

East Asia Seminar Lesson Plan

Name Ukiyo-e: Block Prints

Topic: Block Prints of Japan

Stage 1- Desired Results		
<p>Established Goals</p> <p>Michigan Merit Curriculum; Benchmarks, Standards, and Grade Level Expectations</p> <ul style="list-style-type: none"> <li>• ART.VA.I.7.1</li> <li>• ART.VA.I.7.2</li> <li>• ART.VA.II.7.2</li> <li>• ART.VA.IV.7.2</li> <li>• ART.VA.V.7.4</li> </ul>	Transfer	
	<p><i>Students will be able to independently use their learning to...</i></p> <ul style="list-style-type: none"> <li>-Question and wonder about what historical events were happening in other parts of the world other than the United State</li> <li>-Feel confident in experimenting with complex step-by-step processes</li> <li>-Analyze an image compositionally</li> </ul> <p><i>What kind of long term, independent accomplishments are desired?</i></p>	
	Meaning	
	<p><b>Understandings</b></p> <p><i>Students will understand that...</i></p> <ul style="list-style-type: none"> <li>-Block printing was a significant art form in Japan from the 17<sup>th</sup>-19<sup>th</sup> centuries and that it reflected the beauty and decadence of the Tokugawa period</li> <li>-The block printing process</li> </ul>	<p><b>Essential Questions</b></p> <ul style="list-style-type: none"> <li>- What significant events can you think of that happened in the United States from 1600-1900?</li> <li>-If you were in Japan during these same years what do you think you would see, hear or experience?</li> <li>-What is printmaking and how is it different from painting or drawing?</li> </ul>
	Acquisitions	
	<p><b><i>Students will know...</i></b></p> <ul style="list-style-type: none"> <li>-The basic social structure of the Tokugawa period</li> <li>-Some meanings and subject matter of Ukiyo-e prints</li> <li>-The traditional Japanese process of making a block print</li> </ul>	<p><b><i>Students will be skilled at ...</i></b></p> <ul style="list-style-type: none"> <li>-Creating their own multicolored block prints</li> <li>-Incorporating line, emphasis and color into block prints</li> </ul>

-How to make a block print

## Stage 2- Evidence

### Evaluative Criteria

-Ability of understand and manipulate the printing process  
 -Ability to participate in class discussion about Ukiyo-e using art terminology  
 - verbally analyzing each other's work during class critique effectively

### Assessment Evidence

#### Transfer Task(s)

-Ppt. about Ukiyo-e and class discussion  
 -Handouts describing assignment, expected goals and criteria  
 -Demonstrations of how to carve plate/block and how to print

#### Other Evidence

-Observation of students working on project  
 -Finished project  
 -Evaluation of performance and project

## Stage 3-Learning Plan

### Summary of Key Learning Events and Instruction

#### Day One

Q: What significant events can you think of that happened in the United States from 1600-1900?

Make a list on the board just for visual reference

Q: What events can you think of that happened at this same time but in Japan?

Q: What is printmaking and how is it different from painting or drawing?

One of the important developments in Japan, at least in the arts, was block printing during these years.

Introduce Tokugawa Japan, the Floating World—Ukiyo-e—and block printing and prints. Do this through the Ppt.

Power Point highlights

- Political history of Japan from Shoguns and feudalism to the Tokugawa
- Development of economic growth of the merchant class and the iniquity of the Floating World
- Growth of block prints from simple black and white or hand painted to multiple blocks used on one image and a wide range of color. Also the four artisans needed to make a print
- Compositional arrangements of landscapes in Eastern Asian art

- Graphic qualities of prints: line work, flat color, but also clean, translucent color

#### Exit questions

Q: What is block printing?

Q: What was the Floating World in Old Japan?

Q: What does Ukiyo-e mean?

#### **Days 2-5**

Hand out assignment sheet and go over the directions and goals.

