BEYOND WALLS

Classroom to the Streets



Fight like a woman with JUURI

Unit Guide for Teachers

About this Unit Guide

This document is meant to act as a unit guide for teachers and instructors. This document contains in depth background information on unit topics, questions and pointers to help guide class discussions, links to videos and PowerPoints to show in class, and lesson worksheets, among other things.

This unit guide contains individual lesson plans that can be taught either in the context of, or independently from, the unit guide.

You can find all related documents to this unit, the individual lesson plans, and the virtual student worksheets on the Beyond Walls webpage.

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Massachusetts Curriculum Frameworks

Visual Arts

Creating

- Generate and conceptualize artistic ideas and work. (5-6.V.Cr.01)
- Organize and develop artistic ideas and work. (5-6.V.Cr.02)
- Refine and complete artistic work. (5-6.V.Cr.03.a-b)

Presenting

- Select, analyze and interpret artistic work for presentation. (5-6.V.P.04)
- Develop and refine artistic techniques and work for presentation.(5-6.V.P.05)
- Convey meaning through the presentation of artistic work. (5-6.V.P.06)

Responding

- Perceive and analyze artistic work. (5-6.V.R.07)
- Interpret intent and meaning in artistic work. (5-6.V.R.08)
- Apply criteria to evaluate artistic work. Evaluate a piece of artwork based on a predetermined list of criteria. (5-6.V.R.09)

Connecting

- Synthesize and relate knowledge and personal experiences to make art. Describe and demonstrate personal artistic style and preferences. (5-6.V.Co.10)
- Relate artistic ideas and works to societal, cultural and historical contexts to deepen understanding. (5-6.M.Co.11)

English Language Arts

Text Types and Purposes

- Write informative/explanatory texts (e.g., essays, oral reports, biographical feature articles) to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. (W.6.2)

Production and Distribution of Writing

- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (W.6.4)

Comprehension and Collaboration

- Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly. (SL.6.1)

- Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study. (SL.6.2)

Knowledge of Language

- Use knowledge of language and its conventions when writing, speaking, reading, or listening. (L.6.3)

EXTENSIONS FOR ELA CURRICULUM FRAMEWORK IS LISTED BELOW



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Lesson Objectives

Students will be able to...

1. Discuss the history of ukiyo-e and bijinga prints in the context of Japan's Edo Period
2. Identify traditional characteristics of bijinga prints and compare them to contemporary iterations
3. Understand the process of and create a relief print

Vocabulary

1. Print
2. Ukiyo-e
3. bijinga

Materials



Styrofoam printing plates
Block printing ink
Brayer/roller

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Lesson Plan Procedures

Intoduction

To start this lesson, ask students to spend the first few minutes of class writing down what things/ideas/words come to mind when they think of Japan. Once time is up, have students say aloud the things they wrote on their list.

Though there is usually a wide range of responses, most students will include such things as kimonos, geishas, samurai, and sumo wrestling. If this happens with the class, inform students that the above-mentioned items, and most things Western culture stereotypically associate with Japanese culture, all originate from a particular point in Japan's history called the Edo Period. Even anime finds its origins from the art of this time period! (Read articles in the reference section)

In this lesson, students will hear a brief history of Japan's Edo period, learn about ukiyo-e prints, and examine bijinga prints. Afterwards, students will be introduced to the artist **JUURI** and how her approach to the bijinga style in her murals breaks from tradition–empowering women rather than subjecting them to the viewer's gaze. Students will then reflect on a powerful female role model in their lives, creating either a work of art or writing an essay to honor them.

Japan's Edo Period

The Edo Period (1603-1868), also known as the Tokugawa Period, in Japan was an era marked equally by restriction and growth. During this time Japan was ruled by a Shogunate–a military style government run by a dictator called a Shogun.

At this point, ask students what they think a country ruled by a military leader would look like/operate?

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The 250 year period under the Tokugawa rule, while peaceful, resulted in a Japan that looked vastly different from the Japan before the Shogunate. Of the major changes implemented by the Shogun, there are two noteworthy events.

First, by 1635 foreigners were restricted to the port city of Nagasaki, and Japanese citizens residing outside of Japan were banned from returning. Four years later, almost all foreigners were forbidden from landing on Japanese soil. Japan, under the Tokugawa shogunate, was closed off to the world. This meant that influence on art and culture came not from the outside world, but from Japan's own history and traditions.

