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FINDING AND FOSTERING POSITIVE CROSS-CULTURAL ART CONNECTION
THROUGH THE KOREAN TRADITIONAL SYMBOLIC BRUSH PAINTING

by

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ABSTRACT

Throughout the Western culture in the 21st century, Eastern art is commonly considered to contain unfamiliar aspects. However, several aspects depicted in Western arts are similar to traditional representations found in Eastern art when the art educator has a thorough knowledge of Eastern culture. During the implementation of this project, Korean symbolic brush painting is highlighted, emphasizing the appropriate ideas and tools required to connect the Eastern and Western cultures.

While focusing on key symbols of five objects, students were introduced to the “The Four Gracious Plants” (Figure 3) and “The Three Friends of Winter,” (Figure 5) which have been the instructional units or practices of “scholars” (learned men) for more than half a millennium in Eastern culture. They are now quite popular among young children, aspiring, and professional artists.

The desired outcome is that students developed an awareness of similarities and differences between Eastern and Western art through this project. In this way, students were able to express an appreciation for both artistic styles.

TABLE OF CONTENTS

Title Page	i
Copyright Page	
Abstract.....	ii
Table of Contents	iii
List of Figures.....	iv
Chapter 1: Introduction	1
Statement of the Project	2
Project Objectives	3
Definition of Terms.....	4
The Purpose of the Study	4
Limitations of the Study.....	6
Significance of the Study	6
Chapter 2: Review of Literature.....	9
Cross Cultural Art Connection in Symbolism	9
Eastern Symbolic Art.....	10
Human Figure as a Symbol.....	11
Animal Figures as Symbols	11
Plants and Flowers as Symbols.....	11
Other Symbolized Figures	12
Western Symbolic Art.....	13
Human Figure as a Symbol.....	13
Animal Figures as Symbols	13
Plants and Flowers as Symbols.....	14
Other Symbolized Figures	14
Similarities and Differences between Eastern and Western Symbolic Art.....	15
Korean Symbolic Brush Painting.....	15
The Three Friends of Winter.....	16
The Four Gracious Plants.....	17
Tools.....	18
Chapter 3: Methodology.....	20
Design of the Study	20
Project Objectives	20
Participants and Location.....	21
Data Collection Procedures.....	22
Chapter 4: Analysis of Data	45
Chapter 5: Conclusion	67
References	71
List of Appendices	75
Appendices.....	77
Curriculum Vita.....	129

List of Figures

Figure 1. Korean Cultural Materials	25
Figure 2. Ink Wash Painting, Folk Painting and Western Painting	25
Figure 3. Artifacts of the Four Gracious Plants	26
Figure 4. Artifacts of the Three Friends of Winter	26
Figure 5. Tools (Four Treasures of Library)	27
Figure 6. Video: The Four Gracious Plants	27
Figure 7. Plum Tree by Instructor	29
Figure 8. Wild Orchid by Instructor	31
Figure 9. Chrysanthemums by Instructor	33
Figure 10. Bamboo by Instructor	35
Figure 11. Pine Tree by Instructor	37
Figure 12. Stamp (Seal) by Instructor	39
Figure 13. Final Composition of Plum Tree	41
Figure 14. Final Composition of Wild Orchid	41
Figure 15. Final Composition of Chrysanthemums	42
Figure 16. Final Composition of Bamboo	42
Figure 17. Final Composition of Pine Tree	42
Figure 18. Display of Students' Works of Art	44

CHAPTER 1

Introduction

Given the negative climate of opinion generated by recent world events involving China and North Korea, it is important for educators to be cognizant of facts that foster positive cross-cultural connections between the East and the West. Art is a natural expression of human emotion, ideas, values, hopes and desires for every age and ability, including the physically and academically challenged. Throughout history, even though Eastern culture affected Western culture in many ways, in modern times, it appears as though Western cultural art is more popular and dominant across the world. In some cases, individuals misunderstand and misinterpret certain aspects of other cultures. For example, if one hears about Korea, he or she automatically might think of North Korea and the dictator Jong-un Kim, the successor of Jong-il Kim.

As a native from South Korea currently teaching public school art in the United States, the author had a burning desire to introduce Korean symbolic brush painting to students in order to foster their understanding of cross-cultural art and develop their sense of appreciation. In addition, students became aware that art can be appreciated from generation to generation across cultures.

Art is an expression and communication tool that can be used in different forms between two or more cultures. Throughout this project students were exposed to painting

techniques related to Korean symbolic brush painting by creating works of art with traditional tools.

Statement of the Project

America has been described as a “melting pot” but few can claim confidently that America has achieved harmony among its diverse ethnic groups. In recent years, the chasms between these groups have been getting wider and wider, rather than disappearing, because of global political and religious events. In fact, we identify groups such as “African American,” “Irish American,” “Italian American,” “Latino American,” “Asian American,” etc., instead of just American. The news and opinion bytes of the mass media and the internet appear to deepen the stereotypes. For example, if one hears about Korea, it is common that they automatically think of the Korean War or the conflict between North and South Korea. So often, this disintegration may lead to discordance and indifference, if not direct conflicts. The author, as a South Korea native and teacher in a public school in America, has observed this kind of situation even in the classroom, not just in everyday life. Fostering an understanding of cultures other than one’s own is important in this context. Efforts for cultural integration should be made for us to become truly “we the people.”

However, diversity is not necessarily a burden, but can become an asset. Diverse opinions can lead to a better conclusion, if there is compromise and integration. Diverse colors can make art more beautiful, if they are coordinated in harmony. Campbell (2005) states, “Teacher educators can stress the necessity to reflect on how we construct our worldviews, how our cultural biases drive our thinking, how our motivations frame our actions and ultimately, how these processes and their consequences affect our

instruction” (p. 51). Teachers must reflect on their cultural biases so as not to inadvertently perpetuate them with their students. If educators like the author perceive diverse students in the classroom positively, then the educator can make a difference. What is needed is the development of ways to integrate diversity in a harmonious fashion.

Art is a natural expression of human emotions, ideas, values, hopes and traditions. Thus, art can be an effective and excellent medium to lead people from different cultures to communicate with one another. An art program for cultural integration will be a small but significant step to build a harmonious society. Schuman (1981) indicates:

It is not expected that students will be able to create pieces of art as fine as the examples shown them, which are usually the result of years of training and tradition. But when they work with materials with their own hands, students appreciate the skills of those artisans even more. At the same time, they enjoy the creative process themselves and gain some confidence in their own abilities. (p. ix).

Differences in cultures and ethnicity sometimes bring conflict, however, learning different cultural art may help students appreciate and respect one another. Therefore, during this project, the student’s ability to observe and appreciate different cultural art was guided by the following project objectives.

Project Objectives

1. Students will learn the main characteristics of Korean symbolic brush painting.
2. Students will show levels of understanding that artists’ desires and ideas for artworks are all rooted in culture by making connections to subject matter and symbols.

3. Students will obtain appreciation for both artistic styles of Eastern and Western art by transferring their interpretation of knowledge as they create individual symbolic works of art.

Definition of Terms

The following terms are defined based on their relationship to this project.

Foster: to bring up, to promote or cultivate the growth and development.

Cross - Cultural: a field of study that looks at people from differing cultural backgrounds or groups.

Korean Art: art that originated in Korea or created by Korean artist(s), from ancient times to today.

Symbolism: the practice of representing things by symbols, or of investing things with a symbolic meaning or character.

Appreciation: the act of estimating the qualities of things and giving them their proper value.

The Four Gracious Plants: the Four Gracious Plants, alternately called the Four Gentlemanly Plants, or the Four Seasons symbols, consist of plum blossoms, orchids or wild orchids, chrysanthemums, and bamboo.

The Three Friends of Winter: the Three Friends of Winter are known as the pine tree, bamboo, and plum tree.

The Purpose of the Study

This project attempted to design and develop an effective art program for cultural integration. The purpose of this project was to foster positive cross-cultural art

appreciation, to cultivate students' minds into better understanding and appreciating other cultures and art, and ultimately to integrate cultures in a harmonious way. Novinger (2009) explains that a major proportion of communication within a culture occurs nonverbally through behavior and manners, shared attitudes and common expectations, not just through language. In this project, students communicated with the Korean culture through art.

For this project, the Korean symbolic brush painting was chosen as the core subject. The main reason was that the author is familiar with the paintings and techniques. However, because of geography, Korean symbolic brush painting has many things in common with its Chinese and Japanese counterparts, such as major themes and Confucian traditions. Thus, the project could be extended to East Asian, not just limited to the Korean culture. Even though they share common traits, Kim states that Korean art is "not the same art" as Chinese or Japanese art (1983, p.14). He continues: "There were times when particular fields of art developed an international style among the three nations, but throughout the ages, arts of Korea and Japan maintained national styles and identity despite their outward adherence to Chinese art" (Kim, 1983, p.14). In this project, although students were taught Korean art, the work served as a general introduction to East Asian art. The author introduced various aspects of Korean culture through the art program and compared similarities and differences between Eastern and Western culture. The emphasis was on having students appreciate the different artistic style of the two cultures. Therefore, the aim of this project was for students to become aware that we learn from each other, learn to accept differences, and come to respect and appreciate cultural heritage and art. Art can be appreciated from generation to generation

across cultures because art represents human activity in history and makes our lives more meaningful.

Limitations of the Study

In order to foster the idea of Korean traditional cultural art to students immersed in Western culture, delivering appropriate concepts of the project through easily understood instruction was important. In this case, students needed to be able to observe real materials, pictures, videos, and the teacher. Finding enough samples of artwork and tools was important to familiarize students with Korean symbolic brush painting. Because of limitations due to the school's budget, personal funding and small donations were used.

Furthermore, the top priority in current education is to increase Delaware Comprehensive Assessment System (DCAS) scores in reading and math, with little emphasis on the arts. The art room at the author's school was used as a regular classroom during the research time, so traveling to students' classrooms with all supplies on a cart presented challenges. The classroom environment, as left by the classroom teacher, was not conducive to presenting the planned lessons. Instructional time was diminished by the author's lack of permission to set up the environment prior to the lesson. The author did additional preparation at home to make up for these factors.

Significance of the Project

Research has revealed the significance of art within culture:

Understanding the relationship between land and culture is antecedent to understanding the implicit and explicit enactment and embodiment of culture through cultural performance. Rather than perceive art as a separate entity,

cultural performance is a translated concept that attempts to interpret an integrated cultural point of view (Irwin, Rogers, & Wan, 1999, p. 198).

Through art, one can find the deeper meaning of culture and the people. Culture is a broad topic:

Culture is not externally or geophysically determined. Rather it is made up of individuals and groups who make choices and influence each other in the development of collective values, perspectives, mores, and ways of doing things. There may be a universal human drive for meaning, but there are multiple types of meaning, varying from group to group and culture to culture, built into our universal human drive to create and seek meaning (Anderson, 1995, p. 198).

To foster cross-cultural art through Korean symbolic brush painting, the focus was on the Korean peoples' meaningful concepts in works of art. Students learned the five figures that include the plum tree, wild orchid, chrysanthemum, bamboo and pine tree in two themes, "The Four Gracious Plants" (Figure 3) and "Three Friends of Winter" (Figure 4). Both are finished with the ink wash painting technique (Figure 2) that is usually done with only black ink or with very limited colors. This experience also provided an opportunity for both teachers and administrators to become more aware of ideas related to works of art from different cultures. After devising an art program with the Korean symbolic brush painting, the program was tested with a group of third graders in a typical elementary teaching environment. The third graders were chosen as a target student level because they fall within the middle grade at the elementary level and influence their behavior among their siblings. Cicirelli (1994) describes the family as "an important part of each nation's society including sibling relationship. Such relationships have been recognized as not only having an important role in overall family life but as also influencing the way that the family functions in the large society." In this way, the

impact of working with third grade students will carry out beyond the students directly involved as they share with their families what they learned in school.

Few students had been exposed to Eastern cultural art and may not have easily understood or appreciated its concepts. Therefore, during the implementation, the program provided students with not just the appropriate theoretical ideas and cultural aspects of the Korean symbolic brush painting, but also an explanation of the differences and similarities between Korean and Western paintings. Students developed the ability to observe and appreciate a different cultural art and to understand a different culture in itself.

After implementation, the program was evaluated and revised. The project's results could help educators to devise an art program that will help students to better understand other cultures and people from other cultural backgrounds, to implement and evaluate the program and to identify ways to improve the program. In addition, administrators could share positive outcomes with their peers so that additional resources can be utilized when designing meaningful curriculum across school districts. This could serve as a significant research tool for students' cultural growth and development.

CHAPTER 2

Review of Literature

This review incorporates facts and historical documentation from journal articles, internet resources, books, and personal observations from the Eastern cultural community. During research, the author noticed that symbolic art has existed in both Eastern and Western culture from prehistoric period through the present and that there are some similarities and differences in symbolic art from the two cultures. Therefore, to effectively foster cross-cultural art connection to a selected group of students, comparisons between Eastern and Western cultures as related to symbolic art in painting are necessary. However, documentation of the literature emphasizes Korean/Eastern brush painting

Cross Cultural Art Connection in Symbolism

The American community has many personal resources. Students with varying ethnic backgrounds in the classroom often have knowledge of their own traditional crafts and of the countries of their origins. Many cultures use their own symbols to represent their cultural ideas and impart meaning such as those used in African mask making, Korean's symbolic design on the flag Taegeuk, or Hex signs from the Amish that appear on craft and cloth. Jung (1964) indicated that, "What we call a symbol is a term, a name, or even a picture that may be familiar in daily life, yet that possesses specific connotations in addition to its conventional and obvious meaning" (loc.178). Susan Hill (2006) also indicates that symbols in art are our oldest form of visual communication tool

and convey meaning beyond what is obvious. Mullany (2006) calls man's ability to use symbols one of his most precious gifts. He continues:

We use sound symbols (words) to talk; we use these sound symbols to think; we use symbols (letters) to write down our thoughts; we use symbols (figures) to do our calculations in mathematics and science. Without symbols, we could not communicate. Art is a form of communication. (p. xii)

During this study it was noticed that there are similarities and differences in subject matter, media and methods between Eastern and Western symbolic art. Therefore, symbolic arts in literature are sorted by subject matter rather than sorted by individual country or period from Eastern and Western culture for this study. Throughout this project, students learned identifying cultural connections and gained understanding that started by sharing and learning about each other's art world, as well as being exposed to symbolic expressions.

Eastern Symbolic Art

Symbols have been identified as key factors and play an important role in Eastern culture that contribute to understanding works of art from prehistoric to modern time. They are commonly associated with their philosophy, the ways people live and religious beliefs which were influenced by Shamanism (Mullany, 2006, p.64). This evidence can be found in many Eastern countries including Korea, China and Japan.

Human Figure as a Symbol

The human figure appears as a symbolic icon, which may be derived from religious reason or belief. However, the figures and images differ according to the timeline and by philosophical background. For example, Buddhism was popular during the Koryo period (918 - 1392 CE), so Buddha's image was commonly painted on the wall in temples and still exists in South Korea. However, Buddhism in Korea suffered during the Yi (Lee) Dynasty (1392 - 1910 CE) that lasted over 500 years because of the new philosophy, "Confucianism" (Forman, 1962, pp. 29 - 57). Confucian ideology is directly related to the project "The Four Gracious Plants" (Figure 3) and "The Three Friends of Winter" (Figure 4).

Animal Figures as Symbols

The Chinese and Korean Zodiac, which follows the lunar calendar, contains 12 animals. It consists of a 12-year cycle, each year of which is named after a different animal that imparts distinct characteristics to its year. Many Asian people believe that the year of a person's birth is the primary factor in determining that person's personality traits, physical and mental attributes, and degree of success and happiness throughout his or her lifetime. The twelve animal signs are Rat, Ox, Tiger, Rabbit, Dragon, Snake, Horse, Sheep, Monkey, Rooster, Dog and Pig (Mullany, 2006, pp 174-175).

Plants and Flowers as Symbols

Some countries have their own national flowers such as Rose of Sharon for South Korea (Korea Tourism Organization, 2013). Even though China and Japan don't have an

official national flower, Peony is China's favorite and Sakura (Cherry blossom) and Chrysanthemum are Japan's favorite. In Korea, it is a tradition that children give a red carnation to their parent and teacher as a symbol of respect and give white chrysanthemums to dead people as a symbol of peaceful resting (J.-M. Kim, personal communication, June 21, 2013). Also, many countries in Asia have similar traits and customs in their art world. Paintings on paper, silk, crafts, and folding screens in East Asian Art look similar because of the shared philosophy. The main symbolic flowers and plants are "The Four Gracious Plants" (Figure 3); plum tree, wild orchid, chrysanthemum and bamboo, and "The Three Friends of Winter" (Figure 4); plum tree, bamboo and pine tree.

Other Symbolized Figures

Each country has its own flag that represents its philosophy and hope. One example can be found in the center of the South Korean Flag "Taegeuk" includes the colors of red and blue in a circle. The flag represents the energy of Yin and Yang, women and men, and balance and harmony (Korea Tourism Organization, 2013). Another example involves numbers. Specific numbers in certain cultures represent good luck or bad luck, and the significance is deeply rooted in tradition. Rarely is the number four exhibited on buildings in South Korea because the sound of *four* is similar to the Chinese word "death." (Mullany, 2006, p.275). The art of calligraphy is steeped in symbolism. Calligraphy, usually done with black ink and red stamp, has various forms, which play a very important role as an independent art in Eastern culture. When an artist practices

calligraphy, expressions of emotions and feelings are cultivated through concentrated energy from the body using limited and simplified lines.

Western Symbolic Art

The symbols in western culture are commonly associated with their religious belief, social life and political system (Loverance, 2007). Egyptian people considered the sun as one of their main Gods who gives energy, power and communicates with Pharaoh ("Egyptians," n.d.). However, Christianity inspires the main symbolic icons in Western culture, such as Mary, Jesus Christ, and the cross, all of which have been shown in Western art.

Human Figure as a Symbol

In Christian culture, the cross is the most significant symbol. It represents the Passion of Christ. He was crucified on a cross and serves as the connecting relationship between God and human. He appears as a holy ghost and gives inspiration to people. So, the God, the Holy Ghost and the son are called three in one or the Holy Trinity. In fact, many artists including Rembrandt, Leonardo da Vinci and Michelangelo in Western art history painted biblical stories incorporating Jesus Christ (Whittlesey, 1972).

Animal Figures as Symbols

Animals as distinguished symbols appeared in Renaissance art. Animal figures in Western culture are also related to Christianity. The dove symbolizes peace and the Holy Spirit; the butterfly is a symbol of the resurrection. The lamb that was slain represents power, riches, wisdom, strength, honor, glory, and blessing, and the Phoenix rising from

the ashes symbolizes Christ's sacrificial death (Koch, 1996). Other examples are the ritual and ceremonial masks that are an essential feature of the traditional culture and art of the peoples of West Africa. Symbolized animal features are made into masks and worn during ritual ceremonies. Common animals are birds, elephants, crocodiles, deer and monkeys. They believe that when the dancers wear the mask and dance, the spirit comes to the dancers and communicates with people (MacTaggart, 2013).

Plants and Flowers as Symbols

Many plants appeared as symbolic figures in the Bible. The vine and branches are described as the Christ and his people (Ferguson, 1961). Haig (1913) explains the symbolism of plants in Christian art: the olive stands for peace or reconciliation, the palm stands for victory, carnation as the smile of the Virgin, lily as royalty, and the rose represents divine love and the flower of Venus. Symbolic Christian floral art can be seen in many areas. One of the examples is a mosaic from the thirteenth century, "The Flowers of Heaven" in Florence (Haig, 1913).

Other Symbolized Figures

The American Flag is the most popular symbolic figure in the United States and includes the colors red, white and blue. This is one of the most significant representations of the American people and represents freedom (Koonse, 2013). Besides this symbol, there are more symbolic figures that can be found in Western culture. The Amish hex sign with a six-pointed star protects people from lightning and the white line around a barn door is believed to keep the devil out in Pennsylvania Dutch land (Smith, 2004).

Similarities and Differences between Eastern and Western Painting

Whether the symbols are derived from Eastern or Western culture, an artist chooses three main figures (humans, animals and plants) as symbolic figures to represent each culture's ideas and beliefs. Similar subjects are used in art from both cultures that are related to religious reasons and beliefs. Paintings in both cultures are finished with either an artist's signature or stamp, but the media and the way of painting are different. For example, figures and background are covered with many colors painted on either wall or canvas with tempura or oil in Western art. On the other hand, in Eastern art, most traditional paintings were done by watercolor or with black ink with stamp but only the main figures were painted. Even though the background was untouched, it is considered the "beauty of negative space" in symbolic brush painting "The Four Gracious Plants" and "The Three Friends of Winter." (Lee & Kim, 1991, p.28).

Korean Symbolic Brush Painting

There are two types of Korean symbolic brush painting: that practiced by scholars or learned men and the folk art practiced by artists. Korean symbolic brush painting is meant to be more than a representation of an object; it is also a symbolic expression. This is why full plants are never painted, but rather a few blossoms, which will represent its entirety. Rather than looking at the subject as the artist paints, a scholar would bring it forth from the mind and heart to reflect the scholar's character through symbolic brush painting. Usually, Korean symbolic paintings are done in black ink: 'Express the most with the least' (Mullany, 2006). Negative (unused) space is treated as part of the picture in composition along with the main object. The other type of Korean painting, called "MinWha (Folk Painting)," is produced by folk artists and is more likely done with many

colors. The themes of daily life, flowers, and landscape are common and are expressed in full composition. Folk Painting (Figure 2) differs from symbolic art such as “The Four Gracious Plants” (Figure 3) and “The Three Friends of Winter” (Figure 4). “The Four Gracious Plants” and “The Three Friends of Winter” were practiced by learned men or scholars not by artists in tradition. However, these symbolic themes became popular among artists in the modern time.

