

45-minute tours, 45-minute studio activities

One Group Tour

- Escort to studio, leave coats and other belongings, go over rules, divide and tour, return back to studio for art activity.

Two Group Tours

- Escort group to Ford Lecture Hall (unless other arrangements have been made). Blue and orange bins will be provided for belongings, go over rules, **set time for switching**, dismiss studio art group, tour, both groups return to Ford Lecture Hall at designated time and switch. Both groups return to Ford Lecture Hall to reorganize and depart the museum.

Multiple Schools/Multiple Tours

- At times it is possible to have two different schools and up to four large groups. Please try to remain flexible, and communicate with the other EIs to clarify logistics. The studio coordinator and tour coordinator will work to make sure everything runs smoothly.
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Post-Tour Activities

Artful Animals (K-5): Korean Folding Screens

Exploring Asia (K-12): Chinese Literati: Calligraphy and Painting Nature

Learning to Look (K-12): Surreal Sculptures

People and Places in Art (K-12): Chinese Literati: Calligraphy and Painting Nature

Día de los Muertos (K-12): Papel Picado (October 29-November 2)

Under Pressure (1/24/15-3/29/15): printmaking activity TBD

Rick Bartow: Things You Know But Cannot Explain (4/18/15-8/9/15) Native American Heritage activity TBD

Works on View

Gertrude Bass Warner portrait and sculpture
Masterworks on loan

Barker:

Ryo Toyonaga – Awakening (10/11/14-1/4/15)

Under Pressure (1/24/15-3/29/15) and *Rick Bartow: Things You Know But Cannot Explain* (4/18/15-8/9/15)

Jin Joo Gallery:

Pojagi

**Ten Symbols of Longevity* (4/1/14-12/28/14) (sun, clouds, mountains, water, pine trees, bamboo, mushrooms of immortality, deer, cranes, turtles)

**Flying Tiger Banner*

**Court Insignia Badge (Hyungbae) for a Civil Dangsanggwan Official (with Paired Manchurian Cranes) Scholar's Accouterments*, Korean, Joseon dynasty, late 19th-early 20th century (dragon, fish, and bird)

**Meditation II*, Korean stoneware with pale celadon glaze, 2003 (fish)

Soreng (Throne Room):

**Back of Daoist Priest's Robe* (dragon)

**Bird on Branch of Trumpet Flower and Rock, Mustard Seed Garden Manual*

**Front of Manchu Woman's Nonofficial Formal Coat* (crane)

**Back Court Insignia Badge for a Civil Official of Fourth Rank* (wild goose)

**Back Court Insignia Badge for a Military Official of First Rank* (lion)

*Mustard-yellow Meiping vase (dragon, Chinese Treasure Wall)

*Imperial bowl with fish decoration (Chinese Treasure Wall)

*Pair of jars with fish designs (Chinese throne accessories)

*Chinese Mandarin squares (bird)

*Pair of yellow vases (bird, Chinese Treasure Wall)

*Bird roof tile from the Forbidden City (China)

Preble Murphy:

**Inkstone Box with Design of Cranes and Pines by the Shore and Wagon Wheels and Poem Slips in the Water*
Openwork Transom

Chinese Court Scene

**Akechi Samanosuka Mitsuharu and Horse Swimming across Lake Biwa to the Karasaki Pines*, Kobayashi Kiyochika, 1889

Samurai armor

**Puppy Worrying Daruma*, Edo period, ivory netsuke, Japan

Courtyard:

columns/ animals

*Note: Denotes animal theme for Artful Animals tour

Art Studio
Post-Tour Activities
2014-2015

Artful Animals: Korean Folding Screens

Grades: K-5

Subjects: Visual Arts

Time Required: 45 minutes

Featured Artworks: *Ten Symbols of Longevity* (see Works on View for complete list)

Lesson Overview: Students will discover animals in art and folktales in this cross-cultural exploration and will explore animals in the Japanese, Chinese, and Korean galleries. Students will construct a folding screen referencing Korean animals and will learn about animal symbolism in Korean culture.

Goals

Students should be able to...

Understand:

-How to describe and analyze imagery that represents symbolism and how to identify features of an artwork and stylistic influences.

Know:

-How to interpret the meaning of an object.

Be able to:

-Demonstrate a correlation between animals and their symbols.

-Explore a variety of art materials and construct a screen from imagination and symbolic imagery.

Learning Objectives:

Students will...

- Incorporate a variety of media and materials utilizing collage and drawing in order to demonstrate comprehension of Korean symbols and their meanings.
- Make a connection between the content of the museum tour with the art making process
- Compare and contrast functional and aesthetic objects
- Apply and demonstrate an understanding of Korean cultural history

Materials:

- Cardstock
- Pencils
- Colored pencils
- Markers
- Decorative *hanja* paper
- Glue sticks
- Korean folktales (*The Birth of Tan-Gun*)

Motivation:

- The teacher engages students in discussion to examine the significance of animals in Korean art, featuring animals commonly found in animal-themed folktales. Students will learn about significant animals like the bear and tiger in Korean culture (e.g. *Tan-Gun* folktale).
- Exemplars of folding screens are shown to students. Students will see examples of Korean screens in the museum's collection prior to creating their own small screen.
- The teacher demonstrates methods of constructing a folding screen and discusses incorporating *hangul* and images.
- The teacher will go over the handout of Korean animal symbols and discuss their traits and meaning. Students will choose the animals whose symbols best embody the messages that they would like to convey, such as longevity, friendship, happiness, and good luck.
 - Topic questions:
 - What is a folding screen?
 - What is the purpose of a folding screen?
 - Association questions:
 - What animals do you see in the image of the *Ten Symbols of Longevity*?
 - What trait does the deer possess?
 - Visualization questions
 - How can you use a symbol of an animal to show who you are?
 - What story do you want your folding screen to tell?
 - Transition questions
 - What animal's traits are the most similar to yours? Which animal are you?
 - How can you design your screen to convey symbols that are important to you?

Procedures:

- Examples of Korean animals in folktales and folding screens are shown to students, and the teacher engages students in a dialogue about the significance, uses, and purpose of folding screens.

Demonstration

- How to construct a screen with cardstock, collage materials, colored pencils, and markers is presented.

Steps

1. Students will fold their cardstock into 4 panels using three folds demonstrated by the teacher.
2. Students will choose laminate photos of Korean animals and their symbols as reference and will sketch out their design onto their panels.
3. Next, students may glue *hanja* paper onto the panels and will use colored pencils and markers to draw the Korean animals.
4. Students will design the back of their panel.
5. Upon completion, students will work on a brief writing prompt.

Distribution

Supplies are accessible and student-managed.

Work period

Screen construction begins. Students design the screen and can talk quietly at their tables. The teacher checks in with students to encourage in-process work and to engage in dialogue about the artwork and process.

Clean-up

All students are responsible for putting materials and supplies away and for cleaning up the work area.

Closure

Students complete a writing activity that demonstrates their understanding of the animal's Korean symbol and how the traits relate to the student.

Evaluation:

- Individual discussion during art making
- Writing response
- Group discussion

Assesses

- Understanding of the significance of animals in Korean art
- The ability to analyze artwork for symbols
- The exploration of ways to create a screen
- The choices of materials and media to represent a sense of identity in the process of constructing a screen

Adaptations/Modifications:

Premade screens can be available with precut shapes which students can glue.

Oregon Art Standards Addressed:**Create, Present, and Perform**

AR.03.CP.01

Use experiences, imagination, essential elements and organizational principles to achieve a desired effect when creating, presenting and/or performing works of art.

AR.05.CP.01

Use experiences, imagination, observations, essential elements and organizational principles to achieve a desired effect when creating, presenting and/or performing works of art.

AR.03.CP.03

Create, present and/or perform a work of art that demonstrates an idea, mood or feeling.

AR.05.CP.03 Create, present and/or perform a work of art and explain how the use of essential elements and organizational principles shapes an idea, mood or feeling found in the work.

Aesthetics and Criticism

AR.03.AC.01

Recognize essential elements, organizational principles and aesthetic effects in works of art.

AR.05.AC.01

Identify essential elements, organizational principles and aesthetic criteria that can be used to analyze works of art.

AR.03.AC.03

Identify the disciplines used in an integrated work of art.

AR.05.AC.03

Describe how essential elements and organizational principles from various arts disciplines are used in an integrated work of art.

Historical and Cultural Perspectives

AR.03.HC.02

Identify social, historical and cultural characteristics in a work of art.

AR.05.HC.02

Identify and relate common and unique characteristics in works of art that reflect social, historical, and cultural contexts.

Common Core National Standards Addressed:

English Language Arts Standards

Reading: Literature

Key Ideas and Details:

CCSS.ELA-LITERACY.RL.2.2

Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.

Anchor Standards for Writing: Text Types and Purposes

CCSS.ELA-Literacy.CCRA.W.3

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.

Anchor Standards for Speaking and Listening: Comprehension and Collaboration

CCSS.ELA-Literacy.CCRA.SL.1

Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.CCRA.SL.2

Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively and orally.

Attachments:

Writing Prompt, Korean Animal Symbols

Summative Assessment
Writing Prompt

JORDAN SCHNITZER **MUSEUM OF ART**

K-5

1. Which animals did you choose? _____

2. What does your animal represent in Korean culture? _____

3. Why did you choose the animal, and what do you have in common with this animal? _____

ANIMAL SYMBOLISM IN KOREAN ART

Turtle: Longevity, Fortune-telling Ability

Because turtles live longer than other animals, they symbolize longevity. People believed that turtles had the power to predict the future



Tiger: Commanding Dignity and Sternness, Courage and Fierceness

People looked at tigers with two different perspectives. They were seen as brave, dignified, cruel, and greedy on one hand, yet also respected as a symbol of good luck and protection from disease.



Deer: Friendship, Longevity

People considered the deer as a holy animal due to its beautiful appearance and mild temper. They always travel in herds and whenever they move to a different location, they raise their heads to search for and stragglers that do not follow.



White Heron: Graciousness, Passing Exams

Poets loved white herons for their gracious posture. When painted with a lotus pip, the image signified that the person would pass the all-important civil service examination.



