Distance Learning at the Cleveland Museum of Art

JAPANESE ART: HUMBLE AND BOLD
Grades 6-12

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Teacher note: Please bring copies of “Japanese Aesthetics – Viewing Guide” and “Try Speaking Japanese” to the video conference
How to Prepare Your Class for the Distance Learning Presentation

Teacher Information will be sent or made available to you prior to the program.

Please familiarize yourself with the materials and discuss them with your class.

Have the Teacher Information Packet (T.I.P.) materials on hand in the classroom, ready for the program. These materials may be used during the videoconference.

Be prepared to facilitate by calling on students yourself during the lesson. Students are sometimes initially shy about responding to questions during a distance learning lesson.

Explain to students that this is an interactive medium and encourage them to ask questions.

Reinforce topics discussed in the program by asking students to complete some of the suggested pre- and post-conference activities in the Teacher Information Packet.

We ask teachers, after the program, to please fill out the Evaluation Form and return it to:

Dale Hilton/Distance Learning
The Cleveland Museum of Art
11150 East Boulevard
Cleveland, OH 44106

Thank You!
Teacher Information Guide:

The Cleveland Museum of Art Distance Learning Program

JAPANESE ART: HUMBLE AND BOLD

Grades 6-12

Program Objectives:

Students will learn and understand…
1. To recognize the dual nature of Japanese art – sometimes natural, irregular and modest, and other times bright and flamboyant; and to identify examples of each.
2. Observation skills necessary for appreciating a work of art and to think about how these images display an interest in natural forces and how the images affect sensory perception.
3. Introductory-level Japanese words used to describe works of art.

Common Core State Standards Applicable:

English Language Art & Literacy in History/Social Studies, Science, and Technical Subjects-
6th Grade
CCSS.ELA-Literacy.SL.6.1
Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 6 topics, texts, and issues, building on others’ ideas and expressing their own clearly.
CCSS.ELA-Literacy.SL.6.4
Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.
CCSS.ELA-Literacy.SL.6.5
Include multimedia components (e.g., graphics, images, music, and sound) and visual displays in presentations to clarify information.
CCSS.ELA-Literacy.W.6.4
CCSS.ELA-Literacy.WHST.6.4
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCSS.ELA-Literacy.W.6.6
CCSS.ELA-Literacy.WHST.6.6
Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.

CCSS.ELA-Literacy.W.6.7
CCSS.ELA-Literacy.WHST.6.7
Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.

7th Grade
CCSS.ELA-Literacy.SL.7.1
Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 7 topics, texts, and issues, building on others’ ideas and expressing their own clearly.

CCSS.ELA-Literacy.SL.7.4
Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.

CCSS.ELA-Literacy.SL.7.5
Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.

CCSS.ELA-Literacy.W.7.4
CCSS.ELA-Literacy.WHST.7.4
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCAA.ELA-Literacy.W.7.6
CCAA.ELA-Literacy.WHST.7.6
Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

CCSS.ELA-Literacy.W.7.7
CCSS.ELA-Literacy.WHST.7.7
Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.

8th Grade
CCSS.ELA-Literacy.SL.8.1
Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 8 topics, texts, and issues, building on others’ ideas and expressing their own clearly.

CCSS.ELA-Literacy.SL.8.4
Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.

CCSS.ELA-Literacy.SL.8.5
Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.

CCSS.ELA-Literacy.W.8.4
CCSS.ELA-Literacy.WHST.8.4
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCAA.ELA-Literacy.W.8.6
CCAA.ELA-Literacy.WHST.8.6
Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

CCSS.ELA-Literacy.W.8.7
CCSS.ELA-Literacy.WHST.8.7
Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.

Grades 9-10
CCSS.ELA-Literacy.RL.9-10.7
Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment

CCSS.ELA-Literacy.SL.9-10.1
Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.SL.9-10.4
Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task, building on others’ ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.SL.9-10.5
Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

CCSS.ELA-Literacy.W.9-10.4
CCSS.ELA-Literacy.WHST.9-10.4
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCAA.ELA-Literacy.W.9-10.6
CCAA.ELA-Literacy.WHST.9-10.6
Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

CCSS.ELA-Literacy.W.9-10.7
CCSS.ELA-Literacy.WHST.9-10.7
Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
Grades 11-12
CCSS.ELA-Literacy.SL.11-12.1
Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.SL.11-12.4
Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks, building on others’ ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.SL.9-10.5
Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

CCSS.ELA-Literacy.W.11-12.4
CCSS.ELA-Literacy.WHST.11-12.4
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCAA.ELA-Literacy.W.11-12.6
CCAA.ELA-Literacy.WHST.11-12.6
Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

CCSS.ELA-Literacy.W.11-12.7
CCSS.ELA-Literacy.WHST.11-12.7
Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

