## National Consortium For Teaching About Asia
### Florida International University
#### 2012-2013 Lesson Plans

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Cold War Korea with Discussions on Present Tension in the Area
Grade: 10
Time: Four 60 minute class periods

II. Goal
To entice a majority of students to become interested and involved in exemplary citizenship towards an ever-growing relationship between themselves and their Asian counterparts.

III. Instructional Objectives
Students will be able to outline major post-WWII transactions between Korea and the rest of the world. Topics should include Sino-Soviet relations as well as relations between the U.S. and the Koreas. To be debated will be a perspective that the war in Korea had more local than global causes with more global intervention than local cooperation. Students will be able to discuss current turmoil in the region, having a solid background knowledge of what has precipitated the escalation. To accomplish this, students will review, summarize, and debate four Cold War primary source documents and two (subjective/objective) news articles on recent situations in the area.

IV. Content Outline and Instructional Strategies
1. Opening Activity: Collage of photographs taken in Korea — goal to suggest similarities between U.S. and Korea (promotes interest in topic).
2. World History textbook readings on Korean History divided.
3. Jigsaw—five groups of 4 students will each be given a primary source document to read from Westad’s selections in The Cold War.
4. Movie- “Camp 14: Total Control Zone.”
5. Socratic Seminar using statue, 8x10s, and “Brothers” handout.
6. Teacher discussion on Huffington Post article “North Korea Missile Moved to East Coast, South Korea Says.”
7. Closing Activity—“What Then” discussion on “Unifying Earth” sculpture (photograph) from War Memorial.

V. Assessment
Option 1—Students will be required to create a dialogue between any two of the major players studied suggesting hopes or warnings for the future of Korea (students must cite classroom learning within dialogue).
Option 2—Student may develop a four frame political cartoon relating to Korean conflicts within the period studied.
Option 3—Write a letter from the leaders of Japan or China to the leaders of N. and S. Korea regarding their thoughts on present conflict in Korea.

VI. Materials
- Reading on The Korean War and the Sino-Soviet Alliance-Westad
- Primary Source Document—conversation between Stalin and North Korean leader KimIl-Sung-1949
• Primary Source Document—Truman statement on Korea, June 1950
• Primary Source Document—press report by Dwight D. Eisenhower, “War In Korea,” 1953
• Huffington Post article “North Korea Missile Moved to East Coast South Korea Says”
• DVD “Camp 14: Total Control Zone”
• Statue “Brothers” “Forgiving Embrace”
• Handout on “Brothers”
• 8x10 photographs of both War Memorial sculptures
• PowerPoint collage of pictures from Korea

VII. ESL Strategies
**Jigsaw — small group activity
**Socratic Seminar — large group activity
**Movie
**Manipulative —“Forgiving Embrace” statues and photographs
**Photographic PowerPoint
**Choice on form of assessment

VIII. Home Extension — gifted/advanced only
Read or view one of the following and submit a one-page summary:
1. Give Me Tomorrow: The Korean War’s Greatest Untold Story
2. CBS’ “60 Minutes Overtime with Anderson Cooper/Shin Dong-huyk
3. National Geography’s “Inside North Korea”
**Three Monks (三个和尚)**

Grade: 4th

Time: 120 min (two lessons)

I. **Goal:** Through watching the Chinese animated film “Three Monks”, students will learn a gentle, humorous lesson about responsibility and be able to understand some Chinese verbs that occurred in the film.

II. **Instructional Objectives:** Students will be able to understand a famous Chinese story “Three Monks” and the usage of five Chinese verbs.

**Lesson 1**

III. **Content outline**

Introduce the film “Three Monks” and its background and awards.

A. **Background**

“Three Monks” is a Chinese animated feature film produced by the Shanghai Animation Film Studio in 1980. The film is based on the ancient Chinese proverb "One monk will shoulder two buckets of water, two monks will share the load, but add a third and no one will want to fetch water.”

Chinese proverb:

一个和尚挑水吃  
两个和尚抬水吃  
三个和尚没水吃

B. **Awards**

- Won the Best animated film prize at the first Golden Rooster Awards in 1981.  
- Won four international awards including a Silver Bear for Short Film at the 32nd Berlin Film Festival in 1982.