The Three Friends of Winter (Figure 4)

“The Three Friends of Winter” are enduring symbols, which are the pine tree, the plum, tree and bamboo. Pine, plum and bamboo symbolize longevity, courage, and integrity. Of these three, the pine is the favorite tree of brush painters because it is “the king of the forest” (Mullany, 2006, p. 65). In Korean painting history there is evidence of the Three Friends of Winter found on the wall inside of the tomb of Wang Kon (King T’aejo, r. 918-43, founder of Koryo dynasty) in the mid-10th century during Koryo dynasty (918 – 1392 CE). This is prior to Lee dynasty (1392 – 1910 CE) in which The Four Gracious Plants became popular among scholars. Ahn (1998) describes:

These paintings – depicting the “three friends of winter,” pine, plum, and bamboo – are executed in ink and light color on a stone surface that was first coated with a thin layer of lime. The three plants frame images of a blue dragon and a white tiger, representing the cardinal directions east and west, respectively, on the eastern and western walls. Although in themselves they do not constitute a landscape, the three friends of winter – symbols of moral rectitude and steadfastness in the face of adversity - may certainly be considered a part of it. In view of its traditional symbolic meaning, it is possible that the motif was used in this context to signify the loyalty and allegiance of the king’s subjects. (p. 302)

The Four Gracious Plants (The Four Gentlemen)

The Four Gracious Plants, known in Korea as Sa Goon Ja, are originally Confucian symbols for the four qualities of a scholar. The Four Gracious Plants painting “became a special field to be mastered by most learned men” during the Lee (Yi) Dynasty (1392 – 1910 CE) when Confucianism spread widely (Ministry of foreign affairs, 1956, pp. 14-15). Sok describes the importance of symbolism in this style:

In scholar painting bamboo symbolizes the noble mind and tastes of the gentleman who is devoted to fidelity and knows no withering throughout the four seasons. “The chrysanthemum in biting frost, the plum-blossoms in the snow, and the orchid fragrance in a deep ravine” are themes of scholar painting which also symbolize a gentleman’s constant fidelity. (1983, p. 48)

Moes (1987) explains the technique of painting by scholars: “the ink-wash mode was used primarily for landscape paintings of bamboo, plum blossoms, or grass orchids” (p. 93). In modern times, the plum blossom represents spring and courage, the orchid stands for summer and refinement, the chrysanthemum is a sign of a productive and fruitful life during fall, and the bamboo represents winter and integrity (Lee, 2007).

Practicing The Four Gracious Plants is common in modern Korean art classes. Mullany (2006) states that “The Four Gracious Plants” are the most important symbolic objects for students to learn and one of most popular themes in traditional Korean painting. He continues:

While learning how to draw these four pictures, young artists are taught that these flowers and trees symbolize the qualities and virtues of a true Confucian gentleman. They are taught that it is by the acquisition of these qualities and virtues that one becomes a perfect Confucian gentleman, on a par with the sages and those who attained immortality in the Confucian world. This is one reason why these pictures are called Four Gracious pictures (sagunjado). There is another explanation of the origin of the name. Knowledge of the arts, and the ability to draw and produce paintings, were essential for young Confucian students if they were to become gentlemen. Learning how to draw these four pictures - rather than painting nudes - contributed to their moral education while training them in artistic skills” (p.17).

Tools: The Four Treasures of Library

To be able to implement this activity with students, a few important tools (Figure 7) were required. The most important tools were brush, paper, ink stick and ink stone which are called “The Four Treasures of Library” and used in Eastern culture and calligraphic tradition. The students also needed water, paper holder and Stamp (Seal). *The Brush* for calligraphy or painting was traditionally made of animal hair such as goat, weasel, wolf, and rabbit. The handle was made of materials such as bamboo, jade, lacquer or porcelain. Different types of brushes produce different effects, so scholars or artists would have a variety on hand. (“The four treasures of the study,” 1998).

The Paper used in Korean traditional painting is rice paper. Rice paper was first developed in China in the 8th century CE. Before its invention, bamboo slips and silks were used for writing material. It was originally made from rice straw during the Tang Dynasty in China. Today, it is still called rice paper but is made from the bark of the mulberry tree as well as other plants such as wingceltis and bamboo (“Rice Paper,” 2013; “The History of Rice Paper,” 2007).

The Ink or Ink Stick of today is generally made using soot from one of three different sources. These include lacquer soot, pine soot, and oil soot (all carbon). The soot is collected, and then mixed with glue. The mixture is then pressed into the shape of a stick and allowed to dry. (“The Four Treasures of the Study,” 2013)

The Ink stone is a whetstone used to grind the ink stick into powder. This powder is then mixed with water in a well in the ink stone in order to produce usable ink for painting or calligraphy. The ink stone was treasured by the artisan, and the owner might

have had it engraved in order to pass it on to future generations (“The Four Treasures of the Study,” 2013).

The Other Tools of the Scholar: Classical scholars had more than just the four treasures in their studies. The other "Treasures" include the brush-holder, brush-hanger, paperweights, the brush-rinsing pot, and the seal and seal-ink (Lee & Kim, 1991).

Seal/Stamp was used to identify the creator of the work. Instead of signing documents and paintings as in Western culture, in Korea a stamp or seal expresses the identity and power of the author or artist at the completion of the work. “A ‘dojang’ 도장 or a Korean seal (stamp/chop) is a personal stamp made of wood or stone. It has a legal effect and is the equivalent of a personal signature in official documents (Betchay, 2008). The material used for carving can be stone, crystal, jade, metal, ivory, wood, rubber, etc. The letters carved on a seal can be either in relief (called Yang or male) or into the stone (called Yin or female). Today, seals still play an important role in the daily life of Eastern people. They are required for signing important documents, such as the documents for buying a house. Red stamps are seen on all official documents.

CHAPTER 3

Methodology

In order to implement this project, a qualitative method of research was used. This included both historical and action methodologies. The historical method provided both primary and secondary sources of information relating to Korean symbolic brush painting to assist students in developing awareness and an understanding of similarities and differences between Eastern and Western Art. Due to the descriptive nature of Action research, students reflected as they observed demonstrations of classroom activities relating to artistic styles from the East and West. Therefore, to ensure the project was conducted appropriately, the author carefully designed the project as follows.

Design of the Project

The qualitative method of research was used to implement the project. The goal was for students to understand and appreciate the rich traditions of Korea through an exploration of brush painting based on symbolic plants, specifically “The Four Gracious Plants” and “The Three Friends of Winter.” The project was guided by the following objectives.

Project Objectives

1. Students will learn the main characteristics of Korean symbolic brush painting.

2. Students will show levels of understanding that artists' desire and ideas for artworks are all rooted in culture by making connections to subject matter and symbols.
3. Students will obtain appreciation for both artistic styles of Eastern and Western art by transferring their interpretation of knowledge as they create individual symbolic works of art.

Participants and Location

During the implementation of this project, participants were selected from a Northwestern Delaware public school. A group of third graders was identified from the typical elementary teaching environment due to the fact that they fall within the middle grade at the elementary level. Lowenfeld & Brittain (1970) explain about gang age, 9 -12, "During this stage a child begins to develop a greater awareness of, and sensitivity to, his environment. He has come to wonder why things work the way they do, and about his own being. He may now raise questions about areas that not very long ago he looked upon as unquestionable" (p. 200). Therefore, students of this age were thought to be more receptive to new cultural information and art because of their curiosity.

The total number of participants was 25 students at the beginning of the study. Due to attendance and student transfers, 23 students completed the project (Appendix U). Throughout the presentation of the appropriate theoretical facts and practices during this project, students were asked to identify relevant facts about Korean symbolic brush painting. Thus, two types of summative assessment guided the reflection process. Practical summative assessment (symbolic painting) was done during the eighth period of instruction through students' creation of works of art and theoretical assessment was done

by a self-assessment form at the end of the project for grading and data collection purposes.

Data Collection Procedures

Since the Korean brush painting project was unfamiliar to most students in the group, historical data gathering of relevant primary and secondary sources of information was provided that relates to “Finding and Fostering Positive Cross-Cultural Art Connection Through Korean Symbolic Brush Painting.” This began with documentation of instructor’s personal observations while visiting Eastern cultural artistic locations such as Korea and Chinatown in Philadelphia where Eastern artifacts are sold. For this reason, items for visual evidence were collected. Additional data about the Eastern Brush Painting was gathered from research archives, books, interview, and articles about Korean traditional symbolic brush painting (Eastern Brush Painting). Students participated in selected lesson activities that relate to each project objective after completing the Informed Consent and Human Subject Review Form (Appendix G) and Permission to Photograph (Appendix H).

Nine lesson plans were implemented to complete the unit, and expectations were explained in the grading rubric. The rubric focused on use of lines to create works of art, ink values, composition (use of negative space), accuracy of readable stamp from left to right, and effort. Instructor provided formative assessment during activities through posing an essential question and informally observing students’ abilities to give an answer related to the objectives of the lesson and this project. In Korean tradition, learned men were taught only one symbolic figure in each season since “The Four Gracious Plants” (Figure 3) and “Three Friends of Winter” (Figure 4) are seasonal symbols along

with what they represent. However, each lesson plan was followed by an art element(s) since this project was conducted during the spring semester only. Therefore, data collection was based on each lesson activity. The first lesson was an introduction to Korean culture and traditional symbolic brush painting, lessons two to seven were the process of learning about Korean traditional symbolic brush painting and the eighth and ninth lesson showed the result of learning and reflection which included students' works of art and self-assessment of Korean traditional brush painting. Summaries of the nine lessons are provided.

Lesson One (45 Minutes): Symbols in Art

Lesson Title: Symbolic Art World “Welcome to Korea”

Essential Question: What is a symbol?

Lesson Objective:

Students learned about symbolism through Korean symbolic brush painting as they viewed teacher's videos.

Materials: Paper, Brushes, Ink Sticks, Ink Stones, Water, Korean Cultural Materials, Three different types of painting (Korean traditional symbolic, Folk art and Western),

Teacher Tube videos http://www.teachertube.com/viewVideo.php?video_id=65161

http://www.teachertube.com/viewVideo.php?video_id=107808

http://www.teachertube.com/viewVideo.php?video_id=66189

Summary of Lesson:

During lesson one, students made observations about Korean symbolic brush painting. First, students had a brief discussion about symbols, Korean cultural materials

(Figure 1) and other cultural experience before they were introduced to Korea and Korean symbolic brush painting. This activity measured students' levels of understanding about a different culture and cultural art. The instructor displayed three different types of pictures; Korean symbolic brush painting, Korean folk painting and Western painting (Figure 2) for comparing and finding similarities and differences between Eastern and Western painting. Also, to help students' understanding about Korean cultural art, tangible materials such as artificial plants (Figure 3 and Figure 4) and painting tools (Figure 5) were displayed to help students understand about Korean symbolic brush painting. After that students watched the videos (Figure 6) "Welcome to Korea", "The Four Gracious Plant" from teacher-tube. The videos include a lesson, a demonstration, and former students' classroom activities. After watching the videos, students had a brief discussion on their observations. The instructor summarized the symbolic figures, "The Four Gracious Plants" (Figure 3) and "The Three Friends of Winter" (Figure 4) in Korean brush painting. Lesson one connects to objective one of the project (Students will learn the main characteristics of Korean symbolic brush painting).



Figure 1. Korean Cultural Materials



Figure 2. Ink Wash Painting, Folk Painting and Western Painting



Figure 3. Artifacts of The Four Gracious Plants



Figure 4. Artifacts of The Three Friends of Winter

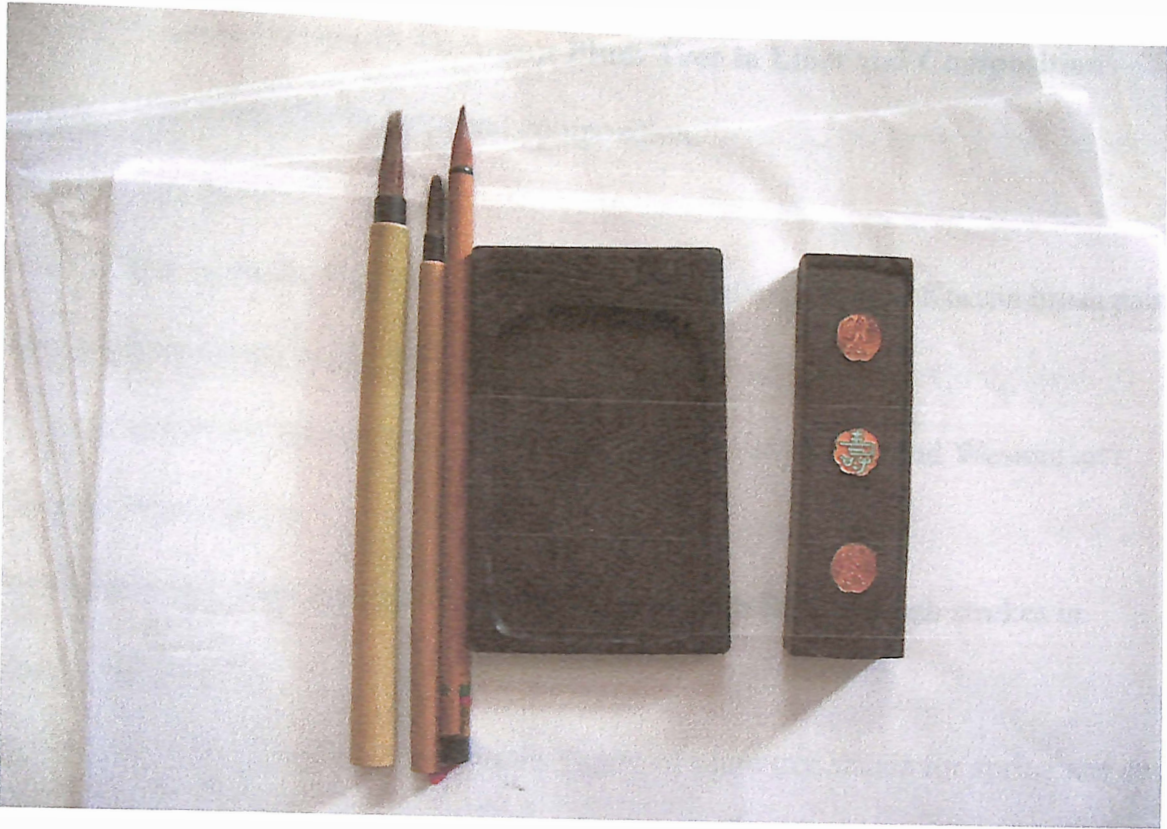


Figure 5. Tools (Four Treasures of Library): Ink Stick, Ink Stone, Brush and Rice Paper



Figure 6. Video: The Four Gracious Plants

Lesson Two (45 Minutes): Plum Tree in Lines and Composition

Lesson Title: Plum tree in lines and composition

Essential Question:

Why are the symbolic figures and their meanings so important in Korean brush painting?

How do lines create works of art?

Can you tell the difference between the composition of Eastern and Western art?

Lesson Objectives:

1. Students will learn how to create works of art with lines of brush strokes in composition.
2. Students will learn that the symbolic figure of plum tree stands for spring and courage.

Materials: paper, brushes, ink sticks, ink stones, water, three different types of paintings (Korean traditional symbolic, folk and Western) and recycled paper.

Summary of Lesson:

Students were introduced to the plum tree (Figure 7) and had practical experience. Plum tree stands for courage and spring. It is one of “The Four Gracious Plants” as well as “The Three Friends of Winter.” During this lesson, students learned about Korean symbolic brush painting with traditional tools and learned that every object in a work of art starts from a line. Students observed instructor’s demonstration of how to hold the brush properly and painted plum tree in easy steps of brush strokes using a number system. Then students practiced the plum tree following the number system as well as the importance of creating negative space in composition. Formative assessment was provided constantly by observing, talking with and providing feedback to individuals or groups while they were practicing freely on recycled newspaper. The rubric focused on

use of lines to create works of art and use of negative space (composition). This activity connects to objective one and two of the project (One -- Learning main characteristics of Korean symbolic brush painting and Two -- Students will show levels of understanding that artists desires and ideas for artworks are all rooted in culture by making connections to subject matter and symbols) as they were introduced to a symbolic figure from a different culture. This practice allowed students to understand the relationship between representational subject matters and symbolic figures and the ideas that come from their cultures.

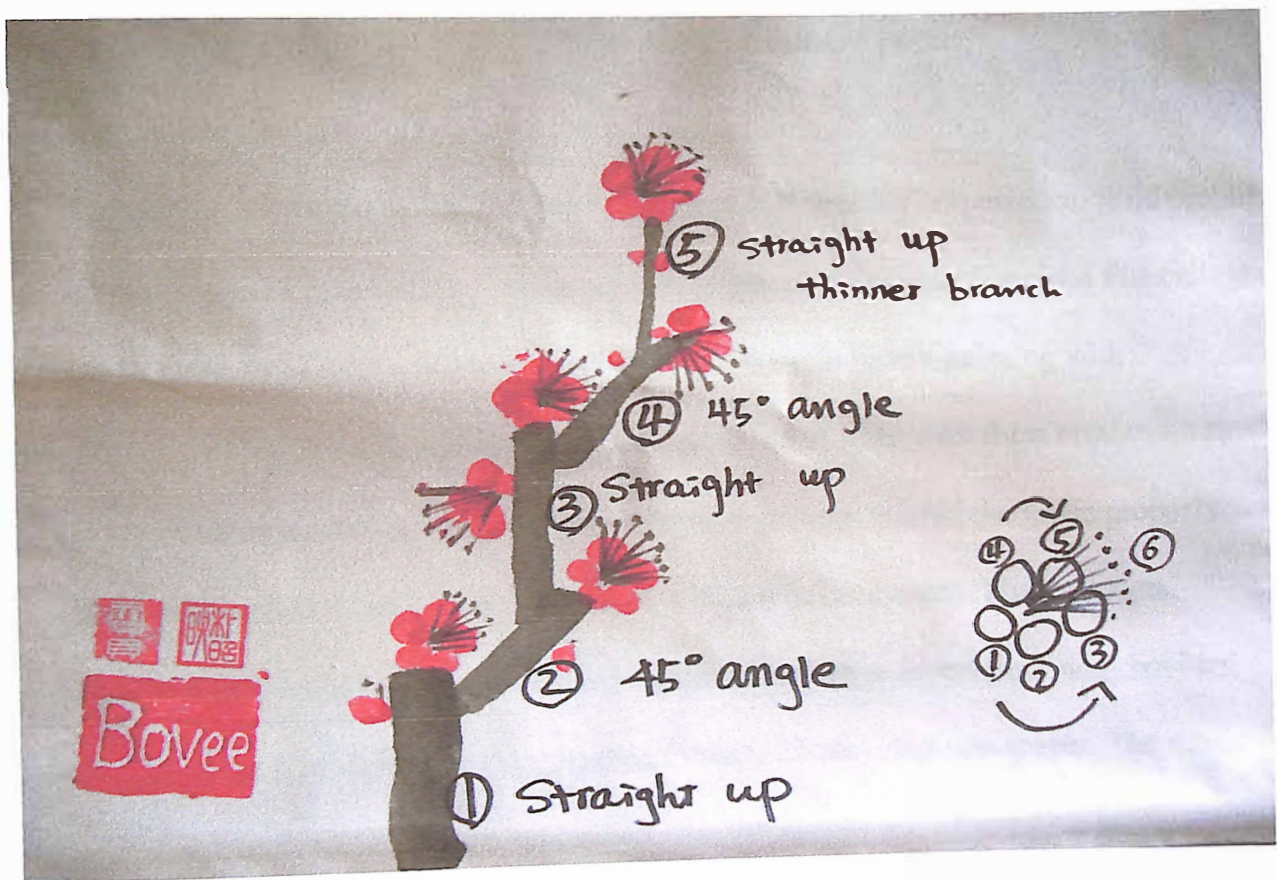


Figure 7. Plum Tree by Instructor

Lesson Three (45 Minutes): Wild Orchid in Lines

Lesson Title: Wild orchid in lines

Essential Question:

Why are the symbolic figures and their meanings so important in Korean brush painting?

How can you create a thin or thick line with brush?

Lesson Objectives:

1. Students will learn to create works of art with lines of brush strokes.
2. Students will learn about the symbolic figure of wild orchid that stands for summer and refinement.

Materials: paper, brushes, ink sticks, ink stones, water, three different types of painting (Korean traditional symbolic, folk and Western) and recycled paper.

Summary of Lesson:

Students were introduced to the wild orchid and had practical experience. Wild orchid (Figure 8) stands for summer and refinement. It is one of “The Four Gracious Plants.” During this lesson, students learned about Korean symbolic brush painting with traditional tools and how to create different thicknesses of lines with their brushes on rice paper. Students observed instructor’s demonstration on how to hold the brush properly and paint wild orchid in easy steps of strokes with a number system. Then students practiced the wild orchid using the number system. Formative assessment was provided individually or as a group while they practiced freely on recycled newspaper. The rubric focused on use of lines to create works of art, ink values and use of negative space (composition). This lesson connects to objectives one and two of the project (One -- Learning main characteristics of Korean symbolic brush painting and Two -- Students will show levels of understanding that artists desires and ideas for artworks are all rooted in culture by making connections to subject matter and symbols) as they were introduced

to a new symbolic figure. This practice allowed students to understand the relationship between representational subject matters and symbolic figures and the ideas that come from their cultures.



Figure 8. Wild Orchid by Instructor

Lesson Four (45 Minutes): Chrysanthemum in Shapes

Lesson Title: Chrysanthemum in shapes

Essential Question:

What is the main difference between Korean brush painting and Western painting?

How can you create chrysanthemums with shapes?

Lesson Objectives:

1. Students will learn how to paint chrysanthemums with oval shapes.

2. Students will learn about the symbolic figure chrysanthemum which stands for fall and productive life.

Materials: paper, brushes, ink sticks, ink stones, water, three different types of painting (Korean traditional symbolic, folk and Western) and recycled paper.

Summary of Lesson:

Students were introduced to chrysanthemum (Figure 9) and had practical experience. The chrysanthemum stands for fall and productive life. It is one of “The Four Gracious Plants.” During this lesson, students learned how to use oval shapes to create chrysanthemums as well as the importance of creating negative space effectively. Students observed instructor’s demonstration on how to paint chrysanthemums in easy steps of strokes with a number system. Then students practiced painting of chrysanthemums with oval shapes using the number system. Formative assessment was provided individually or to groups while they were practicing freely on recycled paper. The rubric focused on students’ use of shapes to create works of art, composition (use of negative space), and effort. This activity connects to objective one and two of the project (One -- Learning main characteristics of Korean symbolic brush painting and Two -- Students will show levels of understanding that artists desires and ideas for artworks are all rooted in culture by making connections to subject matter and symbols) as they were introduced to an additional symbolic figure. This practice allowed students to understand the relationship between representational subject matters and symbolic figures and the ideas that come from their cultures.



Figure 9. Chrysanthemums by Instructor

Lesson Five (45 Minutes): Bamboo in Values

Lesson Title: Bamboo in values

Essential Question:

Why are the symbolic figures and their meanings so important in Korean brush painting?

How can you create different levels of values?

Lesson Objectives:

1. Students will learn levels of values are used to create works of art.
2. Students will learn about symbolic figure of bamboo that stands for winter and integrity.

Materials: paper, brushes, ink sticks, ink stones, water, three different types of painting

(Korean traditional symbolic, folk and Western) and recycled paper.

Summary of Lesson:

Students were introduced to bamboo and had practical experience. Bamboo (Figure 10) stands for winter and integrity. It is one of “The Four Gracious Plants” and “Three Friends of Winter.” During this lesson, students learned how to create different values of ink by holding their brushes at the correct angle and mixing the desired amount of water. Students observed instructor’s demonstration on how to hold the brush properly to create different values in one line and paint bamboo using the easy method of brush strokes with a number system. Then students practiced painting bamboo using the number system. Formative assessment was provided individually or in groups while they were practicing freely on recycled newspaper. The rubric focused on use of lines to create works of art, ink values, composition (use of negative space), and effort. This activity connects to objective one and two of the project (One -- Learning main characteristics of Korean symbolic brush painting and Two -- Students will show levels of understanding that artists desires and ideas for artworks are all rooted in culture by making connections to subject matter and symbols) as they were introduced to a symbolic figure from a different culture. This practice allowed students to understand the relationship between representational subject matters and symbolic figures and the ideas that come from their cultures.

