

China



Loan kit curriculum
For grades K-12



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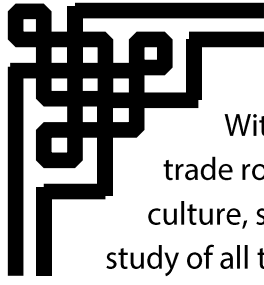
Fay Yao, Ph.D.



**MAXWELL
MUSEUM**
OF ANTHROPOLOGY
UNIVERSITY OF NEW MEXICO

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Introduction

With a civilization spanning nearly four thousand years, dozens of dynasties, trade routes, artistic traditions, inventions and more, China's influence on world culture, society and science in the past and present day is indisputable. Although a study of all that is China is never complete, this curriculum will look at various aspects of Chinese history, culture, language, science and art that will bring to life for the student a glimpse of China and Chinese identity.

Through a hands-on approach using objects and materials contained within the kit, the teacher is invited to present the experience of China through doing. Thematic lessons have been developed for certain grades, but can be adapted for any level. Kindergarten through 4th grade students will explore China through *Festivals and Celebrations*. Ancient civilizations are the focus for 5th-8th grade students who will explore China through *A Silk Road Journey through China*. And high school students will discover China through the *Chinese American Experience*.

In addition to the real objects, the resource kit comes with supplemental curricular materials and web resources to assist with background information, provide lesson extensions and additional ideas for learning. Taking an interdisciplinary approach, we encourage the kit be shared among teachers (social studies, science, math, music and art) to provide depth to each unit. Teachers are encouraged to adapt and enhance the lessons to best meet the needs of their students.

I'm pleased you are using this resource and hope your learning journey exploring an incredible culture and place is a memorable one!

Amy Grochowski
Curator of Education
Maxwell Museum of Anthropology

Festivals and Celebrations!

Lesson One: Artifact Analysis

GRADE LEVEL

K – 4th

ESTIMATED TIME

One hour

MATERIALS

Paper lantern, *Bolang gu* or abacus

Student worksheet

Project materials as desired

ASSESSMENTS

Whole class discussions

Completion of worksheets

EXTENSION

Completion of projects

OBJECTIVES

Examine, discuss and hypothesize about an artifact

Observe, analyze and describe an artifact

Identify a culture associated with an artifact

Appreciate and share cultural traditions

SUMMARY

This course of study will use Chinese festivals and celebrations to introduce many aspects of the Chinese culture. As an introduction to all the lessons, students will begin by looking closely at an object to learn about the people who made and used it. This will set the stage for further investigation of the Chinese and their culture.

PROCEDURE

1. **Select an object** Begin by selecting an object from the kit to use to complete the student investigation worksheet. The paper lantern is recommended for younger students. The *Bolang gu* or abacus are recommended for older students. These objects have instructions for making them in subsequent lessons. However, any of the objects in the kit can be studied and the worksheet completed. Many of the objects are replicas. The shadow puppets, abacuses, silk cloth, weighing stick and some instruments are genuine. When investigating, make the distinction between real and replicated objects. The worksheet may ask questions that cannot be directly answered. For example, the answer of who uses it could vary, depending on whether it is a hand crafted object that anyone can make or use (*Bolang gu*), or even a genuine object made in China, but used by anyone

around the world (silk cloth and ceramics). The point of the worksheet is to get students to observe what they see, describe it and reflect on who made it, where it comes from and how it is used. Position the object in the classroom for all to see and complete the worksheet.

2. **Discuss the object** For younger students, make a chart of the worksheet questions and work as a class to answer them. Ask leading questions to arrive at the answers if necessary. For older students, as a full class discussion, gather ideas about what they think the object is and who uses it. Discuss what they think it is used for and if they can tell how old it is. What is their evidence to conclude that? Have them describe what it is made of.
3. **Complete the worksheet** Provide the worksheet or blank paper to allow younger students to draw the object. Older students can draw the object and write their answers directly on the worksheet on their own.
4. **Introduce Chinese culture** Finally, conclude by introducing China and Chinese culture. You can use the map to show where China is located and other objects in the kit to introduce and discuss the history and culture of China and Chinese Americans. Describe some festivals and celebrations the Chinese practice and get the students excited to explore more in subsequent lessons by celebrating Chinese culture. There are several books listed in the resource section that will provide information for an introduction on several aspects of Chinese culture.

Extension Several of the artifacts have instructions for making your own. Provide the materials, or have students collect the materials to make their own lantern, *Bolang gu*, abacus or shadow puppets. These objects can be used during the celebrations and in later lessons.

Name: _____

LOOKING, THINKING, WRITING

Study the object closely and complete the following:

DRAW THE OBJECT

**WORKING TOGETHER ANSWER
AS MUCH OF THIS AS POSSIBLE**

What is it? _____

What is it used for? _____

Who uses it? _____

How old is it? _____

What is it made of? _____

LIST ADJECTIVES TO DESCRIBE THE OBJECT

WHAT ARE YOUR QUESTIONS ABOUT THE OBJECT?

This _____ makes me think of...(noun)
object

This _____ makes me feel...(adjective)
object

This _____ makes me want to...(verb)
object

Lesson Two: Chinese New Year Festival and the Lantern Festival



Learn Chinese culture by celebrating Chinese yearly festivals in a week long unit! Start with the Chinese New Year festival, read the story of Nian and try some traditional foods typical of this festival. Make a dragon and lion mask, play the musical instruments and wear the costumes for a New Year's parade. Make a paper lantern to celebrate the Lantern festival to close out this holiday celebration.

Lesson Three: Qing Ming

This festival honors ancestors. Families go to graveyards, take care of graves and burn paper folded ingots. These videos provide instructions for folding ingots. <https://www.youtube.com/watch?v=Wya0KfhrMVA> or <https://www.youtube.com/watch?v=Wya0KfhrMVA&spfreload=10>. Try some traditional foods of this celebration. Compare this holiday with Dia de los Muertos or other ancestor veneration celebrations.



Lesson Four: The Dragon Boat Festival

The Dragon Boat Festival honors Chinese poet Qu Yuan. Use the calligraphy materials in the kit to learn calligraphy and write simple poetry to celebrate this day. See Appendix 2 for resources on how to use the calligraphy materials.

Lesson Five: Mid-Autumn Moon Festival

Study the moon, shadows, make shadow puppets and put on a shadow puppet play called "Moon Shadow." See Appendix 1 for instructions on how to set up your own shadow puppet theater. Learn about the Chinese Zodiac. Study Chinese ceramics (Appendix 4) and make some clay animals.



*A Silk Road
Journey
Through China!*

Lesson One: Artifact Analysis

GRADE LEVEL

5th – 8th

ESTIMATED TIME

One hour

MATERIALS

Abacuses

Student worksheet

Project materials as desired

ASSESSMENTS

Whole class discussions

Completion of worksheets

EXTENSION

Completion of projects

OBJECTIVES

Examine, discuss and hypothesize about an artifact

Observe, analyze and describe an artifact

Identify a culture associated with an artifact

Recognize and appreciate how artifacts embody culture and history

INTRODUCTION

A unit on Ancient Civilizations isn't complete without a study of China. *A Silk Road Journey Through China* will make time travelers of your students! The possible activities to explore are so large that classes can spend a week or more discovering all that China and this kit offers. We encourage the kit be shared among teachers (social studies, science, math, music and art) to provide depth to each unit.

After an initial observation and inquiry exercise, students will prepare a map of their journey along the Silk Road through China. Each stop will inspire subsequent lessons that focus on a specific topic. The kit includes materials and instructions to set up your classroom to become the Silk Road.

PROCEDURE

1. **Select an object** Begin by selecting an object from the kit to use to complete the student investigation worksheet. For this grade level, we recommend using the abacus, however any object from the kit can be used. There are instructions for making your own abacus as an extension of this lesson. Many of the objects in the kit are replicas. The shadow

puppets, abacuses, silk cloth, weighing stick and some instruments are genuine. When investigating, make the distinction between real and replicated objects. The worksheet may ask questions that cannot be directly answered. For example, the answer of who uses it could vary, depending on whether it is a hand crafted object that anyone can make or use (*Bolang gu*), or even a genuine object made in China, but used by anyone around the world (silk cloth and ceramics). The point of the worksheet is to get students to observe what they see, describe it and reflect on who made it, where it comes from and how it is used. Position the object in the classroom for all to see and complete the worksheet.

2. **Think pair share** Working in pairs, have the students discuss the object and answer the questions on the student worksheet. At this point they do not have to fill out the worksheet, but rather gather ideas about what they think the object is and who uses it. Have them discuss what they think it is used for and if they can tell how old it is. What is their evidence to conclude that? Have them describe what it is made of. Then as a whole class, lead a discussion of the object and answer the worksheet questions as a group.
3. **Complete the worksheet** The students can complete the worksheet, sketching and describing the object and writing a short story or poem inspired by the object. Have them imagine how and where the object was used in the past or used today and use that as a setting and point of action for their writing.
4. **Introduce Chinese culture** Finally, conclude by introducing China and Chinese culture. You can use the map to show where China is located and other objects in the kit to introduce and discuss the history and culture of China and Chinese Americans. Students will explore time and place in subsequent lessons by completing a timeline of Chinese dynasties and a Silk Road map of China.

Extension If possible, have each student make their own abacus using the instructions provided. When complete, try some of the abacus lessons to learn how it is used. If possible make this study a multi-day, multi-lesson exploration of Ancient China, where students can role play being traders along the Silk Road and can use their abacuses in their transactions.

Name: _____

LOOKING, THINKING, WRITING

Study the object closely and complete the following:

SKETCH THE OBJECT

COMPLETE AS MUCH OF THIS DATA AS POSSIBLE

What is it? _____

Where was it found?

Where does it come from? _____

Who made it?

