

# Teacher Resource Guide

Chinese Art and Culture Outreach Kit



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JORDAN SCHNITZER **MUSEUM OF ART**

University of Oregon  
1430 Johnson Lane  
Eugene, OR 97403  
(541) 346-3027  
<http://jsma.uoregon.edu/>

## Acknowledgments

This Outreach Kit was conceived and compiled by:

Lisa Abia-Smith, Director of Education and Outreach  
Deborah Carl, Outreach Coordinator  
Marcie Pickett-Johnson, Graduate Intern  
Kim Ruthardt Knowles, Graduate Intern  
Christie Newland, Jefferson Middle School Art Teacher

The Teacher Resource Guide was conceived and compiled by:

Amy Craven, Ford Foundation Intern  
Emily Hope Dobkin, Graduate Research Fellow  
Lauren Suveges, Museum Educator  
And edited by:  
Dr. Charles Lachman, Professor of Art History

Thank you to the ArtsAsia Advisory Committee for their feedback and evaluation of the Outreach Kit and Teacher Resource Guide:

Katherine Gillard, International School of Beaverton, Beaverton, OR  
Pamela Heyda, Elementary Teacher, San Francisco, CA  
Joe Hoffman, Tualatin High School, Tualatin, OR  
Jeannine Miller, Tualatin High School, Tualatin, OR  
Kathy Profitt, Arthur Academy, Portland, OR  
Elaine Pruett, Retired Teacher, Eugene, OR  
Jesse Sherman, North Eugene High School, Eugene, OR  
Shelly Silver, Howard Elementary School, Eugene, OR

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For additional copies and questions about education programs and scheduled tours please call the Jordan Schnitzer Museum of Art at 541.346.3027 or email: [abia@uoregon.edu](mailto:abia@uoregon.edu).

Visit the JSMA website at: <http://jsma.uoregon.edu/>

# Table of Contents

## Section One: Introduction

Welcome to the Chinese Art and Culture Outreach Kit  
Jordan Schnitzer Museum of Art Education Mission  
Outreach Kit Inventory List  
Incorporating the Outreach Kit into your Curriculum

## Section Two: Unit Lessons

UNIT 1: Chinese Festivals and Celebrations  
UNIT 2: Traditional Chinese Costume  
UNIT 3: Painting, Calligraphy, Papercuts and Dough Figures  
UNIT 4: Chinese Puzzles, Math, Divination and Symmetry

## Section Three: Resources

Timeline  
Pinyin System of Pronunciation  
Content Standards  
Related Web Sites  
Resource Directory  
Glossary of Terms  
Map of China  
Handouts  
Transparencies

## Section Four: Evaluation

Teacher Evaluation (please fill out top copy and return with kit)

Visit the museum's  
online collection at:

[http://jsmacollection.uoregon.edu/main.php?module=objec  
ts](http://jsmacollection.uoregon.edu/main.php?module=objec<br/>ts)

## Introduction to Kit

Dear Teacher,

Welcome to the Chinese Art and Culture Outreach Kit!

This kit is intended to provide you and your students with an opportunity to learn about Chinese art through multiple disciplines and to teach several subjects using Chinese art as a didactic tool. Our collection is now online! View various examples of artwork from the Jordan Schnitzer Museum of Art (JSMA) at <http://jsmacollection.uoregon.edu/main.php?module=objects>, books, maps, and overheads are included in the kit. In addition, we encourage you to explore the ChinaVine project ([www.chinavine.org](http://www.chinavine.org)), a collaborative program that works to educate English-speaking children, youth, and adults about the material and intangible culture of China. With the present day migration of young Chinese people moving to urban areas to further their education and careers, many folk traditions are no longer being practiced. ChinaVine works to celebrate, document and preserve China's national identity and history. With your help in teaching this material, ChinaVine's mission can be achieved.

The kit contains materials related to art, festivals, traditional dress, and mathematics. We hope that you will find correlation between the resources in this kit and your personal classroom instruction of art, history, language arts, social science, and multicultural studies. We encourage you to adapt this kit to best enhance your classroom curriculum.

Please note that all artifacts in this kit are extremely valuable and irreplaceable.

Teachers: the JSMA appoints you guardians of this kit. You are responsible for the care and conservation of these valuable objects. Please keep all objects out of direct sun and cover them when not in use. Guide your students in handling them carefully. Return this box in exactly the same condition in which you received it. Following these instructions will assure the kit's continuous use in schools.

Thank you,

The Jordan Schnitzer Museum of Art Education Staff

Funds for this teacher resource guide and outreach kit were made possible by the PGE Enron Foundation in Portland, Oregon.

## The Jordan Schnitzer Museum of Arts Education Mission

The Jordan Schnitzer Museum of Art was founded in the early decades of the 20th Century with the distinguished purpose of creating a deeper appreciation and understanding of the peoples, art, and cultures of Asia. In turn, the JSMA has helped inspire the University and State of Oregon to assume a stronger presence in the Pacific Rim. Mid-century, the Museum's collections and programs expanded significantly to include work by Northwest American artists; this broadened the Museum's already rich cultural dialogue.

It is imperative that Asian arts be preserved and taught throughout the state. Moreover, the Jordan Schnitzer Museum of Art is committed to strengthening Oregon Schools through Asian Arts integration. The JSMA remains an essential and dynamic educational and cultural force for the university, city of Eugene, the State of Oregon, and the region.

The JSMA is committed to providing exceptional projects that promote museums as sources for life-long learning. In this same manner, the Chinese Art and Culture Outreach Kit provides information and resources relating to a variety of subjects. Furthermore, the JSMA is proactively creating education programs that go beyond the walls of the museum to reach diverse audiences. The goals of the China Art and Culture outreach kit are not to replace the experience of visiting the JSMA's significant exhibitions; rather, they are a means to communicate the nature of the JSMA's collection and the value of viewing artwork. The primary goal of this China Art and Culture outreach program is to provide local educators with resources representative of the Chinese collection that will help integrate the arts into the general curriculum while fostering the mission and education philosophy of the JSMA.

Included in the Chinese Art and Culture Outreach Kit are a variety of lesson plans and resources related to arts, festivals, traditional dress, puzzles, and mathematics. Various examples of artwork from the JSMA, the ChinaVine project, books, maps and overheads are also included in the physical outreach kit provided by the JSMA and the virtual kit that can be found both on the JSMA and ChinaVine website. Through these lesson plans, the Chinese Art and Culture Kit covers a multitude of learning and teaching styles to maximize the creative learning potential of both students and teachers. Though the physical kit is beneficial to the needs of the teachers, this revised guide will provide additional interactive resources that can be more easily accessed through the ChinaVine website.

## Integrating ChinaVine into the Chinese Art Culture and Outreach Kit



ChinaVine is a collaboration between the Cultural Heritage Alliance (CHA) at the University of Central Florida (UCF) and the Center for Community Arts and Cultural Policy (CCACP) at the University of Oregon (UO). At this time the principle collaborators in China are the Folk Art Institute (FAI) at Shandong University of Art and Design (SUAD) in Jinan, and Beijing Normal University in Beijing.

ChinaVine's mission is to educate English-speaking children, youth, and adults about the material and intangible culture of China. The primary means through which the mission is achieved is through this interactive website, conceptualized by representatives from CHA (students and faculty coming from various UCF departments), CCACP, and FAI. Each partnering organization has contributed text, still images, and video. The design, implementation, and hosting of ChinaVine is facilitated by UCF.

In partnering with the ChinaVine project, we hope teachers will share their students work on the upcoming new ChinaVine website that will allow teachers to create profiles of their classes to post on the "Contributors Page." Teachers and students will be able to upload photos and comments of the projects they have completed. In this way, we intend to provide teachers and students of Oregon with an opportunity to learn about Chinese art through multiple disciplines and to teach several subjects using Chinese art as a dynamic educational tool.

## **INVENTORY LIST**

Teachers: please make sure everything is back in the kit and the transparencies are put back in this resource guide. Thank you.

### **UNIT #1: Chinese Festivals and Celebrations**

- \_\_\_ Jade Carving of Pig
- \_\_\_ Moon Cake Mold
- \_\_\_ Year of the Dragon Banner
- \_\_\_ Fan
- \_\_\_ Red Lacquer Frog
- \_\_\_ Three Paper lanterns
- \_\_\_ Festival Hats
- \_\_\_ Incense Burner
- \_\_\_ Small kite
- \_\_\_ *Red Eggs and Dragon Boats: Celebrating Chinese Festivals* by Carol Stepanchuk
- \_\_\_ *Lion Dancer: Ernie Wan's Chinese New Year* by Kate Waters and Madeline Slovenz-Low, photographs by Martha Cooper
- \_\_\_ Chinese Music

### **Unit #2: Traditional Chinese Costume**

- \_\_\_ 2 Rank Badges
- \_\_\_ Shoes for bound feet
- \_\_\_ Slippers with dragons
- \_\_\_ Silk Cocoon
- \_\_\_ Traditional Robe
- \_\_\_ *Chinese Girl and Boy Paper Dolls* by Barbara Steadman
- \_\_\_ *Decoding Dragons Status Garments in Chi'ing Dyansty China* by John E. Vollmer
- \_\_\_ Overhead of traditional garment in the JSMA collection
- \_\_\_ Overhead of rank badge in the JSMA collection

### **UNIT #3: Painting, Calligraphy, Papercuts and Dough Figures**

- \_\_\_ Scroll Painting
- \_\_\_ Calligraphy Set
- \_\_\_ Artist's Seal
- \_\_\_ Dough figures (3)
- \_\_\_ Filial Sons of Old China Book of Papercuts
- \_\_\_ *The Spirit of the Chinese Character* by Barbara Aria with Russell Eng Gon, calligraphy by Russell Eng Gon
- \_\_\_ *Lao Lao of Dragon Mountain* by Margaret Bateson-Hill Illustrated by Francesca Pelizzoli
- \_\_\_ Paper cuts by Sha-Liu Qui
- \_\_\_ *Long is a Dragon: Chinese Writing for Children* by Peggy Goldstein

#### **Unit #4: Chinese Puzzles, Math, Divination and Symmetry**

- \_\_\_ Yi Jing (often written I Ching)
- \_\_\_ Jade carving of an immortal holding an Yi Jing
- \_\_\_ Abacus
- \_\_\_ Tangram kit
- \_\_\_ Chinese Funerary Tomb Figures (horse and soldier)

#### **BOOKS**

*The Spirit of the Chinese Character* by Barbara Aria with Russell Eng Gon, calligraphy by Russell Eng Gon

*Long is a Dragon: Chinese Writing for Children* by Peggy Goldstein

*A is for Asia* by Cynthia Chin-Lee, illustrated by Yumi Heo

*Everybody Cooks Rice* by Norah Dooley, illustrations by Peter J. Thornton

*Red Eggs and Dragon Boats: Celebrating Chinese Festivals* by Carol Stepanchuk



## INCORPORATING THE OUTREACH KIT INTO YOUR CURRICULUM

1. Before you begin, carefully examine the contents of the kit in order to become familiar with each object.
2. The **Outreach Objects** listed at the beginning of each unit correlate with the following lesson plans.
3. Convey the **background information** to the students. Make sure the students understand how the information relates to the objects.
4. Included in the kit are a series of **Study Units** with suggested **lesson plans** and **activities**. Please feel free to adapt these lessons to best fit the dynamics of your classroom.
5. Included in each Study Unit is a list of **Student Reference Books**. All of these books can either be found at the Eugene Public Library or are included in the Kit to be used in conjunction with the units.
6. A **Bibliography** listing the sources used to compile each unit also doubles as a reference list for teachers. Feel free to use these sources for further background information. Wording directly borrowed from a source is cited in footnotes.
7. Several **Handouts** that correlate with the lesson plans can be photocopied for classroom use.
8. To facilitate your understanding of Chinese history and culture, we have included a **Pinyin Pronunciation Guide**, a **Chronological Time Line**, and a **Glossary of Terms** located towards the end of this guide.
9. The **Resource Directory** and the list of **Related Web Sites** can be used for further information. Included in these lists are a variety of cultural resources to enrich the curriculum of the Chinese Art and Culture Outreach Kit.
10. Finally, upon returning the kit, please complete the **Teacher Evaluation** so that we may improve this and future Outreach Kits.

