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Religious Freedom in Hong Kong

I. Subject: History
   Topic: Religious Freedom in Hong Kong as Exemplified by St. Francis Xavier College
   Grade: 8th (Honors)
   Time: 45 minute period
      1. Prayer & Attendance: 5 minutes
      2. Video: Marist World (Hong Kong segment): 15 minutes
      3. Power point Presentation: 15 minutes
      4. Answer Questions: 10 minutes

II. Goal:
Allow students to learn about freedom of religion in Hong Kong through the example of one Catholic school and the role the media plays in guaranteeing this freedom.

III. Instructional Objectives:
   1. Video introduces Catholic school in Communist Hong Kong
   2. Four point Power point presentations
   3. Answer questions about freedom of religion

IV. Content Outline:
   1. Marist China 1880-1950
   2. St. Francis Xavier College opens in 1950
   3. Communist takeover in 1997 and Communist policy toward Catholic Church in Hong Kong
   4. Role the media plays in influencing this policy

V. Instructional Strategies:
   Set: Visual introduction to Catholic schools in Hong Kong.
   Activity: Discussion about student life in Hong Kong.
   Closure: Freedom of Religion exists in Hong Kong today because the government does not want negative publicity to upset the status quo.

VI. Assessment:
   Essay – Would you like to be a student at St. Francis Xavier College?
Tibet and the Olympics

I. **Subject:** Geography  
   **Topic:** Tibet and the Olympics  
   **Grade:** 6th  
   **Time:** 45 minute period  
   1. Prayer & Attendance: 5 minutes  
   2. Video: Tibet – The End of Time: 15 minutes  
   3. Power point Presentation: 15 minutes  
   4. Answer Questions: 10 minutes

II. **Goal:**  
   Allow students to learn about Tibet, its relation to China, and the impact of the Olympics on the Tibet questions.

III. **Instructional Objectives:**  
   1. Video shows sights and sounds of Tibet  
   2. Five point Power point presentations  
   3. Answer question about Tibet

IV. **Content Outline:**  
   1. Location  
   2. Buddhism  
   3. Role of Dalai Lama  
   4. Chinese Takeover  
   5. Protests in and outside of Tibet over Chinese rule as a means of pressuring China to change its Tibet policy

V. **Instructional Strategies:**  
   **Set:** Visual introduction to Tibet.  
   **Activity:** Discussion about life in Tibet.  
   **Closure:** Tibetans are using the media to pressure China to change its policy.

VI. **Assessment:**  
   Essay – Would you like to live in Tibet today?
The Blending of East and West-Globalization of Asian Media

I. **Subject:** Geography  
   **Topic:** The Blending of East and West-Globalization of Asian Media  
   **Time:** Two hours

II. **Goal:**  
The students will work in cooperative learning groups to discuss the Black Ships artifacts.

III. **Instructional Objectives:**  
The students will be able to understand the impact Commodore Perry’s visit had on the Japanese.

IV. **Content Outline:**  
Commodore Perry’s ships arrival at Edo Bay.  
*See Lecture Notes

V. **Instructional Strategies:**  
**Set:** Read the background information on the events leading to Perry’s arrival in Japan.  
- Large-group discussion  

**Activities:**  
- Use a KWL Chart to write what is known about Japan, what needs to be learned  
- Small groups: discuss the Black Ships artifact  
- Discussion questions  
  - There are three pictures on the slide  
  - What does each picture depict?  
  - What makes you say that? Explain.  
  - Does each picture depict a similar feeling? Explain.  
  - Why do you think the Japanese felt that way?  
  - How would you feel if someone came to your country claiming to be friends and had ships with many weapons?  
- Web exploration  
  - Students will visit pre-selected websites to learn more about Commodore Perry and the opening of Japan  
    (http://www.history.navy.mil/branches/teach/ends/opening.htm)  
  - And the Japanese class system  
    (http://www.history.navy.mil/branches/teach/ends/classsystem.htm)

**Closure:**  
- Return to the KWL Chart and fill in what was learned  
- Write an individual summary of the discussion
Use The Globalization of Asian Media: Visual Representation Worksheet and answer the questions

VI. **Assessment:**
- Observation of class discussion participation
- Use The Globalization of Asian Media: Visual Representation Worksheet and answer the questions
- Draw own version of the Black Ships and Perry reaching Japan in 1853

VII. **Materials:**
- Background information on Commodore Perry
- The Black Ships artifact
- Article about the Japanese class system
- KWL Chart
- The Globalization of Asian Media: Visual Representation Worksheet
- Computers for the web exploration
- Pencil, paper, pen, crayons/colored pencils

VIII. **ESOL Strategies:**
- Reading
- Writing
- Listening/Speaking
- Assessment
- Connect lessons with students’ cultures and experiences

IX. **Home Learning Extension:**
- Journal writing

X. **Standards:**
Develop an understanding for cultures other than one’s own by reading literature, stories, myths, and listening to music and examining art V 7 A.
Lecture Notes

*American warship, woodblock print ca. 1854* Nagasaki Prefecture

http://www.history.navy.mil/branches/teach/ends/opening.htm

**Commodore Perry and the Opening of Japan**

**Background**

On March 31 1854 representatives of Japan and the United States signed a historic treaty. A United States naval officer, Commodore Matthew Calbraith Perry, negotiated tirelessly for several months with Japanese officials to achieve the goal of opening the doors of trade with Japan.

For two centuries, Japanese ports were closed to all but a few Dutch and Chinese traders. The United States hoped Japan would agree to open certain ports so American vessels could begin to trade with the mysterious island kingdom. In addition to interest in the Japanese market, America needed Japanese ports to replenish coal and supplies for the commercial whaling fleet.

On July 8, 1853 four black ships led by USS *Powhatan* and commanded by Commodore Matthew Perry, anchored at Edo (Tokyo) Bay. Never before had the Japanese seen ships steaming with smoke. They thought the ships were "giant dragons puffing smoke." They did not
know that steamboats existed and were shocked by the number and size of the guns on board the ships.

At age 60, Matthew Perry had a long and distinguished naval career. He knew that the mission to Japan would be his most significant accomplishment. He brought a letter from the President of the United States, Millard Fillmore, to the Emperor of Japan. He waited with his armed ships and refused to see any of the lesser dignitaries sent by the Japanese, insisting on dealing only with the highest emissaries of the Emperor.

The Japanese government realized that their country was in no position to defend itself against a foreign power, and Japan could not retain its isolation policy without risking war. On March 31, 1854, after weeks of long and tiresome talks, Perry received what he had so dearly worked for—a treaty with Japan. The treaty provided for:

1. Peace and friendship between the United States and Japan.
2. Opening of two ports to American ships at Shimoda and Hakodate
3. Help for any American ships wrecked on the Japanese coast and protection for shipwrecked persons
4. Permission for American ships to buy supplies, coal, water, and other necessary provisions in Japanese ports.

After the signing of the treaty, the Japanese invited the Americans to a feast. The Americans admired the courtesy and politeness of their hosts, and thought very highly of the rich Japanese culture. Commodore Perry broke down barriers that separated Japan from the rest of the world. Today the Japanese celebrate his expedition with annual black ship festivals. Perry lived in Newport, Rhode Island, which also celebrates a Black Ship festival in July. In Perry's honor, Newport has become Shimoda's sister city.
The Japanese considered Westerners barbarians. Westerners considered the Japanese uncivilized. Though not an industrial country the Japanese society was complex. Arts and culture flourished in Japan under a highly structured government and class system. The Japanese lived under rules that governed every aspect of their lives according to a person's inherited status. Each level of the class system held a different responsibility and importance for the Japanese society.

*This photograph was taken on the Washington Navy Yard when the first official delegation from Japan visited the United States in 1860.*

**Emperor**- Although at the head of the class system and Japan's religious leader, the emperor had no real power. Confined to the palace grounds, he spent his time studying and writing poetry. He was spied upon and not permitted visitors without the Shogun's permission. Revered as a god, the emperor was treated as a prisoner of the Shogun.

**Shogun**- Shogun protected the nation against foreigners. In truth, the Shogun was the power behind the throne. He ruled the country by creating the laws and rules of conduct. As the lawmaker, the Shogun was not subject to many of these laws.

**Daimyos** (lords)- Daimyos were landowners and were heavily regulated by the Shogun's laws. Without his approval, a Daimyo could not marry. The number of their laborers and the size of their castles also were determined by law. They were allowed to socialize only within their own district to prevent possible plotting. They were kept from becoming too wealthy and powerful by paying for the repairs of castles, roads, and forts. When the Americans arrived there were about 250 Daimyos and 35,000 samurai working as their knights.
**Samurai** - Samuri were fierce warriors and also masters of farmers, artisans and merchants. Samurai enjoyed cherry blossom viewing, poetry, and flower arranging. Many were excellent poets, painters, and men of learning. A samurai depended on his Daimyo for a meager salary.

**Farmers** - Farmers were 80 percent of Japan's population at the time of Perry's arrival, most farmers lived below the poverty level. Their home and quality of life was determined by the amount of rice grown.

**Artisans and Merchants** - Although considered part of the lower class, the artisans and merchants were one of the wealthiest classes. The superb craftsmanship of artisans enabled them to accumulate a great deal of money and foodstuffs. Like the emperor, they were spied upon by the Shogun and Daimyos and had to carry out most of their trading with caution. If they appeared too luxurious, the government would confiscate their business. Merchants gradually broke out of the rules of their class as the Daimyos and samurai came to them for financial help. By the end of the 19th century merchants were becoming very powerful and may have influenced the Japanese decision to negotiate with Perry.
Generation Super Flat: Exploring the New Era of the Japanese Artist and their Impact on Western Art and Pop Culture

I. Subject: Art and Art History- Art/2D Comprehensive I
   - Recreating the Super Flat: Inspired by the Paintings and Drawings of Aya Takano
   - Depictions of women and/or girls in Japanese popular art as well as in serious work.
   - Identity and self-image in Japanese art
   - Super Flat theory by Takashi Murakami
   - Highbrow verses Lowbrow
   - Phenomenon of Japanese art impacting western consumer products.

Grades: 6-12
Time: Block Period

II. Goal:
Participants will view Aya Takano’s work and identify how the arts subverts the traditional and popular view of Japanese girls and girls in general. Additionally, Students will be introduced to the work and theories of Takashi Murakami.

III. Instructional Objectives:
Participants will be able to identify how Aya Takano’s depiction of girls differs from the way they are depicted in popular anime/magna culture. For example as scene in the anime productions of Sailor Moon. The student will create science-fictional inspired landscapes using images of girls found in the work of Aya Takano and other Japanese artists as subjects.

IV. Content Outline:
The student will explore how Japanese art and pop culture has influenced western consumer culture as well as developing their own identity.

V. Instructional Strategies:
Set: The student will be introduced to the work of Aya Takano
1. The student will be introduced to contemporary Japanese artwork.
2. The student will be introduced to anime and magna. The student will be introduced to Japanese comics. The student will read the Aya Takano handout provided by MOCA. Pp. 1-2

Activities: The student will create a small watercolor painting.
Procedure(s):
1. The student will work on creating a new work of art incorporating images by Aya Takano. Additionally, the student will consider and combine concepts of composition, narrative and design.
2. The student will first select an image(s) of Aya Takano’s work, magna/anime image and a background. Alternative Japanese artist: Mahomi Kunikata
3. Having appropriated a variety of images the student will trace the image(s) onto a piece of vellum or tracing paper.
4. The student will transfer that image(s) onto a good quality piece of watercolor paper.
5. Incomplete lines will be filled out with pencil. Student may add design elements.
6. The student will use watercolors and/or watercolor pencils to add color to their compositions.
7. HL-The student will write a Haiku to go along with their new work.
8. The Haiku needs to be incorporated into the final piece. Calligraphy may be used to write text unto image.

**Final Craftsmanship & Storage of Artwork:** The student is responsible for stapling the finish piece and Aya Takano handouts.

**Closure: Blooms Taxonomy Questions**
1. Evaluation- Is Aya Takano a serious artist?
2. Synthesis- Write a short narrative to go along with your new art work. Additionally, create a title for the image.
3. Analysis-Compare an anime/magna work and a painting or drawing by Aya Takano. Conclude whether the work of Aya Takano (both anime/magna and painting and drawing) are/or should be considered “series art”.
4. Application- Interpret an image by Aya Takano and/or another artist of her generation. Do not read the artwork’s credit line.
5. Understanding- Describe the work of Aya Takano, Takeuchi, Naoko “Sailor Moon” and your new work.
6. Knowledge- Define the term Super Flat.

