

East Meets West: The Art of Simplicity

Grade Level or Special Area: Visual Arts, Fifth Grade

Written by: Sarah Sykes, Frontier Academy, Greeley, CO

Length of Unit: Three lessons, three to four fifty minute periods

I. ABSTRACT

During the fifth grade students spend a small amount of time studying Feudal Japan in history and geography. Many students tend to learn about the traditional arts and culture of Japan, yet they do not see Japan as it is today: the old and new converging into one. The goal of this unit is to introduce the traditional art and culture of Japan, while showing students how Japan is influencing their lives in the United States today.

II. OVERVIEW

A. Concept Objectives

1. Students will understand elements of art, principles of design, and sensory and expressive features of visual arts. (CSS4)
2. Students will recognize the role of visual art in other cultures. (CSS4)
3. Students will recognize various art forms (e.g. architecture, folk arts and crafts) from historical periods. (CSS4)

B. Content from the *Core Knowledge Sequence*

1. Visual Arts: Fifth Grade- Art of Japan: The Great Buddha (also known as the Kamakura Buddha) (page 120)
2. Visual Arts: Fifth Grade- Art of Japan: Landscape gardens (page 120)
3. Review concepts of elements of art and principles of design. (page 119)

C. Skill Objectives

1. Students will learn to discuss the art elements and principles involved in Japanese art.
2. Students will learn to identify the traditional art of Japan.
3. Students will learn to create art based on the elements and principles of design.
4. Students will learn to distinguish the differences and similarities between other cultures.
5. Students will learn to create art, using ideas from another culture.

III. BACKGROUND KNOWLEDGE

A. For Teachers

1. "A K-12 Resource of the Asia Society," *Ask Asia* [On-line]. Available URL: <http://www.askasia.org/>, 2002.
2. *The Japanese Way of the Flower: Ikebana as Moving Meditation*, by H.D. Davey & Ann Kameoka

B. For Students

1. Kindergarten through 5th grade: Elements of Art, Visual Arts, *Core Knowledge Sequence*
2. 2nd grade: Katsushika Hokusai, *The Great Wave at Knagawa Nami-Ura* from *Thirty-six Views of Mt. Fuji* (page 52)
3. 2nd grade: Himeji Castle, Japan (page 53)
4. 2nd grade: Geography: Location, Pacific Ocean, Mt. Fuji, Tokyo, and the Islands (page 48)
5. 2nd grade: Culture: Japanese flag, Modern cities, Origami, and Kimonos (page 48)

6. 5th grade: History and Culture: Feudal Japan, Religion (Buddhism, Shintoism), Samurai, and Emperor (page 115)
7. 5th grade: Geography: Four main islands, Pacific Ocean, Tokyo, Typhoons and earthquakes, and The Pacific Rim (page 115)

IV. RESOURCES

Western

- A. *Boundaries*, by Maya Lin (Art influenced by Western and Eastern ideas.)
- B. *Foujita*, by Jean Selz (The first Asian (Tsugouharu Foujita) to become a full member of the Parisian school.)
- C. *Monet's Garden Through the Seasons at Giverny*, by Vivian Russell (A beautiful example of a Western garden.)
- D. Available magazines (for example: *Country Living*) (Architecture, design, gardening, fashion)

Eastern

- E. *The Japanese Way of the Flower: Ikebana as Moving Meditation*, by H.D. Davey & Ann Kameoka (Provides good background knowledge in Ikebana.)
- F. *Japanese Modern Art*, by Irmtraud Schaarschmidt-Richter (Shows many Japanese artists and their work, from paintings to woodcuts.)
- G. *Buddha in the Landscape: A Sacred Expression of Thailand*, by John Hoskins, and Mark Standen (Provides wonderful photographs of Buddhas.)
- H. *The Art of Zen*, by Steven Addiss (Provides much information and artwork on the meaning of Zen.)
- I. *Hokusai: Genius of the Japanese Ukiyo-e*, by Seiji Nagata
- J. Available magazines (for example: *The Wall*) (Architecture, design, gardening, fashion)
Be prepared to check large bookstores for better Asian magazine selections.

Internet Sites (Great for students) (Many of these sites have wonderful articles and facts on the art and culture of Japan. Be prepared and print some interesting articles for the students, if students do not have computer access.)

- K. Ask Asia: <http://www.askasia.org>
- L. The Virtual Museum of Japanese Arts: <http://www.ljinjapan.org/museum/menu.html>
- M. Peggy's Japan Page: <http://www.amphi.com/~psteffen/fmf/>
- N. Creating Zen Gardens: <http://www.japanesegifts.com/zencreate.htm>
- O. Buddhist Artwork: Kamakura Buddha:
<http://www.buddhanet.net/budart/pages/buddha18.htm>

V. LESSONS

Lesson One: The East

- A. *Daily Objectives*
 1. Concept Objective(s)
 - a. Students will recognize the role of visual art in other cultures. (CSS4)
 - b. Students will recognize various art forms (e.g. architecture, folk arts and crafts) from historical periods. (CSS4)
 2. Lesson Content
 - a. Visual Arts: Fifth Grade- Art of Japan: The Great Buddha (also known as the Kamakura Buddha) (page 120)
 - b. Visual Arts: Fifth Grade- Art of Japan: Landscape gardens (page 120)
 3. Skill Objective(s)
 - a. Students will learn to identify the traditional art of Japan.
 - b. Students will learn to distinguish the differences and similarities between other cultures.