Mandarin Duck: Fidelity

Because mandarin ducks never acquire a new partner even after a mate dies, it symbolized fidelity of couples, affection, or a happy marriage bond. Newly married couple use pillows and a comforter with embroidered mandarin ducks because of this belief.



Pheasant: Nobility

Pheasants were often compared to peacocks in their gorgeous appearance and noble characteristics. Chinese officials had pheasants embroidered on their uniforms. During the Chosun Dynasty, royal family members copied the style.



ANIMAL SYMBOLISM IN KOREAN ART

Monkey: High Position in Government

Monkeys are called *i-hu* in Chinese. Because *hu* has the same pronunciation as emperor, the meaning of a monkey extends to promotion to a high ranking position in the government.



Cat: Expelling Evil Spirits

Cats can see well at night. People believed that if a cat was around, evil spirits could not play bad tricks on people.



Bat: Good Luck

The Chinese ideogram for bat is pronounced the same as the ideogram for good fortune (*pok* in Korean). This led to bat images being embroidered on pillow ends and incorporated into furniture designs and fittings as a symbol of good fortune.



Korean Magpie: Good News

Koreans believed that magpies delivered good news and invited good people. The most famous painting related to a magpie is the one with striped tiger (*ggach'i wha horangi minhwa*): the magpie is happily chirping to a tiger. The magpie represented good news and the tiger symbolized good luck, since its pronunciation in Chinese sounds similar to good luck (*bok*).



Butterfly: Free Love, Happiness

During the spring, the butterfly was an object of envy among young men and women. Butterflies were free and carefree to look for their mates, unlike the arranged marriages in Confucian society. To people they symbolized free love and happiness.



Carp: Self-made Man, Reproduction

A gate called *Deungyong-mun* was where a person who passed the civil service exam had the honor of facing the king. The legend of the gate very closely related to a carp: "Every spring, carps were swimming against the

Birds

Red-crested White Crane:

Spiritual, Longevity

Although a fairly common bird, people considered white cranes as holy and spiritual. Many Asians believed that those who lived lives of lofty solitude became cranes when they died. A common phrase stated, "As a red-crested white crane lives thousands of years, a pine tree does 10 thousand of years". So cranes were often painted with pine trees to symbolized longevity.



Rooster: Intelligence (*mun*), Patience (*in*), Trust (*shin*),

People believed roosters knew time well and considered them a symbol of hopeful beginnings and good omens. It was said that when the chicken made sound, all evil spirits disappeared. The characteristic of intelligence was attributed to the rooster's crest. When it eats, it shares its food with others, showing patience. A rooster stays awake all night and cries at a certain time every morning, giving an impression of trust.



strong stream around the place named *yongmun*, and the one which was successful to go up against it turned into a dragon." Based on this context, people compared the scholar (who passed the exam and made something of himself against all difficulties) to a carp that was transformed into a dragon. When a carp gives birth, it lays thousands of eggs, so people also associate it with reproduction.

Imaginary Animals

Phoenix: Elegance, Prosperous Future

This imaginary bird has a snake's neck, a swallow's chin, and a fish's tail. It did not eat living things and built its nest only in a certain type of tree. All the birds worshiped and flew after it. It symbolizes a prosperous future.



Dragon: Holy Power, Expelling Evils, Good Luck, King

According to legend, a dragon was born from the mating between a phoenix and a crane, and had incredible power and capability. Dragons were believed to control natural phenomena of floods and draughts, repelling evil spirits and giving good luck.



ANIMAL SYMBOLISM IN KOREAN ART

Peacock: 9 Virtues, Authority

An old Chinese book ascribed 9 virtues to peacocks. They have a tidy face, clear voice, careful walk, appropriate behavior, moderation in eating and drinking, know how to be content, exist together, are not obscene, and always return. People loved these virtues so they would paint peacocks on buildings and other items. Peacocks were also used on the embroidered hangings of high-ranking officials in the past, symbolizing authority.



Haet'ae: Protection from Fire

This mythological creature ate fire. As such, it symbolizes protection from fire. Haet'ae images and statues can be found adorning wooden buildings and other places that are susceptible to fire.



Exploring Asia/People and Places in Art: Chinese Literati: Calligraphy and Painting Nature

Grades: K-12

Subjects: Visual Arts, History

Time Required: 45 minutes

Featured Artworks: Scholar's Desk and *Bird on Branch of Trumpet Flower and Rock, Mustard Seed Garden Manual*

Lesson Overview: Students will learn about life in historical China through the construction of paintings inspired by symbols of nature and traditional gardens.

Goals

Students should be able to...

Understand:

- Ways to create a response in an artwork using texture, color, line, and shape and incorporating Chinese symbols.
- Historical and cultural significance of Chinese calligraphy and painting.

Know:

- How to demonstrate and interpret the meaning of an artwork.

Be able to:

- Explore symbolic imagery.

Learning Objectives:

Students will...

- Apply and demonstrate an understanding of Chinese culture and symbols.
- Make a connection between the content of the museum tour with the art making process.