**VI. Assessment:**
*See Attached Rubric

**VII. Materials**
Student Materials & Resources
- Learning logs
- Pencil/ pen
- Technology based materials
  - Computer
  - Internet
  - Power point
  - Flash drive, blank CD, floppy
- Art based materials
  - Watercolor paper- 8X10
  - Watercolors
  - Watercolor pencils
  - Vellum /Tracing paper -8X10
- Carbon paper- 8X10
- Water buckets- large and individual size
- Brushes- small/med/detail
- Newspaper
- Variety of Magna and Anime photocopies

Teacher Materials and Resources
  - **Music:** Björk
  - **Books and Publications**
    - Long street, Stephen *The Drawing of Hokusai*
    - Matsui, Midori *Aya Takano*
    - Murakami, Takashi *Little Boy: The Arts in Japan Exploding Subculture*
    - Matsui, Midori *Beyond the Pleasure Room to A Chaotic Street*
    - Nugyn, Nuguyet *The Prostitution in Japan: A Young Body Worth a Profit*
    - Vartaniuan, Ivan *Drop Dead Cute: The New Generation of Women Artist is Japan* pp. 88-90
    - Variety of Japanese Manga/Anime cartoons, magazines and books.
    - Takeuchi, Naoko *Sailor Moon: Friends & Foes*
  - **Websites**
    - [http://www.moca.org/museum/dg_detail.php?&dgDetail=atakano](http://www.moca.org/museum/dg_detail.php?&dgDetail=atakano)
    - Link to the Takano work The World After 8,000,000 Years
    - [http://www.projectanime.com/sailormoon/](http://www.projectanime.com/sailormoon/)
    - Link to Sailor Moon Universe
  - **Handouts**
    - Aya Takano- *Landscapes of Unearthly Delights*- created by MOCA-
    - *Women on the Rise!*

**VIII. Home Learning Extension:**
Short and/or long-term homework
A. Short home learning extension
   The student will write a Haiku for their drawing. The student will practice on the handout provided.
B. Sketchbook home learning extension
   Student will dedicate two pages in their sketchbook or altered book to this artist. Student will provide images of the artist, their work and a map of Japan (highlighting Aya Takano’s hometown etc.). Additionally, the student will include a short biography of the artist.

**IX. Sunshine State Standards/CBC Standards:**
  - **Aesthetic and Critical Inquiry**
    - Objectives: VA.D.1.4.2, VA.D.1.4.1, VA.D.1.4.3, VA. B.1.4.3
    - Competency: A-D. VA.D. 1.4.1, VA.D. 1.4.2, VA.D.1.4.3
  - **Cultural and Historical Context**
    - Objectives: VA.C.1.4.2, VA.C.1.4.1
    - Competency: A-C. VA.C.1.4.1, VA.C.1.4.2
- Studio Skills
  Objectives: VA.A.1.4.3, VA.B.1.4.4, VA.A.1.4.2
  Competency: A-B. VA.B.1.4.3, VA.A.1.4.2, VA.A.1.4.3, VA.A.1.4.1
- Personal Development
  Objectives: VA.E.1.4.1, VA.C.1.4.2, VA.E.1.4.3
  Competency: A-D. VA.E.1.4.1, VA.E.1.4.2, VA.E.1.4.3
## Rubric

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<tr>
<th>CATEGORY</th>
<th>4- A Excellent</th>
<th>3- B Good</th>
<th>2- C Satisfactory</th>
<th>1-D Unsatisfactory</th>
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</thead>
<tbody>
<tr>
<td>Description</td>
<td>Makes a complete and detailed description of the subject matter and/or elements seen in a work.</td>
<td>Makes a detailed description of most of the subject matter and/or elements seen in a work.</td>
<td>Makes a detailed description of some of the subject matter and/or elements seen in a work.</td>
<td>Descriptions are not detailed or complete.</td>
</tr>
<tr>
<td>Analysis</td>
<td>Accurately describes several dominant elements or principles used by the artist and accurately relates how they are used by the artist to reinforce the theme, meaning, mood, or feeling of the artwork.</td>
<td>Accurately describes a couple of dominant elements and principles used by the artist and accurately relates how these are used by the artist to reinforce the theme, meaning, mood, or feeling of the artwork.</td>
<td>Describes some dominant elements and principles used by the artist, but has difficulty describing how these relate to the meaning or feeling of the artwork.</td>
<td>Has trouble picking out the dominant elements.</td>
</tr>
<tr>
<td>Interpretation</td>
<td>Forms a somewhat reasonable hypothesis about the symbolic or metaphorical meaning and is able to support this with evidence from the work.</td>
<td>Student identifies the literal meaning of the work.</td>
<td>Student can relate how the work makes him/her feel personally.</td>
<td>Student finds it difficult to interpret the meaning of the work.</td>
</tr>
<tr>
<td>Evaluation</td>
<td>Uses multiple criteria to judge the artwork, such as composition, expression, creativity, design, communication of ideas. Additionally, student incorporated a Haiku poem into the final work using the correct format. 5/7/5</td>
<td>Uses 1-2 criteria to judge the artwork.</td>
<td>Tries to use aesthetic criteria to judge artwork, but does not apply the criteria accurately.</td>
<td>Evaluates work as good or bad based on personal taste.</td>
</tr>
</tbody>
</table>

Student Name: _______________________ ID: ___________ Period: ______
Pop Surrealist Movements and its Attraction to Asian Iconography

I. Subject: Drawing and Painting 1  
   Topic: Pop Surrealist Movement and its Attraction to Asian Iconography  
   Grade: 9-12  
   Time: 2-3 one hundred and fifteen minute sessions

II. Goal:  
Students will be introduced to Pop Surrealist art and the works of various artists working within this style of art.

Students will become familiar with the work of Sas Christian, Colin Christian, Blaine Fontana, and Sam Flores.

Students will explore the stylistic similarities between Japanese anime, manga, Asian traditional art and imagery found in the works of various “low brow” artists.

III. Instructional Objectives:
   ▪ Through group discussion and activities the students will demonstrate an understanding of Feldman’s four step critiquing process.
   ▪ The student will do a think, pair, and share exercise and write a reflection in their sketchbooks.
   ▪ The student will create a finished piece in the style of pop surrealism using their choice of materials.

IV. Content Outline:
   ▪ Brief definition and history of low brow/Pop Surrealist art  
   ▪ Background info on the artists: Sam Flores, Blaine Fontana, Sas Christian, and Colin Christian  
   ▪ Various visuals examples of Pop surrealist art, traditional Asian art, manga, and anime.  
   *See Lecture Notes

V. Instructional Strategies:  
   Session 1:  
   ▪ Teacher hands out and summarizes the overview of Pop surrealism and info on the artists: Sas Christian, Colin Christian, Blaine Fontana, & Sam Flores.  
   ▪ Draw connection between the imagery of these artists and images found in traditional as well as pop Asian culture.  
   ▪ Student will get in groups and do a “Think, Pair, Share” exercise. They will write their opinion in their sketchbooks. They will answer the following: Things they found out, Things that they found interesting, What questions they still have.  
   ▪ Teacher will discuss results with the class as a whole.
- Student will do rough draft sketches of a pop surrealist piece that they will create.

**Session 2-3:** Based on the rough draft sketches, students will create a finished piece using two or more materials that they had previously been introduced to through out the school year.

**VI. Assessment:**
This will be done through Class activities, Journal reflections, Critiques, and the creation of a Pop surrealist piece.

**VII. Materials**
- Pencils
- Color pencils
- Sketchbook
- Oil pastels
- Tempera paint
- Watercolors
- 12x18 paper
- Overhead projector
- Hand outs
- Proxima

**VIII. ESL Strategies:**
Visuals, Hands-on, Group activities

**IX. Home Learning Extension:**
Write a reflection in sketchbook on a piece created by one of the Artists discussed in the lesson; include an example of the chosen piece as well as a critique using “Feldman’s four steps” of critiquing art.

**X. Sunshine State Standards/ CBC Standards**
- VA.A.1.4.1
- VA.B.1.4.1
- VA.B.1.4.4
- VA.C.1.4.1
- VA.C.1.4.2
- VA.D.1.4.1
- VA.D.1.4.1

**XI. Resources**
- Blaine Fontana: http://www.blainefontana.com/
Lecture Notes
Lowbrow/ Pop surrealism 101

Lowbrow is a movement - slowly gaining momentum - that doesn't necessarily care if The Art World recognizes it as such. What matters to Lowbrow is that most of us average people do recognize it. Anyone who has ever watched cartoons, read Mad magazine, enjoyed a John Waters film, consumed a product with a corporate logo or possessed a sense of humor shouldn't have a hard time getting comfy with Lowbrow.

Lowbrow-the-Movement has here been assigned a "circa" of 1994, as that is the year that Lowbrow artist extraordinaire Robert Williams founded Juxtapoz magazine. Juxtapoz showcases Lowbrow artists and is currently the second best-selling art magazine in the U.S. (This seems like a good time to mention, too, that Williams claims copyright on the word "Lowbrow." As both pioneer and current grandee of the movement, he is certainly entitled.)

The roots of Lowbrow, however, go back decades to Southern California hotrods ("Kustom Kars") and surf culture. Ed ("Big Daddy") Roth is frequently credited with getting Lowbrow, as a movement, underway by creating Rat Fink in the late 1950s. During the 60's, Lowbrow (not known as such, then) branched out into underground Comix (yes, that is how it is spelled, in this context) - particularly Zap and the work of R. Crumb, Victor Moscoso, S. Clay Wilson and the aforementioned Williams.

Over the years, Lowbrow has unapologetically picked up influences from classic cartoons, 60's TV sitcoms, psychedelic (and any other type of) rock music, pulp art, comic books, sci-fi, "B" (or lower) horror movies, Japanese anime and black velvet Elvis, among many other "subcultural" offerings.

Is Lowbrow a legitimate movement?

Well, The Art World seems to get to decide these things. Time will tell. It's worth noting, however, that The Art World didn't cotton to many movements when they first emerged. The Impressionists endured years of lampooning by art critics - many of whom probably went to their graves kicking themselves black and blue for not buying early Impressionist works.

Similar stories exist about Dada, Expressionism, Surrealism, Fauvism, the Indian River School, Realism, the Pre-Raphaelite Brotherhood...aw, gee whiz. It'd be easier to list the times The Art World got in on the ground floor of a movement, wouldn't it?

If the test of time for legitimacy (as an artistic movement) means that Lowbrow speaks/spoke, in visual terms, to the millions of us who share a common cultural, symbolic language - albeit a "lower" or "middle" class, media-driven language - then, yes, Lowbrow is here to stay. Anthropologists will probably study Lowbrow in the future, to attempt to figure out late 20th and early 21st U.S. societal influences.
What are the characteristics of Lowbrow?

- Lowbrow was born of **underground** or "street" culture.
- The single most common tactic that Lowbrow artists employ is to **poke fun at convention**. They know the "rules" of art, and consciously choose not to abide by them.
- Lowbrow art has a **sense of humor**. Sometimes the humor is gleeful, sometimes it's impish and sometimes it's born of sarcastic comment, but it is always present.
- Lowbrow draws heavily on **icons of popular culture**, particularly those now commonly known as "Retro." Tail-end "Baby Boomers" will recognize them straight away, unless said Boomers were raised in an environment that disallowed outside influences.
- Lowbrow, while it is defining itself, goes by a number of aliases: **underground**, **visionary**, **Neo-Pop**, **anti-establishment** and "Kustom" are but several examples. Additionally, John Seabrook has coined the phrase "Nobrow," and one has also seen the term "Newbrow."
- For the time being, most Lowbrow art isn't sanctioned by the critical/curatorial/gallery-going mainstream. The few exceptions to this seem to be happening primarily in the greater Los Angeles area, with a smattering of southern Florida exhibitions thrown in. **Juxtapoz magazine** is the best bet for becoming acquainted with Lowbrow artists.
- Lowbrow currently suffers something of an **identity crisis**, due to having a wide variety of artists lumped into it. For example, the designer of a simple, kitschy decal may be accorded the same Lowbrow designation as the artist who composes a technically masterful Lowbrow painting or sci-fi sculpture. Hopefully, this will sort itself out in years to come. Meanwhile, you might want to begin collecting Lowbrow now, for the sakes of your grandchildren.
Blending of East/West

I. Subject: World History
   Topic: Blending of East/West
   Grade: 6th
   Time: 4-90 minute classes

II. Goals:
   Students will become familiar with Eastern culture with special emphasis on Buddhism, Confucianism, Shinto, Islam and Christianity in Asia. Special attention placed on immersion of marketing through food and clothing.

III. Instructional Objectives:
   Students will list directions towards the Eightfold Path and illustrate examples through a popular game called “fortune teller.” Students will also understand East/West immersion in marketing through Socratic Seminar using Photograph analysis. Students will also demonstrate understanding in East/West blending through puppetry.

IV. Content Outline:
   A. Life of Siddharta Gautama
      1. 563-483 BC
      2. Family
      3. Travels as Aesthetic Priest
   B. Four Noble Truths
      1. Life full of suffering
      2. Causes of suffering
      3. Truth of Cessation
      4. Truth of Path
   C. Eightfold Path
      1. Know and understand 4 Noble Truths
      2. Give up worldly things and don’t harm others
      3. Tell the truth, don’t gossip, don’t speak badly of others
      4. Don’t commit evil or unclean acts
      5. Do rewarding work
      6. Work for good and oppose evil
      7. Make sure your mind keeps your senses under control.
      8. Practice meditation as a way of understanding reality
   D. Confucius
      1. His life
      2. His teachings
   E. Shinto
      1. Gods
      2. Nature
   F. Islam and Christianity in Asia

V. Instructional Strategies:
Teacher will facilitate a 3-phase Paideia exercise.

Phase 1: Didactic learning—Confucianism, Shinto, Islam and Christianity in Asia, Buddhism.

Distance Learning Video Conference Asian/American Puppetry out of Atlanta, GA. – Result (students to make Japanese puppet).

Phase 3: Project that influences others (application). Students conducted a school wide penny collection $300 to benefit “Animals Asia” and “Korean Dog Society”.

VI. Assessment:
- Students to devise a “fortune teller (popular game)” listing the Eightfold Path, 4 noble truths.
- Students to complete a “Photograph Analysis Worksheet”
- Students to make their own Japanese puppet.

