



East Asian Art Toolbox: *Cultural Exchange*

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 compare and contrast a selection of objects related to Japanese, Chinese, and Korean cultures, identifying points of similarity and difference among the artwork of these regions. They will also consider the impact that trade and exchange can have on a region's culture, on both economic and diplomatic fronts.

TOOLBOX OBJECTS

1. Replica of Three-Color (*Sancai*) Glaze Horse from Tang Dynasty (618–906) China
2. Replica of *Haniwa* Horse from Kofun Period (250–538) Japan
3. Ceramic Plate from Jingdezhen
4. Ceramic Cup: White Porcelain
5. Ceramic Cup: Grey Stoneware
6. Ceramic Cup: Celadon with Cranes
7. Ceramic Cup: Celadon with Lotus Design
8. Joss Paper
9. *Go* Game
10. Shell Game
11. Incense Game

STUDENT BOOKS

- *East Asian Societies* by W. Lawrence Neuman
- *To Die and Not Decay* by Matthew V. Wells
- *Confucius in East Asia* by Jeffrey L. Richey
- *Zen Past and Present* by Eric Cunningham
- *Traditional China in Asian and World History* by Tansen Sen and Victor H. Mair
- *Korea in World History* by Donald N. Clark
- *Japan and Imperialism* by James L. Huffman

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 a LMS for quick, easy-to-use, student-centered directions requiring little teacher instruction.

STANDARDS

Art

- MI Art: ANALYZE AND MAKE CONNECTIONS: Standard 5: Recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.

ELA

- CCSS.ELA-LITERACY.W.9-10.1.B: Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.
- CCSS.ELA-LITERACY. Reading History.11-12.7: Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.

World History

- MI Social Studies: P2: INQUIRY, RESEARCH, AND ANALYSIS: P2.3: Know how to find, organize, evaluate, and interpret information from a variety of credible sources.
- MI Social Studies: CG3: Patterns of Global Interactions: Define the process of globalization and evaluate the merit of this concept to describe the contemporary world by analyzing cultural diffusion and the different ways cultures/societies respond to “new” cultural ideas.
- MI Social Studies: 6.1.3: Increasing Global Interconnections: Describe the increasing global interconnections and new global networks that resulted in the spread of major innovations in governance, economic systems, cultural traits, technologies, and commodities.

21st Century Skills

- 21st Century Skill: CRITICAL THINKING AND PROBLEM SOLVING: Use Systems Thinking: Analyze how parts of a whole interact with each other to produce overall outcomes in complex systems.
- 21st Century Skill: COMMUNICATION: Communicate Clearly: Communicate effectively in diverse environments (including multilingual and multicultural).

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.

East Asian Art Toolbox learning resources are supported by The Freeman Foundation Asian Arts & Culture Educational Funding Initiative.

DIA COLLECTION CONNECTIONS



- A. Unknown artist, China. *Lady with Phoenix Headdress*, 618–906. Earthenware with three-color glaze, 17 1/2 × 4 × 3 5/8 inches. Detroit Institute of Arts, City of Detroit Purchase. 29.342



- B. Unknown artist, China. *Temple Vase*, 1279–1368. Porcelaneous stoneware, celadon glaze, 28 1/8 × 12 3/4 inches. Detroit Institute of Arts, Gift of Mrs. Edsel Ford. 28.1



- C. Unknown artist, Korea. *Cinerary Urn*, 7th–8th century. Stoneware, 4 1/2 × 5 5/8 inches. Detroit Institute of Arts, Gift of Klaus F. Naumann. 1986.35



- D. Unknown artist, Korea. *Pillow with Lions*, 12th–13th century. Stoneware with slip and celadon glaze, 4 3/4 × 9 1/2 × 3 inches. Detroit Institute of Arts, Founders Society Purchase, New Endowment Fund, and Benson and Edith Ford Fund. 80.39



- E. Unknown artist, Korea. *Bowl with Inlaid Clouds and Cranes*, 12th–13th century. Stoneware, slip, celadon glaze, 3 3/8 × 8 inches. Detroit Institute of Arts, Gift of Dr. and Mrs. Leo S. Figiel and Dr. and Mrs. Steven J. Figiel. 74.87



