

TEACHER RESOURCE GUIDE

Chinese Art and Culture Outreach Kit



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For additional copies and questions about education programs and scheduled tours please call the University of Oregon Museum of Art at 541.346.0966 or email: abiasmlm@oregon.uoregon.edu.

Visit the UOMA website at <http://uoma.uoregon.edu>.

Pictured on cover: Ming qi Camel
Murray Warner Collection of Oriental Art
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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. Various examples of artwork from the University of Oregon Museum of Art (UOMA), books, maps, and overheads are included in the kit.

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 UOMA 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,

University of Oregon 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.



UOMA ARTS EDUCATION MISSION

Education is an integral component to the UOMA and is central to its vision. We believe that education should be included in the development and design of each tour, exhibition, and program we create. We value museums as learning environments in which curiosity, discovery, and contemplation are encouraged. Our aim for each visitor, regardless of age, background or ability, is to experience the museum with enthusiasm and success, empowered by new perspectives.

Our programs focus on family-centered learning, interdisciplinary connections, and the individual learning styles of each visitor. We are committed to providing exceptional programs 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. We hope the kit will help others learn about the power and potential of teaching with art.

The Education Outreach Program supports the UOMA Mission by

- *Offering a diverse series of educational and cultural programs*
- *Playing a significant role in providing life-long learning for all citizens so that they may be informed and enriched individually and collectively*

The UOMA is proactively creating education programs that go beyond the walls of the museum to reach diverse audiences. The goals of the outreach kit are not to replace the experience of visiting the UOMA's significant exhibitions; rather, they are a means to communicate the nature of our collection and the value of viewing artwork. The primary goal of this 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 UOMA.

Included in the Chinese Art and Culture Outreach Kit are a variety of lesson plans and resources that approach learning from different angles. Through these lesson plans we hope to cover a multitude of learning and teaching styles to maximize the creative learning potential of both students and teachers.

UNIVERSITY OF OREGON MUSEUM OF ART MISSION

“An Educational and Cultural Force for the University, City of Eugene, The State of Oregon, and the Region.”

The University of Oregon Museum of Art was founded in the early decades of the 20th Century with the noble purpose of creating a deeper appreciation and understanding of the peoples, art, and cultures of Asia. In effect, the UOMA 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. Beyond this distinguished and distinctive mission, the UOMA is also a major regional art museum; it fulfills this responsibility by offering a varied and changing exhibition program that includes and looks beyond the Pacific Rim.

As such, the University of Oregon Museum of Art is an essential and dynamic educational and cultural force for the university, city of Eugene, the State of Oregon, and the region. Housing important collections of Asian and Northwestern art, the UOMA is a growing cultural repository, a dynamic research center, an innovative educational resource, and a national/international attraction.

- It celebrates these responsibilities by offering challenging and significant exhibitions and a diverse series of educational and cultural programs.
- It is a collecting institution that primarily emphasizes the art of the Pacific Rim and promotes a dynamic and positive cultural interchange between East and West; it is committed to preserving, displaying and enhancing its two major collections—Asian art and Northwest American art.
- It is a university museum that finds creative ways of basing its exhibitions and other programs upon multi-disciplinary curricular and extracurricular needs of students, faculty and community.
- It serves the university, community, and region as a center where the lines between academic disciplines are tested and challenged through a rich and open dialogue.
- It is a state-sponsored and community-supported museum that plays a significant role in providing lifelong learning for all citizens so that they may be informed and enriched individually and collectively.

INVENTORY LIST

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

UNIT #1

- Jade Carving of Pig
- Moon Cake Mold
- Year of the Dragon Banner
- Fan
- Red Lacquer Frog
- Three Paper lanterns
- Festival Hats
- Incense Burner
- 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

- 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 UOMA collection
- Overhead of rank badge in the UOMA collection

UNIT #3

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

- Yi Jing (often written I Ching)
- Jade carving of an immortal holding an Yi Jing
- Abacus
- 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

Lion Dancer: Ernie Wan's Chinese New Year by Kate Waters and Madeline Slovenz-Low, photographs by Martha Cooper

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 in 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**.
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.

TIMELINE

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.

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.

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.

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.

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.

Sui Dynasty 581-618

China Reunified.

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.

**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.

**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.

**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*.

**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.

**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.*

* Adapted from a timeline prepared by Professor Michael Tsin, Columbia University for the Columbia University **Project on Asia in the Core Curriculum**.