VII. Materials
- Colored Pencils
- Material for puppets
- Stencil for puppets
- Ice cream pop sticks
- Construction paper
- Photograph Analysis Worksheet
- Collage of photographs on transparency
- Decorated cans for penny collection with pictures of Asian animals
- CD of Chinese Punk Rock

VIII. Home Learning Extension:
Students trick-or-treat with “Animals Asia” cans

IX. Sunshine State Standards:
- SS.A.1.3.2-Knows value of primary sources
- SS.A.2.3.1-Understands how ideas of one culture influence another culture
- SS.A.2.3.5-Knows significant historical/religious leaders
- SS.A.3.3.1-Understands ways in which cultural characteristics have been transmitted from one society to another.
The Influence of Japanese Prints in Impressionist Art

I. Subject: A.P. Spanish Language
Topic: The Influence of Japanese Prints in Impressionist Art
Grade: 11th and 12th grades
Time: 4 classes of 45 minutes

II. Goal:
This lesson will follow a discussion of the short story “The Empress of China” by Rubén Darío. This author was the founder of “Modernismo”, a 19th century Latin American literary movement which showed a great fascination with Oriental themes. Darío and his followers were expressing in literary form, the great influence of China and Japan in European art during the eighteenth and the nineteenth centuries.

Students will learn the origin and characteristics of the artistic movement known as “Japonisme” and will study its influence in the work of individual European painters. They will also understand the main characteristics of Japanese printmaking that influenced this period and how it inspired Western artists.

III. Instructional Objectives:
Students will be able to:
- Understand the main historical period in Japan that led to the production of the “ukiyo-e” prints which inspired “Japonisme.”
- Contrast the different perspectives and techniques of the Japanese and of the Western artists.
- Identify the factors that led to the influx of Japanese art into Europe which, in turn, led to the “Japonisme” movement.
- Recognize the elements of Japanese art that were integrated into Western paintings.

IV. Content Outline:
A. Background of the Tokugawa Shoogunate
   1. During the 17th and 18th centuries, a new middle class in Japan was creating a taste for the theater, romantic and comic novels and a demand for the visual arts which were privileges of wealthy classes in the past.
   2. Kabuki theatre became very popular in Edo and plays and actors were the subject of many of the ukiyo-e printmakers.
B. Factors that opened the way to the influx of Japanese art in 19th century France
   1. In the 1860’s, Japanese art came into France as a result of new trade relations between Europe and Japan after the visits of Commodore Perry.
   2. Some reasons that account for the appeal of Japanese art in Europe were the interest in other cultures of the world brought about by an Imperialistic age; the Europeans regarded the Japanese as strange but also refined and elegant in contrast to the depressing state of the industrial societies of Europe; the new Japanese style was a change from the traditional Greco-Roman art of the time.
3. The artists known later as Impressionists circulated the Japanese prints and started integrating many of the new techniques in their work.

C. Different techniques of the Japanese painters of ukiyo-e prints:
   1. The Asian artist usually sits cross-legged above his paper and sees it as flat. His work is to be held close to his eyes. Western art is intended to be looked at in front and at a distance.
   2. Writing as calligraphy and painting are inseparable for the Japanese.
   3. Ukiyo-e prints use clear color in a flat, opaque and two-dimensional manner.
   4. The prints usually tell a story with scenes from life in the houses of prostitution or in the theater, posed as a tableau or scene.
   5. Fabric and hair style reflect the current fashions of the time.
   6. There is a very complicated system of iconography represented by color, posture and use of certain animals such as birds and fish.
   7. Japanese perspective can be the reverse of Western art. The bottom of a picture denotes space further away from the viewer. Lines must converge as they approach the foreground. Lines grow wider as they recede into the flat background. (This technique was later used by the French Impressionists.) Shadows are not used to convey three dimensional form for they will destroy the effect of flatness.

D. Japanese elements integrated into Western art:
   1. vivid and bright colors applied with a looser brush stroke
   2. cut-off composition and the use of the silhouette only used in photography until now became popular after seeing it in Japanese prints
   3. the use of flat space and the elimination of shadows
   4. use of the black outline in Medieval art was considered too traditional but now was seen as innovative when used by

V. Instructional Strategies:
   First Session
   Set:
   - As they come into the classroom, students will see two landscapes of two major pre-Impressionists artists Jean Baptiste Corot and Jean Francois Millet and they will be asked to compare them to two Japanese artists of the time.
   - Some guided questions:
     Do you see a difference in color? Perspective? Subject matter? Mood? If you had been an artist at the time, what would have attracted you to these Japanese prints?
   - Teacher will introduce the topic of “Ukiyo-e Prints,” their historical background and the difference in technique between the Japanese and the Western artists.
Second Session
- Presentation of the topic of “Japonisme” in Western culture.
- Explanation of Group and Individual Projects.
- Organization of groups

Activities:
- **Group project:** Students will prepare a group Power Point Presentation on how the following artists were influenced by Japanese art: Joan Miró, Vincent Van Gogh, Edgar Degas, Mary Cassatt, Henri de Toulouse-Lautrec and Paul Gauguin.
- **Individual project:** Inspired by the integration of calligraphy and painting in Japanese painting, students will choose a verse from the poems studied in class this year and they will create or choose an image and integrate it to the poem. They may choose to write it in calligraphy or integrate it with the computer.

Third Session
Students will go to the library to start their research under the supervision of the teacher. They will continue their research at home.

Fourth Session (in two weeks)
Presentation of group projects.

VI. **Assessment:**
Students will be graded on their group and individual projects and class discussion. They will be evaluated on their knowledge of the subject matter and on their proper use of oral and written Spanish.

VII. **Materials:**
- Articles used as reference:
  “Visions of People: The Influences of Japanese Prints-Ukiyo-e Upon Late Nineteenth and Early Twentieth Century French Art” .Contains a valuable bibliography for students and teachers.
  http://www.yale.edu/ynhti/curriculum/units/1982/4/82.04.03xhtml
- Books:

VIII. **Home Learning Extension:**
Students will do research on their assigned painter and prepare the Power Point Presentation. They will go one day to the library to do research and the rest they will
do at home. They will have two weeks to finish their group project and an additional week to finish their individual project.

IX. **Sunshine State Standards:**
   - Communication: Fl.A1-Fl.3.4.2.
   - Culture: Fl.B.1, Fl.B.1.4.3, Fl.B.1.4.4
   - Connections: Fl.C.1-Fl.C.2.4.5
   - Comparisons: Fl.D.1.4.2, Fl.D.2, Fl.D.2.4.2, Fl.D.2.4.4
   - Experiences: Fl.E.1-Fl.E.1.4.2
   - Source: http://www.highlands.k12.fl.us/~wedigr/benchmarks.html
EVALUATION OF GROUP PRESENTATIONS

NAME:

TOPIC:

DATE:

<table>
<thead>
<tr>
<th></th>
<th>Outstanding (90-100)</th>
<th>Satisfactory (80-89)</th>
<th>Unsatisfactory (60-79)</th>
</tr>
</thead>
</table>

The student demonstrates:
1. Knowledge of the subject matter
2. Proper grammar and structure usage
3. Correct intonation and pronunciation

The group demonstrates:
1. Coordination
2. Sufficient research of the assigned topic
3. Appropriate audiovisual elements to complement the assigned topic

COMMENTS:

FINAL GRADE: _________

Students will be given an individual grade (50%) and a group grade (50%).
EVALUATION OF INDIVIDUAL PRESENTATIONS

NAME:

TOPIC:

DATE:

<table>
<thead>
<tr>
<th></th>
<th>Outstanding (90-100)</th>
<th>Satisfactory (80-89)</th>
<th>Unsatisfactory (60-79)</th>
</tr>
</thead>
</table>

The student demonstrates

Content:
1. Knowledge of the subject matter
2. Appropriate audiovisual elements

Language:
1. Correct intonation and pronunciation
2. Appropriate use of
   - Sentence structure
   - Verb conjugation
   - Grammatical usage
   - Vocabulary

COMMENTS:

FINAL GRADE: ___________
The Qing in Prosperity and Decline

I. Subject: Chinese II
   Topic: The Qing in Prosperity and Decline 1644-1911
   Grade: 9-12th
   Time: Three Hours

II. Goal:
   After the study students will be able to understand why the Qing Dynasty could last 257 years, one of the longest dynasties in the history of China.

III. Instructional Objectives:
   Students will:
   1. Recognize the situations of Wu Sangui, the Ming general, who invited the Manchus in to help suppress the rebellion of Li Zicheng;
   2. Evaluate the three emperors, Kangxi, Yongzheng and Qianglong who ruled the Qing Dynasty for a combined total of 150 years;
   3. Understand the strategies that the Qing government adopted in ruling the country;
   4. Summarize the fall of Qing Dynasty.

IV. Content Outline:
   1. Wu Sangui, the Ming general, had a choice to make when the Ming Dynasty was going to collapse: surrender to the Manchus or to Li Zicheng, the peasant rebellion leader. Why did he choose the former? Why did he invite the Manchus in to help suppress the rebellion of Li Zicheng? What was he thinking? Did he accomplish what he wanted to? Explain.
   2. The Manchus established the only long-lasting dynasty of conquest and the only one except the Mongols to rule the entire country. Why could Qing Dynasty last so long? Was that the non-Chinese conquerors of China became Sinicized was the main reason behind that? Analyze.
   3. What are the practical reasons for the Qing Government to employ large numbers of Chinese, and to use the services of many technical experts?
   4. What role did the Chinese language play in keeping the Qing Dynasty in existence? Why didn’t Qing Dynasty force people to speak the Manchu language?
   5. Chinese collaborators filled about 90 percent of all official posts throughout the Dynasty. Manchu aristocrats kept the top military positions, but the army, militia, and police were predominantly Chinese, as were many generals. Provincial administration was headed by two-man teams of Chinese and Manchu governors working in tandem, and checking on each other. Why were there so many Chinese collaborators with the Qing Government? Why didn’t they rise up in arms against the Qing’s rule?
   6. The emperor Kangxi, completely Chinese in culture and even a poet in that language, encouraged literature, art, printing an, scholarship, and artisan production. He revived and enlarged the Imperial Potteries, which turned out great quantities of beautiful porcelain. A patron of learning, Kangxi himself studied Latin, math, and Western science with Jesuit tutors at his court, and
corresponded with European monarchs. Kangxi was a conscientious and able administrator of boundless energy who tried to ensure honesty in government and harmonious partnership among Chinese and Manchu officials. He went on six major state tours around the empire and showed a great interest in local affairs. He commissioned an ambitious new encyclopedia of all learning, updated and greatly expanded from Yongluo’s compilation under the Ming. At 5,000 volumes, it is probably the largest such work ever written anywhere. The huge dictionary of the Chinese language that he also commissioned and that still bears his name remains the most exhaustive and authoritative guide to classical Chinese up to his time. Kangxi was equally effective in military affairs. He supervised the reconquest of Taiwan, restored Chinese control over Mongolia and eastern Xinjiang, and in 1720 mounted an expedition to put down civil war in Tibet, where he then established firm Chinese authority. His armies had earlier chased the expanding Russians out of the Amur region of northern Manchuria. He then negotiated the Treaty of Nerchinsk in 1689 with the Tsar’s reps, confirming Chinese sovereignty in the Amur valley and southward. This was China’s first significant engagement, and her first treaty with a Western power. How do you evaluate Kangxi as an emperor? How do you compare him with other emperor in the world?

7. Qianlong, Kangxi’s grandson, might have reigned officially even longer than he did, but filial piety prompted him to formally retire in 1796 after sixty years so as not to stay on the throne longer than his grandfather. However, he remained the real power until his death in 1799 at the age of 89. Less austere and more extroverted than Kangxi, his grand manner has often been compared to that of Louis XIV of France. What’s your opinion on Qianlong’s early retirement? How do you evaluate Qianlong as an emperor?

8. Until the 1780s Qianlong dealt personally with an immense mass of official documents and wrote his own comments on them. But as Qianlong grew older he became more luxury-loving and surrounded himself with servile yes-men. For most of his life an astonishingly hard worker, in old age he left matters increasingly in the hands of his favorites. His chief favorite, the unscrupulous courtier He Shen, built up a clique of corrupt henchmen and truly plundered the empire. When he entered the palace in 1775 as a handsome young bodyguard of 25, He Shen had impressed the emperor, then 65 years old. Within a year he had risen to become Grand Counsellor. At his fall after Qianlong’s death, the private wealth He Shen had extorted was said to be worth some $1.5 BILLION, an almost inconceivable sum for that time and probably a world record for corrupt officials. From his exalted post and with the emperor’s support he concentrated all power in his own hands, holding in time as many as twenty different positions simultaneously. He betrothed his son to the emperor’s daughter and clearly intended to take over the dynasty. How do you evaluate He Shen?

9. It seems easier to understand why China did not move into capitalism. China was too successful by Qing times to conceive of possible improvements or to seek change. To a poorer and less developed Europe, change and new enterprise were more compelling, as the means to progress. In any case, by the nineteenth century China had fallen critically behind the West and was also ruled by a dynasty old in
office and suffering from the common dynastic pattern of complacency and loss of efficiency. The timing was bad, since it coincided with the rapid rise of Western power. The weakened government faced two unprecedented problems: a population bigger than ever before and now militant Westerners. Neither was ever adequately dealt with. Was this complacency that caused Qing to fall behind the West in Science and Technology?