What culture used/uses it? _____

How old is it? _____

What is it made of? _____

LIST ADJECTIVES TO DESCRIBE THE OBJECT

WRITE A POEM OR SHORT STORY ABOUT THE OBJECT

Lesson Two: A Silk Road Map of China

GRADE LEVEL

5th – 8th

ESTIMATED TIME

One-hour lesson

MATERIALS

Map of China

Student map worksheet

Colored pencils or
markers

ASSESSMENTS

Completion of worksheet

Whole class discussions

EXTENSION

Google Earth study of
China

UNESCO Silk Road web
tour

OBJECTIVES

Complete and use a map of China

Identify and locate natural and man-made features of China

Compare and contrast the influences of man-made and
natural environments upon ancient China

Describe geographically-based pathways of inter-regional
interaction and trade in early China

INTRODUCTION

Students will explore China geographically by completing a map of China highlighting natural and man-made features. They will discover and discuss how settlement patterns are determined by natural features. They will discover and discuss how natural features influence interaction and trade between groups.

PROCEDURE

1. Explain to students that they will be completing a map of the Silk Road in China. **Discuss** what and where the Silk Road was. Explain the importance of trade routes for the exchange of goods as well as ideas and compare and contrast the advantages and disadvantages of land trade routes versus marine trade routes. Visit this website for a description of the Silk Road.

<http://www.artic.edu/aic/collections/exhibitions/Chinese/resource/1878>

2. Using the map provided in the kit or any other classroom map of China you have, **review the parts of a map** and discuss how to use it. Point out the international borders and the colored provinces. Point out the legend and review

the information contained within it. Compare this map with the student map worksheet.

3. Next, students will **complete a Silk Road map** (found on pages 85 and 86) to use as they explore more topics about ancient China. First, students will make a legend for the student map worksheet. Go through each marking and decide what they indicate based upon the features listed on the back of the map. For example, what do the black dots indicate? (cities). What does the red star indicate? (a capital city). Do the same for the blue lines (rivers), thin blue line (canal), brown dotted areas (deserts), triangular peaks (mountains), dark blue parts of the map (oceans) and the dotted black lines (great wall).
4. Now start to **label the student worksheet map** using the map from the kit. Start with the red star and cities. If the students determined the red star is the capital city, determine how the capital city is indicated on the map from the kit. Can they find the capital city on the kit map? For each marking, have students look for features common among both maps such as coast lines, bays, peninsulas, international borders, etc. Have them locate markings according to their relative position to the features. South of a river, west of the bay, south along a coastline, etc.
5. Once all the features are labelled, **discuss** how natural features influence where trade routes are located. Where cities are in relation to trade routes, rivers and ports. Discuss the purpose of the man-made features and why they are located where they are. Also, take a look at where the modern day population centers are and discuss why population density is higher in some areas and lower in other areas.
6. Finally, as a bonus, label the neighboring countries to present day China.

Extension Use software like Google Earth to locate various cities and features. Explore pictures and 360° tours of places they have denoted on their maps or that are mentioned in the timeline. Also, as an extension, visit the UNESCO Silk Road website and learn about the history of this fascinating trade route. <https://en.unesco.org/silkroad/>

GRADE LEVEL

5th – 8th

ESTIMATED TIME

One-hour lesson with further homework assignments

MATERIALS

1 “Dynasties of China” chart
1 “Dynasties of China” timeline of 3 laminated pages
10 red dynasties cards
2 yellow religions cards
2 blue art and culture cards
3 green trade & exchange cards
3 orange building projects cards
7 pink Chinese inventions cards
1 end of Imperial China card
20 blank white cards
Pens or markers
Tissue or paper towel

ASSESSMENTS

Completion of timeline

Research on Chinese history

Whole class discussions

Lesson Three: The Dynasties of China

OBJECTIVES

Explore and explain how people and events have influenced the development of China

Compare and contrast major historical eras, events and figures from ancient civilizations to the age of exploration

Research historical events and people from a variety of perspectives

Complete a timeline of Chinese dynasties

INTRODUCTION

This lesson will continue to introduce students to ancient China; the people and events and significant turning points and milestones in history. They will examine the influence China had on the outside world as well as the influence of the outside world on Chinese history and culture. Students can research various aspects and use their knowledge of art and culture, religion, building projects, trade and exchange, inventions and imperialism to inform later activities and exercises.

PROCEDURE

1. There are several approaches you can take to complete this lesson. Use what best suits your students’ needs. The following are our suggestions, but be creative with it. The kit contains four sets of interactive timelines. Students can work in small groups to complete the entire timeline, or just parts of it. In any case, pass out the chart, timeline and cards contained in each timeline set to each group.

2. **Complete the timeline** The goal of this lesson is to get each group to complete the timeline and do some homework research on various components. First, have each group assemble their timeline pages in order. Then, by using the “Dynasties of China” chart, write the dates of each dynasty on each of the red dynasty cards. Ink pens, Sharpies or markers will all write on the laminate on the cards. (When disassembling the timelines and cleaning up, please remove the dates from the red dynasty cards with tissue or paper towel). Groups can then add the dynasties to the rectangular boxes in order on the timeline. Next, they will review the “Dynasties of China” chart to determine when the historical and cultural milestones were and add those cards to the timeline by placing the cards near the dynasty in which the event happened.
3. For **homework**, you can assign one of the following two tasks. Establish report format and source citation beforehand.
 - a. Working in groups of 2-3 students each, have each group research one of the 10 dynasties featured. They will need to identify emperors that ruled, list and describe inventions significant to that time period, describe the cultural turning points, religions, building projects and research trade and exchange during that dynasty.
 - b. Working in groups of 3-4 students each, have groups research one of the following 6 milestones:
 - i. Art and culture
 - ii. Religion
 - iii. Building projects
 - iv. Trade and exchange
 - v. Inventions
 - vi. Imperialism and political events
4. If their research reveals new or additional information, they can add that to the blank white cards to place on the timelines as well.
5. Finally, have a **whole class discussion** to answer the following questions:
 - a. What early events, turning points and milestones influenced later ones?
 - b. How did trade and commercial routes influence art, culture and religion?
 - c. What was happening during the time periods not associated with a dynasty? (The black parts from the years 220 AD – 589 AD and 907 AD – 960 AD)
 - d. Name some events, turning points and milestones that were influenced or caused by outside groups.
 - e. How did China’s geography influence historical events?
 - f. **BONUS RESEARCH QUESTION** What does it mean to be the “people of Han?”

If you are doing a week long unit on China, leave the timelines up to refer to when completing future activities.

The book *Made in China: Ideas and Inventions from Ancient China* is an excellent companion piece to this exercise.

"The Dynasties Song"

This "dynasties song," sung to the tune of "Frère Jacques,"
can help students remember the major Chinese dynasties in chronological order.

Shang, Zhou, Qin, Han

Shang, Zhou, Qin, Han

Sui, Tang, Song

Sui, Tang, Song

Yuan, Ming, Qing, Republic

Yuan, Ming, Qing, Republic

Mao Zedong

Mao Zedong

— Courtesy of the teachers on the College Board AP-World History Listserv

For an in depth multi-disciplinary study of ancient China, consider taking a journey through China to complete some or all of the following activities: Use the weighing stick, abacus and coins for trading. Emphasize the importance of the archaeological and historical record for generating our knowledge of past events. See appendix 5 for ideas and other suggested activities.

Kashgar: The city of Kashgar (sometimes Kashghar, Kaxgar, or Kashi) is located in far western China on the edge of the Taklamakan desert. This was an important stop on the Silk Road as a resting point for crossing the desert. Kashgar has a famous handicrafts market selling locally made cotton and silk textiles, leatherwork and pottery. Students can investigate this city, research about caravanserais and discover how this city was at a crossroads between other sites along the trade route to Central Asia, India, Pakistan, and ancient Persia (current Iran).

Suggested activities:

1. Examine the silk fabrics in the kit and research silk production and Chinese clothing styles associated with each dynasty.
<https://depts.washington.edu/chinaciv/clothing/11sericu.htm>
2. Many traders, avoiding the extreme temperatures during the day would cross the desert at night. Research Chinese astronomy and navigation by the stars.
<http://idp.bl.uk/education/astronomy/index.html>

Dunhuang: Although Dunhuang is a rather isolated outpost located on the eastern edge of the Taklamakan desert, it was a vital strategic and logistical site on a crossroads of two major routes within the Silk Road network. Situated in an oasis on the edge of the desert, Dunhuang was an important resting point for traders. Students can research the remarkable Mogao Caves, located to the south of the city, and the historical documents found there that describe the religious, cultural, social and commercial activity that took place in Dunhuang in the past. Research and discuss the influence this site had on the introduction and spread of Buddhism in China.

Suggested activities:

1. Stop in Dunhuang to rest and reflect. Explore Chinese foods and religions of the area/time. Using the calligraphy materials in the kit, make a scroll to document some of Dunhuang's history. Check out this website about the International Dunhuang Project and try some of the activities. <http://idp.bl.uk/>
2. Because desert oases can be very hot during the day, explore some nighttime activities. Examine shadows and experience the shadow puppet tradition using the shadow puppets in the kit. See Appendix 1 for setting up and using a shadow puppet theater. Students can make some puppets and write their own show with stories they discover during their research. This link to a video of a shadow puppet show may be inspiring. <http://chinahall.fieldmuseum.org/interactive/puppet-theater>

Xi'an: The ancient imperial city of Chang'an was located in present day Xi'an. It is near the first emperor's tomb containing an army of over 8000 full size terra cotta warriors. This site was an important starting hub of the Silk Road. Xi'an also has a famous library documenting the diverse ethnic identities and religious beliefs of the area at the time.