THE PINYIN SYSTEM OF PRONUNCIATION

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**)\

~UNIT 1~

CHINESE FESTIVALS AND CELEBRATIONS

OUTREACH OBJECTS

- Jade Carving of Pig
- Moon Cake Mold
- Year of the Dragon Banner
- Fan
- Red Lacquer Frog
- Three Paper lanterns
- Festival Hats
- Incense Burner
- Handouts 1a and 1b

BOOKS & TAPES

- *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

OBJECTIVES

- Students will explore traditional Chinese celebrations through history, customs, religious practices, foods, games, and group activities
- Students will learn about traditional Chinese cultural celebrations and learn how the holidays relate to the participants
- Students will be introduced to Chinese celebrations through literature

CONTENT STANDARDS

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

CELEBRATIONS*

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.

Chinese popular religion believes the spiritual world mirrors the real world. The real life needs for food, entertainment and money are requested for ancestors in the spiritual world also. Chinese-American celebrations have evolved to include the most important components for each individual family.

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, and 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, the position of the moon for these celebrations was important. The fifteenth of each lunar month was a full moon, therefore a new moon was on the first of each month. Some of the celebrations also followed the solar calendar.

CHINESE LUNAR CALENDAR

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. 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.

A second legend gives another version on the determination of the order of the animals. The twelve animals quarreled one day as to who was to head the cycle of years. The gods were asked to decide and they held a contest: whoever reached the opposite bank of the river first would be head the first cycle, and the rest of the animals would receive their years according to their finish.

All the twelve animals gathered at the riverbank and jumped in. Unknown to the ox, the rat had jumped upon his back. As the ox was about to jump ashore, the rat jumped off the ox's back, and won the race. The pig, who was very lazy, ended up last. That is why the rat is the first year of the animal cycle, the ox is the second, and the pig last. If one knows the animal of a person's birth year, the person's age can be known through calculation as the animals repeat every twelve years.

* The following texts and several of the activities are borrowed from Golden Legacy Curriculum:
<http://www.kqed.org/cell/golden/celebr.html>

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.

CHINESE ZODIAC EXERCISE* **(Discussion and homework exercise)**

- Review information about the lunar calendar. Explain to the students how the years on a Chinese calendar are grouped into sets of twelve with each year represented by a different animal, and that the animals are called Zodiac signs. Remind the children that as part of the New Year Celebration, the Chinese people welcome in the new animal for the year. They use pictures of that animal for decorating. Tell them that people believed that the characteristics of people were like those of the animal of the year they were born. Give students the Chinese Zodiac Chart and Animal Characteristics List (Handouts 1 and 2). Have them figure out the years of each animal. Have them find the animal for the years they and their family members were born. Let 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.

CHINESE NEW YEAR, JANUARY 21st- FEBRURAY 19th

Of all the traditional Chinese festivals, Chinese New Year is the most colorful, elaborate and joyous of celebrations. This holiday more than any other stresses the importance of family. Everywhere in China and overseas, Chinese communities celebrate the end of the old year and the welcoming of the new. Chinese New Year is celebrated on the first day of the first moon of the lunar calendar. According to the Gregorian calendar, or solar calendar, the first day of the celebration can be any day between January 21st and February 19th. Today, the celebration may last from one day to two weeks.

Preparations for Chinese New Year often begin as much as a month ahead of time. Traditionally the Kitchen God was the guardian of the family and his picture would hang in the kitchen. On New Year's Day, a fresh new picture would be hung in that place.

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. Oranges and gold are pronounced the same in Cantonese. Therefore, oranges are given in pairs or even numbers during the New Year to bring wishes for sweetness and wealth. Special foods, clothes, and gifts are prepared and collected, making the last week of the old year an especially busy time. 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. Tradition states that everything that happens on New Year's Day is a foreshadowing of the entire New Year. All food must be prepared before New Year's Day, so that sharp

* This exercise has been borrowed from the [Chinese New Year](http://www.teacherlink.usu.edu/resources/ed_lesson_plans/Byrnes/chinese.html) lesson plan by Natalie Walker:
http://www.teacherlink.usu.edu/resources/ed_lesson_plans/Byrnes/chinese.html

instruments, like knives and scissors, will not “cut the luck” of the New Year. Having plenty of food foretells a year with enough food for the family. Everyone should be bathed and tidied. Upon returning home, house lights traditionally remain lit to welcome the New Year.

The first and second days of the New Year are dedicated to ancestor worship and the family. Traditionally, all stores close and everyone has a holiday. Today, many Chinese-Americans celebrate in the evening after work. Families prepare special dishes to enjoy and celebrate the New Year. Often the ingredients have names similar to words like “good fortune,” “longevity,” “health,” and “prosperity.” Eating these foods brings wishes of the same name. Children are given hong bao (red envelopes) with money from married relatives. The family enjoys snacking on all the sweet pastries, nuts, and candies which have been brought out especially for this time.

The remaining days are for fun and feasting, visiting friends and distant 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.

The New Year celebration is an important and joyous holiday in the Chinese lunar calendar. Because of the influence of the Chinese civilization throughout Asia, many Asian countries celebrate the holiday in much the same way as the Chinese do.

