

# Curriculum Resource Unit

## *ExploreASIA*

*Art of Asia from the Harn Museum Collection*

October 28, 2001 – December 2003

Samuel P. Harn Museum of Art

  
AMERICAN ASSOCIATION OF MUSEUMS  
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*Produced by the Education Department  
Samuel P. Harn Museum of Art*

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## Preface and Acknowledgements

The Harn Museum of Art is proud to present *Art of Asia from the Harn Museum Collection*; the focus exhibition which has provided us with excellent content for the 2002-2003 School and Educator Program. Through the work of exceptional Asian artists, cross-cultural connections throughout time, media and theme are presented, featuring treasures from the museum's permanent collection. This curriculum resource unit, *ExploreASIA*, is the third in an on-going series, following the highly successful *Exploring African Arts: A Discovery of African Cultures* and *Imagine That! Stories in Art*. All three projects represent the on-going, productive collaboration between the School Board of Alachua County and the Harn Museum of Art, supported by an Arts in Education grant from the State of Florida, Division of Cultural Affairs. The special addition this year of the full color transparency set is the result of a generous grant from Nationwide Insurance and the Nationwide Foundation.

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**Bonnie Bernau, Director of Education**

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## *Vase With Landscape and Inscription*



*Vase with Landscape and Inscription*

This beautiful vase was carved from a block of stone called jade, or *yu*, in Chinese. Jade is found in two varieties—nephrite and jadeite. This vase is made of nephrite, which comes in shades of gray, brown and white, in addition to the more common shades of green.

The Chinese people used jade as early as the Neolithic Period (c. 5500-c. 1700 B.C.E.). It was highly valued as an important indicator of social and political rank. Jade-carvings were also used for ritual purposes and often placed in burials. An important source for jade was Central Asia. There, located to the west of the Chinese heartland, jade boulders (having fallen from the mountainsides) could be found in the riverbeds in the fall of the year when the water levels were low.

Even though the technique of working jade is commonly called “carving,” this term is not accurate. Carving implies that material is cut away by gouging or chiseling. Until recent times, however, jade was worked through abrasion. By using an implement such as a bamboo stick and abrasives such as garnet, quartz and agate, the artisan slowly fashioned jade boulders into a variety of forms.

Objects fashioned from jade have been highly prized throughout Chinese history. A high point in jade carving was the Ching Dynasty (1644-1911 C.E.) and especially the reign of Emperor Qianlong (1736-1795 C.E.) who was a renowned patron of the arts. Qianlong established an important jade carving workshop in the Forbidden City in Beijing. It was here that this vase likely was created. The inscription on this vase, identified as the work of Qianlong, is typical of the poetic verse he often wrote in response to works he thought worthy of special praise. The inscription reads:

*“In the distance, flitting shadows lean against the clear and shallow waters, as smoky fragrant incense floats amidst the moon’s yellowing rays at dusk.”*

This vase is a tour-de-force in jade carving. One side of its thin walls shows a depiction of birds on a flowering branch and rocks, and the other side shows a scene of geese taken from a 15th century painting called *Geese Gathering on the Cold Riverbank*. Stylized dragons, a symbol of the emperor, adorn the shoulder and cover of the vase.

## **Discussion Theme: Art Is “Making Special”**

- This vase represents an example of how artists make everyday objects special.
- The intricate carvings and inscription shows its value in social and political areas.
- One of the reasons this vase is special is that the emperor at the time was an important ruler.
- On this work of art, we see an inscribed poem by the emperor, which makes this vase even more valuable.
  1. Discuss ways everyday things are made special in our society.
  2. Do you have something that is more special because it has words from an important person on it?
  3. Look at magazines and find an everyday object that is made special in some way.
  4. Would you spend more money on an object that had a popular label?

### **Extension Activities**

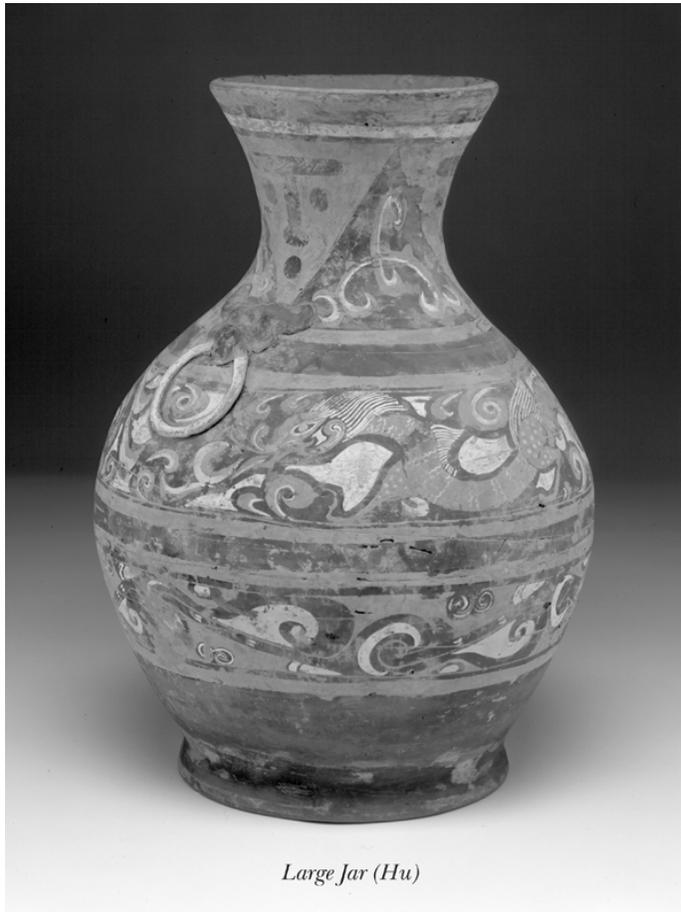
#### Language Arts:

1. Would you spend more money on an object that had a popular label?
2. Why?

#### Visual Arts:

- Look in magazines and find a picture of an everyday object made visually special in some way.
- Cut out the object and glue it to a sheet of drawing paper.
  1. Where does this everyday object live?
  2. Draw your object’s new environment.

## *Large jar (Hu)*



*Large Jar (Hu)*

Jars with forms similar to this one, having high shoulders, a bulbous body tapering to a broad foot, and a flaring neck, are known as *hu* in Chinese. Such jars may be large or small, and glazed or unglazed.

A large jar such as this example may have served a functional purpose during the owner's lifetime. It is more likely, however, given the pristine condition of this vessel, that it was not used on a daily basis. More likely, it was used as a burial object. The owners believed they needed to take goods that were needed in life on earth with them into the afterlife. It is possible that this jar held a dry material such as grain, because the unglazed vessel could not have held a liquid.

The painted decoration is expertly applied. The major theme, seen in the central band, is that of a dragon and a phoenix. By the Han Dynasty (206 B.C.E.-220 C.E.), the image of the dragon had come to be associated with the emperor and that of the phoenix with the empress. The meaning of such imagery, then, could represent cosmic and natural balance—the male and the female—the yang and the yin. It is possible, therefore, that this vessel had dual significance in a burial context. As a vessel, it held food to sustain the individual in the afterlife, while the decoration held the promise of the regeneration of life.

It is most likely that jars of this type were based on inlaid metal prototypes from an earlier period.

## **Discussion Theme: Symbolism**

- This jar shows a painted representation of dragons.
- Within Asian culture, dragons are believed to bring good luck. Some people believe they may bring rain, which helps crops grow.
- The dragon also represents the Chinese emperor, whom, people believed, could fly between heaven and earth.
- However, in other cultures dragons symbolize other concepts. In Mexico, the dragon is a symbol for wisdom and strength.

1. What do dragons represent to you?
2. Can you think of a story you know where dragons are represented in a different way?

## **Extension Activities**

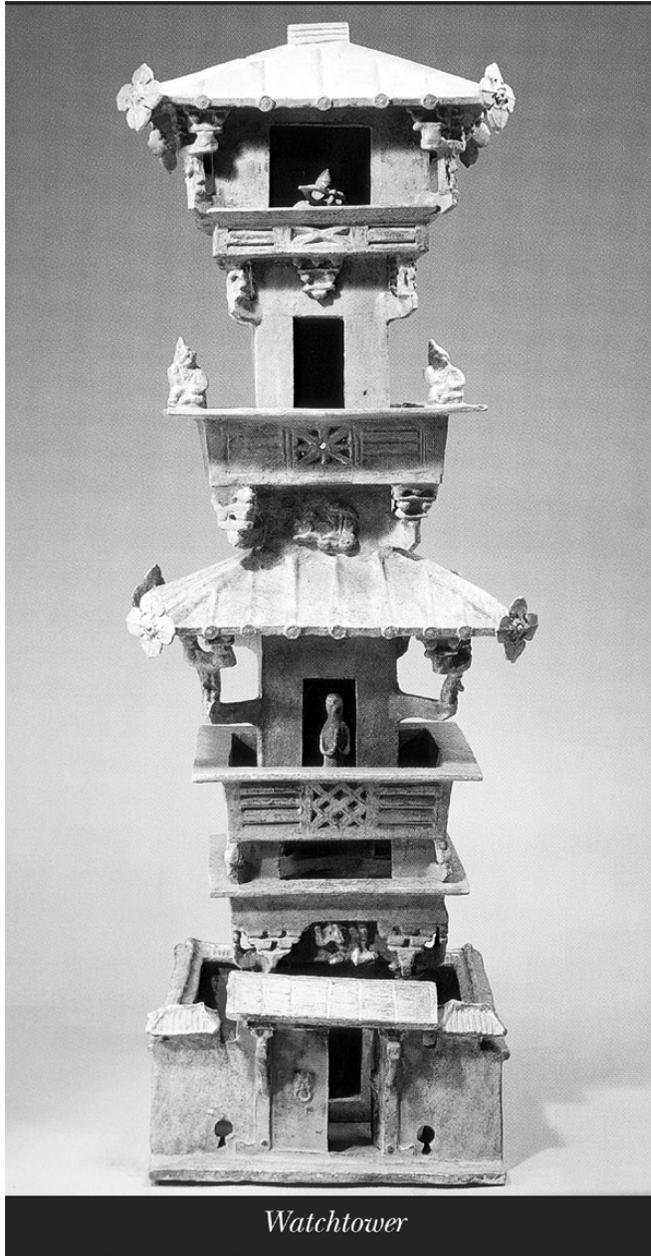
### Language Arts:

- Write a story about your dragon.
- Share your story with a primary grade.

### Visual Arts:

- Discuss the jar with the class.
  - Lead discussion into dragons.
  - Have students draw a dragon to illustrate their own story.
1. Is your dragon scary, kind, or does it bring good luck?
  2. What is it about your dragon that makes it look scary, kind, or like it brings good luck?

## *Watchtower*



This model of a watchtower is an example of objects made specifically for burial, known as *mingqi*. It represents a type of defensive tower that was built during the Han Dynasty (206 B.C.E.-220 C.E.) to help guard the family compound of a wealthy landowner. It is possible that the occupant of the tomb in which this model was buried owned such a tower while alive on earth and believed it would guard him or her in the afterlife.

The model is constructed with four levels. The ground level consists of a walled courtyard enclosing what appear to be fowl, a goat, and a horse and rider. Human figures can be seen standing in the second and third levels of the tower, gazing outward with their hands clasped in front of their bodies. One of these may represent the owner of the tomb. Archers occupy the fourth level of the tower.

The model watchtower is made of earthenware covered in a lead-based glaze. Coarse wet clay was rolled out into sheets, cut into shapes, and the parts assembled while the clay was still damp. Each section was then fired at a low temperature. The outer back wall of the tower model has been left unglazed suggesting that this wall was intended to face a wall of the tomb.

## Discussion Theme: Rituals

- In early Chinese culture, watchtowers, such as this one, were created as part of the burial ritual.
  - One way beliefs are passed along within a culture is through rituals and related objects.
  - These are traditions that are repeated many times.
  - Examples of ritual objects you may know are wedding rings, birthday cakes and flowers at funerals.
1. Look closely at this watchtower to find animals and people.
  2. It was believed they provided protection. A family would create a watchtower while their loved one was alive. Upon the death of the family member, the tower would be placed in his or her tomb.
  3. This ritual is similar to Egyptian burial tradition.
  4. Discuss ritual objects from our culture.
  5. If you were designing a watchtower, which objects would you place in it to protect you?