- F. Unknown artist, Japan. *Set of Equipment for the Shell Game*, 18th century. Lacquered wood boxes, clam shells painted in colors and gold, (Wood boxes) Height: 16 1/2 inches, Diameter: 13 1/2 inches. Detroit Institute of Arts, Founders Society Purchase, Benson Ford Fund. 1984.3



- G. Unknown artist, Japan. *Tea Storage Jar*, late 16th–early 17th century. Stoneware with ash glaze, 16 7/8 × 17 inches. Detroit Institute of Arts, Founders Society Purchase, New Endowment Fund and Henry Ford II Fund. 1989.73



- H. Hamada Shoji (Japanese, 1894–1978). *Bowl*, ca. 1950. Stoneware with clear and iron glazes, Height: 3 in. Diameter: 8 1/2 in. Detroit Institute of Arts, Gift of Mrs. Richard H. Webber. 57.118

FORM AND FUNCTION, TIME AND PLACE

Toolbox Objects

Three-Glaze Horse Replica

Haniwa Horse Replica

Ceramic Plate from Jingdezhen

Ceramic Cup: White Porcelain

Ceramic Cup: Grey Stoneware

Ceramic Cup: Celadon with Cranes

Ceramic Cup: Celadon with Lotus Design

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

Student Outcomes

Students will...

- participate in several hands-on activity stations to gain a better understanding of the materials used to create ceramic works of art.
- compare and contrast various types of ceramics using close-looking.
- examine various forms of artwork, inferring possible functions for each piece.

Educator Resource Connection

- Cultural Diplomacy Through Ceramics, DAY 1, SLIDES 7–13 and DAY 4, SLIDE 20
- Time (and Place) Will Tell Lesson, DAY 1, SLIDES 9–10 and DAY 2, SLIDES 11–13

Directions

Students will complete a visual investigation comparing several ceramic objects, describing both the form and possible function of each one using the “Form and Function, Time and Place” graphic organizer.

1. Set up seven stations, one for each object.
2. Pass out the “Form and Function, Time and Place” graphic organizer and allow students a class period to rotate through each station as they complete their handout. You may also encourage students to attempt to draw each object below its description in column 1 of the graphic organizer.
3. Debrief the activity by having students do a Think, Pair, Share with a partner.
 - a) In what ways do the two ceramic horses differ? What does this say about time and place? What does this say about different cultural beliefs and cultural practices?
 - b) The ceramic plate was made at Jingdezhen, a historical center of porcelain production in China that is still active today. Describe the imagery depicted on this plate. How might the image differ if the plate had been made in another time or place? Who might have owned this plate if it had been made two centuries ago?
 - c) What similarities and differences do you see in the ceramic cups? How might this reflect time, place, and ownership?

Please note: The Three-Glaze Horse replica is made of porcelain, but the original would have been made of earthenware.

Standards

- CCSS.ELA-LITERACY. Reading History.11-12.7
- 21st Century Skill: CRITICAL THINKING AND PROBLEM SOLVING
- MI Social Studies: P2: INQUIRY, RESEARCH, AND ANALYSIS: P2.3
- MI Art: ANALYZE AND MAKE CONNECTIONS: Standard 5

WRITING ART DESCRIPTIONS

Toolbox Objects

Ceramic Plate from Jingdezhen

Joss Paper

DIA Collection Connections: B, E, H

Student Outcomes

Students will...

- be able to describe in detail the characteristics of a work of art using art vocabulary.
- explore the role of art as a means of cultural exchange.
- investigate the concept of wealth through the examination of objects.

Educator Resource Connection

- Time (and Place) Will Tell Lesson, DAY 2, SLIDES 11–13
- Cultural Diplomacy Through Ceramics Lesson, DAY 1, SLIDES 6–14

Directions

In Part I, the class examines the same object: a porcelain plate with the image of a dragon. In Part II, students each receive a piece of joss paper to analyze.