Second, during the Edo period the social hierarchy in Japan became deeply segmented, dividing Japanese society into four classes. At the top of this class system were samurai, second were farmers, third were artisans, and fourth were merchants.



Kobikicho Arayashiki Koiseya Ochie by Utamaro Kitagawa (1753-1806), a traditional Japanese Ukyio-e style illustration of a Japanese woman portrait reading a book. by Free Public Domain Illustrations by rawpixel is marked with CC BY 2.0.

At this point, write the four classes on a board (or use the PowerPoint) and put them in the above mentioned order. Ask students which of the four classes they think had the most power and status. Have students explain their answers. Next, ask students which of the four classes they think had the most money and influence. Have students explain their answer.



In this four-tiered-system, power resided at the top with the samurai who served the Shogunate and protected the land. Farmers were second ranked because they produced the food people need to survive. Artisans were ranked third because what they produced, while not necessary to survival, was still sought after and used by people in their daily lives. Merchants were at the bottom of society because they did not produce anything, rather they traded in goods and money.

Image credit: The oiran Hanaogi of Ogiya and one of her attendants Creative Commons CC0 1.0 Universal Public Domain Dedication ("CCO 1.0 Dedication")

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However, the distribution of wealth was the exact opposite. The class with the most money (though lacking in station) were the Merchants, while the class with the least wealth (the most respected by society) were the Samurai. The reason for this disparity in the social structure was to create a system of checks and balances. It was hoped that this social structure would prevent either of these classes from consolidating its power and amassing its fortunes for use in overthrowing the military shogunal ruler.

Because the merchant class had amassed the majority of Japan's wealth, they became the tastemakers of society, meaning they decided what became popular and what did not. Merchants started spending their disposable income on new forms of entertainment and art. The art form that became the most popular was a kind of printmaking called ukiyo-e.



{{PD-US}} PD-Art (PD-old-100) A print bought at the Daiso chain store in Japan by the Japanese ukiyo-e woodblock artist Kitagawa Utamaro, who originally made it in the Japanese Edo era, sometime in the 1600-1800s.

Ukiyo-e and Bijin-ga Prints

Japanese woodblock prints, called ukiyo-e, were deeply rooted in Edo culture. At this time, Japan became a place consumed with notions of amusement and pleasure. Even the name of the prints, which translates to "pictures of the floating world", glorified the fleeting feelings and passions for parties, fashion, and excess lifestyles. This explains the enormous popularity of prints of beautiful women, called bijinga. Some artists depicted geishas, while others focused on more generic depictions of women. With their clothing, gestures and facial expressions, they fulfilled an idealized image of womanhood.

At this point, show students the examples of bijinga in the PowerPoint. As a class discuss the following questions:

1. What are the women doing in each print? Explain your answer.
2. Describe the clothing the women are wearing. Things to consider include color, patterns, accessories, etc.
3. Why do you think these prints were so popular?

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Often times, bijinga prints captured female figures in private moments of contemplation, such as reading, brushing their hair, or glancing in a mirror. The women in these prints are being viewed unknowingly, indicating that the print is for the pleasure of the viewer.

JUURI



JUURI is a Tokyo-born Japanese-American artist working from Oklahoma City, Oklahoma. Her work is inspired by traditional Japanese art interpreted through modern fashion photography.

Through her art, JUURI attempts to grapple with her mixed heritage and "a never-ending attempt to find this elusive thing called home." Born in Japan and relocated to the United States at a young age, JUURI's entire life has been a combination of East and West. "This juxtaposition of such opposing cultures was at times beautiful, and at times (especially when I was younger,) a struggle. My art is therefore my authentic way of deconstructing the inside of my mind."

Start this next step of the lesson plan by showing students an image of the mural "Life Triumphs Over Death" by JUURI. Discuss the following questions as a class:

1. What is the first thing you notice when you look at this mural? Why is your eye being drawn there?
2. Describe the woman in the mural. What is her mood? What is she doing?
3. What are some other objects in the mural?
4. What do you think the mural represents?

Afterwards, show the class the following video of J U U RI discussing the mural and its meaning: https://vimeo.com/285152391

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According to JUURI, her murals are heavily influenced by ukiyo-e prints, especially bijinga, or portraits of beautiful women. While stylistically JUURI's art incorporates ukiyo-e techniques, upon further inspection it is clear that her overall message breaks from tradition.

Next have students fill out the Lesson Form (located below and on the Beyond Walls webpage).

Afterwards, discuss everyone's responses as a class.