10. Summarize the Qing in Prosperity and decline in writing.

V. Instructional Strategies:
1. Begin with a discussion of the meaning of the word Dynasty
2. Next, ask students if they can list the names of the dynasties that lasted over two hundred years in the Chinese History
3. Have students preview Chapter 8
4. Then divide the class into ten groups, each to discuss one of the following questions
5. Finally, have each group present its answers and findings to the class

VI. Assessment/Evaluation
Use the following rubric to evaluate each presenter and then use the average grade as the group grade:
- Accurate timeline of the Qing Dynasty (0-3)
- Accurate name of the emperors in each stage of the Qing (0-3)
- Order of significant events (0-3)
- Articulation of the presentation (0-1)
Total=10

VII. Materials:
- Print and Internet resources related to the Qing Dynasty

VIII. Sunshine State Standards/CBC Standards
- FL.A. 1.4.1
- FL.C. 2.3.3
- FL.C. 2.4.1
Japanese Influence on American Comics

I. Subject: Geography
   Topic: Japanese Influence on American Comics
   Grade: 6th
   Time: Three Hours (approximately 2 class sessions)

II. Goal:
   The students will be able to read about the evolution of the Japanese manga with particular attention to the American influence and produce a manga inspired comic dealing with teen issues.

III. Instructional Objectives:
   - Students will read How Manga Conquered America by Jason Thompson.
   - Students will analyze two pictures: Kare Kano and Battlestar Galactica.
   - Students will read an excerpt from The Plain Janes a manga inspired comic by the new imprint from DC Comics.
   - Students will answer a questionnaire on comics.
   - Students will organize the different types of manga, the characteristics, and the age group targeted in a graphic organizer.
   - Students will analyze the difference between manga and comics and will compile the information in a graphic organizer.
   - The students will create a manga of three pages addressing one of five topics.
     - Drugs
     - FCAT
     - Friendships
     - Parental issues i.e. divorce or death
     - Gangs

IV. Content Outline
   A. Meiji Period
      1. 1868 Meiji Restoration the capital of Japan moved to Tokyo
      2. 1875 The Osaka Conference resulted in the recognition of government with an independent judiciary and an appointed Council of Elders tasked with reviewing legislature.
      3. 1875 Laws prohibited press criticism of the government or discussions of national laws.
      4. 1876 The opening of the Technical Fine Arts School of Tokyo
      5. 1883 Technical Fine Arts School closed.
      6. 1889 The Meiji Constitution is promulgated. Imperial Diet which consists of a popularly elected House of Representatives and the House of Peers composed of nobility and imperial appointees.
      7. 1902 Kitazawa creates first serialized comic strip in Japan influenced by American comics like Yellow Kid.
      8. 1905 Kitazawa starts satirical magazine called Japan Puck influenced by American Puck.
9. 1912 Death of emperor Meiji

B. Taisho Period
1. 1914 World War I breaks out in the Balkans, pitting Britain, France, Italy, Russia, Serbia, USA and Japan against Austria, Germany and Turkey
2. 1923 the great Kanto earthquake devastates Tokyo
3. 1924 the US Congress approves the Exclusion Act, that prohibits further immigration from Japan
4. 1925 Japan introduces universal male suffrage

C. Showa Period
1. 1929 worldwide economic depression
2. 1930 Britain, Japan, France, Italy and the USA sign the London Naval Treaty, an agreement to reduce naval warfare.
3. 1931 the Japanese army invades Manchuria and creates the puppet state of Manchukuo.
4. 1933 following the condemnation of Japan's occupation of Manchuria, Japan Leaves the League of Nations
5. 1937 Japan invades China and captures Nanking (350,000 Chinese are killed and 100,000 women are raped during the "rape of Nanking")
6. 1939 Japan establishes the "Unit 731" research laboratory for biological warfare in Harbin, China, and tests biological weapons on war prisoners (10,000 die)
7. 1940 Italy, Germany and Japan sign the pact of the "axis"
8. 1940 Japan occupies French Indochina (Vietnam) with approval by France (Vichy government) and announces the intention of creating a "Greater East Asia Co-Prosperity Sphere"
9. 1940 Japan bombs the Chinese city of Ningbo with fleas carrying the bubonic plague
10. 1941 Japan attacks the USA fleet at Pearl Harbor
11. 1941 Japan invades the Philippines and Thailand
12. 1942 Japan invades the Dutch East Indies (Indonesia) and British India
13. 1944 the USA drops 22,885 tons of bombs on the Tokyo-Kawasaki-Yokohama area
14. 1945 the USA drops two atomic bombs on Hiroshima and Nagasaki and emperor Hirohito surrenders
15. 1945 World War II ends and Japan is forced to retreat from the land it occupied
16. 1946 Women’s suffrage
17. 1947 Japan ratifies a new democratic constitution and the emperor remains a mere figurehead
18. 1947 Japanese Constitution article 21 prohibits all forms of censorship which leads to an explosion of artistic creativity.
19. 1952 the USA returns Japan to independence
20. 1952 Mighty Atom (Astro Boy) by Osamu Tezuka (god of manga)
21. 1953 – 56 Ribon no Kishi (Princess Knight) by Tezuka
22. 1956 the first Japanese car is sold in the USA
23. 1960 Japan begins a spectacular economic growth that will turn it into the second economic power of the world after the USA
24. 1968 Shonen Jump released for the first time.
25. 1969 a group of female artists called the Year 24 Group made their shojo manga debut.
26. 1989 the Japanese economy enters a recession, with both the stock market and real estate collapsing

D. Heisei Period
   1. 1991 – 95 Sailor Moon released.
   2. 1997 most countries of the world agree on reducing the level of greenhouse-gas emissions in order to avoid climate changes such as global warming, (Kyoto Protocol)
   3. 2004 for the first time since the end of WW II, Japan sends troops to a war zone (Iraq)
   4. 2008 Japan names Doraemon, a popular cartoon robot cat, as an “anime ambassador.”

V. Instructional Strategies

Set: The teacher will begin the class by showing a slid that has six images (Bruce Lee in the Game of Death, Uma Thurman in Kill Bill, Darth Vader, Samurai armor, Princess Amidala, and a Kabuki performer) that illustrates to students the influence of Asia on Western Media.

Activities: The teacher will have the students answer a brief questionnaire to ascertain the students’ exposure and knowledge of comics. As a class the students will read “How Manga Conquered America,” an eleven page manga style history of Manga and its infiltration into American comics. As the students read the teacher will fill in gaps of Japanese history necessary to understand the progression of manga as a cultural phenomenon. The teacher will present the class with two images: Kare Kano and Battlestar Galactica and ask the students to identify differences and similarities between the manga and comic. Students will be asked to write the information in a graphic organizer. The teacher will then facilitate a discussion on the various materials presented in class with the central question as the guide: Why do you think that American pop culture is influenced by Japanese culture. The students will answer six questions as a class and asked to write down their individual answers. Then the teacher will give the students a brief explanation of the requirements of the three-page comic. Then the students will be placed in groups of three and they will be given one of five topics. They will also be able to use their textbook, articles, and the internet (reliable sources, i.e. library database) as reference resources. Upon examining these sources, the students will create their own manga influenced comic based on one of the five topics. Each student will be responsible for one page.

Closure: The students will present their topic and present their comic in the form of a PowerPoint presentation.
VI. **Assessment**
The assessment will be based on two components (1) individual class work: the completion of the comparison graphic organizer and the six questions following the lesson and (2) Create your own manga group project: the three-page comic and the presentation. The completion of the each of the following standards must be met in order to obtain a maximum of 200 points that will be awarded for this assignment.

**Graphic Organizer Points**
Group: __________
Name: ________________ (1st Page)
Name: ________________ (2nd Page)
Name: ________________ (3rd Page)

<table>
<thead>
<tr>
<th>Group Participation</th>
<th>10 Points</th>
<th>• Did both students work together? <strong>5 points</strong></th>
<th>Total:_________</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>• Were you respectful of your partner? <strong>5 points</strong></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Comic</th>
<th>80 Points</th>
<th>• Did you follow the guidelines of manga comics (right to left, story through emotion)? <strong>35 points</strong></th>
<th>Total:_________</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td>• Did you write grammatically correct dialogue for your pictures? <strong>35 points</strong></td>
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<tr>
<td></td>
<td></td>
<td>• Was the topic addressed in the manga? <strong>10 points</strong></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Presentation</th>
<th>60 Points</th>
<th>• Did you create a manga influenced comic? <strong>15 points</strong></th>
<th>Total:_________</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>• Do your individual pages tell a cohesive story? <strong>25 points</strong></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>• Delivery (engaging, eye contact, minimal reading) <strong>10 points</strong></td>
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<tr>
<td></td>
<td></td>
<td>• Creativity used for assignment <strong>10 points</strong></td>
<td></td>
</tr>
</tbody>
</table>

Comments: Total Points:

**Graphic Organizer (0-20)  __________  Questions (0-30)  __________**
**Group total __________ (max 150)**

| 180-200 | A |
| 160-179 | B |
| 140-159 | C |
| 120-139 | D |
| 0 -119  | F |

VII. **Materials**
Handout: How Manga Conquered America
Handout: Questions
Handout: Comparing Manga and Comics
Images: Kare Kano and Battlestar Galactica
Images: Bruce Lee in the Game of Death, Uma Thurman in Kill Bill,
Darth Vader, Samurai armor, Princess Amidala, and a Kabuki performer
Excerpts: The Plain Janes
Paper
Pen
Board and dry-erase markers
Computer
Projector

VIII. ESL Strategies
Peer Grouping, Simple Repetition, Rephrasing, Point to Main Idea, Simplify Grammar, Worksheet.

IX. Home Learning Extension
The students will finish their individual worksheets and manga page and combine their work with that of their group members.

X. Sunshine State Standards
- SS.A.3.3.1 understands ways in which cultural characteristics have been transmitted from one society to another (e.g., through art, architecture, language, other artifacts, traditions, beliefs, values, and behaviors).
- SS.A.1.3.1: understands how patterns, chronology, sequencing (including cause and effect), and the identification of historical periods are influenced by frames of reference.
- SS.A.1.3.2: knows the relative value of primary and secondary sources and uses this information to draw conclusions from historical sources such as data in charts, tables, graphs.
Name _________________________________________
Date _________________________   Period _________

Manga Questions

Directions: Using information from lecture and presentation answer the following questions. Explain your conclusions.

1. Is there an age when people stop reading comics? If so, what is it?

2. What is the appeal of comic books to their readers?

3. Do you think there is a reason why boys in the United States read comics more than girls?

4. Who do you think reads more books boys or girls?

5. Why do you think that people of all age groups and genders in Japan read comics?

6. What about the society in Japan do you think allows for women to be part of the manga industry? Why hasn’t that happened in America?
**Directions:** Look at two pages: Kare Kano (manga) and Battlestar Galactica (American Comic) and write down the differences in the graphic organizer below.

<table>
<thead>
<tr>
<th>Comparison</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title:</strong></td>
</tr>
<tr>
<td><strong>Origin:</strong></td>
</tr>
</tbody>
</table>
The Three Ways of Life and the Influence on Martial Arts

I. **Subject:** Advanced Placement World History  
   **Topic:** The Three Ways of Life and the Influence on Martial Arts  
   **Grade:** 10  
   **Time:** 5-45 minute periods

II. **Goal:**  
Students will understand the religious and philosophical aspects of Buddhism, Daoism, and Confucianism and their role and practice in the East Asian Martial Arts.

III. **Instructional Objectives:**  
- Students will read background information on the three religions in question.  
- Students will write comparisons essays on the codes and philosophies of the religions and of the Martial Arts.  
- Students will analyze images of Martial Arts emblems and symbols and examine the Buddhist, Confucian, and Daoism elements in them.  
- Students will examine a Martial Art Form and explain how the movements represent one of the three philosophies.  
- Students will develop an understanding of how Martial Arts developed with the movement of the philosophies.

IV. **Content Outline:**  
A. Buddhism  
   1. Founder Siddhartha  
B. Founded in India  
C. Founded by a royal prince  
   1. Core beliefs  
      a. Four Noble Truths  
      b. Eightfold path to Enlightenment  
D. Confucianism  
   1. Founded in China  
      a. Confucius a son of a single mother  
      b. Confucius dreamed of serving in high government  
   2. Core Beliefs  
      a. The Five Relationships  
      b. Importance of an orderly state  
E. Daoism  
   1. Founded in China  
      a. Lao Zhu developed  
      b. Early growth compared to Confucianism  
   2. Core Beliefs  
      a. The Ying and Yang  
      b. Harmony in Nature  
F. Taekwondo  
   1. Founded in Korea
2. Emphasizes aspects of all three Philosophies
3. Techniques designed based on balance and harmony
4. Introduction to Poomsae Training and it’s philosophy

V. Instructional Strategies:

Set: Students will participate in a Visual Thinking Strategy session to compare Buddhist, Daoist, and Confucian settings and images to Martial Art setting and images.

Students will then complete the first two steps in a KWL chart on the three religions and their role in the martial arts. They will finish the last part at the end of the lesson. We will then go over this as a class.

Activities:
- Students will use textbooks and dictionaries to complete the vocabulary exercise worksheet.
- Students will be broken down into groups and each given short readings on one of the religions and then jigsawed to teach it to their classmates.
- Students will be given martial arts codes to compare them with the religious codes they have studied. They will compare them through a comparison essay.
- Students will participate in a power point question and answer session showing the connection of the religions to the martial arts.
- Students will view a short power point on poomsae philosophy.