National Education Standards:
For Fine Arts - Visual Arts (grades 5-8, 9-12):
- Understanding and Applying Media, Techniques, and Processes
- Understanding the Visual Arts in Relation to History and Cultures
- Making Connections Between Visual Arts and Other Disciplines

For Language Arts - English (grades K-12):
- Reading for Perspective
- Reading for Understanding
- Evaluation Strategies
- Communication Skills
- Communication Strategies
- Applying Knowledge
- Multicultural Understanding

*For Language Arts – Foreign Languages (grades K-12):*

*some Japanese words introduced*

- Cultures - Gain Knowledge and Understanding of Other Cultures
- Connections - Connect with Other Disciplines and Acquire Information
- Comparisons - Develop Insight into the Nature of Language and Culture

**Program Summary:**

This lesson draws on the permanent collection and the Education Art Collection of the Cleveland Museum of Art. It introduces some common types of Japanese fine art and folk art, including the Japanese terms in *romaji* (Japanese transliterated into English characters).

The lesson is designed to provide a foundation for understanding the apparently contradictory nature of Japanese taste; the appreciation of both plain and ornate works of art. Students will be asked to carefully observe objects and record information about them in a Viewing Guide. Using this information, students will draw conclusions about whether the objects should be classified as *gouka* (bright, exuberant, and colorful) or *wabi-sabi* (modest, muted, and conservative). *Wabi-sabi* and *gouka* aesthetics relate to broader historical and social trends, such as Buddhism, tea ceremony practice, and the traditions of the Japanese emperors and aristocrats. Students will consider how images used in the videoconference represent an interest in natural forces and reflect aesthetic traditions.

The tea ceremony is discussed in some detail to promote understanding of its purpose, preparation, and also how the tea ceremony objects students will view relate to cultural trends and in terms of their aesthetic form. The purpose of the tea ceremony is to bring peace of mind to the participants by focusing on simple manifestations of beauty and nature. The five senses play an important role in this process.

While *gouka* and *wabi-sabi* appear to be irreconcilable tendencies in Japanese art, they have coexisted for hundreds of years. *Gouka* and *wabi-sabi* elements can sometimes be found within a single work of art. At the conclusion of the lesson, students will reexamine certain objects to find subtle clues that may challenge their initial assumptions.

Students are invited to find correlations between Japanese ideas about art and self-expression and more familiar American attitudes. For example, the instructor may ask: “How are wealth and status displayed in American culture?” This type of comparison prompts students to
carefully observe works of art and to consider the goal of an artist or patron in creating, purchasing or using different types of objects.

Prerequisite Activity:
Ask students to research the Japanese tea ceremony so that they come to the distance learning program with some understanding of the subtleties and intricacies involved in its preparation and participation.

Selected Vocabulary:
- *aesthetic* - ideal of beauty or good taste
- *cha* (*o-cha, matcha*) – tea
- *gouka* (*go-ka*) – bright, exuberant, colorful
- *wabi-sabi* (*wabi-sabi*) – conservative
- *kimono* (*kee-moh-noh*) – robe
- *netsuke* (*net-skay*) – toggle
- *obi* (*oh-bee*) – sash

Teaching Extensions:

*Language Arts:*

1) Japanese connoisseurs give poetic names to famous tea implements. The poetic names are drawn from sources in nature, such as “Snowy Heron” and “Setting Sun,” both names for tea bowls. The names usually reflect some aspect or appearance of the object. Prepare for the lesson by bringing several objects to class, such as vases, cups, or even interesting rocks. Another option would be to have each student bring in a favorite small item (something made of natural materials). Each student should study the appearance of his or her selected object and invent a poetic name for it. He or she should provide a verbal or written justification of the name they have chosen. This could take the form of Haiku.

Tips for writing Haiku poetry can be found at: [http://www.ahapoetry.com/HAIKU.HTM](http://www.ahapoetry.com/HAIKU.HTM)

2) Look for “gouka” or “wabi-sabi” aesthetics in English-language poems, such as Robert Frost’s “Stopping By the Woods on a Snowy Evening”
[http://www.poetryfoundation.org/poem/171621](http://www.poetryfoundation.org/poem/171621)
or, for example, “Water Picture” by May Swenson
or “The Red Wheelbarrow” by William Carlos Williams
Social Studies:
1) Many of the objects used in this lesson were made during the late 19th and early 20th centuries. One of the most significant events of this period was the arrival of American Commodore Matthew Perry in 1854, who forced the Japanese government to permit international trade. Since then, American politics and culture have had a profound impact on Japan – and vice versa. Students can research and write essays or create power point presentations on aspects of the Japanese/American relationship in the 19th and 20th centuries. Some ideas: Perry, World War II (Pearl Harbor, Hiroshima, etc), consumerism and the rise of credit debt in Japan; American importation of Japanese electronics and automobiles, *manga* and/or *anime*.