## Extension Activities

### Language Arts:

- Write a memoir about a “ritual” your family does together, such as birthday party celebrations or holiday gatherings.

### Visual Arts:

- This tower is an example of the burial goods known as *mingqi*. *Mingqi* were buried with the dead.
1. Think of something that one might be buried with today.
  2. Research Egyptian burial practices and hieroglyphics.
  3. This tower is an example of a tower built to protect a household. Research Northwest Native American totem poles as a comparison.

## *Tang Horses*



The Chinese court encouraged cultural contact with other peoples and lands far and near during the Tang Dynasty (618-907 C.E.).

This was the heyday of the famous Silk Road, a series of land and sea trade routes that connected the Far East with the West, extending as far as Rome.

These sculptures of horses may well show the spirit of mobility and multiculturalism that characterized the Tang Dynasty. Horses and camels were essential for travel and the transportation of goods. In fact, the breed of horse represented in these models is one that was imported into China from the territory that bordered it to the northwest.

Sculptures like these were made specifically for use in burials and are known in Chinese as *mingqi*. In addition to horses, popular forms of *mingqi* included camels, court ladies, grooms and guardian figures.

Most of sculptures were made in molds but given individual personality through glaze decoration. The favorite glazing technique combined three colors—green, brown and straw—known as *sancai*, which may be seen on the horses here.

## **Discussion Theme: Ritual/ Symbol**

- This horse represents the Chinese value of travel and their desire to know other cultures.
- The broad shoulders, the sturdy legs, and the defined muscles would carry a traveler far and wide.
  1. What would be a symbol of travel in our culture?
  2. How do you think people will travel in the future?

## **Extension Activities**

### Language Arts:

- Use the transparency to encourage discussion about the horses.
- Horses were important in the Chinese culture because they helped people learn about and explore new worlds.
- Write about a futuristic vehicle.
  1. What would it look like?
  2. How would you travel?
  3. Where would you go?

### Visual Arts:

- Have students create a futuristic vehicle with found objects.
  1. Where would you go in your new futuristic vehicle?
  2. What would you see?
  3. What might you learn?

## *Bamboo by a Stream*



*Bamboo by a Stream*

we do not know whether the artist is painting directly from nature—that he is viewing this scene as he paints—there is a strong sense that he is doing so.

Bamboo is an important subject in Chinese painting, usually depicted in ink on paper as seen here. Bamboo, in its many varieties, is a very important plant in China and other Asian cultures, used as building material and food, in addition to being an important plant for gardens.

In painting, bamboo is a symbol of virtue and determination. For instance, bamboo is very strong yet flexible. It will bend in the wind but will not break.

This painting is unusually tall, creating a sense that a person could walk into the bamboo grove. Through the calligraphic inscription, the artist tells us his name, the time of day, and the year in which he is painting.

It reads,

*“On the seventh night of the seventh month of the year jichai (1635), I moisten my brush.”*

*-Zhao Long*

The artist has, in fact, rendered a moonlit scene. Through the use of ink washes, he suggests that the scene is being viewed at night in the moonlight. While

## **Discussion Theme: Rituals of the Artist**

- The Chinese artist's preparation in creating this scroll included certain practices that can be seen as rituals, such as clearing the mind, preparing the ink, taking the correct posture and showing reverence for the tools.
  - The paper, bamboo brush, ink stick and the ink stone are considered “the four treasures” that the artist would use.
1. Think of an art project that you have done and recall the art steps taken to prepare.
  2. How were these steps like or unlike those of the Chinese artist?

## **Extension Activities**

### Language Arts:

- Choose your “treasured” item and write an expository piece on it.
  1. Whom would you send it to?
  2. Why?

### Visual Arts:

- Have entire class work together to create a painted scroll that includes all of their seal marks to exhibit in the school.
- Make a special box for your own treasures (refer to the artist Joseph Cornell <http://www.ibiblio.org/wm/paint/auth/cornell/>).

## Autumn Landscape



Autumn Landscape

Chinese painters have used paper, silk and satin as painting surfaces for their scroll paintings. Each support material has different properties that affect the way the painting will ultimately look. These include the texture of the material and how the ink or color pigment is absorbed into it.

Wu Changshuo (1844-1927) painted this landscape on satin. Satin has a soft, lustrous surface. The ink spreads a bit when it is absorbed into the satin causing the edges to blur slightly. The artist chose satin for this painting to help him achieve the soft, atmospheric quality he desired.

Wu Changshuo was one of the most popular calligraphers and painters in China during the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. Calligraphy, or writing, is a very important art form in China. In this painting, the artist has used calligraphy to inscribe a poem he has composed that describes the painting. He wrote,

*A host of leafy trees that have become a  
single mass,  
A single bank of white mist, fluffily drifting,  
A grass hut buffeted by the autumn breeze-  
To enjoy autumn, this is the place to sit.*

It is interesting that the artist refers to a hut in the third line of his poem, yet a hut does not appear in the painting. Then he tells us that he was sitting in a hut while viewing this scene. Thus, the painting is not just about the beautiful landscape but also the artist's pleasure in seeing it from the comfort of a rustic shelter.

## **Discussion Theme: Different Ways to Express Ideas**

- This scroll shows an example of how Chinese artists express their impression of their world through both words and images, often on the same surface.
- These Chinese artists were adept at the skill of both painting and calligraphy.
  1. Pick your favorite book and discuss how the pictures and the words express the ideas.

## **Extension Activities**

### Language Arts:

- Think of a beautiful natural place you have been.
  1. What are some of the issues about preserving natural beauty of this particular place?
  2. Write a persuasive piece encouraging someone to be aware of your concerns for the natural environment.
  3. Design a poster to convey your feelings.

### Visual Arts:

- This scroll was painted on silk.
- Before showing students the scroll, read its inscription aloud.
  1. Have students paint a scroll that shows how they see the poem.
  2. Then, as a class, compare student work with Autumn Landscape.
  3. What are the differences?
  4. Similarities?

## *Cloisonné Meiping Vase*



*Cloisonné Meiping Vase*

Cloisonné is a technique of creating brightly colored and richly decorated objects using metal and enamel. Thin strips of copper, bent into elaborate shapes or compartments, are adhered to the outer surface of a metal form, usually also made of copper or a copper alloy. These copper strips stand in three-dimensional relief to the surface of the form. The artisan then fills the compartments with enamel frit, a glass-like material that can vary widely in color depending on the specific mineral content, and fires the form so that the enamel melts.

Because the enamel liquefies and runs during the firing process, the artisan may have to re-fill and re-fire the object many times to build up the enamel to the top of the copper strips, polishing the form between firings. In the hands of master

artisans, the results of this complicated and volatile process are exquisitely decorated objects of remarkable durability.

The technique of making cloisonné enamels was probably developed in the Byzantine Empire far to the west of China. Exactly how and when the technique was transported to China remains uncertain. Nevertheless, by the time of the Ming Dynasty (1368-1644 C.E.) when this vessel was created, Chinese artisans had perfected the technique.

*Meiping* is the name given to vessels of this form, having tall shoulders, slightly flared base and a small neck and lip. This vase is decorated with many typical Chinese designs, including lotus blossoms, yin-yang symbols and scrolling flowers. The dominant design on the upper half of the vase is a *wan*-diaper pattern (*wan* is a character meaning ten thousands or infinity) against a characteristic dark blue background.

## **Discussion Theme: Method as a Ritual**

- This cloisonné vase represents the artist's exemplary skill and perseverance in working with this challenging technique.
- Small metal wires separate the colors in the designs.
- Each wire is hand-placed by the artist, and each color is individually added by melting them into each space.
  1. Compare this ritual process with the process of using a brush to make art.
  2. Discuss the different thinking behind art done as a ritual and art done with originality in mind.

## **Extension Activities**

### Language Arts:

- Yen-Yang is a balance.
- To have a balanced whole, you must have equal parts.
- Because life can be likened to a teeter-totter, lead a class discussion about balance in life, such as going to sleep at a specific time or staying up and then being tired.
- Perhaps you choose to skip a sports practice and then find yourself unprepared for the next game.
  1. Write about a choice you made that put your life in balance or out of balance.

### Visual Arts:

- Discuss cloisonné.
- Discuss the yen-yang symbol and the concept of infinity.
- Create an "opposites" collage.
  1. Have students trace a round template at least ten inches in diameter (pizza cardboards or cake rounds make good templates) on paper.
  2. Cut it out and fold it in half.
  3. Using a marker put a dot at each end of the fold (at the circle's edge).
  4. Tell students to invent any kind of line connecting the two dots.
  5. Cut out magazine pictures to illustrate two contrasting ideas like day and night, happy and sad, organic and geometric or any other opposites.

## *The Goddess Durga Slaying the Buffalo Demon*



*The Goddess Durga Slaying the Buffalo Demon*

Sarasvati (goddess of learning and music) are sometimes considered to be aspects of one great mother goddess, Devi.

This sculptural relief, from a niche high on the façade of a medieval Hindu temple, depicts Durga's moment of victory over *Mahisasura*, the Buffalo Demon. According to Hindu belief, Durga was formed from the collective *shaktis*, or creative powers, of the gods, including *Shiva*, *Vishnu*, *Brahma*, *Indra* and *Kumara*. Singularly, the gods could not defeat this evil demon. However, possessed of their powers and armed with their weapons, Durga was invincible and defeated the demon, which assumed the form of a buffalo during his battle with the goddess.

Durga continues to be a popular goddess among Hindus around the world today.

Durga is a popular goddess in the Hindu religion. Hinduism is a religion of great antiquity that is native to the subcontinent of India. A basic belief of Hindus is reincarnation, meaning that when a body dies the soul is reborn in another physical form. Hindus believe that if one has led a good life, the soul will be reborn into a higher state. They believe a person's reincarnation continues until spiritual perfection is achieved.

The many gods and goddesses of Hinduism are worshiped in both temples and homes. Deities are often portrayed in sculptural form to receive the devotion of the worshiper. The various goddesses worshiped by Hindus, including Durga, Parvati, Lakshmi (goddess of good fortune and prosperity) and

## **Discussion Theme: Sculpture as Part of Ritual**

- This sculpture, a part of belief rituals, is one of many that would have been attached to walls of religious buildings (see transparency of *Southern Indian Temple Exterior Photo*).
- People recognized Durga and other deities through identification of specific attributes or symbols, such as what she was standing on and holding.
- Rituals are part of religious tradition and can pass on stories through images instead of written words.

## **Extension Activities**

### Language Arts:

- Identify a recognizable character in popular culture.
- Describe their attributes to someone else to see if they can guess who it is.

### Visual Arts:

- Invent a super hero who can slay demons.
  1. What kinds of new inventions or current trends might your super hero utilize?
  2. What demon or bad influence might he or she be fighting?
  3. Make this super hero from clay.

## The Ten Avatars of Vishnu



Within the Hindu pantheon (the gods of a people), Vishnu and Shiva are of the highest rank. Shiva is the god of destruction. Vishnu is the god of preservation. He is frequently depicted as accompanied by Lakshmi, the goddess of good fortune.

Ancient sacred texts of the Hindu tradition say that Vishnu has incarnated himself to the earth many times. He is said to come down to earth time after time in animal and human form to rid earth of evil and establish *dharma* or righteousness.

Many texts speak of Vishnu as having ten incarnations, also referred to as *avatars*. Nine of these are said to have already occurred. Followers of Vishnu expect him to return to earth a final time in this eon.

The ten *avatars* of Vishnu are represented in these small folk paintings. They are, in order of descent, Matsya (fish), Kurma (tortoise), Varaha (boar), Nara-simha (man-lion), Vamana (dwarf), Parasu Rama (Rama with an axe), Rama Chandra (Rama, the bowman), Krishna (the cowherd), Shakyamuni (the historical Buddha) and Kalki (the warrior on a white horse who ends time). These small paintings are

thought to be from a set of modern playing cards.