## Unit One: Chinese Festivals and Celebrations



### **Background**

Chinese celebrations date back centuries and have always been a time for bringing family and friends together. Like other cultures, some of the particular practices have changed, but the basic components, family, food, and fun have not. Each celebration throughout the calendar year, whether solar or lunar, has its distinctive highlights. Common between all the celebrations is the practice of “bai sun” or “worshipping the deities.” This practice includes ancestor worship, animism, Taoist and Buddhist beliefs and the Confucian codes of ethics.

It is important to understand the goal of family unity and harmony in **all** Chinese festivals. The goal is to attain the **Five Virtues**:

**happiness                  long life                  wealth                  peace                  honor**

In striving for family togetherness, it is believed society will be unified also. The symbols, stories, and entertainment of each celebration bring wishes for harmony and goodwill. It should be noted that because many of the celebrations were designated by the lunar calendar, so the position of the moon for these celebrations was important.

### **Unit One Lesson Activities and Projects:**

**Chinese New Year:** Classroom New Year’s Altar and  
Parade Dragon Activity  
Zodiac Exercise

**Quing Ming festival:** Create Your Own Chinese Kite Activity

**Moon Day Festival:** Bake Your Own Moon cake

### **BOOKS & CD’s**

- *Red Eggs and Dragon Boats: Celebrating Chinese Festivals* by Carol Stepanchuk
- *Lion Dancer: Ernie Wan’s Chinese New Year* by Kate Waters and Madeline Slovenz-Low, photographs by Martha Cooper
- Chinese Music

### **Outreach Items**

**(found in Box #1 and #2)**

- Jade carving of Pig
- Year of the Dragon Banner
- Fan
- Red Lacquer frog
- Paper lanterns
- Festival hats
- Incense burner
- Fan
- Small Kite

## Background Information on Chinese New Years Celebration



### KEY POINTS

- Chinese New Year is celebrated on the first day of the first moon of the lunar calendar.
- Having a clean house, all bills paid, and everything in order as the New Year arrived was very important.
- Red is a favorite color signifying joy and luck.
- The home is decorated with red- paper Spring Couplets expressing good fortune and good wishes for the New Year. Symbolic flowers, red or pink blossoms, decorate the home.
- Symbolic fruit, oranges, tangerines, and pomelos, are also displayed.
- New Year's Eve is very quiet and families gather for an important reunion dinner. Food and wine offerings to the gods and ancestors are made.
- All food must be prepared before New Year's Day, so that sharp instruments, like knives and scissors, will not "cut the luck" of the New Year.
- The first and second days of the New Year are dedicated to ancestor worship and the family
- Children are given hong bao (red envelopes) with money from married relatives.
- On the seventh day, the day that everyone's birthday is celebrated, another family meal may be planned.
- Lion Dances, firecrackers and Chinese drums and gongs are said to scare away any evil spirits.
- On the fifteenth day, the Feast of the Lantern is celebrated. This is especially fun for children. It is celebrated with a large parade, firecrackers, lanterns, and a large dragon that is carried by as many as 100 men.

## Lesson 1: CLASSROOM NEW YEAR'S ALTAR AND CELEBRATION



### OVERVIEW:

An altar in the home is a designated place, set aside for special worship and devotion to family ancestors. It can be very simple, and very often is placed on a bookshelf, fireplace mantel, or small table. Pictures or statues of Chinese gods, Chinese couplets, a container for burning incense and candles, and flowers are placed at the altar. A statue of the year's lunar calendar, animal pictures of family ancestors, and offerings also adorn the home altar. Offerings of food and wine, incense and candle burning occur during the year at celebration time to include and pay respect to the ancestors.

### The following is a description of the traditional home altar arrangement:

- **Spring couplets:** wishes for good fortune purchased or written on red paper. There are a variety of sayings, such as "Happy New Year," "May you continue your advancement in education," and "May all that your heart truly desires come to you"
- The words **fu** (divine blessing), prosperity, happiness, and good luck are often displayed in homes and stores, especially during Chinese New Year. This word is written or printed on diamond-shaped red paper in black or gold.
- **Symbols:** -**Flowers** symbolize and express good wishes.
  - The **evergreen** and the **peach** are symbolic of ten thousand years, or longevity.
  - The **narcissus** signifies good fortune and prosperity; the **camellia** signifies springtime
  - The **Buddha-hand citron** signifies happiness and longevity.
  - Tangerines and oranges** arranged on a plate are symbolic of good luck and wealth
- **Hong bao** are included in the offerings, usually for the New Year.
- The **Tray of Togetherness** is a special tray of eight compartments displaying dried fruits and seeds, sweets and candies.

## LEARNING OBJECTIVES

- To introduce Chinese celebrations through literature (choose from the books provided)
- To explore traditional Chinese celebrations through history, customs, religious practices, foods, and group activities
- To learn about traditional Chinese cultural celebrations and learn how the holidays relate to the participants

## ACTIVITY: Creating a Classroom Altar *(suggested time: 45 minutes to 1 hour)*

Using supplies in your classroom and materials brought from home, work together as a class to create an altar to celebrate Chinese New Year.

## MATERIALS NEEDED

- red construction paper
- items for altar: flowers, a peach, tangerine, etc. (see description above)
- The **Tray of Togetherness** is a special tray of eight compartments displaying dried fruits and seeds, sweets and candies.

## PROCEDURE

- 1.) Have students trade offerings of hong bao (made from red construction paper or bought at an Asian store; see back glossary for further detail) with good wishes written on paper inside the envelope.
  - 2.) Decorate the classroom with Spring Couplets written on bright red construction paper. Students may use their own or chose from the examples listed above.
- \*Suggestion**—if possible, bring Chinese take-out, chopsticks, and tea into the classroom for a festive Chinese New Year's Feast!
-

**ACTIVITY: Parade Dragon Project** (Suggested time: two or three lengthy class period; one to make the dragon, another to finish constructing the dragon and have the parade)



Find this rank badge online at:  
<http://jsmacollection.uoregon.edu/browser.php?m=objecs&kv=2864&i=16635>

Medallion, Court Insignia Badge from Shoulder of Emperor's Surcoat  
Unknown Artist, Qing dynasty, circa 1775-1800  
11-1/2 x 11-1/2 inches

Students will work together as a class to make a Parade Dragon. The entire class will be able to participate in the parade—some students will be dancers in the body of the dragon, one will be the head, one will be the tail, several students will accompany the dragon with musical instruments.

### OBJECTIVES:

- To understand the symbolism of the dragon in Chinese culture and its role in New Year celebrations.
- To learn about the appearance and characteristics of the Chinese dragon and its role in the New Year celebration
- To collaborate as a classroom to co-create a cultural art project

### MATERIALS NEEDED

- Colorful tissue paper, Mylar paper, construction paper of various colors
- Colored marker pens
- Glue, staplers, wide masking or duct tape
- Large rectangular carton (to be used for Dragon's head)
- Long piece of colored butcher paper, folded in half to be used for Dragon's body
- Extra cardboard (to be used for Dragon's tail)
- Lunch-size (#8) paper bag (6" x 12")
- Scissors

### PROCEDURE

The entire class may participate to make a dragon for a parade. In addition to students required to carry the head and body of the dragon, musicians are also needed with symbols, triangles, sticks and drums.



## 1.) CREATING THE HEAD

-Using the large carton or cardboard box, cut a hole in one of the long sides of the box large enough to fit the head of a student.

-Depending on creativity and time, design the head of the dragon by cutting out where the eyes should be, and adding holes and paper streamers for the nostrils.

## 2.) CREATING THE BODY

-The students will hold the long piece of butcher paper over their heads to use as the body of the dragon. Fold this paper in half lengthwise so that it easily covers the students.

-Scales for the dragon are cut from Mylar, tissue, and/or construction papers, and glued or stapled in layers to cover the body.

-Length of the body is dependent on supplies, time and number of hands assembling the dragon. The body should be fastened to the head at the last

### • TAIL:

-The tail is made of cardboard and will be attached at the last minute in the same manner as the head.

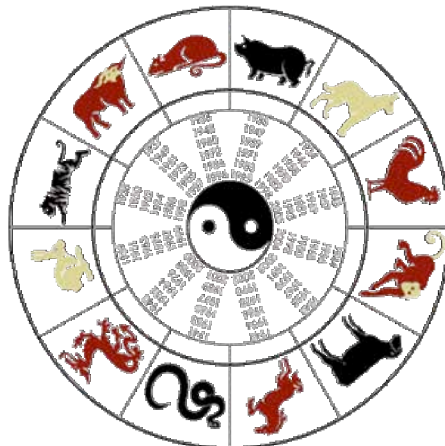
\***Suggestion**—combine activities with another class to assist with this activity.

\***Suggestion-Share New Years paintings/short video from ChinaVine:**

<http://www.chinavine.ucf.edu/gaomi/>

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## Lesson Two: CHINESE ZODIAC AND THE LUNAR CALANDAR



### Overview

The Chinese Lunar Calendar is a yearly calendar like the Western calendar, except the start of the Lunar Year is based on the cycles of the moon and thus the beginning of the year can fall anywhere between late January and the middle of February. Western

cultures date the years from the birth of Jesus Christ (for example, 1994 means 1,994 years after the birth of Christ), and thus approach the progression of the years from a linear point of view. In traditional China, dating methods were cyclical, meaning that the years repeat according to a pattern. The repetition is in increments of twelve years.