- B. *Materials (for a class size of 20)*
1. **Asian art materials** (These materials can be ordered through *Dick Blick Supply Company*, <http://www.dickblick.com/>)
 - a. Asian brushes (at least six)
 - b. Asian papers (a sampling of 30 small squares of paper)
 - c. Asian ink (at least six bottles)
 2. **Magazines**
 - a. Decorating magazines (*Living*)
 - b. Gardening magazines (*Home and Gardening*)
 - c. Cooking magazines
 - d. Poster board (five poster boards)
 - e. Scissors (six pairs)
 - f. Glue (six bottles)
 3. **Zen gardens** (small makeshift boxes filled with sand) (Supplies can be found at a local hardware and in your own backyard!) (Barnes and Nobles: miniature Zen gardens from \$5.00 to \$6.00.)
 - a. Sand
 - b. Variety of rocks
 - c. Small makeshift rakes
 - d. Sticks
 4. **Printmaking examples**
 - a. Woodblocks
 - b. Prints
 - c. Wood carving tools
 - d. A book on Japanese woodcuts such as:
 - e. *Hokusai: Genius of the Japanese Ukiyo-e*, by Seiji Nagata
 5. **Modern Japan Information** (Supplies can be found at local Asian markets, or for more information, *Ask Asia* <http://www.askasia.org>)
 - a. Tokyo Subway Maps
 - b. Postcards (as many as you can find)
 - c. Postmodern Japanese art
 - d. Technology by Japan
 - e. Books on Modern Japan and Tokyo
- C. *Key Vocabulary*
1. Washi- Asian papers (a.k.a. rice papers)
 2. Sho- Japanese calligraphy
 3. Sumi- Japanese black ink
 4. Kanji- Japanese characters
 5. Zen- a form of Buddhism dealing more with the philosophy
 6. Ukiyo-e- referred to as Japanese woodcuts
- D. *Procedures/Activities*
1. Give a brief five to ten minute lecture on Japan and the art. (Refer to Appendix B and Appendix C.) Be sure to focus on:
 - a. Religion
 - b. The Buddha
 - c. Traditional Art
 - d. Contemporary Art
 - e. Tokyo
 2. *Materials need to be set up on five separate tables before class.
 3. Explain to the students what they will do at each station. Directions placed at each station may also be helpful. Students will be given five to six minutes to

experiment and learn about Japan at each station. (The following directions will help you to understand the stations.) Demonstrate that these stations are for the students to explore the materials. There is no right or wrong way to rake a Zen garden, for example.

4. Separate the students into five groups.
5. Each group will spend about five minutes exploring Japan at their station.
6. Rotate groups every five minutes until everyone has explored each station.
 - a. Station One—Japanese brushes, inks, and paper
 - b. Station Two—Magazines, poster board, glue, scissors
 - c. Station Three—Miniature Zen gardens (boxes, sand, rocks, makeshift rakes), books
 - d. Station Four—Woodblocks, tools, Books on Japanese printmakers
 - e. Station Five—Contemporary Japan information, books, maps, and postcards
7. Station One: Students may experiment with the brushes, and papers.
8. Station Two: Students are to cut pictures from magazines that show Eastern ideas influencing Western ideas and vice versa. They need to glue the pictures to the poster board.
9. Station Three—Students will create their own unique “Zen” gardens based upon the information given to them about gardens at the beginning of class.
10. Station Four—Students will look at and investigate woodblocks, printmaking tools, and famous Japanese artists.
11. Station Five—Students will investigate contemporary Japan through books, postcards, artwork, and other Japanese products.

E. *Assessment/Evaluation*

1. This lesson is meant to be an introduction to Japan and the arts.
2. Participation in all the stations is important at this point, so monitor time carefully.
3. Allow five minutes at the end of class to discuss Japan and the arts. Some sample questions are:
 - a. What are some traditional Japanese arts?
 - b. Where can you find Buddha statues in Japan?
 - c. How does religion play a part in Japanese culture?
 - d. How would you describe a Japanese garden?
 - e. What are some similarities and differences between Japan and the United States?
4. Answer any questions students may ask.
5. Students will be able to use what they have learned in the following lesson.
6. Use the Teacher Evaluation in Appendix I to assess the students.

Lesson Two: Japan and the United States (This is a small exercise that helps to show the students how Japan and the United States influence each other. Some areas to address include art, graphic design, architecture, gardening, decorating, cooking, and religion.)

