

The Seasons in Bloom

Elementary School Lesson



Eastern Asia: China, Korea, Japan



SOURCE: <https://www.mapsofworld.com/asia/regions/eastern-asia-map.html>





SOURCE: <https://www.cia.gov/library/publications/the-world-factbook/docs/refmaps.html>

Geography

	CHINA	KOREA	JAPAN	MICHIGAN
SQUARE MILES	3.705 million	38,691 (combined)	145,91	96,71
POPULATION	1.4 billion	North Korea: 25 million South Korea: 51 million	127 million	10 million
MILES OF COASTLINE	9,010	North Korea: 1,550 South Korea: 1,499	18,486	3,288
CLIMATE	Extremely diverse; tropical in south to subarctic in north	Temperate, with rainfall heavier in summer than winter; cold winters, especially in the North	Varies from tropical in south to cool temperate in north	Distinctive summers and winters with a fairly even distribution of precipitation throughout the year



Geography

	CHINA	KOREA	JAPAN	MICHIGAN
TERRAIN	Mostly mountains, high plateaus, deserts in west; plains, deltas, and hills in east	North: mostly hills and mountains with deep, narrow valleys; wide coastal plains in west; South: mostly hills and mountains; wide coastal plains in west and south	Mostly rugged and mountainous	Hilly and rugged in the western parts of the upper peninsula, flatter in the east; hilly in the northern lower peninsula and flatter in the south
NATURAL RESOURCES	Iron ore, tin, aluminum, lead, world's largest hydropower potential, arable land	North: iron ore, limestone, graphite, copper, lead, precious metals, hydropower South: graphite, lead, hydropower potential	Fish, timber, and very few mineral resources	Metallic and nonmetallic minerals, fish, forests,
LAND USE	Agricultural land: 55% Forest: 22% Other: 23%	North Korea/South Korea Agricultural: 22%/18% Forest: 46%/64% Other: 32%/18%	Agricultural land: 13% Forest: 69% Other: 19%	Agricultural land: 23% Forest: 47% Other: 30%