Part I

1. Begin the investigation by showing the ceramic plate. Ask students to independently brainstorm a list of words describing the work, writing their ideas on a piece of paper. Walk around the room so that students can get a closer look at the object or set it down and invite students to closely look at it in small groups.
2. Ask students to pair together and add to their descriptive lists by including words that indicate ways the plate uses the elements of art and principles of design (color, line, shape, form, texture, variety, movement, balance, repetition, pattern, unity, emphasis, rhythm, proportion).
3. Have students trade their responses with another pair of students. Challenge students to identify specific features on the plate that demonstrate any five of the words listed on the paper. For example, if the word is “round,” they might explain “the porcelain form is round,” or if they said “rich,” they might say “the use of gold is rich.” Openly share several of the responses students developed.
4. Wrap up the analysis by posing the following questions:
 - What message or values does this plate suggest? How might this plate be a symbol of wealth and power? What evidence can you provide to support these ideas?
 - How does this plate fit into broader global connections and networks that played a role in how major innovations and exchanges in commodities were shared?
 - How functional is this plate? What would make it more or less functional?



Part II

5. Give each student their own piece of joss paper to analyze. (See high school lesson “Time (and Place) Will Tell” for additional information on joss paper.) Ask them to brainstorm a list of words describing their piece. Have students return the piece of joss paper to the teacher, who should then place the papers around the classroom. Ask students to trade their written descriptions with another classmate to see if they can match the descriptions with one of the joss paper examples displayed around the room.

Standards

- CCSS.ELA-LITERACY.W.9-10.1.B
- MI Social Studies: 6.1.3: Increasing Global Interconnections
- MI Art: ANALYZE AND MAKE CONNECTIONS: Standard 5

CULTURAL EXCHANGE THROUGH GAMES

Toolbox Objects: *Go* Game
 Shell Game
 Incense Game

DIA Collection Connections: F

Student Outcomes

Students will...

- explore a selection of games traditionally played in East Asia.
- discover how games have been represented in works of art.
- examine the role of games as a means of cultural exchange.

Educator Resource Connection:

- Time (and Place) Will Tell Lesson, DAY 2 SLIDES 11–13

Directions: Students will rotate among three different stations, working collaboratively to play each of the three games. When moving to a new station, students will leave the game as it is, and students new to the table will pick up where the others have left off.

1. Begin class with a description of the rules for each game.
 - a. The shell game is played like the game of Memory. Teams take turns flipping over two shells in the hopes of making a match. The images on the inside of each shell are copies of the shell game in the DIA collection, with pictures related to details and characters from the early eleventh-century Japanese novel *The Tale of Genji*.
 - b. The incense game is an adaptation of a game played during Edo period (1603–1868) Japan. The goal of the original game is to correctly identify the scents of the incense sticks selected from a bag. In this game, players draw three sticks, then matches them to the symbols for incense as seen on the sides of Edo period woodblock prints in the DIA collection. (See *Incense Game: The Game of Three* for full instructions.)
 - c. Invented more than 2500 years ago, *Go* is a game that traveled from China to Korea and then to Japan. It is the oldest board game played continuously to this day. The objective of the game is to surround more territory than your opponent. Throughout time, artists have represented people playing the game in works such as painted screens and scrolls, sometimes in small scenes.
2. Allow students to spend approximately 8–10 minutes at each station.
3. Bring the class together to debrief with a discussion about these games and their cultural connections. How do these games relate to material culture? Cultural exchange? Social status? Political ambition?

Standards:

- 21st Century Skill: COMMUNICATION
- MI Social Studies: CG3: Patterns of Global Interactions

CULTURAL EXCHANGE THROUGH GAMES

Toolbox Objects

- *Go* Game
- Shell Game
- Incense Game

Additional Supplies:

- *Game pieces, such as coins or wrapped pieces of candy*
- *Copy or construction paper, or cardboard*
- *Colored markers*
- *Toothpicks*

Directions

1. Teachers will introduce students to the three games included in the toolbox during an online meeting. At home, students will create and play the games of their choice. Instruct students to select a game to create based on materials they have accessible at home.
 - a. *Go*: Using a sheet of copy paper, construction paper, or cardboard, have students draw the grid for the *Go* game board. Use coins or other circular objects as game pieces.
 - b. Shell Game: Ask students to print out the PDF series of matching shells or to draw similar pictures relating to scenes from various works of art and literature. (In the *DIA Shell Game*, the imagery relates to *The Tale of Genji*.) Have students mount the drawings on sturdy paper or cardboard (such as a cereal box) and cut out the shapes, making sure to line up matching pairs so that they resemble the top and bottom of an actual shell.
 - c. Incense Game: Have students use three different colors of permanent markers to color toothpicks to recreate the incense sticks. They can use a box or opaque bag to hold the game pieces and print out the PDF scoring sheet to play.
2. After creating the game, students can either play with a family member, Facetime with a friend to play, or meet virtually with a classmate to compete.
3. Ask students to share something about their experience either by taking a brief video or snapshots of a game in progress, or by having them write a simple reflection about the experience, what they learned, and what they would improve about the game (or their strategy for playing next time).

