The Japanese rock garden (karesansui) or "dry landscape" garden, often called a zen garden, creates a miniature stylized landscape through carefully composed arrangements of rocks, water features, moss, pruned trees and bushes, and uses gravel or sand that is raked to represent ripples in water.

A zen garden is usually relatively small, surrounded by a wall, and is usually meant to be seen while seated from a single viewpoint outside the garden, such as the porch of the hojo, the residence of the chief monk of the temple or monastery.

Classical zen gardens were created at temples of Zen Buddhism in Kyoto, Japan during the Muromachi Period. They were intended to imitate the intimate essence of nature, not its actual appearance, and to serve an aid to meditation about the true meaning of life.

**STEP ONE:** RESEARCH the History of Zen Gardens by visiting the school network:

S://Mr.Arnett/AVI3M/4M/Sculpture/Mini Japanese Rock Garden/intro.htm

**STEP TWO:** ANSWER the questions on the History of Japanese Rock Garden handout.

**STEP THREE:** DRAW 3 CONCEPTUAL DESIGNS of your own Mini Japanese Rock Garden. **CONSIDER:** Space, balance, and unity; shapes and forms of rocks; line and pattern in sand design.

**STEP FOUR:** GET APPROVAL from the teacher on one of your designs and then create your Mini Japanese Rock Garden.

**STEP FIVE:** CONSTRUCT your Mini Japanese Zen Rock Garden box frame out of cardboard and tape and also a construct a small rake.

**STEP SIX:** ARRANGE your sand, rock, object(s) according to your conceptual design approved by the teacher. Use your small rake to create your pattern and lines in your sand design.

**STEP SEVEN:** REFLECT by answering the following questions on the attached sheet.

A mountain, waterfall, and gravel "river" at Daisen-in, Japan. (1509–1513)
1. What is a Japanese Zen rock garden? (1)

2. Who was considered to be the father of the Zen rock garden? (1)

3. What is the Japanese rock garden supposed to imitate? (1)

4. What is the Ryoan-ji? (1)

5. What is the function of the Ryoan-ji? (1)

6. According to Zen and Feng Shui beliefs, every corner of one's environment is important and deserves what? (1)

7. The timeless quality of __________ can be contrasted with the fluid quality of _________? (1)

8. The formations of rock(s) can be composed to resemble what? (1)

9. What is the number three considered to represent? (3)
   1. 2. 3.

10. What can a vertical rock symbolize? (1)

11. What can the sand symbolize? (1)

12. What can a swirl of sand symbolize? (1)
K/U: History of Zen Gardens Questions Continued...
Select one Japanese Zen Garden (on-line) and identify the formal, expressive and technical qualities of the work.

**Formal Qualities**: (How are the elements and principles used: (Line, Shape, Form, Texture, Balance, Rhythm, Pattern, Contrast, Emphasis, Value, Space, Movement, Colour, Variety, Proportion, Unity)

**Expressive Qualities**: (mood/feeling):

**Technical Qualities**: (how was it created):

Identify sensory, formal, expressive, symbolic, and technical qualities in your own Mini Japanese Rock Garden and make specific connections to a historical Japanese Rock Garden studied.

**Formal Qualities**: (How are the elements and principles used: (Line, Shape, Form, Texture, Balance, Rhythm, Pattern, Contrast, Emphasis, Value, Space, Movement, Colour, Variety, Proportion, Unity)

**Expressive Qualities**: (mood/feeling):

**Technical Qualities**: (how was it created):

**Connections** to historical Japanese Rock Garden(s) studied:

Describe the stages of the design process (research, conceptual sketches, experimentation, revision(s)) followed in the creation of your Mini Japanese Rock Garden.

**REFLECT** by answering the following questions: 1. What do you think was the most successful part of your sculpture and why?

2. What do you think was the least successful part of your sculpture and why?

3. If you had to do this project again, what changes would you make to your sculpture and why?
Zen garden with raked waves

This dry garden in Ryogen-in, Kyoto, was redesigned and constructed in 1980 on the site of an old garden. The "canvas" of this painterly garden is a rectangle of a sea with parallel raked waves. Maintained in a more exaggerated form than older gardens of this style, the essential elements are the same as those of the 15th century. The parallel lines of raked gravel change to deep concentric waves as they lap around the main features in the dry sea. Towards the back is the tallest group of rocks, which represent Mount Hori (Horai-san), the foremost of the Mystic Isles. These isles were said to be carried on the backs of turtles, so the main mossy island is designed as a turtle island (kame-shima). The immortals lived on these isles, holding the secret elixir for eternal youth and immortality. They travelled around on the backs of cranes, and the third rock arrangement is a crane island (tsuru-shima).

The rectangular frame is made from a combination of edging stones and roof tiles. On two sides a border of moss is contained between the edging and the wall, while in the foreground the temple veranda and garden are divided by a border of pebbles. Pine trees have also been planted into the border.

The garden can be read as an artistic impression, with the bolder shapes and the deeper waves creating a dramatic effect on the viewer. Nevertheless, the simplicity of the design and the significance of the main features give a sense of permanence.
RAKING PATTERNS: KEY ELEMENTS

Raking without leaving footprints
Simply start in the middle of the “canvas” and work outwards.

