



East Asian Art Toolbox: Investigating Materials and Formats Grades 2–5 Teacher Resource

About This Toolbox

This toolbox provides educators with hands-on activities and discussions relating to the Detroit Institute of Arts' collection into the classroom. Offering students the opportunity to closely examine and touch replica artworks, the toolbox helps them better understand the messages, materials, and methods of art production and design.



Learning Target

Through hands-on experiences, students will investigate a variety of East Asian artworks while participating in activities that will encourage them to describe and understand different ways East Asian artists have used, and continue to use, materials.

Toolbox Objects

1. Folding Tabletop Screen
2. Tabletop Fan Featuring the Four Gracious Plants
3. *Bojagi* (Patchwork Cloth) from Korea
4. Paper *bojagi* Kit
5. Blue Porcelain Cup
6. White Porcelain Cup
7. Orange Stoneware Cup
8. Interactive Scroll and Calligraphy Brushes
9. Japanese Accordion Books
10. Paper Lacquered Boxes from Japan
11. Chopstick Boxes with Designs from Japan
12. Four Gracious Plants Rubbing Plates

Student Books

- *Animals in the Stars: Chinese Astrology for Children* by Gregory Crawford
- *Basho and the River Stones* by Tim Myers
- *Grass Sandals: The Travels of Basho* by Dawnine Spivak
- *Lóng is a Dragon: Chinese Writing for Children* by Peggy Goldstein
- *The Phone Booth in Mr. Hirota's Garden* by Heather Smith and Rachel Wada
- *The Secrets of Noh Masks* by Michishige Udaka
- *The Empress and the Silkworm* by Lily Toy Hong
- *Floating Lanterns & Golden Shrines: Celebrating Japanese Festivals* by Rena Krasno
- *Korean Folk Tales: Long, Long Time Ago* illustrated by Dong-sung Kim
- *Oh The Places You'll Go* (Japanese edition) by Dr. Seuss
- *Good Fortune in a Wrapping Cloth* by Joan Schoettler

Please see <https://www.eagle.pitt.edu> for additional book resources and activities.

Virtual Tips

- Share photos of the Toolbox Objects and copies of the graphic organizers through a Learning Management System (LMS).
- Conduct an online meeting to showcase the Toolbox Objects in order for students to investigate the objects.
- Post the Student Activities on an LMS for quick, easy-to-use, student-centered directions, requiring little teacher instruction.

Standards

Art

- MI Art: ANALYZE: Standard 3: Analyze, describe, and evaluate works of art.
- MI Art: ANALYZE IN CONTEXT: Standard 4: Understand, analyze, and describe the arts in their historical, social, and cultural contexts.

ELA

- CCSS.ELA-LITERACY.W.K.2: Use a combination of drawing, dictating, and writing to compose informative/explanatory texts in which they name what they are writing about and supply some information about the topic.
- CCSS.ELA-LITERACY.W.3.2.A: Introduce a topic and group related information together; include illustrations when useful to aiding comprehension.
- CCSS.ELA-LITERACY.W.5.1.B: Provide logically ordered reasons that are supported by facts and details

Science

- MI Science: Engineering Design: 3-5-ETS1-2: Generate and compare multiple possible solutions to a problem based on how well each is likely to meet the criteria and constraints of the problem.

Social Studies

- MI Social Studies: P2: INQUIRY, RESEARCH, AND ANALYSIS: P2.4: Know how to find relevant evidence from a variety of sources.

21st-Century Skills

- 21st-Century Skills: COMMUNICATION: Communicate effectively in diverse environments (including multilingual and multicultural).
- 21st-Century Skills: CRITICAL THINKING AND PROBLEM SOLVING: Interpret information and draw conclusions based on the best analysis.
- 21st-Century Skills: CRITICAL THINKING AND PROBLEM SOLVING: Analyze how parts of a whole interact with each other to produce overall outcomes in complex systems.