The Chinese Lunar calendar goes further and names one of twelve animals as a symbol for each year (the animals are called zodiac signs). A Chinese legend explains that all the animals of the world were invited to come and visit Buddha. Only twelve came. In order to reward these animals for their loyalty, Buddha named a year after each one in the order they appeared before him. Note: other legends exist. As part of the New Year Celebration, the Chinese people welcome in the new animal for the year. People believed that the characteristics of people were like those of the animal of the year they were born.

The Chinese culture, like many Western cultures, predicts certain characteristics of a person's personality based upon his or her birth date. However, while many western cultures base this expected fortune on the location of the stars and planets on the day of a person's birth, the ancient Chinese horoscope predicts a certain set of characteristics based upon the year in which a person was born.

### **Objectives:**

- To understand the Chinese calendar is divided into cycles of 12 years, in which every year is represented by an animal
- To be familiar with the story explaining the choice of the 12 zodiac animals
- To know their own signs within the Chinese zodiac
- To know that the Chinese association of the traits of each zodiac animal with people born in that year

### **Activity/Project: CHINESE ZODIAC EXERCISE (Discussion/homework exercise)**

#### **Materials**

-Handouts 1 and 2 (Chinese Zodiac Chart/Animal characteristics)

#### **Procedure:**

1. Give students the Chinese Zodiac Chart and Animal Characteristics List (Handouts 1 and 2). Have them figure out the years of each animal.
2. Have students find the animal for the years they and their family members were born. Allow them match up these dates and determine if they think the characteristics of the animal accurately represents the people born in that year. Ask them if they think this would be true for all people.



**\*Suggestion: Share the 12 animals of the Chinese Zodiac from ChinaVine site:** <http://www.chinavine.ucf.edu/gaomi/papercuts/>

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### Lesson Three: QING MING FESTIVAL (TOMB SWEEPING DAY)



#### KEY POINTS

- Qing Ming is a solar festival celebrated on fixed dates of April 5 or 6, depending on when Leap Year occurs.
- Literally Qing Ming means “clear and pure brightness.”
- It marks the beginning of planting, renewal of nature and the start of outdoor activities.

#### OVERVIEW:

The festival is also known as “All Souls Day,” since it is a time when families remember their ancestors. On this day, visits to the cemeteries are common. Arriving at the family gravesites, the family clears weeds and sweeps away any dirt. Offerings of an assortment of food and wine are placed near the gravesite. An even number of food offerings are presented following the “yin” principle (or the “even” principle), for sacrifices to ancestors. (Odd numbers were used for sacrifices to the gods, following the “yang” principle.) Incense and a pair of long red candles are lit. Spirit paper money in gold and silver, and paper drawings and images of necessary items are burned as a way of providing the departed with all their needs. Firecrackers are lit to conclude the ritual. The deceased are given time to extract the essence of the meal. Then, in a happy picnic atmosphere, the family eats the food. These rituals are observed in the springtime as well as in the autumn.

#### NOTE: Three is an important number in ritual practice:

- Family members lower their heads, placing their hands together, and bow three times to show respect.
- Heaven, Earth, and Man are the three things represented in the respectful bows.
- Food and wine offerings were set out for three places.
- Incense sticks are also lit in groups of three.

Worship to ancestors and respect for the dead are important to the Chinese in order to ensure prosperity and blessings for the family. They believe the dead have influence on fertility and good fortune. Because they believe that the living and the dead are bound by mutual dependence, it is necessary to keep a smooth and happy relationship with the deceased ancestors.

### **ACTIVITY: Creating Small Chinese Kites**



### **OVERVIEW**

Besides picnicking, hiking and tree planting, kite flying is also enjoyed by the Chinese during the Qing Ming festival. Kites resembling dragons, butterflies, crabs, fish, and birds can be seen flying during the festival time

### **KEY POINTS**

- In China, kites were tools before they were toys. More than 2,500 years ago, wooden kites were flown there. Silk kites were used for religious purposes. When released, the kites became flying messages, soaring upwards to sky spirits.
- Kites performed military tasks such as calling troops to action. Soldiers flew in kites to spy on enemies and to enter walled cities. One story tells how kites with flutes were flown over military troops who became so homesick from their music that the soldiers gave up and went home.
- Now kites are flown for pleasure and competition

### **LEARNING OBJECTIVES**

- To learn the origins and uses of early Chinese kites and gain an understanding of kite festivals in China
- To create symbolic images in Chinese style
- To problem solve the construction of a small kite

## MATERIALS

- Recycled file folders
- Paints or markers
- Dowel stick or thin bamboo rod
- Ribbon, string, thread (optional)

## PROCEDURE

- 1.) With scissors, cut out a small, heart-shaped kite (without the dip in the top) from a folded recycled file folder. Match the size of your kite to the length of the wooden dowels you will use for cross pieces (disposable chopsticks or bamboo skewers work well). Unfold and draw a Chinese symbol (see *CHINESE SYMBOL handout*) on both sides of the kite with markers.
- 2.) Fold your kite vertically along its centerline. Punch out two small holes near the top and bottom of kite. Unfold and fold the kite horizontally about one third of way down from its top. Punch three holes each on the left and right sides of the kite. Weave the wooden sticks through the holes in a lower-case T shape.
- 3.) Cut a piece of strong thread for the kite's bridle and tie it to the spine. Tie a small loop of thread to the bridle. Attach another loop to the bottom of the spine and connect a long length of ribbon to it for the kite tail. Tie a kite flying line to the thread loop on your bridle. Your kite is ready for take flight! Adjust the length of the tail to help the kite fly evenly.

### **\*Suggestions: Explore the following from ChinaVine:**

[http://www.chinavine.ucf.edu/weifang/weifang\\_kites/](http://www.chinavine.ucf.edu/weifang/weifang_kites/)

[ At present, Weifang, in Shandong Province, is the most famous kite making city in all of China. Each year there is an annual festival at which new kites are displayed and rival kite-flying teams compete for international recognition. ]

[http://chinavine.ucf.edu/beijing/kite/kite\\_work/](http://chinavine.ucf.edu/beijing/kite/kite_work/)

[ The Beijing style of kite making involves very intricate decorative patterns with symbolic meanings. There are eight types of kites, each with a different structure and purpose, and suited to different conditions for flying (**watch video**) ]

## Lesson Four: MOON FESTIVAL

### OVERVIEW

At the time of the shining harvest moon, the Chinese celebrate the Mid-Autumn Festival, also known as the **Moon Festival**. It is celebrated on the 15th day of the 8th lunar month. On our calendar, this is usually around mid-September. The festival is an occasion for rejoicing over the harvest season with feasting and family reunions. On this night the moon appears at its fullest and brightest. It is at its lowest angle to the horizon, making it appear more luminous and larger than at any other time of the year.



**NOTE:** The moon is very sacred to the Chinese. Farming practices are closer in cyclical rhythms to the moon than the sun. This may be why the Chinese use the lunar calendar. The Mid-Autumn festival is a day to worship the moon, as well as celebrate the Earth God's birthday.

Chinese mythology uses the moon as the home for the immortals, and the moon is related to longevity. The full moon and the romantic folktales of Chinese gods and goddesses provide the background surrounding the Moon Festival.

### ACTIVITY: Baking Moon Cake



### OVERVIEW

Moon cakes symbolize the fullness of the moon and family harmony and is traditionally eaten at this time. Each member of a family eats a piece from one moon cake to promote unity and harmony within the family.

### KEY POINTS

- Once made by the women of the villages, moon cakes may now be purchased in the Asian sweet shops and bakeries during the Moon Festival days.
- The baking season starts 6 to 7 weeks before the actual Moon Festival Day.
- Shaped like a drum about 3" in diameter and 1" high, the cake may be filled with more than 20 different varieties of ingredients. The five basic types are sweetened black bean, lotus seed, yellow bean, winter melon, and fruit with meat and nuts. Double or single salted duck's egg yolks, coconut, pickled meat, ham, nuts and other fruits are mixed in to satisfy a variety of tastes. Today, the ingredients are largely

mixed and prepared by machinery, but the preparation and completion of the cakes are done by hand. The final centuries-old shape is pressed from the traditional wooden molds. •Moon cakes are exchanged between families and are offered in ritual to ancestors. Moon cakes may be purchased in boxes of four, but, for good luck, are given in pairs.

In Chinese stores, moon cakes and lanterns are sold for more than a month before the festival begins. Children make or receive lanterns in the shape of rabbits, fish, birds, and butterflies. The lanterns are displayed and often there are contests for the best lanterns made.

Today, many families still gather outdoors to nibble on moon cakes, sip tea, and enjoy the full moon.

### **LEARNING OBJECTIVES**

• To follow recipe instructions to create a traditional festive dessert associated with the Moon Festival

### **MATERIALS**

-Ingredients and supplies for moon cake (see below)  
-Moon cake mold

#### **Ingredients:**

##### **Pastry:**

- 0. 1/3 cup golden syrup
- 0. 3 tablespoons peanut oil
- 0. 1 cup cake flour
- 0. 1/2 teaspoon baking soda
- 0. 1 pinch salt

##### **Adzuki Bean Filling:**

- 0. 1 1/2 cups dry adzuki beans
- 0. 4 cups water
- 0. 1/4 cup peanut oil
- 0. 1/4 cup white sugar, or more to taste
- 0. 2 tablespoons wheat starch
- 0. 1/2 cup all-purpose flour
- 0. 1 egg yolk, beaten

#### **Note:**

-Can substitute adzuki beans with mung beans, lotus seeds, chestnuts, mixed nuts, dried fruits, etc.  
-For the authentic shape, press the cakes into a mooncake mold.

## PROCEDURE

1.) Stir the golden syrup together with 3 tablespoons of peanut oil in a small saucepan over low heat until the mixture becomes very warm, and the syrup is easy to stir, about 3 minutes. Meanwhile, whisk together the cake flour, baking soda, and salt in a mixing bowl. Stir in the golden syrup until a smooth dough forms. Wrap well with plastic wrap; refrigerate at least **4 hours**.

2.) Combine the adzuki beans and water in a large saucepan over high heat. Bring to a boil, reduce heat to medium-low, cover, and simmer until the beans are tender, about 1 hour. Drain and allow to cool for 10 minutes. Puree the beans in a blender or food processor.

3.) Heat 1/4 cup of peanut oil over medium heat in the saucepan the beans were boiled in. Stir in the pureed beans along with the white sugar. Cook and stir until the bean paste clings to the stirring spoon, 10 to 20 minutes. Stir in the wheat starch. Scrape into a mixing bowl. Chill in the refrigerator until cold.

4.) Preheat oven to 375 degrees F (190 degrees C). Grease a baking sheet.

5.) Divide the dough and the filling each into 8 equal portions and roll into balls. Press the dough balls between your palms to form circles large enough to envelop a filling ball. Place a ball of the filling onto the center of each pastry circle, wrap the pastry around the filling, and pinch the edges together.