GLOSSARY FOR TEACHERS

This glossary also supports two other educator resources: *Lessons from Asian Art: Time (and Place) Will Tell*, and *Lessons from Asian Art: Cultural Diplomacy*

BAEKJA WARE: (say: *beck-cheh* or *peck-cheh*) Korean term for porcelain.

BUNCHEONG WARE: (say: *boon-chong* or *poon-chong*) a type of Korean ceramic made with a grey clay, covered with a white slip, then incised with decorations before firing.

CELADON: a term used to describe ceramics with a distinctive grayish-green glaze. The green color results from the chemical composition of the clay and glaze combined with the firing conditions of the kiln (ceramicists carefully control both the temperature and the level of oxygen within the kiln during firing).

COLOPHON: an inscription added after a painting, work of calligraphy, or book is complete, usually recording information about the work.

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.

FILIAL PIETY: the Confucian virtue that children have an obligation to respect, obey, and care for their parents and elderly family members.


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.

HANIWA: (say: *hah-nee-wah*) earthenware objects shaped into forms such as cylinders, buildings, or human and animal figures, which were placed on top of Japanese tombs and burial mounds during the Kofun Period (ca. 250–538).

ICONOGRAPHY: the imagery in a work of art; pertains especially to elements of the imagery with symbolic meaning.

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.

JADE: a type of hard stone that is highly valued in East Asia, especially in China. Best known in its green varieties, jade can be found in colors including green, white, orange, yellow, lavender, and black. Typically, it is not carved, instead being shaped by sanding down the surface with even harder stones.



JOSS PAPER: paper or papercrafts that are burned as traditional Chinese ancestral offerings during worship or special holidays. These papers often represent money or material goods that are believed to be used by the deceased in the afterlife.

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.

MINGQI: (say: *ming-chee*), Chinese burial goods that replicate objects from life, to serve the deceased person in the afterlife. The Chinese word *mingqi* translates to “spirit objects.”

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

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

PATINA: a green or brown film that develops on a surface or an aged look on a work of art, typically produced through oxidation on the surface.

PATRON: someone who commissions, funds, or sponsors an artist or artists to create a work of art.


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.

PROVENANCE: the history of an artwork’s ownership.

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

SOAPSTONE: also known as steatite, it is a talc-schist rock that is relatively soft and can be easily carved and chiseled into a sculptural form.



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.

TOMB: a burial mound or architectural space—often underground, in ancient East Asian contexts—for a deceased person or persons; sometimes includes objects for the deceased person’s use in the afterlife.

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.

PACKING DIRECTIONS

From the bottom of the box to the top.

Step 1: Please place books on the bottom of the toolbox:

East Asian Societies by W. Lawrence Neuman
To Die and Not Decay by Matthew V. Wells
Confucius in East Asia by Jeffrey L. Richey
Zen Past and Present by Eric Cunningham

Traditional China in Asian and World History by
Tansen Sen and Victor H. Mair
Korea in World History by Donald N. Clark
Japan and Imperialism by James L. Huffman

Step 2: Individually boxed objects:

Three-Glaze Horse (left side in cardboard box)
Haniwa Horse (left side in plastic box)
Ceramic Plate from Jingdezhen (right side in cardboard box)
Go Game board (right side, unboxed)
Information binder (right side)
Folder with images (right side)



Step 3: Top tray:

Shell Game (2 sets, 1 hardwood and 1 cherry wood, each in different boxes)
Incense Game sticks (2 sets, each in different boxes)
Go Game pieces (2 sets, 1 white and 1 black)
Joss Paper
Ceramic samples (wrapped individually in bubble wrap with foam padding above and below)