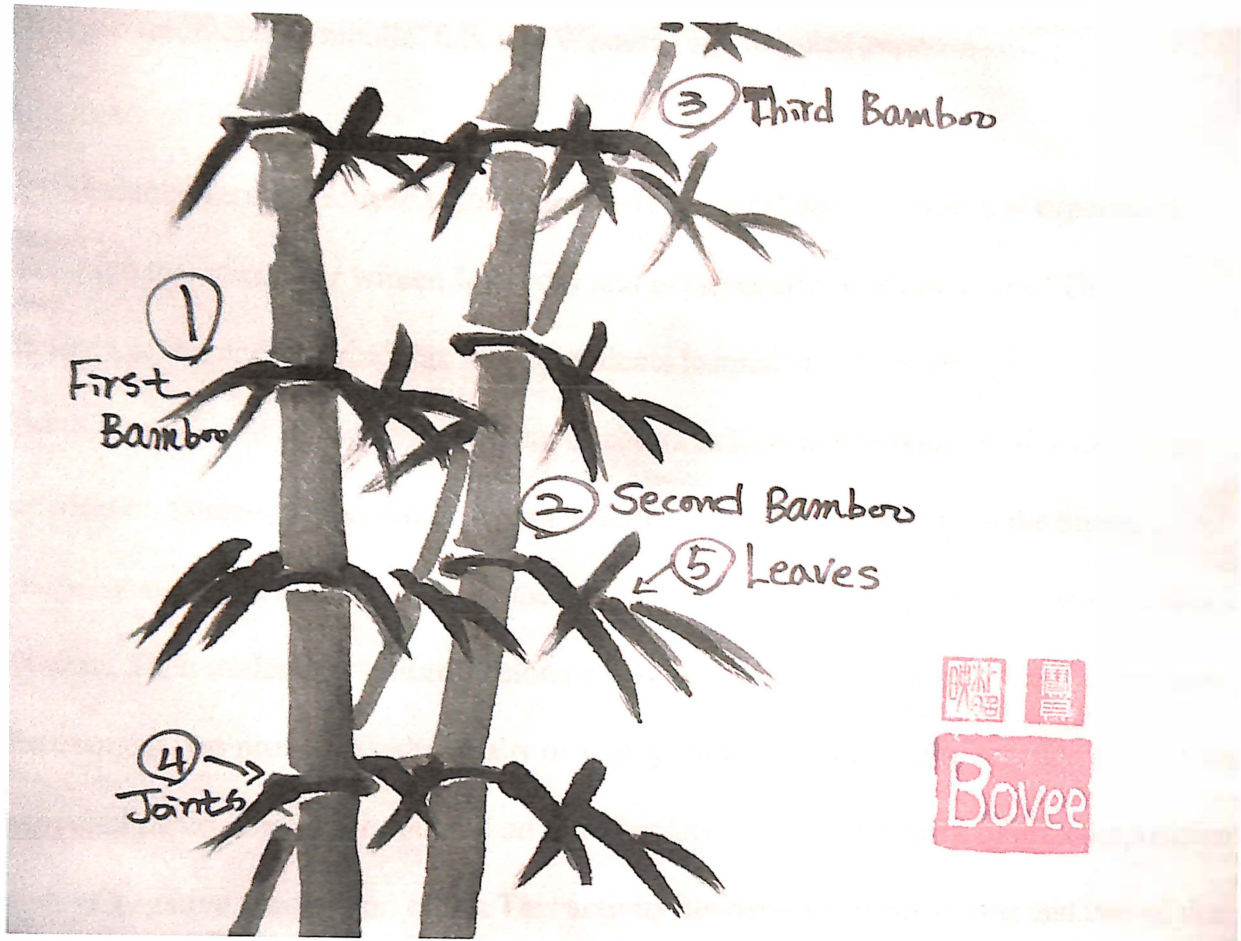


Figure 10. Bamboo by Instructor

Lesson Six (45 Minutes): Pine Tree in Colors

Lesson Title: Pine tree in colors

Essential Question:

What is your favorite color? What does this color mean to you?

Lesson Objectives:

1. Students will learn the meaning of colors in Korean symbolic brush painting.
2. Students will learn about the symbolic figure of pine tree that stands for winter, evergreen, longevity and perseverance.

Materials: paper, brushes, ink sticks, ink stones, water, three different types of painting

(Korean traditional symbolic, folk and Western) and recycled paper.

Summary of Lesson:

Students were introduced to the pine tree (Figure 11) and had practical experience. The pine tree stands for winter, longevity and perseverance. It is one of the “Three Friends of Winter.” During this lesson, students learned how to paint a pine tree with a bamboo brush and learned the meaning of colors in Korean symbolic brush painting on rice paper. Students observed instructor’s demonstration on how to hold the brush properly and paint a pine tree using the easy method of using brush strokes with number system. Then students practiced painting a pine tree using the number system. Formative assessment was provided individually or with groups while they were practicing freely on recycled paper. The rubric focused on use of colors to create the work of art, composition (use of negative space), and effort. This activity connects to objective one and two of the project (One -- Learning main characteristics of Korean symbolic brush painting and Two -- Students will show levels of understanding that artists desires and ideas for artworks are all rooted in culture by making connections to subject matter and symbols) as they were introduced to a symbolic figure from a different culture. This practice allowed students to understand the relationship between representational subject matters and symbolic figures and the ideas that come from their cultures.



Figure 11. Pine Tree by Instructor

Lesson Seven (45 Minutes): Positive and Negative

Lesson Title: My name in Stamp or Seal

Essential Question:

What does your name mean to you or to others?

How can you create your name on foam board that should be able to be read when it is printed on paper?

Lesson Objectives:

1. Students will learn role of the stamp on Korean symbolic brush painting.
2. Students will learn how to create a stamp using their first name.

Materials: pencils, paper, tracing paper, foam boards, red ink, three different types of painting (Korean traditional symbolic, folk and Western).

Summary of Lesson:

Students were introduced to the use of a stamp or seal (Figure 12) and had the practical experience of creating a stamp. The use of a stamp or seal is the same as the signature in Western painting. The artist presses the stamp with red ink to “print” his or her name on the work of art when it is done. It is considered to be lettering rather than calligraphy since the name is carved with tools into the surface. During this lesson, students learned about the similarities and differences between lettering and calligraphy as well as the engraving technique that reinforces the idea that the name is carved on foam board and the name is exposed by inking the relief of the plate which in turn exposes the name. First, students observed instructor’s demonstration on how to carve a name properly on a foam board with tracing paper. Then students practiced carving a stamp of their first name on a foam board and printed it on paper. The name should have been able to be read from left to right when it was printed on paper. Formative assessment was provided individually or with groups while they were practicing. The expectation of this activity was also guided by the rubric. The rubric focused on the accuracy of the print of the stamp, which should have been able to be read from left to right and effort. This lesson relates to objective two of the project (Students will show levels of understanding that artists’ desires and ideas for artworks are all rooted in culture by making connections to subject matter and symbols).

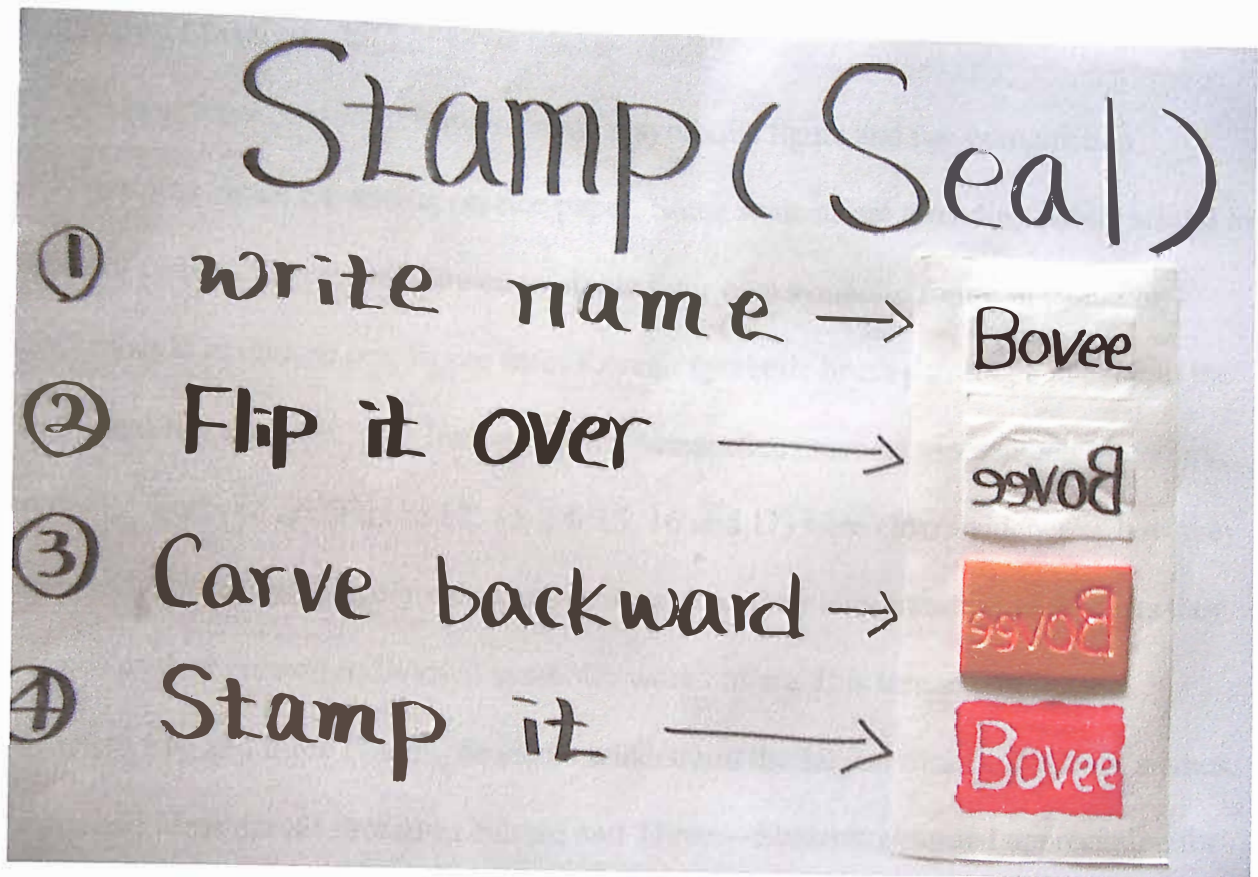


Figure 12. Stamp (Seal) by Instructor

Lesson Eight (45 Minutes): Composition

Lesson Title: My Symbolic Figure in Composition

Essential Question:

What symbols are found in your own culture?

Can you create your own symbolic figure in painting?

Lesson Objective:

Students will create their own symbolic figure or their favorite plant from Korean symbolic brush painting with a stamp on rice paper in composition.

Materials: paper, brushes, ink sticks, ink stones, water, three different types of painting (Korean traditional symbolic, folk and Western) and recycled paper.

Summary of Lesson:

Students were guided in how to create a symbolic figure and use composition effectively to create a painting on rice paper. Since students are attending public school in Western culture, they were allowed to create their own symbolic figure in fusion or modern style or choose one figure from Korean symbolic brush painting and paint in the traditional Korean way. This lesson was the summative practical assessment. Therefore, students' works of art (Figure 12, 13, 14, 15, 16 and 17) were clear evidence of how they observed Korean symbolic brush painting as well as their interpretation of the facts they learned as they created individual symbolic works of art. This lesson connects to objective two and three (Two – Students understood the subject matter, symbols, wishes, hopes and ideas are all rooted in culture and Three -- Students obtained appreciation for both artistic styles of Eastern and Western art by transferring their interpretation of knowledge as they create individual symbolic works of art.)



Figure 13. Final Composition of Plum Tree by Nicholas

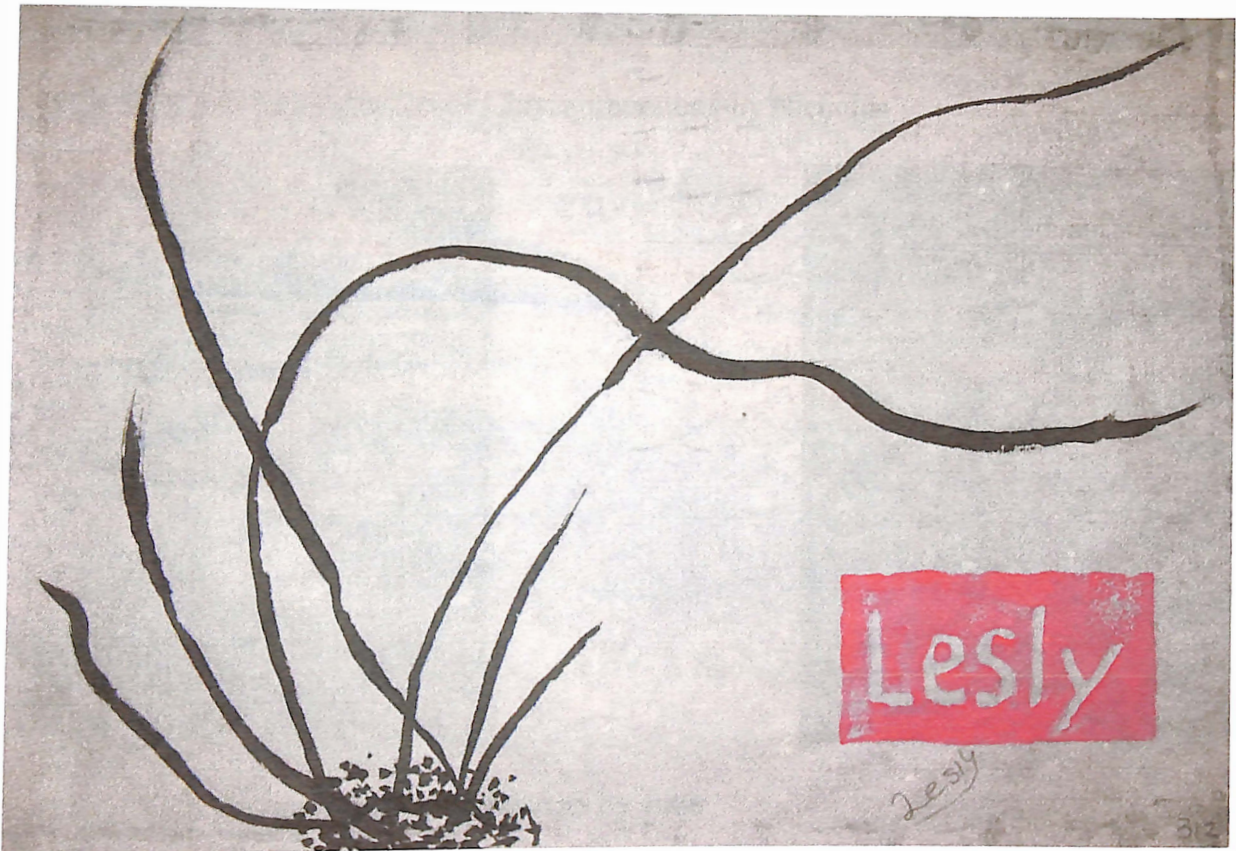


Figure 14. Final Composition of Wild Orchid by Lesly



Figure 15. Final Composition of Chrysanthemums by Nicholas



Figure 16. Final Composition of Bamboo by Juan



Figure 17. Final Composition of Pine Tree by Itzel

Lesson Nine (45 Minutes): Reflection

Lesson Title: Reflection

Essential Question: What is a symbol? What symbols are found in your own culture?

Can you create your own symbolic figure in drawing or painting?

Lesson Objective:

Students know how to identify subject matter, symbols and ideas in works of art.

Materials: Students' self-assessment paper, pencils, and students' works of art

Summary of Lesson:

Students participated in a discussion about Korean symbolic brush painting using the knowledge that they gained. They also matched the terms introduced in the unit with their meanings using verbal question and answer. Then students completed a checklist on a self-assessment paper which include statements, "I know how to...." This activity provided information on how they observed and understood different cultural art and reflects their own interpretations. This activity was a summative assessment of theory. Therefore, students' self-assessments were clear evidence of how they observed and learned Korean symbolic brush painting and the experience they gained. The students' works of art were displayed (Figure 18). This lesson connects to objectives two and three, (Two -- Students will understand the subject matter, symbols, wishes, hopes and ideas are all rooted in culture and Three -- Students will obtain appreciation for both artistic styles of Eastern and Western art by transferring their interpretation of knowledge as they create individual symbolic works of art.



Figure 18. Display of Students' Works of Art

CHAPTER 4

Analysis of Data

Each lesson includes informal pre-assessment and formative assessment during students' activities. The instructor observed and analyzed students' progress during each lesson. Other tangible evidence of student learning included the practice papers that were collected from each class activity. These were the basis for the teacher's recognition of student effort and reflected students' progress in learning. Summative assessment was provided at the end of the project to measure students' level of learning and understanding about the cross cultural art project which relate to project objective one, two, and three.

The instructor used multiple measures to ensure students met the objectives (Objective One -- Students will learn the main characteristics of Korean symbolic brush painting, Objective Two -- Students will show levels of understanding that artist desires and ideas for artworks are all rooted in culture by making connections to subject matter and symbols and Objective Three -- Students will obtain appreciation for both artistic styles of Eastern and Western art by transferring their interpretation of knowledge as they create individual symbolic works of art). Using the rubric for this project, a few important outcomes were assessed such as controlling lines to create a symbolic figure, creating values of black ink, use of negative space in composition, and accuracy for printing of the stamp or seal which should be able to be read from left to right, and effort. The students' final works of art were measured based on the rubric and the elementary report card

system which the author's district uses. In addition, the instructor as a participant observer collected evidence of students' activities through photographing as part of the Action research process. Students were given the opportunity to reflect on how well they met the three targeted objectives through a self-assessment activity. The self-assessments were based on selected response and are presented in 18 bar graphs and 18 pie charts (Appendix W). Feedback and an analysis from each lesson is provided below.

Lesson One: Symbolic Art World, Welcome to Korea

Lesson one was about students having a chance to think about other cultures, people, and symbols in art by introducing displayed materials from Korean cultural materials (Figure 1), Korean symbolic brush painting (Figure 2) and watching videos (Figure 6). This activity allowed students to preview the activities of nine lessons about Korean culture and symbolic brush paintings "The Four Gracious Plants" (Figure 3) and "The Three Friends of Winter" (Figure 4). Students had a brief discussion with displayed Korean cultural materials such as hand fan and back scratcher (Figure 1) before watching the videos. Most of their answers showed that they lack experience about Eastern cultural art. This activity measured students' levels of understanding about a different culture and cultural art. After watching the videos, students had another brief discussion on their observations. The instructor gave three questions to the students, "What is a symbol?", "What was the most impressive thing from Korean culture in the videos?" and "Do you notice any similarities or differences between the cultural arts of Korean/Eastern and America/Western?" A student named Conner stated after watching the videos that he realized that many fun things are in Korean culture and lots of forms are reflected

through different types of the arts. He continued sharing his idea that different cultures also have different rules and policies. Another student Dulce said Korean people eat different kinds of foods through the first video “Welcome to Korea” Dulce noticed the following similarities and differences of both Eastern and Western cultural arts from the videos about symbolic brush paintings and pictures on display. Both cultural arts used plants for the painting but the Eastern painting is not fully colored including background while Western painting is fully colored including the background. Another student Brennan shared his opinion about Korean symbolic plants which are very interesting because they reflect specific meaning and seasons as well, then he pointed out the flag of the United States of America which is hanging on the wall. After Brennan’s comments, many students became involved in the discussion about symbolic figures and their meanings during this period. The instructor then summarized the meaning of Korean symbolic brush painting as well as main differences between Eastern and Western paintings.

Lesson one connects to objective one of the project (Students learned the main characteristics of Korean symbolic brush painting). Also, the objective for this lesson (Students learned about symbolism through Korean symbolic brush painting) was met as their responses of symbolic figures and meaning showed. For example, one student said, “Spring and courage!” when I asked what plum tree stands for. This practice allowed students to understand the relationship between representational subject matters and symbolic figures and the ideas that come from their cultures.

Lesson Two: Plum Tree in Lines and Composition

The essential questions for the lesson were, “Why are the symbolic figures and their meanings so important in Korean brush painting?”, “How do lines create works of art?” and “Can you tell the difference between the composition of Eastern and Western art?”. The teacher used formative assessment before the main activity through informal questions and answers about what the main differences are between Eastern and Western paintings (Figure 2). During this activity students used Eastern painting tools (Figure 5) and wore smocks or black shirts and pants to protect their clothes. A few students forgot to wear smocks or black clothes, so they got black ink on their clothes and realized they need to cover their clothing for this activity. Also they needed to cover the tables with recycled newspaper so they were able to protect their tables because students realized that the rice paper is too thin to absorb moisture and the black ink can make the table messy. During the presentation of the first Korean symbolic figure plum tree (Figure 7) many students exclaimed, “Wow! It is so cool! Just a few lines make a picture!”

Students learned how to create a plum tree with five lines, five circles for five petals for each flower and a few lines for bristles in the center of flowers. This activity connects to objective one and two of the project (One -- Learning main characteristics of Korean symbolic brush painting and Two -- Students showed levels of understanding that artists desires and ideas for artworks are all rooted in culture by making connections to subject matter and symbols) as they were introduced to a symbolic figure from a different culture. The two objectives for this lesson (One – Students learned how to create works of art with lines of brush strokes in composition and Two – Students learned that the symbolic figure of plum tree stands for spring and courage) were met as they created a

classic Korean symbolic figure. This practice allowed students to understand the relationship between representational subject matters and symbolic figures and the ideas that come from their cultures.

Lesson Three: Wild Orchid in Lines

Three essential questions were used for this lesson, “Why are the symbolic figures and their meanings so important in Korean brush painting?”, “How can you create a thin or thick line with brush?” and “Can you tell the difference between the composition of Eastern and Western art?” before doing the main activity of learning how to create a wild orchid with lines (Figure 8). Students used seven lines for leaves of an orchid and many dots to represent dirt. During this lesson, students had to control the angle of the tip of the brush to make thin and thick lines. Many students expressed that this figure looked easy but was very difficult to paint a smooth line as in the teacher sample.

This lesson connects to objectives one and two of the project (One -- Learning main characteristics of Korean symbolic brush painting and Two -- Students showed levels of understanding that artists desires and ideas for artworks are all rooted in culture by making connections to subject matter and symbols) as they were introduced to a new symbolic figure. The two objectives for this lesson (One -- Students learned to create works of art with lines of brush strokes and Two -- Students learned about the symbolic figure of wild orchid that stands for summer and refinement) were also met. This practice allowed students to understand the relationship between representational subject matters and symbolic figures and the ideas that come from their cultures.