6.) Roll the mooncakes in the all-purpose flour to coat; shake off excess. Place the mooncakes seam-side-down onto the prepared baking sheet and press to flatten slightly.

7.) Mist lightly with water. Bake in the preheated oven for 8 minutes. Remove the mooncakes from the oven and reduce the oven temperature to 300 degrees F (150 degrees C).

8.) Brush with the beaten egg yolk, applying more of the yolk to the tops than to the sides. Return to the oven and bake until golden brown, about 15 minutes more. Cool completely before serving.

**Suggestions: For additional information on Chinese festivals, explore the following celebrations from ChinaVine:**

The Mountain Ramp Festival: [http://www.chinavine.ucf.edu/quizhou/mountain\\_ramp/](http://www.chinavine.ucf.edu/quizhou/mountain_ramp/)  
Sister Meal Festival: [http://www.chinavine.ucf.edu/quizhou/sister\\_meal/](http://www.chinavine.ucf.edu/quizhou/sister_meal/)

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## Unit Two: TRADITIONAL CHINESE COSTUME



Find these images online at

<http://jsmacollection.uoregon.edu/main.php?module=objects>

### BACKGROUND

When the Manchu people conquered China in the 17th century, they forced the Han people to observe their customs. This included adapting their manner of dress. The Qing Dynasty styles of dress are the most complex and diverse of the entire history of the evolution of Chinese costume.

The strict dress code at court regulated the insignia used to differentiate between ranks, official and non-official persons, and members of the imperial family. For instance, only members of the imperial family were allowed to wear dragon emblems. However, the emperor had the authority to give or grant dragons to other people during the last one hundred years of the Qing Dynasty. The Emperor's court robe was yellow. When offering sacrifices to Heaven the emperor wore blue, to the Sun he wore red, to the Moon he wore white. The emperor also wore different colored robes for various ceremonies and festivals. Images of water, earth, and sky held political implications of the emperor's power. These images also represented the universe, thus symbolizing that the wearer of the garment was at the center of the universe.

It was not necessary for the Han women to follow the Manchu style of dress. Consequently, women's dress styles underwent fewer changes between the Ming and Qing Dynasties. Like the Ming tradition, empresses, imperial concubines, and ladies of rank continued to wear a "phoenix coronet" and a "rosy scarf" for official costume. Commoners were only permitted to wear cloak, jacket, and skirt. For Manchu women, the ordinary wear (non-official) was a long gown of a shape similar to a man's gown with an embroidered collar and cuffs.

**NOTE:** The JSMA has an extensive collection of Ming (1368-1644) and Qing (1644-1912) Dynasty garments. A small selection of these garments can be viewed on permanent display in the Throne Room at the Museum.



## Unit Two: Activities and Projects

**Chinese Insignia:** Create your own Insignia

**Robes, Silk & Footbinding:** Create a Pictorial Glossary of Costumes

**Rank Badges:** Create your own Rank Badge

### BOOKS

*Chinese Girl and Boy Paper Dolls* by Barbara Steadman

*Decoding Dragons Status Garments in Chi'ing Dyansty China*

by John E. Vollmer

### OUTREACH OBJECTS

(found in boxes 3 and 4)

- 2 Rank Badges
- Shoes for bound feet
- Slippers with dragons
- Silk Cocoon
- Traditional Robe

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## Lesson 1: CHINESE INSIGNIA



### OVERVIEW

Insignia or badges of rank were one way of identifying a mandarin or his wife. There were eight military and civil ranks in the Chinese court and certain insignia are highly sought after. Students can compare the concept of an insignia to a coat of arms, a crest or simply a kind of symbol of identification.

### LEARNING OBJECTIVES

- To apply what has been learned about the symbolism and style of traditional Chinese garments from the Ming and Qing Dynasties
- To understand the importance of the symbolism
- To create insignia for the different grades in their school and write a paragraph explaining their choices

### ACTIVITY: Create your own Insignia

### MATERIALS

-Pencil/pen

Section Two: Unit Lessons



- Paper
- Markers

## PROCEDURE

- 1.) Have the students create insignia for the different grades in your school. Select specific birds or animals to represent each group. What qualities do the birds or animals share with the characteristics of each group?
- 2.) Create secondary symbols taken from nature that stand for the goals and aspirations for the grade or group, and arrange them around the central image. Have the students write a short paragraph explaining their choices.

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## Lesson Two: ROBES, SILK, & FOOTBINDING



Find this image on the JSMA Collections Site at:  
<http://jsmacollection.uoregon.edu/browser.php?m=objects&kv=9707&i=21671>  
Women's Court Robe, Unknown Artist  
ca. 1915-1920, Embroidered silk

## OVERVIEW

### ROBES

- The men's dress code of the Qing dynasty consisted of robes, gowns, jackets, upper garments, and trousers. The robes and the gowns were the most important part of the ceremonial costume. During the Qing dynasty, these robes had slits: two slits were for scholars and officials, four slits were reserved for the imperial family. A commoner wore a robe with no slits, referred to as a "wrapped around the body." The front and back of these gowns would have been equipped with a rank badge (see below).

### SILK

- According to archaeological evidence, sericulture—the manufacturing of silk—was

first

developed about six thousand years ago, in China. The manufacture of silk has traditionally been carried out on a large scale, with labor divided among women according to various tasks. It was found best to work on a large scale because thousands of silkworms are required to have enough filaments for one length of cloth.

Knowledge of silk production reached the West by the 5th or 6th century, yet Chinese silk remained an important export.

- Silk has always been a limited commodity, even though it was produced in large quantities. Silk was used for decorative furniture coverings and wall hangings. Members of the imperial court, aristocrats, and the wealthy wore silk while cotton was worn by the masses.
- The production of silk, and embroidery on silk has always been associated with women.

In fact, the only annual imperial ceremony presided over by the empress was the annual mulberry-leaf picking ritual held in honor of the elements of sericulture.

## FOOT BINDING

**Note to teachers:** *The former practice and custom of binding feet in China is a very delicate issue. Please review the materials closely and decide if it is appropriate for your students. The JSMA requests that teachers stress that the practice of foot binding is now obsolete in China.*

- Small feet were considered a very beautiful attribute in China. It was understood that men were attracted not only to small feet but also the way it caused women to walk in an unbalanced fashion. Indeed, men considered the small size of the bound foot extremely erotic.
- If a family wished to secure a good marriage for their daughter, it was necessary for her to have small feet. Because the ideal foot size was about three inches long, young girls who hoped to marry well needed to have their feet bound. Apparently, a prospective husband was more likely to ask the matchmaker if the woman had small feet, not if she had a beautiful face.
- The practice of foot binding began in the eleventh century. The tradition started among the ranks of the wealthy and the noble, and slowly spread to women of more common means.
- Eventually, even some peasant women had bound feet. Foot binding continued in China for many centuries until the Manchu Dynasty was toppled in 1911. Foot binding was then outlawed.
- The binding practice began on a young girl's feet when she was between the ages of three and eleven. The process was extremely painful and made walking incredibly

agonizing. The foot was first massaged, and then all toes but the big toe were bent under and maintained in position by a bandage that came to resemble a figure 8. The bandage was fashioned either of cotton or silk; to keep it from unraveling, a second and smaller bandage might be placed on top of it, to be sewn at several points. The young girl was subjected to this process by her mother, who bound the foot initially and prevented loosening of the bandages.

- While it was a common practice for noble and upper class Han women of the Qing Dynasty to bind their feet, the Manchu women did not bind their feet. Instead, they wore embroidered shoes with a raised wooden sole. The shoes worn by Manchu women compressed the feet to create a smaller appearance. The high wooden sole also caused the women to sway when walking and standing in the same attractive manner as the Han women.

- There was opposition to foot binding during the Qing Dynasty. During the 17th century, the Manchus attempted to abolish the practice through several different orders or decrees that failed. Another ineffectual edict was issued in 1847. Groups of advanced thinkers and a few women began to make their opinions and protests against foot binding clear.

- Widespread opposition to the practice of foot binding did not begin to have a substantial effect until the early twentieth century. So-called “natural-foot societies” were formed in which people agreed not to marry women with bound feet, not to bind their daughters feet, and not to marry their sons to women with bound feet. These societies had a considerable effect in the opposition movement’s favor.

Christian

missionaries also had a strong influence against the practice of foot binding. To the Western observer, the girls with bound feet looked pained, not pretty, because they were unable to jump and play and they couldn’t walk without assistance.

- In 1902 the Empress Dowager issued another anti-foot binding edict. In the early 20th century, powerful officials and influential statesmen began to support anti-foot binding.

## **OBJECTIVES**

- To learn about the style of traditional Chinese garments from the Ming and Qing Dynasties
- To learn why the Chinese custom of foot binding existed and what the implications of bound feet meant to society as well as to the individual
- To create a pictorial glossary of costumes that indicate rank from other cultures

## ACTIVITY: Pictorial Glossary of Costumes



### MATERIALS

-Collage materials (magazines, glue, scissors)

### PROCEDURE

- 1.) Students can create a pictorial glossary of costumes from Western culture that indicate a person's status in society.
  - 2.) Cut your examples from magazines or photocopy books. Some examples are voluminous, velvet robes traditionally worn by kings and queen to show their royal rank (crowns and jeweled tiaras), wealth (velvet, fur) and status in society (impractical style showed they did not do manual labor). Medals, badges, stripes, and color of uniform determine a soldier's rank in the military. Boy and Girl Scout badges are earned for merit in community service and individual achievement. Based on these examples, what other examples can the students think of?
-

## Lesson Three: RANK BADGES



Front Court Insignia Badge (Buzi) for a Civil  
Official of Sixth Rank (Egret)

Unknown Artist

Qing dynasty, circa 1875-1900

Find this image online at:

<http://jsmacollection.uoregon.edu/browser.php?m=objects&kv=958&i=16451>

### OVERVIEW

#### RANK BADGES

Rank badges decorated with animals and birds were first used to indicate official rank during the Ming Dynasty. These embroidered silk squares were worn on the front and back of a garment to represent the wearer's status. These badges weren't sewn on; they could be worn on a variety of garments in all seasons. Civil officials wore bird imagery while military officers wore animal imagery.

During the Qing Dynasty, the custom of wearing rank badges continued with few changes. One alteration the Manchu rulers made was to use a split front badge for garments that opened along the center instead of at the side. The image of the sun, a symbol of the emperor, appears on all Qing Dynasty rank badges. The animal representing official rank turns its gaze toward the sun; this can be interpreted as the official looking up to the emperor.

#### FESTIVAL BADGES

Festival badges were popular during the Ming Dynasty, though they were not common in the Qing. These non-official badges were worn with rank badges on special occasions. The symbolism on these badges usually consisted of auspicious wishes. It should be noted that the festival badges in the UOMA collection are rare because of their size and shape. In China today, Festival badges made of paper or other materials are still worn on special occasions.