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 couples, 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.” Other popular couplets are: “May all who come and go from here have good fortune,” “May all that your heart truly desires come to you,” and “May your land or garden continue to be productive.”
- 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.
- 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, and the Buddha-hand citron signifies happiness and longevity.
- Tangerines and oranges arranged on a plate are symbolic of good luck and wealth because of their homonymic name.
- 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. These are shared with welcomed guests and relatives who visit during the New Year Season.

PARADE DRAGON ACTIVITY

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.

MATERIALS NEEDED

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

PROCEDURE

(Suggested time: two or three lengthy class periods, one to make the dragon, another to finish constructing the dragon and have the parade)

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.

- **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.
- **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 minute with Velcro or tacking.
- **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.

CLASSROOM NEW YEAR'S ALTAR AND CELEBRATION

(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.

1. Have students trade offerings of hong bao (made from red construction paper or bought at an Asian store) 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. These can be written in English or using Chinese characters.

***Suggestion**—if possible, bring Chinese take-out, chopsticks, and tea into the classroom for a festive Chinese New Year’s Feast!

QING MING FESTIVAL (TOMB SWEEPING DAY), APRIL

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. In ancient times, Qing Ming was celebrated by dancing, singing, and picnicking. Similar to Easter time, eggs are boiled, colored and eaten to symbolize renewal of life. Over a long period of time, the celebration evolved into a quiet time for family togetherness. It was felt that the well-being of one’s ancestors would ensure the family’s prosperity, health and blessings.

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. Family association and communities often arrange bus trips for the convenience of the family. 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. The food favored by the ancestor is presented in the offering. 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.

Family members lower their heads, placing their hands together, and bow three times to show respect. Three is an important number in the Chinese popular ritual practice. 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.

As families emigrated from China, and the distances to family cemeteries grew, an altar in the home served as the place to remember and honor one’s ancestors. Rituals are practiced in homes. 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.

CHINESE KITE PROJECT*

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.

* Charlotte Beall and Margaret Elmer. 1991. *Hands on: CHINA*. Seattle: The Children’s Museum.

MATERIALS

1. 17" x 17" lightweight paper, such as tracing paper or vellum—one sheet per kite.
2. Paints or markers
3. Cardboard strips or thin bamboo rods—17" and 22" x 1/8"—four short and one long for each kite. Additional strips may be necessary for more complex shapes.
4. Crepe paper streamers in 24" lengths.
5. Kite string
6. 2" x 2" piece of cardboard—one per kite

PROCEDURE

(suggested time: at least two class periods)

1. Children will make their own kites—the simpler the shape the better. You might suggest squares, diamonds, triangles—shapes with straight edges are easiest to cut and attach frames to. For best balance, shapes should be symmetrical. These shapes can then be decorated with more elaborate designs.
2. Students should design the shape of their kite to take the best advantage of the full sheet of paper. Have students carefully cut out and decorate each shape.
3. Measure lengths of kite string and wrap it onto the small cardboard squares.
4. Next, students will measure cardboard strips or bamboo rods to fit each side, plus one to reinforce the middle. Glue strips along edges and allow to dry thoroughly.
5. Before students glue the reinforcing strip across the middle, tie one end of the kite string to the middle of the reinforcing strip. Glue and allow to dry.
6. Crepe paper streamers may be glued or stapled to the bottom end of the kite for a tail, or several may be tied along the length of the string.

MOON FESTIVAL, MID-SEPTEMBER

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. Originally, the festival was celebrated outdoors. Families met to have a day of thanksgiving and pleasure. 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. 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.

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. Moon cake cookies, made from the same dough used for the outside of a moon cake are given to children. These cookies are in the shape of toys or animals.

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.

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 and give thanks for the good harvest. It is also 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.

Today, many families still gather outdoors to nibble on moon cakes, sip tea, and enjoy the full moon. Some families go to restaurants for fancy meals, while others have a quiet meal at home.

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~UNIT 2~

TRADITIONAL CHINESE COSTUME

Robes, Rank Badges, and Foot Binding

OUTREACH OBJECTS

- 2 Rank Badges
- Overhead of traditional garment from the UOMA collection
- Overhead of rank badge from the UOMA collection
- Shoes for bound feet
- Slippers with dragons
- Silk Cocoon
- Traditional Robe

BOOKS

Chinese Girl and Boy Paper Dolls by Barbara Steadman

Decoding Dragons Status Garments in Chi'ing Dyansty China by John E. Vollmer

OBJECTIVES

- Students will learn about the symbolism and style of traditional Chinese garments from the Ming and Qing Dynasties
- Students will 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
- Students will understand the importance and some of the symbolism of Rank Badges
- Students will create insignia for the different grades in their school and write a paragraph explaining their choices
- Students will design their own Rank Badge
- Students will create a pictorial glossary of costumes that indicate rank from other cultures

CONTENT STANDARDS

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

ROBES

The UOMA 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.