Teacher Resource List:

Websites:
For teachers:
http://afe.easia.columbia.edu
http://www.poets.org/

For students:
http://web-japan.org/museum/menu.html
http://www.samurai-archives.com

Books:
For teachers:

For students:


**Selected Objects Included in the Program:**

<table>
<thead>
<tr>
<th>Item</th>
<th>Accession #</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Narahira Viewing Cherry Blossoms</em>, 2-fold screen (<em>byobu</em>) by Shibata Zeshin, later 1800s</td>
<td>1981.2</td>
</tr>
<tr>
<td><em>Three Monkeys netsuke</em>, ivory, late 19th-early 20th century</td>
<td>1939.395-397</td>
</tr>
<tr>
<td><em>Dolls</em> (<em>hina</em>), wood, silk, around 1750</td>
<td>A16.37M, A16.37N</td>
</tr>
<tr>
<td><em>Tea bowl</em> (<em>chawan</em>), Edo Period (1615-1868)</td>
<td>1976.25</td>
</tr>
<tr>
<td><em>Tea kettle</em> (<em>kama</em>), iron, Edo Period (1615-1868)</td>
<td>1955.558</td>
</tr>
<tr>
<td><em>Tea scoop</em> (<em>chashaku</em>), bamboo, 20th century</td>
<td>15791/21</td>
</tr>
<tr>
<td><em>Tea caddy</em> (<em>cha-ki</em>), lacquer, early 20th century</td>
<td>1939.414</td>
</tr>
<tr>
<td><em>Storage Jar</em>, ceramic, Muromachi Period (1392-1573)</td>
<td>1973.18</td>
</tr>
</tbody>
</table>

Note: Some of these objects can be viewed online by accessing the Collections portion of the CMA website at [http://www.clevelandart.org/art/departments.aspx](http://www.clevelandart.org/art/departments.aspx)

This Teacher Information Packet and Distance Learning Lesson were developed with the assistance of Jean Graves, Curriculum Writer, The Cleveland Museum of Art, Ohio.
Japanese Aesthetics – Viewing Guide

Add your definitions for the words below:

Gouka - __________________________

Wabi-sabi - __________________________

<table>
<thead>
<tr>
<th>Object/Use</th>
<th>Materials</th>
<th>Colors and Forms</th>
<th>Gouka or Wabi-sabi?</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
<td></td>
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<tr>
<td>2.</td>
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<td>3.</td>
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<td>4.</td>
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<td>5.</td>
<td></td>
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</tr>
</tbody>
</table>

Design a Ceremony for Your Beverage!

Beverage________________________

Location of ceremony______________

Activities________________________

Sketch of vessel/other items you would use →
Try Speaking Japanese

Just for fun, try speaking Japanese during the videoconference. You can comment on some of the objects shown by using the vocabulary below:

For example, if you want to say: Its pretty or attractive, use: Sore ga kirei

Sore (sore-ray) means that thing or object. Kirei (key ray) means pretty. (Ga is a subject marker and let’s the speaker know that you are referring to something. There is no real equivalent in English, but you do need to use it!).

<table>
<thead>
<tr>
<th>Pretty, clean (agreeable)</th>
<th>Kirei (key-ray)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Restrained, rustic, extremely simple</td>
<td>Shibui (she-boo-ee)</td>
</tr>
<tr>
<td>I like it</td>
<td>(Fill in the blank) ga suki (ski)</td>
</tr>
<tr>
<td>I don’t like it</td>
<td>(Fill in the blank) ga kirai (key-rye)</td>
</tr>
<tr>
<td>Weird</td>
<td>Hen</td>
</tr>
<tr>
<td>Plain, simple</td>
<td>Jimi, (jimmy) wabi-sabi (wah-bee—sah-bee)</td>
</tr>
<tr>
<td>Colorful</td>
<td>Karafuru (ka da foo ru)</td>
</tr>
<tr>
<td>Showy, flashy, gaudy</td>
<td>Hade (hah-day)</td>
</tr>
<tr>
<td>Ugly</td>
<td>Mi-nikui (me—knee-koo-ee)</td>
</tr>
<tr>
<td>Nice, pleasant</td>
<td>Yoi, (yo-ee) ii (ee)</td>
</tr>
<tr>
<td>Bright, exuberant, colorful</td>
<td>Gouka (go-ka)</td>
</tr>
</tbody>
</table>


And you thought English was tough!

Ichikawa Ebizo IV as Takemura Sadanoshin, Toshusai Sharaku (Japanese) 1794 1930.205
Writing About Art

Learning to write about art is a helpful tool in understanding it. Once the observer knows what to look for in a piece of artwork, it becomes easier to both write about and understand the work. Art critics use a process known as DAIE (Describe, Analyze, Interpret, and Evaluate) to critique an artwork. Listed below is a guideline that will help you engage in this process.