### LEARNING OBJECTIVES

- Students will understand the importance and some of the symbolism of Rank Badges
- Students will design their own Rank Badge

**ACTIVITY:** Create your own Rank Badge

**MATERIALS**

- Construction Paper
- Pens, markers or crayons

**PROCEDURE**

- 1.) Using square pieces of paper and colored pens or crayons have the students make their own rank badge using imagery or symbolism of their own design.
- 2.) Ask the students to write a short paragraph about their badge. What do the images and symbols mean to them? What do they think the symbols mean to other people?

**Suggestion/Extension:** Explore the following pages from the ChinaVine site:

Shoe Embroidery in the Quan Bei Village:

<http://www.chinavine.ucf.edu/quanbei/shoemaking/>

Insole Embroidery in the Quan Bei Village:

[http://www.chinavine.ucf.edu/quanbei/shoemaking\\_insole/](http://www.chinavine.ucf.edu/quanbei/shoemaking_insole/)

Silver Craft and Attire: <http://www.chinavine.ucf.edu/guizhou/matang/silver/>

**Discussion Questions:**

- As a class, look at the robes online. Using the glossary of symbols as a handout, identify the symbols that are represented and their meanings. What do you think those symbols meant for the person wearing the garment? If you were able to choose symbols to decorate your clothing, what would you choose? Why?

**DISCUSSION QUESTIONS FOR OLDER STUDENTS**

- The process of foot binding was carried out to make women appear more beautiful. What do people do in contemporary society to look more attractive? Have students research body- altering beauty practices from other cultures and time periods. How are they the same as or different than the practice of foot binding.
- A woman's right for independence was one of the main reasons the practice of foot binding was opposed in the early twentieth century. How did foot binding oppress women? What can you think of from our culture and history that was oppressive to women? How did people react/retaliate to that oppression?
- The practice of foot binding also raises many class issues. Why would upper-class people wish to bind their daughter's feet? (As a symbol of their wealth, they did not need her to work; the family's status may have depended upon, or been improved by a good marriage, etc.) By that same logic, why would someone wish to have natural feet?





- Create a list of the differences and similarities between bound feet and high heels. In small groups, ask the students to defend a few of these arguments to their peers.

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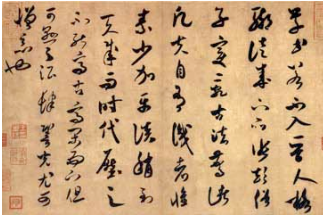
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## Unit Three: Painting, Calligraphy, Papercuts and Dough Figures



### BACKGROUND

The Chinese language, both written and spoken, carries a tradition and a history that is as rich and varied as the Chinese culture itself. The art of the Chinese written language is used in all aspects of official, religious, literary, and artistic life.

Common Chinese writing materials first came into widespread use during the Han period. These materials—ink, brush, wood, and paper—are essential to the traditional practice of painting and calligraphy.

The Chinese do not use an alphabet to produce the sounds of their language. Instead the written language comprises characters, or graphs, each of which is made up of a number of strokes. Many characters have just a few strokes but there are some that contain over twenty.

Most people have a reading vocabulary of over 3,000 single characters, but very few know all of the 50,000 single character entries of the Kangxi Dictionary, the Chinese equivalent to the Oxford English Dictionary.

Generally, in classical Chinese, each single character represents the equivalent of a word, whereas in modern Chinese, words are frequently represented by compounds of two or more graphs. Unlike English, characters do not change with grammatical function: there are not different endings to indicate tense or case.

### **Unit Three: Activities and Projects:**

Calligraphy

Artist seal, narrative and handscrolls

Papercut

Dough Figures

### **OUTREACH OBJECTS**

(found in box 5)

- Scroll Painting
- Calligraphy Set
- Artist's Seal
- Dough figures

### **BOOKS**

*The Spirit of the Chinese Character* by Barbara Aria with Russell Eng Gon, calligraphy by Russell Eng Gon

*Lao Lao of Dragon Mountain* by Margaret Bateson-Hill Illustrated by Francesca Pelizzoli

Papercuts by Sha-Liu Qui

*Long is a Dragon: Chinese Writing for Children* by Peggy Goldstein

*Filial Sons of Old China* Book of Papercuts

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## Lesson One: CALLIGRAPHY



### OVERVIEW

There is no surviving writing in ink from the Shang Dynasty (1550-1030 BCE) or Early Zhou Dynasty (1030-256 BCE). There are surviving inscriptions on bronzes and bones. Early documents were usually written on bamboo strips and occasionally on silk. Paper came into widespread use during the early 2nd century CE. Because paper was quicker to write on and was more economical than silk, this allowed for greater spontaneity in the writing process and thus indirectly contributed to the development of calligraphy.

The most important contributor to the artistic development of the art of calligraphy is the pliable brush. This is made of a bundle of hairs fixed into a bamboo holder. Similar to Western painting, various types of brushes can be used to gain a desired effect.

There are five different, basic styles of calligraphy. These five styles evolved in a logical fashion according to the development of the hair brush and the growing awareness of the expressiveness of brush writing. Two of the five styles, seal script and *li* script, are purely archaic. Seal script, one of the oldest forms of calligraphy, is only used for commemorative or dedicatory purposes. Due to its monumentality, seal script denies the spontaneity, fluidity, and movement that are commonly associated with calligraphy. *Li* script is used for clerical or official purposes. The appearance of this script is more angular than its archaic counterpart. The three remaining styles of calligraphy constitute the modern written language. Regular script is the standard writing learned by children who are first learning to read; regular script is also used in printed books.

A character is usually written from top to bottom, and from left to right. In order for the character to have the proper proportion and balance of line, the brushstrokes must be executed in correct order. A calligrapher must learn the correct hand

movements and spacing of the strokes.

There are between five thousand and eight thousand common characters in the Chinese language. For each character, an educated individual must not only recognize the characters in order to read, but must also master the sequence of brushstrokes. The art of calligraphy is therefore a very demanding and personal skill.

### LEARNING OBJECTIVES

- To understand the development of China's written characters
- To discover methods for communicating ideas, before accepted written languages were established
- To discern and identify pictographs, ideographs, and compound ideographs

**ACTIVITY: Concept of CALLIGRAPHY (suggested time: 1 hour) \*6h grade**



### OVERVIEW

Modern Chinese Calligraphy, and writing has undergone numerous reconstructions since its origins in ancient pictographs. There are many legends pertaining to the reasoning behind the strokes. One such legends tells how Cang Jie, a minister to the Emperor Huang Di (2696-2598 BCE) observed footprints created by birds and animal. Recognizing each animal created a distinct footprint; Cang Jie drew pictures to represent objects by creating stroke lines, thus crafting the first pictographs, which over the next 5,000 years would become modern day-Chinese calligraphy

During the Shang Dynasty, inscriptions on oracle bones have become some of the earliest known Chinese writings. Shang courts would seek communication and advice from ancestors and Gods through writing questions on pieces of cattle shoulder-blades or the plastron (breast shields) of Turtles. Heat or fire would then be applied to the bone or shell, resulting in cracking. These cracks would determine days for marriage, going to war or how to treat a toothaches.

Originally , Chinese writings were pictography images that represented objects. During the Shang Dynasty, clans and extended upper-class families ruled the lands. It was during this time that literate members of the families began to use logographs images, which also represent ideas, to advance written scripture.

## MATERIALS

- Index cards outline in green
- Index cards outlined in blue
- calligraphy ink and pen
- paper

## PROCEDURE

- 1.) Using cards outline in green, write out a concrete object on each card (i.e. house, desk, duck, apple, chair, mountain, etc.)
- 2.) Using index cards, outline in blue write a an abstract object (i.e happy, green, sick, break, hope, paint)
- 3.) In small groups, ask students to create symbols of their concrete ideas index cards; once groups have decided on a single image and have written it on the back of their card, guide the entire class to guess the meaning; note: when a written symbol is pictorial in nature they are called: PICTOGRAPH (see PICTOGRAPH handout)
- 4.) Next pass out the Abstract Objects index card. Instruct students to create another image easily to communicate the words meaning. Share these new symbols with the class and discuss differing methods groups used to communicate the less concrete concept.
- 5.) Explore the concept; what are some other methods of communicating ideas? (i.e. sign language, morse code, braille, drum language, gestures, signals)
- 6.) Read aloud, *The Pet Dragon* by Christoph Niemann. Discuss images as you read through book
- 7.) Introduce some images of ancient Chinese pictographs (see Pictograph handout); **note: pictographs are written symbol in pictorial nature and ideographs convey they idea with symbols that represent ideas**; what can these symbols means?
- 8.) Explain that the Chinese combined pictographs with ideographs to communicate ideas
- 9.) For further elaborations, share the images and major ideas found in *The Chinese Man and the Chinese Woman*, by J. Lewis & P. Rigby

## Practicing Calligraphy

- 1.) Pass out a brush and black ink to each student. Use small plastic containers (yogurt containers work well) for the water and their lids for the ink.
- 2.) Discuss the various techniques to properly execute the brush strokes (refer to *Long is a Dragon* and *The Simple Art of the Chinese Character*).
- 3.) Have students practice a variety of characters using the handout.

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## Lesson Two: ARTIST'S SEAL, NARRATIVE and HANDSCROLL



## OVERVIEW

Students will make their own seal to use as a signature on the completed handscroll and hanging scroll.

## LEARNING OBJECTIVES

- Students will make their own Artist's seal to use as a signature on Chinese art-related projects.
- Students will practice the proper technique of Chinese calligraphy. After studying the meanings of various characters, they will replicate the characters in the correct manner using a brush and ink. Students will complete one set of characters (1 to 4 characters per student) to be mounted on paper and then hung to create a hanging scroll.
- After reading Chinese folktales, students will write a story, poem or fable. Preferably, students will take their inspiration from the concepts learned from the definition of the Chinese characters.
- Students will illustrate their story in the form of a handscroll.

## MATERIALS NEEDED

1. Art Gum erasers
2. Sharp pencils or x-acto knives
3. Red ink pads
4. Black ink or black tempera paint
5. Paintbrushes
6. Long white paper (approx. 1' high)
7. Thick and thin wooden dowels (if desired)
8. White paper
9. Black, brightly colored or decorated paper
10. Scissors

**ACTIVITY: DESIGN YOUR OWN SEAL (suggested time: 20 minutes)**



## PROCEDURE

- 1.) Divide the Art Gum eraser among the students (one package can be divided into at least six individual seals).
- 2.) Have students plan their design on the eraser with a pencil. The print will be a mirror image of the pattern that is carved: if it is difficult for the students to reverse the symbol or character they have chosen, suggest that they hold the handout against a window or mirror so they can see the reverse of the symbol or character.  
**Remember: the lines must be thick enough to print, and the design should fill the space of the eraser. Remind students that the shapes they cut away will be white (negative space).**
- 3.) Young students can carve out their seal using a sharp pencil, while older students may use an x-acto knife.
- 4.) Students can choose from a variety of symbols to create their own unique seal. Inspiration for their symbol can be taken from either Western or Chinese sources. For idea, see SYMBOLS ATTACHMENT

## ACTIVITY: Narrative Story and Handscroll



## PROCEDURE

- 1.) Have students write a poem or a narrative story. It is important to have several different scenes or events in the story
- 2.) Encourage students to include several actions and events to keep the story interesting and so that the story will be easy to represent in a visual format in order to facilitate the handscroll exercise. While students are writing their stories, remind them to think about how they will illustrate this story in the form of a handscroll.