This set of paintings was created in the 20<sup>th</sup> century. Also on display nearby in the gallery is a small sculpture carved in red stone 1,600 to 1,700 years earlier that depicts Vishnu in human form flanked by his boar and lion manifestations.

## **Discussion Theme: Ritual - Passing on Stories**

- Each card in this artwork tells a story of a different powerful character, or *avatar*, of one deity, Vishnu.
  1. Look at the close-up pictures of two of the avatars as your teacher reads from “Stories From Indian Mythology” (in the resource section).
  2. Now, think of two different challenging situations in your life that call for you to use different skills or “powers,” for example, taking care of a younger sibling or having your lunch money stolen.
  3. Tell your story by describing what your avatars would look like that would help you use your powers to conquer these challenges.
  4. Share your stories.

## **Extension Activities**

### Language Arts:

- Read the Discussion Theme section and follow that activity.
- Then read your descriptive essay to a partner and have that partner illustrate your character based on your description.

### Visual Arts:

- These playing cards signify the many faces of Vishnu.
- Discuss the differences in each card with students.
- Have students design a set of four playing cards.
  1. Fold paper in quarters to illustrate four different avatars.
  2. Have students select one animal to use on all four cards.
  3. In each section have the student depict the animal demonstrating different powers.

## *Seated Buddha with Naga Canopy*



*Seated Buddha with Naga Canopy*

Buddha was born in India in the 6<sup>th</sup> century B.C.E. He was a prince of the Shakya clan and is thus often referred to as Shakyamuni. He led a very comfortable life as a prince. However, he became troubled by the suffering he saw in the world and renounced his old life to seek a path to transcend suffering. After a long period of meditation, Shakyamuni is said to have achieved enlightenment, also known as *nirvana*.

Followers of the Buddha are called Buddhists, and like Hindus, they believe in reincarnation. This endless cycle of birth, death and rebirth to which Buddhist believe all living beings are subject, is known as *samsara*. Buddhists seek release from this endless cycle through enlightenment.

Buddha is usually portrayed in the clothing of a monk and without adornment or jewelry, indications that he had abandoned the material

world. Sculptures such as this one, however, are an exception. This Buddha is depicted as a royal figure wearing a crown and jewels. These symbols of earthly kingship were meant to suggest an association between the Khmer kings of present-day Cambodia and Thailand and the Buddha.

This popular image of Buddha, or Shakyamuni, depicts an episode in which the serpent king, Muchalinda, shelters the newly enlightened Buddha during a violent thunderstorm so his meditation will not be disturbed.

## Discussion Theme: Symbolism

- In this artwork, Buddha is shown wearing wealthy clothing and jewels.
- Sometimes artists use actual objects to symbolize something hard to depict, like love.
- Perhaps the artist is trying to symbolize Buddha's richness in another way.

1. What personal qualities do you think could be represented here other than the actual clothing and jewels?

## Extension Activities

### Language Arts:

- Create a poem using a color or colors to explain your feelings about an everyday activity, such as washing the car, making your lunch, or doing your homework.

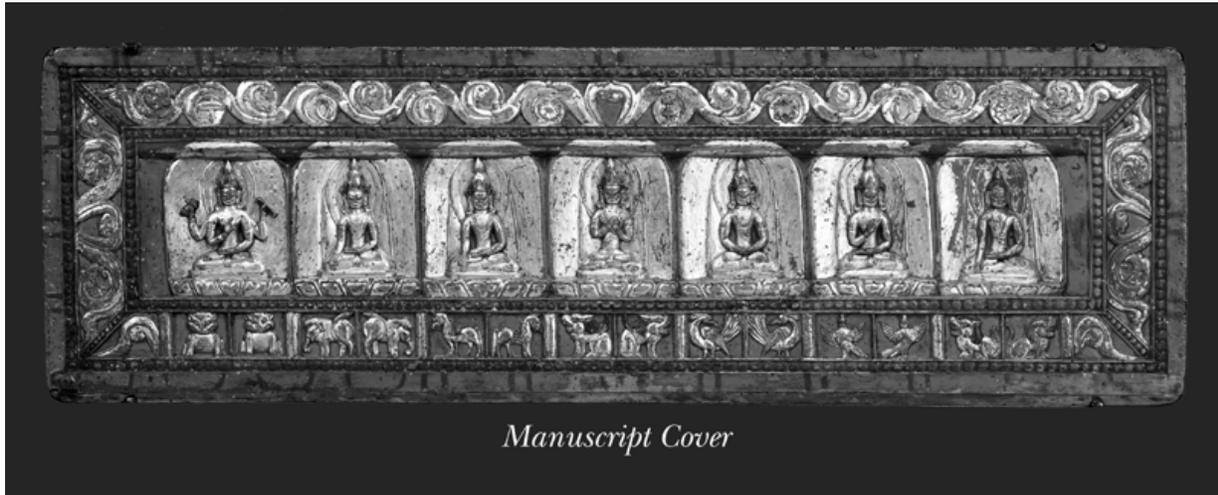
### Visual Arts:

- Read the discussion theme.
- Think about how colors can represent emotions.
- Look at examples of paintings that use color to show feeling.
- Think of things you feel strongly about.

1. Which colors would you use to show your feelings?

- Select a student from your class and have that student sit in the position of the *Seated Buddha with Naga Canopy*.
- Have the class draw this person in pencil as a figure study.

## *Manuscript Cover*



Buddhist thought and imagery were conveyed from India to the Himalayas (Tibet and Nepal), Southeast Asia and East Asia. For Buddhists, manuscripts (meaning books written by hand) containing the work of the Buddha are sacred.

In Tibet, manuscripts were written on long rectangular sheets of paper that imitated Indian manuscript pages made of palm leaves. Tibetan manuscripts, composed of many separate leaves, were usually bound between two loose wooden covers. These wooden covers were painted and carved with images and decorations on both the inside and outside with subjects related to the text they held.

This object was once the bottom cover to a 12<sup>th</sup> century Tibetan manuscript. The carved side would have faced in so that the reader would encounter this group of Buddhist figures after having read the manuscript. Seen here, from left to right, are the bodhisattva Prajnaparamita (Perfection of Wisdom), the Buddhas of the Five Directions, and Shakyamuni Buddha.

A bodhisattva is a being that is able to escape the endless cycle of rebirth but chooses to remain active in the world to help others along the path to enlightenment. The bodhisattva Prajnaparamita normally holds a rosary and a book, but when she holds *vajra* (thunderbolt), as she does here in her left hand, she is associated with special meditational practices that aim to destroy all illusions and false knowledge.

## **Discussion Theme: Cycles - Rituals of Learning and Growing**

- The figures shown on this object represent characters who helped others.
- One of the ways they helped was to support learning.
  1. Reflect on people in your life who have made a difference in this way, such as a coach, a teacher or your parents.
  2. Discuss with the class specific ways these people have helped you.

### **Extension Activities**

#### Language Arts:

- Using the Discussion theme information, write a letter to one person who has made a difference in your life.

#### Visual Arts:

- Make a manuscript cover for your portfolio or end of year papers to take home with several different portraits of you on the cover.

## *Ganesha*



Ganesha is one of the most popular and adored deities in the Hindu pantheon. Revered by Hindus as the “remover of obstacles,” he may be invoked at the beginning of any endeavor. He is also renowned as the patron of letters and the god of learning.

The son of Shiva and Parvati, Ganesha’s origins and exploits are told in numerous stories. Ganesha is said to have received his elephant head after having his human one cut off accidentally by Shiva. Like many Hindu deities, Ganesha has multiple arms to hold his identifying attributes.

A famous story in which Ganesha quarreled with Chandra, the Moon god, resulted in the breaking of his tusk. Ganesha had eaten too many sweets. When his vehicle, the mouse, collapsed under his weight, Chandra laughed at him. Angry, Ganesha broke off his tusk and threw it at the moon, then cursed the moon so that it must wax and wane in the heavens.

Here, Ganesha holds a weapon that he uses to destroy obstacles such as ignorance, a bowl of sweets and his broken tusk. He stands atop his mount, the mouse or rat, known as the cunning “finder of the way” who can chew through any obstacle.

In his dancing pose, Ganesha appears very light on his feet given his considerable girth. In this way, he is also associated with Shiva, who is known as the Lord of the Dance.

## **Discussion Theme: Symbols**

- Ganesha is one of the most popular Hindu gods.
- The story is told that when Ganesha was a baby, his father, Shiva, gave him an elephant's head after Ganesha's own head was accidentally cut off.
- In India, elephants are symbols of wealth and strength.
- A person who worships fat, jolly Ganesha hopes to have a rich and happy life.
- Ganesha is the remover of obstacles, because Hindus believe he can break a path through life just the way a real elephant can open up a path through the dense jungle.

1. Pick another animal and make up a story telling how it could help you solve a problem. (Credit: National Gallery of Art Family Guide).

## **Extension Activities**

### Language Arts:

- Use the Discussion theme information to write an essay.

### Visual Arts:

- Ganesha rides a mouse that clears his path of obstacles and is the “finder of the way.” What other animal can you think of that would clear your path of obstacles? The animal could be small or large. It could be tame or wild.
- Ganesha has four arms to hold his attributes. Think about what your own attributes might be.
- Ganesha carries a tool to destroy obstacles and ignorance. Think of something you might carry that would serve the same purpose.
- Many myths and legends feature a snake that represents all that is sinister, cunning and problematic. Since Ganesha is holding the snake, it identifies him as a remover of obstacles. What might you use in today's world to serve the same purpose?
- Substitute another animal for Ganesha utilizing all of the information and changes you thought of in the above questions, and then draw this new animal. This animal may be composed of more than one animal's parts to create an animal that has never been seen before!

**Language Arts Lesson Plan**  
**Three Vases:**  
*Vase with Landscape and Inscription*  
*Large Jar (Hu)*  
*Cloisonné Meiping Vase*



**Goal:**  
Students will write a synonym-rhyming poem.

**Objectives:**  
Students will know the definition of synonym.  
Students will create a rhyming poem using synonyms.

**Sunshine State Standards:**  
LA.A.1.2.2; LA.A.1.2.3; LA.A.1.2.4; LA.B.1.2.1; LA.B.1.2.2; LA.B.1.2.3;  
LA.D.2.2.1; LA.E.1.2.1

**Materials:**  
Pictures of the art objects, vases  
Example of couplets (see reference section)  
Writing paper  
Pens  
Thesaurus  
Dictionary  
Word processing program

**Procedure:**

1. Read and review couplets.
2. Brainstorm with a partner words that are synonyms for vase.
3. When you have six or seven words, use the word vase as your title.

4. Then try composing your first line of poetry.
5. Write it out and listen to how it sounds.
6. Rearrange words until they make a suitable rhyme.
7. Second line could be: describe the object a bit more or explain how you feel about the object. It must rhyme.
8. Write final version.
9. Share with class.

Discussion Suggestions:

Synonym: a word that means the same thing or almost the same thing as another word.

Couplet: two lines of poetry that rhyme. Each synonym poem is made up of one couplet.

- When you have your couplet written out, listen to how the words sound together.
- Ask yourself if they work with each other to make a suitable rhyme.
- If they don't, then move a couple of the words around within the line.
- If that doesn't work, then go back to find substitute words.
- When your first line sings a song, look for a good second line that will complete your poem.
- Be sure to read your poem aloud to practice the rhythm.

Important Vocabulary: synonym, couplet, rhyme and rhythm

Assessment:

- Students' lists will have four synonyms for the word vase.
- Students' poems will show evidence of correct use of synonyms with four synonyms for the word vase.