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 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." Gowns were worn as outer garments; they were either lined (with fur or cotton) or unlined to best suit the season. The front and back of these gowns would have been equipped with a rank badge (see below).

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.

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.

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.

UOMA 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 of the young child was subjected to a coercive and unremitting pressure, for the object was not merely to confine the foot but to make the toes bend under and into the sole and bring the sole and heel as close together as possible.... 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.

* Howard S. Levy. 1992. *Lotus Lovers: The Complete History of the Erotic Custom of Footbinding in China*. Buffalo: Prometheus Books, p. 26.

At the end of the Qing Dynasty the opposition began to grow. Opponents stated that the custom prevented China from becoming a part of the Modern world and that the country was “loosing face among the community of nations.” 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.

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.

DISCUSSION QUESTIONS

- As a class, look at the robes in the overheads. 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.

ACTIVITIES

- 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? 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.*
- Students can create a pictorial glossary of costumes from Western culture that indicate a person's status in society. 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?*
- 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. 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?

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~UNIT 3~

PAINTING, CALLIGRAPHY AND PAPER CUTS

OUTREACH OBJECTS

- Scroll Painting
- Calligraphy Set
- Artist's Seal
- *Filial Sons of Old China* Book of Papercuts
- Handout #2

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 Paper cuts by Sha-Liu Qui

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

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.
- Students will make a papercut to decorate the classroom windows.

CONTENT STANDARDS

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

CHINESE WRITING

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. The art and tradition of Chinese calligraphy touches all spheres of Chinese culture. Like many art forms from different cultures, the art and beauty of Chinese calligraphy is found as much in the creative process as in the end result.

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. Spoken Chinese has never been standardized. Pronunciation of the characters can vary between time periods and geographic locations. However, the written language was standardized around 200 BCE. While there are many different dialects spoken in China, all literate persons can read essentially the same language.

A sentence is composed of a sequence of characters. 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.

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. Ink is generally prepared in sticks or cakes. It is water-based with carbon made from burning resinous pinewood and then lampblack, made from animal, vegetable, or mineral oils is added for color. Color is added using either vegetable or mineral pigments. To make the ink, the cakes are ground by hand on an inkstone made of stone or ceramic and then mixed with water to produce a liquid solution of desired density.

CALLIGRAPHY

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 execution of this script maximizes the full potential of the flexible brush through the width of the stroke changes, the long horizontal and diagonal strokes, and the sharp (as opposed to rounded) stroke ends.

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. The appearance of this style is a balanced precision of line and structure with a clear compositional relationship between the elements of each character. This is the first script to fully utilize the ability of the brush. If Regular script is comparable to a printed form of writing, the Running script is comparable to a handwritten form. The Running script is achieved when several dots and strokes of a character are written continuously without lifting the tip of the brush. This “running together of the elements” emphasizes the vertical aspect of movement. Whereas characters written in the Regular script form a box-like shape, the Running script appears more rectangular.

The cursive script reduces calligraphy to a single abstraction that can be conveyed in a continuous, sweeping movement. The kinesthetic, abstract, and spontaneous qualities of this calligraphy highlight its appeal as an art form. The ultimate goal in the execution of this script is to write each character as quickly and simply as possible. (Thus the character is reduced to pure abstraction.)

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. Because of the strict technique, only small variations are allowed in the execution of a character. Consequently, various artists’ and period styles are discernible to the well-trained eye. Practice and repetition are of the utmost importance in the art of calligraphy. 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.

Calligraphy had evolved from utilitarian craft to a respected art form by the Six Dynasties (265-581 CE). In order for this evolution to take place, a number of changes had to occur. There had to be a discernible difference between the best and worst examples of writing. The aesthetic appearance of writing had to gain esteem beyond mere usefulness of communicating ideas or facts. The calligraphy artists had to be highly regarded in the eyes of the public. Finally, it was important to establish a canon—a point of departure—against which the new generation would be able to develop and judge their skills.

SEALS

Seals (“chops”) have commonly been used in place of a signature since the late Zhou Dynasty (1030-256 BCE) for official, artistic, literary, commercial, and personal purposes. Seals are often carved or molded out of materials such as bronze, silver, stone, horn, and wood. Sizes vary from huge imperial seals to small personal seals and can contain between one and twenty characters. The characters can either be carved in intaglio against a solid background or in relief against a removed background. Originally, seals were impressed into clay. During the Six Dynasties (256-581 CE) a colored ink paste (often red) was implemented.

Seals were often used on received and checked documents. As works of calligraphy and paintings were passed from one collector to another, collectors would add their personal inscription or colophon and print one or more of their seals. Therefore, seals can be used as a source of authentication, but one must be aware of forgeries.