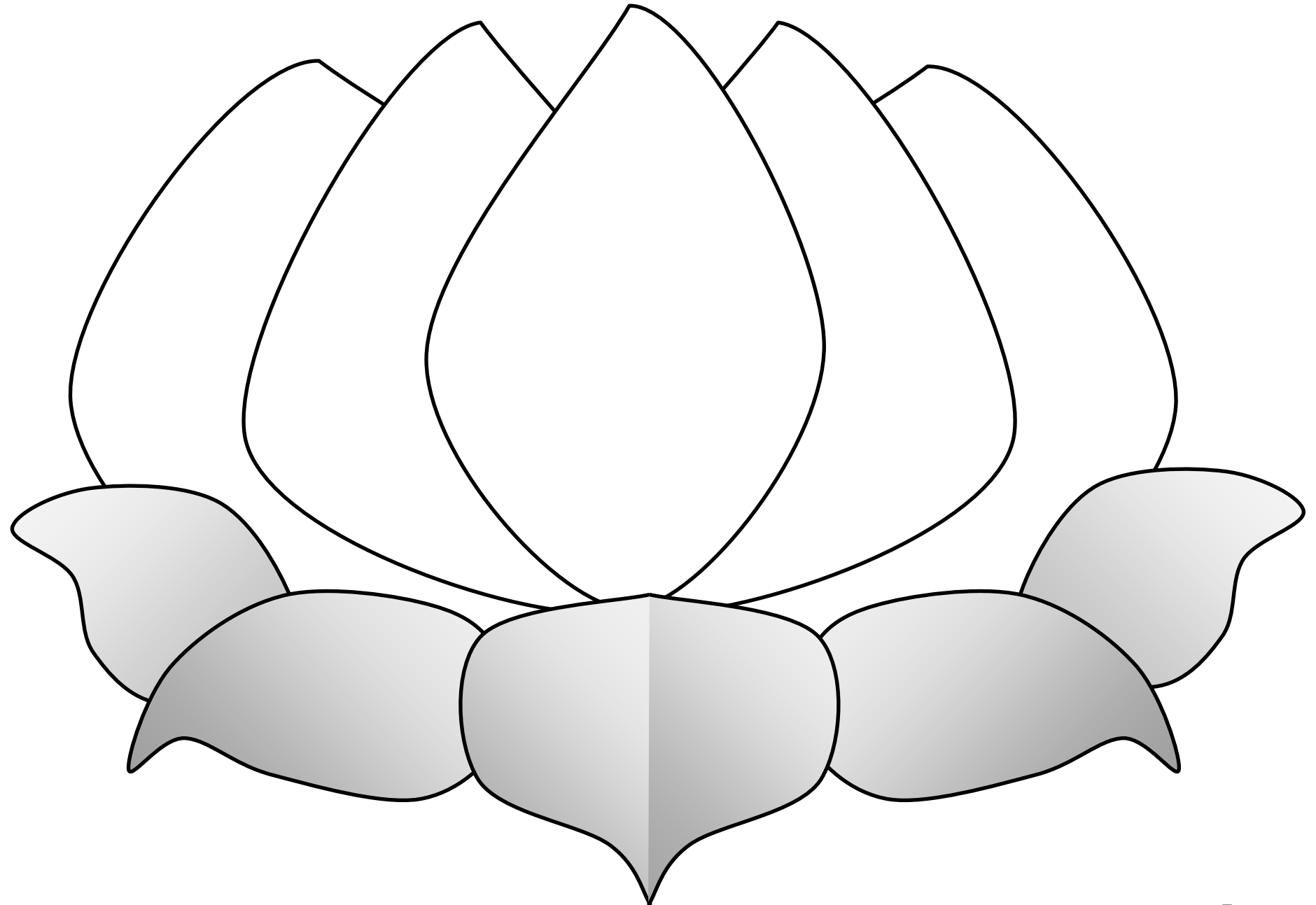




How would you describe the function of these various forms of art?



Lotus Flower Graphic Organizer



Words to Use to Talk About Art

COLOR



VALUE



LINE



SHAPE



FORM



TEXTURE



ELEMENTS O F A R T

PRINCIPLES O F D E S I G N

VARIETY



UNITY



MOVEMENT



BALANCE



REPETITION



PATTERN



EMPHASIS



RHYTHM



PROPORTION





1



2

Functions of Art

- Storytelling
- Decoration
- Tableware
- Clothing
- Other ideas?



3

	CHINA	KOREA	JAPAN
PAINTING			
TEXTILE			
CERAMIC			
OTHER 3D			

Links To Life

Think of a plant that you see around your home or school. What qualities might you associate with that plant? How does that plant represent those qualities . . . through its colors, shape, size, or other characteristics?

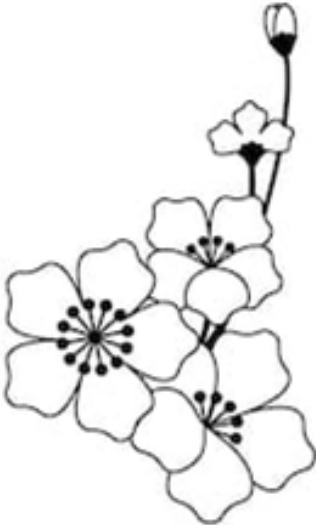
How might you show that plant in a work of art?



The Four Gracious Plants

SPRING

Plum Blossom



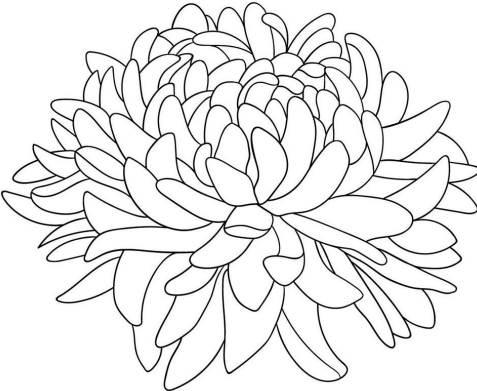
SUMMER

Orchid



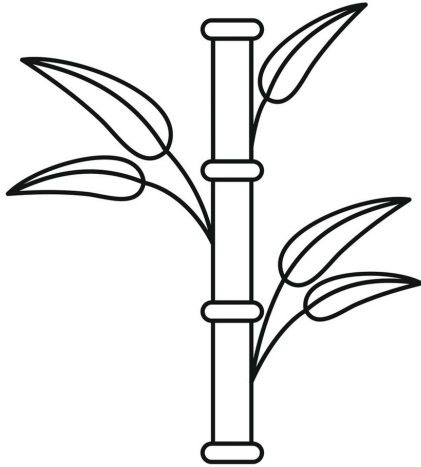
AUTUMN

Chrysanthemum



WINTER

Bamboo





Plum Blossom

Plum blossoms grow into fruit; they represent inner beauty through humble display of elegance under the challenging circumstances of winter.