Suggested activities:

1. Using the calligraphy materials in the kit, learn calligraphy and write some poetry. (Appendix 2)
2. Discover the first emperor's tomb of terra cotta warriors and using the ceramics guides (Appendix 4), explore the pottery making tradition and its impact on trade.

Luoyang: Not a stop on the Silk Road proper, Luoyang is at a crossroads to other Chinese trade routes. It was once an ancient capital city during the late Northern Wei Dynasty and Tang Dynasty. Located 12 km south of the city and flanking the Yi River are the Longmen Grottoes, a UNESCO World Heritage site. These caves and niches contain almost 110,000 Buddhist stone statues, more than 60 stupas (a dome-shaped structure erected as a Buddhist shrine) and 2,800 inscriptions carved on steles (an upright stone slab or column).

Suggested activities:

1. Discover the Longmen Grottoes <http://whc.unesco.org/en/list/1003/> and try one of the activities in the curriculum in our resources section. <http://idp.bl.uk/>
2. Compare religions of the area/time.

Quanzhou: This port city was important in the export of trade goods with the rest of the world. These websites have much information about some of the trade goods that may have originated from Quanzhou.

<http://www.fieldmuseum.org/discover/on-exhibit/china/exchange>
<http://chinahall.fieldmuseum.org/gallery-5/case-503>

The port welcomed merchants and sailors from many different cultures and religions. Marco Polo made a journey from Quanzhou to Persia to accompany a Mongol Princess on the eve of her marriage. For the students' journey, this will be the final stop ending with a New Year's celebration of Chinese culture and history.

Suggested activities

1. Discover Chinese inventions: paper, compass, wood block printing and moveable type. Use the magnetic compass in the trunk to compare with photographs and illustrations of the first compasses. Discuss the paper making process and how paper is one of the Four Treasures of Calligraphy. (Appendix 2)
2. Using the instructions found in the kit, learn some paper folding techniques.
3. Culminate this unit of study with a Chinese New Year festival and celebrate the culture of China through music and dance.

A Silk Road Journey to China!

Silk Production

There is archaeological evidence to suggest that silk production in China may be over 6000 years old. Legend has it that Lady His-Ling-Shih, wife of the mythical Yellow Emperor accidentally discovered silk when a silkworm cocoon fell into a cup of tea and unraveled. She realized the fine thread could be used to weave, and the silk production industry was born. The secret of silk production was kept for years and silk was considered more valuable than gold. As a result, Chinese silk was traded to other parts of the world along the Silk Road. Initially, silk was only worn by the wealthy, but today silk is common and much less expensive. Silk can be woven into cloth to make clothing, bedding and other textiles and the fabric can also be used to make scrolls. Silk thread is often used to make beautiful embroidered designs.

*The
Chinese American
Experience*



OVERVIEW

Human history is rife with stories of people picking up and moving their lives to another place. Although each story is different, there are some universal experiences common to all. What social, political, economic or environmental events push a person from their homeland? What factors draw a person to a particular new place? How do people adapt to a new setting and culture? How does one develop a new identity? Lessons in the Chinese American Experience will explore the stories of Chinese Americans, taking and leaving a culture and developing a Chinese American identity.

Lesson one of this unit will examine an artifact, connect it with a particular group of people and tell a story of a point in time and place. This will open up a whole course of study for students prompting examinations of the past and future. In lesson two, students will examine historical photographs and first person accounts of family histories. They will determine how primary sources provide evidence and inference about the past. Finally, students will explore Chinese Americans today, learn about and partake in cultural practices that will provide unique insights into Chinese American identity.

The kit includes many resources for exploring several aspects of Chinese culture and history. Teachers are encouraged to adapt lessons and enhance their own classroom instruction.

The following background information is an excerpt from the Maxwell Museum exhibition *Chinese Americans in New Mexico* that will provide insights into the unit as whole.

BACKGROUND INFORMATION

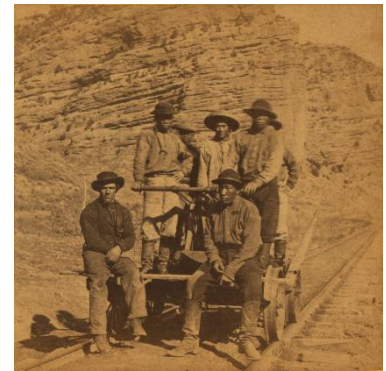
CHINESE AMERICANS IN NEW MEXICO

Chinese immigrants first came to New Mexico in large numbers in the 1800s. Along with groups such as Mexicans, Italians, and African Americans, the Chinese came looking for jobs. Here, their story is briefly recounted through photographs and other images.

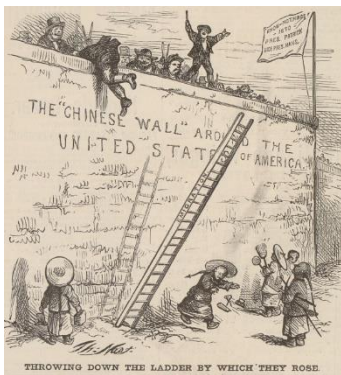
THE FIRST WAVE OF CHINESE IMMIGRATION TO NEW MEXICO

The “first wave” of Chinese immigration to New Mexico was part of the spread of railroads in the West. Chinese construction workers were heavily involved in building the Southern Pacific line across New Mexico, leading to completion of the country’s second transcontinental railroad route in 1881. They also worked on other railroads in the state, and took jobs in local mines and towns.

As railroad construction subsided, some Chinese started businesses where they didn’t compete directly with the socially dominant “Anglos.” Typical Chinese businesses included laundries and truck farms.



“John Chinaman on the Railroad. Views along the line of the Pacific Rail Road No.7148”, The American Southwest, 1875
Stereoscope, by E. & H.T. Anthony
Photograph courtesy of The New York Public Library



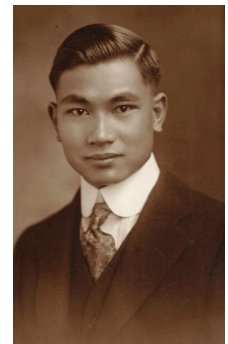
“Throwing Down the Ladder by Which They Rose,”
by Thomas Nast, 1870

Image courtesy of Art and Picture Collection, The New York Public Library

The usual response to Chinese immigrants ranged from stereotyping to open hostility. In 1888, for example, an Anglo beat two Chinese men with a club for trying to obtain a city lot—and the local newspaper approved of his actions. Legal discrimination against the immigrants included the Chinese Exclusion Act of 1882, designed to prevent the Chinese from establishing themselves in the country. Because of the harsh laws and other discrimination, the Chinese in the “first wave” of immigrants were unable to create lasting communities in New Mexico.

THE CHINESE-AMERICAN COMMUNITY TAKES SHAPE

In the early 1900s, a small but permanent Chinese-American community took root in New Mexico. One story illustrates this process especially well. In 1905 Edward Gaw left China at the age of 15 and settled in Albuquerque. In 1918 he founded Fremont’s, a downtown



Edward Gaw, (likely) Albuquerque, NM, ca. 1920
Sepia tone print
Photograph courtesy of Ed Jeung

Albuquerque grocery store. (He had returned to China in 1910 to marry, but was not able to bring his wife to the U.S. for many years.) Control of Fremont's eventually passed to Edward's son Gene Tang and Gene's wife Ann, and other family members and Fremont employees started businesses of their own.



Sam Ho Kee (top left) graduating class, Albuquerque High School, Albuquerque, NM, 1906

Photograph courtesy of the Center for Southwest Research, UNM and Anna Naruta-Moya

In 1906, Chinese-born Sam Ho Kee graduated from Albuquerque High School as class valedictorian. Given anti-Chinese prejudice, this achievement was mentioned in newspapers across the country. More quietly, New Mexico's Chinese families emphasized education and hard work as keys to success, ensuring that their children and grandchildren would prosper in their chosen fields.

New Mexico's Chinese-American community became more diverse after World War II. The growing community included refugees from the Communist takeover of mainland China, along with immigrants from Taiwan and, after 1979, mainland China.

NEW MEXICO'S CHINESE-AMERICAN COMMUNITY TODAY

Based on Census data, roughly 7,000 New Mexicans are Chinese-Americans. They reflect the full spectrum of the immigrant experience. Many individuals are third or fourth generation citizens, and despite encounters with lingering prejudice they see themselves as Americans whose ancestors happen to have lived in China. Some Chinese-born individuals want to raise their children as Americans who also have Chinese language and cultural skills. Other members of the community were born in China, are in New Mexico to study (including at UNM), and plan to take their new skills back to China.



The Tang family at Fremont's in 2008

Photograph copyright Ms. Aimee Tang and the Tang Family

New Mexico's Chinese-American community is connected by family and friendship, but also by organizations that promote civil rights, Chinese or general Asian culture, exchanges of knowledge, and mutual encouragement. In Albuquerque they include the Asian American Association of New Mexico, the Chinese American Citizens Alliance, the Chinese Culture Center, the Chinese Institute of Engineers—USA, the Chinese School of Language and Arts, the New Mexico Asian Family Center, and the New Mexico Chinese Association.

GRADE LEVEL

9th – 12th

ESTIMATED TIME

One-hour class time

Homework assignment

MATERIALS

Railroad spike

Student worksheet

ASSESSMENTS

Whole class discussions

Completion of worksheets

Lesson One: Artifact Analysis

OBJECTIVES

Examine, discuss and hypothesize about an artifact

Identify and connect a culture associated with an artifact

Recognize and appreciate how artifacts embody culture and history

INTRODUCTION

Students study of a single artifact that represents a single moment in time will inspire a number of topics about the Chinese American experience. By examining a railroad spike from the transcontinental railroad, students will discover many of the laborers came from China and research how they came to be in America. In subsequent lessons, by using historical photographs and articles, push and pull factors for emigration from China and immigration to America will be explored. These will also reveal the resistance to immigration some Chinese Americans experienced and also how the immigrants developed a Chinese American identity.