CHINESE PAINTING

When looking at Chinese painting, it is important to understand some of its basic properties. Indeed, there are great differences between Asian and Western painting. Traditional Chinese ink painting does not emphasize realistic rendering of an image or scene in the same manner as the Western tradition. Multiple (as opposed to linear) perspectives were used to depict the “spirit” of animals, humans, and landscape. Paintings often incorporated written words and seals, as well. In this manner, the finished product is a union of various arts: ink painting, calligraphy, seal carving, and in some cases, papermaking.

Observers of Chinese paintings must also be aware that distinctions exist between figure and landscape painting, religious and secular painting, and professional and amateur painting. During the tenth and eleventh centuries, landscape paintings became monumental subjects instead of settings for figures.

There are several different two-dimensional formats for paintings. Handscrolls and hanging scrolls are very common. In the eleventh and twelfth centuries, album leaves and fan paintings created more intimate views of nature. It was also during this time that clear divisions between professional and amateur painting developed. So-called amateur-scholar painters looked down upon the official painters. Artwork of the self-proclaimed scholar-painters can be characterized by subtle brushwork, a variety of ink tonalities, creative rearrangement of standardized compositional elements, as well as references to past masters. The paintings by these educated scholar-officials who worked in the government reflected the artists’ values.

PAPERCUTS

Cut paper designs found a variety of uses in China, both as tools and decorations in and of themselves. Cut paper patterns were pasted onto silks and then covered with embroidery, patterns were also used as stencils to decorate pottery, porcelain and lacquerware. In past dynasties, windows in Chinese homes were made of paper and treated with oil to make them partially transparent. Red papercuts were then pasted to the windows to brighten up the home. Cut paper designs are still used to decorate windows at New Year, gifts, and sometimes food for family celebrations.

DISCUSSION

- As a class, read and discuss the included Student Reference Books. Some of the suggested books are Chinese stories or fairy tales. Talk about the stories and how the illustrations relate to the narrative. How do the illustrations describe what's going on in the story?
- As a class, look at and discuss the tools in the calligraphy set. Discuss the proper way in which a calligrapher would use these tools. (Teachers may consider inviting a calligraphy artist into the classroom for a demonstration.) Discuss the artist seal. How is it similar to and different from a signature? (You may want to compare the artist's seals to a Western artist's signature, i.e., Van Gogh.)
- Look at and discuss the calligraphy samples. How can you recognize the symbols? Do the symbols look like the words they represent (see *Lóng is a Dragon*)? Discuss the technique. Practice with the handouts. Have students think about the characters they like best and how they would use them in a poem or a story.
- Using the scroll painting or reproductions in the books, in small groups, or as a class, have the students discuss the following questions:
 - What is the subject of the painting? What is happening in the painting?
 - How did the artist begin?
 - Working with ink, there is no way to erase or correct mistakes. What can be done to incorporate a mistake into the composition of the painting?
 - What objects are in the painting?
 - Are the objects presented in a naturalistic or an abstract manner? Give examples.
 - How does the artist use space? Is there a feeling of depth in the painting?
 - Are there overlapping dark and light areas within an object?
 - Do you sense that some objects are far away and some are close up?
 - Describe the colors in the painting. What are the dominant colors, if any?
 - Is there any color contrast?
 - Is there repetition in the painting?
 - Where is there pattern and texture in the painting?
 - If these paintings were done in our culture, what would some of the subjects be?
 - In our culture, what kinds of images would be in the paintings?
- Have the students examine the papercuts included in the kit. Students may want to take turns reading the description of each scene out loud. Discuss different characteristics of the images. How are the scenes and actions described in the form of a silhouette?

ACTIVITIES

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
11. Brightly colored construction paper

- **CALLIGRAPHY**

- (suggested time: 1 hour)**

- 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. Discuss the various techniques to properly execute the brush strokes (refer to *Long is a Dragon* and *The Simple Art of the Chinese Character*). Have students practice a variety of characters using the handout. Students should accustom themselves to the proper technique of holding the brush and of applying the brush to paper. It is imperative that students understand the calligraphic process is as important as the finished product. It is more important for the finished product to be executed appropriately than for the end result to resemble the example.

- **HANGING SCROLL**

- (suggested time: 30 minutes)**

- 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. 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. 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.

- **ARTIST'S SEAL**

- (suggested time: 20 minutes)**

- Students will make their own seal to use as a signature on the completed handscroll and hanging scroll. Divide the Art Gum eraser among the students (one package can be divided into at least six individual seals). First, 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).

Young students can carve out their seal using a sharp pencil, while older students may use an x-acto knife. 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.

- **NARRATIVE STORY**

(suggested time: 2 class periods)

Write a poem or a narrative story. It is important to have several different scenes or events in the story; 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)

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. 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. 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.