1



2



3

Orchid

Orchids are colorful and fragrant, delicate, flowering plants; they represents humility and nobility with their fragile state of beauty.



1



2



3

Chrysanthemum

Most varieties of chrysanthemum originated in East Asia and are very hardy; they represent longevity.



Bamboo

Bamboo is one of the fastest growing plants in the world, being used as both a food source and a strong building material; it represents open mindedness, tolerance, flexibility and strength.



1



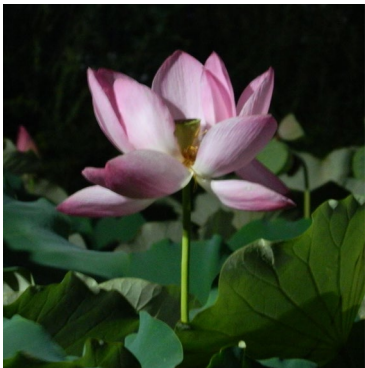
2



3

Lotus

In Buddhism, the lotus flower represents purity of the spirit, mind, and body because it grows in mucky waters but emerges pristine.





Korean, [Lotus Pond Screen](#), 19th Century. Ink and watercolor on paper; 61 1/4 × 115 3/8 inches. 2016.1



Japanese. [*Incense Burner with Design of Sanskrit Characters and Lotus Flowers*](#), 1185–1334. Gilt bronze; 11 in. 27.555



Imagine interviewing the artist who created this work in Japan around 200 years ago. What questions might you ask in order to gain a better understanding of the work?



Tsubaki Chinzan (Japanese, 1801–1854). *Flowers and Insects*, early–mid-19th century. Ink and watercolor on silk; 16 3/8 × 111 inches. 82.31



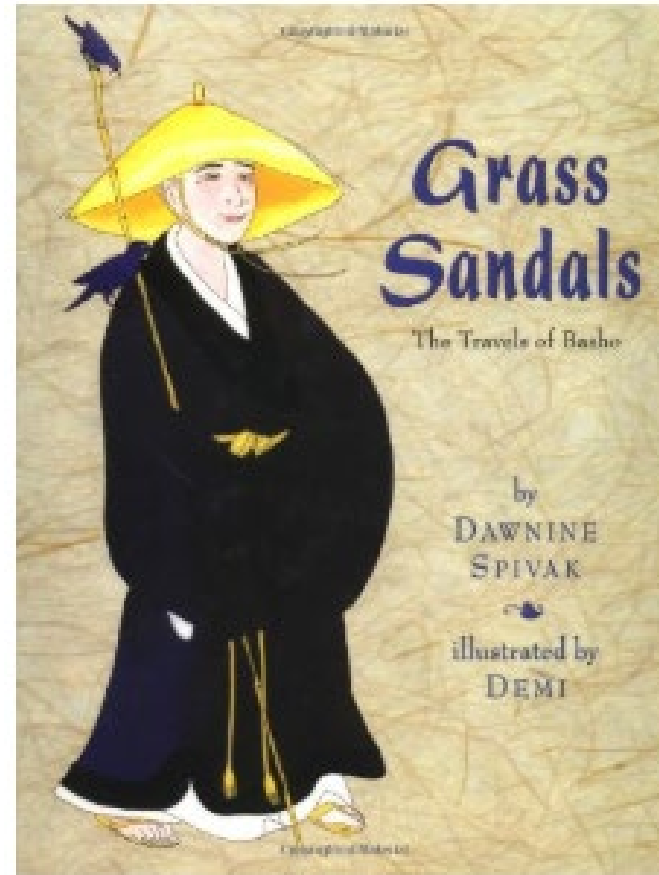
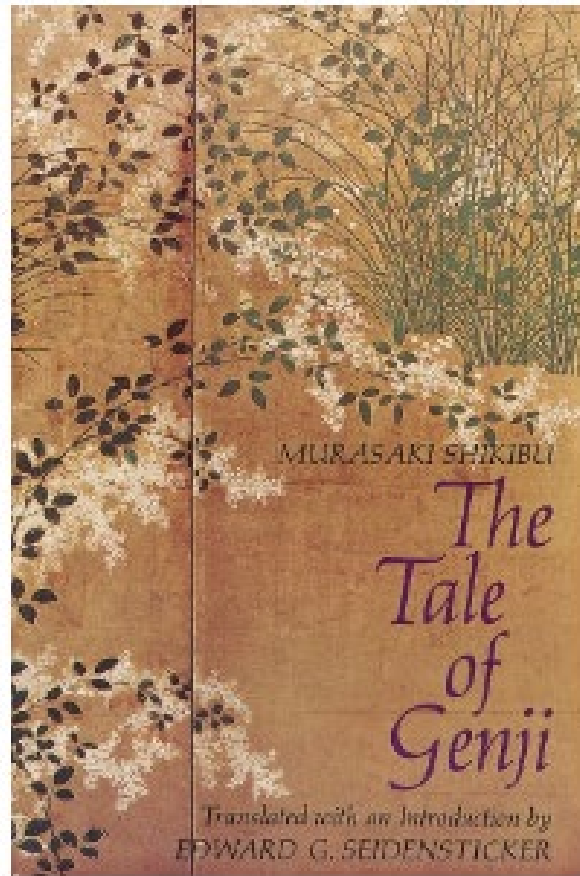
Select one piece from “The Seasons in Bloom Artwork” pages.