Lesson Four: Chrysanthemum in Shapes

Students were involved in formative assessment through informal questions and answers before the main activity of learning how to create chrysanthemums (Figure 9). For example, the instructor gave two questions to the students which are “What is the main difference between Korean brush painting and Western painting?” and “Can you create chrysanthemums with shapes?” The students answered for the first question, “Korean traditional painting doesn’t have color on the background but Western painting is fully colored includes the background!” and answered for the second question, “Oval and circle!” The instructor demonstrated using oval shapes and contour lines for each petal which fit into a circle shape to make a fully bloomed chrysanthemum. Then the instructor also demonstrated how to create a flower from side view and a bud. During this lesson, students expressed that the chrysanthemum is very difficult and some students said that their flowers don’t even look like flowers. Even though there was difficulty in creating chrysanthemums, students enjoyed comparing each other’s pictures. The instructor encouraged the students by stating that everyone learns from mistakes and that it is ok even though it doesn’t look like a chrysanthemum because it is an unfamiliar technique to the students.

This activity connects to objectives one and two of the project (One -- Learning main characteristics of Korean symbolic brush painting and Two -- Students showed levels of understanding that artists desires and ideas for artworks are all rooted in culture by making connections to subject matter and symbols) as they were introduced to an additional symbolic figure. The two objectives for this lesson (One – Students learned how to paint chrysanthemum with oval shapes and Two – Students learned about the

symbolic figure chrysanthemum which stands for fall and productive life) were also met. This practice allowed students to understand the relationship between representational subject matters and symbolic figures and the ideas that come from their cultures.

Lesson Five: Bamboo in Values

The students learned how to create three stalks of bamboo (Figure 10) with different values in composition for this lesson. Before doing the main activity, students briefly shared the idea how they can create different values of black ink. The used questionnaires were “Why are the symbolic figures and their meanings so important in Korean brush painting?” and “How can you create different levels of values?” Many students were excited to paint bamboo and answered they have seen bamboo in their neighborhood or in their grandparents’ house when the instructor asked if they have seen bamboo. The instructor demonstrated how to paint bamboo in composition followed by a number system. The first bamboo was painted with a thick line as a guide line, and the second bamboo was painted a little thinner than the first bamboo and then the third one was painted thinnest. After finishing three bamboo stalks, students added joint lines and leaves on each stalk with darker values.

It was a challenging class for both the instructor and the students. Since water is involved in this activity, responsibility for all materials was especially necessary. However, a few students had put too much water over the ink stone, and the ink proceeded to spill out and ruined some students’ works of art. As a result, the students had learned that adding the proper amount of water for grinding ink stick to make different values on ink stone is important. One student stated, “There’s so little room!

You can only put a little bit of water!” which showed that students had learned the importance of caring for materials from their error. Even though the accident happened, most students had time to show controlled ink values with water and to create bamboo in composition.

This activity connects to objectives one and two of the project (One -- Learning main characteristics of Korean symbolic brush painting and Two -- Students showed levels of understanding that artists desires and ideas for artworks are all rooted in culture by making connections to subject matter and symbols) as they were introduced to a symbolic figure from a different culture. The two objectives for this lesson (One – Students learned levels of values are used to create works of art and Two – Students learned about symbolic figure of bamboo that stands for winter and integrity) were also met. This practice allowed students to understand the relationship between representational subject matters and symbolic figures and the ideas that come from their cultures.

Lesson Six: Pine Tree in Colors

Students were involved in formative assessment through informal questions and answers. Two essential questions used for this lesson were “What is your favorite color?” and “What does this color mean to you?” Many students shared their favorite colors and reasons why they like those colors. Conner answered his favorite color is blue because it is the same as the color of the sky and he feels free whenever he sees the sky. Another student Nicholas answered he likes many colors but most of all his favorite color is green because it is the same color as trees in nature. He also emphasized color black because it goes with everything. Besides these students, many students shared their favorite colors

before starting the main activity of learning pine tree in colors. The instructor showed students how to paint a pine tree. While painting a pine tree, the students were allowed to use more colors such as brown for bark and green markers for pine needles.

This activity connects to objectives one and two of the project (One -- Learning main characteristics of Korean symbolic brush painting and Two -- Students showed levels of understanding that artists desires and ideas for artworks are all rooted in culture by making connections to subject matter and symbols) as they were introduced to a symbolic figure from a different culture. The two objectives for this lesson (One -- Students learned the meaning of colors in Korean symbolic brush painting and Two -- Students learned about the symbolic figure of pine tree that stands for winter, evergreen, longevity and perseverance) were also met. This practice allowed students to understand the relationship between representational subject matters and symbolic figures and the ideas that come from their cultures.

Lesson Seven: Positive and Negative

The students created a stamp/seal using student's first name on foam board. The relief printing technique was used for the stamp because it is easy for 3rd grade students to learn. Students wrote their name on tracing paper and flipped over on foam board, then carved foam board backward and printed their name on white blank paper to see if it can be read from left to right. Most students exclaimed in excitement to see their name printed on paper as a stamp. Some students helped the few students who were confused so most students were able to finish the assignment of creating stamp in this period of

time. Many students expressed their feelings that this activity was the best part of this project and easier than painting symbolic figures.

This lesson relates to objective two of the project (Students showed levels of understanding that artists' desires and ideas for artworks are all rooted in culture by making connections to subject matter and symbols). The two objectives for this lesson (One – Students learned role of the stamp on Korean symbolic brush painting and Two – Students learned how to create a stamp using their first name) were also met.

Lesson Eight: Composition

The author gave an assignment to assess students' ability to create their own symbolic paintings in composition. The two questions used before the main activity were "What symbols are found in your own culture?" and "Can you create your own symbolic figure in painting?" During this activity, students were allowed to create their own or choose one from Korean symbolic brush painting. Most students chose one of the figures from Korean symbolic brush painting which the teacher had demonstrated and they had practiced. It surprised the instructor that the chrysanthemum was by far the most popular choice because the chrysanthemum is a complex shape that the instructor had noticed many students had difficulty creating in Lesson Four. In order to ensure that all five symbolic plants were included, the instructor asked for volunteers willing to change their subject matter. Each student created one symbolic plant with a stamp with his or her first name for this activity. This activity showed clear evidence that they learned the procedure of creating the stamp.

This lesson connects to objective two and three (Two -- Students will understand the subject matter, symbols, wishes, hopes and ideas are all rooted in culture and Three -- Students will obtain appreciation for both artistic styles of Eastern and Western art by transferring their interpretation of knowledge as they create individual symbolic works of art.) Also, the objective for this lesson (Students will create their own symbolic figure or their favorite plant from Korean symbolic brush painting with a stamp on rice paper in composition) was met.

Lesson Nine: Reflection

This activity was about assessing to what extent the students gained the idea of symbols and symbolic figures in Korean culture. During this activity students had a brief discussion how this Korean cultural art experience affected their personal interpretation about different cultural art and culture before they completed a checklist as a self-assessment. Tajae shared her opinion about the project. She stated that she learned different cultural art and she enjoyed flower painting such as plum blossom and chrysanthemum. She also said if she is a teacher she would give more colors for painting because she felt more colors would produce more variety of works of art. Another student, Dulce, said her favorite thing was painting the chrysanthemum and the least favorite thing was to move to another table because her desk was covered with black ink by an accident. She continued to say she needed to be more careful and wear a smock or black shirt and pants when she uses the black ink.

The checklist (Appendix V) includes 18 questions and showed the results with bar graphs and pie charts (Appendix W). This lesson connects to objectives two and three of

the project, (Two – Students understood the subject matter, symbols, wishes, hopes and ideas are all rooted in culture and Three – Students obtained appreciation for both artistic styles of Eastern and Western art by transferring their interpretation of knowledge as they create individual symbolic works of art). Also the objective for this lesson (Students know how to identify subject matter, symbols and ideas in works of art) was also met and students' works of art were displayed in the hallway (Figure 18). Specific results from the self-assessment checklist are further documented in the conclusion.

Student Self - Assessment for Korean Traditional Brush Painting

Name: _____ Grade: _____ Room: _____

Please circle next to the statements with which you agree.

1. I know the correct way to hold brush. (Well, average, don't know)
2. I know the proper way to set up tools. (Well, average, don't know)
3. I know how to control the values (how light or dark the ink is). (Well, average, don't know)
4. I know what rice paper is made from. (Well, average, don't know)
5. I know how to draw the lines of wild orchid. (Well, average, don't know)
6. I know how to draw the lines of bamboo. (Well, average, don't know)
7. I know how the negative space is important in Korean traditional brush painting.
(Well, average, don't know)
8. I know how to make a stamp or seal on foam board. (Well, average, don't know)
9. I know I need to wear smock or black T-shirt for this project. (Well, average, don't know)

10. I know seal and signature are the same idea. (Well, average, don't know)
11. I know the Four Gracious Plants reflects the way of life of the learned men living in East Asian cultures. (Well, average, don't know)
12. I can match plants and their seasons and meanings. (Well, average, don't know)
13. I know how to distinguish differences between traditional Eastern and Western brush painting. (Well, average, don't know)
14. I know how to find similarities between traditional Eastern and Western brush painting. (Well, average, don't know)
15. This project affects positively my personal experience about cultural art connection between Eastern and Western brush painting. (Well, average, don't know)
16. I feel comfortable learning and practicing Korean traditional brush painting. (Well, average, disagree)
- Please check or circle with which you agree.
17. I like to work individually () or in a group ().
18. I need more teacher's help for this project (Yes/No).

Table 1a & 1b. Students' self-assessment #1's answer to the entry survey question,
 "I know the correct way to hold brush."

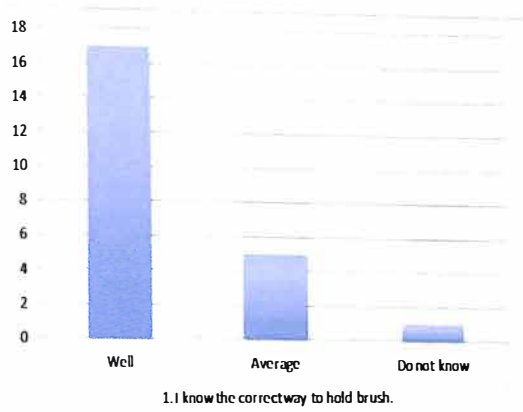


Table 1a.

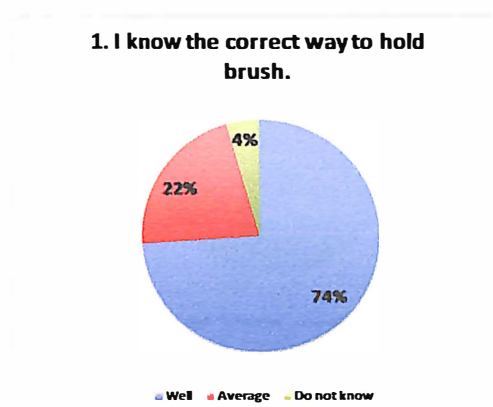


Table 1b.

Table 2a & 2b. Students' self-assessment #2's answer to the entry survey question,
 "I know the proper way to set up tools."

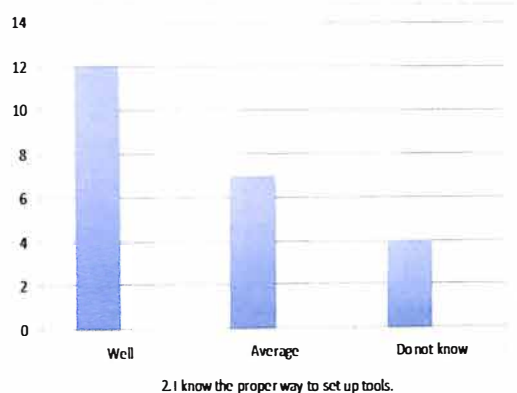


Table 2a.



Table 2b.

Table 3a & 3b. Students' self-assessment #3's answer to the entry survey question,

“I know how to control values.”

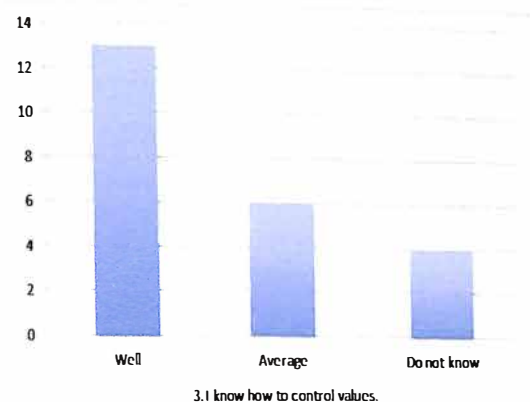


Table 3a.

3. I know how to control values.

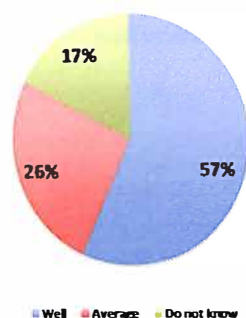


Table3b.

Table 4a & 4b. Students' self-assessment #4's answer to the entry survey question,

“I know what rice paper is made from.”

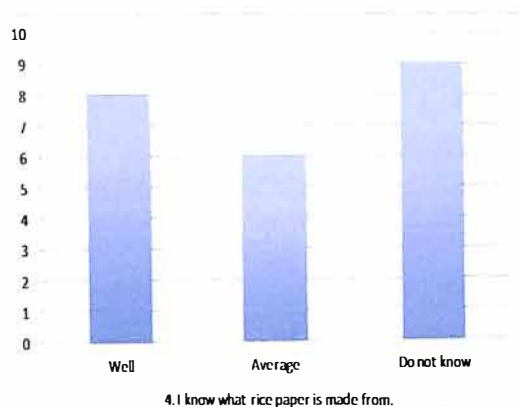


Table 4a.

4. I know what rice paper is made from.

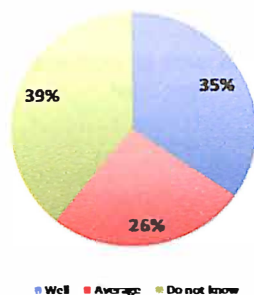


Table 4b.

Table 5a & 5b. Students' self-assessment #5's answer to the entry survey question,

“I know how to draw the lines of wild orchid.”

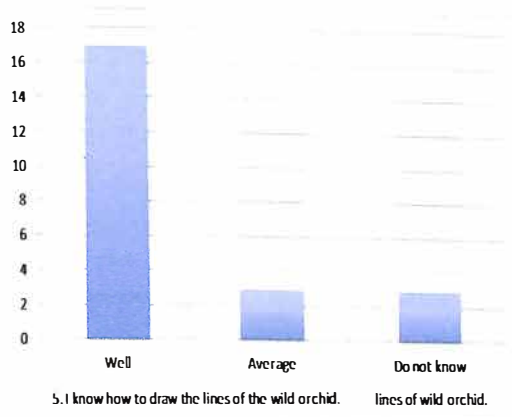


Table 5a.

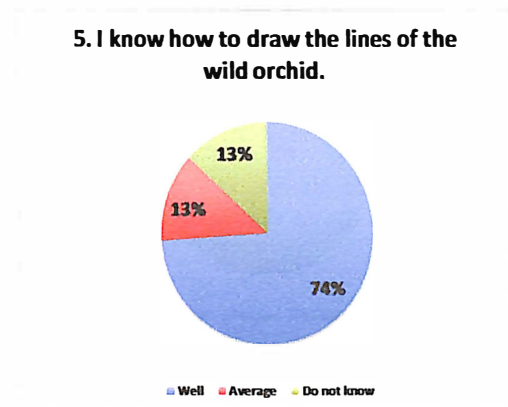


Table 5b.

Table 6a & 6b. Students' self-assessment #6's answer to the survey question, “I know how to draw the lines of bamboo.”

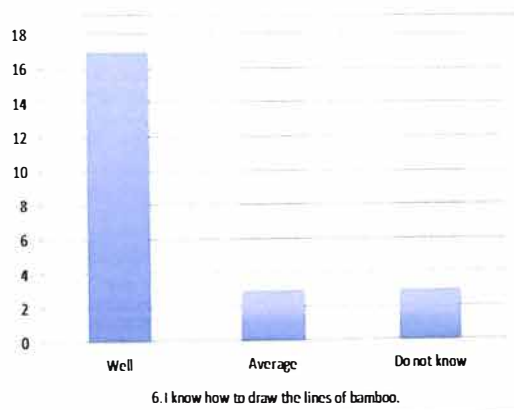


Table 6a.

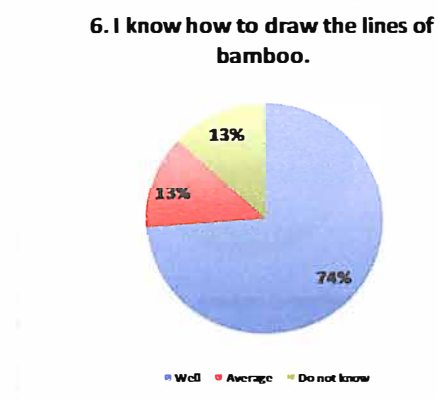


Table 6b.

Table 7a & 7b. Students' self-assessment #7's answer to the survey question, “I know how the negative space is important in Korean traditional brush painting.”

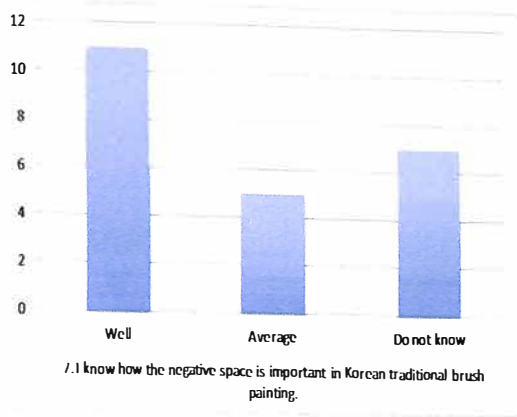


Table 7a.

7. I know how the negative space is important in Korean traditional brush painting.

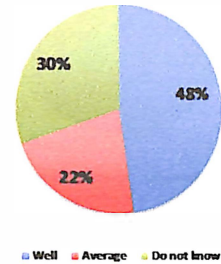


Table 7b.

Table 8a & 8b. Students' self-assessment #8's answer to the survey question, "I know how to make stamp or seal on foam board."

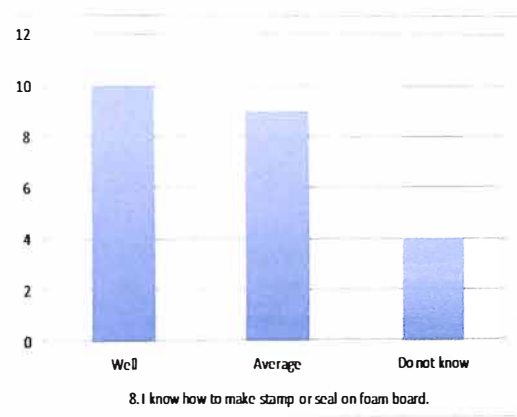


Table 8a.

8. I know how to make stamp or seal on foam board.

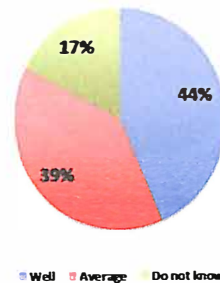


Table 8b.

Table 9a & 9b. Students' self-assessment #9's answer to the survey question, "I know I need to wear smock or black T-shirt for this project."

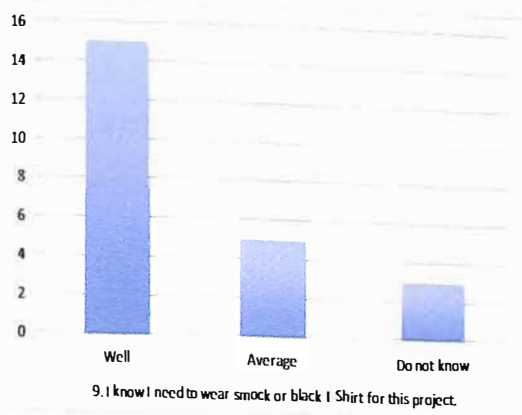


Table 9a.

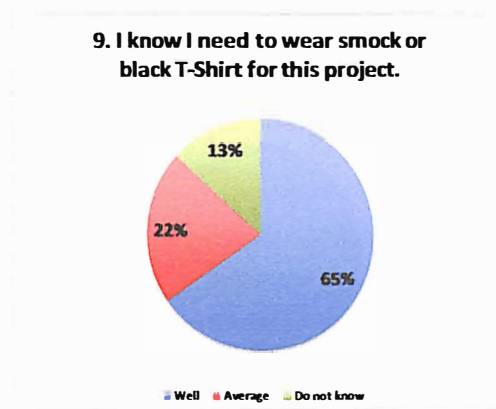


Table 9b.

Table 10a & 10b. Students' self-assessment #10's answer to the survey question, "I know seal and signature are the same idea."

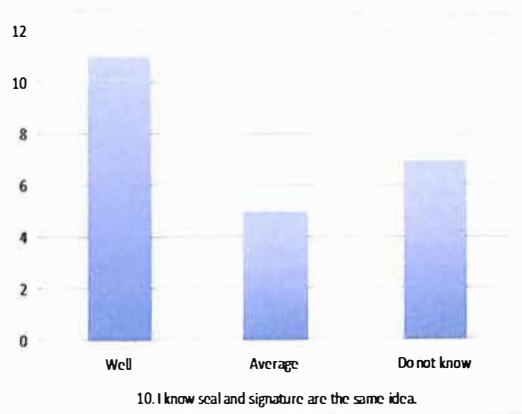


Table 10a.

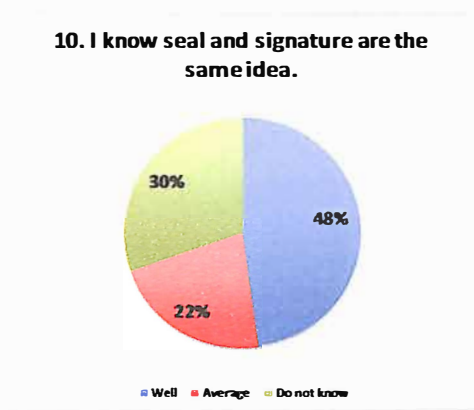


Table 10b.

Table 11a & 11b. Students' self-assessment #11's answer to the survey question, "I know the Four Gracious Plants reflects the way of life of the learned men living in East Asian cultures."