## HANDSCROLL (suggested time: 2 hours)

4.) Students will now illustrate their story with a paintbrush and black ink (some color may be used).

-Use a long narrow piece of white paper.

-Each scene should only be about a foot wide, because that is how far the scroll is unrolled at a time.

5.) Encourage the students to keep a continual flow of motion and action so the end of one scene leads smoothly into the next: there is no beginning and end to the scenes in a handscroll. This can be as simple as a landscape or a secondary figure that visually connects the two scenes. Depending upon the scheduled time for this project, students can make their handscroll as short or long as they wish by adding extra paper to the end of their scrolls. If possible, finish the handscroll accurately. Glue the end (left side of paper) to a wooden dowel and wrap the scroll around it.

6.) Tie the scroll closed with a length of colorful ribbon. Remember:

In the execution of the hanging scroll and the handscroll, students will not be allowed to make a rough draft, outline in pencil or correct their mistakes. Mistakes must be incorporated into the composition of the entire piece. Don't forget to use the seal to stamp the finished artwork!!!

**\*Note**—*Fa Mulan* is illustrated to resemble a handscroll. You may want to use this book as a visual example.

### **Activity: HANGING SCROLL (suggested time: 30 minutes)**

#### **Procedure**

1.) On large pieces of white paper, students may draw their favorite character(s). If a student chooses more than one character, work in a vertical format, from top to bottom.

2.) Mount these on large pieces of colored, black, or decorated paper. Scraps of wallpaper or colored construction paper can be used as a decorative border for mounting the hanging scroll. *See below for suggestions*

3.) If desired, glue the top and bottom to thin wooden dowels and attach a length of ribbon to the ends of the top wooden dowel to hang the scroll. Again, use the seal to sign the finished artwork.

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### **Lesson Three: PAPER CUTS (suggested time: 45 minutes)**





## OVERVIEW

Paper cutting first emerged from the earliest attempts to give existing form to a vast body of oral legend. From early rituals that involved primitive animal sacrifices, a new ritual was formed where paper substitutes bearing resemblances of the gods were burned to show their deep respect. These representations, known as zhima (“paper horses”), grew from the conviction that winged horses acted as messengers between heaven and earth. Thus, the paper tributes were believed to fulfill a similar function by transmitting the vision of the paper images to the heavens above.

### Key Points:

Paper cutting is the most practiced of all folk art and consists of two forms: the patterned cut where fewer holes are presented in the design and monochrome where more holes are included.

- The good fortune symbols created during New Years celebrations also serve as a form of protection.
- The most recurrent images tend to be those of the twelve Sheng Xiao, or animals of the zodiac, which feature prominently among the decorations during their year of rule
- Paper cutting is also embodied in all aspects of folk custom and culture: window decoration; border flower for brick bed; cave-vault flower; totem door god; daily life appliance such as vat and jar flower; porcelain decorations; dress and adornment like embroidery, hat decoration, shoe flower, pillow case and undergarment decorative patterns; and for a wedding ceremony, memorial service, birthday celebration, etc.
- Red is the color that traditionally signifies happiness. Yellow, green and multicolored papercuts announce the approaching of spring.

## LEARNING OBJECTIVES

- To demonstrate various methods of cutting shapes out of the paper (i.e. symmetrical, asymmetrical, interior cutting).
- To introduce students to the concept of positive and negative space
- To craft a final product that will decorate the classroom windows.

## ACTIVITY: Papercuts





### Materials

- Black, brightly colored, or decorated paper
- Scissors

### PROCEDURE

- 1.) Each student should choose a simple symbol to begin with (for ideas, see SYMBOLS handout)
- 2.) Students should outline their image in pencil before cutting the paper. When the designs are cut out of the paper, they can be mounted on a different color or white paper. Or, students can mount the finished papercut in the classroom window.

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## Lesson Four: DOUGH FIGURES



### OVERVIEW

Generally, dough figures are made on streets and sold on the spot. There is no specific institution that teaches the skills for making dough figures; the craft is handed down by oral teaching and practice from the ancestors of a family. Specifically in In the Lang Village in the Shangdong Province, artist Liang Xiucan and his wife make dough figures, which they sell as toys at the market. Dough figures have a long history in this village but now are only made by these two skilled artists.

These resourceful artists work from their home, where they knead, roll, and shape the dough. Each dough figure must undergo an elaborate process featuring several stages of steaming, painting, and drying before a finished piece is ready for sale.

Where as dough figures were once used to fend off wild wolves that prevented children of the village to play outside, they are now generally sold as toys for children and they are often crafted to represent characters from novels, the opera, and fairy tales.

Read the digital book:

\*For more information, explore “Dough Figures” on ChinaVine site:  
[http://www.chinavine.ucf.edu/lang/dough\\_figures\\_work/](http://www.chinavine.ucf.edu/lang/dough_figures_work/)

## LEARNING OBJECTIVES

- To learn a Chinese folkloristic tradition and create a tangible piece of art from this tradition
- To follow step by step recipe instructions
- For students to understand that in making the dough figures, they are preserving the cultural heritage and tradition of the people from Lang Village and beyond

## ACTIVITY: Crafting Dough Figures



### MATERIALS

Large Bowl  
4 Cups of all-purpose flour  
1 Cup salt  
1 Tbsp cream of tartar  
1/8 cup vegetable oil  
2 cups of hot water  
Food coloring  
Acrylic paint

## PROCEDURE

1.) Before making dough, read *The Wolf and the Dough Children*, a folktale found on the ChinaVine.org: [http://www.chinavine.ucf.edu/lang/dough\\_figures\\_book/](http://www.chinavine.ucf.edu/lang/dough_figures_book/)

(NOTE: scroll down and click to view folktale in larger window)

### 2.) Making the Dough

- Combine flour, salt and cream of tartar in a large mixing bowl. Mix the dry ingredients until well blended.
- Add oil and water to the flour mixture. Combine the ingredients and knead for about eight to 10 minutes or until a soft, pliable dough forms. You may need to add more flour depending on the consistency of the dough.
- Divide the dough into several balls. Make an indent in each ball with your thumb and add a few drops of food coloring. Knead the coloring into each of the dough balls until thoroughly mixed.

### 3.) Molding and Finishing

- Mold the dough into craft projects of your choosing. Some fun projects to make are hand-print plaques, loose change bowls, pencil holders and figurines. There is no limit to what you can create so let your imagination run wild.

- Allow the pieces to harden for 24 to 48 hours in a dry place. You can also speed up the hardening process by baking the dough in an oven heated to 250 degrees. Check on the pieces every half hour and remove from the oven when fully hardened, usually between one and two hours.

- Embellish your creations with acrylic paint. you may need to apply more than one coat of paint to get the desired effect. Let the paint dry for at least six hours before handling.

#### Suggestions:

**For more information on dough figures, explore the following page(s) from ChinaVine:** [http://www.chinavine.ucf.edu/beijing/d\\_figures/](http://www.chinavine.ucf.edu/beijing/d_figures/)

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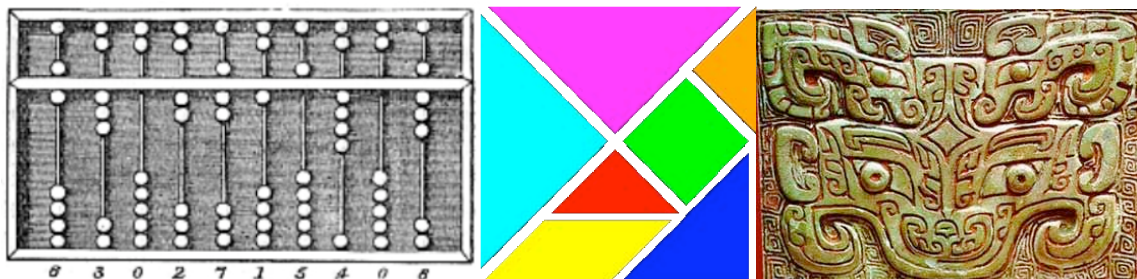
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## **Unit Four: CHINESE PUZZLES, MATH, DIVINATION AND SYMMETRY**



## **Unit Four: Activities and Projects:**

**Abacus**

**YI JING**

**Tangrams**

**Toatie**

### **OUTREACH OBJECTS**

(found in box #6)

- Yi Jing (often written I Ching)
- Jade carving of an immortal holding an Yi Jing
- Abacus
- Chinese Funerary Tomb Figures (horse and soldier)
- Tangram kit
- image of a taotie

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## **Lesson One: ABACUS**

### **OVERVIEW**

The abacus is the Chinese equivalent of a hand-operated calculator. The Mandarin name for abacus is *suan pan*, literally “calculating plate.” Today, the abacus is still used for performing mathematical calculations in many different countries such as China, Japan, Russian, and India. School children in Asian countries still use the abacus for simple arithmetic.

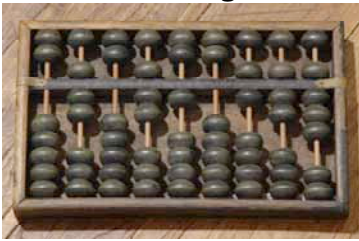
The Chinese abacus consists of a heavy frame with at least nine parallel vertical bars. Each of these bars has seven moveable beads that are separated by a horizontal crossbar. Two beads (called the “heaven beads”) are placed *above* the crossbar; five beads (called the “earth beads”) are placed *below* the crossbar.

Each vertical row of beads represents a multiple of ten (10,000, 1,000, 100, 10, and 1). The vertical rows read from right to left: the beads in the rightmost column represent 1 unit each, the beads in the row next to the rightmost column represent 10 units each, etc. Earth beads represent one unit of that row. Heaven beads represent five units of that row. Heaven beads are generally moved with the forefinger, while earth beads are moved with the thumb. When all of the beads are pushed *away* from the crossbar, the abacus reads zero. Before beginning a calculation, the abacus must be cleared in this manner.

To add value, the beads are pushed *against* the center bar. To *subtract* value, beads are pushed away from the center bar. In the example below, the abacus is set at 15:

one 10 unit bead and one 5 unit bead was added.