Students should decide upon an image and sketch it on the tracing paper or vellum. If it makes things easier to make some thumbnail sketches on scrap paper first then students should feel free to do so.

Demonstrate how to label image so it makes sense. This diagram will be the map for making the print.

Demonstrate how to carve the block or foam. Keep safety in mind. It's very easy to have one's hand in the way and then slip with the carving tool.

#### **Demonstrate how to print**

##### Block Print Steps

1. Make a sketch and map of the line drawing labeling what three colors will be used and where they'll go. These do not include black. Black will be the last color and will define line work as well as any dark dramatic areas.
2. Transfer any sections to the block that will need to be carved away to remain white
3. Print first color. This will be the lightest color. Let's say yellow.
4. Next carve away any areas that have to remain this first color, yellow.
5. Print next color. Let's say violet.
6. Carve away any areas that need to stay violet.
7. Print third color. Let's say blue.
8. Carve away everything that must stay blue, violet and yellow. This should leave the line work and any areas that will be black.
9. Print the last color, black.
10. Remember to register the image with each printing otherwise the image will look blurry like watching a 3-d movie without the glasses.

Students should print at least two prints at once (using different combinations of colors), as they will only be using one block and making their prints with the subtractive method.

#### Exit questions

Q: What is a print?

Q: What is a plate?

Q: What does registration mean and why is it important in printmaking?

Q: What benefits does printmaking offer as opposed to painting or drawing?

Q: Is photography a form of printmaking? How about stamping?

#### **Day 6**

Closure and critique

- Describe
  - "What is your print a picture of?"
  - "What details did you include?"
- Analyze
  - Did you get clear registration?
  - How is your composition organized? Where is the point of emphasis? How are the objects placed in relation to the emphasis of your picture? Do you have contrast? How did you use line?
  - Do the colors work to make your image clear?
  - How does your print compare compositionally to the Ukiyo-e prints? Which category of Japanese prints do you think your choice of imagery would fit into?
- Interpret
  - Why did you choose to do this picture?
  - How do the colors affect the composition?
- Evaluate
  - What do you think is the most successful aspect of your artwork?
  - What did you learn from printmaking?
  - Do you think having a team to make a print would be better than doing all by yourself?

*Possible pre planning questions to ask at this stage (You do not need to provide answers to these questions):*

- Are all three types of goals (acquisition, meaning, and transfer) addressed in the learning plan?
- Does the learning plan reflect principles of learning and best practice?
- Is there tight alignment across all three stages?

Template Source: [grantwiggings.files.wordpress.com](http://grantwiggings.files.wordpress.com)



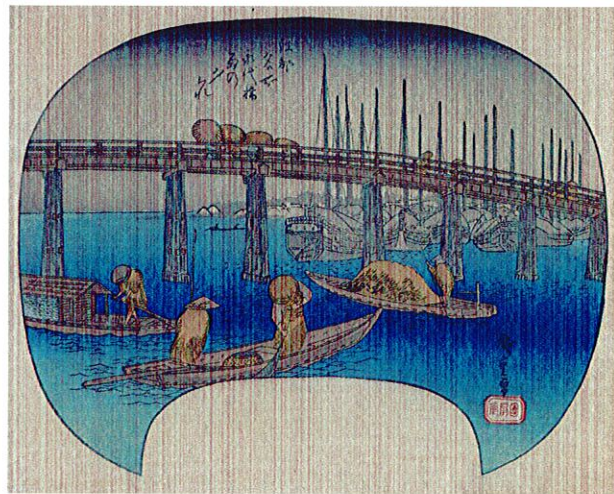
### East Asian Art Elective

#### Ukiyo-e: Japanese Block Printing Assignment

Ukiyo-e are block prints made in Japan from 1615-1858. They began as depictions of images of pleasurable pursuits for those who could afford it. Images of Kabuki theater actors and courtesans were some of the earlier themes printmakers and artists created, but later, landscapes, street scenes and interiors became popular themes as well. Ukiyo means, "floating world" and was the neighborhood in Edo (now Tokyo) where people paid to have fun and forget about all their troubles and responsibilities.