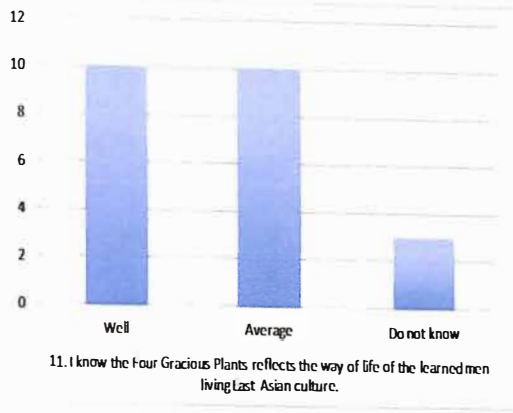


Table 11a.

11. I know the Four Gracious Plants reflects the way of life of the learned men living East Asian culture.

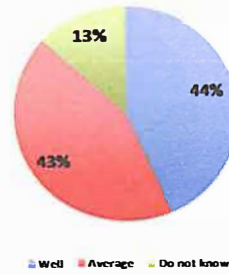


Table 11b.

Table 12a & 12b. Students' self-assessment #12's answer to the survey question, "I can match plants and their seasons and meanings."

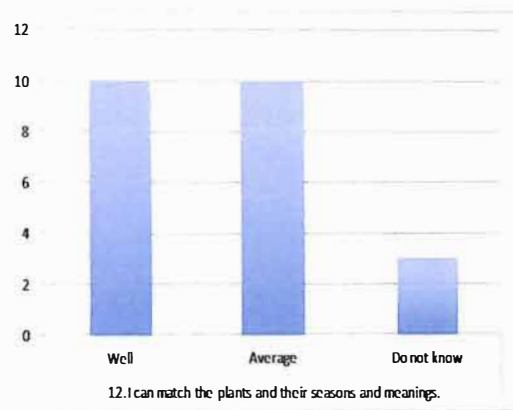


Table 12a.

12. I can match the plants and their seasons and meanings.

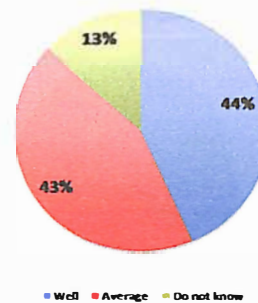


Table 12b.

Table 13a & 13b. Students' self-assessment #13's answer to the entry question, "I know how to distinguish differences between traditional Eastern and Western brush painting."

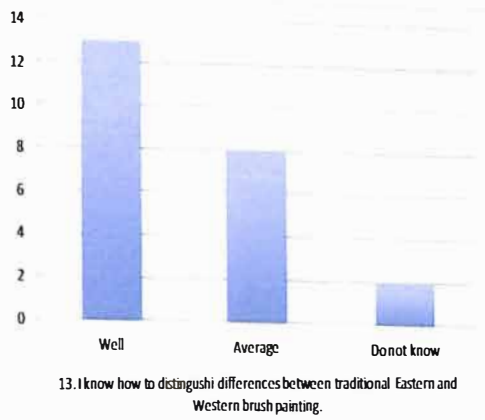


Table 13a.

13. I know how to distinguish differences between traditional Eastern and Western brush painting.

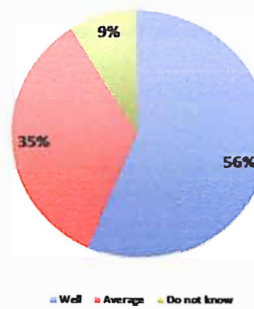


Table 13b.

Table 14a & 14b. Students' self-assessment #14's answer to the entry question, "I know how to find similarities between traditional Eastern and Western brush painting."

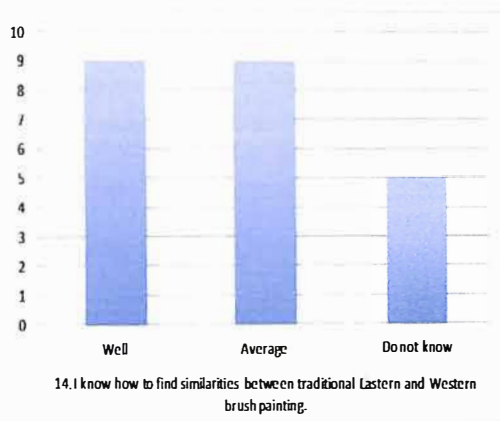


Table 14a.

14. I know how to find similarities between traditional Eastern and Western brush painting.

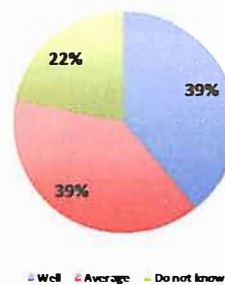


Table 14b.

Table 15a & 15b. Students' self-assessment #15's answer to the entry question, "This project affects positively my personal experience about cultural art connection between Eastern and Western brush painting."

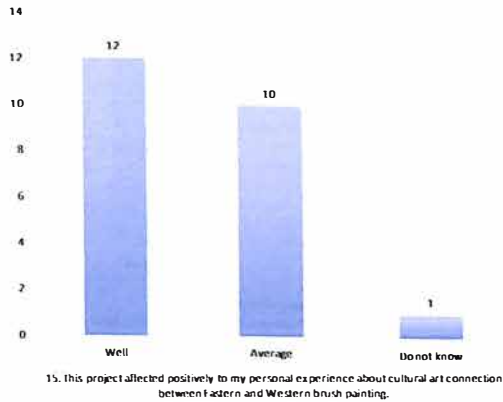


Table 15a.

15. This project affected positively to my personal experience about cultural art connection between Eastern and Western brush painting.

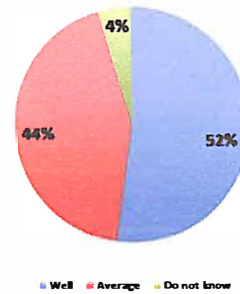


Table 15b.

Table 16a & 16b. Students' self-assessment #16's answer to the entry question, "I feel comfortable learning and practicing Korean traditional brush painting."

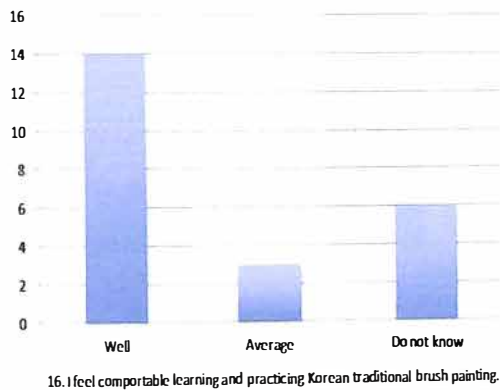


Table 16a.

16. I feel comfortable learning and practicing Korean traditional brush painting.

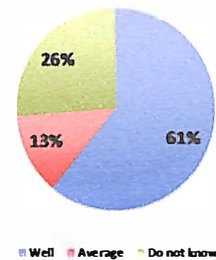


Table 16b.

Table 17a & 17b. Students' self-assessment #17's answer to the entry question, "I like to work individually () or in a group ()."

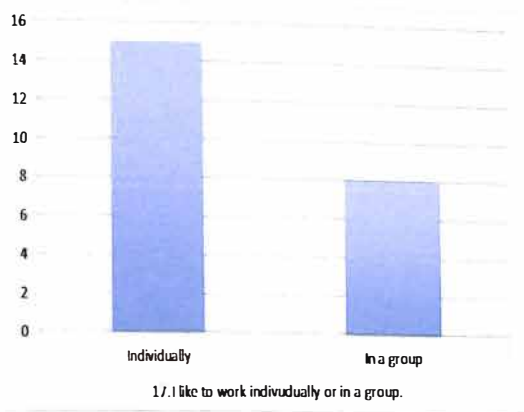


Table 17a.

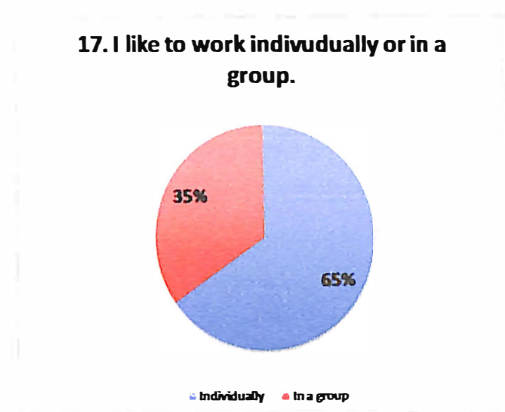


Table 17b.

Table 18a & 18b. Students' self-assessment #18's answer to the entry question, "I need more teacher's help for this project (Yes/No)."

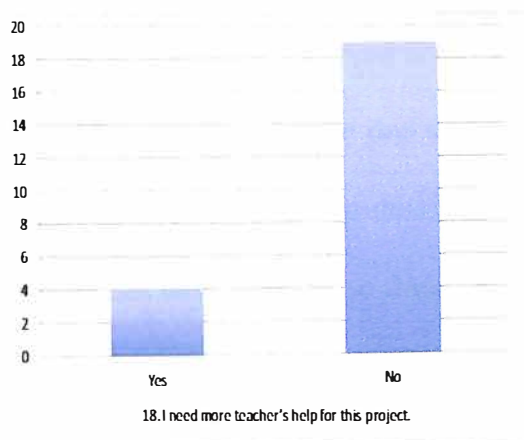


Table 18a.

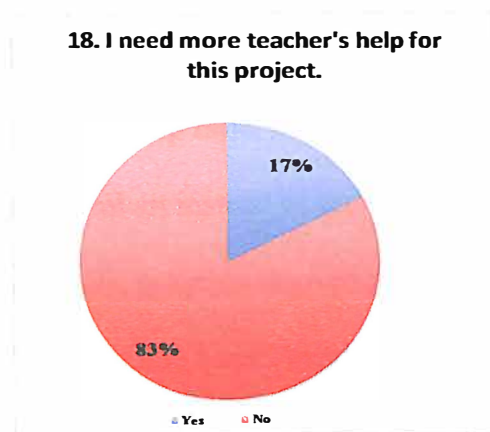


Table 18b.

CHAPTER 5

Conclusion

Completing the project “Finding and Fostering Positive Cross-Cultural Art Connection through the Korean Traditional Symbolic Brush Painting” was challenging during the semester. Due to an increased student enrollment, the art classroom at the author’s school was taken away and the author was asked to use a cart to move from class to class to provide art instruction. There also seemed to be less focus on the importance of art in order to raise DCAS scores in reading and math. For these reasons, unexpected restrictions appeared such as a classroom environment ill-suited to the display of art teaching materials. Planned activities could not always be done thoroughly because of the loss of instructional time due to increased set-up and clean-up time. However, most students showed a strong desire to learn different cultural art instead of feeling that art would not help them raise their DCAS scores. Especially, students showed great excitement when they were watching the videos “Welcome to Korea” and “The Four Gracious Plants” which the author developed previously. They loved seeing their own teacher on the screen. During the implementation of this research, the author found that most students had the desire to express their feelings in a variety of ways. Even though people use different verbal language and look different, all people can communicate through art.

Learning about different cultures is the starting point of communicating and the art is a connecting tool. Through learning about different cultural art, students were able

to understand similarities and differences between two or more cultures to gain appreciation for artistic styles of both the East and West. However not all students showed great outcomes and obtained appreciation for both artistic styles. The graphs and charts (Appendix W) show that students were more engaged in practical activities but did not necessarily memorize the theoretical information. Some students expressed their personal feelings about their favorite activities and the activities they disliked during discussion. Most students liked painting and stamping activities, in spite of disliking the fact that black ink messed up their hands and clothes. The students' dislike of black ink on their hands has caused author to reflect on future lesson in order to reduce messiness.

One of the author's intended plans was to deliver symbolic representation through Korean traditional symbolic brush painting as Mullany (2006) describes, "Express the most with the least" (p. 17). Reflecting upon students' discussion, the author realized that students wanted to express more with many colors as they are used to. In the fast-paced world today's students live in, they were surprised to be given only black ink and restricted colors. In a challenging environment, it was quite difficult to conduct the project to achieve the goals. However, the most important goal was delivering and fostering an acceptance of difference and showing respect or appreciation of Korean traditional symbolic brush painting. Observing students' struggling at moments to learn different cultural art and producing works of art was enough to see their appreciation.

The three objectives of the project were met. Objective one was for students to learn the main characteristics of Korean symbolic brush painting. The display of student work clearly shows that this objective was met. In addition, in the self-reflection, 74% of students answered that they learned how to create bamboo and orchid well in Questions 5

and 6 (Appendix W). Objective two was for students to realize that symbols in artwork are rooted in culture, and 44% of students stated that they knew well “The Four Gracious Plants” reflected the way of life of the learned men living in East Asian cultures. An additional 43% answered average (Question 11, Appendix W). Given the students’ lack of knowledge about Korean culture at the beginning of the project, this result represents evidence of student growth. Objective three was for students to appreciate the artistic style of both cultures in the East and the West. In question 15 of the self-assessment, students were asked how much the project positively affected their ability to understand the cultural connection between Eastern and Western brush painting. The great majority of students answered this question with either well or average, with 52% saying well and 44% saying average. In fact, only one student was not able to answer this question positively (Appendix W). Full results of the student survey can be found in Appendix W.

In addition to the formal results of research, the author noticed a change in the atmosphere of the school culture. Many students began greeting the instructor with the Korean “An-nyeung-ha-sae-yo?” which means “How are you?” Teachers and administrators also showed their own appreciation for the project by complimenting the art teacher and the students on the project’s final display. The author plans to continue to encourage students to learn and accept differences of cultural art and people through this project.

In the future, the author will make changes based on reflection of students’ discussion. For example, students will be allowed to choose their own symbolic figures and colors to produce more creative works of their own. For another example, in order to reduce the messiness of black ink, plastic table covers and plastic gloves will be tried.

However, this might cause another unknown problem such as requiring more distribution time and budget. This idea might show too much worry about messiness of the project. It is important for the students to get the real experience of touching Eastern painting tools. The author will also try using Korean letters representing the sound of students' names for stamp/seal instead of using their name in English. In this way, students will be exposed to the Korean alphabet as an additional symbolic figure.

In conclusion, the instructor hopes her experience will help others devise a similar art program to help students better understand other cultures and people from other cultural backgrounds. As more instructors implement similar programs, it will be important to continue to evaluate and identify ways to improve student learning and appreciation of different cultural art.

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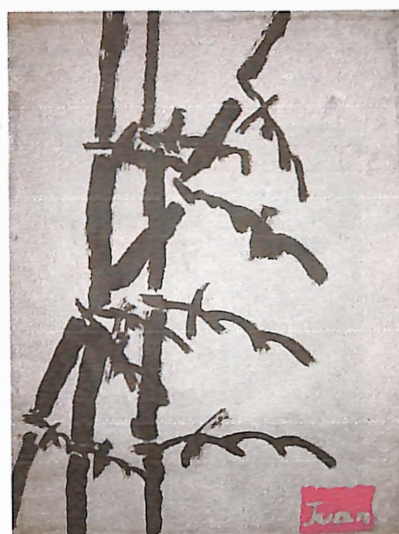
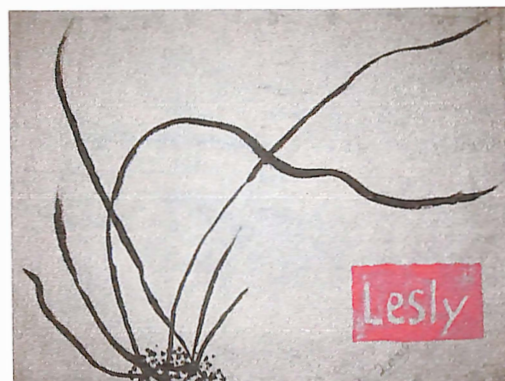
List of Appendices

A. The Four Gracious Plants.....	77
B. The Three Friends of Winter	78
C. Stamp (Seal)	79
D. Tools (The Four Treasures of Library)	80
E. Art Elements and Principles of Design.....	81
F. State of Delaware Art Standards.....	85
G. Informed Consent Form	92
H. Permission to Photograph	94
I. Rubric for Korean Symbolic Brush Painting.....	96
J. Handout for Korean Symbolic Brush Painting.....	98
K. Lesson One: Symbolic Art world “Welcome to Korea”	99
L. Lesson Two: Plum Tree in Lines and Composition	101
M. Lesson Three: Wild Orchid in Lines	103
N. Lesson Four: Chrysanthemum in Shapes.....	105
O. Lesson Five: Bamboo in Values	107
P. Lesson Six: Pine Tree in Colors	109
Q. Lesson Seven: Positive and Negative	111
R. Lesson Eight: Composition	113
S. Lesson Nine: Reflection.....	115
T. Sample Pictures of Eastern and Western Painting.....	116
U. Chart of Students’ Attendances.....	117
V. Students Self – Assessment.....	118

W. Charts of Answers for Students' Self – Assessment.....	120
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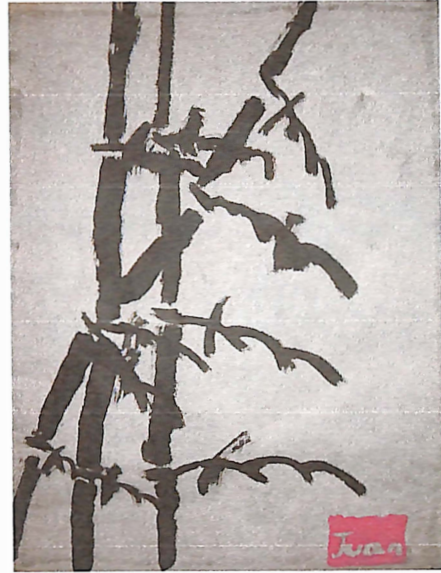
Appendix A

The Four Gracious Plants



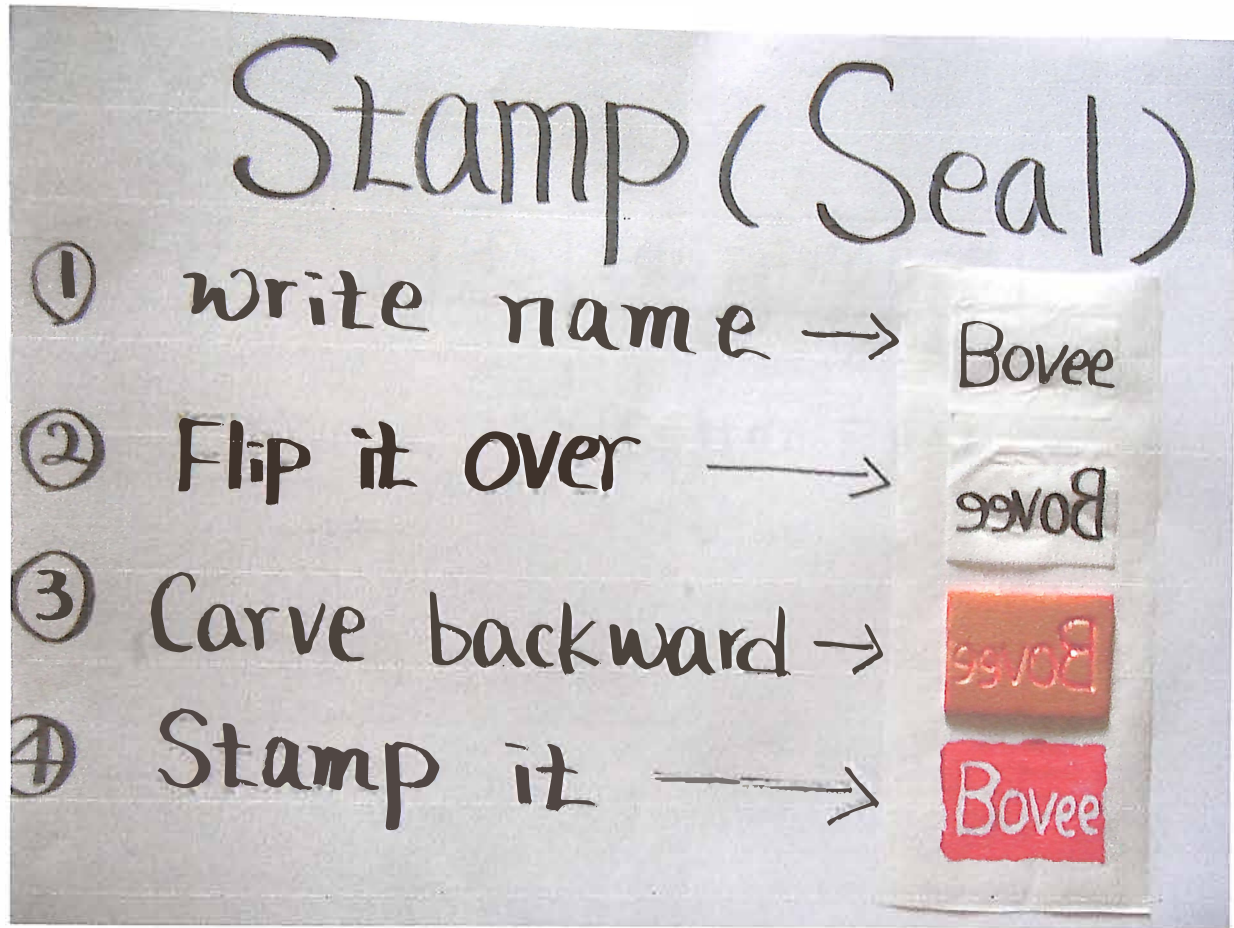
Appendix B

The Three Friends of Winter



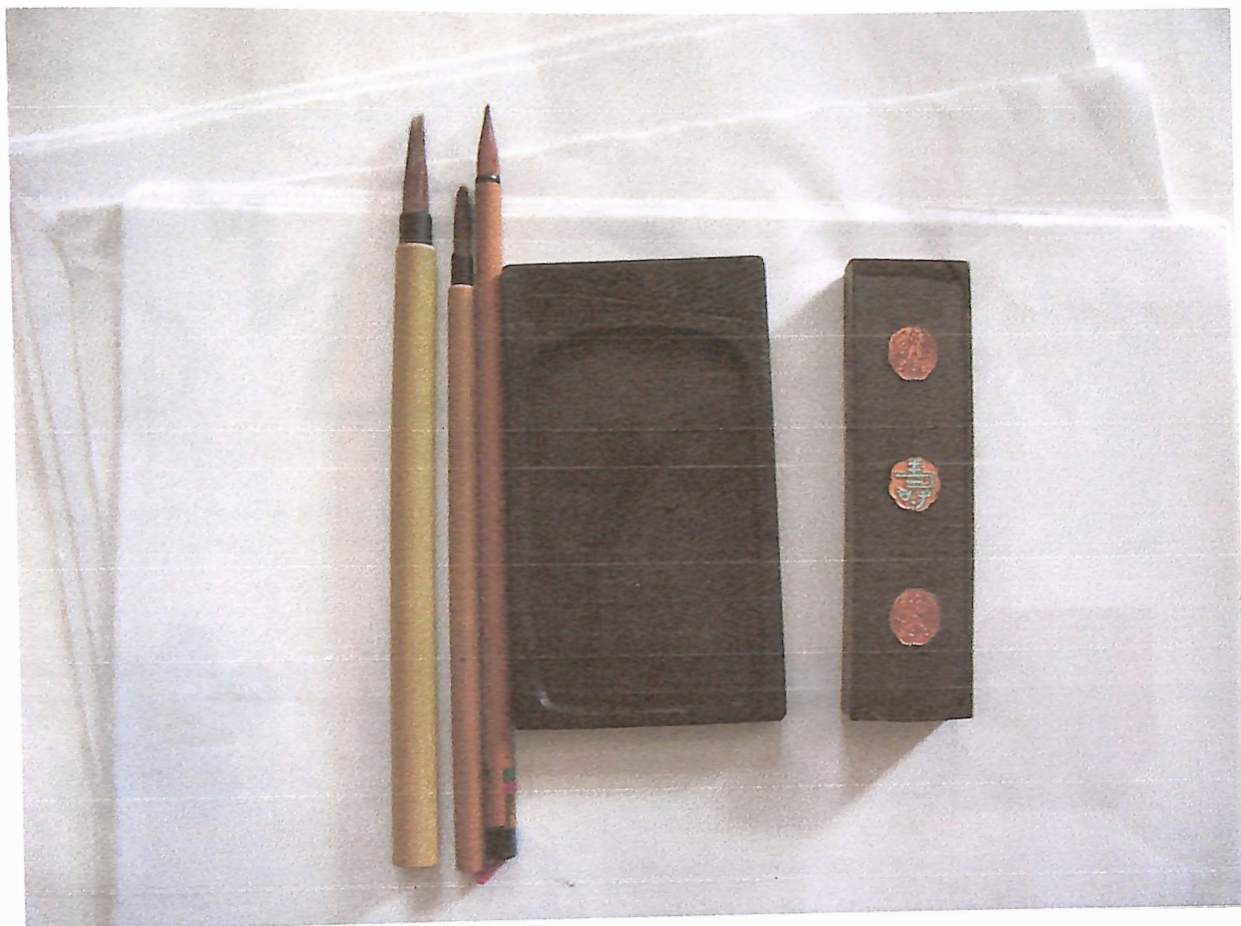
Appendix C

Stamp (Seal)



Appendix D

Tools (The Four Treasures of Library)



Appendix E

Art Elements & Principles of Design

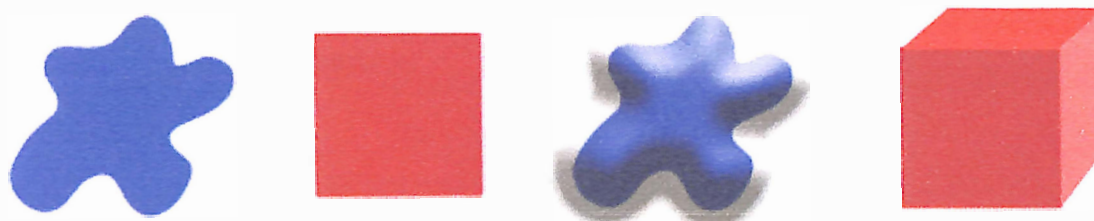
(Project ARTiculate, 2006)

Elements of Art



Line

Line is the path of a point moving through space.