**ACTIVITY: Using the Abacus (suggested time: 35 minutes)**



**LEARNING OBJECTIVES**

- Students will learn how to work an abacus and solve basic addition and subtraction problems

**MATERIALS**

- Abacus
- Pocket calculator

**PROCEDURE**

- 1.) Using the abacus included in the kit, explain how to solve simple addition and subtraction problems on the abacus to your students.
- 2.) Give the students a list of problems to solve on the abacus. Having them work in small groups, let the students try to solve the problems on the abacus.

**• ABACUS vs. CALCULATOR (suggested time: 10-15 minutes)**

It has been said that an abacus is faster and more efficient than a calculator is. If the teacher is skilled at operating the abacus, race a student operating a pocket calculator to see who can solve a math problem the fastest. Next, find out which is faster: mental math or the calculator. Is mental math faster than the abacus? What does this teach us? Why do we use calculators when mental math is equally as fast if not faster?

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**Lesson Two: YI JING**



**OVERVIEW**

Section Two: Unit Lessons



The invention of the eight trigrams of the Yi Jing is attributed to Fu Xi (pronounced Foo See), the legendary King of China, around 3000 BCE. It is said that he contemplated the images of heaven and the patterns of earth, the markings of birds and beasts; he took patterns directly from himself and directly from objects around him. When he was finished he had invented the eight trigrams. From his observations, Fu Xi designated an unbroken and a broken line as symbols of the universe.

An unbroken line represents the dominant male force or the principle of *yang*: clarity, strength, and light.

A broken line represents the dominant female force or the principle of *yin*: darkness, receptivity, and obscurity. Thus, *yin* and *yang* became the two principles of the universe.

In this same manner, the trigrams *Qian* and *Kun* became the basis of the eight trigrams. As one line from each trigram changed to its opposite, the other six trigrams were formed. These changes, according to Fu Xi followed the natural changes of weather conditions. Fu Xi later added further symbolic meanings to the weather changes; each trigram represented a family member as well as an aspect of nature.

King Wen, founder of the Zhou dynasty (1027-771 BCE) is considered to have rearranged and combined figures in a different configuration. The verbal text, the *gua ci* or “explanation of the hexagram” has also been attributed to King Wen. The *yao ci* or “verbal explanation of the individual lines” is attributed to King Wen’s son, the Duke of Zhou.

An engraved plaque of the eight hexagrams made of wood, silver, or copper is believed to have the power of driving away evil and misfortune. Often, this auspicious object can be found hanging on the beam of a house gate. **Included in the Kit is a small jade carving of an immortal holding a Yi Jing.**

## OBJECTIVES

- Students will learn the history of the Yi Jing

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## Lesson Three: TANGRAMS





## OVERVIEW

The tangram is made up of five triangles, one square, and a parallelogram. These seven different shapes can be arranged and rearranged in hundreds of variations to form different shapes and figures. This puzzle originated in China. However, the approximate dates of the invention are uncertain. The origin of the name “tangram” is also uncertain. It is known that the tangram puzzle arrived in Europe and American in the early 19th century, about the same time that there was a resurgence of interest in tangrams in China.

The earliest reference to tangrams comes down to us in a 1780 woodblock print by the Japanese artist, Utamaro. The print depicts two courtesans trying to solve a *QiQiao* (pronounced Chee Chow) puzzle. *QiQiao*, the Chinese name for tangram, literally means “the seven clever pieces.”

## LEARNING OBJECTIVES

- Students will make their own tangram and experiment with different patterns

## ACTIVITY: Tangrams (suggested time: 25 minutes)



## MATERIALS

- Handout 3
- Tangrams kit

## PROCEDURE

- 1.) Distribute Handout 3 to your students. Have the students carefully cut out the seven shapes. Make photocopies or an overhead of various puzzles.



2.) Working together or in groups, have the students experiment with the different puzzle shapes and combinations. After they have experimented sufficiently, pass out the solutions.

3.) Lead the students in a brief discussion about how they liked the tangrams.

-Are they difficult or easy? Why?

-What was your favorite shape?

-If there is time remaining, have the students experiment and invent their own tangram puzzles.

---

#### Lesson Four: TAOTIE



#### OVERVIEW

The predominant element in the decoration of the Shang Dynasty (1150-1030 BCE) bronzes is the animal mask motif called a taotie. There have been many different interpretations of exactly what the taotie represents. In the Song Dynasty the mask-like decoration was named taotie because it resembled a bodiless monster described in a third century BCE text. By the end of the Zhou Dynasty, the taotie was considered a monster. Later it was referred to as 'the glutton' and was thought to be a warning against overeating. However, modern scholars believe that the design may represent a tiger or a bull, or both.

The taotie can also have the characteristics of a bovine, ram or goat. Nonetheless, scholars are also aware that, although the taotie may resemble a real animal, it is also a mythical creature.

Although most extant examples of the taotie are found on ancient ritual or sacrificial bronze vessels, the taotie would have been witnessed in many different forms. It is probable that the images of taotie, beaked dragons Different examples of taotie can be found on many of the bronze vessels at JSMA. , cicadas and tigers would have been

applied to home decorations and even garments.

### **LEARNING OBJECTIVES:**

- Students will understand the concept of symmetry and will complete a symmetric taotie

### **ACTIVITY: Taotie Symmetry (suggested time: 25 minutes)**

#### **MATERIALS**

- Taotie
- Handout 4

#### **PROCEDURE**

- 1.) Explain to your students what a taotie is and what it represents.
  - 2.) Next, discuss the properties of symmetry and asymmetry with the class. What kinds of things can they think of that are symmetrical? What objects in the classroom are symmetrical? What objects in the classroom are not symmetrical?
  - 3.) Pass out Handout 4 to the class. Ask the students to reproduce the missing side of the taotie mask to the best of their ability. If there is time remaining, ask the students to color the taotie.
- 

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Sullivan, Michael. 1973. *The Arts of China*. Berkeley: University of California.



## Section 3: Resources

In this section you will find a variety of resources related to teaching China in your classroom.

### TIMELINE

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#### Shang Dynasty

##### c. 1600-1030 BCE

The first dynasty for which there is clear archaeological evidence. This dynasty is characterized by its writing system, practices of divination, walled cities, bronze technology, and use of horse drawn chariots.

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#### Zhou Dynasty

##### 1030-256 BCE

A hierarchical political and social system with the Zhou royal house at its apex. Power was bestowed upon aristocratic families as lords of their domains or principalities. The system was brought together by a hierarchical order of ancestral cults. The system eventually broke down into a competition for power between rival semi-autonomous states in what became known as the Spring and Autumn (722-481) and Warring States (403-221) periods. Confucius (551-479) lived during these times.

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#### Qin Dynasty

##### 221-206 BCE

The imposition of a centralized administration and standardizing the writing script, weights and measures created a unitary state. Known for its harsh methods of rule including the suppression of dissenting thought.

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#### Han Dynasty

**202 BCE-220 CE** The foundation of the imperial order was modified and consolidated. Confucianism was established as orthodoxy and open civil service examinations were introduced. Han power reached Korea and Vietnam. *Records of the Historian*, which became the model for subsequent official histories, was completed.

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## **Period of Disunity**

**220-581**

The empire was fragmented. Invaders from the borderland and the steppes dominated the north. The south was ruled by successive “Chinese” dynasties. Buddhism spread.

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## **Sui Dynasty**

**581-618**

China Reunified.

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## **Tang Dynasty**

**618-906**

A time of cosmopolitanism and cultural flowering. Active territorial expansion until defeated by the Arabs at Talas in 751. The height of Buddhist influence in China until its repression around 845.

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## **Song Dynasty**

**960-1279**

An era of significant economic and social changes: the monetization of the economy growth in commerce and maritime trade, urban expansion and technological innovations. The examination system for bureaucratic recruitment was firmly established. The development of neo-Confucianism was to provide the intellectual underpinning for the political and social order of the late imperial period.

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## **Yuan Dynasty**

**1271-1368**

The Mongols, as a part of their conquest of much of the world, founded this dynasty. Beijing was made the capital. Dramas, such as the famous *Story of the Western Wing*, flourished.

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## **Ming Dynasty**

**1368-1644**

The first emperor, Hongwu, laid the basis of an authoritarian political culture. Despite early expansion it was an inward-looking state with an emphasis on its agrarian base. Yet there was a burgeoning commercial sector, important changes in the economy and social relations in the latter part of the dynasty. Also a vibrant literary scene as represented by publication of the novel *Journey to the West*.

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## **Qing Dynasty**

**1644-1912**

A Manchu dynasty. Continued the economic developments of the late Ming, leading to prosperity but also complacency and a dramatic increase in population. The acclaimed novel *Dream of the Red Chamber* was written in this period. Strains on the policy were intensified by a rapid incorporation of substantial new territories. Its authoritarian structure was subsequently unable to meet the military and cultural challenge of an expansive West.

---

## **Republic**

**1912-1949**

Weak central government. Western influence as shown by the promotion of “science” and “democracy” during the New Culture Movement. The attempt of the Nationalist government (est. 1928) to bring the entire country under its control was thwarted by both domestic revolts and the Japanese occupation (1937-45). The Nationalists fled to Taiwan after defeat by the Communists.

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## **People’s Republic**

**1949-present**

A Communist government. The drive for remaking society ended in a disaster such as the Great Leap Forward and the Cultural Revolution. Implemented economic reform and political retrenchment since around 1978.

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## THE PINYIN SYSTEM OF PRONUNCIATION

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The Pinyin system was adopted by the government of the People's Republic of China in 1979 for transcribing Chinese words into English. The Wade-Giles system was used before that date and is still used in Taiwan and Hong Kong.