Process for teaching the Lesson and Activities: I plan to use five 45 minute periods to complete this unit. I will start on a Monday with the visual thinking strategy that we learned in the NCTA lesson format, next students will complete the first two parts of a KWL chart, followed by a vocabulary builder, and then they will receive their homework. The homework will consist of students being placed in groups of three and each will do basic research on one of the religions. They will arrive back on Tuesday to teach the other two members of their group the information they found on their assigned religion. Each student will have a set of questions to answer while researching. The next event for Tuesday will be the groups to complete a 3-way Venn diagram comparing the three religions. The last activity for Tuesday will be to read and understand some basic philosophical writings from these religions. For homework students will be giving a martial art code and asked to write a comparison essay on the religious ideology and martial art code. This assignment will be completed by Thursday. On Wednesday students will have a question and answer session while participating in a power point lecture explaining the connection of these three religions to the martial arts. Also on Wednesday they will given martial arts symbols and describe the philosophical elements in the symbols. If they do not finish it in class they will take it home. Wednesday night students should also visit the Kukkiwon web site to view the poomsae that we will do Thursday. Thursday students will participate in a martial art class and learn the first form of the Taekwondo. The class will incorporate all of the philosophies such as bowing to the instructor (Confucian), learning the philosophy of the form (Daoism), and reflecting in
meditation on the movements of the form (Buddhism). They will complete the last part of the KWL chart on this day. On Friday students will take part in a written exam on the material.

**Closure:** Students will learn one of the forms of Taekwondo and its philosophies. Students will then complete the KWL chart. Students will complete a test.

**VI. Assessment:**
- Students will be assessed on performance of the homework assignments, class work, and unit test.
- The jig saw activity will be worth 20 points
- The Comparison essay will be worth 30 points
- The Class participation for the power point discussion 20 points
- The participation in learning the form and completing the KWL will be 30 points
- The unit test will be worth 100 points

**VII. Materials:**
- Electronic Equipment to display power point displays.
- Handouts included in the Lesson plan
  - KWL Chart
  - Venn Diagram
  - Basic research Sheet
  - Essay Assignment
  - Martial Arts Symbol Sheet
  - Vocabulary sheet
- Textbooks and supplement material of the teacher’s choice for the jig saw activity to have students learn and then teach the religion/philosophy they are assigned.
- An open safe area for teachers planning to teach students the poomsae (form)

**VIII. ESL Strategies:**
- In the jig saw activity students will be grouped accordingly for ESL help.
- Students will be allowed to use dictionaries and afforded extra time if needed.
- Part of this lesson is visual and with physical movement.
- A hard copy of the power point notes will be available

**IX. Home Learning:**
- **Day 1-** Students will complete readings on their assigned religion/philosophy and complete the basic research sheet.
- **Day 2-** Students will be assigned a comparison essay comparing a martial art code to the religion/philosophy (They will have two days to complete this)
- **Day 3-** Martial arts symbol assignment and view the poomsae they will learn by visiting the Kukkiwon web site. (see internet resources)
- **Day 4-** The students will complete the martial arts symbol handout
X. **Sunshine State Standards/CBC Standards:**
- LA.910.1.6.1- Use new vocabulary that is introduced and taught directly
- LA. 910.3.1.3- Using organizational strategies and tools (e.g., technology, spreadsheet, outline, chart, table, graph, Venn Diagram, web, story map, plot pyramid) to develop personal organizational style
- LA.910.2.1.4- Identify and analyze universal themes and symbols across genres and historical periods, and explain their significance
- SS. A.2.4.8- Understands cultural, religious, political, and technological developments of civilizations of Asia
- SS.B.1.4.4- Understands how cultural and technological characteristics can link or divide regions
- PE.A.2.4.1- Understands how the laws of motion apply to the acquisition and improvement of skills

XI. **Resources:**
  **Description:** This is the textbook and students will use this as part of their basic research assignment. This book is the AP World History Book.
  **Description:** This book is written by Dr. Richard Chun a 9th degree black belt in Taekwondo. The text contains all the poomsae and philosophies of the poomsae.
  **Description:** This was used to research for the power point. You can also pull out material for the students.
  **Description:** This text is written by a 5th degree black belt in Taekwondo. The text gives basic history of the Taekwondo and the impact of Eastern religion/philosophy on Taekwondo. This text also supplies the tenents and codes of martial arts for the comparison essay.
  **Description:** Selected readings regarding Buddhism, Confucianism, and Daoism will be supplied from this text.
  **Description:** This text was used to build the lecture for the power point. This is the 81 verses with translations.
  **Description:** This text gave basic scriptures of Buddhism fro different monks.
Milter, Robert F., Jeanette Quinn, and Myrna J. Warren, eds. *World History Book I* Beginning-1200 AD. United States of America: The Center for Learning, 1993. **Description:** Selected readings regarding Buddhism, Confucianism, and Daoism will be supplied from this text.

*Readings in World History.* New York: Holt, Reinhart, and Winston, 1997. **Description:** Selected readings regarding Buddhism, Confucianism, and Daoism will be supplied from this text.

**Internet Resources:**

- **www.chosuntkd.com**
  **Description:** This is the site of Chosun tkd and Master Doug Cook. It has one of logos used in the assignment and information of the poomsae philosophy.

- **www.koamudo.com**
  **Description:** This site has information about Taekwondo philosophy and it also provided one of the logos.

- **http://www.kukkiwon.or.kr/index.jsp**
  **Description:** This site provides information on Taekwondo and gives information on poomsae. It also has videos of each poomsae for students to view. If you do not have video on the forms this is a place to watch them and you can access them free.
Martial Arts in Ancient China

I. Subject: Ancient World History  
   Topic: Martial Arts in Ancient China.  
          The Blending of East and West: Globalization of Asian Media.  
   Grade: 9th  
   Time: Ten classes

II. Goal:  
- Students will learn about the origins and characteristics of martial arts in ancient China.  
- Students will understand the significance of martial arts in Chinese media.

III. Instructional Objectives:  
- Students will observe a series of martial arts pictures selected by the teacher and then they will answer some questions.  
- Students will read from the textbook about the Qin Dynasty and then will create a semantic or conceptual map.  
- Students will watch the Chinese film “Hero” and answer questions ad. hoc.  
- Students will discuss their answers through a student-centered approach.  
- Students will read two articles about the origins of martial arts in ancient China.  
- Cooperative learning: students will break into small groups and will either prepare a film preview on martial arts or a three-minute TV commercial from History Channel advertising a new show on martial arts.

IV. Content Outline:  
The twentieth century has witnessed a fascinating cultural exchange between East and West. An increasing fervor for Chinese fighting techniques has gained adepts in the Western hemisphere. In the United States the interest in martial arts has increased with the exhibition of Chinese films with eloquent fights where heroes can fly and fight with supernatural martial-arts skills, they can control weapons with their minds, and shoot death-rays out of their hands (Reid, 1993-94). One example is the film Crouching Tiger Hidden Dragon that was the first Chinese-language film to find a mass American audience (Klein, 2004).

The Chinese martial art is an exotic branch of traditional Chinese culture. The term wushu literary means “martial methods.” It encompasses hundred of different systems, which can be divided in three broad categories: striking, grappling, and weapons. Those that are striking-oriented place an emphasis on hands, punches, kicks, and elbow and knee strikes. Grappling put an emphasis on throwing the opponent. Finally weapons systems have the emphasis on one or many weapons. Even though sometimes one system will include one of the others, most systems tend to focus on one. A system may be named after a family founded it and can be defined by shared techniques and practice routines.
The existence of “Chinese physical culture” can be dated back to the Shang Dynasty (1,700-1,100 B.C.E.), when oracle bones recorded dance, swimming, riding and hunting ceremonies (Morris, 2000). Archeological records include a variety of swords, knives, spears, halberds and axes. Among the early works associated with Confucianism we find *The Rites of Zhou* (2nd century B.C.E.) that lists six arts to be mastered by the educated or morally superior man: rites, music, calligraphy, charioteering, archery and mathematics. Music contained elements of martial art skills in the form of civil ritual and military dances that later incorporated weapons. The goal of martial arts was one: winning confrontations through intimidation, the use of weapons or the use of one’s fists. The *Han History Bibliographies* (completed around 90 A.D.) provides the first definition of the martial arts as “‘skills’ or ‘techniques’ to practice use of the hands and feet and to facilitate the use of weapons to gain victory through offense or defense” (Henning, 1981, p. 174). During the Han dynasty (206 B.C.E. -220 A.D.) conscripted armies, trained in martial arts expanded the Chinese empire towards the west and the east. The Tan Dynasty (618-906 A.D.) implemented an examination system for recruiting and promoting the military bureaucracy. By the time of the Song Dynasty (960-1279 A.D.), the military manpower system had evolved into a standing army supplemented by a peasant militia. Consequently, martial arts became popular and were disseminated among a broad segment of the population. By the time of the Ming Dynasty (1364-1644 A.D.) its generals provided a martial arts training program for recruited peasants, that melded them into an effective fighting force against Japanese and indigenous pirates that threatened Chinese coastal territories.

The Shaolin Monastery was built around 496 A.D. and it was benefited by the aura of sanctity that surrounded its location on the slopes of Mt. Song Henan. This mount was chosen as one of the five holly peaks to which Chinese emperors were supposed to pay ritual homage. Moreover, its proximity to the city of Luoyang facilitated the imperial patronage. Several medieval dynasties supported the Shaolin Monastery. Finally, the Bodhidharma legend secured Shaolin’s eminent position in the Chan School (Shahar, 2001).

The earliest evidence of Shaolin participation in military affairs dates from the Tang period. Several stele inscriptions, which are still extant in the monastery, attest that on two occasions monks were engaged in fighting. The first one occurred around 610 A.D. and the other in 621 when the monks have assisted the Tang emperor Taizong in suppressing a rebellion. Though the fighting techniques are not recorded, it is safe to asseverate that they probably used a variety of weapons as opposed to boxing. After the defeat, the Tang court rewarded the monks, one of whom was appointed General-in-chief in the emperor’s army. Also the Tang government bestowed land and other privileges upon the monastery in recognition for its military support. Shahar (2001) argues that the participation of the monks in battle indicates that they received military training at the monastery, but another possibility would be that those monks that fought might have received military training outside the monastery.
The 1540s and 1550s witnessed pirate’s raids on an unprecedented scale along China’s eastern and southern coasts. The pirates were Japanese and other foreigners along with large number of Chinese who were involved in illegal oversee trade. The government encountered tremendous difficulties in controlling the situation, in part because of the involvement of local authorities in trade with the bandits, and also because of the decline in the regular militia. The courage of the monks was so outstanding that one military analyst from the sixteenth century urged the government to make regular use of monastic armies. Whereas some officials wanted to rely on the monks, others were suspicious that at certain point they would rebel.

In the Ming period literature there are references to the martial arts practice that included staff, sword, whip, halberd, and boxing. It was not after the establishment of the foreign Qing Dynasty (1644-1911 A.D.) that stories associated with the boxing practice began to appear (Henning, 1981). Chinese resentment toward Manchu (Qing) rule provided fertile soil for the growth of secret societies and the proliferation of martial arts styles and myths surrounding their origins. Many Confucian scholars refused to serve the new Manchu regime and plotted to overthrow the government, encouraging martial arts as a form of patriotic resistance to foreign rule. One of them, Huang Zongzi (1610-1695 A.D.) referred to the Buddhist Shaolin Monastery as representing the “external” school of boxing in contrast to the “internal” school, which traces its origin back to the Wudang Mountains and the mythical Taoist hermit Zhang Sanfeng. Huang Zongzi supported the “internal” school as superior to the “external” because its uses of Taoist concept of defeat an opponent as opposed to the aggressive techniques of the “external” school. Shaolin Monastery and the “external school” of boxing represented foreign Buddhism and symbolized foreign Manchu rulers, whereas the Wudang Mountains and the “internal” school of boxing represented indigenous Taoism and symbolized the Chinese resistance to the Manchus (Henning, 1981).

In ancient times Chinese martial arts were considered a physical skill not linked to any esoteric philosophy, nor were they viewed as a form of character growth, religious practice or spiritual development. In modern times, the goals of martial arts have broadened beyond self-defense and fighting. It can be an enjoyable form of socialization or recreation, or a form of exercise and health maintenance. Some people pursue martial arts as a form of spiritual development or as exercises in character building. Many Chinese parents send their kids to martial arts class with the hope they will build a sense of discipline. Westerners practice Chinese martial arts as a complement to their studies of Buddhism or Taoism (Kennedy & Guo, 2005).

V. Instructional Strategies:
Set: Students will watch a PowerPoint prepared by the teacher in which they will have to observe and analyze pictures of martial arts from China and the U.S.

Activities:
Day 1: The teacher will show a PowerPoint containing five slides with images of martial arts in China and the U.S. (References are: slide #1: China; slide #2: U.S.;
slide #3: U.S.; slide #4: China; slide #5: U.S.). After showing the presentation once, the teacher will show each slide asking questions a), b) and c) and at the end will ask questions d) and e).

a) What is happening in this image?
b) When and where do you think this picture belongs to?
c) What do you see in this image that makes you think that way?
d) What do you need to know in order to understand these pictures?
e) What questions do these pictures raise for you?

The purpose of this activity is to create a cognitive conflict in the student. They do not have enough information to answer all the questions presented by the instructor. Perhaps the first three slides can be identified as either China or a Western country but the last two are very difficult to identify. This bell-ringing exercise raises more questions than answers and serves as a springboard for the rest of the lesson plan.

After this activity the students will start reading from the textbook about the Qin dynasty and will complete at home a semantic map including the following categories: time period, political organization, level of technology and causes of decline.

**Day 2:** Cooperative learning: students will discuss the content of their semantic maps in a student-centered approach. The teacher will post the main ideas on the board and will clarify crucial concepts on this dynasty. Concepts such as: The Warring States, Legalism and the Unification of China are significant.

