images in contemporary magazines? Why or why not?
 - What types of images did you find?
 - How do the contemporary images you are selecting differ from the ancient depictions of the Shichi Fukujin deities?
2. While students are working, ask such questions as:
 - How will you use each image in your deity collage?
 - Will you use a large or small element from the image?
 - For what feature of your deity might the element be used?
 - Will you cut out an object, detail, color, or pattern?
 3. When students have a collection of cut elements, distribute the paper ground and encourage them to explore compositional possibilities. As students begin to move their elements around on their page, remind them to keep in mind how the design will express the trait and/or virtue they chose.
 4. When they have a collection of cut elements, have students begin to explore how they might arrange them on their paper. Have them move the pieces around to discover design possibilities. Ask such questions as:
 - What form will your deity take? How will you use the elements you have to create that form?
 - What attributes of your deity would you like to emphasize? Will you emphasize the feature with scale, color, or design?
 - What mood do you want your deity to express? How might you capture that mood in your composition?
 5. As they begin to compose their deity, have students evaluate their designs. Ask such questions as:
 - Are there any images that don't seem to fit the composition or that change the mood you are aiming to express?
 - Is there an image or element that you would like to have that you haven't found in the magazines?
 6. Have students lay out the composition of their deity collage before beginning to glue down the individual images.
 7. As students become satisfied with their deity compositions, distribute glue sticks so that they can secure the design to the paper ground.

SESSION TWO

Constructing and Discussing the Deity Collage

(Approximately 1 Hour)

Materials Needed: Assorted magazines to use as source material for collage, scissors (one per student), glue sticks (one per student), paper roll to cover tables

CONSTRUCTING THE DEITY COLLAGE

1. Reinroduce the collage project to the students and distribute the labeled plastic bags and magazines. Encourage students to look at and sort through the images they collected and to collect more prior to beginning the construction of their collage. As students' collections of images grow, pass out scissors so they can begin cutting out the specific elements they plan to use. Share an example collage if desired.

DISCUSSING THE DEITY COLLAGE

Reflect on the design process with the students. Hang the collage compositions in groupings by deity name and compare the choices made by the artists. Observe how the designs relate or differ from one another and allow the students time to describe their decision making process. If time allows, analyze how two or more of the students' illustrations address similar themes or topics in order to build knowledge and to compare the approaches that the artists took.

TEACHING TIPS

- While students are working, remind them that art making is a fluid process and that they can alter and revise their work at any time.
- As noted in the lesson, continually ask questions of students as they work to allow them the opportunity to consider their process.
- Consider pre-screening magazines for inappropriate imagery and removing those pages prior to passing the magazines out to students.
- If creating an example in front of students, allow them to offer suggestions and guide the actions of the demonstration.
- Be open to accepting diverse outcomes and celebrate unique directions.
- Share examples of contemporary artworks inspired by the themes and processes explored in this lesson. For example:
 - » Kenyan artist Wangechi Mutu composes large-scale figurative collages using images from magazines. Her figures have been described as mythical warrior-like females. Website: <http://www.wangechimutu.com>

ADAPTATION SUGGESTIONS

This particular lesson is geared towards high school students, but the art process is easily adapted to suit younger students as well as students with special needs.

For younger students (Grades K – 5):

Read folktales to younger students that feature Shichi Fukujin characters as a way to teach about the traits each figure represents (See *Resources*). Provide additional scaffolding when introducing the project. Organize a focused image search so that students collaborate while searching in magazines and suggest that students use one image per body element.

For Middle School students (Grades 6 – 8):

Encourage students to read folktales and myths that feature Shichi Fukujin characters as a way to teach about the traits each figure represents (See *Resources*). Provide additional scaffolding when introducing the project. For the collage, allow students to collaborate while searching in magazines and constructing their final character.

Students with special needs:

For students with motor skill challenges, consider pre-cutting shapes or working with larger sized papers. For students with visual challenges, consider finding high contrast images (e.g. black on white). In addition to the suggestions listed above, create a task list for the lesson so that students are able to track their own progress.

EXTENSION ACTIVITIES

Suiboku Drawing

Using their character collage as a starting point, challenge students to explore recreating their character in the medium of Suiboku. Suiboku is a form of ink drawing which places emphasis on the shading of black ink into gray with water – contained in single brush strokes. It is a monochromatic art form that is unconcerned with producing literal representations; instead, it aims to capture the spirit (See *Resources* for suggested titles on Suiboku).