This educational resource was developed by art teacher Angie Stokes in collaboration with the Education Programs and Curatorial departments at the Detroit Institute of Arts.

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DIA COLLECTION CONNECTIONS



- A. Kim Eung-won (Korean, 1855–1921), *Orchids 3*, late 19th–early 20th century. Ink on paper; Scroll: 44 × 23 inches; Painting: 13 1/4 × 17 1/2 inches. Detroit Institute of Arts, Gift of Kang Collection Korean Art Gallery. 2016.29



- B. Unknown artist, Korea. *Bojagi*, early 20th century. Silk, 21 × 21 inches. Detroit Institute of Arts, Museum Purchase, Ancient Art Deaccession Fund, gift from the Gibbs-Williams Fund by exchange. 2015.266



- C. Unknown artist, Korea. *Chaekkori Screen*, late 19th century. Eight-panel folding screen; Ink and watercolor on paper. Installed (28" between front folds): 59 1/4 × 118 × 9 1/2 inches; Image: 29 × 127 inches. Detroit Institute of Arts, Museum Purchase, Robert H. Tannahill Foundation Fund. 2015.67



- D. Sakai Hoitsu (Japanese, 1761–1828), Suzuki Kiitsu (Japanese, 1796–1858), Kameda Bosai (Japanese, 1752–1826). *Bamboo and Plum Tree*, 19th century. Ink on paper; Scroll: 71 1/4 × 13 inches; Painting: 39 × 10 3/4 inches. Detroit Institute of Arts, Museum Purchase, Robert H. Tannahill Foundation Fund. 2013.43



- E. Utagawa Hiroshige I (Japanese, 1797–1858), *New Year's Greeting: Bird and Chrysanthemums*, ca. 1818–1858. Ink woodblock on paper. Detroit Institute of Arts, Gift of Dr. and Mrs. Sheldon D. Stern. F69.92



- F. Unknown artist, Japan. *Noh Theater Mask Box*, 17th Century. Lacquer on wood with *maki-e* (sprinkled gold powder) and fittings, 10 5/8 × 13 7/8 × 9 5/8 inches. Detroit Institute of Arts, Founders Society Purchase, Ralph Harman Booth Bequest Fund, Abraham Borman Family Fund, Joseph H. Boyer Memorial Fund, Benson and Edith Ford Fund, Henry Ford II Fund and K. T. Keller Fund. 1983.38



- G. Unknown artist, Japan. *Ch. 26, Tokonatsu*, from a series of "Vestiges of Genji in Fifty-four Chapters" ("*Omokage Genji gojūyōjō*") (Wild Carnations). Print design by Utagawa Kunisada II (Japanese, 1823–1880), calligraphy by Utagawa Hiroshige II (Japanese, 1826–1869). Color woodblock on paper. 22 x 15 1/4 in. Gift of Frederick Stearns. 90.1S6506



- H. Wang Shi (Chinese, 1649–1734; designer). *Magnolia Blossoms* from the *Mustard Seed Garden Manual of Painting*, 18th Century. Woodblock print: Ink and color ink on paper; 10 1/8 × 12 1/4 inches. Detroit Institute of Arts, Founders Society Purchase, Mary R. Coyle Fund. 37.78

INVESTIGATION STATIONS

Toolbox Objects:

Bojagi (Patchwork Cloth) from Korea
Paper *Bojagi* Kit
Blue Porcelain Cup
White Porcelain Cup
Orange Stoneware Cup
Chopstick Box
Paper Lacquered Box
Japanese Accordion Book
Oh The Places You'll Go (Japanese edition) by
Dr. Seuss

Additional Supplies:

Ruler
Paper to “make” *bojagi*
White cardboard square

DIA Collection Connections: B, F

Student Outcomes:

Students will...

- gain a better understanding of the materials used to create art.
- compare and contrast various types of artwork using close-looking activities.