C. **Watch the film (20 min)**

D. **Discuss the lesson that students learned from the film**

- 你喜欢这个故事吗？为什么？ (Do you like this story? Why?)
- 你最喜欢哪一个和尚？为什么？ (Which monk do you like the most? Why?)
- What lesson did you learn from the story?
- What is “unity is strength”?

E. **Compare and understand five Chinese verbs that occurred in the film including:**
IV. Instructional Strategies
Set: Large group discussion, small group acting
Activity: 
   A. Teacher modeling
   B. Five students in a group to acting out the verbs.

Lesson 2

Review lesson 1

Activity: Students will write the characters of the verbs and the English meanings on their notebook

Closure: To consolidate students learning, they will choose the correct verb according to the objects showing on the Promethean Board

V. Assessment: Quiz – Students will make sentences using the five verbs
VI. Materials: Film “Three Monks”, Mandarin notebook

VII. ESL Strategies: A2 Modeling
    B8 Teacher/students/Modeling
    E3 Videos
    E8 Visuals
    D9 Spelling Strategies

VIII. Home learning Extension: Writing practice: five characters 拿, 抱, 抬, 挑, 背

IX. Sunshine State Standards:
   FL.A.1.2.3 Recognizes and appropriately uses oral syntax
   FL.A.3.2.3 Gives responses in spoken or written form
   FL.C.2.2.1 Uses information from a story being studied in the target language and connects elements from the story
Years of US involvement in the Vietnam War vs. Political Interest in Haiti
Adult Basic Education(GED)
Time: 2 one-hour session

I. **Goal:** Contrast the troubles and challenges of Vietnam and Haiti.

II. **Instructional Objective:** Help the students think how the fear of communism destroys lives in the Caribbean as well as in Vietnam.

III. **Content Outline:**
   1. Enabling students to reflect on Students will view films about the Vietnam War.
   2. Students will read about French involvement in Indochina
   3. Students will view film about US interest in Vietnam
   4. Students will view a documentary about Russia’s
   5. Watch documentaries on Haiti, especially during the Duvalier’s Regime and Aristide
   6. After viewing the films, students will reflect orally and in writing.

IV. **Assessment:** Ability to maintain a coherent discourse on the topic

V. **Materials:**
   - Aristide: The Endless Revolution
   - Russia’s War
   - Inside the Vietnam War
   - JFK A Presidency Revealed
   - Extensive visuals to accommodate ELL students (films)
   - Documents on US Occupations of Haiti.

VI. **Sunshine State Standards/ CBC Standards:** CCSSELA-Literacy. R H 11-12 7
Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.
Wild China: Heart of the Dragon – An Introduction to China’s Natural History
Grades: 9th - 12th grade, students taking Chinese I, II, III, IV
Time: 90 minutes class

Goal: To introduce China's geography and natural scenery to students, focusing on the South region.

Instructional Objectives:
Students will watch the video Wild China, Episode "Heart of the Dragon"
Students will learn the geography, climate, main mountains, rivers and some rare animals that inhabit the South of China.
Students will be able to name some of the main provinces, rivers and mountains from China.
Students will learn how people live in harmony with wild nature in the rural area of Southern China.

Content Outline:
Wild China is a six-part nature documentary series on the natural history of China, co-produced by the BBC Natural History Unit and China Central Television (CCTV).
This lesson is focused on the first segment, about 50 minutes, which describes the Southern part of China.

Instructional Strategies:
Set: The teacher will have a 5-10 minutes class conversation on what the students already know about China. Questions such as:
- Which rivers, provinces and geographical features they know about China?
- What do students know about the wild life of China?
- What animals they think they can find in China?
- How do people in the rural part of China live?
- Which ethnicities can they find in China?
- Other questions students can think related to the wild life of China.

Activities: Students will be requested to watch the film actively, taking notes as they watch the documentary film. They must extract 20 interesting facts from the video. The teacher will pause the video from time to time to review some concepts.

Closure: Each student will share and read some of the facts that they extracted from the film and make comments on why he/she thought it was interesting.

Assessment: Students will be assessed based on their input upon viewing the film. Participation, open discussion and sharing of their notes will be essential to evaluate their learning.

Materials:
Computer, "Wild China" DVD

Home learning extension: Based on the notes taken in class, students will write a 5-paragraph essay on what they found most amazing in this film.
Sunshine State Standards/CBC Standards
Culture: (FL.B.1.4)
The student demonstrates an understanding of the relationship between the perspectives and products of culture studied and uses this knowledge to recognize cultural practices.
Standard 1:3. Identifies and discusses various aspects of the target culture

Connections: (FL.C.1.4)
The student reinforces and furthers knowledge of other disciplines through foreign language.