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students will recognize the role of visual art in other cultures. (CSS4)
2. Lesson Content
 - a. Visual Arts-Fifth Grade- Art of Japan: The Great Buddha (also known as the Kamakura Buddha) (page 120)
 - b. Visual Arts: Fifth Grade- Art of Japan: Landscape gardens (page 120)
3. Skill Objective(s)

- a. Students will learn to create art, using ideas from another culture.
 - b. Students will learn to distinguish the differences and similarities between other cultures.
- 2. *Materials*
 - a. Drawing Paper (cut 25 sheets, 8" x 10")
 - b. Pencils (20 pencils)
 - c. Erasers (20 erasers)
 - d. Optional: Watercolors, or markers for color
- C. *Key Vocabulary*
 - a. Zen- Zenga is the word the Japanese use to describe painting and calligraphy by Zen monks from 1600 to the present; the works were created neither "for art's sake" nor at the bidding of wealthy patrons, but rather to aid meditation and to lead toward enlightenment
- D. *Procedures/Activities*
 - 1. Remind the students of the previous lesson.
 - 2. Read Appendix A to the class.
 - 4. Discuss the article: *Who invented it? When? Chinese Inventions: An Introductory Activity*. Found on: *Ask Asia* <http://www.askasia.org>. (China invented many things, and Japan borrowed many of their inventions.)
 - 5. Lecture and discuss the influences Japan has on the United States.
 - 6. Lecture and discuss the influences the United States has on Japan. Refer to: *Ask Asia* <http://www.askasia.org>
 - 7. Give directions for the following assignment.
 - 8. Use the poster board representing the influences of the East and West from the previous lesson to show your point.
 - 9. Students may use magazines for references and ideas.
 - 10. Students are to draw a picture that incorporates both Eastern and Western ideas. For example:
 - a. A student may decide to draw a garden.
 - b. How will the student show Eastern influences in this garden?
 - c. How will the student also show Western influences in this garden?
 - 11. Render a quick demonstration piece if the students still have questions.
 - 12. Where to find Eastern and Western ideas working together:
 - a. Architecture
 - b. Cooking
 - c. Interior Design
 - d. Web Design
 - e. Technology
 - f. Clothing/Fashion
 - g. Gardening
 - h. Religion
- E. *Assessment/Evaluation*
 - 1. This lesson is meant as a lead-in lesson to Ikebana.
 - 2. Students need to demonstrate their knowledge of Eastern and Western influences in their drawing.
 - 3. Spend the last five minutes of class addressing these questions. Students should write their answers to these questions on the back of their drawing.
 - a. *Question one:* In your drawing, how are Eastern and Western ideas working together?
 - b. *Question two:* How are traditional Japanese arts different from contemporary Japanese art?

- c. *Question three:* What is your favorite art of Japan?
4. If the students created a drawing demonstrating their knowledge of Eastern and Western influences and answered the questions, they receive all participation points for that day. This lesson is graded only on participation points.
5. Use the Teacher Evaluation in Appendix I to assess the students.
6. **Remember to tell students to bring in vases or bowls for their Ikebana arrangements the following class period, if they wish to use their own.**

Lesson Three: Ikebana

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students will understand elements of art, principles of design, and sensory and expressive features of visual arts. (CSS2)
 - b. Students will recognize the role of visual art in other cultures. (CSS4)
 - c. Students will recognize various art forms (e.g. architecture, folk arts and crafts) from historical periods. (CSS4)
2. Lesson Content
 - a. Review concepts of elements of art and principles of design. (page 119)
3. Skill Objective(s)
 - a. Students will learn to discuss the art elements and principles involved in Japanese art.
 - b. Students will learn to create art based on the elements and principles of design.
 - c. Students will learn to distinguish the differences and similarities between other cultures.
 - d. Students will learn to create art, using ideas from another culture.
 - e. Students will learn to identify the traditional art of Japan.

B. *Materials* (Local flower shops will order anything for you in advance. We actually sold our arrangements in order to make money for the flowers.)

1. Real flowers
Tropical-try to get away from carnations (at least 50 large flowers)
2. Bamboo, vines (50 pieces of bamboo)
3. Vases or containers (20 vases)
4. Foam (to hold flowers in place) (20 pieces of foam)
5. Scissors (20 scissors)
6. Water
7. Buckets (at least six buckets, in which to store flowers)

C. *Key Vocabulary*

1. Ikebana- the Japanese art of flower arranging; translated literally: "living flower"
2. Rikka- these arrangements are designed to represent a natural landscape with lofty mountain peaks and lowland areas
3. Freestyle- these arrangements may take any form and often involve a theme
4. Moribana- these arrangements create a naturalistic scene suggesting flowers near the edge of a pond
5. Hana- flower