The kit includes many materials to discover Chinese culture and students can participate in New Year's celebrations to explore the many aspects of the cultural traditions.

PROCEDURE

1. Discuss the value of artifacts Begin with a discussion of how artifacts are important resources for understanding the past. Define artifact and determine what kinds of information can be obtained from the study of artifacts and how they function as primary sources. Show the class the railroad spike, pass it around and determine what kinds of

questions can be answered by the study of artifacts. Pass out the student worksheets and add any additional artifact study questions they have to the back of the sheet.

- 2. Describe the object** Next, have students work individually to draw the object and describe its properties completing the boxes on the left side of their worksheets. Select a student to use measuring devices to measure the qualitative properties of the object to share with the rest of the class.
- 3. Think pair share** Then, working in pairs, have the students discuss the object and answer as best they can at this point the questions on the student worksheet. Encourage them to look for evidence when answering the questions. They can share their ideas with another group and modify any answers if they have second thoughts about the answers.
- 4. Introduce the Chinese in America** At this point the students will have figured out this is an old railroad spike, but other details about the object may not be as obvious. Most of the actual metadata on this particular railroad piece is unknown. It's likely that it came from a railroad in southern Colorado and used to support rails and in railroad transportation in the 19th or 20th centuries. As a fun exercise, assume the spike is the Golden Spike from the transcontinental railroad where the east and west tracks met on May 10, 1869 in Promontory, Utah. For homework, students can research this event in history, go back in time to determine how the Central Pacific Railroad came to be and who was involved to make it happen. They will focus on the Chinese immigrant workers, determine when and why they came to America and what their experiences were. Compare issues of immigration at that time to issues of immigration today. The National Park Service maintains the historic site and this website link provides much information about the immigrant laborers.
<https://www.nps.gov/gosp/learn/historyculture/a-legacy-from-the-far-east.htm>
- 5. Completion of worksheets** Finally, have students complete their worksheets by writing a short paragraph that describes how this artifact is connected to the people associated with it.

Name: _____

LOOKING, THINKING, WRITING

Study the object closely and complete the following:

SKETCH THE OBJECT

COMPLETE AS MUCH OF THIS DATA AS POSSIBLE

What is it? _____

Where was it found?

Where did it come from? _____

Who made it?

What culture used it? _____

How old is it? _____

What is it made of? _____

LIST QUALITATIVE AND QUANTITATIVE PROPERTIES ABOUT THE OBJECT

WRITE A PARAGRAPH TO CONNECT THE OBJECT WITH THE PEOPLE ASSOCIATED WITH IT

GRADE LEVEL

9th – 12th

ESTIMATED TIME

One-hour class time

Homework assignment

MATERIALS

Historical photographs

Student worksheet

Post-it notes

Access to online articles

ASSESSMENTS

Whole class discussions

Completion of worksheets

Individual quick writes and homework essay

EXTENSION

Examine and analyze the other historical photographs in the kit

Write an essay on the social, historical, economic and cultural experiences of Chinese Americans

Using the online articles, complete a family tree

Lesson Two: Historical Photographs

OBJECTIVES

Analyze photographs for content and context through observation, reflection and inquiry

Use critical thinking skills to understand and communicate perspectives of individuals, groups, and societies from multiple contexts

Compare the Chinese American experience with the student's own American experience

INTRODUCTION

Students will examine photographs to explore the history of the Chinese in America, particularly in Albuquerque, NM. They will work in small groups and study the photograph's content and speculate about the photograph's context, while completing a worksheet. Then they will read a short article and museum exhibit text that will reveal information about the photographs and revisit some questions they had about the photograph's context. Each group will spend 2-3 minutes reporting out what they learned and discuss any similarities and differences among the stories. Finally, students will reflect on their own experience and identity as Americans and write about their own stories as a homework assignment.

PROCEDURE

1. Start with a **discussion** of how we learn about history. Students' answers may include methods such as individual memories, stories, written accounts, objects, photographs and other media images, etc., that provide information and understanding about historical events. This exercise will use photographs to demonstrate how they relate historical

events. Discuss what a *primary source* is and how photographs can serve as primary sources. (The Library of Congress has a great teacher professional development online module about teaching with photographs as primary sources. See Resources section for link.)

2. **Photograph analysis** Divide the class into 4 groups of about equal size and pass out one set of photographs to each group. Working individually or in pairs, students will choose a photograph to examine from their set and analyze it completing page 1 of the student worksheet. (~8-10 minutes)
3. **Report out** When each student in the group is finished, have each individual or pair briefly report out to the other group members what they observed from their photograph and what questions they have about it. (~10 minutes)
4. **Online article** Next, have the group read the questions on page 2 of the student worksheet then read the online article and any supplementary exhibition text associated with each set of photographs. (~8-10 minutes)
5. **Group analysis and discussion** As a group, have the students refer back to their worksheets and add/change information regarding their photographs on page 1 and answer the questions as a group on page 2. Use post-it notes to “tag” individuals in the photographs they can identify with certainty. Then they can discuss their set of photographs, any relationships among them, order them chronologically if possible and prepare to report out to the entire class. (~10 minutes)
6. **Report out and discussion** Give each group about 2-3 minutes to report out on their set of photographs to the entire class. They should use the individual photographs to connect details of the entire set and the entire story. Discuss any commonalities or differences among the sets as a class and whether any sets are associated with each other. Lastly, hold a class discussion about how photographs can capture historical moments and retain memories of individuals and groups. (~10 -15 minutes)
7. **Quick write** Finally, to summarize the activities, have each student complete a quick write to connect information from photographs with written accounts. They will answer this statement: “Describe how the author’s or curator’s use of photographs supported the ideas told in the story.” (~5 minutes)
8. As a **homework** assignment, students can use their personal and family photographs to write a short article about their family’s history and experience living in their home town.

Student Worksheet – Page 1

Study your photograph carefully and answer the following questions	List and describe facts about the photograph's <i>content</i>	List uncertainties and questions about the photograph that require more research (a broader <i>context</i>)
Who or what is the subject of the photograph?		
When was the photograph taken? Does it record a particular time period, special occasion or event?		
In what place was the photograph taken?		
What is the photograph's purpose ? Who is the audience?		

Student Worksheet - Page 2

1. Name the author of the online article associated with these photographs. How are the people in the photographs related to the author?
2. Name some similarities among the photographs. Describe some differences.
3. Sort the photographs into those that were staged (planned), candid (taken in a moment of time), or both (to a certain degree). Explain your reasoning.
4. Sort the photographs by those you think were taken by a professional versus an amateur photographer. Explain your reasoning.
5. Place your photographs in chronological order.



Set 1 photograph: <http://www.unm.edu/~toh/china/story-04.html>



BY APPOINTMENT OF THE LATE
H. E. SIR ARTHUR KENNEDY K. O. B.