Japanese. [Blue and White Wisteria on a Bamboo Trellis](#), early 17th century. Ink and color paint on gold leaf covered paper; 67 1/4 × 148 1/4 inches. 1984.18.1

- Write two questions you might ask the artist.
- Taking on the role of the artist, how might you answer these two questions?

Asian literature is full of botanical imagery.



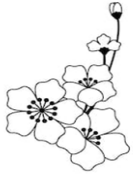

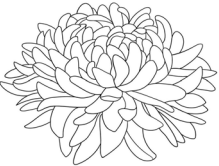
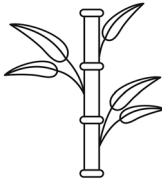
Compare the four gracious plants by selecting two works of art to analyze.

- Consider the uniqueness of the pieces you are comparing.
- Think about how the artist used materials.
- Include descriptions of additional decorations or designs besides the plum blossom, orchid, chrysanthemum, and bamboo.
- Comment on the emotions or feelings that these representations evoke.
- Provide evidence leads you to draw these conclusions--the size of the image, the brush stroke, the color, the texture, the detail, etc.



Japanese. *Noh Theater Mask Box*, 17th century. Lacquer on wood with *maki-e* (sprinkled gold powder) and metal fittings; 10 5/8 × 13 7/8 × 9 5/8 inches. 1983.38

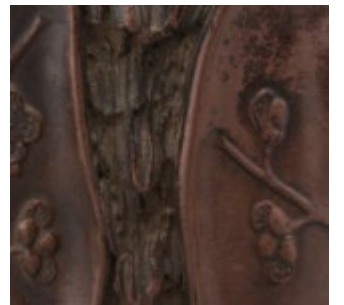
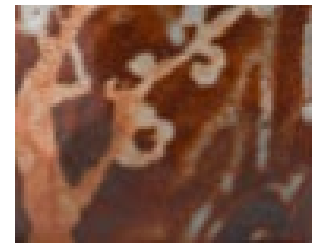
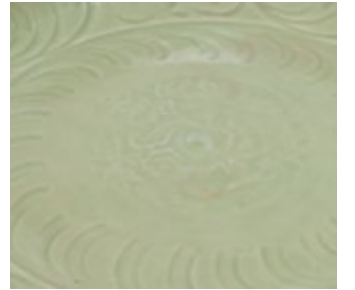
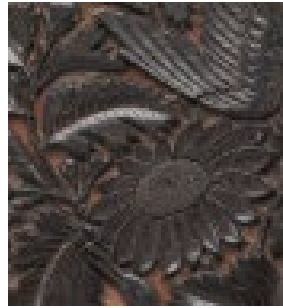
Four Seasons Calendar

	SPRING Plum Blossom				
	SUMMER Orchid				
	AUTUMN Chrysanthemum				
	WINTER Bamboo				

What countries were represented in the artwork you saw?



What forms of artwork did you see?



What materials were used to make these artworks?