D. *Procedures/Activities*

1. **Before Class Preparation:**
 - a. *Provide different vases and containers
 - b. *Provide the flowers
 - c. *Students may bring their own vases or containers if they wish
2. Give a five minute lecture on:

- a. A general philosophy on Ikebana-the symbolism, the colors, and the flowers used. Conclude with a short history on Ikebana. (Refer to Appendix D.)
 3. Discuss the elements of art and principles of design with the class.
 4. Pass out a handout of the elements and principles. (Refer to Appendix G.)
 5. Pass out the handout demonstrating the Ikebana arranging style. (Refer to Appendix F.)
 6. Discuss the influences of the East on the West. The flower arranging will be used to demonstrate the differences and similarities between the East and West.
 7. Demonstrate making an Ikebana arrangement for the students.
 8. Distribute or allow the students to select their own flowers for their designs.
 9. Each student will make one arrangement.
 10. The students must decide on a composition.
 11. Arrangements should be finished ten minutes before class finishes.
 12. Students need to clean their areas.
 13. Upon finishing the designs, we will then conclude the lesson by assessing the arrangements as a class.
- E. *Assessment/Evaluation*
1. Once the students are finished with their designs, display them throughout the room. Using the Elements & Principles of Design Handout (Appendix G) conduct a small critique with the class. Students and Teacher should point out which designs have strong elements and principles. Discuss with the students which arrangements show strong Eastern influence.
 2. Students assess their work (refer to Appendix E).
 3. Teacher evaluates student work (refer to Appendix H).

VI. CULMINATING ACTIVITY

- A. As a final evaluation of the unit, students need to take the East Meets West Assessment Test, Appendix J.

VII. HANDOUTS/WORKSHEETS

- A. Appendix A: Influences
- B. Appendix B: Religion in Japan (Teacher preparation or handout)
- C. Appendix C: Japanese Landscape Gardens (Teacher preparation or handout)
- D. Appendix D: Ikebana (Teacher preparation or handout)
- E. Appendix E: Student Assessment Worksheet (Ikebana Lesson)
- F. Appendix F: Ikebana Arrangement Handout
- G. Appendix G: Elements and Principles of Design Handout
- H. Appendix H: Evaluation for Ikebana Lesson
- I. Appendix I: Project Evaluation
- J. Appendix J: East Meets West Assessment

VIII. BIBLIOGRAPHY

- A. Addiss, S. *The Art of Zen*. New York, New York: Harry N. Abrams, Inc., 1989.
- B. "A K-12 Resource of the Asia Society," *Ask Asia* [On-line]. Available URL: <http://www.askasia.org/>, 2002.
- C. Davey, H. E., & Kameoka, A. *The Japanese Way of the Flower Ikebana as Moving Meditation*. Berkeley, California: Stone Bridge Press, 2000. 1-880656-47-7.
- D. Hoskin, J., & Standen, M. *Buddha in the Landscape: A Sacred Expression of Thailand*. Rohnert Park, California: Pomegranate Communications Inc., 1998. 0-7649-0770-0.

- E. Kodansha International Ltd., *The Virtual Museum of Traditional Japanese Arts* [On-line]. Available URL: <http://jin.jcic.or.jp/museum/menu.html>, 2002.
- F. Ohara School of Ikebana. *Ikebana International* [On-line]. Available URL: <http://www.jinjapan.org/kidsweb/virtual/ikebana/ikebana.html>, 2002.
- G. Schaarschmidt-Richter, I. *Japanese Modern Art Painting from 1910 to 1970*. New York, New York: Edition Stemmler, 2000. 3-908161-86-X
- H. Selz, J. *Foujita*. New York, New York: Crown Publishers, 1981. 0-517-54429-6.
- I. Shinkokai, K. B. *Tradition of Japanese Garden*. Tokyo, Japan: The Kokusai Bunka Shinkokai, 1962.
- J. University of Idaho. *Kidspace Art* [On-line]. Available URL: <http://www.ets.uidaho.edu/4-H/kidspace/index.htm>, 2002.

Appendix A Influences

Confronted with Western influences beginning in the mid-nineteenth century, Japan has nonetheless succeeded in preserving its own intellectual heritage, its traditional aesthetics shaped over centuries, and its unique approach to the visual. Although not always recognizable at first glance, these factors continue to provide the foundation for virtually all Japanese art today. Thus, the roots of modern Japanese art are to be found not only in the encounter with the West, but in traditional Japanese concepts of art as well. In many ways, Japan was ahead of the West: evidence of early abstract composition appears in medieval illuminated scrolls and ink paintings, while examples of non-representational art are found in the Zen painting of the seventeenth and eighteenth centuries. Early forerunners of Surrealism, Cubism and Expressionism are found in classical Japanese art. As it came to grips with external influences from the West, Japan developed its own unique form of modernism, which had an appreciable impact on developments in Western art.