DIA Educator Resource Connection: Storytelling Through Asian Art Lesson, DAY 3, SLIDES 20–21 and DAY 4, SLIDES 22–24

Directions: Set up the seven stations before students come to class. Give each student a copy of the “Investigation Stations” graphic organizer and use the questions below to debrief the activity once students have visited each station and completed their sheet. Students may be partnered to complete these investigations.

Station 1: *Bojagi* (Patchwork Cloth) from Korea: How many different colors are represented in the *bojagi* patchwork cloth? (To make some more math connections, ask students to measure and report the size of this *bojagi* and its calculated total area.)

Station 2: Paper *Bojagi* Kit: Can you arrange the colored mulberry paper squares to create your own *bojagi* design on the cardboard square? (Students can spend time at this station trying to create a balanced design, or have them complete the STUDENT ART PROJECT | PAPER BOJAGI.)

Station 3: Chopstick Box and Station 4: Paper Lacquered Box

- a. Draw one of the designs you see on this box.
- b. What do you believe that design represents? Explain.

Station 5: Japanese Accordion Book and Station 6: Dr. Seuss Book

- a. What similarities do you notice between these books and English-language books? What differences do you notice?

Station 7: All Cups: In what ways are these cups similar and in what ways are they different?

- a. What is the image painted on the blue porcelain cup?
- b. What would you suggest could be painted on the other two cups?

Standards:

- CCSS.ELA-LITERACY.W.5.1.B
- 21st Century Skills: CRITICAL THINKING AND PROBLEM SOLVING
- MI Social Studies: P2: INQUIRY, RESEARCH, AND ANALYSIS: P2.4
- MI Science: Engineering Design: 3-5-ETS1-2
- MI Art: ANALYZE IN CONTEXT: Standard 4

LOOKING CLOSELY

Toolbox Objects

Folding Tabletop Screen

Tabletop Fan Featuring the Four Gracious Plants

DIA Collection Connections: C

Student Outcomes

Students will...

- use art vocabulary to describe objects.
- think about the form and function of the artwork by considering the symbols and the materials used to create each piece.

DIA Educator Resource Connection: The Seasons in Bloom Lesson: DAY 1, SLIDE 6

Directions: Begin this object analysis activity by showing students the fan with paintings of the four gracious plants and the folding tabletop screen included in the toolbox.

1. What words would help you describe these objects to another person?
Is it more important that the object is beautiful or useful? Why do you believe this?
2. What is the function of these different types of art: storytelling, decoration, tableware, clothing, etc.? How might the format help the artist to decide what materials to use in order to make the artwork?
3. Measure the size of this screen, fully opened. Compare it to the size of the *Chaekkori Screen (Collection Connection C)*. How are the images on this screen similar to the *Chaekkori Screen*? How are they different?

Standards:

- CCSS.ELA-LITERACY.W.K.2
- CCSS.ELA-LITERACY.W.3.2.A
- 21st Century Skills: COMMUNICATION;
CRITICAL THINKING AND PROBLEM
SOLVING
- MI Social Studies: P2.4
- MI Art Standards: ANALYZE: Standard 3

ACTIVITY TIME

Toolbox Objects

Interactive Scroll and Calligraphy Brushes
Four Gracious Plants Rubbing Plates
Children's Books

Additional Supplies:

Paper
Crayons
Cups of water

DIA Collection Connections: A, D, E, G, H

Student Outcomes

Students will...

- use a visual set of directions (book) and interactive materials (scroll and brushes) to write Chinese characters.
- explore various artistic representations of plants through the process of creating rubbings.
- learn more about East Asian cultures by reading stories and investigating picture books about Chinese, Korean, and Japanese traditions, and practices.

Educator Resource Connection: The Seasons in Bloom Lesson: DAY 2, SLIDES 12–16

Directions: Set up the three activity stations before students come to class. Students will rotate through each station.