Materials:

- Mixed-media paper or rice paper
- Black ink
- Calligraphy brushes
- Colored pencils
- Markers
- Art Gum erasers
- Red stamp pads
- Chinese symbols handout

Motivation:

- The teacher engages students in discussion to examine the significance of symbols in Chinese art, discusses Chinese literati, and shows exemplars of calligraphy and painting manuals depicting garden and nature scenes.

- The teacher demonstrates methods of creating calligraphy, brush painting, and a seal.
 - Topic questions:
 - What was the importance of the garden and nature in Chinese culture?
 - Who were the literati?
 - How do you think that poetry and painting reflected the artist's/scholar's lifestyle in historical China?
 - Association questions:
 - What symbols do the examples reveal?
 - What does the chrysanthemum (bat, pearl, etc.) represent?
 - Visualization questions
 - How can you communicate symbols that are important to you in your painting?
 - Transition questions
 - What symbols do you want your painting to convey?
 - When and where does your painting take place, and how does it reflect themes of nature?
 - How could your artwork reflect themes that might reflect your lifestyle and interests?

Procedures:

- Examples of brush paintings and calligraphy are shown to students to help them understand the significance of symbols in Chinese art.
- Upon completion, students will work on a writing exercise for summative assessment.

Demonstration

- How to construct a painting from ink, markers/colored pencils, and creating a seal is presented. The teacher engages students in a dialogue about nature-themed symbols.

Steps:

1. Students will begin by choosing Chinese symbols and characters that represent ideas which stand out to them.
2. Students may experiment with traditional Chinese ink and/or colored pencils and markers to illustrate their nature-themed scene.
3. Students will construct a seal depicting a Chinese character to stamp their completed artwork.
4. Upon completion, students will share their artwork and how the symbols relate to them.
5. Students will complete the writing handout if time allows; otherwise, the students can complete their writing at school.

Distribution

Supplies are accessible and student-managed.

Work period

Painting and drawing begins. Students design their scene and can talk quietly at their tables. The teacher checks in with students to encourage in-process work and to engage in dialogue about the artwork and process.

Clean-up

All students are responsible for putting materials and supplies away and for cleaning up the work area.

Closure

Students complete a writing activity to expand thinking about symbolism in their paintings and drawings.

Evaluation:

- Individual discussion during art making
- Writing response

Assesses

- Understanding of the significance of symbols in Chinese art
- The ability to analyze artwork for meaning
- The exploration of ways to create a Chinese brush painting

Adaptations/Modifications:

Students may use premade stamps.

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AR.05.CP.01

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AR.03.AC.03

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AR.05.AC.03

Describe how essential elements and organizational principles from various arts disciplines are used in an integrated work of art.

Historical and Cultural Perspectives

AR.03.HC.02

Identify social, historical and cultural characteristics in a work of art.

AR.05.HC.02

Identify and relate common and unique characteristics in works of art that reflect social, historical, and cultural contexts.

Common Core National Standards Addressed:

Anchor Standards for Writing: Text Types and Purposes

CCSS.ELA-Literacy.CCRA.W.3

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.

Anchor Standards for Speaking and Listening: Comprehension and Collaboration

CCSS.ELA-Literacy.CCRA.SL.1

Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.CCRA.SL.2

Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively and orally.

Attachments:

Writing Prompts, Chinese Symbols

Summative Assessment
Writing Response

JORDAN SCHNITZER **MUSEUM OF ART**

Grades K-2

What is happening in your scene? When and where does this scene take place? _____

Summative Assessment
Writing Response

JORDAN SCHNITZER **MUSEUM OF ART**

Grades 3-5

What symbols did you incorporate into your Chinese brush painting, and what do they represent? What is taking place in your scene? When and where does your scene take place? Use the space below to answer.

Summative Assessment
Writing Response

JORDAN SCHNITZER **MUSEUM OF ART**

Grades 6-12

What themes does your artwork share with the Chinese literati, scholars in historical China? What do the symbols you incorporated into your brush painting represent? Use the space below to answer.

Some Chinese Symbols



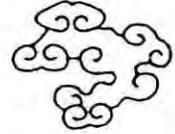
Bamboo: Long life, courage, flexible yet strong.



Bat: Happiness, good luck.



Butterfly: Joy.



Cloud: Sky, the heavens.



Crane: Long life, said to live for 2,000 years.



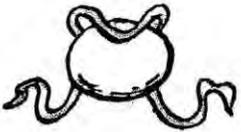
Dragon: Symbol of the emperor.



Mountain: Earth, reliability.



Peach: Springtime, the fruit of life, one of the 3 lucky fruits.



Pearl: Wealth, one of the 8 treasures.



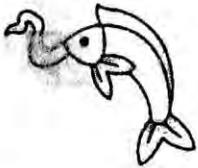
Rhinoceros Horns: Health, one of the 8 treasures.



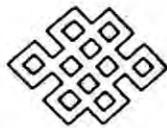
Pair of Fish: Happiness, yin and yang, balance of opposites in nature.