影相 A. Fong
Hong Kong



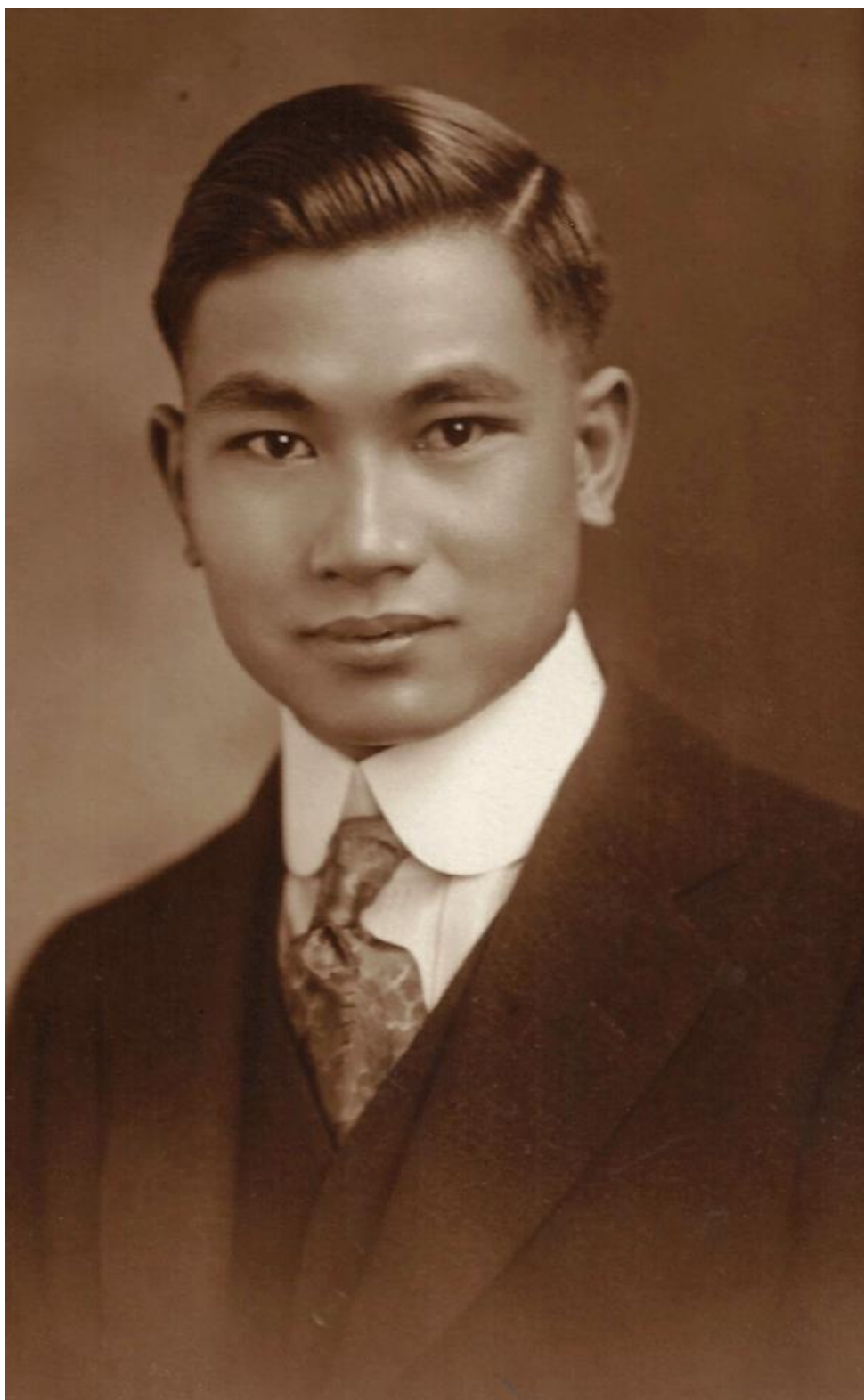
Emigrants' Photographers
華芳



Set 1 photograph: <http://www.unm.edu/~toh/china/story-04.html>



Set 1 photograph: <http://www.unm.edu/~toh/china/story-04.html>



Set 2 photograph: <http://www.unm.edu/~toh/china/story-05.html>



Set 2 photograph: <http://www.unm.edu/~toh/china/story-05.html>



Set 2 photograph: <http://www.unm.edu/~toh/china/story-05.html>



Set 2 photograph: <http://www.unm.edu/~toh/china/story-05.html>



Set 3 photograph: <http://www.unm.edu/~toh/china/story-06.html>



Set 3 photograph: <http://www.unm.edu/~toh/china/story-06.html>



Set 3 photograph: <http://www.unm.edu/~toh/china/story-06.html>



Set 3 photograph: <http://www.unm.edu/~toh/china/story-06.html>



Set 4 photograph: <http://www.unm.edu/~toh/china/story-07.html>



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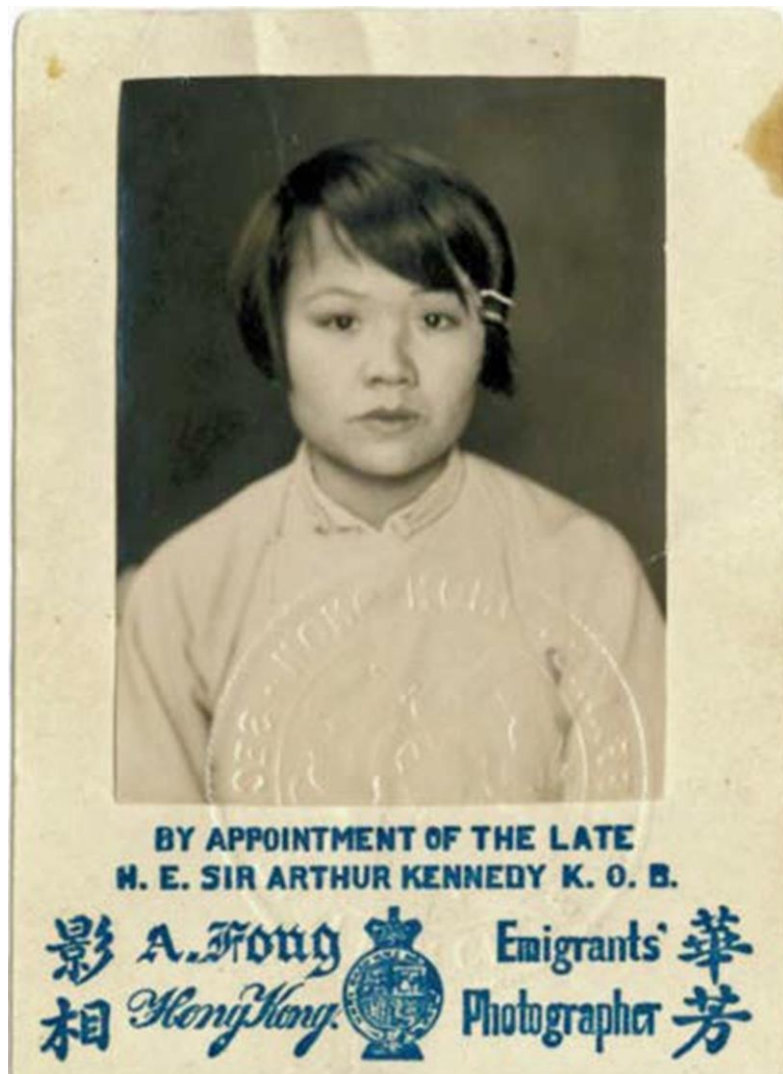


Wong Lin and Wing Ong, wedding photograph, Guangdong Province, China, 1928

Hand colored print

Wing Ong brought his wife Wong Lin Ong to Albuquerque in 1929, soon after their marriage in China. Wing Ong worked as a butcher in Fremont's Grocery Store, which belonged to Wing's half-brother Edward Gaw. According to family oral history, Wing Ong, his father, and his grandfather had come to the U.S. on even earlier occasions. His father had worked as a domestic servant in California, and his grandfather was a railroad worker in Colorado when he was killed in a dynamite accident.

Photograph courtesy of Kim Jew Photo Studio and Paul Jew Moji Photo-Video Studio



Wong Lin Ong's passport photo, Hong Kong, 1928

Gelatin silver print

After emigrating from Guangdong Province, China in 1928 with her husband, Wong Lin Ong pawned her trousseau to start a small grocery store in the predominantly Hispanic Barelás neighborhood of Albuquerque.

Photograph courtesy of anonymous lender



Wing Ong and his eight children (left to right): Tane, Jane, David (back), Mou Kiet, Anna Mae held by Kim, Wing Ong holding Richard and Jean. Barelas Road, Albuquerque, NM, 1945

Gelatin silver print

After Wong Lin Ong pawned her trousseau, the Ongs started two grocery stores in Albuquerque. The income from the stores supported a growing family. During the Great Depression the Ongs extended credit to customers who were struggling financially.

Photograph courtesy of Kim Jew Photo Studio and Paul Jew Moji Photo-Video Studio



Edward Gaw, (likely) Albuquerque, NM, ca. 1920

Sepia tone print

Edward Gaw, born in China in 1889, founded Fremont's Grocery Store in downtown Albuquerque in 1918. The store was named after frontier explorer and politician John C. Fremont; Gaw felt that the name would be more appealing to clients than his own. Fremont's sold delicacies not available in other Albuquerque shops, and soon gained a loyal clientele.

Photograph courtesy of Ed Jeung



The interior of Fremont's. Jimmy Jeung is at the far right. Albuquerque, NM, between 1947 and 1958

Gelatin silver print

Jimmy Jeung was born in China in 1913 and came to the U.S. when he was 15. He joined the Army during World War II and rose to the rank of staff sergeant. After the war Jimmy was stationed in Shanghai, where he met Alice, daughter of Edward Gaw (the owner of Fremont's). Two were married in 1946 and moved to New York City and then Albuquerque. In 1958 the Jeungs bought the China Kitchen from a local family and renamed it "The Chinese Garden Restaurant."

Photograph courtesy of Ed Jeung



Ann Tang in Fremont's at 616 Central Avenue, Albuquerque, NM, ca. 1959

Gelatin silver print

Shui Wah (Ann) Chang was born in Shanghai, where she met and married Gene Tang (Edward Gaw's son). The couple remained in Shanghai and started a family. After mainland China fell under communist control, the Tangs abandoned their belongings and made their way to Albuquerque. At Fremont's, Gene managed the finances and the liquor department, and Ann became a chef and designer of gift baskets.

Photograph courtesy of Amy Pan



Chuck Kun Hong and Mamie Wy Hong on their wedding day, Greenville, Miss., 1935

Gelatin silver print

Chuck and Mamie Hong, shown above, were the parents of Albuquerque resident Carolyn Chan. The Hongs ran a grocery store in Mississippi; due to segregation, their children attended a one-room school for Chinese-Americans. When not in school the children took lessons in Chinese and helped in the grocery store.

Photograph courtesy of Carolyn Chan



A group photo from the segregated grade school for Chinese-Americans, Carolyn Chan in the front row, far right, Greenville, MS, 1944

Gelatin silver print

Albuquerque resident Carolyn Chan (née Hong) and two of her siblings attended a segregated one-room school for Chinese-American children in Greenville, Mississippi. Earlier, Carolyn's great aunt and her husband unsuccessfully challenged the exclusion of Chinese children from White schools. After World War II, Carolyn was allowed to attend White schools and a public college, but was denied a Mississippi teaching license because of her ancestry.

Photograph courtesy of Carolyn Chan

GRADE LEVEL

9th – 12th

ESTIMATED TIME

3 class periods

MATERIALS

Chinese poems

Calligraphy brushes, ink and paper

Calligraphy worksheets

ASSESSMENTS

Small group and whole class discussions

Completion of worksheets

Completion of poetry

EXTENSION

Further explore Chinese arts by examining bronze pieces and creating ceramic replicas

Discover the cultural characteristics of Chinatowns through Chinese New Year celebrations

Lesson Three: Chinese Art and Culture

OBJECTIVES

Demonstrate knowledge of the common elements of poetry: metrics, rhyme, rhythm, structure, diction, devices and other conventions

Practice and demonstrate writing in Chinese calligraphy

Write poetry using the style of Chinese poetry as inspiration

INTRODUCTION

In this three-part lesson, students will examine poetry from famous Chinese poets, learn and practice writing Chinese calligraphy, then write their own poetry using calligraphy and translated into English. Zhōngguó shūfǎ (中国书法/中國書法) literally translates to “The Art of Chinese Writing.” It is considered an art form along with the creative writing or poetry it expresses. The brush strokes can show the writer’s mood and personality. Therefore, calligraphy is more than simply writing to communicate; it is considered the highest form of art. Chinese calligraphy is a parallel art to Chinese traditional painting because they share many of the skill sets and tools. After reading poetry from two famous Chinese poets, students will learn to write words in calligraphy that will then inspire their own poetic writing.