FCAT Connection:

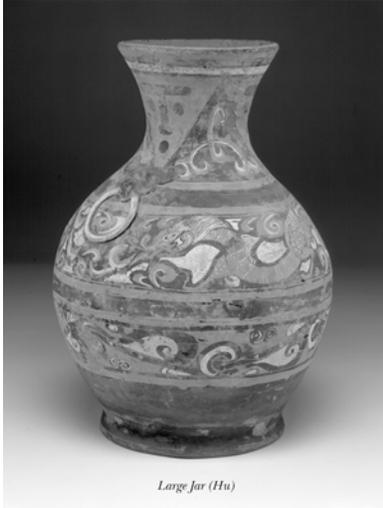
Comprehension: extending their knowledge of words relating to the word vase

Synthesis: Creating a poem

Evaluation: Critiquing in their own terms

## Language Arts Lesson Plan

### *Large Jar (Hu)*



Goal:

Students will use the dragons in the Asian art works to write a comparison poem using similes and metaphors through exaggeration.

Objectives:

Students will incorporate an exaggeration with each line of the poem.

Students will write a comparison poem describing an Asian dragon with a Western dragon.

Students will add similes and/or metaphors in their poems.

Sunshine State Standards:

LA.B.2.2.6; LA.A.2.2.7; LA.E. 1.2.1; LA.E.1.2.5; LA.B.1.2.1; LA.D.1.2.1

Materials:

Pencil or pen

Paper

Selections of vases from the Asian art collection depicting dragons

Procedure:

1. To stimulate student thinking, have students write a few lines proving that someone they know is the best, nicest, smartest, fastest, strongest or most beautiful person.
2. Have copies of poems on overhead and read the poems by Bruce Lansky: *My Mom is Better than Your Mom* and *My Dad is Better than Your Dad*.
3. Discuss Lansky's poem: it did not state that the mother is a beauty contest winner; it proved she has inner beauty rather than outer beauty. Because she is such a good cook, she makes kid-hated foods delicious. Point out similarities with the "Dad" poem.
4. Discuss the value of dragons in Asian art and compare it to how dragons are seen in Western culture. In Asia, dragons have the specific purpose of helping people. In the West, dragons are a symbol of evil and danger.
5. Have students write a poem comparing and exaggerating their own dragon to that of a friend's.

6. Share stories. Encourage changing voice to show exaggeration when speaking.

Discussion Suggestions:

- Review definitions of similes and metaphors; give common examples: it's raining cats and dogs; as strong as an ox, as fit as a fiddle; she has a green thumb; she's a walking encyclopedia.
- Review definition of exaggerations: such as, "I've told you a thousand times not to do that!" Or, "if you keep digging, you could make your way to China."
- Compare the purpose of dragons in Asian art and the way dragons are viewed in Western art.

Important Vocabulary:

Exaggeration, similes, and metaphors

Assessment Strategies:

- Each student's poem will have one exaggeration per line.
- Poem will compare two contrasting cultural concepts of a dragon and include at least one simile or metaphor.

FCAT Connection:

Analysis: use a Venn diagram to compare and contrast two objects

Application: transferring knowledge learned about dragons in Asian culture to how dragons are thought of in Western culture

## Language Arts Lesson Plan

### *Tang Horses*



#### Goal:

Students will know there are a variety of writing styles.

#### Objectives:

Students will know that a Venn diagram is a graphic organizer to organize their thinking. Students will know that there are different cultural roles of horses throughout the world.

Students will write a compare and contrast essay in cursive sighting the different uses of horses between Western and Asian cultures.

#### Sunshine State Standards:

LA.A.1.2.4; LA.A. 2.2.1; LA.A 2.2.7; LA.B.1.2.1; LA.B.1.2.2; LA.B.1.2.3

#### Materials:

Transparency of *Tang Horses*

Writing paper

Pens

#### Procedure:

1. Establish that this writing will go through the writing process.
2. Brainstorm the use of horses in our culture versus horses used in Asia.
3. Using that information, compose a compare and contrast essay.
4. Conference with at least one student for clarity of content.
5. Peer-edit essay for grammar conventions: spelling, periods, run-on sentences, etc.
6. Revise and make corrections as needed.
7. Write final copy in cursive.
8. Share with class.

Discussion Suggestions:

- Discuss the traits of a compare and contrast writing piece: it shows the differences as well as similarities to the object.
- Brainstorm where and when we see horses in our own culture: farms, circuses, horse shows, etc.
- In the Asian culture, horses were used for transportation and for funerary purposes.

Important Vocabulary:

Funerary

Assessment Strategies:

- Students can effectively use a Venn diagram to organize information.
- Compose a compare and contrast essay written in cursive.

FCAT Connection:

Knowledge: asking what is a horse...looking for details.

Synthesis: compile information about a horse in a poem format.

Evaluation: student evaluates the situation offering personal opinion.

## Language Arts Lesson Plan

### *Bamboo by a Stream*



*Bamboo by a Stream*

#### Goal:

Students will write a poem identifying their favorite place to think, relax or hideaway.

#### Objectives:

Students will know that some poetry can be expressive.  
Students will write a descriptive poem using expressive language.

#### Sunshine State Standards:

LA.A.1.2.3; LA.B.1.2.1; LA.B.1.2.2; LA.B.1.2.3;  
LA.D.1.2.1; LA.D.2.2.1; LA.E.1.2.1; LA.E.1.2.5

#### Materials:

Pen

Writing paper

#### Procedure:

1. Close your eyes and visualize this special place using your five senses.
2. Write a list of words and phrases that describe this place.
3. Compose a poem using this list.
4. Conference with a partner for suggestions to improve or to clarify.
5. Edit with a peer for correct spellings.
6. Share with the class.

Discussion Suggestions:

- Review literary terminology, such as similes, metaphors, alliterations and sensory words.
- Review definition of a synonym.

Important Vocabulary:

Synonyms, similes, metaphors, adjectives and alliteration

Assessment:

- Read students two poems, one descriptive and one expressive.
- Have students identify an expressive poem. Suggestions for descriptive poem: *Raymond* by Paul B. Janeczko and expressive poem, *When I'm Alone I...* by Ollie Dodge. Both selections are found in, *How to Write Poetry* by Paul B. Janeczko.
- Students' poems demonstrate four examples of expressive language.

FCAT Connection:

Synthesis: Have students title their poem and explain its meaning.

Synthesis: Have students integrate ideas from their own writing into their artwork.

## Language Arts Lesson Plan

### *The Ten Avatars of Vishnu*



#### Goal:

Students will write an expository essay through the writing process about their own personal strengths or what they do well.

#### Objectives:

Students will be able to identify an expository essay.

#### Sunshine State Standards:

LA.B.1.2.1; LA.B.1.2.2; LA.B.1.2.3

#### Materials:

Picture book: *The Seven Chinese Brothers* by Margaret Mahy

Pen

Writing paper

Overhead transparency of *The Ten Avatars of Vishnu*

#### Procedure:

1. View artwork.
2. Read picture book to students.
3. Allow time for students to think of their own strengths.
4. Create web of ideas.
5. Begin writing five paragraph essay explaining strengths.
6. Conference with another student for clarity.
7. Edit draft with another student for all conventions.
8. Prepare final copy for a grade
9. Share with the class.

Discussion Suggestions:

- Explain the story behind the artwork. Point out that each card has a specific character that shows a specific strength.
- Review the picture book story with the students. Encourage students to close their eyes and imagine the things they do well.

Assessment:

- Students will identify an expository essay after examples of other types of writing are heard.
- Essay will be assessed with a writing rubric explaining their three specific strengths.

FCAT Connection:

Synthesis: create an essay explaining their personal strength

Evaluation: appraising and validating one's strength through an expository writing format

## Language Arts Lesson Plan

### *Ganesha*



#### Goal:

Students will know that there are different styles of writing.

#### Objectives:

Students will know that a narrative piece can be a retelling or a story.

Students will know the five W's: who, what, when, where and why.

#### Sunshine State Standards:

LA.A.2.2.5; LA.B.1.2.1; LA.B.1.2.2; LA.B.1.2.3;  
LA.B.2.2.3; LA.B.2.2.5; LA.C.3.2.1; LA.D.1.2.1

#### Materials:

Picture of *Ganesha*

Writing paper

Pencil

#### Procedure:

1. Display art picture and allow time to view the piece.
2. Hold discussion about the legend.
3. Review the five W's.
4. Using this information, students will take on the role of news reporters covering a battle.
5. Create a web of ideas using the five W's.
6. Write narrative essay.
7. Conference for clarity.
8. Peer edit for conventions.
9. Final copy for grade.
10. Share with class: options could be reader's theater.

Discussion Suggestions:

- Discuss vocabulary.
- Share background information about the legend of the art.
- Imagine the scene of the battle. Encourage using five senses, as well as five W's, when establishing the setting and the body of the story.

Point of View: First person is a character in the story. As a reader, we only know what he or she feels. Third person is an outside narrator. The information is what all characters observe, feel or know.

Important Vocabulary:

Ganesha  
Narrative

Assessment:

- After hearing examples of different types of writing, students will identify a narrative piece.
- After reading two essays written in different points of views, students will be able to identify a work written in third person (examples are available in Harcourt Brace Trophies reading series).

FCAT Connection:

Knowledge: student will assemble information.

Analysis: What inferences can you make about this artwork? Hint: Use what you already know and what you learned about this artwork to make inferences.

Through classroom discussion with open-ended questions, students will understand how parts relate to the whole. Use investigative strategies to learn more about this artwork.

## Visual Art Lesson Plan

### *Watchtower*



#### Goal:

Students will gain an understanding of *mingqi* (Chinese burial goods).

#### Objectives:

Students will learn about *mingqi*.

Students will construct a watchtower using good craftsmanship.

#### Sunshine State Standards:

VA.A.1.2.1; VA.A.1.2.2; VA.A.1.2.4; VA.B.1.2.1;  
VA.C.1.2.2; VA.E.1.2.1

#### Materials:

File folders (new or used)

Scissors

Pencils

Plastic rulers

Masking tape

Transparency of the *Watchtower*

#### Procedure:

##### Part One

1. There are four sections of the watchtower. Attached you'll find a page for each building supervisor to read aloud to his group.
2. Divide the entire class into four groups.
3. Select a supervisor or have the group select a supervisor to read the directions as the supervisor also makes one (the supervisor demonstrates).
4. Pass out directions to each group supervisor.
5. Pass out scissors, masking tape, pencils, and file folders to each group.
6. Have students fold under all tabs on folders making sure students understand at no time will these tabs be considered in measuring. Disregard tabs once they are folded under.
7. Group two needs one whole folder and one half folder. Pre-cut folders in half for group two.
8. Have students keep all scraps. They may later wish to use them for the roof.
9. Pass out directions to each group and have supervisors begin reading and demonstrating.

10. Have students put their name and teacher's name on their work.

### Part Two

1. After students have completed their section in their group have them number off student one, two, three, and so on.
2. Have all the ones come to table one; twos come to table two, and so on until each table has all four parts of a watchtower at it.
3. Have students put their watchtower parts together without tape just to get an idea what it looks like so they know how to decorate it. Each tower will be different with ideas of protective people or animals each student feels would be helpful in the protection of their tower.
4. Take the parts back out and have each student decorate their tower with markers.
5. When they are finished decorating, have students tape the shapes closed and combine them to complete their finished watchtowers.

### Discussion Suggestions:

- The watchtower is an example of the burial goods known as *mingqi*. *Mingqi* were objects buried with the dead that they believed they might need in the afterlife. Ask students to think of something that one might be buried with today.
- This tower is an example of a tower built to protect a household. Ask students what kinds of things they might need in their structure that might help protect the inhabitant today.

Show students other examples of *mingqi* from the Asian art collection at the Harn Museum. The horses in this curriculum are also examples of *mingqi* as they were believed to be strong steeds to carry the dead into the afterlife.

### Important Vocabulary:

*Mingqi, vertical, horizontal, watchtower*

### Assessment Strategies:

- Students are able to successfully construct a watchtower using good craftsmanship.
- Students will identify two characteristics of *mingqi*.