Interesting Japanese Artists:

Onchi Koshiro, *White Walls*, 1940

Yoshihara Jiro, *White Square on Black*, 1971

Matsumoto Shunsuke, *Elephant*, 1943-1946

*Adapted from: *Japanese Modern Art: Painting from 1910 to 1970*, by Irmtraud Schaarschmidt-Richter 3-908161-86-X

Appendix B

Religion in Japan

Introduction

Among the sightseeing attractions in Japan one will notice numerous Shinto shrines and Buddhist temples. While visiting the temples and the shrines one cannot help but notice the gardens and artistic treasures that are often associated with them. Visitors, seeing these impressive monuments of traditional Japan, correctly surmise that Shinto and Buddhism have been powerfully determinative factors in the shaping of Japanese culture. Today traditional Japan and contemporary Japan seem to melt together, yet when one starts to take notice of the surroundings one can see the influence the religions have played on even the contemporary Japan.

The Japanese religious tradition is rich and complex, encompassing within it both complementary and contradictory trends in religious thought and practice with an ease that may occasionally puzzle the Western observer. At the very heart of the tradition stand Shinto, the indigenous religion of Japan, and Buddhism, the Indian religion that reached Japan in the sixth through eighth centuries A.D. from Korea and China. Throughout the long course of Japanese history, it has been these two religions that have contributed most to the Japanese understanding of themselves and their world.

Shinto

Shinto was the earliest Japanese religion, its obscure beginnings dating back at least to the middle of the first millennium B.C. Until approximately the sixth century A.D., when the Japanese began a period of rapid adoption of continental civilization, it existed as an amorphous mix of nature worship, fertility cults, divination techniques, hero worship, and shamanism. Unlike Buddhism, Christianity, or Islam, it had no founder and it did not develop sacred scriptures, an explicit religious philosophy, or a specific moral code. Indeed, so unselfish-conscious were the early Japanese about their religious life that they had no single term by which they could refer to it. The word *Shinto*, or "the Way of the *kami* (gods or spirits)," came into use only after the sixth century, when the Japanese sought to distinguish their own tradition from the foreign religions of Buddhism and Confucianism that they were then encountering. Thus, in its origins, Shinto was the religion of a pristine people who, above all, were sensitive to the spiritual forces that pervaded the world of nature in which they lived. As one ancient chronicle reports: in their world myriad spirits shone like fireflies and every tree and bush could speak.

Remarkably, neither Shinto's relatively primitive original character nor the introduction of more sophisticated religions, such as Buddhism and Confucianism, caused the religion to wane in importance. In part its continued existence can be explained by pointing to changes that took place within Shinto, for after the sixth century, it was gradually transformed into a religion of shrines, both grand and small, with set festivals and rituals that were overseen by a distinct

Appendix B, page 2

priestly class. However, such developments have had little effect on basic Shinto attitudes and values. More crucial to Shinto's survival, therefore, have been its deep roots in the daily and national life of the Japanese people and a strong conservative strain in Japanese culture.

Buddhism

By the time Buddhism entered Japan in the sixth century A.D., it had already become a world religion with a history of a thousand years. The form of Buddhism that from the start was dominant in Japan is known as Mahayana, the Buddhism of the Greater Vehicle, and it brought with it an enormous canon of religious literature, an elaborate body of doctrine, a well-organized priesthood, and a dazzling tradition of religious art and architecture -- all of which Shinto lacked in the sixth century. Although its view of the world and mankind differed markedly from that of Shinto, it is important to understand that within the teachings of Mahayana Buddhism both differences from and similarities to the native tradition could be found. On the one hand, for example, Buddhism regarded the world as transient and saw it as a source of suffering for those who remained attached to it, a view that contrasts sharply with Shinto's ready acceptance of the world. On the other hand, however, there was an optimism in Mahayana Buddhism that meshed well with Shinto -- an optimism about human nature, for it was committed to the belief that all human beings had the potential to attain the wisdom that brings an end to suffering, and an ultimate optimism about the world itself, since it taught that once human attachments are discarded, the world takes on a new and positive significance.

It is no wonder that at first the Japanese were unable to appreciate Buddhism on its own terms. They regarded the Buddha as simply another *kami* and were drawn to the religion by the beauty of its art and the hope of such concrete benefits as wealth and longevity that, on the popular level, Buddhism did not disdain to promise. By the seventh century, however, individuals capable of grasping Buddhism's message began to emerge. In general, we may understand the subsequent development of Buddhism in Japan as the result of constant interaction between the foreign religion and the native religious tradition. For its part, Buddhism consciously sought to develop a positive connection with Shinto. This was eventually accomplished by identifying the Shinto *kami* as manifestations of various Buddhas and bodhisattvas that had grown up within Mahayana Buddhism. By this conception, the Buddhists were able to introduce many of their own ideas into Shinto, and, in the end, argue that Shinto and Buddhism were complementary versions of the same fundamental truth -- a view that gained wide acceptance in Japan.