Though JUURI is pulling from Japanese tradition, the inspiration shows up more so in the style of her art rather than the message. For instance, traditional bijinga prints, as discussed above, were created for the pleasure of the viewer. They were images celebrating the beauty of women caught in private moments—this is highlighted by the fact that none of the women in the prints actually look out towards the viewer. Rather the women look off into the distance, at themselves in a mirror, or at a book, allowing the viewer to gaze at them without the viewer feeling like they are being watched too.

JUURI takes a more direct approach. Instead of the woman looking away from the viewer, the woman makes direct eye contact. Instead of an invitation into the world of the artwork, JUURI creates a heroine who is ready to fight and push back against tradition and expectations.

Activity

In an interview with the artist, JUURI said this about her work:

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"Through my art, I find comfort in the fact that home is not so much a geographical place, but a state of being. I find peace in my melancholy girls' faces surrounded by lush florals, Japanese motifs, and gold leaf. They are often bloodied, yet they maintain an aura of calmness—a nod to the unavoidable experience of hardship that each person goes through... a thread common to all humanity regardless of their location."

Have students read the quote by **JURRI** and afterwards ask them what she says about her art. For example, ask students why **JUURI** shows her women as "bloodied" or beaten up? What message is she trying to convey?

For this activity, students are tasked with identifying a strong female role model in their lives and creating a print of her. To do this, students will use styrofoam boards, block printing ink, and brayers.

For their artwork, students must create a print that represents their chosen female role model. Students can do this in either of two ways:

1. Create a print featuring a portrait of their female role model
2. Choose and create a print of an object that represents their female role model

Afterwards, students must write a paragraph explaining their work of art and why they chose the woman they did.

For guidance, use the following video: https://youtu.be/aSgN-KCalSg

Extension Activity

ELA (W.6.2) (W.6.4)

For this activity, students will write an essay about a powerful female role model in their lives. Their essay should discuss why they chose their specific role model and include information on the challenges they have overcome. To do this, students must interview their chosen role model using the interview questionnaire form.

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Differentiation



This lesson plan accommodates each of the four learning styles: visual, auditory, reading and writing, and kinesthetic.

This lesson plan engages visual learners by having them engage with and analyze art examples and by watching artist interview videos.

This lesson plan engages auditory learners by having them listen to the lecture on Bijinga prints and by watching videos where artists discuss their artistic practices.

This lesson plan engages reading and writing learners by having them fill out the accompany lesson form

This lesson plan engages kinesthetic learners by providing a tactile experience in which students get to make their relief print

Assessment

Assessment is conducted regularly throughout this lesson through group discussions.

For alternatives, the link below will take you to a document with a comprehensive list of assessment options. Though they are geared more towards Visual Arts, they can be altered or used for other curriculums, such as ELA and Science/Technology.

https://uploads.theartofeducation.edu/2016/03/Ultimate-Assessment-Guide.pdf

Exit slips are also a great strategy for assessment at the end of a lesson. For these slips, have students respond to the following questions:

1. Write one thing you learned today
2. Write one question you have about today's lesson
3. Did you enjoy the lesson activities?

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References

https://www.vangoghmuseum.nl/en/japanese-prints/subject/11375/female-beauty-(bijinga)

https://www.flinders.edu.au/museum-of-art/collections/take-5/take-5-bijin-ga-beauties-of-the-floating-world

https://www.juuriart.com

https://www.loc.gov/exhibits/ukiyo-e/intro.html

http://afe.easia.columbia.edu

https://blog.britishmuseum.org/hokusai-the-father-of-manga/

Contact Us

This lesson plan was created as a tool to help teachers inocroprate street art into their curriculum. If there is anything you liked or wish to see added, email us at admin@beyond-walls.org

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Or at our website beyondwalls.org

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Lesson Form

Name:

Date:

1. Using a venn diagram, list the similarities and differences between the two images. Draw the venn diagram on the back

2. Is the meaning of JUURI's artwork different from the meaning of the bijinga prints created during the Edo period? To help answer this question, think about what you learned in the lecture and what JUURI said in her interview. Explain your answer using details from the artworks that you listed in your venn diagram.

3. Which artwork do you relate to the most? Explain your answer.

Interview Questionnaire

Name:

Date:

1. What is your name?

2. Where were you born?

3. Did you have powerful female role models in your life?

4. What are some challenges or hardships you have faced in your life?

5. How did you overcome that challenge?

6. What advice do you have for youth who are also facing hardship?