### Extensions:

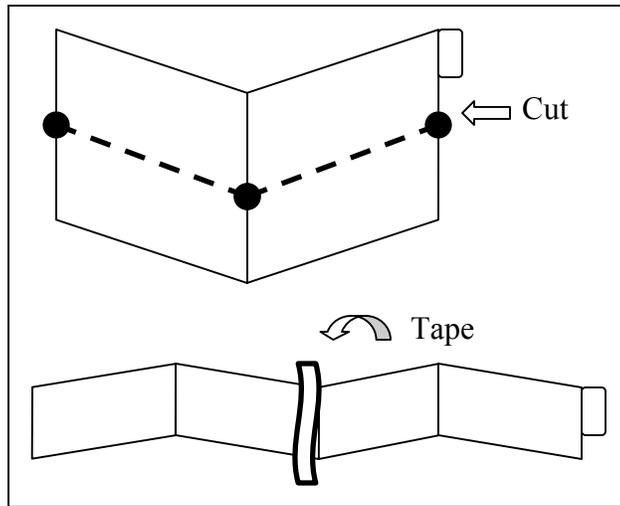
Have students make a watchtower from clay using slab technique.

### FCAT Connection:

Using rulers is an FCAT skill.

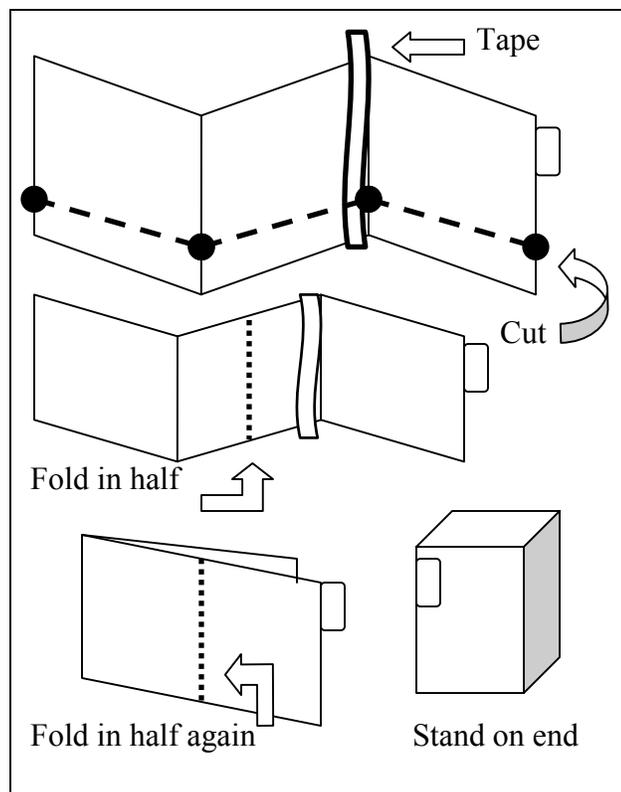
### Supervisor One Directions

- Give each student one file folder.
- Open the file folder like a book.
- Measure how long the folder is from top to bottom
- Divide this number in half.
- Draw a dot on this new number.
- Slide ruler all the way to left exactly parallel to the fold and draw another dot there too.
- Now slide ruler all the way to the right edge exactly parallel to the fold and make another dot.
- Draw a line across entire folder connecting all dots using a ruler to make a straight line.
- Cut on this line making two long pieces.
- Tape these two long pieces together end to end.



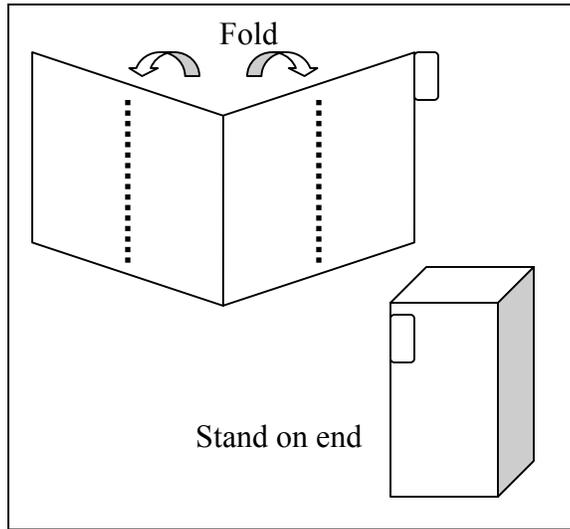
### Supervisor Two Directions

- Give each student one and one half file folders.
- Tape the half-folder to end of the whole-folder.
- Measure 8" from bottom and make a dot on fold.
- Draw a dot 8" from bottom on every fold and every edge.
- Draw a straight line connecting dots with a ruler.
- Cut on this line.
- Fold this new larger sheet in half like a book.
- Fold in half again.
- Stand on end to see a boxlike structure.
- Do not tape closed.



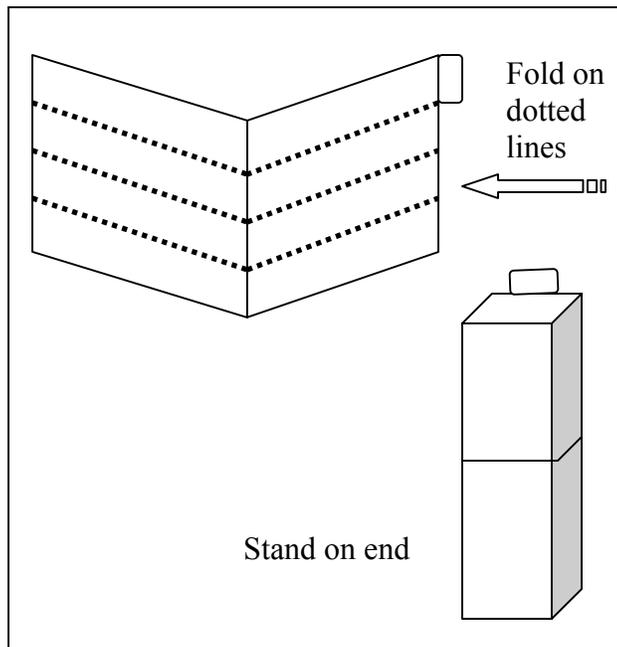
### **Supervisor Three Directions**

- Give each student one file folder.
- Open the file folder like a book.
- Measure from the center fold to the outer edge.
- Divide that number in half.
- Measure from the center out and make a dot there.
- Make one at the top and one at the bottom.
- Draw line-connecting dots with a ruler.
- Repeat on the other half of the folder from the center out.
- Fold on those lines.
- Stand on end to create a tall boxlike structure.
- Do not tape closed.



### **Supervisor Four Directions**

- Give each student one folder.
- Open the file folder like a book.
- Measure how long the folder is from top to bottom.
- Divide this number in half.
- Draw a dot on this new number.
- Slide ruler all the way to left exactly parallel to fold and draw another dot there too.
- Now slide ruler all the way to the right edge exactly parallel to the fold and make another dot.
- Draw a line across the entire folder connecting all dots using a ruler to make a straight line.
- Find the center from this new line to the edge of the folder.
- Make a dot every so often.
- Draw a line from dot to dot with a ruler.
- Repeat on the other half.
- Fold on lines.
- Do not tape closed.



## Visual Art Lesson Plan

### *Bamboo by A Stream*



*Bamboo by a Stream*

*\*\*Before making the scroll, we recommend that you teach the five preparatory plans found on the pages following this lesson. However, these plans will function separately as well as together.*

#### Goal:

Students will use *Bamboo by A Stream* as a model to create their own hanging scroll.

#### Objectives:

Students will compare techniques of Asian and Western landscape painting

Students will create a landscape painting in a scroll format with a foreground, middleground and background.

#### Sunshine State Standards:

VA.A.1.2.2; VA.A.1.2.3; VA.B.1.2; VA.B.1.2.2; VA.B.1.2.3; VA.B.1.2.4;  
VA.C.1.2.1; VA.C.1.2.2; VA.D.1.2.1; VA.D.1.2.2; VA.E.1.2.1; VA.D.1.2.2

#### Materials:

White, 9x 24in. drawing paper  
Black watercolor paint  
Soft round (#4 or larger) pointed bamboo brushes  
Containers of water  
HANDOUT B “Chinese Characters”  
Seals (from seal lesson) and red stamp pad  
Pictures of landscapes or outdoor scenery (or paint outdoors)  
Wallpaper samples  
Glue  
Wooden dowels  
String

#### Discussion Suggestions:

##### Western Landscape Painting:

- Show examples of 19<sup>th</sup> century Western landscape oil painting from reproductions or books (ex. Alfred Bierstadt, Hudson River Valley School painters, etc).

- Identify aspects of nature included in the landscape paintings, such as mountains, sky, lakes and trees. Are people included?
- Discuss the techniques used to create foreground, middle ground and background. Things in the foreground are large. Things in the distance are small.
- Overlapping shapes (one behind another) define space and distance.
- Color and value make forms appear brighter and stronger in the foreground and appear lighter and less intense in the background.

### Asian Landscape Painting

- Compare Western techniques with those of Chinese painters. Chinese artists also use scale, overlapping and value. How are the results different?
- In looking at the Chinese painting, do you feel you are looking at it from overhead? Is this true in Western painting?
- How is negative space used in Asian painting? Is there a clear division between foreground, middle ground and background? Are forms in the background placed high or low on the canvas?
- How are details shown in Asian paintings? Western paintings?
- In looking at Chinese painting, one is aware of individual brushstrokes. Is this true of Western painting?
- In Chinese painting, one imagines the gestural movement of the artist's hand. How does this compare to Western painting? Which artist can change the image while he works? Which is more spontaneous?
- Scroll painting is carefully organized. Try to notice where you think the artist wants you to start a walk through the painting. The artist may draw your eye with color, line, shape or size.
- Chinese artists have four treasures: the bamboo brush, ink stick, ink stone and paper. Chinese artists always keep these four treasures well organized in a very special box.

Procedure:

#### Part One

1. Allow students to go outside and/or view photographs of landscapes.
2. Ask students to plan their landscape first. How will they use their paper? Where will they place forms that are near? Distant? What areas will they leave blank?
3. Remind students to use their paper in a vertical format, so that it is taller than it is wide. Encourage students to mix a very opaque gray paint to outline major areas of the painting.

4. Students will complete their landscapes by mixing different values with the black watercolor. Remind students that few brushstrokes are necessary.

### Part Two

- Have students stamp their landscape paintings using their previously made stamps.
- To mount the scroll:
  1. Cut the wallpaper so that there is a narrow border on the sides when the painting is centered on it. The border should be wider on the top and bottom than on the sides.
  2. Glue the top and bottom ends of the wallpaper to wooden dowels that extend an inch beyond either side of the wallpaper.
  3. Glue the paper to the wallpaper, centering it carefully.
  4. Attach a string to each end of the top wooden dowel for hanging.

Variation: Students may wish to prepare their own decorated papers for mounting the scrolls, using eraser prints or other methods.

### Important Vocabulary:

Scroll, seal, brushstroke, bamboo

### Assessment:

- Display prints of three Asian and three Western landscapes. Students can identify at least two in each category.
- Students' artwork shows foreground, middleground, and background.

### Extensions:

- Have students make scroll paintings of palm trees to make a connection to Florida.
- Bring in a potted bamboo plant for students to see detail and make scrolls of bamboo.
- Take a field trip to Kanapaha Botanical Gardens' bamboo garden.

### FCAT Connection:

When evaluating student artwork, use rubrics that set standards for student work. Share these rubrics with students prior to their activities. Have students evaluate their own work using a similar format (See rubrics in Resources section).

\* As edited from "Out of the East Horizon Teacher Resource Packet: Chinese Art from the Seattle Art Museum."

## Visual Art Lesson Plan

### Brushstroke for *Bamboo By a Stream*



*Bamboo by a Stream*

#### Objectives:

Students will know what Chinese brushstrokes are.

Students will create a work of art using Chinese brushstrokes.

#### Sunshine State Standards:

VA.A.1.2.2; VA.A.1.2.4; VA.B.1.2.2; VA.C.1.2.2; VA.E.1.2.2

#### Materials:

Paper

Black watercolor

Water containers

Soft round (#2 or larger) pointed bamboo brushes

HANDOUT A – “Brushstrokes”

#### Discussion Suggestions:

- Review qualities of line such as thick/thin, dark/light, wet/dry, curved/straight, etc.
- Select volunteers to model various qualities of line on the board.
- Now try to make these different kinds of lines, using a brush and ink.