Chrysanthemum: Joyfulness



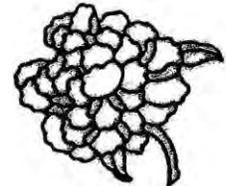
Fish: Riches, wealth



Eternal Knot: Long Life



Lotus Flower: Peace, perfection, Summer



Peony: Spring, beauty



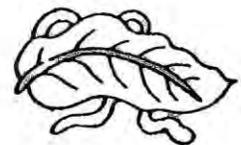
Plum Blossom: New life



Waterweed: Purity, Adaptability



Waves: Strength, one of the 5 elements



Artemisia Leaf: Good fortune

Learning to Look: Surreal Sculptures (through January 4, 2015)

Grade: K-12

Subjects: Visual Arts

Time Required: 45 minutes

Featured Artworks: *Ryo Toyonaga: Awakening* exhibition

Lesson Overview: Students will explore the elements of art (line, shape, color, texture, form, and space) through the construction of whimsical sculptures from air-dry clay and mixed-media inspired by Ryo Toyonaga's surreal dreamscapes.

Goals

Students should be able to...

Understand:

- Ways to create a response in an artwork using texture, color, line, shape, form, and space.
- How to compare and contrast sculpture with paintings and drawings.

Know:

- How to explore and experiment with materials and tools.

Be able to:

- Identify characteristics of Surrealism.
- Generate ideas for artwork that reflect on a theme or idea employing Surrealist techniques.

Learning Objectives:

Students will...

- Explore line, shape, color, texture, form, and space.
- Learn about Toyonaga's art style and characteristics of his work.
- Make a connection between the content of the museum tour with the art making process.

Materials:

- Model Magic air-dry clay
- Cookie cutters
- Stamps
- Wooden dowels/rolling pins
- Push molds
- Recycled materials (cardboard for cutting out shapes, paper towel rolls, yogurt containers, plastic eggs, bottle caps, ornaments)
- Lace and other textured materials
- Pipe cleaners
- Small water containers
- Texture tools: forks, marker caps, straws, scissors

Motivation:

- Through a brief overview of Toyonaga's work and presentation of laminated pictures, the teacher will introduce students to the ways in which contemporary artist Ryo Toyonaga borrows from elements of Surrealism and intermixes marine life, technology, and landscapes.
- The teacher demonstrates air-dry clay sculpting techniques and directs students in an analysis of sculpture as it relates to their dreams or imagined stories.
 - Topic questions:
 - What is the difference between a sculpture and a painting?
 - What are the similarities and differences between *Untitled* from 1995 and the photo of the conch shell?
 - How can a sculpture reveal the subconscious, our dreams, and hopes?
 - Association questions:
 - How do the images of *Untitled...* reveal Toyonaga's subconscious, or dreams, or what he's thinking, or imagining?
 - What does *Untitled...* tell us about Toyonaga's thoughts, dreams, or hopes?
 - How do the lines, colors, shapes, textures, present emotions, thoughts, dreams, or hopes?
 - What are the expressive qualities in these images?
 - What do the images have to do with nature?
 - Visualization questions
 - How can you use lines, shapes, space, images, and color to communicate an idea, thought, or story?
 - Transition questions
 - How can you construct your sculpture to make it seem alive and to express your dreams, hopes, or thoughts?
 - Will your sculpture complement or contrast with the landscape?
 - Place your sculpture in a time and place. Where can you find your sculpture? What is happening in the landscape in which your sculpture exists?

Procedures:

- Examples of Toyonaga's sculptures, paintings, and drawings, are shown to students, and the teacher engages students in a conversation about the artist's inclusion of organic-looking, marine-like, robotic creatures from his subconscious that are infused in dreamscapes.
- The teacher will discuss characteristics of Toyonaga's work, such as placing the object within the context of nature, organic and robotic elements, fluctuation and animation, holes, hand-like handles, unglazed stoneware, marine metaphors/water element (water in each painting and drawing, use of water with clay, conch shell and sea anemone shapes), implied movement, recurring themes and details, awakening creatures in an otherworldly and surreal world of landscapes and seascapes.
- The teacher will explain how Toyonaga's work borrows from Surrealism, which includes exploring the conscious and subconscious, and automatism.

Demonstration

- The teacher will show images of Toyonaga's artwork and will discuss characteristics of his work.
- The teacher will describe the elements of art and will engage the students in a dialogue of how Toyonaga's work includes the elements.

- The teacher will briefly discuss the Surrealist influence on Toyonaga’s work and how the artist describes his work as a process coming from “a deeply intuitive place within” (Fong, 2014, 82).
- How to construct a sculpture with air-dry clay and mixed media is presented.

Steps:

1. Students will begin by sketching out their design. What qualities will your creature possess? How will your sculpture represent your dreams, hopes, or thoughts?
2. Students will open their air-dry clay and will experiment with a variety of media and materials during construction.
3. Students can experiment with the element of water, further elaborating on Toyonaga’s theme. Water can be added to the clay to soften or join pieces, and the pieces should be scored before adding slip and joining. The slip can be made from mixing the air-dry clay and water until it’s the consistency of a heavy cream.
4. Upon completion, students will work on a brief writing prompt.

Distribution

Supplies are accessible and student-managed.

Work period

Sculpting begins. Students will plan out their sculpture and can talk quietly at their tables. The teacher checks in with students to encourage in-process work and to engage in dialogue about the artwork and process.

Clean-up

All students are responsible for putting materials and supplies away and for cleaning up the work area.