Making a satisfying and authentic pattern
The bulk of your space should be empty and raked in parallel lines. In the most famous dry garden in the world, the Kyōan-ji, the lines are all parallel except the concentric waves that lap around each of the 15 rocks.

Keeping it simple
Avoid making too much of the space busy with too many different and elaborate patterns as this will defeat the calming influence of the water effect. Simple is best.

Imitating the flow of water
Around rocks and plants, you can rake as if the waves were tapping against their shores. In other places you can “draw” whirlpools, waving patterns, or patterns that imitate the variable flow in rivers (always remembering that your overall pattern should be simple). Dry streams made of gravel can also be raked to imitate the flow of small brooks.

Below: Carved reliefs and sculptures of the Buddha are sometimes placed in gardens, as many gardens are inspired by the philosophy of Zen Buddhism.
<table>
<thead>
<tr>
<th>Knowledge/Understanding</th>
<th>Level 0</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demonstrates understanding of the elements &amp; principles of design in the sculpture (e.g. form, balance, pattern, line)</td>
<td>Work does not meet assignments expectations for this category. Incomplete. 0</td>
<td>Student demonstrates limited understanding of the elements &amp; principles of design in the sculpture. 0.25</td>
<td>Student demonstrates some understanding of the elements &amp; principles of design in the sculpture. 0.5</td>
<td>Student demonstrates considerable understanding of the elements &amp; principles of design in the sculpture. 0.75</td>
<td>Student demonstrates a high degree of understanding of the elements &amp; principles of design in the sculpture. 1</td>
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</table>

<table>
<thead>
<tr>
<th>Thinking/Inquiry</th>
<th>Level 0</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
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</thead>
<tbody>
<tr>
<td>Concept: Mini Japanese Zen Rock Garden</td>
<td>Work does not meet assignments expectations for this category. Incomplete. 0</td>
<td>Concept and context is slightly unclear and/or weak. Meaning or ideas conveyed are not on par with student grade level. 0.25</td>
<td>Concept and context is clearly indicated. Meaning or ideas conveyed are above expectations for student's grade level. 0.75</td>
<td>Concept and context is clear and strong. Meaning or ideas conveyed are above expectations for grade level. 1</td>
<td>Concept and context is clear and strong. Meaning or ideas conveyed are above expectations for grade level. 1</td>
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</table>

<table>
<thead>
<tr>
<th>Communication</th>
<th>Level 0</th>
<th>Level 1</th>
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<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mini Japanese Zen Rock Garden handout</td>
<td>Explains use of sculpture techniques in the Mini Japanese Zen Rock Garden handout</td>
<td>Work does not meet assignments expectations for this category. Incomplete. 0</td>
<td>Student explains use of sculpture techniques in the Mini Japanese Zen Rock Garden handout with limited clarity. 0.25</td>
<td>Student explains use of sculpture techniques in the Mini Japanese Zen Rock Garden handout with considerable clarity. 0.75</td>
<td>Student explains use of sculpture techniques in the Mini Japanese Zen Rock Garden handout with a high degree of clarity. 1</td>
</tr>
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</table>

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<tr>
<th>Reflective Questions</th>
<th>Level 0</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
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</thead>
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<tr>
<td>Mini Japanese Zen Rock Garden handout</td>
<td>Explains use of sculpture techniques in the Mini Japanese Zen Rock Garden</td>
<td>Work does not meet assignments expectations for this category. Incomplete. 0</td>
<td>Student answers research questions with limited clarity. 0.25</td>
<td>Student answers research questions with considerable clarity. 0.75</td>
<td>Student answers research questions with a high degree of clarity. 1</td>
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</tbody>
</table>