PROCEDURE

Part 1

1. Examine Chinese poetry Start by explaining that students will read select poems from two famous Chinese poets, Li Po and Tu Fu. Briefly provide some background information about the poets, when they lived and events during their lives. Then, discuss basic elements of poetry

and have students look for these elements while reading the poems. Discuss what may be lost in translation.

2. **Small group poetry reading** Working in groups of about 4-5 students each, pass out sets of poetry so that each student will have one poem to read aloud to the rest of the group. After reading each poem, the students should discuss the meaning and any elements they can identify. Students can also compare styles among the two poets.
3. **Whole class discussion** When finished, hold a whole class discussion about the poetry. Gather input from each group to complete a graphic organizer on the board if desired.

Part 2

1. **Learn and practice calligraphy** For the next lesson, students will learn the basic techniques of calligraphy writing. See appendix 2 for materials and background. Using the calligraphy brushes and ink found in the kit and the worksheets in Appendix 2, have students practice writing different characters. Also in the kit is the book, *The Simple Art of Chinese Calligraphy*, that provides detailed instruction on how to use the materials and properly form the characters. Please supervise the students closely to assure they are using the materials properly.
2. **Word/character selection** Once they are comfortable using the materials and forming the characters, have them pick out characters that they can use to write their own poem. They can also find characters on Google Translate <https://translate.google.com/>. You can have them write a poem independently, or give them specific words to choose from (like refrigerator magnet poetry) to write their poems.

Part 3

1. **Writing original poetry** Using the Chinese poems they read as inspiration, the students will now begin to write their own poetry in calligraphy. Provide scrap paper for the students to work on drafts of their poems. Once they are satisfied with their work, provide nice paper, perhaps even rice paper, for their final drafts. If possible, use a decorative backing paper to complete the project.
2. **English translation** Using a separate piece of paper, have students write the English translation of their poem. Make it clear to students that using Chinese characters for literal, word-for-word translation of English most likely will not be structurally proper Chinese.

Extensions

Further explore the Chinese arts by examining the bronze pieces in the kit and creating ceramic replicas. Complete the artifact analysis worksheet on page 27 to study the bronze pieces. The AMACO lesson plan on the flash drive is useful for making bronze replicas out of clay.

Conclude this unit on Chinese Americans by discovering the cultural characteristics of Chinatowns and have a Chinese New Year celebration. You can use the costumes and musical instruments, have a parade, research and make Chinese traditional foods, etc. There are several resources on the flash drive with videos, information, ideas and activities to have your own celebration.

Poetry of Li Po and Tu Fu

Li Po and Tu Fu were two of the most prominent poets of the Tang Dynasty. They were contemporaries and friends who shared much in common. Together their poetry speaks to the whole range of human emotion.

Li Po (also known as Li Bai, Li Bo or Li Pai) lived from 701-762 AD. He was widely considered to be a genius in his day and was a friend and advisor to the Emperor. Over 1,000 of his poems survive and cover topics ranging from friendship, nature, solitude, the passage of time, drinking wine and the pleasures of his nomadic lifestyle. According to legend he drowned in the Yangtze River after he fell off his boat while reaching for the reflection of the moon. His poetry is still taught in Chinese schools today.

Tu Fu (also Du Fu, 712-770 AD) is known as a poet-historian because of his recordings of the political and social issues of his day. He wrote poems about living in poverty, his travels and the hardships he endured while on the road, loyalty and love of his country and the suffering of the common man. He witnessed the An Lushan Rebellion of 755-63 and wrote compassionately about the devastation the fighting caused.

Seeing off a Friend (Li Po)

Green hills above the northern wall,
White water winding east of the city.
On this spot our single act of parting,
The lonely tumbleweed journeys ten thousand li.
Drifting clouds echo the traveler's thoughts,
The setting sun reflects my old friend's feelings.
You wave your hand and set off from this place,
Your horse whinnies as it leaves.

Quiet Night Thought (Li Po)

Moonlight in front of my bed
I took it for frost on the ground
I lift my head, gaze at the mountain moon
Lower it, and think of home

Ancient Air (Li Po)

I climb up high and look on the four seas,
Heaven and earth spreading out so far.
Frost blankets all the stuff of autumn,
The wind blows with the great desert's cold.
The eastward-flowing water is immense,
All the ten thousand things billow.
The white sun's passing brightness fades,
Floating clouds seem to have no end.
Swallows and sparrows nest in the wutong tree,
Yuan and luan birds perch among jujube thorns.
Now it's time to head on back again,
I flick my sword and sing *Taking the Hard Road*.

Changgan Memories (Li Po)

When first my hair began to cover my forehead,
I picked and played with flowers before the gate.
You came riding on a bamboo horse,
And circled the walkway, playing with green plums.
We lived together, here in Changgan county,
Two children, without the least suspicion.
When I was fourteen, I became your wife,
So shy that still my face remained unopened.
I bowed my head towards the shadowed wall,
And called one thousand times, I turned not once.
At 15 I began to lift my brows,
And wished to be with you as dust with ashes.
You always kept your massive pillar faith,
I had no need to climb the lookout hill.
When I was sixteen, you went far away,
To Yanyudui, within the Qutang gorge.
You should not risk the dangerous floods of May,
Now from the sky, the monkeys cry in mourning.
Before the gate, my pacing's left a mark,
Little by little, the green moss has grown.
The moss is now too deep to sweep away,
And leaves fall in the autumn's early winds.
This August, all the butterflies are yellow,
A pair fly over the western garden's grass.
I feel that they are damaging my heart,
Through worrying, my rosy face grows old.
When you come down the river from Sanba,
Beforehand, send a letter to your home.
We'll go to meet each other, however far,
I'll come up to Changfengsha.

Long Yearning (Sent Far) (Li Po)

When the beautiful woman was here, the hall was filled with flowers,
Now the beautiful woman's gone, the bed is lying empty.
On the bed, the embroidered quilt is rolled up: no-one sleeps,
Though three years have now gone by, I think I smell that scent.
The scent is finished but not destroyed,
The woman's gone and does not come.
Yearning yellows the falling leaf,
White dew beads the green moss.

Alone Looking at the Mountain (Li Po)

All the birds have flown up and gone;
A lonely cloud floats leisurely by.
We never tire of looking at each other -
Only the mountain and I.

Question and Answer on the Mountain (Li Po)

You ask for what reason I stay on the green mountain,
I smile, but do not answer, my heart is at leisure.
Peach blossom is carried far off by flowing water,
Apart, I have heaven and earth in the human world.

Autumn Air (Li Po)

The autumn air is clear,
The autumn moon is bright.
Fallen leaves gather and scatter,

The jackdaw perches and starts anew.
We think of each other- when will we meet?
This hour, this night, my feelings are hard.

A Solitary Goose (Tu Fu)

A solitary goose
Neither drinks nor pecks
But flies in search
Of its long lost flock

Who will remember
This lonely wandered
Set against the backdrop
Of the lowering sky

Gazing into the distance
And pondering its distress
You almost heave
An involuntary sigh

Amidst the cries
Of loons and terns
Everywhere so confused

By the Winding River (Tu Fu)

The fall of one blossom
Diminishes spring
How much more sorrowful
This wind that strips
The bough clean
And how I long
For a blossom
More enduring

To be inured to this pain
The wine stains my lips

By the river I see
The blue winged kingfisher
Perched in its nest
While above the burial mound
The stone Unicorn crouches

It takes only a delicate push
For us creatures
To know pleasure
What's the use of worrying
About good name
Given our stumbling ways

Facing Snow (Tu Fu)

After the battle, many new ghosts cry,
The solitary old man worries and grieves.
Ragged clouds are low amid the dusk,
Snow dances quickly in the whirling wind.
The ladle's cast aside, the cup not green,
The stove still looks as if a fiery red.
To many places, communications are broken,
I sit, but cannot read my books for grief.

Dreaming of Li Po (Tu Fu)

Death separation: sobs hard to swallow.
Life separation: grief daily strikes.
South of the Yangtze, land of miasma,
No news of my exiled friend!
My friend enters my dream
Knowing that of him I often think.
Is it that you are no live soul?-
Covering such distance! Immeasurable!
Soul comes: maples flicker green.
Soul goes: all the Passes darken.
You were caught in nets.
How now you come in wings?
Full moon falls upon the beam,
Suspicious light, doubtful sheen!
Deep water, high-rising waves.
Don't let the serpent pull you in!

Ballad of The Army Carts (Tu Fu)

Wagons rattling and banging,
horses neighing and snorting,
conscripts marching, each with bow and arrows at his hip,
fathers and mothers, wives and children, running to see them off--
so much dust kicked up you can't see Xian-yang Bridge!
And the families pulling at their clothes, stamping feet in anger,
blocking the way and weeping--
ah, the sound of their wailing rises straight up to assault heaven.
And a passerby asks, 'What's going on?'
The soldier says simply, 'This happens all the time.
From age fifteen some are sent to guard the north,
and even at forty some work the army farms in the west.
When they leave home, the village headman has to wrap their turbans for them;
when they come back, white-haired, they're still guarding the frontier.
The frontier posts run with blood enough to fill an ocean,
and the war-loving Emperor's dreams of conquest have still not ended.
Hasn't he heard that in Han, east of the mountains,
there are two hundred prefectures, thousands and thousands of villages,
growing nothing but thorns?
And even where there is a sturdy wife to handle hoe and plough,
the poor crops grow raggedly in haphazard fields.
It's even worse for the men of Qin; they're such good fighters
they're driven from battle to battle like dogs or chickens.
Even though you were kind enough to ask, good sir,
perhaps I shouldn't express such resentment.
But take this winter, for instance,
they still haven't demobilized the troops of Guanxi,
and the tax collectors are pressing everyone for land-fees--

land-fees!--from where is that money supposed to come?
Truly, it is an evil thing to bear a son these days,
it is much better to have daughters;
at least you can marry a daughter to the neighbor,
but a son is born only to die, his body lost in the wild grass.
Has my lord seen the shores of the Kokonor?
The white bones lie there in drifts, uncollected.
New ghosts complain and old ghosts weep,
under the lowering sky their voices cry out in the rain.'