**Days 3 and 4:** Students will watch the film “Hero” in class and at they will answer the following questions at home:

This film is set in ancient China. The director has crafted a tale about the history of his nation, as it evolved from a series of major kingdoms to a unified country. Research on the internet at least three film reviews and answer the following questions:
1. What is the name of the director of this film?
2. Where is he from?
3. What is the language talked in the film?
4. What is the historical period where the action takes place? Review your textbook and notes.
5. Name the dynasty that was in power during the story.
6. Why was nameless summoned to the king’s palace?
7. Why didn’t nameless kill the king?
8. How were the concepts of violence and fighting presented in this film?
9. Can you explain the goal of Chinese martial arts?
10. The king of this movie will be the first Emperor of China, Shi Huangdi, who imposed a reign of terror killing his opponents and burning books with Confucians ideas. Some critics argue that, the ulterior meaning of the film is the triumph of security and stability over liberty and human rights, emphasizing the idea of an authoritarian regime, and justifying the State’s use of violence to protect the country from the forces of chaos. Voices were raised arguing that the idea of a unified country under a strong ruler is used to justify wars of conquest and repression, particularly in a Communist country like China. What is your opinion about it? Do you think that filmmakers have certain intentionality when they make a film? Do you think that a film may be used by a government as an instrument of its own propaganda? Justify your answer.

Day 5: Debriefing the film: Large group discussion. All students are responsible for completing the questionnaire prior to class. A moderator designated before this session will prepare a lead-in and follow-up questions in order to stimulate and promote the discussion. Observers will record the performance and participation of the members of the class. A scribe will take notes on the main points of the discussion. The teacher will evaluate students’ participation.

Day 6: Students will read two articles about martial arts. They will conclude this reading at home.

Days 7-9: Cooperative learning: students will break into small groups (four or five members) and will either prepare a film preview on martial arts or a three-minute TV commercial from History Channel advertising a new show on martial arts.

Day 10 – Closure: groups show their final product to their classmates.

VI. Assessment:
Students will be assessed on the basis of a rubric. See appendix.
VII. Materials:

- For Teacher:

- For students:

VIII. Sunshine State Standards/ CBC Standards:

- SS.A.1.4.4 The student uses chronology, sequencing, patterns, and periodization to examine interpretations of an event.
- SS.A.2.4.3 The student understands the rise of early civilizations in China.
- SS.A.2.4.8 The student understands the cultural, religious, political, and technological developments of civilizations in Asia.
### IX. Appendix
**ADVERTISEMENT, VIDEO CLIPS, FILM PREVIEW RUBRIC**

**Name:**

**Format:**

<table>
<thead>
<tr>
<th>Category</th>
<th>14 pts</th>
<th>10 pts</th>
<th>6 pts</th>
<th>2 pt</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Objective or Thesis</strong></td>
<td>The video expressed clearly at the beginning the goal or objective of the report.</td>
<td>The video expressed clearly the goal or objective of the report, but it was not apparent in the beginning segments.</td>
<td>The video expressed the goal or objective of the report, but it was not clearly stated but inferred.</td>
<td>The video failed to express the goal or objective of the report and seemed to lack a specific focus.</td>
</tr>
<tr>
<td><strong>Titles &amp; Credits</strong></td>
<td>All titles and credits are accurate, legible and draw the viewer's attention.</td>
<td>Most titles and credits are accurate, legible and draw the viewer's attention.</td>
<td>Some titles and credits are accurate, legible and draw the viewer's attention.</td>
<td>Few (less than 75%) titles and credits are accurate, legible and draw the viewer's attention.</td>
</tr>
<tr>
<td><strong>Content Facts &amp; information</strong></td>
<td>All facts and information presented were accurate &amp; complete.</td>
<td>Most facts and information presented were accurate &amp; complete.</td>
<td>Some facts and information presented were accurate &amp; complete.</td>
<td>Few facts and information presented were accurate &amp; complete.</td>
</tr>
<tr>
<td><strong>Style &amp; Organization</strong></td>
<td>The video was well conceived and shows a very good organization of the content.</td>
<td>The video shows good organization of the content.</td>
<td>The video was not well conceived or shows poor organization of the content.</td>
<td>The video was poorly done and shows little or no organization of the content.</td>
</tr>
<tr>
<td><strong>Knowledge</strong></td>
<td>The video demonstrates a thorough knowledge of the subject investigated.</td>
<td>The video demonstrates good knowledge of the subject investigated.</td>
<td>The video demonstrates some knowledge of the subject investigated.</td>
<td>The video demonstrates very little knowledge of the subject investigated.</td>
</tr>
</tbody>
</table>

**TOTAL POINTS:** 70
Olympic Games in China and Their Report in the News

I. **Subject:** Technology & Computers  
**Topic:** Olympic Games in China and Their Report in the News  
**Grade:** 6-8  
**Time:** Three blocks (50 min each)

II. **Goal:**  
The goal of this lesson is to allow students to analyze how the media has reported on the events leading to the Olympic Games in China and also to encourage a self-study of their opinions after and before reading news articles related to the topic.

III. **Instructional Objectives:**  
Students will be able to identify the different points of view of the western media and the eastern media in regards to the Olympic Games in China

IV. **Content Outline:**  
I will be using four different articles from the media. Three from American Newspapers and one from a Chinese Newspaper (all related to the same topic on strikes and protest against the Olympic Games)

V. **Instructional Strategies:**  
**Set:** Large-group discussions and an after-before comparison of opinions.

**Activities:** After and before reading the articles, students will record their own opinions in regards to the Olympic Games in China. They will also create a slideshow with pictures of the events the articles mention.

**Closure:** Students will write a 750 words essay about how China’s image in the world could change after the Olympic Games.

VI. **Assessment:**  
Essay and post-reading videos

VII. **Materials:**  
- Laptops, LCD Projector (for the articles), iMovie (Apple software) and News Articles:  
  http://www.time.com/time/world/article/0,8599,1729680,00.html?xid=feed-cnn-topics  
  http://topics.cnn.com/topics/olympic_games China’s image nightmare  
  http://news.xinhuanet.com/english/2008-04/20/content_8015504_2.htm
VIII. Home Learning Extension:
750 words essay about how China’s image in the world could change after the Olympic Games.

IX. National Technological Standards:
- NT.K 12.3 (Students use technology tools to enhance learning, increase productivity, and promote creativity)
“How Did the Geisha Get to Miami?”
The Blending of East and West – Globalization of Asian Media

I. Subject: EAP 1421 (English for Academic Purposes)
   Reading Level 4 (upper-intermediate)
Topic: Ukiyo-e – The Influence of Japanese art on Western artists (Japonisme)
Time: Two 75-minute lessons

II. Goal:
   In this lesson, students will compare and contrast Japanese and Western art to understand how intercultural connections between Asia and the West have influenced the themes and techniques of Western artists. Students will become acquainted with life during the Japanese Edo Period (1603-1867). They will also gain knowledge of ukiyo-e artists such as Hiroshige and Hokusai, whose style of depicting people and nature has had an impact on artists from around the world.

III. Instructional Objectives:
   Students will:
   - develop an understanding of Japanese woodblock prints called ukiyo-e
   - identify steps involved in creating ukiyo-e
   - gain awareness of the historical background of ukiyo-e (Edo Period)
   - understand the influence ukiyo-e had on Western artist such as van Gogh, etc.
   - enhance their knowledge of vocabulary related to the topic (see glossary)
   - summarize main ideas and details of an article on ukiyo-e
   - draw conclusions from a reading passage on an art exhibit

IV. Content Outline:
   - The history of ukiyo-e
   - The style and characteristics of ukiyo-e
   - The influence Japanese art had on Western artists
   - Historical background – Edo Period
   - Hokusai and Hiroshige (famous ukiyo-e artists)
   - Appreciation of Japanese art today
   - Review of related vocabulary

V. Instructional Strategies
   Set:
   - Show the painting “Geisha on a Pier” by local artist Mervyn Aronoff Elicit answers to the following questions:
     - What’s going on in the picture?
     - What do you see that makes you say that?
     - What more can you find?
     - How did the geisha get to the beach/Miami?
   - Have students complete the Visual Representation Worksheet.
   - Begin to fill out KWL-chart on the worksheet.
Activities:
Lesson 1
- Show PowerPoint presentation on the globalization of Japanese art. Engage students in discussion of similarities and differences between the various works of art. Discuss the historical background (Edo Period, the “floating world” of the entertainment district, influence on Western artists, connections to today’s obsession with the rich and famous, etc.)
- Students take turns reading and orally summarizing the main ideas of the article “What is Ukiyo-e?”
- Optional: Students practice writing the word ukiyo-e in Japanese hiragana (handout)
- Homework: Go to http://web-japan.org/kidsweb/virtual/ukiyo/index.html to learn how ukiyo-e are created. Write a short summary (6-8 sentences) of the “What Is Ukiyo-e?” article.

Lesson 2:
- A few students share their summaries with the class. Instructor collects summaries for evaluation.
- Instructor asks students if they have ever been to an art exhibit in a gallery or museum. What can one learn from visiting art exhibits? What does a person have to know to appreciate art? What is the relationship between artists, their artwork, and the public? How does knowledge of history help us understand and appreciate art?
- In small groups, students read and annotate the article “Diversions and Delights from the Floating World.” Students work in groups to answer questions (see attached).

Closure: Representatives from each group share their answers. Instructor facilitates discussion and makes suggestions/corrections. Complete the KWL-chart.

VI. Assessment:
- Evaluation of student writing (see homework assignments)
- Evaluation of student presentation, using a rubric

VII. Materials:
- Handout - “What Is Ukiyo-e?” from Web Japan
- Handout - Article adapted from the New York Times (March 14, 2008) titled “Diversions and Delights From the Floating World,” an art review by Karen Rosenberg about the exhibition “Designed for Pleasure: The World of Edo Japan in Prints and Paintings, 1680-1860) at the Asia Society in New York City
- Glossary for NYT article
- Art exhibit brochure of South Florida artist Mervyn Aronoff’s contemporary paintings in the Japanese style
- Instructor-created PowerPoint Presentation featuring artwork of Japanese and Western artists for comparison and contrast
Hiragana practice sheet for the word “UKIYO-E”

VIII. Home Learning Extension:
- Go to one or more of the following websites (see below) and select a Japanese ukiyo-e. Send the link to your instructor.
- In one paragraph, describe the picture in your own words.
- Considering what you have learned in this lesson on Japonisme, how would a contemporary artist in the West create an original painting that is influenced by the ukiyo-e you selected? What would be similar, and what would be different? Explain your idea in one paragraph (discuss colors, images, perspective, etc.)
  Option: Prepare to give a 5-minute presentation about the original Japanese ukiyo-e and your new interpretation (Japanese-influenced art work)

IX. General Education Outcomes and EAP Reading Competencies:
- **Outcome #1**: Communicate effectively using listening, speaking, reading, and writing skills
- **Outcome #5**: Demonstrate knowledge of diverse cultures, including global and historical perspectives
- **Outcome #9**: Demonstrate an appreciation for aesthetics and creative activities
- **EAP 1421 Competency 1**: The student will read a variety of texts of varying lengths on contemporary and literary topics with some fluency and speed emphasizing vocabulary expansion.
- **EAP 1421 Competency 4**: The student will enhance the ability to apply the following critical thinking skills when reading:
  - Make simple predictions.
  - Draw conclusions from stated information.
  - Relate reading to personal experience.

X. Websites:
  The history and technique of ukiyo-e
- http://www.loc.gov/exhibits/ukiyo-e/
  The Floating World of Ukiyo-E - An Online Exhibition of Japanese Art at the U.S. Library of Congress
  Information about how ukiyo-e are created, features a page on how to create your own “virtual ukiyo-e” (requires Adobe Shockwave)
- http://learningobjects.wesleyan.edu/blockprinting/
  Ukiyo-e techniques and gallery
- http://www.chinatownconnection.com/ukiyo-e.htm
  Ukiyo-e History
  Let’s learn hiragana for “ukiyo-e”
- www.tokyoartbeat.com/tablog/images/Nikuhitsu1.jpg
  Link to picture featured on glossary page
West Meets East: Asianization, Stereotypes, and the American Born Chinese (ABC)

I. **Subject:** English 8  
   **Topic:** West Meets East – Asianization, Stereotypes, and the American Born Chinese (ABC)  
   **Grade:** 8-12 Club/Middle School 7-8  
   **Time:** A minimum of two hours with substantial extensions for both club and classroom

II. **Goal:**  
   To gain basic understanding and insight into how media has shaped experiences of the Chinese-American and American Born Chinese (ABC)

III. **Instructional Objectives:**  
   Students will be able to:  
   - point out how the American Born Chinese may be different from other Chinese and different from other Americans  
   - identify how American Born Chinese culture influences American Born Chinese behavior  
   - understand why Chinese Americans often feel shame because of stereotypes in Western media  
   - recognize how American Born Chinese customs, manners, and practices differ from stereotypical norms  
   - distinguish how the American Born Chinese react to a feeling that they may be outside the American mainstream  
   - see the “model minority” stereotype and how it applies to Chinese in America

IV. **Content Outline:**  
   A. **Pictorial Representation**  
   B. **Background:** PBS: Becoming American: The Chinese Experience:  
      1. Facts about the Chinese Experience: Voting Rights, Citizenship Rights, Legal Rights, the 14th Amendment  
      2. Eyewitness Accounts  
   C. **Time Magazine article:** Asian American Academic Accomplishments  
   D. **ERIC Digest:** How Asian American stereotypes are reinforced in the school context and contribute to a biased and limited perspective of Asian Americans.  
   E. **William Hung:** Racism or Magic: An Op-Ed Piece  
   F. **NPR Interview with Gene Luen Yang,** author of American Born Chinese  
   G. **A Look at Chinglish:** Is this Passion or mockery?  
   H. **Further Reading:** Three Articles  
      1. Americans don't know much about China. What they do know comes from three main sources: movies, the news, and history classes.  
      2. Interview: Chinese American Teens Address Stereotypes  
      3. How PBS Bill Moyers told the story. Should it have been told by someone Chinese?  
   I. **Text of American Born Chinese and articles:**

55
2. Can Asian-Americans discriminate against other Asian-Americans?