### Consonants

C **ts** as in **its** (citong)

Q **ch** as in **chair** (Qing Dynasty)

X as in **she** (Xian, Fu Xi)

Z **ds** as in **buds** (Mao Zedong)

ZH **j** as in **jump** (Zhou Dynasty)

### Vowels and combinations

A as in **father** (Han Dynasty, Shang Dynasty, Tang Dynasty)

AI as in **aisle** (Shanghai)

E **oo** as in **hook** (Hebei) except before n or ng, when it's pronounced **u** as in **sun** (shen, Deng)

EI as in **bay** (Beijing)

I as in **machine** (jin)

IA **ya** as in **yard** (Xiaoqing)

IAN **yen** (Tianamen, Qianlong) but the city of Xian is pronounced *shee-an*

IU **ew** as in **mew** (Liuzhou, Jiujiang)

O **aw** as in **law** (po)

OU **o** as in **joke** (Zhou Dynasty)

U as in **prune** (Hubei, Hu) or as in the French **tu** after j, q, x, y (Yuan Dynasty)

UI **way** (Sui Dynasty, Fengshui)\

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## CONTENT STANDARDS

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### **Unit One: Chinese Festivals and Celebrations**

#### **Social Sciences**

- Interpret and reconstruct chronological relationships
- Understand relationships among events, issues and developments in different spheres of human activity (i.e., economic, social, political, cultural)
- Understand how contemporary perspectives affect historical interpretations

#### **The Arts**

- Describe how historical and cultural contexts influence works of art
- Apply artistic elements and technical skills to create, present and/or perform works of art for a variety of audiences and purposes

### **Unit Two: Traditional Chinese Costume**

#### **Social Sciences**

- Define and clarify an issue so that its dimensions are well understood
- Explain various perspectives on an event or issue and the reasoning behind them
- Understand how contemporary perspectives affect historical interpretations

#### **The Arts**

- Use knowledge of technical, organizational and aesthetic elements to describe and analyze one's own art and the art of others
- Respond to works of art, giving reasons for preferences
- Relate works of art from various time periods to each other
- Describe how historical and cultural contexts influence works of art
- Understand how the arts serve a variety of personal, professional, practical and cultural needs

### **Unit Three: Painting, Calligraphy, Papercuts and Dough Figures**

#### **The Arts**

- Communicate verbally and in writing about one's own artwork
- Respond to works of art, giving reasons for preferences
- Express ideas, moods and feelings through various art forms

#### **Second Language**

- Reinforce and increase knowledge of other subjects through the second language
- Acquire information and recognize viewpoints available through the second language and culture
- Comprehend and use appropriate verbal and nonverbal practices in common



situations occurring within a second language culture

- Compare and contrast cultural practices of first and second language cultures

### **English**

- Demonstrate literal comprehension of a variety of printed materials
- Structure information in clear sequence, making connections and transitions among ideas, sentences and paragraphs
- Develop flow and rhythm of sentences
- Read selections from a variety of cultures and time periods and recognize distinguishing characteristics of various literary forms
- Produce visual forms that enhance the impacts of a product or presentation

### **Unit Four: Chinese Puzzles, Math, Divination and Symmetry**

#### **Mathematics**

- Use physical models to demonstrate conceptual meanings for addition, subtraction
- Select and use appropriate methods and tools for computing with numbers (e.g., mental calculation, paper and pencil, calculator, computer) and determine whether results are accurate and reasonable
- Formulate hypotheses, design and conduct experiments using appropriate technology, draw conclusions based on data and communicate results
- Create, extend and reproduce patterns using a variety of materials
- Use a variety of methods and tools to solve equations
- Solve problems using various strategies for making combinations and/or permutations

#### **Sciences**

- Apply comparison concepts of gradient, scale, symmetry, quantification and invariance
- Apply explanatory concepts of model, system, theory, probability, and replication

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## RELATED WEB SITES

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### **Ancient and Modern China**, by Mr. Donn

*25 lesson plans and activities, plus related links*

<http://members.aol.com/Egyptkids/7th-grade.html#CHINA>

### **Asian Arts**

*The on-line journal for the study and exhibition of the arts of Asia*

<http://www.asianart.com/index.html>

### **Asian Educational Media Service**

*Center for East Asian and Pacific Studies, University of Illinois at Urbana-Champaign*

<http://www.aems.ueuc.edu/index.las>

### **Ask Asia**

*Asia Society*

<http://www.askasia.org/index.htm>

### **Ask ERIC Lesson Plans**

*Education Resources Information Center*

[http://ericir.syr.edu/virtual/Lessons/Arts/Art\\_Activities/](http://ericir.syr.edu/virtual/Lessons/Arts/Art_Activities/)

### **Chinese Cultural Studies: Images**

*City University of New York's Brooklyn College's Chinese Culture Students: Image*

*NOTE: This site contains pictures of bound feet that are quite graphic; please use discretion with young students*

<http://acc6.its.brooklyn.cuny.edu/~phalsall/images.html#Customs>

### **China: Dim Sum**

<http://www.newton.mec.edu/Angier/DimSum/Dim%20Sum%20Index.html>

### **Chinese Festivals and Dragon Lore**

*Backgrounds, Lesson Plans and Activities*

<http://memebers.aol.com/donnandlee/ChineseFestivals.html#new>

### **Chinese Historical and Cultural Project**

*Virtual Museum/Virtual Library*

<http://www.chcp.org/Vnewyear.html>

### **Chinese Papercuts**

<http://www.isaacnet.com/culture/papercut.htm>

### **Council on East Asian Libraries**

<http://www.darkwing.uoregon.edu/~felsing/ceal/welcome.html>

### **Golden Legacy Curriculum**

<http://www.kqed.org/cell/golden/glmenu.html>

### **Lesson Plans on China**

*By East Asian Curriculum Project of Columbia University*

[http://www.easc.indiana.edu/pages/easc/curriculum/china/1996/EACPWorkBook/Lesson\\_Plan/intro/htm](http://www.easc.indiana.edu/pages/easc/curriculum/china/1996/EACPWorkBook/Lesson_Plan/intro/htm)

### **Seattle Asian Art Museum**

<http://seattleartmuseum.org>

### **Seattle Art Museum Teacher Resource Center (TRC)**

*Includes an online database*

<http://www.seattleartmuseum.org/trc/default.htm>

### **University of Oregon Museum of Art**

<http://uoma.uoregon.edu/index.html>

## **RESOURCE DIRECTORY**

Center for Asian and Pacific Studies

110 Gerlinger Hall

1246 University of Oregon

(541) 346-0802

[caps@darkwing.uoregon.edu](mailto:caps@darkwing.uoregon.edu)

<http://darkwing.uoregon.edu/~caps/>

Classical Chinese Garden Society

(503) 240-0614

[info@chinesegarden.org](mailto:info@chinesegarden.org)

Kathy Hoy, Ink painting and Calligraphy Artist  
2786 Central Blvd.  
Eugene, OR 97403  
(541) 343-7819

International Culture Service Program  
Room 330 Oregon Hall  
5209 University of Oregon  
Eugene, OR 97403  
<http://darkwing.uoregon.edu/~oieehome/icsp/>

Lane Arts Council  
44 W Broadway Ste 304  
Eugene, OR 97401  
(541) 485-2278  
<http://www.efn.org/~laneartc/aie.html>

Northwest China Council  
102 NW 4th Avenue (at Couch St)  
Portland, OR 97209  
phone: (503) 973-5451  
fax: (503) 973-5431  
<http://www.exportoregon.org/nwchina/index.html>

Teach Asia  
Asia Society  
725 Park Avenue  
New York, NY 10021-5088

University of Oregon Kung Fu/Lion Dance Club  
This Chinese Martial Art teaches “Pak Mei fut gar” style with emphasis on training with classical weapons. Lion Dance is performed at various cultural events.  
Amanda Clark, Coordinator: (541) 346- 7376

University of Oregon Wushu Club  
Wushu is a Chinese Martial Art based on the forms of Kung Fu. It is currently China’s national sport. The intense physical training helps improve speed, flexibility, coordination and strength.  
The club participates in local and regional competitions.  
shlango@gladstone.uoregon.edu  
<http://gladstone.uoregon.edu/~schlango/>  
Peter Wolf, Coordinator: (541) 343-3554

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## GLOSSARY OF TERMS

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**aesthetic** A conception of what is artistically valid or beautiful.

**asymmetry** Inequality in measurement, shape, position of parts on either side of a dividing line. Something lopsided or unequal in appearance.

**Buddha** Orig. Siddhartha Guatama, 563?-483? BCE. Indian mystic and founder of Buddhism who began preaching after achieving supreme enlightenment at the age of 35. One who has achieved a state of perfect spiritual enlightenment in accordance with the teachings of Buddha. A representation or likeness.

**Buddhism** The teaching of Buddha that life is permeated with suffering caused by desire, that suffering ceases when desire ceases, and that enlightenment obtained through meditation releases one from desire, suffering, and rebirth. The religion of many groups that profess varying forms of this doctrine that venerate Buddha.

**composition** Arrangement of colors, shapes, lines, texture, etc. in a design.

**Confucianism** The philosophical teachings of Confucius.

**Confucius** A Chinese philosopher whose *Analects* contain a collection of his sayings.

**contrast** The difference between two things that are being compared. To compare two things closely to show how they are different; to show a marked difference.

**culture** The totality of socially transmitted behavior patterns, arts, beliefs, institutions, and all other products of human work and thought. These products considered as the expression of a particular period, class, community, or population.

**design** To plan the group of arrangement of elements in a composition.

**design elements** Line, shape, size, value, color, and texture.

**embroidery** Ornamentation of a fabric with needlework. Embellishment with fanciful details.

**filial** Of, relating to, or befitting a son or daughter. Having or assuming the relationship of child or offspring to a parent.

**folklore** The traditional beliefs, myths, tales, and practices of a people, transmitted orally. The comparative study of folk knowledge and culture. A body of widely accepted but usually specious notions about a place, a group or an institution. A popular but unfounded belief.

**Hong Bao** Red envelopes with auspicious characters printed on the outside and money on the inside to bring good luck for the New Year.

**Imperial** Of or suggestive of an empire or a sovereign, especially an emperor or empress. Having supreme authority, sovereign. Regal, majestic; outstanding in size or quality.

**insignia** A badge of office, rank, membership, or nationality; an emblem.

**jade** Either of two distinct minerals, nephrite and jadeite, that are generally pale green or white and are used mainly as gemstones or in carving.

**Lao Tzu** Sixth century BCE Chinese philosopher regarded as the founder of Taoism.

**lunar** Of, involving, caused by, or affecting the moon.

**motif** A recurrent thematic element in an artistic or literary work.

**pattern** A plan, shape, color, or texture that is repeated.

**perspective** The technique of representing three-dimensional objects and depth relationships on a two dimensional surface.

**sericulture** The process of manufacturing silk.

**symbol** A sign, figure, design, or pattern used to represent something or somebody by association.

**symmetry** Equality in measurement, shape, position of parts on either side of a dividing line. Something not lop-sided or unequal in appearance.

**Taoism** A principal philosophy and system of religion of china based on the teachings of Lao-tzu in the 6th century BCE.





## Section Four: TEACHER EVALUTATION FORM

*We value your opinions and suggestions. Your input helps us improve this kit as well as future kits. Please complete the following form and return it to us with the kit. Thank you.*

### OUTREACH KIT EVALUATION

1. How did you learn about the Chinese Arts and Culture Outreach Kit?

2. How did you incorporate the kit into your curriculum?

3. What lessons/activities did you find most useful? Why?

4. Were the instructions clear for the lessons/activities?

5. What was the students' reaction to the kit?

6. Overall, how would you rate the kit as a teaching tool?

Excellent

Good

Satisfactory

Poor

Please briefly explain your rating.

## **CLASSROOM INFORMATION**

7. What subjects/grade levels do you teach?

8. How did you adapt the materials to fit the grade level?

9. What other art and culture kits would you find useful in your classroom?

10. Have you visited the Jordan Schnitzer Museum of Art? Yes No

11. Do you plan to bring your students to the Museum for a tour? Yes No

12. Please give us your comments and suggestions for revisions on this unit. We value your feedback so that we may improve the kit!