APPENDIX 1: SHADOW PUPPETRY

Shadow Puppetry

It is thought that shadow puppetry originated in China over 2000 years ago during the Han Dynasty (140 – 87 BCE). The emperor Han Wudi was heartsick after the death of his lady, so an advisor invented a way to see the late Empress through shadows. Also known as “pi ying xi” or *leather shadow play*, the contrast and movement between light and shadow bring the puppet characters to life. Combined with music, singing and storytelling, shadow puppetry embodies Chinese folklore. Considered an irreplaceable and intangible source of cultural heritage, shadow puppetry is on a state-level list of Chinese cultural heritage by the United Nations Educational, Scientific and Cultural Organization (UNESCO). Chinese local authorities, along with non-governmental organizations are recording and preserving this tradition. They also support teaching the custom to children to keep the tradition alive for generations.

Make your own shadow puppet theater and hold a shadow puppet show.

Shadow puppetry provides a great way to learn about the properties of light and shadow, as well as storytelling and drama. The kit contains much of the needed materials to put on a puppet show, including a frame and screen, puppets and a script of an old Chinese legend. There are musical instruments that can provide exciting background music for the story. To make a theater like the one pictured below, collect and construct the following materials:

- Collapsible shade structure
- Black plastic sheeting
- Small table/s
- A clip on lamp/light
- Benches or small chairs
- Decorative elements such as hanging paper lanterns, scrolls, silky fabric, etc.



Set up the shade structure as usual. Trim to size and tape the black plastic sheeting to three sides of the structure. If the plastic sheeting is too small, use silky fabric to fill in the space on the open sides. Hang lanterns, scrolls or other decorative elements near the open side. Place a small table towards the back opposite the open side with the screen attached to the frame on it. Put other small tables nearby for scripts, musical instruments or other items need for the show, i.e. set decorations. Place low chairs or benches in front of the screen. Now you are ready to start the show!

The kit comes with three sets of puppets, one of which has the characters for the “Moon Shadow” script included. Another set contains animals of the Chinese zodiac and has a story about the zodiac with it. The third set of puppets are authentic Chinese shadow puppets. These should be handled with the greatest of care. Teachers may choose to use these for demonstration purposes only. They are not attached to sticks and therefore cannot be manipulated to move.



The “Moon Shadow” script included is a great literary piece to discuss elements of a story and archetypes. Discuss with your students the time, setting and characters of this story. Identify any archetypes, i.e. rulers, heroes, rebels, mentors, tricksters, and villains that occur in the story. Use this knowledge to write original stories using the other puppets in the kit, or make new puppets to serve as characters in the story.

APPENDIX 2: CHINESE CALLIGRAPHY

Chinese Calligraphy

中国书法/中國書法 (Zhōngguó shūfǎ) literally translates to “The Art of Chinese Writing.” It is considered an art form along with the creative writing or poetry it expresses. Chinese calligraphy is a parallel art to Chinese traditional painting because they share many of the skill sets and tools. The earliest examples appear on animal bones and turtle shells (the so-called oracle bones) and date back to the Shang Dynasty (1600 – 1100 BCE). These items were most likely used in divination rituals for predicting the future. Sharp objects were used to carve the characters. Later, during the Han Dynasty (206 BCE – 220 CE), brushes made of animal hair and ink made of burnt pine residue or oil were used for writing. Paper was invented by Cai Lun in 105 CE from various fibers such as mulberry bark, hemp and bamboo. The sacred Four Treasures of Study include the calligraphy brush, ink stone (a stone slab to mix the ink), inkstick and paper. Many characters are pictographs or pictures of the words.

APPENDIX 3: ABACUS

算盤 *Suanpan* – Chinese Abacus

A *suanpan* 算盤 is a Chinese abacus used for counting and calculating operations (+, −, x, ÷), square root and cube root. The *suanpan* was designed for the decimal and hexadecimal numeral system. The earliest known written account of the *suanpan* dates to the 2nd century BC. These devices are still used all over the world today. *Suanpan* have two “Heaven” beads in the upper deck above a central bar and five “Earth” beads below the bar in the lower deck. The column located on the right indicates the ones place. Each column to the left indicates a place increasing in value by a factor of ten. Indian and Islamic merchants used the decimal numeral system and had the concept of zero. Through interaction and trade with these groups, the concept of zero was integrated and applied in using and computing numbers using a *suanpan* during the Tang Dynasty (618 – 907 AD).

APPENDIX 4: CHINESE CERAMICS

Chinese Ceramics

Roughly 30,000 years ago, hunter-gatherers began making figurines and other small objects out of clay. Another ten millennia went by before the new technology was applied to making useful containers. The earliest known potsherds (fragments of vessels) come from a cave in Jiangxi Province, China, and are radiocarbon dated between 19,000 and 20,000 years ago. The earliest pottery was made from sheets of clay, molded on baskets and eventually old pots, and was baked in open fires at low temperatures.

The term "Neolithic period" refers to the period after farming began but before the general adoption of metal tools. In China, farming began 10,000 to 12,000 years ago, so pottery was invented well before the start of the Neolithic period. Still, pottery use didn't become widespread until after about 7000 B.C. The end of the Chinese Neolithic came about 2000 B.C., when bronze came into widespread use. While the first pieces were styled for everyday use, by the

Neolithic and Bronze Ages Chinese fired ceramics evolved in function and design.

The first glazed pottery appeared more than 3000 years ago, but it was rare before the Han Dynasty (206 B.C.–A.D.220). In other words, for many centuries after the invention of glazing, unglazed pieces continued to dominate ceramic production. In China, glazewares effectively pushed unglazed pottery out of the picture only about 1000 years ago. Pottery is "glazed" by giving it a thin coating that, when fired, becomes smooth and shiny. Chinese potters developed the world's first glazeware during the Shang dynasty (ca. 1600–1046 B.C.). The Shang potters were also the first to create stoneware, pottery fired at high temperatures to create a harder, waterproof vessel.

As the Chinese potters developed glazing, they were also the first to move beyond stoneware. Porcelain, which appeared 18 centuries ago, was made from kaolin (a special type of clay) and is white-bodied and hard. Thin pieces are translucent. When people speak of "fine china," they are referring to porcelain.

Pieces used in ancestor veneration and as tomb relics are seen in the archaeological record as early as 700 BCE. By the Tang Dynasty, Chinese ceramics were being trading with outside groups in large numbers along the Silk Road. Designs changed according to the tastes of these groups. Maritime trade in ceramics also influenced style and use. A large European market for Chinese porcelain subsequently developed. Large pottery making centers with communal kilns are common in the SE of China. Today, China still dominates the ceramics industry, making porcelain tableware and statuary sold worldwide.

APPENDIX 5: A SILK ROAD JOURNEY THROUGH CHINA

A Silk Road Journey Through China!

For a fun exploration of ancient China, set up a “Silk Road” in your classroom or school. The kit contains labels and sign post arrows to use to label stops/stations and provide directions at crossroads for your students. Think about ways students can serve as merchants, artisans, market sellers, etc. Use the resources in the kit to complete activities along the road. For example, merchants and traders can use the coins, weighing stick and abacuses in their dealings. Artisans can make and “sell” some of the projects (lanterns, instruments, abacuses, pottery, calligraphy, shadow puppets) described in the kit. Use the appendix description pages at each station to provide information about that topic or project. Set up food stalls and activity and spiritual centers for everyone to enjoy. Have students complete a travel log of their journey, describing people and goods they encounter, new customs and religions they learn about and sights and sounds they experience.

APPENDIX 6: CHINESE PAPER FOLDING

摺紙 Zhezhi – Chinese Paper Folding

Paper folding may have originated in China in the 1st or 2nd century with the invention of paper by Cai Lun in 105 CE. Folded paper replicas of golden nuggets that were used as currency at the time were burned during funerals. People would also fold replicas of items meaningful to the deceased and bury them in the tomb.

Paper toys were folded for children, usually of inanimate objects like boats or small dishes. In the 6th century CE, Buddhist monks took paper and the tradition of paper folding to Japan. Origami is the Japanese word for paper folding. “Ori” means folding and “kami” means paper. Initially paper folding was practiced by the wealthy as paper was rare and expensive. As the techniques of paper making improved, paper became more common and Origami became more and more popular.

<http://www.artellawordsandart.com/support-files/chinesepaperfolding.pdf>

The Art of Chinese Paper Folding by Maying Soong

<https://www.youtube.com/watch?v=WyaOKfhrMVA>,

<https://www.youtube.com/watch?v=WyaOKfhrMVA&spfreload=10> How to fold a paper ingot

Resources

Books

Bandon, Alexandra. *Footsteps to America: Chinese Americans*. New York: New Discovery Books, 1994.

Behnke, Alison. *China in Pictures*. Minneapolis: Lerner Publications Company, 2003.

Chambers, Catherine. *A World of Holidays: Chinese New Year*. Austin: Raintree Steck-Vaughn, 1997.

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**The Terra-Cotta Army*. Exhibition Guide, The Terra-Cotta Army Museum.