- **PAPERCUTS**

(suggested time: 45 minutes)

Demonstrate various methods of cutting shapes out of the paper (i.e. symmetrical, asymmetrical, interior cutting). Each student should choose a simple symbol to begin with. 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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~UNIT 4~

CHINESE PUZZLES, MATH, DIVINATION AND SYMMETRY

Abacus, Yi Jing, Tangrams and Taotie

OUTREACH OBJECTS

- Yi Jing (often written I Ching)
- Jade carving of an immortal holding an Yi Jing
- Abacus
- Chinese Funerary Tomb Figures (horse and soldier)
- Overhead image of a taotie
- Handouts # 3, 4a and 4b

OBJECTIVES

- Students will learn how to work an abacus and solve basic addition and subtraction problems
- Students will learn the history of the Yi Jing
- Students will make their own tangram and experiment with different patterns
- Students will understand the concept of symmetry and will complete a symmetric taotie design

CONTENT STANDARDS

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

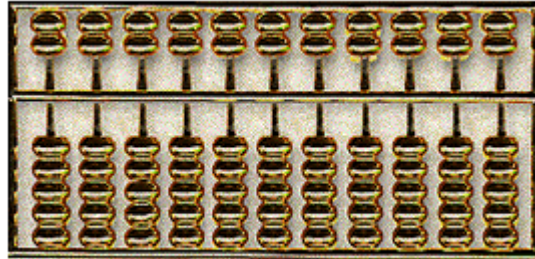
ABACUS*

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 following explanation and images were borrowed from Chinese Abacus: <http://qi-journal.com/abacus.html>

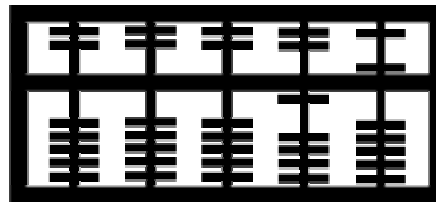
The Chinese abacus consists of a heavy frame with at least nine parallel vertical bars. Each of these bars has seven moveable beads that are separated by a horizontal crossbar. Two beads (called the “heaven beads”) are placed *above* the crossbar; five beads (called the “earth beads”) are placed *below*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

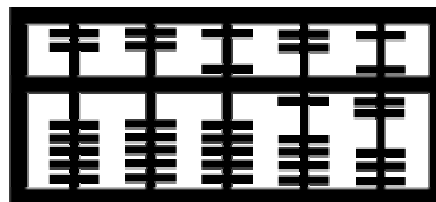


the beads are pushed *away* from the crossbar, the abacus reads zero. Before beginning a calculation, the abacus must be cleared in this manner.

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.



Below, the abacus is set to 517. One 500 unit bead was added, one 10 unit bead, one 5 unit bead, and two 1 unit beads.



YI JING

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 an Yi Jing.

TANGRAMS

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 America 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.”

TAOTIE

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, cicadas and tigers would have been applied to home decorations and even garments.

Different examples of taotie can be found on many of the bronze vessels at UOMA.

ACTIVITIES

MATERIALS NEEDED

1. Photocopies of tangram template on heavy, durable paper
2. Photocopies of handouts
3. Scissors
4. Pocket calculator

- **ABACUS**

(suggested time: 35 minutes)

Using the abacus included in the kit, explain how to solve simple addition and subtraction problems on the abacus to your students. 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?

- **TANGRAMS**

(suggested time: 25 minutes)

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

- **TAOTIE SYMMETRY**

(suggested time: 25 minutes)

Explain to your students what a taotie is and what it represents. 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? 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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Botermans, Jack and Jerry Slocum. 1986. *Puzzles Old and New: How to Make and Solve Them*. Seattle: University of Washington.

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Mims M., III, Forrest. 1977. *Number Machines: An Introduction to the Abacus, Slide Rule, and Pocket Calculator*. New York: David McKay Company, Inc.

Read, Ronald C. 1965. *Tangrams—330 Puzzles*. New York: Dover Publications.

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

GLOSSARY OF TERMS

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 <i>Analects</i> 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 6 th century BCE.

RELATED WEB SITES

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/

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://members.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

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

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Eugene, OR 97403
<http://darkwing.uoregon.edu/~oieehome/icsp/>

Lane Arts Council
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(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