#### Procedure:

1. Each student will need a brush, black watercolor and a cup of water.
2. Demonstrate proper seating and posture for Asian brush painting.
3. Use the point for a thin line, or the side of the brush for a thick line.
4. Experiment with brushstrokes by performing three movements: putting the brush to paper, pulling it across the paper, and lifting it from the paper.
5. Distribute HANDOUT A and ensure understanding of each stroke. Ask students to practice one page of repetitions for each stroke.

#### Important Vocabulary:

Brushstroke

#### Assessment:

- Students can create Chinese brushstrokes.

#### FCAT Connection:

See *Bamboo by a Stream* lesson plan.

\* As edited from “Out of the East Horizon Teacher Resource Packet Chinese Art from the Seattle Art Museum.”

## Visual Art Lesson Plan

### Seal Carving for *Bamboo by a Stream*



#### Objectives:

Students will study seal carving and understand how it is used in Asian culture as individual, unique signatures.

Students will produce a seal carving in an Asian style.

#### Sunshine State Standards:

VA.A.1.2.1; VA.A.1.2.2; VA.A.1.2.3; VA.A.1.2.4;  
VA.B.1.2.1 1; VA.B.1.2.2; VA.B.1.2.3; VA.B.1.2.4;  
VA.C.1.2.1; VA.C.1.2.2; VA.D.1.2.1; VA.E.1.2.2

#### Materials:

Artgum erasers (square)

Sharp pencil or linoleum cutting tools

Stamp pad with red ink or use printing ink, brayers and glass

Scrap paper

Small piece of thick drawing paper (cut and fold in half to use

as a greeting card)

Handout B – “Chinese Characters”

#### Discussion Suggestions:

- Ask students if they have rubber stamps, and why they use them.
- Asian seals are usually square with straight horizontal or vertical lines, because these are easier to carve.
- A seal would often have one character in each of its four quadrants.
- The Chinese scholar would have carved his own seal.
- The scholar’s seal was personal and individual, and today we determine which artist did a painting hundreds of years ago by identifying his seal.
- How is this different from the way students use rubber stamps?
- Seals are made in other cultures as well. Discuss seals made in Egyptian art, which are called cartouches.

#### Procedure:

- Distribute HANDOUT B to the students.
- The Chinese scholar would choose a short phrase to carve in their seal, such as, “still clouds” or “banana-tree window night rain.”
- Ask the students to create a phrase using 1 to 4 characters from the handouts for their seal. Some students may prefer to invent their own characters.
- Ask students to plan their design in pencil first.

- Remember that the print will be a mirror image of the pattern that is carved! If it is too difficult to reverse the images, flip the handout over, trace it from the back and draw from the tracing.
- Lines must be thick enough to print, and the design should fill the space.
- Will the characters be printed in red on the white background, or white on a red background? Have students use pencils to fill in the shapes they will cut away. These will remain white.
- As you distribute the carving tools, remind students to cut away from their hands. Have them cut away the portion filled in with pencil.
- Press the stamps onto the inkpad then onto paper. For better print, roll printing ink onto glass with a brayer, and use the brayer to apply the ink.
- Test stamps on scrap paper, and make any needed adjustments to design.
- Ask students to plan their finished piece before stamping the thicker paper to make a greeting card.
- What pattern will they create by repeating their stamp?
- What area of the paper will they leave blank?
- Students may wish to swap erasers to create a variety of repeated patterns.

#### Important Vocabulary:

Positive, negative, scholar and seal

#### Assessment:

- Student identifies a seal mark as an individual, unique signature by identifying at least two of his peers' seal marks.

#### Extensions:

- Create a class roll list with students' names next to prints from their seals. Provide a long piece of white paper such as butcher paper and have each student add his or her name and seal print to the list.
- During the next week, students can turn in their papers with prints from their seals as identification. You may wish to post the roll list in the classroom and mount as a scroll.

#### FCAT Connection:

Knowledge: Find specific geometric shapes in the stamps.

Application: Print a pattern using squares, triangles, diamonds and zigzag lines.

Analysis: Students can compare and contrast geometric patterns from different stamps.

\* As edited from "Out of the East Horizon Teacher Resource Packet Chinese Art from the Seattle Art Museum."

## Visual Art Lesson Plan

### Calligraphy Brushstrokes for *Bamboo by a Stream*



*Bamboo by a Stream*

#### Objectives:

Students will know some of the materials and techniques used in Chinese calligraphy and brush painting.

Students will make beginning calligraphy brushstrokes.

#### Sunshine State Standards:

VA.A.1.2.2; VA.A.1.2.4; VA.B.1.2.2; VA.C.1.2.2; VA.E.1.2.2

#### Materials:

Paper

Black watercolor

Water containers

Soft round (#2 or larger) pointed bamboo brushes

HANDOUT A – “Brushstrokes”

Cassette tape (from “Out of the East Horizon Teacher Resource

Packet Chinese Art from the Seattle Art Museum” available from the Harn Museum of Art lending library)

Cassette player

#### Discussion:

- Review qualities of line such as thick/thin, dark/light, wet/dry, curved/straight, etc.
- Select volunteers to model various qualities of line on the board.
- Now students will try to make these different kinds of lines, using a brush and ink.

#### Procedure:

1. Each student will need a brush, black watercolor and access to a cup of water.
2. Demonstrate proper seating and posture for Asian brush painting.
3. Begin the tape and listen together for a minute.
4. Have students begin to try different brushstrokes. They do not need to make a stroke for every sound they hear.
5. Students should try to make strokes that correspond to strong, feathery, soft, quiet, harsh, crisp, faint, bold or shimmering sounds.

6. Students may use the point for a thin line or the side of the brush for a thick line.
7. Allow about 10 minutes.
8. Have students experiment with the variety of brushstrokes they can achieve by putting the brush on the paper, pulling it across the paper, and lifting it from the paper.
9. Distribute HANDOUT A. Ensure understanding of the diagrams for each stroke.
10. Ask students to do one page of the repetitions of each stroke as illustrated in the handout.

**Important Vocabulary:**

Calligraphy, brushstroke, horizontal, vertical

**Assessment:**

- Students will be able to identify tools used in Chinese brushstroke painting.
- The student made appropriate brushstrokes that looked like the brushstrokes in HANDOUT A.

**Extensions:**

Make scrolls of brushstrokes.

**FCAT Connection:**

See *Bamboo by a Stream* lesson plan

\* As edited from “Out of the East Horizon Teacher Resource Packet Chinese Art from the Seattle Art Museum.”

## Visual Art Lesson Plan

### A Few Chinese Characters for *Bamboo by a Stream*



#### Objectives:

Students will learn what a Chinese character is.

Student will paint a minimum of three Chinese characters.

#### Sunshine State Standards:

VA.A.1.2.2; VA.A.1.2.4; VA.B.1.2.2; VA.C.1.2.2; VA.E.1.2.2.

#### Materials:

White construction paper

Black watercolor

Water containers

Soft round (#2 or larger) pointed bamboo brushes

HANDOUT B – “Chinese Characters”

Seals from seal lesson if possible

#### Discussion:

- Recall some of the variety in line and value achieved in the Brushstroke lesson, such as thick/thin, wet/dry, dark/light.
- Today students will apply these elements to writing actual Chinese characters and then create a work of calligraphy, considering also the elements of shape, pattern, and use of positive and negative space.
- Chinese brushstroke characters are like the letters of the alphabet.

#### Procedure:

1. Each student will need a brush, black watercolor and access to a cup of water in addition to paper.
2. Distribute HANDOUT B. You may wish to hold up examples and ask what they represent.
3. Direct students to practice their characters with the brush, copy them from the handouts, and achieve a variety of qualities of line and value (thick/thin, wet/dry, and dark/light).
4. One does not go over or correct a character, but repeats it until satisfied. It is usually easier to do while standing up.
5. Remind students to hold the brush straight up and to start by touching the tip of the brush to the paper.

6. After students have had time to practice all the characters, ask them to plan a page of calligraphy using their own seal. (You may wish to review the use of shape, pattern, and positive/negative space.)
7. Ask them to think through their plans before they pick up their brushes:
  - Which characters and how many characters will they use?
  - Where on the page will they place their characters?
  - Where will they leave open space on their paper?
  - Where will they use their seals?
8. If students will be mounting their calligraphy, paper should be used in a vertical format, so that the height is greater than the width.
9. Now have students execute their calligraphy and stamp the pages with their seals.
10. Reshape brushes by drawing the end of the wet brush over a bar of soap and re-forming the tip.
11. Store upright with tips in the air. Do not try to replace bamboo or plastic guards over the tips of the brushes.

Important Vocabulary:  
Character and Calligraphy

Assessment:

- Did the student successfully paint a minimum of three recognizable Chinese characters?

Extensions:

Mount Calligraphy as a Hanging Scroll

Materials: wallpaper samples, glue, wooden dowels, string

1. Cut the wallpaper so that when the calligraphy is centered on it there is a narrow border on the sides and a wider border on the top and bottom.
2. Glue the top and bottom ends of the wallpaper to wooden dowels that extend an inch beyond either side of the wallpaper.
3. Glue the page of calligraphy to the wallpaper, centering it carefully.
4. Attach a string to the top end for hanging.

FCAT Connection:

See *Bamboo by A Stream* lesson plan.

\*As edited from "Out of the East Horizon Teacher Resource Packet Chinese Art from the Seattle Art Museum."

## Visual Art Lesson Plan

### Forms from a Few Brushstrokes for *Bamboo by A Stream*



*Bamboo by a Stream*

#### Objectives:

Students will create a fish in ten brushstrokes or less.

#### Sunshine State Standards:

VA.A.1.2.2; VA.B.1.2.1; VA.B.1.2.2; VA.B.1.2.4;  
VA.C.1.2.2.

#### Materials:

Newsprint or white paper (several sheets per student)

Containers for mixing black water color paint

Black watercolor paint

#### Discussion Suggestions:

- Discuss the concept of creating forms using few brushstrokes.
- Ask students if any have ever done gesture drawings.
- What were they able to communicate in their drawings using just a few lines?
- Explain that today students will experiment with creating shapes using just a few brushstrokes.

#### Procedure:

1. Distribute brushes, watercolor, containers, water, and paper.
2. Give each student a copy of the fish brushstroke sheet.
3. Students should not try to go over, or correct, a brushstroke.
4. Allow students time to experiment with creating forms using just a few brushstrokes.
5. Students can use a brushstroke to create a shape, rather than to outline a shape.
6. Use water to mix lighter and darker values.
7. Direct students to visualize how they will paint their fish in 15 brushstrokes.
8. Allow two or three minutes for completion.
9. Repeat the fish and use 10 brushstrokes.
10. Repeat the form once again, using 5 brushstrokes.
11. You may wish to repeat this exercise several times, choosing different forms each time.

Important Vocabulary:  
Gesture, brushstroke

Assessment:

- Students will create fish using ten brushstrokes or less.

Extensions:

Have students practice gesture drawing with a variety of still life objects while remembering to use an economy of line.

FCAT Connection:

See *Bamboo by a Stream* Lesson Plan.

\* As edited from “Out of the East Horizon Teacher Resource Packet Chinese Art from the Seattle Art Museum.”

## Visual Art Lesson Plan

### *The Ten Avatars of Vishnu*



#### Objectives:

Students will gain an understanding of avatars.  
Students will make drawings of their personal avatars.

#### Sunshine State Standards:

VA.A.1.2; VA.A.1.2.2; VA.A.1.2.3; VA.A.1.2.4;  
VA.B.1.2.1 1; VA.B.1.2.2; VA.B.1.2.3 VA.B.1.2.4;  
VA.C.1.2.1; VA.C.1.2.2

#### Materials:

12 x 12" white drawing paper  
Pencils  
Permanent, black, Sharpie markers  
Markers  
Oil pastels

#### Discussion Suggestions:

- Determine level of awareness of topic of avatars in an informal pretest (a show of hands).
  - Discuss *The Ten Avatars of Vishnu* with students.
  - Discuss the idea that everyone has strengths or something they are good at.
- Have students think of four avatars or attributes they might have that are their best strengths.