Wood? Metal? Clay? Fabric? Others?



What types of decorations did you see on the artwork?

Which flowers? What besides flowers?



HOLLYHOCK



CHRYSANTHEMUM



CHERRY BLOSSOM



PLUM BLOSSOM



PEONIES



MAGNOLIA



LOTUS BLOSSOM



LOTUS POND



BUSH CLOVER



PINE



WISTERIA OR FUJI FLOWER



MORNING GLORY



ORCHID



BAMBOO

Engineering Design Guide

MUSEUM OBJECT SELECTED: _____

DATE OF CREATION: _____

ORIGINAL LOCATION: (circle one) China Korea Japan

MEDIUM: _____

VISUAL RESEARCH

How does the form of the artwork match its function?

How could you change the form or the materials used to make the object?

How would those changes affect the work's function?

What is the symbolism of the plant shown on the object?

How could you change the image of the plant?

REENGINEER THE ARTWORK TO INCLUDE A DIFFERENT PLANT

Which plant have you chosen to replace the original plant?

Explain why . . .

NEW DESIGN DRAWINGS (including measurements of height and width):

Description of new object:

REVIEW OF DESIGN:

Cheer:

Cheer:

Check:



FEEDBACK TIME!

- Cheer: What has this designer done well?
- Cheer: What unique ideas and creative details did the designer include?
- Check: What did this designer not take into consideration or what is one item that might be improved?



ENGINEERING DESIGN RUBRIC	ADVANCED	PROFICIENT	BASIC	LIMITED
Student selected one specific museum object for his/her design.	Student incorporated more than one specific museum object for their design.	Student selected one specific museum object for their design.	With directed help, student selected a specific museum object for their design.	Student did not select a museum object for their design.
Student used specific visual evidence from the object as inspiration and details in his/her design.	Student used specific visual evidence from the object as inspiration for creative and original details.	Student used specific visual evidence from the object as inspiration and details in their design.	Student used little visual evidence from the museum object in their design.	Student did not use any specific visual evidence from the museum object as inspiration and details.
Student completed the "Engineering Design Guide" graphic organizer to address key questions in their design.	Graphic organizer completed with multiple accurate details for each frame.	Graphic organizer completed with details for each frame.	Graphic organizer completed with few or inaccurate details in some frames.	Incomplete graphic organizer and/or information is inaccurate.
Student used creative thinking in redesigning the work with original elements.	Student developed multiple unique ideas and creative details in redesigning the work.	Student used several unique ideas and creative details in redesigning the work.	Student developed a few unique ideas or creative details in redesigning the work.	Student only changed one or two items from the original work of art in redesigning the piece.



Captions

Page 6

1. Richard Milgrim (American born 1955). [Tea Bowl with Plum Blossom Motif](#), 2004. Stoneware with red iron slip, latex resist, and feldspar glaze; 3 3/4 × 4 1/2 inches. 2005.71
2. Japanese. [Noh Theater Mask Box](#), 17th century. Lacquer on wood with *maki-e* (sprinkled gold powder) and metal fittings; 10 5/8 × 13 7/8 × 9 5/8 inches. 1983.38
3. Chinese. [Tea Pot](#), 19th century. Stoneware; 3 1/4 inches. 2014.24.
4. Korean, [Deep Bowl with Chrysanthemum Decoration](#), 15th–16th century. Stoneware with white slip decoration and light green glaze; 3 1/4 × 7 3/8 inches. 74.90
5. Japanese. [Incense Burner with Design of Sanskrit Characters and Lotus Flowers](#), 1185–1334. Gilt bronze; 11 in. 27.555
6. Japanese, [Noh Theater Robe, Karaori Type](#) (Chrysanthemum), 18th Century. Metallic and silk brocade, silk. 1984.23
7. Chinese. [Covered Basket](#) (Chrysanthemum), 1735–95. Silver filigree and cloison; 7 1/4 × 7 3/4 inches. 73.193
8. Chinese. [Dragonfly and Plants, from the Mustard Seed Garden Manual of Painting](#), 18th Century. Woodblock print, Ink and color ink on paper; 10 1/2 × 12 7/8 inches. 37.81
9. Korean, [Embroidered Screen with Design of Longevity Symbols](#), 18th century. Silk embroidery on silk; 73 × 171 inches. 1985.14
10. Jeong Taekyu (Korean), [Plum Blossoms](#), 19th century. Ink on paper; 16 1/2 × 10 1/2 inches. 2000.89
11. Utagawa Hiroshige I (Japanese, 1797-1858), [New Year's Greeting: Bird and Chrysanthemums](#), ca. 1810s–1858. F69.92