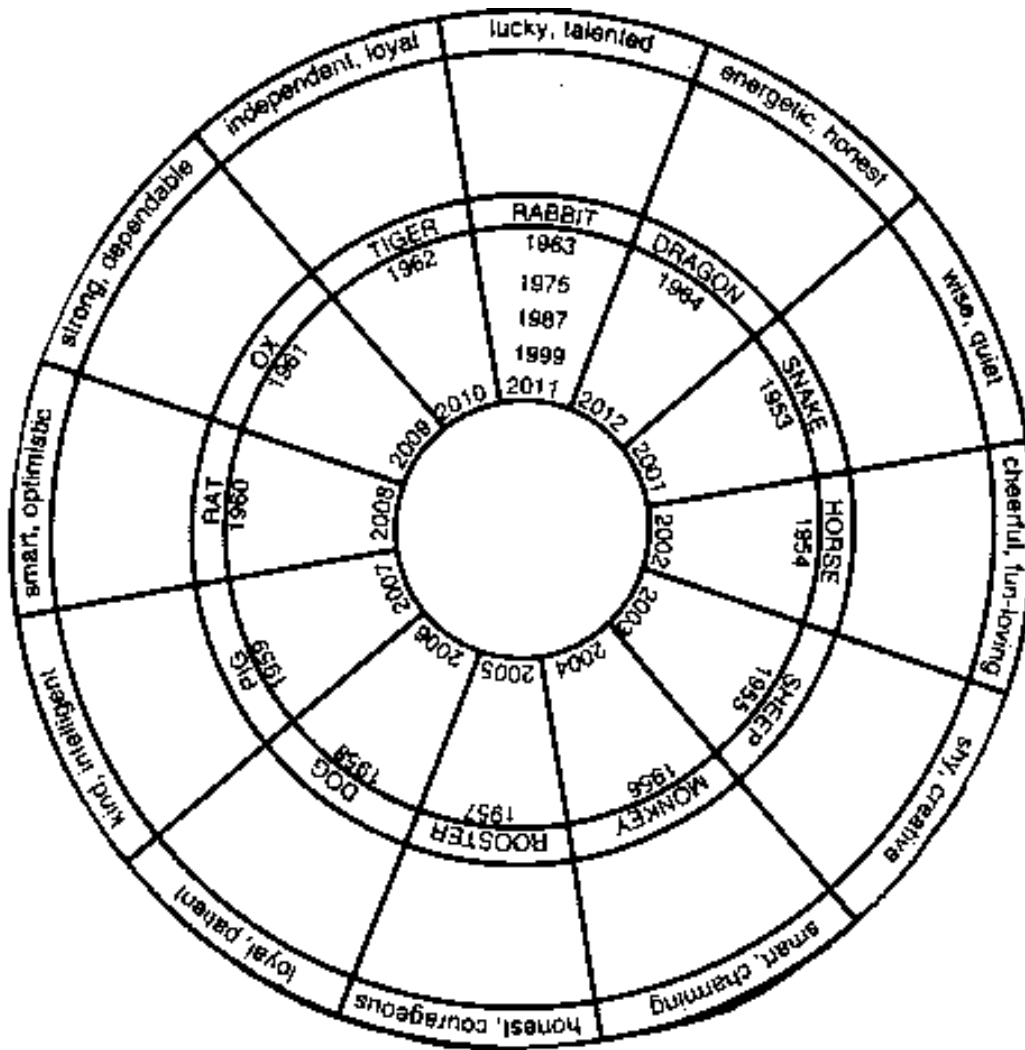
<http://gladstone.uoregon.edu/~schlango/>

Peter Wolf, Coordinator: (541) 343-3554

~UNIT 1~
HANDOUT 1a

Name _____

Instructions: Use the example of the Rabbit year below to complete this Chinese Zodiac chart to find out which Zodiac year you were born in. Find out the year of your family members, neighbors, or friends. Do you think the characteristics are an accurate description of your personality? Are they an accurate description of other people? On a separate piece of paper, write a paragraph to answer these questions.



~UNIT 1~
HANDOUT 1b

Instructions: Use this chart to help decide if the characteristics of the animals match your personality.

Rat: thrifty, quick tempered and charming. You will make a good architect, salesperson, or campaign manager.

Ox: stubborn, patient, trusting, dependable. You will be happy as a tennis pro, surgeon, hair stylist, or rock climber.

Tiger: sensitive, passionate and daring. You might be a racecar driver, animal trainer, reporter, or soap opera star.

Rabbit: affectionate and cautious, good head for business. You are well suited as a lawyer, banker, interior designer, or video game player.

Dragon: full of vitality and strength, sets high standards. You will make a good talk show host, artist or diplomat.

Snake: deep thinker and soft spoken. You will find success as a philosopher, fortuneteller, or best friend.

Horse: cheerful, perceptive and quick-witted, loves to be where the action is. You will be best as an explorer, writer, or debutante.

Ram: strong beliefs, compassionate, accomplished in the arts. You will make a good therapist, author, or landscape architect.

Monkey: inventor and improviser. You will be good at everything you do, from a famous magician to a head of state.

Rooster: sharp and neat, extravagant in dress, prefers working alone. You will be happiest as a fashion model, actor, or world traveler.

Dog: loyal, trustworthy and faithful, makes a good by somewhat reluctant leader. You will be an excellent secret agent, psychiatrist or librarian.