Toy Hong, Lily. *Two of Everything*. Morton Grove, IL: Albert Whitman & Company, 1993.

Williams, Suzanne. *Made in China: Ideas and Inventions from Ancient China*. Berkeley, CA: Pacific View Press, 1996.

*Yonglie, Ye and Wen, Wei, eds. *China: For Young Readers*. Beijing: Dolphin Books, 1989.

*indicates book included in kit

Websites

Buddhism

<http://idp.bl.uk/>

The International Dunhuang Project: The Silk Road Online

Calligraphy

http://afe.easia.columbia.edu/special/china_1000bce_calligraphy.htm

Calligraphy lesson plan from Columbia University.

<http://education.asianart.org/explore-resources/lesson-or-activity/interactive-digital-brushpainting>

Asian Art Museum interactive on brush painting.

Ceramics

http://www.metmuseum.org/toah/hd/ewpor/hd_ewpor.htm

on-line exhibit

<http://www.unm.edu/~toh/china/>

on-line exhibit on Chinese ceramics and Chinese Americans in New Mexico

<http://www.artic.edu/aic/collections/exhibitions/Chinese/lesson>

Art Institute of Chicago page on Chinese art and culture

Craft Activities

<http://www.artellawordsandart.com/support-files/chinesepaperfolding.pdf>

The Art of Chinese Paper Folding by Maying Soong

Cross Cultural Understanding

<http://www.tolerance.org/classroom-resources>

Classroom resources and more by the Southern Poverty Law Center

<http://asiasociety.org/education/resources>

Educator resources, services, policy and advocacy on China.

Festivals and Celebrations

<https://youtu.be/XiFeXRxA1vM>

Chinese New Year's Parade San Francisco 2012

<https://edsitement.neh.gov/lesson-plan/lions-dragons-and-nian-animals-chinese-new-year>

National Endowment for the Humanities lesson on Chinese dragons

History of China and Chinese Americans

<http://china360online.org/lesson-plan/>

China360 is a website providing educators and students with resources and tools that contextualize important topics in Chinese history, culture, and society. Contains lesson plans and curriculum guides.

<http://chinahall.fieldmuseum.org/>

on-line exhibit

http://afe.easia.columbia.edu/timelines/china_timeline.htm

timeline, annotated chronological outline, dynasties song

<http://www.nea.org/tools/lessons/transcontinental-telegraph-and-railroad-grades-k-5.html>

multiple resources and curricula covering the transcontinental railroad and telegraph

<http://www.pbs.org/kqed/chinatown/resourceguide/story.html>

The Story of San Francisco's Chinatown

<https://depts.washington.edu/chinaciv/contents.htm>

A visual sourcebook for Chinese civilization

<http://idp.bl.uk/>

The International Dunhuang Project: The Silk Road Online

<http://education.asianart.org/>

Asian Art Museum of San Francisco educators page with numerous resources and curricula on Asian art, culture and history

Music

<http://www.shenyunperformingarts.org/learn/category/index/level-one/vjCERymxAIA/music.html>

musical instrument samples

Sericulture

<https://depts.washington.edu/chinaciv/clothing/11sericu.htm#source>

Step by step guide to the silk making process (sericulture)

Shadow Puppets

<http://www.chineseshadowpuppetry.com/>

a comprehensive informational website on Chinese shadow puppetry

http://www.unesco.org/archives/multimedia/?s=films_details&pg=33&id=2233

UNESCO video detailing China Shadow puppetry tradition

The Silk Road

<http://idp.bl.uk/>

The International Dunhuang Project: The Silk Road Online

<http://en.unesco.org/silkroad/about-silk-road>

UNESCO Silk Road online platform with interactive maps and information

Teaching with Objects

http://www.metmuseum.org/toah/hd/ewpor/hd_ewpor.htm

on-line exhibit

<http://www.unm.edu/~toh/china/>

on-line exhibit on Chinese ceramics and Chinese Americans in New Mexico

<http://www.artic.edu/aic/collections/exhibitions/Chinese/lesson>

Art Institute of Chicago page on Chinese art and culture

<http://www.loc.gov/teachers/professionaldevelopment/selfdirected/photographsandprints.html>

Library of Congress professional development module for teachers on Analyzing Primary Sources: Photographs and Prints

Zodiac

<https://edsitement.neh.gov/lesson-plan/animals-chinese-zodiac#sect-introduction>

National Endowment for the Humanities lesson plan on the Chinese Zodiac

<http://www.artic.edu/aic/collections/exhibitions/Chinese/lesson>

Art Institute of Chicago page on Chinese art and culture

Curricula and Lesson Plans (all files found on the enclosed flash drive)

Buddhism

- Buddhism worksheets from IDP – International Dunhuang Project
- Concepts of Nature – the Art Institute of Chicago

Calligraphy

- Asian banners – Dick Blick
- Chinese calligraphy practice sheets 1-6 – Chinese Characters Alive!
- Question and Answer on the Mountain by Li Bai

Craft activities

- Chinese Bronze Age Vessels - AMACO
- Chinese Dragons – United Art & Education
- Chinese Ink Painting - Dick Blick
- Create a Chimera – the Art Institute of Chicago
- Design a Robe! – the Art Institute of Chicago
- Oriental fan – United Art & Education
- The Art of Chinese Paper Folding by Maying Soong
- Your Neighborhood Scroll – the Art Institute of Chicago

Cross Cultural Understanding

- Building Bridges – Peace Corps and National Geographic
- Teaching Tolerance posters – Smithsonian, W.K. Kellogg Foundation and Teaching Tolerance

Festivals and celebrations

- The Year of the Sheep – the British Council

History of China

- The Art of China and Japan – St. Louis Art Museum
- Chinese Archaeology – National Gallery of Art and the Asian Art Museum of San Francisco
- Traveling the Silk Road – American Museum of Natural History
- The Silk Road – the Art Institute of Chicago

Shadow puppets

- The Year of the Sheep – the British Council

Teaching with objects

- Artifact Interpretation – Education Station
- Engaging Students with Primary Sources – Smithsonian
- History Through Primary Sources – Smithsonian
- Teaching with Objects and Photographs – the Mathers Museum of World Cultures

Zodiac

- Signs of the Chinese Zodiac – the Art Institute of Chicago

Curriculum Connections

		Social Studies	Science	Mathematics	Language Arts	Visual and Performing Arts	Technology
Grades K-5							
	Artifact Analysis	•	•		•		
	Lessons 2	•			•	•	
	Lesson 3	•		•		•	
	Lesson 4	•			•	•	
	Lesson 5	•	•		•	•	
Grades 6-8							
	Artifact Analysis	•	•	•	•		
	Silk Road Map	•	•				•
	Chinese Dynasties	•			•		
Grades 9-12							
	Artifact Analysis	•	•		•		
	Chinese American Experience	•			•		
	Chinese Art and History	•			•	•	
Appendix							
	1 Shadow Puppetry	•	•		•	•	
	2 Chinese Calligraphy	•			•	•	
	3 Suanpan: Chinese Abacus	•		•			
	4 Chinese Ceramics	•				•	
	5 A Silk Road Journey	•	•	•	•	•	
	6 Paper folding	•		•		•	

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Porcelain tea pot, Qing Dynasty, 1644-1912 CE, Maxwell Museum #2012_91_178 a & b
Bulong Gu, 1925-1968, Maxwell Museum # 68_59_404

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Date: _____

Silk Road map of China



Legend:

★ = _____ = _____ = _____ = _____
● = _____ = _____ 1 = _____ = _____

Label the following features onto the map provided. Insert a compass rose.

<u>Cities</u>	<u>Rivers</u>	<u>Mountains</u>	<u>Deserts</u>	<u>Man-made structures</u>	<u>Oceans</u>
-Beijing -Dunhuang -Kashgar -Luoyang -Quanzhou -Shanghai -Xi'an	-Yangze -Yellow - Pearl River system	-Himalayas	-Gobi -Taklamakan	-Grand Canal -Great Wall	-Indian -Pacific

Bonus: name and label the fourteen countries that border China

- | | | |
|----------|-----------|-----------|
| 1. _____ | 6. _____ | 11. _____ |
| 2. _____ | 7. _____ | 12. _____ |
| 3. _____ | 8. _____ | 13. _____ |
| 4. _____ | 9. _____ | 14. _____ |
| 5. _____ | 10. _____ | |

Name: _____

Date: _____

Silk Road map of China



Legend:

- | | | | |
|------------------|-----------------|---------------|----------------|
| ★ = capital city | — = river | — = desert | — = Great Wall |
| ● = city | — = Grand Canal | ^ = mountains | — = ocean |

Label the following features onto the map provided. Insert a compass rose.

<u>Cities</u>	<u>Rivers</u>	<u>Mountains</u>	<u>Deserts</u>	<u>Man-made structures</u>	<u>Oceans</u>
-Beijing -Dunhuang -Kashgar -Luoyang -Quanzhou -Shanghai -Xi'an	-Yangze -Yellow - Pearl River system	-Himalayas	-Gobi -Taklamakan	-Grand Canal -Great Wall	-Indian -Pacific

Bonus: name and label the fourteen countries that border China

- | | | |
|-----------------------|------------------------|-----------------------|
| 1. <u>Afghanistan</u> | 6. <u>Laos</u> | 11. <u>Pakistan</u> |
| 2. <u>Bhutan</u> | 7. <u>Mongolia</u> | 12. <u>Russia</u> |
| 3. <u>India</u> | 8. <u>Myanmar</u> | 13. <u>Tajikistan</u> |
| 4. <u>Kazakhstan</u> | 9. <u>Nepal</u> | 14. <u>Vietnam</u> |
| 5. <u>Kyrgystan</u> | 10. <u>North Korea</u> | |