Closure

Students complete a writing activity to expand thinking about the dreams, hopes, or thoughts depicted in their artwork.

Evaluation:

- Individual discussion during art making
- Writing response

Assesses

- Applied grasp of the elements of art.
- The ability to analyze artwork for meaning.
- The exploration of ways to create a Surrealist-inspired sculpture.

Adaptations/Modifications:

Clay can be molded with tools or hands, and cookie cutters, stamps, and additional texture tools are accessible.

Oregon Art Standards Addressed:

Create, Present, and Perform

AR.03.CP.01

Use experiences, imagination, essential elements and organizational principles to achieve a desired effect when creating, presenting and/or performing works of art.

AR.05.CP.01

Use experiences, imagination, observations, essential elements and organizational principles to achieve a desired effect when creating, presenting and/or performing works of art.

AR.08.CP.01

Select and combine essential elements and organizational principles to achieve a desired effect when creating, presenting and/or performing works of art.

AR.HS.CP.01

Select and combine essential elements and organizational principles to achieve a desired effect when creating, presenting and/or performing works of art for a variety of purposes.

AR.05.CP.02

Identify the creative process used, and the choices made, when combining ideas, techniques and problem solving to produce one's work.

AR.03.CP.03

Create, present and/or perform a work of art that demonstrates an idea, mood or feeling.

AR.05.CP.03

Create, present and/or perform a work of art and explain how the use of essential elements and organizational principles shapes an idea, mood or feeling found in the work

AR.08.CP.03

Create, present and/or perform a work of art by controlling essential elements and organizational principles to express an intended idea, mood or feeling.

AR.HS.CP.03

Create, present and/or perform a work of art by controlling essential elements and organizational principles and describe how well the work expresses an intended idea, mood or feeling.

Aesthetics and Criticism

AR.05.AC.01

Identify essential elements, organizational principles and aesthetic criteria that can be used to analyze works of art.

AR.08.AC.01

Use knowledge of essential elements, organizational principles and aesthetic criteria to describe works of art and identify how the elements and principles contribute to the aesthetic effect.

AR.HS.AC.01

Use knowledge of essential elements, organizational principles and aesthetic criteria to explain the artistic merit and aesthetic effect of a work of art.

AR.03.AC.02

Identify and describe personal preferences connected with viewing or listening to a work of art using terminology that conveys knowledge of the arts.

AR.05.AC.02

Describe personal preferences and identify how essential elements and organizational principles in a work of art contribute to those preferences.

AR.08.AC.02

Describe personal preferences for works of art using aesthetic criteria and identify how essential elements and organizational principles contribute to the aesthetic effect.

AR.HS.AC.02

Explain personal preferences for works of art based on an analysis of how the essential elements and organizational principles contribute to the work's artistic merit.

AR.03.AC.03

Identify the disciplines used in an integrated work of art.

AR.05.AC.03

Describe how essential elements and organizational principles from various arts disciplines are used in an integrated work of art.

AR.08.AC.03

Explain the distinctive ways that essential elements and organizational principles from various arts disciplines are used in an integrated work of art and identify their impact on that work.

AR.HS.AC.03

Explain the roles of essential elements and organizational principles from various arts disciplines in an integrated work of art and identify how they contribute to the aesthetic effect, overall idea and impact of the work.

Historical and Cultural Perspectives

AR.03.HC.01

Identify an event or condition that influenced a work of art.

AR.05.HC.01

Identify and describe the influence of events and/or conditions on works of art.

AR.08.HC.01

Distinguish the influence of events and conditions on works of art.

AR.HS.HC.01

Explain the influence of events and conditions on an artist's work.

Common Core National Standards Addressed:

Anchor Standards for Speaking and Listening: Comprehension and Collaboration

CCSS.ELA-Literacy.CCRA.SL.1

Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.CCRA.SL.2

Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively and orally.

Anchor Standards for Writing: Text Types and Purposes

CCSS.ELA-Literacy.CCRA.W.3

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.

References:

Fong, L. (Ed.). (2014). *Ryo Toyonago: Awakening*. Eugene, OR: Jordan Schnitzer Museum of Art.

Attachments:

Writing Prompts, Images

Summative Assessment
Writing Response

JORDAN SCHNITZER **MUSEUM OF ART**
Grades K-2

1. Circle the elements of art that you used for your sculpture.

Line

Texture

Shape

Form

Color

Space

2. What is your creature's name?

3. Where does your creature live?

4. What does your creature like to do?

Summative Assessment
Writing Response

JORDAN SCHNITZER **MUSEUM OF ART**

Grades 3-5

Place your sculpture in a time and place. Where can you find your sculpture? What is happening in the landscape in which your sculpture exists? What elements of art did you incorporate? Use the space below to answer.

Summative Assessment
Writing Response

JORDAN SCHNITZER **MUSEUM OF ART**

Grades 6-12

What does your sculpture have in common with Ryo Toyonaga's artwork? Would you consider your sculpture to be surreal? Why or why not? Use the space below to answer.