WL.K12.SU.8.1:
Analyze the relationship of historical and contemporary attitudes, behaviors, and products in the target culture and compare to own culture.

WL.K12.AH.9.1:
Use language skills and cultural understanding beyond immediate environment for personal growth.
A Chinese New Year Tale
Grade: 2nd & 3rd Grade
Time: 4 reading sessions

Goal
The concept that will be learned at the end of this lesson is not to be greedy because one day you will be taught an important lesson.

Instructional Objectives
Define the story vocabulary: wok, daydream, lantern, courtyard, dumpling, chuckle, and empty. SWBAT ask and answer questions about key details in, “The Runaway Wok”. They will identify the main topic and retell key details.

Content Outline
The content I will use in this lesson is story elements from “The Runaway Wok.” Students will define vocabulary words from the story and answer comprehension questions (main idea, key details) using SAT task cards.

Instructional Strategies
- **Set:** I will begin by reading the Author’s Note on the last page of the story, “The Runaway Wok.” I will be reading why the Chinese Year is the most significant Chinese holiday and its emphasis on sharing.
- **Activities:**
  - **Day 1:** After the discussion, I will read and discuss the vocabulary words chosen from the story using a PowerPoint. Then I will read aloud “The Runaway Wok” to the class. Students will be answering comprehension questions using SAT task cards. Students will complete a Vocabulary Chart.
  - **Day 2:** Reteach story Vocabulary and reread, “The Runaway Wok.” Students will sequence the events in the story using Sequencing Frames Graphic Organizer.
  - **Day 3:** Teacher will read the story, “Kindness, the Magic Peacekeeper: Fluency-Building Play (Chinese New Year).” Students will complete a Venn diagram comparing/contrasting the two stories.
  - **Day 4:** Students will take “The Runaway Wok,” Comprehension and Vocabulary Test. Teacher will debrief test with students.
- **Closure:** At the end of the lesson, the students will answer 5 comprehension questions. The questions are as follows:
  - What happens in the beginning, middle, and the end of the story?
  - What happened every time a member of the Li family filled up the wok?
  - What did things did the Li family fill up the wok with?
  - What did the wok do every time it was filled up?
  - What was the lesson learned at the end of the story, “The Runaway Wok”?

Assessment
Students will take “The Runaway Wok,” Comprehension and Vocabulary Test. Teacher will debrief test with students.
Materials
- Students:
  - Vocabulary Chart
  - Sequencing Frames Graphic Organizer
  - Venn Diagram
- Teacher:
  - The Runaway Wok by: Ying Chang Compestine
  - Kindness, the Magic Peacekeeper: Fluency-Building Play (Chinese New Year)
  - [http://printables.scholastic.com/printables/detail/?id=43518](http://printables.scholastic.com/printables/detail/?id=43518)

ESL Strategies
1. Simplified Direction- In using English with ELL students, the teacher will also listen carefully to his/her own language use and try to adapt it to meet the students’ level of understanding of English.
2. Dialogue Journal- Students write on topics of their choice and the teacher responds with advice, comments or observations.

Home Learning Extension
Students will write a reflection in their journals explaining what they have learned about the Chinese New Year. They will also explain why it is important to share with others and not be greedy like the Li family.

Sunshine State Standards
LA.2.5.2.1: The student will interpret information presented and seek clarification when needed.
Dealing with the Dead: Mortuary Rituals in Ancient Egypt and Modern Japan
Grade: 9-12th grade
Time: eight classes

Goal:
1. Students will learn about the practices of body preservation and mortuary rituals in ancient Egypt and modern Japan.
2. Students will gain knowledge about the religious ideas of afterlife in ancient Egypt and will compare these notions with those of modern Japan.
3. Students will transition from an apprehensive to a more natural understanding of the end of physical life.

Instructional Objectives:
Students will interpret graphic representations of the Egyptian concept of afterlife
Students will read and analyze articles differentiating main ideas from ancillary concepts.
Students will write a reaction based on the analysis of graphic material and written works.
Students will write an essay containing their reflections and reaction to the movie.
Students will develop critical thinking skills to argue in an open table discussion.