Pig: studious, well informed, reliable. You will do well as a craftsperson, art collector or comedian.

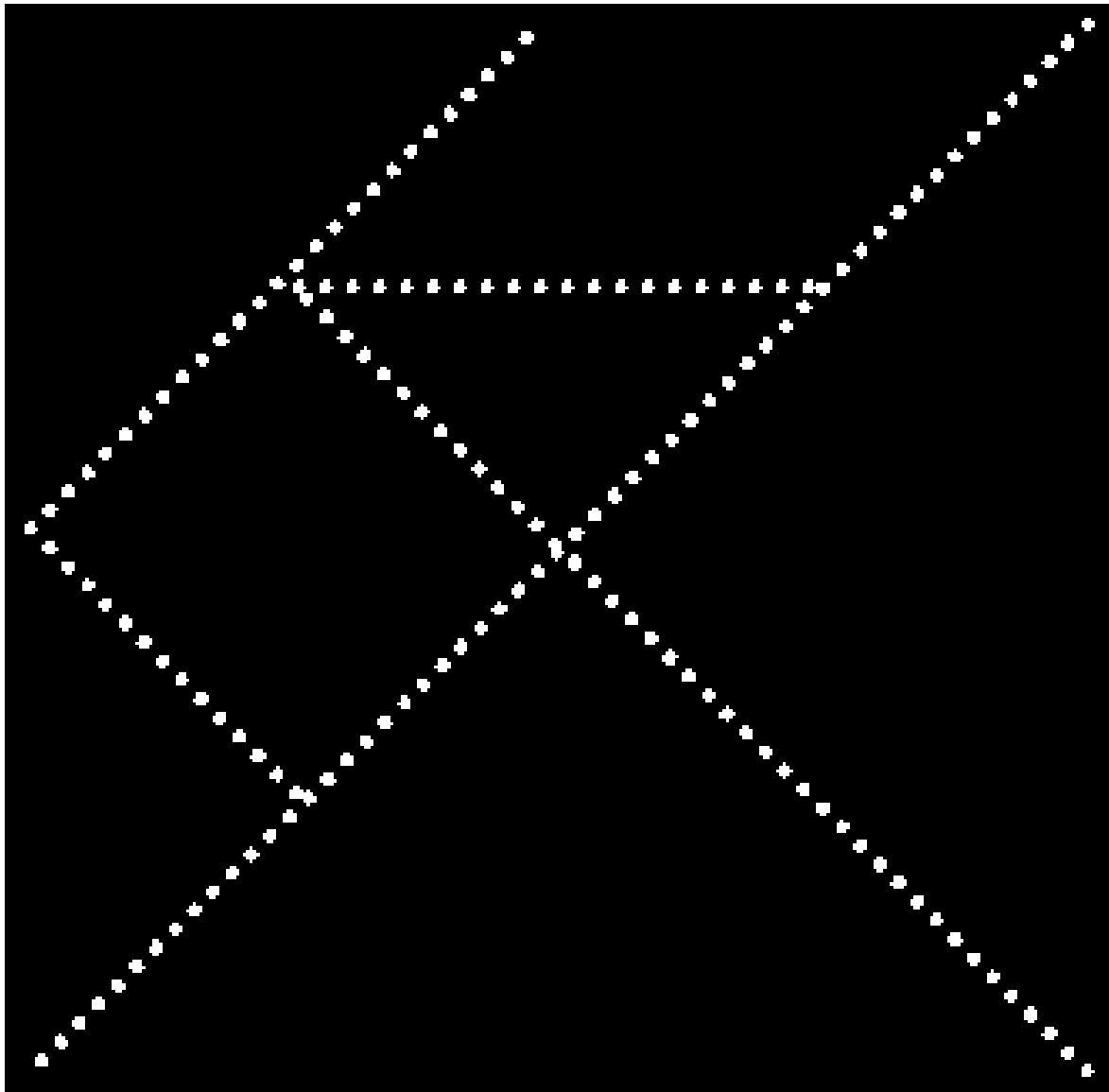
~UNIT 3~
HANDOUT 2a

~UNIT 3~
HANDOUT 2b

~UNIT 4~
HANDOUT 3

Name _____

Instructions: Carefully cut out the tangram puzzle below. Using the shapes, try to solve the puzzles your teacher gives you. Next, try to create some of your own puzzles.



~UNIT 4~
HANDOUT 4a

Name _____

Instructions: Complete the taotie mask below. Try to make the right side as much like the left side as possible. When you have finished color the mask in.

~UNIT 4~
HANDOUT 4b
(for left-handed students)

Name _____

Instructions: Complete the taotie mask below. Try to make the right side as much like the left side as possible. When you have finished color the mask in.

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 University of Oregon 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!