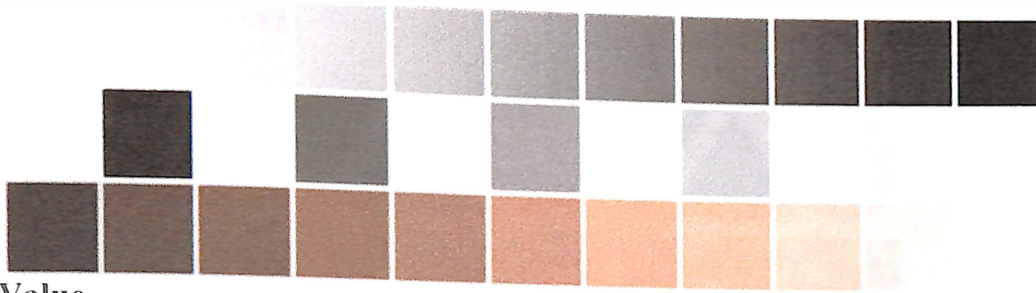
Shape / Form

Shape implies spatial form and is usually perceived as two-dimensional. Form has depth, length, and width and resides in space. It is perceived as three-dimensional.



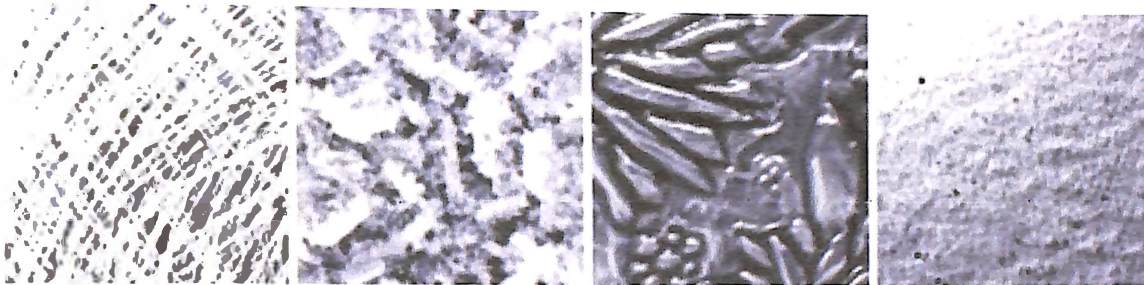
Color

Colors all come from the three primaries and black and white. They have three properties – hue, value, and intensity.



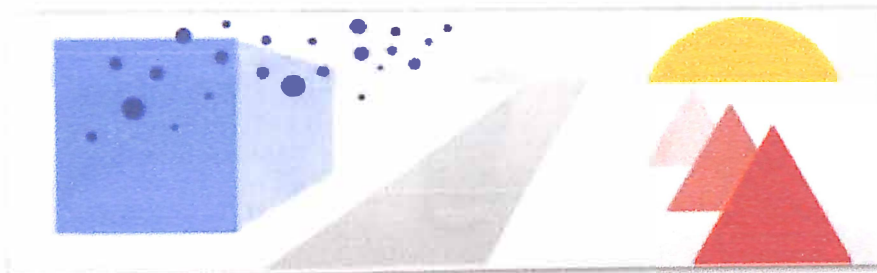
Value

Value refers to relative lightness and darkness and is perceived in terms of varying levels of contrast.



Texture

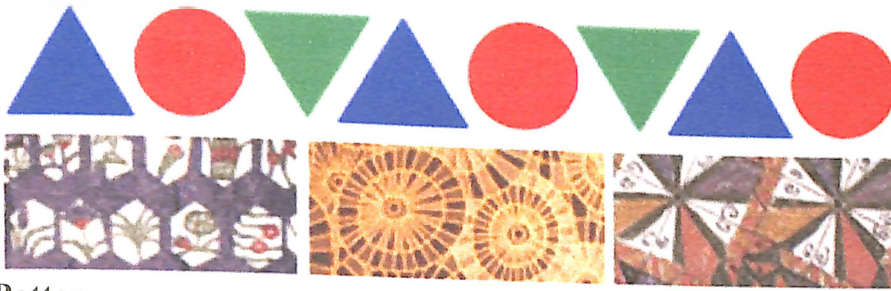
Texture refers to the tactile qualities of a surface (actual) or to the visual representation of such surface qualities (implied).



Space / Perspective

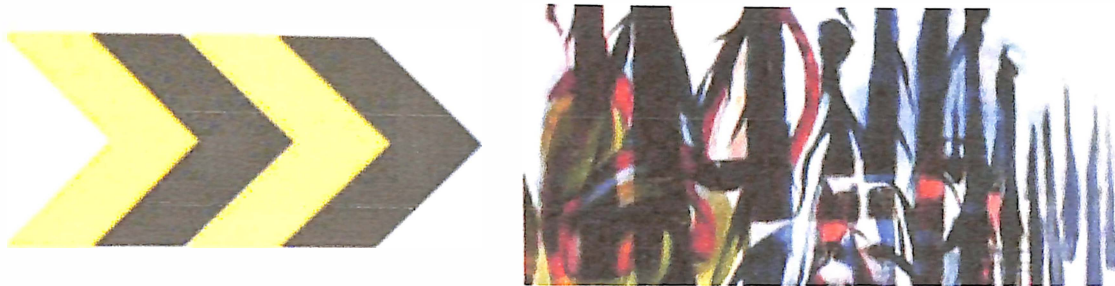
Space refers to the area in which art is organized. Perspective is representing a volume of space or a 3-dimensional object on a flat surface.

Principles of Design



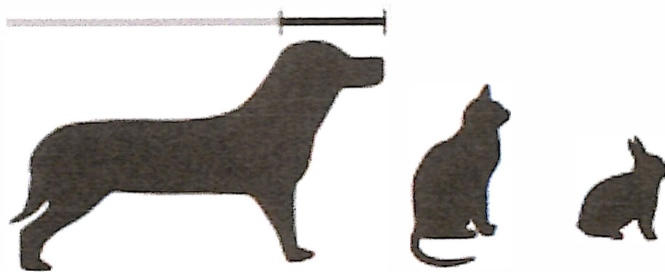
Pattern

Pattern refers to the repetition or reoccurrence of a design element, exact or varied, which establishes a visual beat.



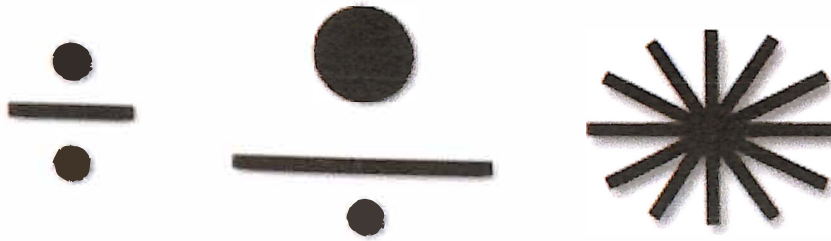
Rhythm / Movement

Rhythm or movement refers to the suggestion of motion through the use of various elements.



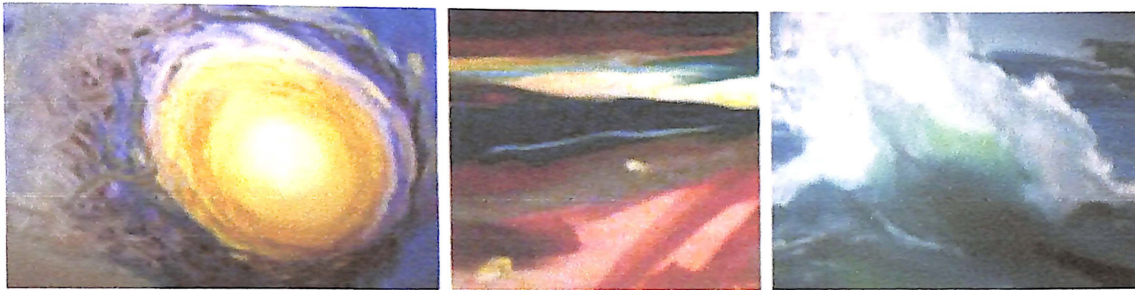
Proportion / Scale

Proportion is the size relationship of parts to a whole and to one another. Scale refers to relating size to a constant, such as a human body.



Balance

Balance is the impression of equilibrium in a pictorial or sculptural composition. Balance is often referred to as symmetrical, asymmetrical, or radial.



Unity

Unity is achieved when the components of a work of art are perceived as harmonious, giving the work a sense of completion.



Emphasis

Emphasis refers to the created center of interest, the place in an artwork where your eye first lands.

Appendix F

DE Visual Arts Standards

(National Art Education Association, 2006).

The Visual Arts have the power to enrich the lives and endeavors of humankind. In a highly technological society such as ours, the visual arts serve as a humanizing force, giving dignity and a sense of worth to the individual. They provide the means by which aesthetic quality and order are derived from the exercise of an individual's creativity and critical understanding.

Key Goals at the Heart of the Standard

Visual Art—and therefore art education—means three things that everyone wants and needs.

Art Means Work

- Through art, our students learn the meaning of joy of work—work done to the best of one's ability, for its own sake, and for the satisfaction of a job well done.

Art Means Language

- Art is a language of visual images that everyone must learn to read. Complete literacy includes the ability to understand, respond to, and talk about visual images.


Art Means Values

- Values shape all human efforts, and that visual images can affect their personal value choices.


Rationale for the Standards

Members of the Visual & Performing Arts design team believe that visual art education is basic to learning in school, in work, and in life. Throughout this recommended curriculum, art education is recognized and supported as one of four art disciplines that singly, or in combination, contribute to a student's comprehensive education.

The Visual Art Framework assumes that:

 Delaware public schools and charter schools align their instructional resources with the Delaware Regulation-503 Instructional Program requirements which state:

- 7.1 – Local school districts and each charter school shall provide instructional programs in the Visual and Performing Arts for each grade K-12 with the exception of the James H. Groves High School program.
- 7.2 – All public school students in each grade 1-6 shall be enrolled in a Visual and Performing Arts program.

 This document will serve as a framework to guide art educators and instruction in and through and about the discipline of visual art.

Standard 1: Understanding and applying media, techniques, and processes

Standard 1 recognizes that students will create works of visual art. Through an understanding and application of media, techniques, and processes, students gain the ability to make discerning choices when creating works of visual art.

In order to meet the standard, students will:

- Select and use different media, techniques, and processes that are used to create works of art

- Use selected two-dimensional and three-dimensional media to communicate ideas
- Use media and tools in a safe and responsible manner
- Demonstrate how a single medium or technique can be used to create multiple effects in works of art
- Compare and contrast the different effects created by various two-dimensional and three-dimensional works of art
- Identify different media, techniques, and processes that are used to create works of art
- Describe how media and techniques are used to create two-dimensional and three-dimensional works of art

As a result, teachers should develop opportunities for learning that require students to demonstrate their proficiency in the use of media, techniques, and processes in creating works of art. Following instruction by certified art educators, students should be able to achieve proficiency at grade-level and at proficiency levels of expectation.

Standard 2: Using knowledge of structures and functions

Standard 2 recognizes two broad areas of focus: the elements of art and principles of design; and the motivations for making art.

In order to meet the standard, students will:

- Identify the elements of art
- Select and use the elements of art in works of art
- Identify the principles of design
- Analyze the elements of art

- Evaluate works of art in terms of structure and function
- Analyze the principles of design
- Select and use the principles of design in works of art
- Select and apply the knowledge of the elements of art and principles of design to convey ideas in works of art
- Plan, design, and execute multiple solutions to challenging visual arts problems
- Analyze how the elements of art and principles of design applied through various media, techniques, and processes produce different effects

As a result, teachers should develop opportunities for learning that require students to demonstrate their communication proficiencies in a visual context. Following instruction by certified art educators, students should be able to achieve proficiency at grade-level and at proficiency levels of expectation.

Standard 3: Choosing and evaluating a range of subject matter, symbols, and ideas

Standard 3 recognizes that the prospective content for works of visual art come from a variety of sources.

In order to meet the standard, students will:

- Identify subject matter, symbols, and ideas in works of art
- Integrate a variety of sources for subject matter, symbols, and/or ideas which best communicate an intended meaning in works of art
- Evaluate the sources for content to validate the manner in which subject matter, symbols, and ideas are used in works of art

- Select and use subject matter, symbols, and ideas to communicate meaning in works of art
- Describe and differentiate the origins of specific subject matter, symbols, and ideas in works of art
- Analyze how the use of subject matter, symbols, and ideas are used in works of art

As a result, teachers should develop opportunities for learning that require students to demonstrate proficiency in choosing and evaluating prospective content for works of visual art. Following instruction by certified art educators, students should be able to achieve proficiency at grade-level and at proficiency levels of expectation.

Standard 4: Understanding the visual arts in relation to history and cultures

Standard 4 recognizes that visual arts have both history and specific relationships to various cultures.

In order to meet the standard, students will:

- Identify historical and cultural characteristics of works of art
- Describe how the arts and artists influence each other across history and cultures
- Compare the purpose of works of art and design in history and cultures
- Speculate on how history and culture give meaning to a work of art
- Describe and differentiate the roles of artists in society across history and cultures
- Describe how history and cultures influence the visual arts
- Describe how the visual arts influence history and cultures

As a result, teachers should develop opportunities for learning that require students to demonstrate proficiency in making historical and cultural connections about visual art. Following instruction by certified art educators, students should be able to achieve proficiency at grade-level and at proficiency levels of expectation.

Standard 5: Reflecting upon and assessing the characteristics and merits of their work and the work of others

Standard 5 recognizes that reflection, assessment, and refinement are key steps in the process of creating visual art.

In order to meet the standard, students will:

- Discuss how individual experiences influence personal works of art
- Identify ways the visual arts are used as communication
- Describe personal responses to selected works of art
- Analyze works of art to speculate why they were created
- Evaluate the artist's intent and effectiveness in communicating ideas and emotions in works of art
- Apply visual arts vocabulary when reflecting upon and assessing works of art
- Describe how a work of art can convey a voice of one or a voice of many

As a result, teachers should develop opportunities for learning that require students to demonstrate proficiency in evaluating their own work and the work of other artists. Following instruction by certified art educators, students should be able to achieve proficiency at grade-level and at proficiency levels of expectation.

Standard 6: Making connections between visual arts and other disciplines

Standard 6 recognizes that visual art is an integral component of a comprehensive education. The ability to convey ideas visually and the skills necessary to understand, respond to, and talk about visual images enable students to demonstrate complete literacy.

In order to meet the standard, students will:

- Compare and contrast relationships between and characteristics of the visual arts and other disciplines
- Compare the use of technology, media, and processes of the visual arts with other disciplines
- Describe and/or demonstrate how skills transfer between the visual arts and other disciplines
- Describe how learning in the visual arts helps develop essential skills for the workplace

As a result, teachers should develop opportunities for learning that require students to demonstrate visual literacy in all disciplines. Following instruction by certified art educators, students should be able to achieve proficiency at grade-level and at proficiency levels of expectation.

Appendix G

Informed Consent Form

Principal Investigator: Art Teacher, SoYoung Park-Bovee

Project Title: Finding and Fostering Cross Cultural Art Connection Through Korean Symbolic Brush Painting

You are invited to participate in a research project “Finding and Fostering Cross Cultural Art Connection Through Korean Symbolic Brush Painting.” The society has already been multi cultural and we are living in this diverse society. This idea brought my attention to find positive art cultural connection between Eastern and Western for my students. Through this project students will obtain three main goals. Students will learn characteristics of Korean/Eastern cultural symbolic brush painting, show levels of understanding of different cultural art, which rooted in its culture and will obtain appreciation of different artistic painting styles between Eastern and Western.

Mrs. Bovee’s Eastern art project will have total nine classes time periods at Oberle School and it will be a project for master’s program in art education at Delaware State University. In order to research this program I will need parent’s permission for photographing and videotaping and will be published through graduate program and only housed in the library, graduate office and art education direction’s office of the Delaware State University. Students will explore where, why, how, when, what and who practiced these symbolic plants. They will practice one plant in each period with its own tools. This project will benefit students’ cultural growth and teachers and community for educational resources as well.

Student participants will be asked to read and sign the consent form and return it to Mrs. Bovee. The parent or a child who refuses to participate will still be allowed to be a part of art project but will not be photographed, video taped nor other art work included in research. These documents will be kept in cabinet in researcher's office until the data is analyzed and the report is generated. These forms will then be shredded under the supervision of the research mentor when the written report is accepted and might be published.

If you allow your child to participate in this project, please sign on consent form and return it to researcher Mrs. Bovee by January 5, 2013. This is a minimal risk both students and all other participants. If you have any questions, please contact me at (302) 834-5910 or bovees@christina.k12.de.us. If at any time you have questions concerning your rights as a research subject, you may call the Office of Sponsored Programs at 302-857-6810.

I have read the information provided above. Yes, I will allow my child to be in this project.

Student Name _____

Parent Name _____

Parent Signature _____ Date: _____

Signature of Investigator _____

Appendix H

Permission to Photograph/Videotape

Purpose: Project for Graduate School in Art Education and Curriculum Development

Filming dates: from January 2013 through March 2013

Art Teacher: SoYoung Park-Bovee

Art teacher, SoYoung Park-Bovee will be taking photos to be used for the project “Finding and Fostering Positive Cross Cultural Art Connection Through Korean Brush painting.” This study will provide cross cultural art integration activity to students and let them grow in understanding of different cultural art. This project will also provide best practices in art education and be educational resource for community.

I, SoYoung Park-Bovee would like your permission for the students in room 318 to participate in the filming of the lesson. These photos will not be distributed outside of art teachers in the state of Delaware.

I, parent of _____ give my permission for my child to be photographed and/or videotaped during class sessions and school. These photos may be used for one or more of the following:

1. To provide visual information to SoYoung Park-Bovee and Delaware State University through the publication in training to develop art curriculum and cross cultural art project for students.
2. To use during educational presentations to the school.

Name of Student: _____

School: Oberle Elementary School Grade: 3rd Room 312

Student's Art Teacher Name: SoYoung Park-Bovee

Parent/Guardian Signatur _____ Date: _____

Please return to school by January 5, 2013

Appendix I

Rubric(s)

Unit Rubric for Korean Symbolic Brush Painting

Traits: Values, Composition, Accuracy, and Craftsmanship

4

Student demonstrates understanding of the techniques and show values of black ink in depth.

Student has understood the importance of creating negative space in traditional Korean Art and applied them in her (his) artwork using exceptional understanding of art elements in composition.

Student has understood techniques of carving of Stamp/Seal and showed name on paper can be read from left to right.

Student has demonstrated care in handling tools and artwork.

3

Student has learned the techniques and applied with one value to her (his) artwork

Student has drawn or painted object (subject) with composition nicely.

Student has learned the techniques of Stamp/Seal and applied, name showed on paper backward.

Student has worked hard but managed tool and artwork poorly.

2

Student has learned the techniques and tried to finish her (his) artwork with little evidence.

Student has tried to draw and finish her (his) artwork with little evidence of composition.

Student has learned the technique but finished her Stamp on paper with little evidence.

Student has learned craftsmanship but hasn't tried to take care of her (his) artwork and tools.

1

Student has met few or none of the requirements

Student has met few or none of the requirements

Student has met few or none of the requirements

Student has met few or none of the requirements

Appendix J

Hand Out

Korean Symbolic Brush Painting

“The Four Gracious Plants”



Plum Tree: Spring and Courage



Orchid: Summer and Refinement



Chrysanthemum: Fall and Productive Life



Bamboo: Winter and Integrity

“The Three Friends Of Winter”



Pine Tree: Longevity



Bamboo: Integrity



Plum Tree: Courage

Tools: The Four Treasures of Library



Ink Stick, Ink Stone, Brush and Rice Paper

Appendix K

Lesson One (45 Minutes): Symbols in Art

Lesson Title: Symbolic Art World “Welcome to Korea”

Essential Question: What is a symbol?

Lesson Objective:

Students will learn about symbolism through Korean symbolic brush painting.