Content Outline:
This lesson plan will utilize graphic and written material to impart the notion of afterlife and body preservation techniques applied in ancient Egypt. At the same time, this lesson plan will include the Japanese film “Departures” as the main pedagogical resource to know the body treatment and funerary customs utilized in modern Japan.

Egyptian religious beliefs were centered on the idea of afterlife. Pyramids, first, and secret tombs, later, were built to keep the body of the pharaoh in his journey to eternity. The preservation of the body was essential for his continued existence; consequently sophisticated mummification techniques were created to help the soul of the deceased in its transit to immortality.

The process of mummification has two stages: first, the embalming of the body, and then, the wrapping and burial of the body. First, the body is taken to the tent known as ibu or the ‘place of purification’. There the embalmers wash the body with good-smelling palm wine and rinse it with water from the Nile. One of the embalmer’s men makes a cut in the left side of the body and removes many of the internal organs. It is important to remove these because they are the first part of the body to decompose. The liver, lungs, stomach and intestines are washed and packed in natron which will dry them out. The heart is not taken out of the body because it is the center of intelligence and feeling and the man will need it in the afterlife. A long hook is used to smash the brain and pull it out through the nose. The body is now covered and stuffed with natron which will dry it out. All of the fluids and rags from the embalming process will be saved and buried along with the body. After forty days the body is washed again with water from the Nile; then it is covered with oils to help the skin stay elastic. The dehydrated internal organs are wrapped in linen and returned to the body. The body is stuffed with dry materials such as sawdust, leaves and linen so that it looks lifelike. Finally the body is covered again with good-
smelling oils. It is now ready to be wrapped in linen. When the internal organs were removed from a body they were placed in hollow canopic jars.

Over many years the embalming practices changed and embalmers began returning internal organs to bodies after the organs had been dried in natron. However, solid wood or stone canopic jars were still buried with the mummy to symbolically protect the internal organs. The body has been cleaned, dried, and rubbed with good-smelling oils. Now it is ready to be wrapped in linen.

First the head and neck are wrapped with strips of fine linen. Then the fingers and the toes are individually wrapped. The arms and legs are wrapped separately. Between the layers of wrapping, the embalmers place amulets to protect the body in its journey through the underworld. A priest reads spells out loud while the mummy is being wrapped. These spells will help ward off evil spirits and help the deceased make the journey to the afterlife. The arms and legs are tied together. A papyrus scroll with spells from the Book of the Dead is placed between the wrapped hands. More linen strips are wrapped around the body. At every layer, the bandages are painted with liquid resin that helps to glue the bandages together. Finally, a large cloth is wrapped around the entire mummy. It is attached with strips of linen that run from the top to the bottom of the mummy, and around its middle.

A board of painted wood is placed on top of the mummy before the mummy is lowered into its coffin. The first coffin is then put inside a second coffin. The funeral is held for the deceased and his family mourns his death. A ritual called the 'Opening of the Mouth' is performed, allowing the deceased to eat and drink again. Finally, the body and its coffins are placed inside a large stone sarcophagus in the tomb. Furniture, clothing, valuable objects, food and drink are arranged in the tomb for the deceased. Now his body is ready for its journey through the underworld.

Life everlasting starts with a journey from the tomb to the underworld. The Ka or life force, lives the body first followed by the burial by the Ba, or soul. The falcon-headed god Horus leads the Ba through doorways of fire and cobras into the hall of judgment. The Jackal-headed god Anubis weighs the deceased heart, site of the conscience against the feather of Maat, or things as they should be. Osiris, king of the underworld and other gods watch as judges. If the heart is too heavy or too light, a monster that is part lion, crocodile, and hippopotamus devours it, setting the deceased into a perpetual coma. If the heart balances, the Ka and the Ba will reunite to form the Akh, or eternal spirit.

In modern Japan nearly all people hold Buddhist funerals. The Buddhism that entered Japan was a blend of Buddhism and Chinese and/or Korean folk belief. In Japan Buddhism was further accommodated to Japanese culture and became more a deep-rooted ancestral cult tradition than a religion. In the typical Japanese house one may see a domestic Shinto shrine and a Buddhist altar side by side, being the basic belief that the former will protect the house and the latter the family. Until the Meiji Restoration of 1868, Buddhism was the de fact state religion and its temples functioned as agencies of the state, serving to register every household and its members.