#### Procedure:

1. Pass out paper, pencils, markers and Sharpie markers.
2. Fold paper in half, then in half again creating four, square sections.
3. Draw folds separating the four sections with a permanent Sharpie marker.
4. Ask students to use pencils to draw themselves demonstrating their attributes.
5. Have students trace their pencil drawing with Sharpie markers.
6. Have students fill in their drawings with oil pastel and watercolor.

Important Vocabulary:  
Avatars, attributes, and Vishnu

Assessment Strategies:

- Two thirds of the class can identify avatars (determined through group discussion or by a show of hands).
- Student work shows at least four personal attributes or avatars.

Extensions:

- Display finished works.
- Ask volunteers to share their avatars with the class.

FCAT Connection:

When evaluating student artwork, use rubrics that set standards for student work. Share these rubrics with students prior to their activities. Have students evaluate their own work using a similar format (See rubrics in Resources).

## Visual Arts Lesson Plan

### *Ganesha*



#### Objectives:

Students will understand the Hindu myth of Ganesha.  
Students will produce a drawing of a super hero in the Hindu style atop a new vehicle.

#### Sunshine State Standards:

VA.A.1.2.1; VA.A.1.2.2; VA.A.1.2.3; VA.A.1.2.4;  
VA.B.1.2.1 1; VA.B.1.2.2; VA.B.1.2.4; VA.C.1.2.2

#### Materials:

Permanent, black, Sharpie marker  
12 x 18” white drawing paper  
Oil pastels

Watercolor sets  
Water containers  
Watercolor brushes

#### Discussion:

- Ganesha is depicted as a richly adorned, many armed, deity atop his companion and vehicle, the mouse, who is the cunning “finder of the way.”
- Think about a new vehicle for your hero that has a noteworthy attribute. Your new vehicle can be an animal that you make up of the best parts of more than one animal.

#### Procedure:

1. Show students other art examples that illustrate attributes (*the Goddess Durga Slaying the Buffalo Demon*, *the Ten Avatars of Vishnu*, and *the Manuscript Cover*).
2. Make a pencil drawing of a Hindu-style super hero atop his new vehicle on 12 x 18” paper.
3. Trace pencil lines with permanent, Sharpie marker.
4. Use oil pastels to color the Hindu-style super hero and his or her vehicle.
5. Finish the work by filling in remaining space with watercolor.

Important Vocabulary:  
Vehicle, attributes and Ganesha

Assessment:

- Students can identify three characteristics of Hindu style.
- Student work shows a new vehicle.

Extensions:

- Discuss why Ganesha has four arms.
- Have students draw themselves with multiple arms holding symbols of their own attributes.
- Have students draw themselves with multiple attributes atop their own vehicle.

FCAT Connection:

Synthesis: Have students title their artwork and explain their reasoning.

## RESOURCES

**Glossary**

**Stories from Indian Mythology**

**Asanas & Mudras**

**Map & Websites**

**Books**

**Poems & Couplets**

**Rubrics**

**Selected Sunshine State Standards**

**Bibliography**

**Brushstroke Handouts A & B**

**Glossary**

**Ancestor Veneration** (*ancestor worship*)- The custom of honoring deceased ancestors who are still considered a part of the family and whose spirits are believed to have the power to intervene in the affairs of the living.

**Attribute**- a material object recognized as appropriate to a person, office or status.

**Avatar**- in Hinduism, the bodily form a deity or released soul takes upon descending to earth to rid the world of evil.

**Buddhism** (*Bood-ism*)- A religion based on the teachings of Buddha (approx. 560-480 BC). The basis of Buddhist teachings are "the four noble truths" — that life is full of suffering (such as not being satisfied, old age, disease and death), that the cause of suffering is desire and wanting things only for oneself, that there is a cure for this suffering, and that this cure is the Eight-Fold Path. The Eight-Fold Path is right attitude, motives, speech (not lying or gossiping), action (not to kill or steal), effort, mindfulness and meditation.

**Calligraphy**- Literally means “good writing.” Chinese calligraphy is an art form, and calligraphers are highly respected. There are several styles of writing: seal, official or clerical, regular, running or semi-cursive, and cursive. Each one has its own characteristics and purpose. *Lesson of calligraphy, tools= <http://tqjunior.thinkquest.org/3614/drawing.htm>*

**Confucianism** (*kon-'fyü-shun-ism*)- A philosophy based on the teachings of Confucius (approx. 551-479 BC) and his followers, who stressed that everyone has a place in society with specific duties and responsibilities. Great importance was placed on five relationships: ruler to subject, parent to child, elder brother to younger brother, husband to wife, and friend to friend.

**Consort** (*'kon-sort*)- a royal companion or associate.

**Devi (Deh'-vee) (the Protecting Mother)**- sometimes known simply as the Goddess, Devi appears in some form in every region of India. She is often identified as the creative energy of the universe and is considered by her followers the equal of Vishnu and Shiva.

**Divination**- The practice that seeks to foretell the future by "reading" signs.

**Dowry**- Wealth a bride's family contributes to the marriage, usually consisting of clothing, household furnishings and utensils.

**Dynasty**- A Chinese dynasty took its name from a sequence of rulers from the same patrilineal (through the male line) family. For more than 2,000 years, China was ruled by a series of dynasties.

**Extended Family**- A residential group consisting of two or more families of at least two generations.

**Ganesha (gāh-nesh)**- The Hindu elephant-headed god of wisdom and success; the remover of obstacles.

**Hinduism**- A complex Indian religion (nearly 4,000 years old) with elaborate mythology, 3,000 gods, ceremonies for purification, and steps one goes through in the life cycle. Most Hindus believe in an immense unifying force that governs all existence and cannot be completely known by humanity. Individual gods and goddesses are personifications of this cosmic force. In practice, each Hindu worships those few deities that he or she believes directly influence his or her life. By selecting one or more of these deities to worship and by conducting the rituals designed to facilitate contact with them, a Hindu devotee is striving to experience his or her unity with that cosmic force.

**Lotus**- a water lily of India with large pink flowers used symbolically in Hinduism and Buddhism.

**Iconography**- The reading of symbols in a painting or sculpture.

**Islam**- A religion based on the teachings of the Prophet Muhammad (approx. 570-632 CE) as found in the sacred book, the Koran. The followers of Islam are called Muslims. Islam originated in the Arabian Peninsula in the seventh century of the Common Era and came to exert a profound influence across Asia, Europe, and Africa. Islam provided a monotheistic religious worldview in contrast to the polytheistic system that preceded it in Arabia.

**Naga (nä-ga)**- A cobra representing fertility and strength often seen around the neck of Shiva.

**Personification**- The attribution of human qualities to objects or abstract notions as in painting or sculpture.

**Puja ('poo-jah)** – A rite of worship; an offering. The act of showing reverence to a god, a spirit, or another aspect of the divine through invocations, prayers, songs, and rituals. An essential part of puja for the Hindu devotee is making a spiritual connection with the divine.

**Shamanism ('shä-man-ism)**- A belief system in which certain individuals are believed to be in direct contact with the spirit world through trance and to be able to command spirits to do their bidding.

**Shiva (Shee'-vuh) (the Creator and Destroyer)**- destroys the old while creating the new. His consorts include the loving Parvati and the ferocious Durga, who represent the feminine aspects of his complex nature. He is often shown with a cobra, the Naga, symbol of fertility and strength, wrapped around his neck. The god often has four arms, signifying his superhuman power.

**Taoism**- A philosophy formulated by Lao Tzu (either third or sixth century BC) in which the aim of life is to conform to nature's way. Yin (female, wet, dark, cool) and Yang (male, dry, bright, hot) and the five elements (fire, water, earth, wood, metal) interact to bring harmony.

**Vehicle**- a medium for thought, feeling or action. (*Ganesha's vehicle is the mouse or rat, known as the cunning "finder of the way" who can chew through any obstacle*).

**Vishnu (Vish'-noo) (the Preserver)**- with his two most popular incarnations being Krishna and Rama, represents stability and order. Vishnu is recognized by the four symbols he carries: discus, conch, club and lotus. In paintings and prints, Vishnu is often shown with blue skin, a device to accentuate his otherworldliness.

**Yin & Yang**- Yin is associated with everything dark, moist, receptive, earthy, and female, whereas yang is bright, dry, active, heavenly, and male. Yin and yang were believed to combine in various proportions to produce all the different objects in the universe. There is always an element of yang within yin and an element of yin within yang. Together they are symbolized by a circle divided into black and white sections, with a dot of white in the black portion and a dot of black in the white portion.

Information sources: The American Museum of Natural History Website  
<http://www.amnh.org/education/teachersguides/asianpeoples/page3.html>

The Oxford Modern English Dictionary Second Edition Oxford University Press 1996.

## Stories from Indian Mythology

*As told by Premila Rao, Docent, Harn Museum of Art*

An *avatar* is the form a deity takes upon descending to earth to rid the world of evil. Most Hindus have always believed that the god, *Vishnu*, is the heavenly source of avatars.

Vishnu is associated with the sun and is seen as promoting growth and preservation. He rides a sun-eagle and wears a sun-like jewel on his breast. He usually carries a *chakra* (discus) in his right hand, a *shanka* (conch) in his left hand, a *gada* (mace or club) in his third hand, and the fourth hand is open or sometimes holds an orb or a *lotus* flower. The items in his hands are reversed in some sculptures.

The objects surrounding Vishnu are used to identify him. The orb represents the world. The *chakra* and *shanka* are used to fight evil. The *chakra* is sometimes associated with the wheel of time. Vishnu is often depicted with two avatars near his head, and two *consorts* named Lakshmi and Bhumidevi near his feet.

The *lotus* is given many functions. Sometimes it is simply an ornament. Other times it represents the fragrance that is inseparable from the beautiful flower like god's grace that surrounds all human beings. The lotus is called *pankaja*, which means born of slush (muddy earth after a rain). The lotus lifts out of the slush of muddy ponds, but the leaves and petals are never dirty; they are pure and fragrant. We should all rise out of the mire and be good. Sometimes Vishnu's hands and feet are compared to a lotus.

Vishnu is associated with good deeds on behalf of humanity. When Indra, accompanied by a host of gods, drew near the mountain lair of the demon Vrtra, the gods fled in terror, but Vishnu stood steadfast and helped release the waters that flowed down in the seven beneficial rivers.

The number of the avatars has never been completely agreed upon. It is believed to be anywhere between 7 and 22. Most Hindus have agreed in recognizing 10 avatars. They are *Matsya*, *Kurma*, *Varaha*, *Narasimha*, *Vamana*, *Parasurama*, *Krishna*, *Rama*, *Buddha* and *Kalki*.

1. In his *Matsya*, or fish avatar, Vishnu warned Manu of a coming universal deluge and pulled Manu's boat to safety.

2. Vishnu's second avatar, *Kurma (the tortoise)*, stood on the ocean bottom during the great churning of the ocean and provided a firm base for the churn by letting its spindle revolve on his back. See story below:

The gods, who had not yet attained exemption from death, decided to seek endless life by churning the Sea of Milk in order to extract from it the nectar of immortality, called Amritha. The churn was rotated by wrapping the long body of Vasuki, the king of serpents, around its spindle. To provide a base for the spindle on the bottom of the sea, Vishnu took the form of a tortoise. Just as the nectar started to emerge from the sea, Vasuki grew sick and vomited venom from each of his 1,000 heads, and over the surface of the sea spread a blue-black mass of deadly poison that could even kill the gods. When all the gods, including Vishnu, were almost overcome by the poison, Shiva came to the rescue. He picked up a large shell, skimmed off the dark liquid, and drank it to the last drop. But even Shiva was not immune to the poison, which lodged in his throat, turning it blue. Nila means blue and Kantha means neck; hence, Shiva is sometimes called Nilakantha.