DESCRIBE:
1. What do you see? What is this picture about?
   - People
   - Objects
   - Scene – time and place
   - Action – what is going on?

2. How is the work made? What materials, tools, or process are used? What elements has the artist manipulated? The following list may be helpful.
   - Oil, watercolor, pastel, ink, clay
   - Palette knife, brush, pen, chalk, etching, screen printing
   - Color, value, line, shape/form, space, texture

ANALYZE:
3. How is the artwork organized? Do certain aspects stand out to you? How does your eye move over the piece? Is there any type of pattern or rhythm created in the work? Are elements proportionally correct (right size comparatively)?

INTERPRET:
4. How does the work make you feel?
   - Happy, sad, anxious, angry, nostalgic, adventurous
   - Are the brushstrokes rough or smooth, or are they evident at all? Are the colors hot or cool? Is the subject matter active or quiet? Are the lines flowing, irregular or discontinuous?
In addition to analyzing the work, it is also important to do a little research about the artist such as when and where the artist lived. What were some of the things the artist was concerned about and how is this apparent in his or her work? Were there things in the artist’s life that inspired him or her? In short:

5. **What can you learn about the artist?**
   - What country is the artist from?
   - What can you find out about his or her experiences?
   - What ideas or feelings is the artist suggesting?

**EVALUATE:**

Finally, play the role of the art critic. Art criticism is based on a number of things. Think, for example, about the style the artist is using. You may want to consider the following approaches the artist may have taken:

*Realism:* The artist accurately describes the subject matter – the art looks real.

*Formalism:* The artist has experimented with shape, color, space in an unusual way.

Now put it all together! You decide-

6. **Has the artist succeeded in doing what you think he or she tried to do? Explain your opinion with why you feel the way you do about the artwork.**
The Cleveland Museum of Art Distance Learning Evaluation Form

Your Name_________________________________________

Your School_____________________________________________________________

School Address (with zip code) _____________________________________________

E-mail Address _____________________________________________________

Grade/Class of students (e.g. 10th grade French) ____________________________

Program Title ___________________________________________________________

Program Date ___________________________________________________________

Thank you so much for your participation in our distance learning program. We would appreciate your response to these questions by circling the appropriate answer and returning the survey. Please Mail or Fax to Dale Hilton at 216-707-6679

5= Strongly Agree  4= Agree  3= Neither Agree nor Disagree
2= Disagree  1= Strongly Disagree

1. The teacher information packet was helpful for preparing my class and me for the distance learning lesson.
   5  4  3  2  1

2. The teaching style of the on-camera instructor was interesting, engaging and fostered interaction.
   5  4  3  2  1

3. The Teacher Information Packet was helpful in providing interdisciplinary extension activities that I did use or plan to use.
   5  4  3  2  1

4. The distance learning lesson successfully taught its objectives.
   5  4  3  2  1

5. The distance learning lesson was not interrupted by technical difficulties.
   5  4  3  2  1

6. The pre-requisites the distance learning lesson and extensions are aligned with The National Education standards.
   5  4  3  2  1

7. I plan to register for another distance learning lesson.
   (circle one)
   Yes  No

If no, why?______________________________________________________________
8. I would like more information about The Cleveland Museum of Art’s Teacher Resource Center.
   (circle one) Yes No

9. Why did you choose The Cleveland Museum of Art Distance Learning?
   (circle one)
   a.) Price Point
   b.) Quality of lessons
   c.) Selection of lessons
   d.) Ease of working with CMA
   e.) Other

10. How did you hear about The Cleveland Museum of Art Distance Learning program?
    (circle all that apply)
    a.) CMA inservice
    b.) CILC
    c.) TWICE
    d.) Conference
    e.) Brochure
    f.) The Cleveland Museum of Art website
    g.) The Teacher Resource Center
    h.) Other

11. Do you have any additional comments about the distance learning lesson?


Please return the completed teacher evaluation form to:

Dale Hilton/Distance Learning
The Cleveland Museum of Art
11150 East Boulevard
Cleveland, OH 44106

Or fax to Dale Hilton at 216-707-6679
Selected Images:

**Narihira Viewing the Cherry Blossoms**, late 1800s,
Shibata Zeshin (Japanese, 1807 - 1891)
Two-fold screen; ink, color, lacquer, and gold on silk,
1981.2

**Storage Jar: Shigaraki Ware**, 1300s-1400s
Japan, Shiga Prefecture, Shigaraki area kilns,
Muromachi Period (1392-1573)
Stoneware with natural ash glaze and cypress fence pattern
1973.18
Three Monkeys netsuke, late 1800s to early 1900s
Japan, late 19th - early 20th century
Ivory
1939.395-397