Beyond this most obvious role, Buddhism, particularly Zen Buddhism, has long been and is still a pervasive influence in the aesthetic life of Japan, though in this respect its impact is less religious than philosophical and affective. Some of the most typical and admired Japanese arts, such as the tea ceremony, landscape gardening, flower arranging, and ink painting, are permeated by the spirit and perspectives of Zen, the most enigmatic form of Buddhism. This is evidenced most concretely in the simplicity, understatement, and asymmetry that characterize these arts.

Appendix B-page 3

*Adapted from: “Ask Asia” articles:

Religion in Contemporary Japanese Society, by H. Neill McFarland

Shinto and Buddhism: Wellsprings of Japanese Society, by Paul Watt

Appendix C

Japanese Landscape Gardens

Japan's scenery is one of the first things one notices when traveling within the country. Everything is quite delicate. Nothing in Japan seems harsh, even the mountains where Mt. Fuji lies. Sometimes it is hard to draw a line between a garden and its surrounding landscape, because the landscape in itself is a garden and every branch of a tree is graceful like a flower in a flower arrangement.

Japanese architecture usually tries to blend in with the surroundings, doing away with the artificial.

As with everything else Japanese architecture was strongly influenced by China. The relationship between nature and human construction seem to come from days of mountain Buddhism, during the 9th-12th century. In Buddhism the influence of nature is strongly felt. Due to strong Buddhist influences, landscape, architecture and nature cannot be separated from one another in Japan.

Some gardens actually are gardens that are intended to be looked at, and don't "disappear" within nature. These gardens usually consist of stone. Usually these well planned out gardens are symbolic expressions. Here it is obvious a human is responsible for these gardens. The trees and stones in this garden represent a perfect pure land. Each stone and tree represents a Bodhisattva. These gardens are the ones you seem to find in black-ink paintings. Many of these gardens were created in Zen temples of the Muromachi Period (1395-1564). They were secluded areas for meditation and Zen enlightenment.

As Tokyo and Japan's larger cities become larger in population the Japanese feel it is even more important to bring nature to the cities in the forms of gardens. Perhaps with the influence of Buddhism, they feel the gardens bring a sense of peace to people who view them. Gardens are a place for contemplation, mediation, and solitude, a far cry from the busy Tokyo subways.

*Adapted from: *Tradition of Japanese Garden*, by Kokusai Bunka Shinkokai

Appendix D

Ikebana

Ikebana is the art of beautifully arranging cut stems, leaves, and flowers in vases and other containers that evolved in Japan over seven centuries. To arrange the stems and flowers exactly as one wishes, a familiarity with many different ways of fastening and positioning them is necessary. These techniques are what people attend *ikebana* classes to learn. Usually, three to five years are required to acquire these technical and expressive skills.

Over the seven centuries of its evolution, *ikebana* has developed many different styles of arrangement. Among the most common are the *rikka* (standing flowers), *seika* or *shoka* (living flowers), and *nageire* (flung flowers) styles when making arrangements in bowl-shaped vases and the *moribana* (piled-up flowers) style when using dish-like containers.

Traditionally, arranged flowers were decorated in the *toko-no-ma*--the alcove in rooms where guests were normally received. Today they are also frequently seen in entrance halls and living rooms, as well as in lobbies of large buildings and shop windows.

The choice of what flowers to arrange is guided by the desire to create harmony between flower and container and to find flowers that blend in well with its surroundings. Although layer after layer of flowers are used in Western floral arrangements, in *ikebana*, the key consideration is to use as few stems and leaves as possible in composing elegant contours that highlight the flowers' beauty.

Some schools of *ikebana* have begun incorporating Western approaches (like the *hanaisho* style of the Ohara school). But even then, there are no dense layers of flowers, as in Western styles; the arrangements are imbued with an Eastern view of nature and incorporates the space around the flowers to strike a perfect balance among the elements.

*Adapted from: "Ikebana International"

<http://www.jinjapan.org/kidsweb/virtual/ikebana/ikebana.html>

Appendix E Student Evaluation

Name: _____

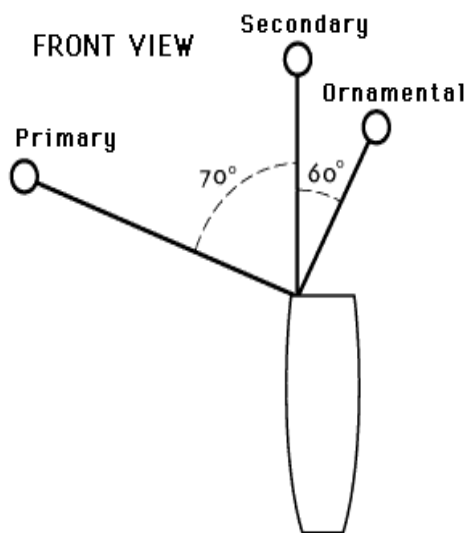
Step One: Describe your artwork. Write at least three sentences.