When a person dies the body of the deceased is cleaned. This involves giving the deceased a symbolic last drop of water, plugging all orifices, closing the eyes, clasping the hands and covering the face with a white cloth; dressing it in white as if for pilgrimage; laying it out head north and face west, offering incense, flowers and candles. Meanwhile news of the death is spread quickly to the priest of the temple to which the family belongs. Chants will make the deceased a disciple of Buddha and a posthumous Buddhist name is given. This new name is
written on mortuary tablets and placed on the altar and on the tomb. The corpse is then placed in
the coffin which has been incorporated into an altar prepared with a black-banded photograph of
the deceased, along with fresh flowers, fruit and other paraphernalia. The wake is held with
solemnity. Then the coffin is taken out of the altar and its lid is raised. Family members and
close relatives can view the body for the last time. The coffin is then nailed shut and carried by
the relatives and friends to the hearse, and to the crematorium. There the priest chants a sutra as
the coffin is consumed by the flames, taking place around one or one-and-a-half hours. When it
is finished relatives gather some of the ashes and put them into an urn. It is ordinarily placed on
the temporary altar in front to the household Buddhist altar for thirty-five or forty-nine days until
it is interred under the family tombstone.

The aim of the Buddhist funeral rite is to separate the spirit from the body, guiding the
former to the other Buddhist ideal world, and disposing of the body by cremation or burial.
After the funeral rite memorial services are held, ideally on the day of the death each week for
seven weeks, being the last rite on the forty-ninth day after the death. It is believed that the soul
of the deceased wanders about the house or resides atop the roof for seven days of forty-ninth
days after the death. The forty-ninth day marks the end of the mourning. At this time the urn of
ashes is buried under the tombstone.

**Instructional Strategies:**
After reading background information from the textbook, students will expand and deepen their
previous knowledge by adding visual images and content information from a series of videos
from History Channel online: *How to make a Mummy, Mummy Secrets, Decoding Mummies,
and Damned Mummies*. Students will gain knowledge about the judgment process, the
importance of preserving the body of the deceased, and the techniques of mummification used by
ancient Egyptians. Afterwards they will analyze a series of drawings from National Geographic
Magazine depicting the steps toward immortality and will solve a series of exercises intended to
help them understand the fundamental stages in this process. This activity will be complemented
with the reading of an excerpt from *The Book of the Dead*.

Students will watch the movie “Departures” which examines the rituals surrounding death in
Japan. The main character, Daigo, an out-of-work cellist accepts a job as encoffineer in order to
provide for himself and his young wife. He mistakenly assumes that a classified ad for a
company called “Departures” refers to a travel agency when, in fact, it is a mortuary home
service. Diago finally accepts to prepare the bodies of recently deceased for their trip to the
afterlife. Gradually he gains a greater appreciation for life, taking a great pride in his job for
helping to ensure that the dead receives proper send-off from this state of being.

**Set:** Large group discussion. All students are responsible for completing a close reading of the
textbook, visual materials, and articles selected for this lesson plan. Moderators will prepare
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.
Activities:

**Day 1 and 2:** The teacher will present to the class a series of short documentaries about the concept of afterlife and the process of mummification in ancient Egypt. Students will have to take notes on the main ideas.

**Day 3:** Students will read, analyze the graphic representation on the concept of afterlife from National Geographic, and answer questions prepared by the teacher. Students will work in pairs. As homework students will read an excerpt of the Book of the Dead and answer questions ad hoc.

**Day 4 and 5:** The teacher will show the movie “Departures” For homework students will write an essay with their reflections and reaction to the film.

**Day 6:** Students will read the article “Maintenance and Change in Japanese Traditional Funerals and Death-related Behavior”. They will conclude the reading for homework.

**Day 7:** Cooperative Learning: students will have an open discussion on the movie and the article. All students are responsible for completing the reading. Moderators will prepare 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.

**Day 8: Closure:** students will write notes on a journal.

**Assessment:** students will present their personal beliefs about the concepts of death and afterlife by using one of the following formats: essay, graphic story, painting, or a poem.

**Materials:**


National Geographic Magazine. *Immortality or Oblivion*. June 2002

Activity

Analyze the images from the article “Immortality or Oblivion” from the National Geographic Magazine (June 2002), and solve the following exercises:

I. Define these terms:

Ka: ...........................................................................................................

Ba: .............................................................................................................