V. Instructional Strategies:
Lesson introduction:
Set: Questions and Cartoon Strip
- Ask these Essential Questions:
  - Who is defined as Chinese?
  - As you meet Chinese-Americans, what assumptions do you make about them?
  - What should one envision about Chinese born outside of China?
  - How might an American Born Chinese see things differently from others?
- Pictorial Representation
  - There are 8 different Secret Asian Man Cartoons which students will look at.
  - Complete the Cartoon Analysis Worksheet based on one assigned cartoon.
  - Discuss the findings

Activities:
- Watch and listen to Background Information about the Chinese experience in America by looking at a video, a timeline, and a series of eyewitness accounts.
  - Video: http://www.pbs.org/becomingamerican/video_players/clip07_220.html
  - PBS: http://www.pbs.org/becomingamerican/ce_timeline.html
  - PBS: http://www.pbs.org/becomingamerican/ce_witness.html
- Discuss the previously assigned Time Magazine and ERIC articles keeping this in mind: Are “Asians” a model minority and what are Asian-American stereotypes?
  - Time: http://www.time.com/time/printout/0,8816,965326,00.html
- Watch, read, and discuss: The case of William Hung
- Look at two “Chinglish” websites. Discuss whether this is admiration, mockery, or something else.
  - http://www.chinglish.de/
- Watch the NPR Interview with author Gene Luen Yang:

Closure:
- Discuss the assigned book American Born Chinese
- Connect the experiences of the characters in the book to what you have done in this lesson

VI. Assessment:
- **Harkness discussion:** How do American Born Chinese feel about their model minority status?
- **Assign this project:** Interview two students on campus and share your findings.
- **Extended Readings:**
- **Reviews of American Born Chinese and articles:**
  - [http://www.firstsecondbooks.com/reviews/reviewsABC.html](http://www.firstsecondbooks.com/reviews/reviewsABC.html)

**VII. Materials:**
- Pictorial Representation
- Secret Asian Man Cartoon Strip
- Cartoon Analysis Worksheet
- PBS: Becoming American: The Chinese Experience: website
  - Video:
    - [http://www.pbs.org/becomingamerican/video_players/clip07_220.html](http://www.pbs.org/becomingamerican/video_players/clip07_220.html)
    - [http://www.pbs.org/becomingamerican/ce_witness8.html](http://www.pbs.org/becomingamerican/ce_witness8.html)
- Time Magazine article:
  - [http://www.time.com/time/printout/0,8816,965326,00.html](http://www.time.com/time/printout/0,8816,965326,00.html)
- William Hung Videos and Articles
  - [http://uk.youtube.com/watch?v=Zcc8dTqflh8](http://uk.youtube.com/watch?v=Zcc8dTqflh8)
  - [http://uk.youtube.com/watch?v=opvBzRxII0&feature=related](http://uk.youtube.com/watch?v=opvBzRxII0&feature=related)
- NPR Interview and slideshow:
- A Look at Chinglish
  - [http://www.chinglish.de/](http://www.chinglish.de/)
- Further Reading
- Text of American Born Chinese and articles:
  - [http://www.firstsecondbooks.com/reviews/reviewsABC.html](http://www.firstsecondbooks.com/reviews/reviewsABC.html)

**VIII. ESL Strategies:**
Embedded into our mainstream practices

**IX. Home Learning Extension:**
Articles:


X. Sunshine State Standards

- The student uses the reading process effectively. (LA.A.1.4)
- The student constructs meaning from a wide range of texts. (LA.A.2.4)
- The student uses listening strategies effectively. (LA.C.1.4)
- The student uses viewing strategies effectively. (LA.C.2.4)
- The student understands the power of language. (LA.D.2.4)
- The student understands the interactions of people and the physical environment. (SS.B.2.4)
- The student demonstrates an understanding of the relationship between the perspectives and products of culture studied and uses this knowledge to recognize cultural practices. (FL.B.1.4)
- The student recognizes that languages have different patterns of communication and applies this knowledge to his or her own culture. (FL.D.1.4)
- The student recognizes that cultures have different patterns of interaction and applies this knowledge to his or her own culture. (FL.D.2.4)
Japanese Art in America

I. Subject: Japanese Art in Students’ Daily Lives
   Topic: Japanese Art in America
   Grade: 2
   Time: Two hours (Two days)

II. Goal:
The students will gain knowledge as to how Japanese art is a part of their daily lives. They will also understand how contemporary cartoons have their beginnings or roots in ancient Japanese block style print, ukiyo-e.

III. Instructional Objectives:
After presenting a lecture and exhibiting Japanese photos or other media links, the students will complete a graphic organizer identifying two facts they have learned about Japanese block style print and art. They will then develop a general statement about the facts that they have learned.

The students will also complete a social studies journal entry, whereby they will record responses to the following statements: The most important thing I learned; Something that I did not understand; What surprised me the most?; I would like to know more about…

IV. Content Outline:
A. Contemporary graphic art and the warrior
   1. Ancient Japanese influences
      a. American cartoonists
      b. Japanese cartoonists
B. Katsushika Hokusai
   1. Renown block print style artist
   2. Ukiyo-e, the floating or fleeting world
      a. The Ghost print
      b. Mangaka, the 17th century Japanese Middle Class
C. American Cartoons
   1. Foster’s Home for Imaginary Friends
   2. Eduardo
D. Japanese Cartoons
   1. Naoko
      a. Sailor Moon and Powerpuff
      b. Manga
E. Ancient Japanese influence in modern times
   1. Van Gogh
   2. Gauguin

V. Instructional Strategies:
**Set:** Teacher says: By a show of hands, tell me how many of you have read a comic strip? (Teacher waits for students’ responses.) Today, we are going to look at Japanese comic strips and cartoon characters of the past and discuss how they have influenced a contemporary American artist and cartoonist.

Lecture: Comic stripes have been a part of Japanese culture for a very long time. For example, there is Katsushika Hokusai. He drew thousands of pictures and created volumes of Manga or comics. (Teacher shows students several examples of the Manga drawings).

Little is known about Hokusai’s early years. However, it is believed that he was born near Tokyo in Katsushika. When he was four or five, he was adopted by mirror-polisher named Nakajima Ise. He was already drawing by age five. By age 10 or 15, he was an apprenticed to a wood block carver. He apprenticed in the workshop of Katsukawa Shunsho and Katsukawa’s heir until 1792, and then studied with other craftsmen for several more years. He was one of the first Japanese artists to be influenced by Western art, especially Dutch landscapes.

There has been more than 30 thousand paintings and engravings attributed to his name. Hokusai used at least 26 different names as an artist, and his name at birth might have been Tokitaro. One of his painting names was Gakyo-rojin, meaning old man mad with painting because he was such an obsessive worker.

During his middle age, Hokusai produced his most famous engravings, the 36 views of Mt. Fuji (1823 – 1829) which includes The Great Wave off Kanagawa Nami-Ura. (Teacher displays a photocopied print of this block print.) Hokusai is not well known or highly regarded in Japan but his work has been highly influential in Europe and America for generations. Most of his work is of the type know as Ukiyo-e, Fleeting or Floating World, portraying everyday people’s lives and also the lives of the idle rich and geishas produced cheaply for the mass market.

The use of Ukiyo-e, “Fleeting or Floating World” illustrations continues to be use in current day American and Japanese contemporary Manga. This is evident in the work of Naoko Takeuchi creator of Sailor Moon and Craig McCracken creator of the Powerpuff Girls, Powerpuff Girls Z, and Foster’s Home of Imaginary Friends. Each contemporary artist could attribute their art influence to the work of Hokusai.

**Activities:** The students read aloud *Houghton Mifflin’s*, School Comics, pp 396 and 397 or Comic strips from their local newspaper. The students will then be instructed to carefully read each speech bubble to see who is speaking. They will also be instructed to read the speech bubbles from the left to right. After the students have had an opportunity to read the comic strip, the teacher will then ask students to explain what is happening in the comic strip.
After discussing the comic strips, students are then instructed to find similarities and differences in the comic strips (e.g. Are the characters discussing the same topic? How are the subjects and illustrations similar and different? What message is each comic strip trying to say?)

Then students are provided photocopies of samples of Hokusai’s Manga, *A Confrontation* (1817) A scene from the 24 Filial Sages, Yangsang offering his own life to a tiger to save his mother’s, which struck the tiger so much that he went away. Students are then instructed to color their photocopy of Hokusai’s Manga drawing. While students are coloring the Hokusai drawing, they will be encouraged to exam the differences and similarities between contemporary comic stripes and Hokusai’s drawings.

The teacher will share with the students downloaded examples or copies of drawings illustrations by Hokusai’s, Naoko’s, and McCracken’s. Students will be encouraged to look at the similarities and differences of the art pieces. They will also be encouraged to analyze the influence that Hokusai’s work may have had on McCracken’s, Naoko’s, Gauguin’s and Van Gogh work. A graphic organizer will then be distributed to each student, whereby they will be instructed to document two facts that they have learned and make a general statement.

**Closure:** Teacher: As you have had the opportunity to see comics have had their beginnings in Japanese Manga. Some of them dated back to the 1700s and 1800s. Japanese Ukiyo-e block style prints and Manga artists influenced contemporary American and Japanese cartoonists and cartoons, e.g., McCracken and Naoko. Japanese ukiyo-e also influenced previous European artists like Van Gogh and Gauguin. Students take this time to share two facts you have learned and a general statement you create from the two facts.

**VI. Assessment:**
The students will complete a page from their social studies journal: The most important thing I learned was…, Something that I did not understand was…, What surprised me the most was…, I would like to know more about…

**VII. Materials:**
- The teacher will need to obtain media links of several artists’ work: Hokusai, Naoko, and McCracken. There will also be a need to acquire copies of two graphic organizers: The Social Studies Journal and Focus Skill (Generalize). They can be obtained from Harcourt’s Social Studies second grade teachers’ edition. The teacher will also need Houghton Mifflin second grade text section *Talent Show.*
- *A Coloring Book of Japan* published by Bellerophon Books
- Additional Readings
VIII. **Home Learning Extension:**
The students will review the two sections on their social studies journal organizer page, the something I did not understand was, and the I would like to know more about section. They will then be given opportunities to research the areas that confused and interest them.

IX. **Sunshine State Standards/CBC Standards:**
- **Social Studies II**
  - Identify prominent citizens who have made contributions to the community. (S.S.A. 1.1.2.) (S.S.A. 5.1.4.)
- **Language Arts 2 II 14**
  - Uses critical thinking (questioning, comparing/contrast, etc.) when participating in small group and whole class discussions about what has been read. (L.A.A. 2.1.4.) (L.A.A. 1.1.4.) (L.A.E. 1.1.1) (L.A.E. 1.1.2)
Eastern Philosophies in Western Culture

XI. **Subject:** World History  
**Topic:** Eastern Philosophies in Western Culture  
**Grade:** 9th  
**Time:** 2 block-periods

XII. **Goals:**  
The students will research, analyze information, and formulate arguments showing the misinterpretation, vulgarization, and commercial exploitation of Eastern philosophies and their main concepts.

Students will show, using the film “The Last Samurai”, that despite a somewhat romantic view of Japanese culture, an undercurrent of racism remains; and, that even now, though more subtly presented the notions of implied western superiority and that of “white man’s burden” and “noble savage” still permeate western popular culture.

XIII. **Instructional Objectives:**  
- Students will identify 3 Eastern philosophies.  
- Students will research these 3 Eastern philosophies.  
- Students will identify one concept for each of these philosophies.  
- Students will develop full understanding of these concepts.  
- Students will research the use of chosen concepts in Western media.  
- Students will analyze the data with the help of the following questions.  
  - Students can come up with their own questions as well.  
    - Have they personally experienced the use of these concepts (heard someone they know using them or have used them themselves)  
    - On the average, was the use of these concepts consistent with their original meaning?  
    - Have they experienced the use of the concepts in the general media or in commercial enterprises?  
    - Was that use consistent with the original meaning of these concepts or was it only marketing coolness?  
- Students will watch the film “The Last Samurai”.  
  - Students will develop an overall impression of the film  
  - Students will identify the true events depicted in the film  
  - Students will compare the film to the historical records  
  - Students will study the undercurrents of the film for interpretation beyond the obvious keeping in mind the historical portrayal of minorities and indigenous peoples in the western media

XIV. **Content Outline**  
A. Three Eastern philosophies  
   1. Buddhism  
   2. Hinduism
3. Taoism

B. Three concepts
1. Zen (Buddhism), a doctrine asserting that Enlightenment can be attained through meditation (zazen), self-contemplation, and intuition (intuitive illumination) rather than faith and devotion
2. Karma (Hinduism), the totality of one’s action in the present stage of life that determines the fate of the next stage
3. Chi (Taoism), the life energy, the vital force believed to be inherent to all things

C. Personal anecdotes (no evidence needed)
1. Were the uses faithful to the original meaning of the concepts?

D. General culture and media uses of the concepts
1. Present evidences of such uses.
2. Study context of uses. Since all these concepts are spiritually based, were they used in a spiritual context?
3. Were the original meanings kept or were the words (void of meaning) used to provoke a conditioned response in the listeners.
4. Are they only the new cool foreign words of the moment used to show worldliness?