Step Two: What three art elements best describe your artwork?

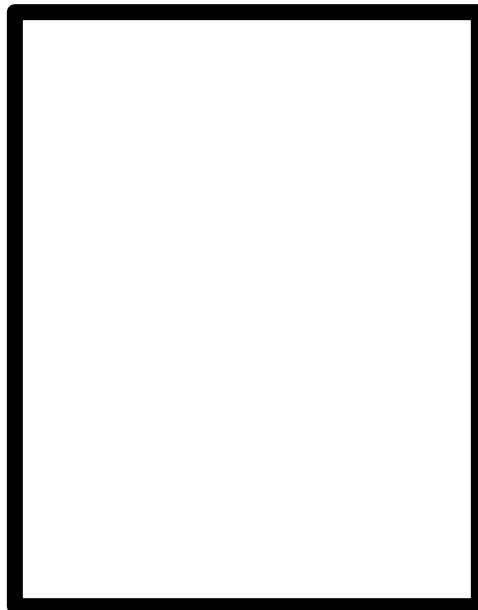
- 1.
- 2.
- 3.

Step Three: How did you use one of the design principles in your work?

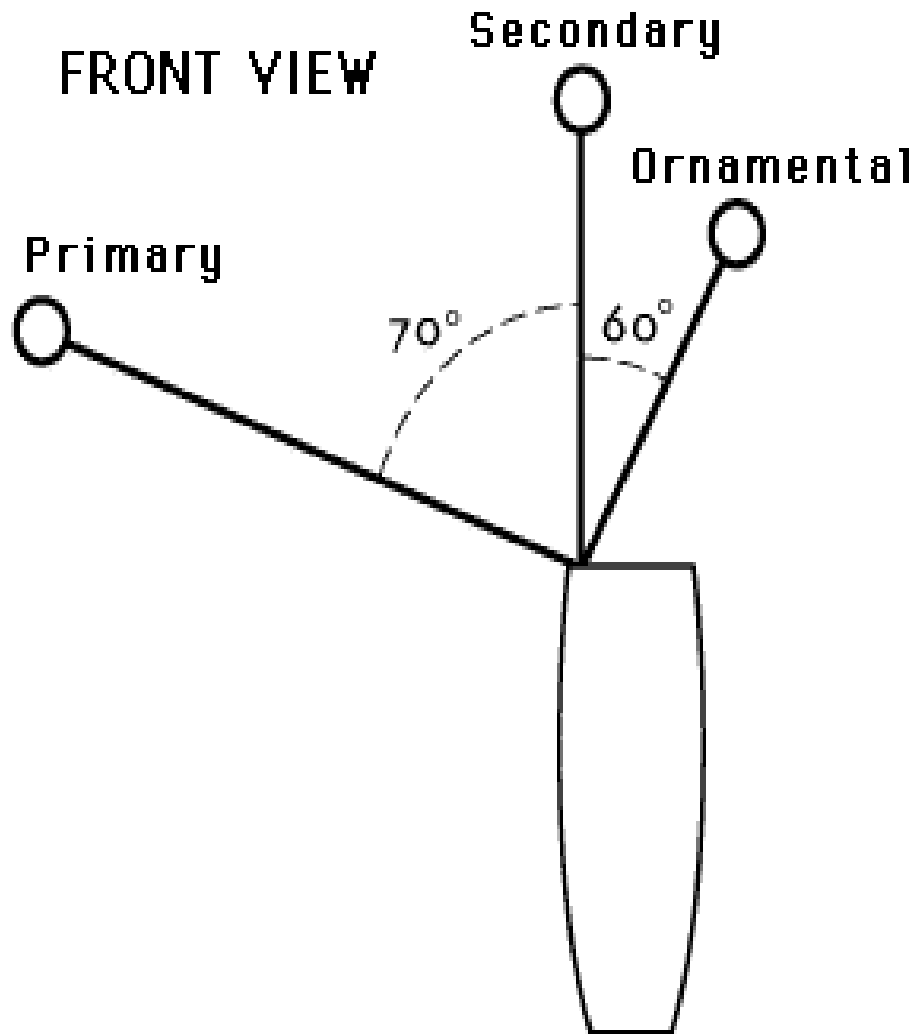
Step Four: How does your flower arrangement resemble the style of Ikebana?
Explain in a couple sentences.



Draw your arrangement here.



Appendix F



Ikebana flower arrangements are very simple. This is a guideline that shows you how many flowers should be in your arrangement. The primary flower is usually a large flower. The secondary flower is a smaller flower. Ornamental is a word usually used for grasses, and/or ferns.

***Adapted from:** Ikebana International. <http://www.jinjapan.org/kidsweb/virtual/ikebana/ikebana.html>

Appendix G

Elements & Principles of Design

A design is an arrangement, a way of organizing something. In arts and crafts, even though we use many different materials, the visual appearance (that is what our eye sees and our brain decodes) can be reduced to six elements of design. They are line, shape, form, space, color, and texture. They are what we organize. They are the tools.