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<tr>
<th>Application</th>
<th>Level 0</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creative Process: Ability to solve a series of artistic problems, showing an awareness of formal qualities, visual conventions, and relevant ideas and concepts. Preliminary Sketches (3)</td>
<td>Work does not meet assignments expectations for this category. Incomplete. 0</td>
<td>Preliminary sketches are poor/incomplete. Concepts are poor/incomplete. Planning is tentative or non-existent. (0.5)</td>
<td>Preliminary sketches are somewhat clear and complete. Concepts are somewhat complete. Planning is somewhat effective &amp; shows some alternative ideas. (0.5-1)</td>
<td>Preliminary sketches are mostly complete. Concepts are complete. Planning is evident &amp; shows divergent thinking is evident. (1-1.5)</td>
<td>Preliminary sketches are thorough and complete. Concepts are fully developed. Planning is exceptional &amp; shows considerable flexibility in thinking. (2)</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Creative Process: Demonstration of Skill Development &amp; following procedures including Clean Up</th>
<th>Level 0</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Uses elements &amp; principles of design sculpture techniques to produce an effective artwork – Mini Japanese Zen Rock Garden</td>
<td>Work does not meet assignments expectations for this category. Incomplete. 0</td>
<td>Student demonstrates limited effectiveness in demonstrating the creative process and following procedures. 5-6</td>
<td>Student demonstrates some effectiveness in demonstrating the creative process and following procedures. 7-8</td>
<td>Student demonstrates considerable effectiveness in demonstrating the creative process and following procedures. 9-10</td>
<td>Student demonstrates a high degree of using the e &amp; ps of design and sculpture techniques to produce a highly effective art work.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Use of Shapes: Unity, Balance Pattern, Line</th>
<th>Level 0</th>
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<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work displays limited unity/ balance/line/pattern(s) through the use of various shape(s). 1</td>
<td>The work displays limited unity/ balance/line/pattern(s) through the use of various shape(s). 2</td>
<td>The work displays some use of unity/ balance/line/pattern(s) through the use of various shape(s). 3</td>
<td>The work displays considerable use of unity/ balance/line/pattern(s) through the use of various shape(s). 4</td>
<td>The work displays superior use of unity/ balance/line/pattern(s) through the use of various shape(s). 5</td>
<td></td>
</tr>
</tbody>
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**A1.** The Creative Process: apply the creative process to create a variety of art works, individually and/or collaboratively;
A1.1. use a variety of strategies, individually and/or collaboratively, to generate ideas and to develop plans for the creation of art works (e.g., in small groups, use brainstorming, research, concept webs, and/or mind maps to generate original and imaginative ideas; filter their ideas to
select a suitable one to serve as the basis for their art work; use notes and/or thumbnail sketches to help them develop clear and flexible plans that show attention to detail; revise their plans on the basis of peer- and self-assessment)
A1.2 use experimentation, reflection, and revision when producing a variety of art works in each of the following areas: drawing, sculpture, painting, printmaking, and mixed media (e.g., experiment with a variety of materials/media, techniques, and tools to find ones that are appropriate for their planned art work; reflect on their preliminary work and on feedback from their peers before revising their art work)
A1.3 document their use of the creative process in a portfolio (e.g., include evidence of their conceptual, creative, and technical skills; include thumbnail sketches, checklists, and/or graphic organizers to show evidence of experimentation, reflection, and revision), and refer to this portfolio to reflect on how effectively they have used the creative process
A2. The Elements and Principles of Design: apply elements and principles of design to create artworks for the purpose of self-expression and to communicate ideas, information, and/or messages;
A2.1 use various elements and principles of design to create art works that express personal feelings and/or communicate emotions to an audience (e.g., create a mixed-media self-portrait that uses colour, line, and shape in the style of Frida Kahlo to convey their personality and elicit emotions from the audience)
A2.2 apply elements and principles of design as well as art-making conventions to create art works that communicate ideas, information, or messages, and/or that convey a point of view on an issue (e.g., use colour, line, shape, contrast, and emphasis when creating a graffiti piece that addresses an issue in their local community; incorporate symbolism to communicate a message about an environmental issue)
A3. Production and Presentation: produce art works, using a variety of media/materials and traditional and/or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.
A3.1 explore and experiment with a variety of materials/media, including alternative media, and traditional and/or emerging technologies, tools, and techniques, and apply them to create art works
B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;
B1.1 identify and describe their initial reactions to a variety of art works, and explain the reasons for their reactions (e.g., the aspects of the work and/or their personal experiences that contributed to their first impressions of its mood, subject, intent)
B1.2 identify and describe the elements and principles of design used in their own art works and the works of others, and describe their effects (e.g., how line, colour, and shape are used to create emphasis, mood, and/or movement)
B1.3 explore and interpret a variety of art works, both historical and contemporary, to identify and describe their purpose and style, the materials used, and the meanings the works convey
B1.4 use a variety of strategies (e.g., peer- and self-assessment, formal critiques, feedback and reflection following public displays) to identify and reflect on the qualities of their own art works and the works of others, and evaluate the effectiveness of these works
B2. Art, Society, and Values: demonstrate an understanding of how art works reflect the societies in which they were created, and how they can affect personal values;
B2.1 identify and describe the function of various types of art works in past and present societies
B2.2 identify and describe ways in which various art works reflect the societies in which they were created
C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;
C1.1 use appropriate terminology related to elements and principles of design when creating and analysing art works
C1.2 use appropriate vocabulary to describe techniques, materials, and tools when creating and presenting visual art works
C1.3 identify and describe the stages of the creative process and the critical analysis process (e.g., how reflection relates to the other stages of the creative process)
C2. Conventions and Techniques: demonstrate an understanding of conventions and techniques used in the creation of visual art works;
C2.1 demonstrate an understanding of several conventions used in visual art works (e.g., exaggeration, metaphor, simile, symbols, synectics; conventions associated with heroic, narrative, naturalistic, and satirical works)
C3. Responsible Practices: demonstrate an understanding of responsible practices in visual arts.
C3.1 demonstrate an understanding of safe and conscientious practices associated with the use of materials, tools, and technologies in visual arts, and apply these practices when creating and/or presenting art works (e.g., use appropriate precautions when dealing with hazardous materials; adopt protective measures when using sharp tools; keep their work space clean and free of physical and other hazards; demonstrate respect for classroom facilities, tools, equipment, and technological devices)