E. The Last Samurai
1. Overall, is the movie trying to present a positive image of Japanese culture?
2. If this film is truly about Japanese culture, why is the main character (the savior) a westerner?
3. Which historical event is the film depicting? (Satmusa Rebellion, 1877).
4. Did any westerners participate in the real events?
5. Could the film be viewed as a metaphor for western superiority (individual and systemic).
6. Can the concepts of “white man’s burden” and “noble savage” be applied to this film?

XV. Instructional Strategies

Set: Teacher will ask students to identify some eastern symbols or concepts that they have seen or heard used in the media or that have become part of the general western culture.
Teacher will show some symbols of eastern culture and some of their uses in the western media.

Activities: Students will read the passages about Buddhism, Hinduism, and Taoism in the textbook. After a brief discussion of this limited material, the class will proceed to the computer lab for further research. Using the worksheet, they will answer the questions. They will download whatever other materials they need. Back to class we will have a more in-depth discussion of these philosophies and concepts. We will begin to watch The Last Samurai.

Closure: The next class we will finish the film and discuss it as described in the instructional strategies and content outline.
XVI. Assessment
Students will be assessed based on their worksheet, their class participation, the quality of the arguments presented in the class discussion, and their home learning extension. The grading scale is that of MDCPS.

XVII. Materials
- Pictures, logos, advertisements from companies
- Computers
- Film: The Last Samurai
- Handouts
- Paper
- Pen
- Board and dry-erase markers

XVIII. ESL Strategies
Peer Grouping, Simple Repetition, Rephrasing, Point to Main Idea, Simplify Grammar, Worksheet.

XIX. Home Learning Extension
The students will complete and review their individual worksheet to solidify the concepts in their memories. Students will write an essay on the following topic: Imagine that you are Japanese. Write an essay explaining how the film made you feel. Critique the film and point out some of the historical inaccuracies.

XX. Sunshine State Standards
- SS.A.2.4.8: Understand cultural, religious, political, and technological developments of civilizations in Asia and Africa.
- SS.A. 3.4.4: Know the significant ideas and texts of Buddhism, Christianity, Hinduism, Islam, and Judaism, their spheres of influence in the age of expansion and their reforms in the 19th century.
Worksheet to organize thoughts for each individual student

Three Eastern Philosophies
- 
- 
- 

Three concepts and definitions
- 
- 
- 

Three examples of use in media
- 
- 
- 

Uses consistent with original meaning
  - example 1 – Yes/No 
  - example 2 – Yes/No 
  - example 3 – Yes/No

The Last Samurai

Was the movie’s apparent intent to honor or insult Japanese culture?

Which events are depicted in the movie?

How accurate is the movie?

If you were Japanese, would you feel differently about the movie?
I. **Subject:** English II Honors/Pre-AP  
**Topic:** Haiku: East and West, Past and Present  
**Grade:** 10 Honors / Pre-AP  
**Time:** 10-45 min. class periods (may require more time for honors than Pre-AP)

II. **Goal:**  
Students will understand the history/evolution of the Japanese poetic form known as haiku and be able to create original haiku.

III. **Instructional Objectives:**  
- Students will become familiar, through research, with several of the masters of classical and modern haiku.  
- Students will demonstrate an understanding of the format of an essay as well as the ability to compare and contrast by writing an essay comparing and contrasting the styles of the masters of haiku.  
- Students will demonstrate knowledge of basic MLA formatting (parenthetical documentation, works cited)  
- Students will demonstrate knowledge of technology by creating a PowerPoint presentation  
- Students will create original haiku, emulating the style of their favorite haiku poet, using both traditional images and contemporary images to assist in conveying the poems meaning.

IV. **Content Outline:**  
A. Tokugawa Japan  
   1. When was it?  
   2. How was it different from previous eras?  
   3. What is a shogun?  
   4. What is a samurai?  
B. History of Haiku  
   1. What is renga?  
   2. What is haikai?  
   3. What is linked verse?  
   4. What is hokku?  
   5. What is haiku?  
   6. What is tanka?  
   7. What is haiga?  
C. Haiku Poets  
   1. Who are some of the traditional haiku poets?  
      a. Basho  
      b. Buson  
      c. Issa  
   2. Who are some of the modern Japanese poets?  
      a. Shiki Masaoka
3. Who are some of the modern non-Japanese poets?
   a. Ezra Pound
   b. Derrick Weston Brown

D. Zen Buddhism
   1. What is Zen Buddhism?
   2. What is Bodhisattva?
   3. What are the Six Perfections?

V. Instructional Strategies:
   Set: Students will participate in a Visual Thinking Strategy exercise to begin to visualize “a moment in time/nature” that might inspire a haiku. Several different sets have been supplied to assist in this visual thinking exercise (far more than are needed). Select a few sets that are appropriate for the goal of the assignment or create/locate your own visual images.

   Students will complete an anticipation guide addressing the essence of haiku.

   Activities:
   - Students will be provided with a content frame of the vocabulary necessary to gain a better understanding of haiku. They will be able to complete the content frame as they view the Haiku: The Origins and Structure of Haiku PowerPoint presentation.
     - Basho
     - Bodhisattva
     - Haibun
     - Haiga
     - Haikai
     - Haiku
     - Hoku
     - Kigo
     - Kireji
     - Linked Verse
     - Renga
     - Samurai
     - Shogun
     - Six Perfections
     - Tanka
     - Tokugawa Japan
     - Zen Buddhism
   - Students will be provided with background information on the history and structure of haiku (Haiku: The Origins and Structure of Haiku).
   - Students will study several haiku poets, completing a graphic organizer designed to familiarize them with the artists.
   - Students will study the haiku of each researched poet to familiarize themselves with the art/structure of haiku.
   - Emulating the haiku masters that they have researched, students will write an original haiku (traditional) and select an appropriate image to express their haiku’s meaning.
   - In a similar haiku (traditional format), students will explore a concern about the world today (global warming, the war in Iraq, deforestation, pollution, poverty, the recent earthquake in China, etc.), writing their view/picture of this issue/concern. They will also supply an accompanying visual image.
EXAMPLE: The first haiku might be placed on the background of a traditional Asian-inspired image, such as a lovely stand of trees, while the second haiku might be a photograph of a former stand of trees, now decimated due to deforestation or arson.

- In a third haiku, students will be free to use a less restrictive modern format similar to the more contemporary non-Japanese poet that they researched, again locating or creating an accompanying image.
- Students will analyze and synthesize their research by comparing and contrasting the poetry of their chosen poets in an essay, and by creating and orally presenting a PowerPoint presentation that demonstrates their knowledge of their chosen poets’ writing, as well as their own ability to create similar haiku.

Process for teaching the lesson and activities: Ten 45-minute periods

- Day 1 (Classroom)
  - The students will be exposed to and respond to sets of visual images attributed to the time period in which Matsuo Basho, haiku’s most celebrated poet, lived (the Tokugawa period in Japan), as well as contemporary images that have been chosen to evoke a response.
  - As a pre-reading/learning activity, students will then complete an anticipation guide about haiku and Tokugawa Japan.
  - Homework—Students will begin a portfolio of traditional Asian images that appeal to them, as well as contemporary images that they like that they feel might lend themselves to a backdrop for their later original poems. They will include images of global concern in their portfolio (global warming, war, poverty, etc.)

- Day 2 (Classroom)
  - Students will complete the vocabulary.
  - Students will be given a brief history of haiku and Tokugawa Japan (Haiku: The Origins and Structure of Haiku).
  - Students will begin learning the vocabulary that they will need to know in order to successfully complete the unit as they view the Haiku: The Origins and Structure of Haiku PowerPoint presentation.
  - If time permits, students will learn the basic structure of haiku, examining several examples of it, looking at classical poets, as well as modern poets.

- Day 3 (Classroom)
  - Students will view and discuss any remaining examples of haiku.
  - Students will revisit the anticipation guide and make any changes necessary, providing support for any statements that they missed when they initially completed the exercise (this may also be done as they view the Haiku: The Origins and Structure of Haiku presentation).
  - Students will then select at least three haiku poets to examine in greater detail, one classical/traditional, one Japanese modern, and one non-Japanese modern. Using the provided content frame, they will gather the following information about each poet:
- General background information
  - Historical, political, or religious information that might have influenced their writing
  - Examples of their poetry

**Days 4 – 6 (Computer Lab)**
- Students will spend time researching their chosen poets.
- Students will then use the triple Venn diagram to demonstrate the similarities and differences in their chosen poets.
- Homework—Students will write a comparison/contrast essay (to resemble an FCAT Writes format) with regard to each poet’s style.

**Days 7 – 8 (Computer Lab or Classroom)**
- Students will create a PowerPoint presentation (practicing aspects of MLA formatting) to demonstrate their knowledge of classical and modern haiku by briefly discussing their chosen poets (including at least one haiku from each poet, with accompanying interpretations and images, then ending with their original haiku and images).
- Homework—With their image portfolio in mind, students will write their own original haiku, at least two traditional and one more contemporary (not as governed by the 5-7-5 format) and then, using their image portfolio, making decisions about which images to use with their original haiku.

**Day 8 (Computer Lab)**
- Students will finalize their PowerPoint presentations.

**Closure:**
- **Days 9 – 10 (Classroom)**
  - Students will orally present (to their peers) what they have learned/created via their PowerPoint presentation.

**VI. Assessment:**
- Students will be assessed on the following:

<table>
<thead>
<tr>
<th>Classroom participation</th>
<th>5 points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Completion of graphic organizers (Visual Imagery, Anticipation Guide, Vocabulary, Venn Diagram)</td>
<td>15 points</td>
</tr>
<tr>
<td>Completion of research (Content Frame for Research)</td>
<td>20 points</td>
</tr>
<tr>
<td>Completion of original haiku with images</td>
<td>15 points</td>
</tr>
<tr>
<td>Completion of essay (using Venn Diagram)</td>
<td>10 points</td>
</tr>
<tr>
<td>Completion of PowerPoint presentation using research and original haiku</td>
<td>20 points</td>
</tr>
<tr>
<td>Oral presentation of PowerPoint presentation</td>
<td>15 points</td>
</tr>
</tbody>
</table>

**VII. Materials:**
- Handouts
  - Visual Imagery Worksheet
  - Anticipation Guide
  - Content Frame for Vocabulary
VII. Venn Diagram
- Content Frame for Research
- Essay Requirements
- PowerPoint Presentation Requirements

- Electronic Equipment
  - Laptop Computer
  - Projector
  - Screen
  - PowerPoint Presentation software
  - Use of a computer lab for students with internet access

VIII. ESL Strategies:
- Haiku lends itself to adaptation for ESL students. Its simple format is easy to follow. The accompanying images help to make it easier to understand.
- Students who need additional time and/or the use of and ESL dictionary will be given either or both of these.
- Any student who needs the visuals from the PowerPoint will be given either a hard copy or access via a flash drive (if the student has a drive and access to PowerPoint at home).

IX. Home Learning:
- Students will locate images to use in their PowerPoint presentation and in their original haiku.
- Students will write an essay, comparing and contrasting each poet’s writing style.
- Students will write original haiku, emulating their chosen poets.

X. Sunshine State Standards:
- LA.910.1.6.1 – use new vocabulary that is introduced and taught directly
- LA.910.1.71 – use background knowledge of subject and related content areas, pre-reading strategies
- LA.910.1.7.3 – determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details
- LA.910.1.7.6 – analyze and evaluate similar themes or topics by different authors across a variety of fiction and nonfiction selections
- LA.910.1.7.7 – compare and contrast elements in multiple texts
- LA.910.2.1.3 – explain how meaning is enhanced through various features of poetry including sound
- LA.910.2.1.8 – explain how ideas, values, and themes of a literary work often reflect the historical period in which it was written
- LA.910.2.2.3 – organize information to show understanding or relationships among facts, ideas, and events
- LA.910.2.2.4 – identify and analyze the characteristics of a variety of types of text
- LA.910.3.1.1 – generating ideas from multiple sources based upon teacher-directed topics and personal interests
- LA.910.3.1.2 – making a plan for writing that addresses purpose, audience, a controlling idea, logical sequence, and time frame for completion
- LA.910.3.1.3 – using organizational strategies and tools to develop a personal organizational style
- LA.910.3.2.3 – analyzing language techniques of professional authors
- LA.910.3.5.1 – prepare writing using technology in a format appropriate to the purpose
- LA.910.3.5.2 – include such techniques as principle of design
- LA.910.3.5.3 – sharing with others, or submitting for publication
- LA.910.5.2.2 - research and organize information for oral communication appropriate for the occasion, audience, and purpose
- LA.910.5.2.3 – use appropriate eye contact, body movements, voice register and oral language choices for audience engagement in formal and informal speaking situations
- LA.910.5.2.5 – research and organize information that integrates appropriate media into presentations for oral communication
- LA.910.6.2.1 – select a topic and develop a comprehensive flexible search plan, and analyze and apply evaluative criteria
- LA.910.6.2.2 – organize, synthesize, analyze, and evaluate the validity and reliability of information from multiple sources to draw conclusions using a variety of techniques, and correctly use citations
- LA.910.6.2.4 – understand the importance of legal and ethical practices, including laws regarding libel, slander, copyright, and plagiarism in the use of mass media and digital sources, know the associated consequences, and comply with the law

XI. Sources:
- Sunshine State Standards. Florida Department of Education. www.fldoe.org