Images



Ryo Toyonaga, *Untitled*, 2005
Cast bronze



Ryo Toyonaga, *Untitled*, 1995
Ceramic



Photograph of a conch shell
by Robert Sauber



Ryo Toyonaga, *Untitled-C1*, 2010
Acrylic on canvas



Ryo Toyonaga, *Untitled-C9*, 2012
Acrylic on canvas



Ryo Toyonaga, *Untitled-C18*, 2014
Acrylic on canvas



Ryo Toyonaga, *Untitled-C11*, 2012
Acrylic on canvas



Ryo Toyonaga, *Untitled-BW09*, 2008
Sumi ink, acrylic on paper

Día de los Muertos: Papel Picado

Grades: K-12

Subjects: Visual Arts, History, Social Studies, Language Arts

Time Required: 45 minutes

Featured Artworks: Day of the Dead-related skull prints and tzompantli, pre-Columbian *ofrenda* in Ford, *ofrenda* in Café/Lounge area

Lesson Overview: Students will explore symbolism, positive and negative space, and symmetry through the construction of *papel picado* and will learn about traditional art in Mexican culture in celebration of Día de los Muertos. Students will discover the four elements of nature: earth, wind, water, and fire, and will learn how *papel picado* represents the wind element. Students will learn vocabulary (*ofrenda*, elements of art, elements in Spanish).

Goals

Students should be able to...

Understand:

- Ways to create a response in an artwork using texture, color, line, and shape and incorporating symbols.
- Historical and cultural significance of *papel picado*.

Know:

- How to demonstrate and interpret the meaning of an artwork.

Be able to:

- Demonstrate maintaining a design through navigation of positive and negative space.
- Explore symbolic imagery.

Learning Objectives:

Students will...

- Apply and demonstrate an understanding of Mexican culture, symbols, and elements.
- Make a connection between the content of the museum tour with the art making process.
- Explore line, color, space, form, texture, and shape.
- Compare and contrast positive and negative space.

Materials:

- Tissue paper squares or construction paper
- Pencils
- 8 ½" x 11" white paper
- Masking tape or paperclips
- Scissors
- Hole punches
- Decorative paper punches
- String

- Option: *Papel picado* templates

Motivation:

- The teacher engages students in discussion to examine the significance of the four elements and shows exemplars of *papel picado* from slides and laminated photos.
- The teacher demonstrates methods of constructing *papel picado* and directs students in an analysis of paper cutting as it relates to their everyday experiences (e.g. what are examples in students' own lives during which they have done paper cutting? Paper snowflakes? Chinese paper cutting? Various cultures have paper cutting traditions).
 - Topic questions:
 - What is *papel picado*?
 - Are *papel picado* just for decoration?
 - Association questions:
 - How do the examples of *papel picado* reveal symbolism?
 - How does the example convey a celebration in honor of the dead?
 - Visualization questions
 - How can you use lines, shapes, space, images, and color to communicate an idea?
 - Transition questions
 - How can you organize your *papel picado* to celebrate the Day of the Dead?
 - What symbols do you want your *papel picado* to convey?

Procedures:

- The teacher provides an overview of Día de los Muertos and the four elements, which includes the following:
 - Día de los Muertos, a yearly celebration of life and death in Mexico, means “Day of the Dead” in English. It is a family reunion that honors and welcomes the spirits of deceased loved ones with *ofrendas*, or offerings, in their honor.
 - The *ofrenda* contains four basic, symbolic elements: earth, air, fire, and water.
 - *Tierra*: Earth is represented as food.
 - *Aire*: Air, or wind, is represented with *papel picado*.
 - *Fuego*: Fire is represented with lit candles.
 - *Agua*: Water is left in decorative jugs.
- Examples of *papel picado* are shown to students, and the teacher engages students in a dialogue about the significance, uses, and purpose of *papel picado*:
 - *Papel picado* are ephemeral, brightly colored lace-like tissue paper squares with cut-out designs used for various holidays and celebrations, and the colors and designs change depending on the occasion. *Papel picado* made for Día de los Muertos often feature skulls and skeletons “engaged in various activities, religious symbols, and images of offering tables”....and are strung together to form a banner to hang above and in front of the *ofrenda* to “flutter in the breeze” (Herrera-Sobek, 2012, p. 407).
- Upon completion, students will work on a writing exercise for summative assessment.

Demonstration

- How to construct a *papel picado* with tissue paper and scissors is presented. Have examples of imagery-laminated images and *papel picado* examples. The teacher will share popular designs that include *calaveras* (skulls), Virgin of Guadalupe, and simpler designs. The teacher will discuss how negative space must be cut out.

Steps:

1. First, students must fold their paper down the middle and will then draw a symmetrical pattern on one side only; this will serve as their template. Students may draw across the whole page, but it should be identical on both sides. They may want to shade in the negative spaces on the pattern as a guide. Students will use only one side to guide them as they cut the template.
2. Fold tissue paper down the middle so that it looks like a book, and assemble 2-3 pieces of tissue paper inside the folder template before securing the top with paperclips or masking tape.
3. Next begin to cut. It may be easier to begin with cutting around the edge of the template prior to moving on to cutting out the shapes from the template. Students will need to make multiple folds as they access the interior shapes. Repeat the process of folding and cutting to access all the shapes.
4. Remove paperclips or masking tape, carefully open, and flatten out the *papel picado*.
5. String up the *papel picado*; lay masking tape sticky side up, place string in middle, and then place paper in middle before folding the tape in half over the top of *each papel picado*.
6. Students will complete the writing handout if time allows; otherwise, the students can complete their writing at school.