1. One group will practice writing calligraphy using water and bamboo brushes on a scroll with the help of the book *Lóng is a Dragon: Chinese Writing for Children*.
2. The second group will create a series of rubbings of the Four Gracious Plants using paper and crayons on the rubbing plates.
3. The third group will explore the various children's books included in the toolbox, reading the stories and looking for botanical imagery.
4. To conclude the activity, facilitate a discussion:
 - What did you learn from these experiences?
 - a. Which of the books that you explored had a familiar message or story?
 - b. What new stories did you enjoy reading?
 - How does the shape of something help it function?
 - a. Were there Chinese characters whose meanings were easier to identify than others? Why?
 - b. In what natural environments can some of these plants be found? How might their shape and size help them to grow in those locations?
 - c. What are some of the plants used for? How does their shape relate to this function?
 - What station did you wish you could spend more time exploring? Why?

Standards

- CCSS.ELA-LITERACY.W.2.8

Glossary for Teachers

This glossary can be used with two other Elementary-level Educator Resources: *Lessons from Asian Art: Storytelling Through Asian Art*, and *Lessons from Asian Art: Seasons in Bloom*

ALBUM PAINTING: a small painting included as one page in a collection of works bound into a single book or album; an important format for painting throughout Asia.

CALLIGRAPHY: the art of beautiful writing.

CONTINUOUS NARRATIVE: a method of visual storytelling, sometimes with the repetition of figures, in which one scene flows into the next; often seen on handscrolls.

EARTHENWARE: a type of ceramic that is fired in a kiln at low temperatures and remains porous.

ENAMEL: an opaque or semi-transparent glassy substance applied to a surface for decoration or protection. Applied as a powder, enamel melts, flows, and then hardens into a smooth coating during the process of firing and cooling.

GLAZE: a liquid mixture of minerals applied to a clay surface, which produces a smooth, glossy, watertight surface for the finished ceramic object after firing in a kiln. Glazes may also impact the color of the ceramic object. They may be applied by painting, dipping, or submerging the unfired object in the glaze; they may also occur naturally in the kiln, as in ash glazes.

HANDSCROLL: a horizontally organized work of art—usually a painting and/or calligraphy—typically created on paper or silk, designed to be gradually unrolled and viewed from right to left.

HANGING SCROLL: a vertically oriented work of art—usually a painting and/or calligraphy—typically created on paper or silk, designed to be displayed on a wall.

HANGUL: (say: *hahn-gool*) the Korean alphabet and Korea's official system of writing

INLAY: technique in which one material is embedded into the surface of another in order to create a design; commonly used in ceramics and woodworking.

KANJI: (say: *kahn-jee*) Chinese characters used in Japanese writing. *Kanji* characters are ideographic and may be used alongside Japanese syllabic characters.

KYOGEN: (say: *kyoh-ghen*) short comedies performed in between Noh plays; masks worn by kyogen actors often have cheerful, silly, or ugly faces to encourage the audience to laugh.

LACQUER: a medium made from the sap of the lac tree; used to varnish wood, cloth, or paper objects. The sap is collected from the tree, heated, and sometimes dyed with iron oxides to produce shades of red or black. The substance is then painted in very thin coats and dries to create a shiny, durable, waterproof finish on the object.



LITERATI: classically trained scholars, sometimes called scholar-officials, usually belonging to the class of officials who historically comprised the Chinese political bureaucracy.

MAKI-E: (say: *mah-kee-eh*) Japanese term describing the technique of sprinkling or spreading gold or silver powder onto wet lacquer using a brush.

MEDIUM: (plural: media) the material or materials from which a work of art is made.

MOTIF: an element of design in a work of art, such as a characteristic feature, shape, or image.

NOH: (say: *no*) traditional Japanese masked drama that includes dance and music; features actors dressed in elaborate costumes and masks performing on a sparsely decorated stage.

OVERGLAZE: an enamel decoration applied to a ceramic object over the glaze.