Spirit Pose Activity

Encourage students to capture the spirit of their chosen Shichi Fukujin character in a dramatic pose. Poses can be documented in photographs, drawings, or Suiboku Drawings.

Student-Led Investigation of Shichi Fukujin

Search in your community for East Asian influences; in particular, look for depictions of the Shichi Fukujin. Ask students to collaborate in creating an interactive presentation that will share the findings of their community investigation with the class. Example outcomes include: visual presentations, guided rituals, and storytelling.

STANDARDS

California State Standards

Grades 9-12

- 1.5 Analyze the material used by a given artist and describe how its use influences the meaning of the work
- 2.5 Create an expressive composition, focusing on dominance and subordination.
- 3.1 Identify similarities and differences in the purposes of art created in selected cultures
- 4.1 Articulate how personal beliefs, cultural traditions, and current social, economic, and political contexts influence the interpretation of the meaning or message in a work of art

Common Core State Standards

Reading Informational Text:

- 9-10:1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- 11-12.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- 9-10.7: Analyze various accounts of a subject told in different mediums, determining which details are emphasized in each account.
- 11-12.7: Integrate and evaluate multiple sources of information

Speaking and Listening:

- 9-10.1/ 11-12.1: Initiate and participate effectively in a range of collaborative discussions with diverse partners on age appropriate topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

Reading for Literacy in History/Social Studies:

9-10.6: Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.

RESOURCES

Related works currently on view at The San Diego Museum of Art:

Fukurokuju, God of Longevity, ink on paper, 18th century, Japan, 1969.62 (Featured on pg. 1.)

Netsuke (man with net) and Inro (with landscape design), lacquered wood and ivory, late 19th century-early 20th century, Japanese, 1965.15.h

Hotei as Shogun-Sumo, ivory Netsuke, 1781–1800, Japan, 2007.9

Netsuke of Jurojin, God of Happiness and Longevity, ivory. Late 19th to early 20th century. 2007.6

NOTE: Specific objects may be rotated, but the installation will always include a variety of objects related to Japanese mythology.

Resources from the San Diego County Library:

South Asian Folklore: A Handbook (2006), by F. J. Korom
398.0959 KOR

Myths and Legends of Japan (1992), by F. Hadlan Davis
398.0952 DAV

Other suggested titles:

Mythological Japan: the symbolisms of mythology in relation to Japanese art: with illustrations drawn in Japan, by native artists (2012), by Alexander F. Otto & Maggie Mack

Japanese Treasures: The Art of Netsuke Carving in the Toledo Museum of Art (2000), by Carolyn M. Putney

The Seven Lucky Gods of Japan (1987), by Reiko Chiba

Japanese Ink Painting: Lessons in Suibiku Techniques (2012), by Ryukyu Saito

Web Resources:

About Japanese Gods and Goddesses

http://www.artelino.com/articles/japanese_gods_and_goddesses.asp

About the Seven Gods of Fortune

<http://www.nihonsun.com/2009/01/22/seven-gods-of-good-fortune/>

Balboa Park Commons

<http://www.balboaparkcommons.org>

This image database allows you to search through the collections of a number of cultural organizations in Balboa Park. Browse By Featured Set “Contemporary Deity Collage” to view objects from The San Diego Museum of Art collection or search by keyword with “Japanese deities” to see collection objects from all the participating Balboa Park institutions. For more information about the Commons contact Balboa Park Online Collaborative, www.bpoc.org.

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Ardina Greco is an arts educator who has worked extensively with museums and universities. Originally from Southern California, she received her B.F.A. from the San Francisco Art Institute before moving to New York to pursue a graduate degree in Art Education from Teachers College, Columbia University. While in New York, Ardina developed a career as a freelance arts educator and researcher. There she worked for institutions as diverse as: Teachers College, The College Board, MoMA, and The Guggenheim Museum. Most recently Ardina moved to San Diego to spend time with her new baby and to focus on completing her dissertation. Locally she contracts for The San Diego Museum of Art, The Museum of Contemporary Art San Diego, and Young Audiences. Learn more: ardinagreco.com

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