Materials: Paper, Brushes, Ink Sticks, Ink Stones, Water, Korean Cultural Materials,
Three different types of painting (Korean traditional symbolic, Folk art and Western),

Teacher Tube videos http://www.teachertube.com/viewVideo.php?video_id=65161

http://www.teachertube.com/viewVideo.php?video_id=107808

http://www.teachertube.com/viewVideo.php?video_id=66189

Summary of Lesson:

During lesson one, students made observations about Korean symbolic brush painting.

First, students had a brief discussion about symbols, Korean cultural materials (Figure 1) and other cultural experience before they were introduced to Korea and Korean symbolic brush painting. This activity measured students’ levels of understanding about a different culture and cultural art. The instructor displayed three different types of pictures; Korean symbolic brush painting, Korean folk painting and Western painting (Figure 2) for comparing and finding similarities and differences between Eastern and Western painting. Also, to help students’ understanding about Korean cultural art, tangible materials such as artificial plants (Figure 3 and Figure 4) and painting tools (Figure 5) were displayed to help students understand about Korean symbolic brush painting. After

that students watched the videos “Welcome to Korea”, “The Four Gracious Plant” from teacher-tube. The videos include a lesson, a demonstration, and former students’ classroom activities. After watching the videos, students had a brief discussion on their observations. The instructor summarized the symbolic figures, “The Four Gracious Plants” (Figure 3) and “The Three Friends of Winter” (Figure 4) in Korean brush painting. Lesson one connects to objective one of the project (Students will learn the main characteristics of Korean Symbolic Brush Painting).

Appendix L

Lesson Two (45 Minutes): Plum Tree in Lines and Composition

Lesson Title: Plum tree in lines and composition

Essential Question:

Why are the symbolic figures and their meanings so important in Korean brush painting?

How do lines create works of art?

Can you tell the difference between the composition of Eastern and Western art?

Lesson Objectives:

1. Students will learn how to create works of art with lines of brush strokes in composition.
2. Students will learn that the symbolic figure of plum tree stands for spring and courage.

Materials: paper, brushes, ink sticks, ink stones, water, three different types of paintings (Korean traditional symbolic, folk and Western) and recycled paper.

Summary of Lesson:

Students were introduced to the plum tree and had practical experience. Plum tree stands for courage and spring. It is one of “The Four Gracious Plants” as well as “The Three Friends of Winter.” During this lesson, students learned about Korean symbolic brush painting with traditional tools and learned that every object in a work of art starts from a line. Students observed instructor’s demonstration of how to hold the brush properly and painted plum tree in easy steps of brush strokes using a number system. Then students practiced the plum tree following the number system as well as the importance of creating negative space in composition. Formative assessment was provided constantly

by observing, talking with and providing feedback to individuals or groups while they were practicing freely on recycled newspaper. The rubric focused on use of lines to create works of art and use of negative space (composition). This activity connects to objective one and two of the project (One -- Learning main characteristics of Korean symbolic brush painting and Two -- Students will show levels of understanding that artists desires and ideas for artworks are all rooted in culture by making connections to subject matter and symbols) as they were introduced to a symbolic figure from a different culture. This practice allowed students to understand the relationship between representational subject matters and symbolic figures and the ideas that come from their cultures.

Appendix M

Lesson Three (45 Minutes): Wild Orchid in Lines

Lesson Title: Wild orchid in lines

Essential Question:

Why are the symbolic figures and their meanings so important in Korean brush painting?

How can you create a thin or thick line with brush?

Lesson Objectives:

1. Students will learn to create works of art with lines of brush strokes.
2. Students will learn about the symbolic figure of wild orchid that stands for summer and refinement.

Materials: paper, brushes, ink sticks, ink stones, water, three different types of painting (Korean traditional symbolic, folk and Western) and recycled paper.

Summary of Lesson:

Students were introduced to the wild orchid and had practical experience. Wild orchid stands for summer and refinement. It is one of “The Four Gracious Plants.” During this lesson, students learned about Korean symbolic brush painting with traditional tools and how to create different thicknesses of lines with their brushes on rice paper. Students observed instructor’s demonstration on how to hold the brush properly and paint wild orchid in easy steps of strokes with a number system. Then students practiced the wild orchid using the number system. Formative assessment was provided individually or as a group while they practiced freely on recycled newspaper. The rubric focused on use of lines to create works of art, ink values and use of negative space (composition). This lesson connects to objectives one and two of the project (One -- Learning main

characteristics of Korean symbolic brush painting and Two -- Students will show levels of understanding that artists desires and ideas for artworks are all rooted in culture by making connections to subject matter and symbols) as they were introduced to a new symbolic figure. This practice allowed students to understand the relationship between representational subject matters and symbolic figures and the ideas that come from their cultures.

Appendix N

Lesson Four (45 Minutes): Chrysanthemum in Shapes

Lesson Title: Chrysanthemum in shapes

Essential Question:

What is the main difference between Korean brush painting and Western painting?

How can you create chrysanthemums with shapes?

Lesson Objectives:

1. Students will learn how to paint chrysanthemums with oval shapes.
2. Students will learn about the symbolic figure chrysanthemum which stands for fall and productive life.

Materials: paper, brushes, ink sticks, ink stones, water, three different types of painting (Korean traditional symbolic, folk and Western) and recycled paper.

Summary of Lesson:

Students were introduced to chrysanthemum and had practical experience. The chrysanthemum stands for fall and productive life. It is one of “The Four Gracious Plants.” During this lesson, students learned how to use oval shapes to create chrysanthemums as well as the importance of creating negative space effectively.

Students observed instructor’s demonstration on how to paint chrysanthemums in easy steps of strokes with a number system. Then students practiced painting of chrysanthemums with oval shapes using the number system. Formative assessment was provided individually or to groups while they were practicing freely on recycled paper.

The rubric focused on students’ use of shapes to create works of art, composition (use of negative space), and effort. This activity connects to objective one and two of the project

(One -- Learning main characteristics of Korean symbolic brush painting and Two -- Students will show levels of understanding that artists desires and ideas for artworks are all rooted in culture by making connections to subject matter and symbols) as they were introduced to an additional symbolic figure. This practice allowed students to understand the relationship between representational subject matters and symbolic figures and the ideas that come from their cultures

Appendix O

Lesson Five (45 Minutes): Bamboo in Values

Lesson Title: Bamboo in values

Essential Question:

Why are the symbolic figures and their meanings so important in Korean brush painting?

How can you create different levels of values?

Lesson Objectives:

1. Students will learn levels of values are used to create works of art.
2. Students will learn about symbolic figure of bamboo that stands for winter and integrity.

Materials: paper, brushes, ink sticks, ink stones, water, three different types of painting (Korean traditional symbolic, folk and Western) and recycled paper.

Summary of Lesson:

Students were introduced to bamboo and had practical experience. Bamboo stands for winter and integrity. It is one of “The Four Gracious Plants” and “Three Friends of Winter.” During this lesson, students learned how to create different values of ink by holding their brushes at the correct angle and mixing the desired amount of water.

Students observed instructor’s demonstration on how to hold the brush properly to create different values in one line and paint bamboo using the easy method of brush strokes with a number system. Then students practiced painting bamboo using the number system.

Formative assessment was provided individually or in groups while they were practicing freely on recycled newspaper. The rubric focused on use of lines to create works of art, ink values, composition (use of negative space), and effort. This activity connects to

objective one and two of the project (One -- Learning main characteristics of Korean symbolic brush painting and Two -- Students will show levels of understanding that artists desires and ideas for artworks are all rooted in culture by making connections to subject matter and symbols) as they were introduced to a symbolic figure from a different culture. This practice allowed students to understand the relationship between representational subject matters and symbolic figures and the ideas that come from their cultures.

Appendix P

Lesson Six (45 Minutes): Pine Tree in Colors

Lesson Title: Pine tree in colors

Essential Question:

What is your favorite color? What does this color mean to you?

Lesson Objectives:

1. Students will learn the meaning of colors in Korean symbolic brush painting.
2. Students will learn about the symbolic figure of pine tree that stands for winter, evergreen, longevity and perseverance.

Materials: paper, brushes, ink sticks, ink stones, water, three different types of painting (Korean traditional symbolic, folk and Western) and recycled paper.

Summary of Lesson:

Students were introduced to the pine tree and had practical experience. The pine tree stands for winter, longevity and perseverance. It is one of the “Three Friends of Winter.” During this lesson, students learned how to paint pine tree with a bamboo brush and learned the meaning of colors in Korean symbolic brush painting on rice paper. Students observed instructor’s demonstration on how to hold the brush properly and paint a pine tree using the easy method of using brush strokes with number system. Then students practiced painting a pine tree using the number system. Formative assessment was provided individually or with groups while they were practicing freely on recycled paper. The rubric focused on use of colors to create the work of art, composition (use of negative space), and effort. This activity connects to objective one and two of the project

(One -- Learning main characteristics of Korean symbolic brush painting and Two --

Students will show levels of understanding that artists desires and ideas for artworks are all rooted in culture by making connections to subject matter and symbols) as they were introduced to a symbolic figure from a different culture. This practice allowed students to understand the relationship between representational subject matters and symbolic figures and the ideas that come from their cultures.

Appendix Q

Lesson Seven (45 Minutes): Positive and Negative

Lesson Title: My name in Stamp or Seal

Essential Question:

What does your name mean to you or to others?

How can you create your name on foam board that should be able to be read when it is printed on paper?

Lesson Objectives:

1. Students will learn role of the stamp on Korean symbolic brush painting.
2. Students will learn how to create a stamp using their first name.

Materials: pencils, paper, tracing paper, foam boards, red ink, three different types of painting (Korean traditional symbolic, folk and Western).

Summary of Lesson:

Students were introduced to the use of a stamp or seal and had the practical experience of creating a stamp. The use of a stamp or seal is the same as the signature in Western painting. The artist presses the stamp with red ink to “print” his or her name on the work of art when it is done. It is considered to be lettering rather than calligraphy since the name is carved with tools into the surface. During this lesson, students learned about the similarities and differences between lettering and calligraphy as well as the intaglio technique that reinforces the idea that the name is carved in negative. First, students observed instructor’s demonstration on how to carve a name properly on a foam board with tracing paper. Then students practiced carving a stamp of their first name on a foam

board and printed it on paper. The name should have been able to be read from left to right when it was printed on paper. Formative assessment was provided individually or with groups while they were practicing. The expectation of this activity was also guided by the rubric. The rubric focused on the accuracy of the print of the stamp, which should have been able to be read from left to right and effort. This lesson relates to objective two of the project (Students will show levels of understanding that artists' desires and ideas for artworks are all rooted in culture by making connections to subject matter and symbols).

Appendix R

Lesson Eight (45 Minutes): Composition

Lesson Title: My Symbolic Figure in Composition

Essential Question:

What symbols are found in your own culture?

Can you create your own symbolic figure in painting?

Lesson Objective:

Students will create their own symbolic figure or their favorite plant from Korean symbolic brush painting with a stamp on rice paper in composition.

Materials: paper, brushes, ink sticks, ink stones, water, three different types of painting (Korean traditional symbolic, folk and Western) and recycled paper.

Summary of Lesson:

Students were guided in how to create a symbolic figure and use composition effectively to create a painting on rice paper. Since students are attending public school in Western culture, they were allowed to create their own symbolic figure in fusion or modern style or choose one figure from Korean symbolic brush painting and paint in the traditional Korean way. This lesson was the summative practical assessment. Therefore, students' works of art (Figure 12, 13, 14, 15, 16 and 17) were clear evidence of how they observed Korean symbolic brush painting as well as their interpretation of the facts they learned as they created individual symbolic works of art. This lesson connects to objective two and three (Two - Students will understand the subject matter, symbols, wishes, hopes and ideas are all rooted in culture and Three - Students will obtain appreciation for both

artistic styles of Eastern and Western art by transferring their interpretation of knowledge as they create individual symbolic works of art.)

Appendix S

Lesson Nine (45 Minutes): Reflection

Lesson Title: Reflection

Essential Question: What is a symbol? What symbols are found in your own culture?

Can you create your own symbolic figure in drawing or painting?

Lesson Objective:

Students know how to identify subject matter, symbols and ideas in works of art.

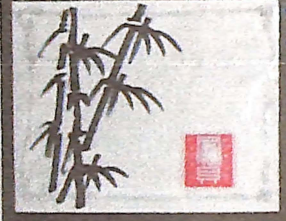
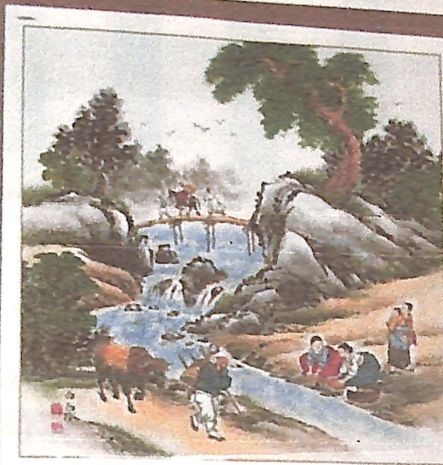
Materials: Students' self-assessment paper, pencils, and students' works of art

Summary of Lesson:

Students participated in a discussion about Korean symbolic brush painting using the knowledge that they gained. They also matched the terms introduced in the unit with their meanings using verbal question and answer. Then students completed a checklist on a self-assessment paper which include statements, "I know how to...." This activity provided information on how they observed and understood different cultural art and reflects their own interpretations. This activity was a summative assessment of theory. Therefore, students' self-assessments were clear evidence of how they observed and learned Korean symbolic brush painting and the experience they gained. The students' works of art were displayed (Figure 18). This lesson connects to objectives two and three, (Two -- Students will understand the subject matter, symbols, wishes, hopes and ideas are all rooted in culture and Three -- Students will obtain appreciation for both artistic styles of Eastern and Western art by transferring their interpretation of knowledge as they create individual symbolic works of art.

Appendix T

Sample Pictures of Eastern and Western Painting

Ink Wash Painting
(learned man's painting)Plum Tree
Spring
courage(The Four Gracious
Plants and
the Three Friends
in winter)Orchid
summer
refinement
(The Four Gracious
Plants)Chrysanthemum
Fall
productive
life
(The Four Gracious
Plants)Bamboo
winter
integrity
(The Four Gracious
Plants and
The Three Friends
in winter)Pine Tree
winter
longevity
(Three Friends
in winter)Eastern Painting
(Folk painting)
= Minwah

Western Painting



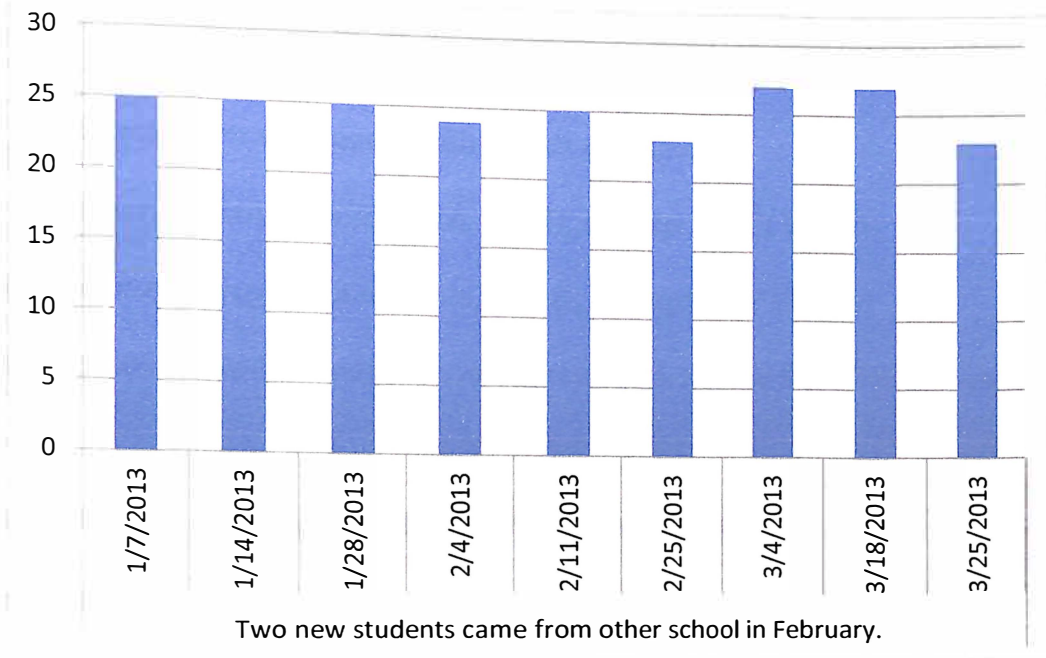
Vincent Van Gogh



Vincent Van Gogh

Appendix U

Students' Attendance for Nine Lessons



Appendix V

Student Self - Assessment for Korean Traditional Brush Painting

Name: _____ Grade: _____ Room: _____

Please circle next to the statements with which you agree.

1. I know the correct way to hold brush. (Well, average, don't know)
2. I know the proper way to set up tools. (Well, average, don't know)
3. I know how to control the values (how light or dark the ink is). (Well, average, don't know)
4. I know what rice paper is made from. (Well, average, don't know)
5. I know how to draw the lines of wild orchid. (Well, average, don't know)
6. I know how to draw the lines of bamboo. (Well, average, don't know)
7. I know how the negative space is important in Korean traditional brush painting.
(Well, average, don't know)
8. I know how to make a stamp or seal on foam board. (Well, average, don't know)
9. I know I need to wear smock or black T-shirt for this project. (Well, average, don't know)
10. I know seal and signature are the same idea. (Well, average, don't know)
11. I know the Four Gracious Plants reflects the way of life of the learned men living in East Asian cultures. (Well, average, don't know)
12. I can match plants and their seasons and meanings. (Well, average, don't know)
13. I know how to distinguish differences between traditional Eastern and Western brush painting. (Well, average, don't know)

14. I know how to find similarities between traditional Eastern and Western brush painting. (Well, average, don't know)
15. This project affects positively my personal experience about cultural art connection between Eastern and Western brush painting. (Well, average, don't know)
16. I feel comfortable learning and practicing Korean traditional brush painting. (Well, average, disagree)
- Please check or circle with which you agree.
17. I like to work individually () or in a group ().
18. I need more teacher's help for this project (Yes/No).

Appendix W

Table 1a & 1b. Students' self-assessment #1's answer to the entry survey question,
 "I know the correct way to hold brush."

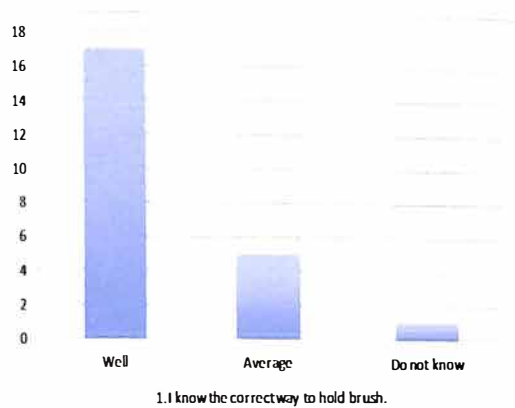


Table 1a.

1. I know the correct way to hold brush.

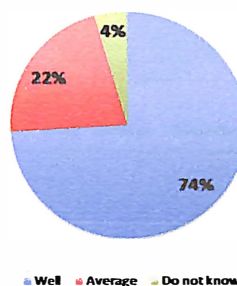


Table 1b.

Table 2a & 2b. Students' self-assessment #2's answer to the entry survey question,
 "I know the proper way to set up tools."

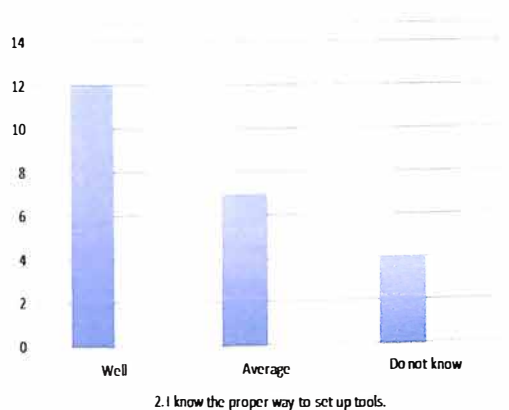


Table 2a.

2. I know the proper way to set up tools.

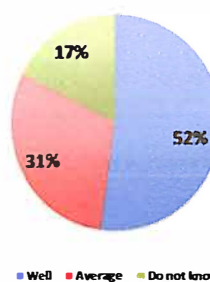


Table 2b.

Table 3a & 3b. Students' self-assessment #3's answer to the entry survey question, "I know how to control values."

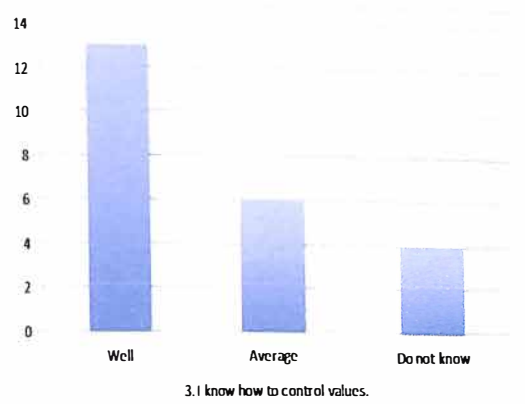


Table 3a.

3. I know how to control values.

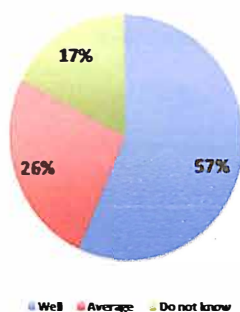


Table 3b.

Table 4a & 4b. Students' self-assessment #4's answer to the entry survey question, "I know what rice paper is made from."

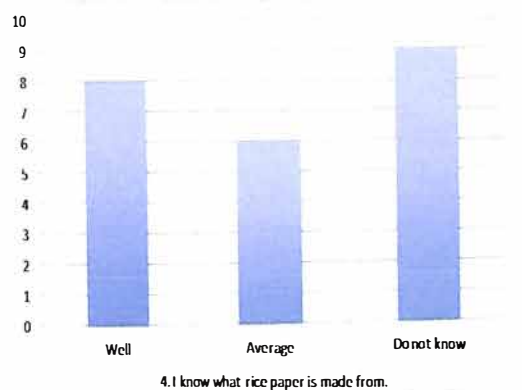


Table 4a.

4. I know what rice paper is made from.

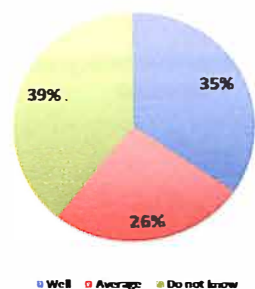


Table 4b.

Table 5a & 5b. Students' self-assessment #5's answer to the entry survey question, "I know how to draw the lines of wild orchid."