"living only for the moment, savouring the moon, the snow, the cherry blossoms, and the maple leaves, singing songs, drinking sake, and diverting oneself just in floating, unconcerned by the prospect of imminent poverty, buoyant and carefree, like a gourd carried along with the river current: this is what we call *ukiyo*."

*Ukiyo Monogatari* ("Tales of the Floating World", c. 1661) by Asai Ryōi



Directions: your job is to create two prints from a carved plate. The Japanese print makers used wood but you will be using a softer material. Use the How-to-make-a-print handout as a guide.

**Goals and Criteria**

1. Base your image on one of the Japanese block prints categories
  - a. Beautiful women
  - b. Actors or famous performers
  - c. Room interiors
  - d. Street scenes
  - e. Landscapes/seascapes
2. Make your master drawing simple, not a complicated picture with lots of details. Draw big shapes
3. Have a focal point
4. Decide and map out where all the three colors will go
5. When printing make your plate line up with the image so it won't be blurry and make the 3-D movie effect
6. Make two prints on different papers of the same image but use different color schemes for each print
7. Be safe with the tools and keep your anchor hand away from the direction of the moving carving tool

Name (1pt): \_\_\_\_\_

**6<sup>th</sup>-8<sup>th</sup> East Asian Art Elective**

**Japanese Block Prints Evaluation**

Project	___/61
Short ans.	___/12
Effort/part.	___/20
Total	___/93
Ext Cr.	___/5

**Directions:** Circle a number in the first column that you think best describes your work and performance in the art room for this project. I will score in the colored column and add both scores together to get a total for your grade. 1 is fail and 5 is superb. (60pts.)

- |  |           |           |
|--|-----------|-----------|
| 1. Did you create an image that fits into one of the traditional subjects of Ukiyo-e? These are beautiful women, famous celebrities of the stage, interiors, seascapes, street scenes. | 1 2 3 4 5 | 1 2 3 4 5 |
| 2. Do you have a clear point of emphasis that the viewer automatically looks at first?   | 1 2 3 4 5 | 1 2 3 4 5 |
| 3. How well registered are your two prints? Did you line up each consecutive printing of the different colors or is your image blurry due to miss alignment?                           | 1 2 3 4 5 | 1 2 3 4 5 |
| 4. How well did you apply the ink so that it is not too smeary, or too dry making it look lumpy and bumpy?   | 1 2 3 4 5 | 1 2 3 4 5 |
| 5. How clear are your final two images on your two prints? Can the viewer see what they are pictures of or are they confusing and hard to decipher?                                    | 1 2 3 4 5 | 1 2 3 4 5 |
| 6. How well crafted are your two prints overall? This includes the composition, colors, line work, and printing technique.   | 1 2 3 4 5 | 1 2 3 4 5 |

- 
- |   |                          |
|---|--------------------------|
| 7. How much effort and classroom participation you put into the project based on the five school wide expectations? | 1 2 3 4 5 6 7 8 9 10 did |
|   | 1 2 3 4 5 6 7 8 9 10     |

Extra Credit (5pts)

What does Ukiyo-e translate into English as? \_\_\_\_\_

**Short answers (6pts each)**

Directions: answer the following questions with complete sentences. Please read them carefully and think deeply.

1. If you could have produced your prints with a team of craftsman which job would you like to do and why? These jobs are the designer or draws a painting, the original, the block carver who transfers the original to a wood block by tracing the painting, transferring the tracing and then carving the wood and the printer who inks the plates (the blocks) and then prints them on the paper.

2pts: answer

2pts: complete sentences

2pts: evidence to backup and explain your answer

2. What do you like the most about your prints or what do you think is the most successful aspect of them? Explain why this is true.

2pts: answer

2pts: complete sentences

2pts: evidence to backup and explain your answer