Akh: ...........................................................................................................

Maat: ...........................................................................................................

II. Answer the following questions:

1. Who is Horus? How is he represented? What is his mission?

2. Who is Anubis? How is he represented? What is his mission?

3. Who is Osiris? What is his mission?

4. What happens during the judgment process?

5. How can a dead person become a living spirit and gain eternity?
Chinese Paper Dragon
Grade Level: Kindergarten
Time: 2 classes 45 min each

Goals:
1. Know the language of the arts.
2. Through creating, understand how works of art are produced.
3. Understand the role of the arts in civilizations, past and present.

Instructional Objectives:
Students will:
1. Learn more about dragons in Chinese culture and create a dragon with the class.
2. Develop an understanding and appreciation of the importance of Chinese dragons in the history of Chinese culture.
3. Use their imagination after learning about and viewing dragons on the Promethean Board and Illustrations.

Materials/Resources/Gallery Objects:
Art Supplies:
1. Paper plates
2. Erasers
3. 12”X 18” watercolor paper
4. Watercolor trays
5. Brushes of various sizes
6. Water bowls
7. Washcloths
8. Paint (primary colors)

Links and Media Resources
1. Types of dragons
2. Learning about dragons
3. History and culture of dragons
4. Legend of the Chinese dragon

Set: Small group seat preparation, with art supplies

CLASSROOM MANAGEMENT:
Create areas for specific materials; store in boxes that can be transported or pulled easily for lesson. Reliable students will unpack, stack, and maintain order in the storage area. Teacher will inventory supplies

Content Outline:
Day 1
Procedures
Begin by asking the students:
- Where do dragons come from?
- Are dragons real or imaginary?
• Do you think dragons have a purpose?
• Continue with showing the students a map of the Silk Road regions and explain how dragons originated in China. Read "The Legend of the Chinese Dragon" which recounts beliefs about dragons and describes their physical attributes?
• Paint in a paper plate primary colors and secondary colors.
• Conclude Day

[Image of a book titled "The Legend of the Chinese Dragon"

Day 2
Procedures
• On the second day students will write in Chinese their names on a paper plate with black paint when it's dry, they will staple that plate on the first plate with the primary colors.
• Students can begin adding watercolor painting to the Head. Demonstrate how to wet the paper and use the wet-on-wet technique for the paper plate (head) dragon. Once dry, demonstrate how to go inside the dragon with smaller brushes to work in the details. Demonstrate how to use the washcloth to sop up unwanted color or puddles of water.
• Once the Dragon is complete, go back inside and bring out the details that were drawn with colored pencils and fine-tipped permanent markers.
• Attach a nametag to the bottom of the plates and put them together. Now the students have created a Huge Dragon interpretation of a Chinese dragon! Hang in the hallway for all the staff and students to enjoy.

Home Learning Extension: No homework

[Image of painted paper plates with Chinese characters]

ASSESSMENT/EVALUATION:

Students will be evaluated through teacher evaluation of final project and group critique.
SUNSHINE STATE STANDARDS:

VA.A.1.1.2
Uses art materials and tools to develop basic processes and motor skills, in a safe and responsible manner.

VA.A.1.1.3
distinguishes the differences within and among art materials, techniques, processes, and organizational
Life in the Floating World: Ukiyo-e Prints and the Rise of the Merchant Class in Edo Period Japan
Grade: 8
Time: Two Class Periods

Goal: Student will be able to articulate understanding of what Ukiyo-e prints tell us about Edo Period Japan.

Instructional Objectives:
1. Identify the audience for ukiyo-e prints.
2. Discuss how this art form addresses the interests and tastes of this group.
3. Identify ways in which ukiyo-e prints reflect life in Edo Japan, particularly for members of the merchant class.
4. Discuss the ways in which the rise in popularity of the ukiyo-e print parallels and reflects the growing power and wealth of the merchant class.

Content Outline:
The Edo Period (1603-1868) in Japan was a time of great change. The merchant class was growing in size, wealth, and power, and artists and craftsmen mobilized to answer the demands and desires of this growing segment of society. Much of the art of this period reflects both the tastes and the circumstances of this increasingly powerful class. Perhaps the most well-known art form that gained popularity during this period was the woodblock print, which is often referred to as ukiyo-e prints, after one of the most common themes—the entertainment districts of Edo and Kyoto—presented in the medium. This lesson will help teachers and students to investigate Edo Period Japan through the window provided by these images of the landscape, life, and interests of the rising townspeople. Students will use the famous woodblock prints of artists such as Hiroshige (1797-1858) and Hokusai (1760-1849) as primary documents to help them gain insight on Japanese history.