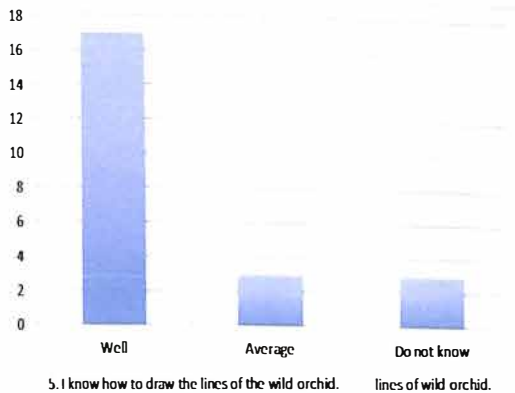


Table 5a.

5. I know how to draw the lines of the wild orchid.

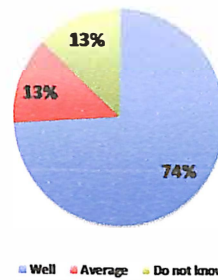


Table 5b.

Table 6a & 6b. Students' self-assessment #6's answer to the survey question, "I know how to draw the lines of bamboo."

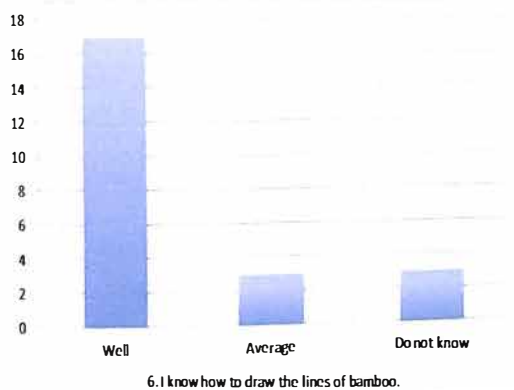


Table 6a.

6. I know how to draw the lines of bamboo.

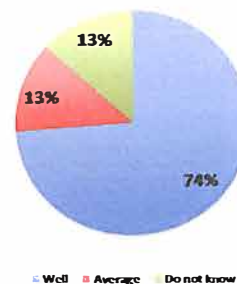
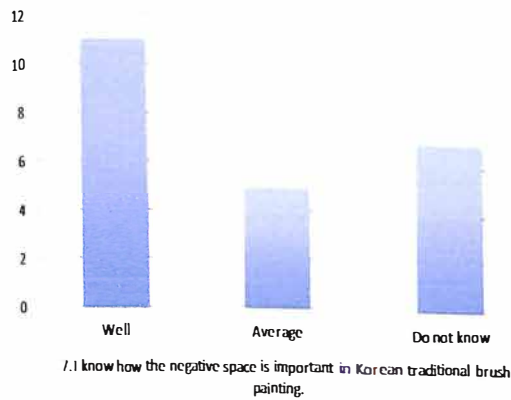


Table 6b.

Table 7a & 7b. Students' self-assessment #7's answer to the survey question, "I know how the negative space is important in Korean traditional brush painting."



7. I know how the negative space is important in Korean traditional brush painting.

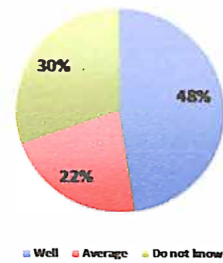
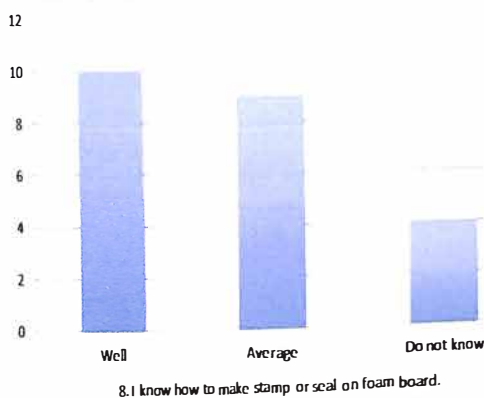


Table 7a.

Table 7b.

Table 8a & 8b. Students' self-assessment #8's answer to the survey question, "I know how to make stamp or seal on foam board."



8. I know how to make stamp or seal on foam board.

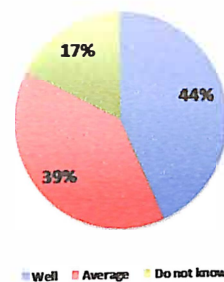


Table 8a.

Table 8b.

Table 9a & 9b. Students' self-assessment #9's answer to the survey question, "I know I need to wear smock or black T-shirt for this project."

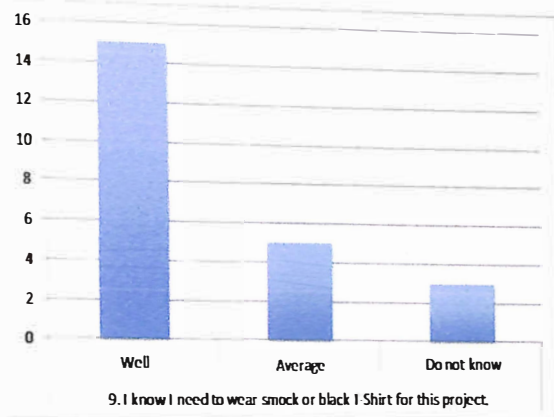


Table 9a.

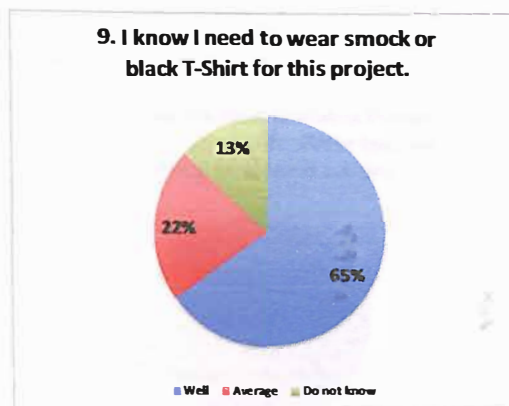


Table 9b.

Table 10a & 10b. Students' self-assessment #10's answer to the survey question, "I know seal and signature are the same idea."

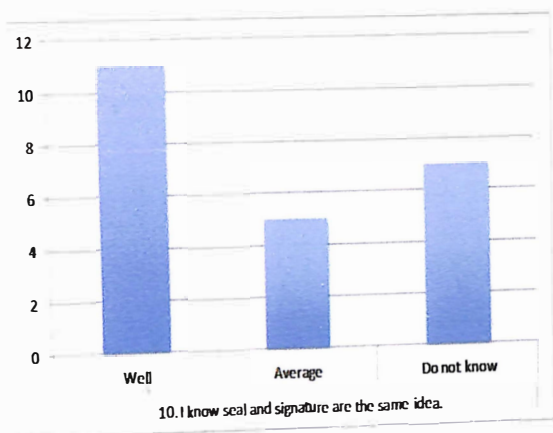


Table 10a.

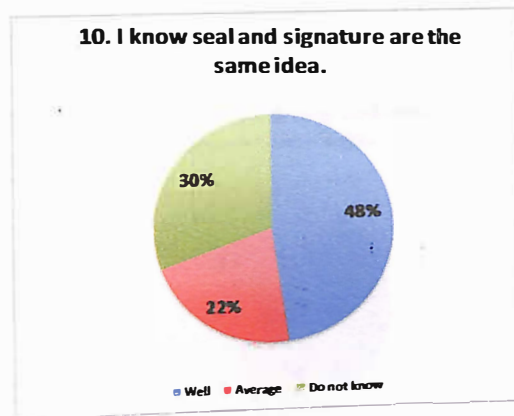


Table 10b.

Table 11a & 11b. Students' self-assessment #11's answer to the survey question, "I know the Four Gracious Plants reflects the way of life of the learned men living in East Asian cultures."

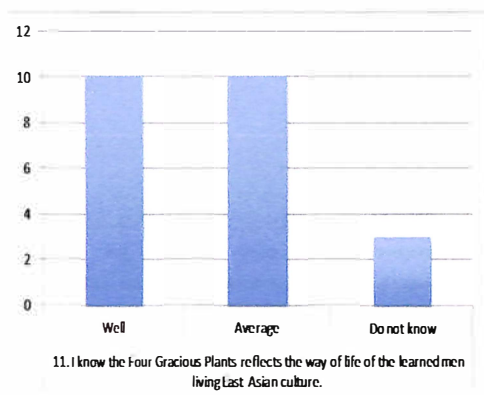


Table 11a.

11. I know the Four Gracious Plants reflects the way of life of the learned men living East Asian culture.

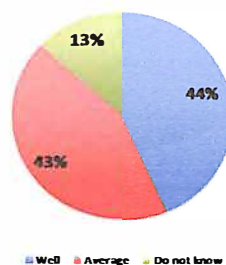


Table 11b.

Table 12a & 12b. Students' self-assessment #12's answer to the survey question, "I can match plants and their seasons and meanings."

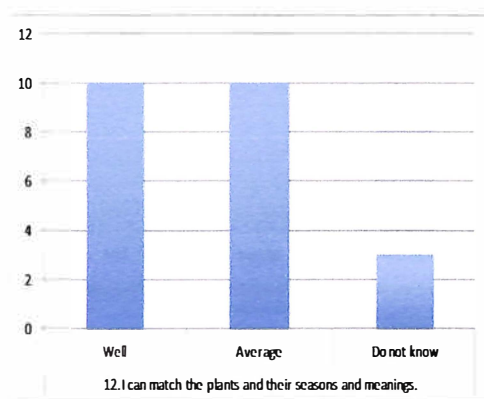


Table 12a.

12. I can match the plants and their seasons and meanings.

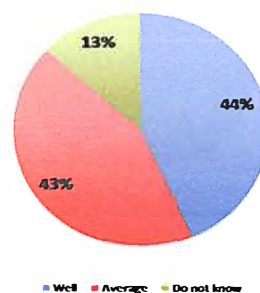


Table 12b.

Table 13a & 13b. Students' self-assessment #13's answer to the entry question, "I know how to distinguish differences between traditional Eastern and Western brush painting."

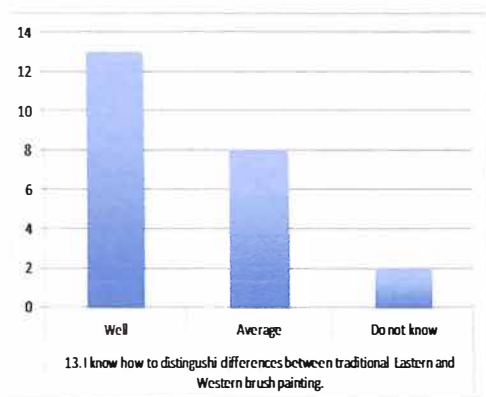


Table 13a.

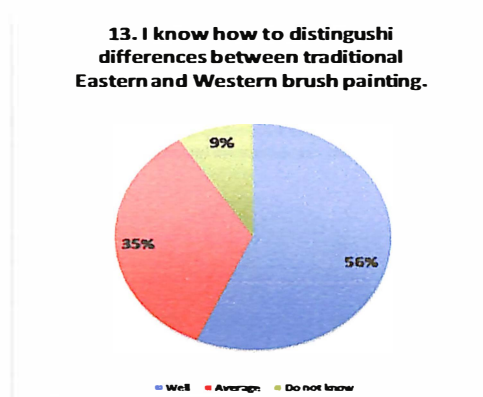


Table 13b.

Table 14a & 14b. Students' self-assessment #14's answer to the entry question, "I know how to find similarities between traditional Eastern and Western brush painting."

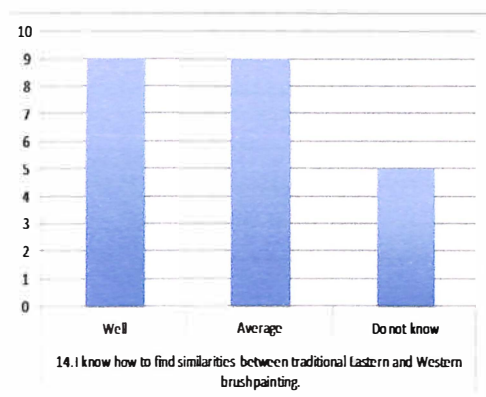


Table 14a.

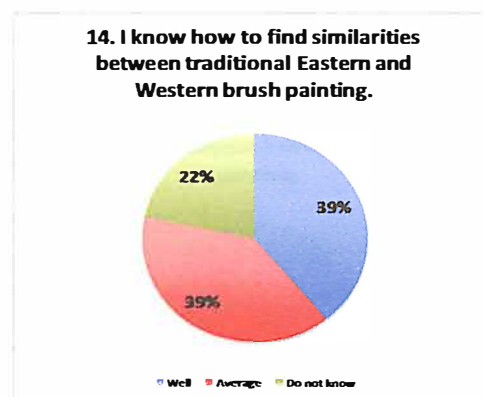


Table 14b.

Table 15a & 15b. Students' self-assessment #15's answer to the entry question, "This project affects positively my personal experience about cultural art connection between Eastern and Western brush painting."

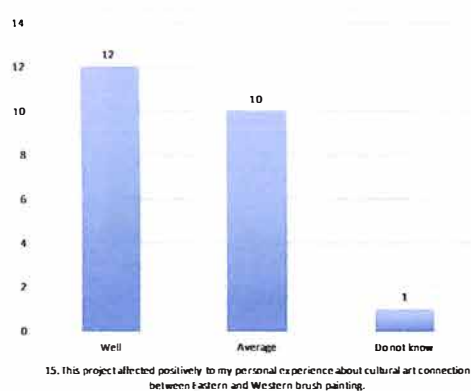


Table 15a.

15. This project affected positively to my personal experience about cultural art connection between Eastern and Western brush painting.

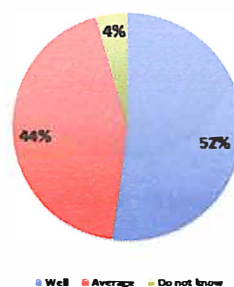


Table 15b.

Table 16a & 16b. Students' self-assessment #16's answer to the entry question, "I feel comfortable learning and practicing Korean traditional brush painting."

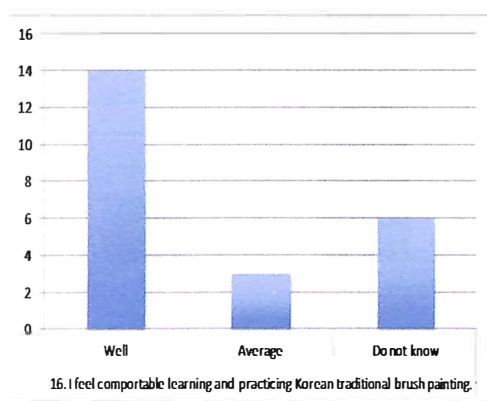


Table 16a.

16. I feel comfortable learning and practicing Korean traditional brush painting.

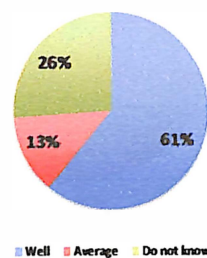


Table 16b.

Table 17a & 17b. Students' self-assessment #17's answer to the entry question, "I like to work individually () or in a group ()."

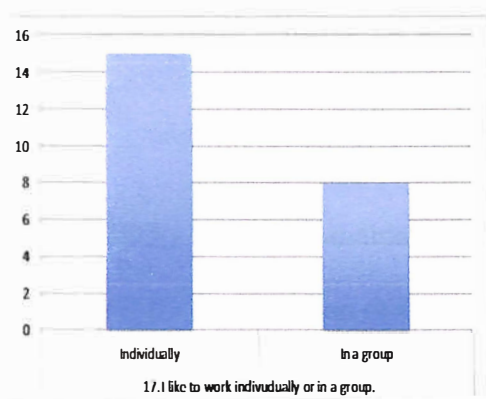


Table 17a.

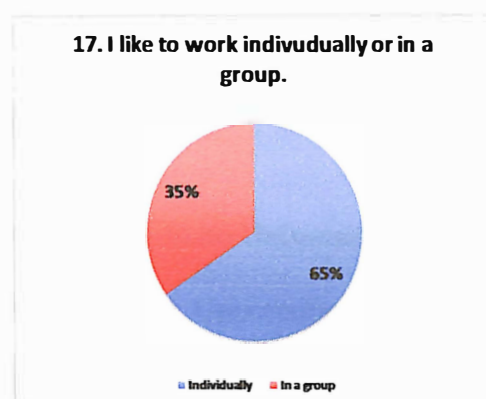


Table 17b.

Table 18a & 18b. Students' self-assessment #18's answer to the entry question, "I need more teacher's help for this project (Yes/No)."

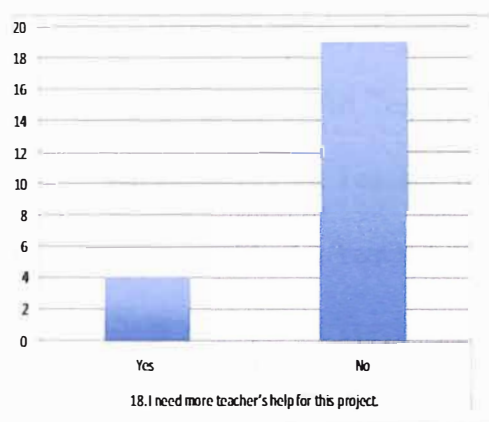


Table 18a.

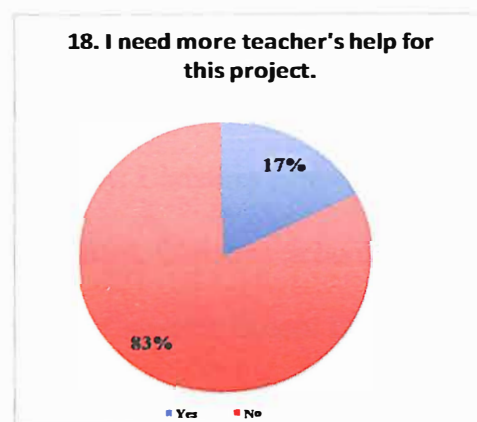


Table 18b.

CURRICULUM VITAE

SoYoung Park-Bovee
8 Ingleside Road, Newark, DE 19711
Cell: 302- 312-1284
artistsoyoung@yahoo.com
www.flickr.com/photos/artistsoyoung

EDUCATION

2013 - Masters Candidate, Art Education, Delaware State University
1996 - Certification of Children's Education, Jeonbuk University, S. Korea
1992 – Bachelor of Arts (Received Top Honor), Jeonju University, S. Korea

CERTIFICATION

Continuing License of Teacher of Art K - 12, the State of Delaware, August 2010
Standard Certificate of Teacher of Art K - 12, the State of New Jersey, July 2005
Secondary Teacher of Art, South Korea, February 1992

TEACHING EXPERIENCE

2012 – Present: Art Teacher, Oberle Elementary, Christina School District, DE
2011 – 2012: Art Teacher, Bancroft Elementary, Christina School District, DE
2010 – 2011: Art Teacher, Glasgow High School, Christina School District, DE
2008 – 2010: Art Teacher, Smith Elementary, Christina School District, DE
2007 – 2008: Art Teacher, Bancroft Elementary, Christina School District, DE
2002 – 2003: Watercolor Instructor, Triton Regional High School, NJ
2010 – Present: Art Teacher (Saturday), DE Korean School, DE
1992 – Present: Private Art Teacher, Teach Drawing, Watercolor and Oil

1992 – Present: Art on Commission, Oil, Acrylic, Watercolor in many styles

1996 – 1998: Art Teacher, Ancheon High School, Ancheon, S. Korea

1992 – 1996: Art Teacher, Honam Art Institute, Jeonju, Korea

GRANT AWARDS

2013: \$500 - Delaware Korean School, Memorial Day Student Art Competition

2012: \$500 - Delaware Korean School, Memorial Day Student Art Competition

2012: \$500 - Delaware Korean School, Memorial Day Student Art Competition

School Year 2010-2011: \$750 - Delaware Art Museum Apple Fund, “Perception and Deception” : GHS 3D Class Visit

School Year 2009 – 2010: \$1730 - Delaware Division of the Arts, Mask Making Project “East Meets West”

School Year 2009 – 2010: \$750 - Delaware Art Museum Apple Fund, “Dinotopia”: 2nd Grade Classes Visit,

April 2010: \$1000 - National Award: Winner of the State of Delaware for “Power of Art” : Lab School, Washington D.C.

ART EXHIBITIONS

State of Delaware Employee Annual Art Exhibition – 2012 (1st) , 2013 (2nd)

The Music School of Delaware – Solo - 2013

Delaware Art Museum: “Creativity Multiplied” – Coordinator of Christina School District Art Teachers’ Exhibition - 2011

Ogle Town Baptist Church: 9/11 Memorial Exhibition – Solo – 2010

Smyrna Opera House Annual Art Show – 2008 (13th), 2009 (14th), 2010 (15th)

Art Teachers’ Show – WCCPC – 2008, 2010 (Solo)

Newark Municipal Building, DE – Solo – January and September 2005

Camden County Libray, Voorhees, NJ – Solo - January 2004

Haddon Medical Center, Haddonfield, NJ – Solo – August 2003

Port City Java, Deptford, NJ – Solo - June 2003

Perkins Art Center, Moorestown, NJ – March 2003, 2004

PUBLICATIONS

Illustration of Iris Buch's Book "You Are Welcome!" April, 2013

The News Journal: Education, Art Teacher put creativity on display by Xerxes A. Wilson, July 13, 2011

Christina School District News: "Creativity Multiplied, July 11, 2011

Christina School District News: Smith Elementary School "SoYoung Park-Bovee", Winner of the Power Of Art, April, 2010

Christina School District News: "Bancroft History", September 24, 2009

Sun-Times:Smyrna Operahouse Show, November 19, 2008

UD Newspaper: Park returns as artist of month by Sarah Lewis 2005

Courier Post: Artist wants to creat work to uplift and heal by Stanley El, 2003

Teacher Tube videos:

The Four Gracious Plants Overview :

http://www.teachertube.com/viewVideo.php?video_id=65161

The Four Gracious Plants Demonstration:

http://www.teachertube.com/viewVideo.php?video_id=107808

The Four Gracious Plants: Students Learning in Classroom

http://www.teachertube.com/viewVideo.php?video_id=66189

East Meets West:

http://www.teachertube.com/viewVideo.php?video_id=150975

Easy Way of Mask Making:

http://www.teachertube.com/viewVideo.php?video_id=151945

Korean Sushi "Kimbop Candy" Making:

http://www.teachertube.com/viewVideo.php?video_id=255328

WORKSHOPS/ PRESENTATIONS

The Music School of Delaware: Cultural Cross Roads, “Music and Culture of Eastern Asia” – Workshop Leader for Visual Art – 2013

Korean Symbolic Brush Painting – Delaware Korean School – 2010, 2012, 2013

Korean Sushi “Kimbop Candy” and Art – Christina School District - 2011

Korean Traditional Brush Painting Workshop – Christina School District – 2010

LANGUAGE SKILLS: Korean and English