Distribution

Supplies are accessible and student-managed.

Work period

Papel picado construction begins. Students design their template and can talk quietly at their tables. The teacher checks in with students to encourage in-process work and to engage in dialogue about the artwork and process.

Clean-up

All students are responsible for putting materials and supplies away and for cleaning up the work area.

Closure

Students complete a writing activity to expand thinking about symbolism in *papel picado*.

Evaluation:

- Individual discussion during art making
- Writing response
- Discussing the different solutions students developed for paper cutting

Assesses

- Understanding of the significance of symbols in Latin American art
- The ability to analyze artwork for meaning
- The exploration of ways to create a *papel picado*

Adaptations/Modifications:

- Premade templates are available for students, including templates printed on construction paper and cardstock.

- Hole punches are available as needed.

Oregon Art Standards Addressed:

Create, Present, and Perform

AR.03.CP.02

Explore aspects of the creative process and the effect of different choices on one's work.

AR.05.CP.02

Identify the creative process used, and the choices made, when combining ideas, techniques and problem solving to produce one's work.

AR.08.CP.02

Describe the creative process used, and the effects of the choices made, when combining ideas, techniques, and problem solving to produce one's work.

AR.HS.CP.02

Explain the choices made in the creative process when combining ideas, techniques, and problem solving to produce one's work, and identify the impact that different choices might have made.

Aesthetics and Criticism

AR.03.AC.01

Recognize essential elements, organizational principles and aesthetic effects in works of art.

AR.05.AC.01

Identify essential elements, organizational principles and aesthetic criteria that can be used to analyze works of art.

AR.08.AC.01

Use knowledge of essential elements, organizational principles and aesthetic criteria to describe works of art and identify how the elements and principles contribute to the aesthetic effect.

AR.HS.AC.01

Use knowledge of essential elements, organizational principles and aesthetic criteria to explain the artistic merit and aesthetic effect of a work of art.

Historical and Cultural Perspectives

AR.03.HC.01

Identify an event or condition that influenced a work of art.

AR.05.HC.01

Identify and describe the influence of events and/or conditions on works of art.

AR.08.HC.01

Distinguish the influence of events and conditions on works of art.

AR.HS.HC.01

Explain the influence of events and conditions on an artist's work.

AR.08.HC.02

Identify and relate works of art from different societies, time periods and cultures, emphasizing their common and unique characteristics.

AR.03.HC.02

Identify social, historical and cultural characteristics in a work of art.

AR.05.HC.02

Identify and relate common and unique characteristics in works of art that reflect social, historical, and cultural contexts.

AR.HS.HC.02

Describe and distinguish works of art from different societies, time periods, and cultures, emphasizing their common and unique characteristics.

AR.08.HC.03 Explain how works of art from around the world reflect the artist's environment, society and culture.

AR.05.HC.04

Describe how the arts serve a variety of purposes and needs in other communities and cultures.

AR.08.HC.04

Explain how the arts serve a variety of purposes, needs and values in different communities and cultures.

AR.05.HC.05

Describe how the arts have influenced various communities and cultures.

AR.HS.HC.05

Explain the influence of the arts on human behavior, community life and cultural traditions.

Common Core National Standards Addressed:

Anchor Standards for Speaking and Listening: Comprehension and Collaboration

CCSS.ELA-Literacy.CCRA.SL.1

Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.CCRA.SL.2

Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively and orally.

References:

Herrera-Sobek, M. (2012). *Celebrating Latino folklore: An encyclopedia of cultural traditions*. Santa Barbara, CA: ABC-CLIO, LLC.

Attachments:

Writing Prompts, Visuals

Summative Assessment
Writing Response

JORDAN SCHNITZER **MUSEUM OF ART**

Grades K-2

Circle or write your own words that describe the pictures and patterns you used for your *papel picado*.

Skeleton

Skull

Draw a picture of your *papel picado* in this box. What would this look like floating above an *ofrenda*?



Summative Assessment
Writing Response

JORDAN SCHNITZER **MUSEUM OF ART**

Grades 3-5

Directions: Please answer the following questions.

1. What is *papel picado*?

2. What symbols did you incorporate in your *papel picado*, and what do they mean to you?

3. What elements of art did you incorporate? Please circle.

- | | |
|---------|-------|
| Line | Space |
| Color | Form |
| Texture | Shape |

4. What are the 4 symbolic elements found at an *ofrenda*?

Summative Assessment
Writing Response

JORDAN SCHNITZER **MUSEUM OF ART**

Grades 6-12

Directions: In the space below, please answer this question in at least one detailed paragraph.

How do *papel picado* represent the ephemeral essence of Day of the Dead, and how do they relate to the four symbolic elements?

Papel Picado Exemplars



Coming Soon:

Jan. 24-Mar 29, 2015: *Under Pressure* printmaking activity

April 18-August 9, 2015: *Rick Bartow: Things You Know But Cannot Explain* Native American Heritage activity