Lesson Activities

Activity 1. Picture Perfect: What a view!
Views of beautiful scenery and of the towns and villages that dot the Japanese countryside were also a very popular woodblock print genre. Many of the most popular images from this genre were printed as various series of views, such as Hokusai’s well known Thirty-six Views of Mt. Fuji. Often the guiding theme of these series possessed symbolic meaning. For example, Mt. Fuji, a dormant volcano which last erupted in 1707, is often thought of as symbolic of Japan itself. However, these prints also capture the views of daily life which would have been familiar to ukiyo-e audiences. Mt. Fuji, which is Japan’s tallest peak, was and is visible for many miles in every direction, and can be seen from Tokyo (Edo). It has been the subject of poetry and song, appearing in well known haikus and tankas. The mountain’s shifting seasonal view -- its snow covered winters, its bluish summer silhouette -- would have formed the daily backdrop for many of the people who enjoyed Hokusai’s artistic vision of the mountain.
Katasusika Hokusai’s *Narumi* from his series *Fifty-three Stations on the Tokkaido Road*

Shotei Hokuju’s *The Great Bridge at Senju*

Utagawa Hiroshige’s *Tsuchiyama* from his series *Fifty-three Stations on the Tokkaido Road*

Utagawa Kuniyoshi’s *Four Stations of the Tokkaido Road*
Activity 2. Picture Perfect: All the World is a Stage

As the name *ukiyo-e* suggests, many of the images created by artists such as Hiroshige and Hokusai are portraits of the people who populated “the floating world”: the world of pleasure and entertainment. This world includes actors, musicians, *geisha*, wrestlers and others. As with the previous activity, students will be investigating the images of the floating world in the search for clues about what life was like in Tokugawa Japan.

Utagawa Toyokuni’s portrait of the actor *Iwai Hanshiro performing the role of Nanaaya*

Utagawa Kunisada’s portrait of the *Sumo wrestler Abumatsu.*
Utagawa Hiroshige’s *Nighttime in Saruwakacho* from the series *One Hundred Views of Sights in Edo*.

Utagawa Kunisada’s *Hachiman Taro Yoshiie*, part of a triptych depicting a scene from a famous Kabuki play.

**Instructional Strategies:**
In small groups, students will be assigned *Ukiyo-e* Prints. They will take notes on the images addressing these questions:

1. What is the subject of each image?
2. What is taking place in the image?
3. What is the setting?
4. Who are the people in each picture, and what features help to identify them?
5. What do the subjects of the images have in common?

Once students have taken notes on each of the images to which they have been assigned they will use their notes as a starting point for investigating the world of the merchant class in Tokugawa Japan. Working together, students will make inferences about the world that is being depicted by the *ukiyo-e* artists Toyokuni, Kunisada and Hiroshige.
**Assessment:** Students will write a brief essay about the ways in which *ukiyo-e* prints provide a window into the lives of the merchant class in Edo Period Japan. How do these images reflect their experiences, tastes, pursuits and interests? Students should cite evidence for their assertions in the images themselves. Finally, students should investigate these images for their limitations. What *don’t* these images tell us? What sorts of scenes are not a typical part of these images? What people seem to be missing? Students may discover that, as much information as these images do provide, there is also a significant lack of information on the lives of women other than *geisha* artists—they do not address domestic life—where are the wives? Where are the children? They provide only rare views of farmers and samurai warriors. What do they say about the artisans who created the images? Ask students to incorporate into their essays an assessment of *ukiyo-e* prints: what information can these images provide, and what information is beyond their scope?

**Materials:**
Ukiyo-e Prints by Utagawa, Kunisade, Utagawa Hiroshige, Utagawa Toyokuni.

*Home Learning Extension:*
Students can further enhance their knowledge of *Ukiyo-e* by looking at Japanese Woodblock Prints at the NEH’s Edsitement and Asia Society’s sites.

**Sunshine State Standards/ CBC Standards:** SS.8.E.3.1 – Evaluate Domestic and international interdependence

**References:**
Library of Congress
National Endowment for the Humanities
Asia Society