Page 9

1. Yamamoto Baiitsu, (Japanese, 1783-1856). [Bush Clover and Quails](#), early 19th century. Ink and watercolor on silk; 52 1/4 × 22 3/8 inches. 82.43

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2. Ryukyuan (Japanese). [Box with Design of Phoenixes and Lotus Blossoms](#), early 17th Century. Lacquered wood with mother-of-pearl inlay and metal; 3 1/4 × 17 1/2 × 5 1/8 inches. 1983.5
 3. Chinese. [Lotus Leaf](#) (possibly a brush washer), late 17th or early 18th century. Glazed porcelain; 1 1/4 × 3 3/4 × 3 1/8 inches. 2010.166
- ## Page 13
1. Richard Milgrim (American born 1955). [Tea Bowl with Plum Blossom Motif](#), 2004. Stoneware with red iron slip, latex resist, and feldspar glaze; 3 3/4 × 4 1/2 inches. 2005.71
 2. Jeong Taekyu (Korean), [Plum Blossoms](#), 19th century. Ink on paper; 16 1/2 × 30 1/2 inches. 2000.89
 3. Korean. [Jar with Designs of Plum and Bamboo](#), 19th–early 20th century. Porcelain with cobalt design and clear glaze; 5 1/4 × 5 1/2 inches. 1998.11



Captions

Page 14

1. Kim Eung-won (Korean, 1855-1921), [Orchids 3](#), late 19th–early 20th century. Ink on paper; 13 1/4 × 17 1/2 inches. 2016.29
2. Tsubaki Chinzan (Japanese, 1801–1854). [Flowers and Insects](#), early–mid-19th century. Ink and watercolor on silk; 16 3/8 × 111 inches. 82.31
3. Kim Gyujin (Korean, 1868-1933). [Ten-Panel Screen with Plants and Verses](#), 1896. Ink on toned paper; 73 1/2 × 164 1/2 inches. 2019.45

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1. Japanese, [Noh Theater Robe, Karaori Type](#) (Chrysanthemum), 18th Century. Metallic and silk brocade, silk. 1984.23
2. Korean, [Deep Bowl with Chrysanthemum Decoration](#), 15th–16th century. Stoneware with white slip decoration and light green glaze; 3 1/4 × 7 3/8 inches. 74.90

Page 16

1. Sakai Hoitsu (Japanese, 1761-1828), Suzuki Kiitsu (Japanese, 1796–1858), Kameda Bosai (Japanese, 1752–1826). [Bamboo and Plum Tree](#), 19th century. Ink on paper; 71 1/4 × 13 inches. 2013.43
2. Japanese. Detail from [Set of Miniature Painting Albums](#), 18th–19th century. Albums: ink and watercolor on paper; Box: wood, ink. 2013.72
3. Kim Gyujin (Korean, 1868-1933). [Bamboo](#), late 19th–early 20th century. Ink on silk; 51 × 15 1/2 inches. 2016.30

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Japanese. [Incense Burner with Design of Sanskrit Characters and Lotus Flowers](#), 1185–1334. Gilt bronze; 11 in. 27.555

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Korean, [Lotus Pond Screen](#), 19th Century. Ink and watercolor on paper; 61 1/4 × 115 3/8 inches. 2016.1

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Japanese. [Incense Burner with Design of Sanskrit Characters and Lotus Flowers](#), 1185–1334. Gilt bronze; 11 in. 27.555

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Tsubaki Chinzan (Japanese, 1801–1854). [Flowers and Insects](#), early–mid-19th century. Ink and watercolor on silk; 16 3/8 × 111 inches. 82.31

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Japanese. [Blue and White Wisteria on a Bamboo Trellis](#), early 17th century. Ink and color paint on gold leaf covered paper; 67 1/4 × 148 1/4 inches. 1984.18.1

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Japanese. [Noh Theater Mask Box](#), 17th century. Lacquer on wood with *maki-e* (sprinkled gold powder) and metal fittings; 10 5/8 × 13 7/8 × 9 5/8 inches. 1983.38