The principles of design are how we organize or use the tools. The principles of design are balance, emphasis, movement, pattern, proportion, repetition, rhythm, variety, and unity.

Line is a mark with greater length than width. Lines can be horizontal, vertical or diagonal, straight or curved, thick or thin.

Shape is a closed line. Shapes can be geometric, like squares and circles; or organic, like free formed shapes or natural shapes. Shapes are flat and can express length and width.

Forms are three-dimensional shapes, expressing length, width, and depth. Balls, cylinders, boxes and triangles are forms.

Space is the area between and around objects. The space around objects is often called negative space; negative space has shape. Space can also refer to the feeling of depth. Real space is three-dimensional: in visual art when we can create the feeling or illusion of depth we call it space.

Color is light reflected off objects. Color has three main characteristics: hue or its name (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

Texture is the surface quality that can be seen and felt. Textures can be rough or smooth, soft or hard. Textures do not always feel the way they look; for example, a drawing of a porcupine may look prickly, but if you touch the drawing, the paper is still smooth.

Principles of Design

Balance is the distribution of the visual weight of objects, colors, texture, and space. If the design was a scale these elements should be balanced to make a design feel stable. In symmetrical balance, the elements used on one side of the design are similar to those on the other side; in asymmetrical balance, the sides are different but still look balanced. In radial balance, the elements are arranged around a central point and may be similar.

Emphasis is the part of the design that catches the viewer's attention. Usually the artist will make one area stand out by contrasting it with other areas. The area will be different in size, color, texture, shape, etc.

Movement is the path the viewer's eye takes through the artwork, often to focal areas. Such movement can be directed along line edges, shape and color within the artwork.

Pattern is the repeating of an object or symbol all over the artwork.

Appendix G-Page 2

Repetition works with pattern to make the artwork seem active. The repetition of elements of design creates unity within the artwork.

Proportion is the feeling of unity created when all parts (sized, amounts, or number) relate well with each other. When drawing the human figure, proportion can refer to the size of the head compared to the rest of the body.

Rhythm is created when one or more elements of design are used repeatedly to create a feeling of organized movement. Variety is essential to keep rhythm exciting and active, and moving the viewer around the artwork. Rhythm creates a mood like music or dancing.

Variety is the use of several elements of design to hold the viewer's attention and to guide the viewer's eye through the artwork.

Unity is the feeling of harmony between all parts of the artwork creating a sense of completeness.

Adapted from: *Kidspace Art*, University of Idaho. <http://www.ets.uidaho.edu/4-H/kidspace/E-P.htm>

Appendix H

Teacher Evaluation

Ikebana Lesson

Student: _____

Points

- 1- Does not meet expectations
- 2- Average grasp of directions, showed some skill
- 3-Very good idea of the class, followed all directions
- 4-Above average art skill, exceptional skill with media
- 5-Above and beyond expectations for this lesson, creativity and skill

1. An understanding of art elements and principles shows within the arrangement.

1 2 3 4 5

2. Composition of flower arrangement is strong.

1 2 3 4 5

3. The arrangement is creative.

1 2 3 4 5

4. The arrangement resembles the Ikebana style.

1 2 3 4 5

5. The arrangement works well with the vase or bowl.

1 2 3 4 5

6. The arrangement was finished on time.

1 2 3 4 5

Total Points: _____

Additional Comments:

Appendix I

Project Evaluation

Name:

Work Habits:

Each art project will be graded on the following:

1. Student comes to class on time and starts working. 1 2 3 4 5
2. Student appropriately uses the art supplies. 1 2 3 4 5
3. Student artwork shows good craftsmanship. 1 2 3 4 5
4. Student develops ideas and shows creativity. 1 2 3 4 5
5. Student develops a strong composition. 1 2 3 4 5
6. Student participation. 1 2 3 4 5

Assignment turned in on time. Yes No

Total points: _____

Additional Comments:

Appendix J
East Meets West Assessment

Name: _____

1. _____ is the art of Japanese flower arranging.

Draw a line from the word to the proper definition.

- | | |
|------------|---|
| 2. Washi | Japanese calligraphy |
| 3. Sho | Japanese characters |
| 4. Sumi | Japanese black ink |
| 5. Kanji | Asian papers (a.k.a. rice papers) |
| 6. Zen | Referred to as Japanese woodcuts |
| 7. Ukiyo-e | A form of Buddhism dealing more with the philosophy |

Fill in the blank with the correct word.

Rikka, Freestyle, or Moribana

8. _____ arrangements are designed to represent a natural landscape with lofty mountain peaks and lowland areas.

9. _____ arrangements create a naturalistic scene suggesting flowers near the edge of a pond.

10. _____ arrangements may take any form and often involve a theme

11. _____ means flower in Japanese.

Please answer in a few sentences.

12. How do the East and West influence each other?