PORCELAIN: a type of extremely hard, fine white ceramic made from a mixture of kaolin (a type of white clay); it is fired at very high temperatures to produce a translucent surface. First made by Chinese potters beginning in the late sixth to early seventh century.

POTTERY: vessels or forms made out of fired clay; commonly referred to as ceramics.

SLIP: a mixture of clay and water used to join clay pieces together or used to decorate ceramics before they are glazed and fired.

STONEWARE: a type of ceramic that can be fired to a higher temperature than earthenware but not as high as porcelain. Occurring in a variety of natural colors from white to grey and black, it is harder than earthenware and is nonporous.

TAOTIE: (say: *tau-tee-yeh*) a mask-like motif appearing on early Chinese artifacts of the Neolithic era (before 2000 BCE) and Shang Dynasty (ca. 1600–1050 BCE).

UNDERGLAZE: liquid clay with pigment added to it, usually painted on the surface and applied to the clay form before glazing and firing. Retains a matte finish when fired unglazed.



RECOMMENDED TEACHER RESOURCES

Addiss, Stephen with Audrey Yoshikol Seo. *How to Look at Japanese Art*. Harry N. Abrams, 1996.

Bulletin of the Detroit Institute of Arts: Arts of Asia, vol. 92, no. 1–4, 2018.

Ebrey, Patricia, et. al. *East Asia: A Cultural, Social, and Political History*. 2nd ed., Wadsworth, Cengage Learning, 2009.

Kim, Kumja Paik. *The Art of Korea: Highlights from the Collection of San Francisco's Asian Art Museum*. 1st ed., Asian Art Museum-Chong-Moon Lee Center for Asian Art and Culture, 2006.

Murphey, Rhoads. *East Asia: A New History*. 2nd ed., Addison-Wesley, 2001.

Neave, Dorinda, et. al. *Asian Art*. Pearson, 2015.

Stokstad, Marilyn and Michael W. Cothren. *Art History*. 5th ed., Pearson, 2014.

Wang, Gai, et al. *The Mustard Seed Garden Manual of Painting = Jie Zi Yuan Hua Zhuan, 1679–1701: a Facsimile of the 1887–1888 Shanghai Edition with the Text Translated from the Chinese and Edited by Mai-Mai Sze*. Princeton UP, 1977.

Wilson, Richard L. *Inside Japanese Ceramics: A Primer of Materials, Techniques, and Traditions*. Weatherhill, 1999.

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PACKING DIRECTIONS

From the bottom of the box to the top.

Step 1: Please place books on the bottom, left side of box with the largest books on the bottom of the pile.

Animals in the Stars: Chinese Astrology for Children

Grass Sandals: The Travels of Basho

The Phone Booth in Mr. Hirota's Garden

Floating Lanterns & Golden Shrines

The Empress and the Silkworm

Korean Folk Tales: Long, Long Time Ago

Good Fortune in a Wrapping Cloth

Oh The Places You'll Go (Japanese edition) by Dr. Seuss

Basho and the River Stones

Lóng is a Dragon: Chinese Writing for Children

The Secrets of Noh Masks

Step 2: Information binder and folder with images

Step 3: Place individually boxed objects in box next.

Interactive Scroll in tube (on top of the books)

Tabletop Fan Featuring the Four Gracious Plants (on top of the books)

Paper *bojagi* kits (to the right of books)

Plastic box with porcelain cups, set of three (to the right of the books)



Step 4: Place unboxed objects in box next.

Four Gracious Plants Rubbing Plates (to the right of books)

Matboard *bojagi* kit backgrounds (to the right of books)



Step 5: Place objects back in plastic boxes. Place on top.

Bojagi from Korea

Folding Tabletop Screen

Calligraphy Brushes

Japanese Accordion Book

Paper Lacquered Box from Japan

Chopstick Boxes with Designs from Japan