3. As *Varaha (the Boar)*, Vishnu plunged into the sea and with his snout raised up the drowning world that lay submerged on the bottom, where it had been dumped by a demon.

4. *Narasimha* is the man-lion. Vishnu protected his devotee Prahlada from persecution by a demon, which the avatar split open with his claws. The demon king had received a gift from the gods that he could be killed neither inside nor outside, neither by man nor beast. Narasimha killed him on the threshold.

5. *Vamana* recovered the world from the demons by his famous strategy of the three steps as follows:

Vishnu went before Bali, the king of demons, in the guise of a dwarfish beggar and asked as alms the gift of as much space as he could mark out in three steps. When the demon granted him this favor, Vishnu resumed his cosmic stature and paced off in his first giant step the whole earth as an abode for the living persons. Then he marked off the atmosphere, and in the third step, he established the high heavenly world as a pleasant refuge for the deceased. Vishnu is the one god who was known to care about the happiness of the dead.

6. *Parasurama* may, along with *Krishna* and *Rama*, have been an actual person. He is said to have restored the supremacy of the Brahmans by destroying the insubordinate ksatriyas with his ax (*parasu*).

7. *Krishna* is the seventh avatar.
8. *Rama* is the hero of Ramayana.
9. *Buddha* is the founder of Buddhism and the one surely historical personality of the list.
10. *Kalki* is yet to come. He is pictured as a swordsman on a white horse or as a horse-headed figure. He is to appear at the end of the present evil age to unseat the wicked barbarian rulers of the earth from their thrones and to restore the righteous brahmanical order.

All the avatars are conceived of as benefactors of humanity. Their love gives Hindus confidence in the supportive presence of the deity in the affairs of the world.

Currently, the worship of *Matsya*, *Kurma*, *Varaha*, *Narasimha* and *Vamana* avatars is rare, and *Parasurama* and *Buddha* have not attracted many Hindu devotees. *Rama* and *Krishna* are now the most popular of all Hindu divinities.

In the 19<sup>th</sup> to 20<sup>th</sup> centuries, some reform movements rejected the entire list of avatars as superstitions. Other strands of modern Hindu thought moved in the opposite direction, recognizing in avatars the extraordinary leaders of any religion, Hindu or non-Hindu. A Bodhisattva is a being who is on the way to enlightenment, who vows to use wisdom and compassion to liberate all beings.

#### *Durga- Slaying the Buffalo Demon Mahishasura*

Durga is known by many names such as Uma, Parvati and Kali. Her primary name is Durga, because this is her name in the heroic tale that her worshippers love most. It is as follows:

Mahishasura received a gift from the gods that no man could ever kill him. This caused a lot of trouble for everyone. Things became so bad, that all the gods complained to Vishnu, but even he could not do anything about it. So, Shiva came down as a woman, Durga, and killed Mahishasura, ridding the world of the demon.

Durga is worshipped all over India, most significantly in Gujarat, Rajasthan, Bengal and Nepal. Every year in late September and October, the entire Hindu population of Bengal celebrates Durga Puja, a festival during which Durga's deliverance of the world from the attack of the buffalo demon Mahisha is remembered. Durga is the female power of all gods combined. Mahisha lusts after Durga but she rejects him. This is a human symbol of greed and lust.

## Asanas (positions) & Mudras (gestures)

### Asanas ('ä-sa-nas)

**Dhyana Asana-** This meditative pose consists of both legs crossed closely with the soles of the feet showing. This position is also called padmasana, and all seated Buddhas and Bodhisattvas are found in this pose (see *Seated Buddha with Naga Canopy* transparency).

**Lalita Asana-** This position of ease has one leg pendant and often resting on a lotus flower. The other leg is in the usual position of Buddha, as described above.

### Mudras (mu-'dräs)



**Abhaya Mudra-** the gesture of protection- with the arm elevated and slightly bent, the hand is lifted to shoulder level with the palm turned outward and all the fingers are extended upward.

**Bhumisparsa Mudra-** the mudra of witness (earth-touching)- the right arm is draped over the right knee, with the palm inward and all the fingers extended downward with a finger touching the lotus throne. The left hand is on the lap with palm upward. This gesture signifies Buddha's victory over temptation by the demon Mara.



**Dharmachakra Mudra-** the gesture of Teaching- literally, Dharma means 'Law' and Chakra means 'wheel'. It is usually interpreted as 'turning the Wheel of Law'. In this gesture, both hands are held against the chest, the left facing inward, covering the right facing outward. The index and thumb of each hand makes a circle.

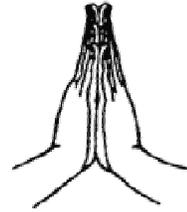
**Dhyana Mudra-** the gesture of meditation- both hands are placed on the lap, right hand on the left with fingers fully stretched and the palms facing upwards. Often, a begging bowl is placed in the lap.





**Jnana Mudra-** *the gesture of teaching-* in this gesture, the tips of the index and the thumb are joined and held near the center of the chest with the palm turned inward.

**Namaskar Mudra-** *the gesture of prayer-* in this gesture, the hands are kept close to the chest in a devotional manner with the palms and fingers joined



**Tarjani Mudra-** *the gesture of warning-* only the index finger is raised while the other fingers are locked up in the fist. This mudra is characteristic of the most wrathful deities.

**Varada -** *the gesture of charity or grace-* the arm is extended all the way down with the palm facing outwards, and the fingers extended downwards



**Vitarka Mudra-** *the gesture of argument-* the tips of the thumb and index finger touch to form a circle and all the other fingers face upward

Information Sources:

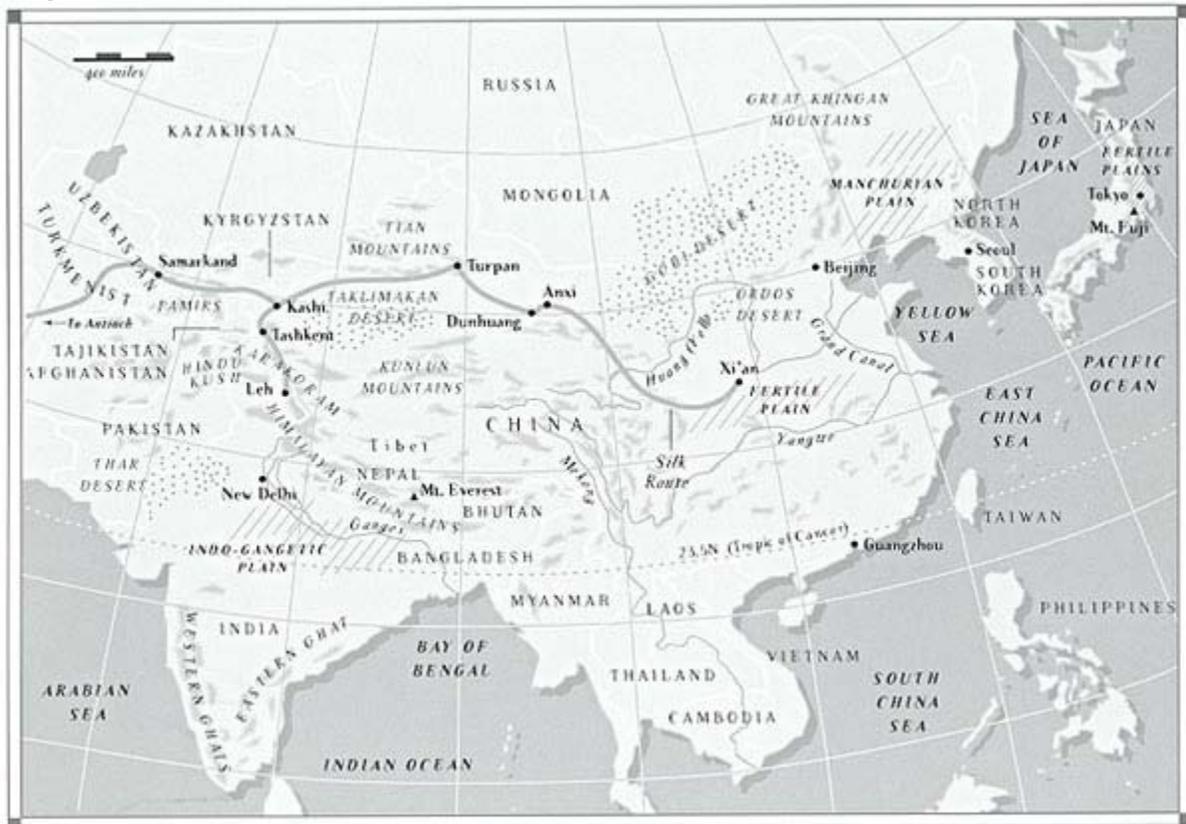
*Short Description of Gods, Goddesses and Ritual Objects of Buddhism and Hinduism in Nepal*,  
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Nepal.

The Dharmapala Thangka Centre: School of Thangka Painting

<http://www.bremen.de/info/nepal/Icono/Mudras/Mudras.htm>

## Map & Websites

### Map of India & China



### Websites

The American Museum of Natural History

<http://www.amnh.org/education/teachersguides/asianpeoples/page3.html>

The Art of Buddhism; A Teacher's Guide, Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution

<http://www.asia.si.edu/edu/onlineguides.htm>

Dharmapala Thangka Centre: School of Thangka Painting

<http://www.bremen.de/info/nepal/Icono/Mudras/Mudras.htm>

Indolink

<http://www.indolink.com/Kidz/strGnesh.html>

PoetryTeachers.com

<http://www.poetryteachers.com/poetclass/lessons/exaggerations.html>

The WebMuseum, Paris

<http://www.ibiblio.org/wm/paint/auth/cornell/>

## Books

*The Brocaded Slipper and other Vietnamese Tales.* By Lynette Dyer Vuong.

*The Chinese Mirror.* Adapted from a Korean Folktale by Mirra Ginsburg.

*The Emperor and the Kite.* By Jane Yolen.

*The Empty Pot.* By Demi.

*Everyone Knows What a Dragon Looks Like.* Rewritten by Jay Williams.

*A Family in China.* By Nance Lui Fyson and Richard Greenhill.

*Favorite Children's Stories from China and Tibet.* By Lotta Carswell Hume.

*The Fourth Question.* A Chinese Tale retold by Rosalind C. Wang.

*Heaven's Reward.* Fairy Tales from China retold by Catherine Edwards Sadler.

*Japanese Children's Favorite Stories.* Edited by Florence Sakade.

*The Korean Cinderella.* By Shirley Climo.

*Lang and the Magic Paintbrush.* By Demi.

*Legend of the Milky Way.* Retold by Jeanne M. Lee.

*Lon Po Po.* A Red Riding Hood story from China by Ed Young.

*The Luminous Pearl.* A Chinese Folktale retold by Betty L. Torre.

*The Magic Wings.* A Tale from China by Diane Wolkstein.

*The Man Who Tricked a Ghost.* By Laurence Yep.

*Sir Whong and the Golden Pig.* By Oki S. Han.

*Suho and the White Horse.* Retold by Yuzo Otsuka.

*Sweet and Sour Tales from China.* Retold by Carol Kendall & Yao-wenLi.

*Tales of a Chinese Grandmother.* By Frances Carpenter.

*The Weaving of a Dream.* By Marilee Heyer.

## Poems & Couplets

### Couplets

- Ella the elephant is as strong as an ox  
That's why she uses her trunk to move the big box
- It's said that vegetables and fruit are good for your heart.  
Just give me some chocolate right from the start.
- \*Burgers, prunes, and warm spaghetti;  
To eat this stuff, I'm not ready.
- \*Pirate, bandit, thief, or crook;  
At them, the judge should throw the book.

### Poems

#### *My Mom is Better than Your Mom*

By Bruce Lansky

My mom is better than your mom.

The oatmeal she makes is so good for me I could bench-press 100 pounds  
When I was five.

She says, "have a bright day," as I walk out the door and I'm ready to get  
straight A's in school.

She makes spinach and Brussels sprouts so delicious I always ask for seconds.

People are always telling her, "You're so beautiful, you should be a model." But  
She always responds, "It's not your outer beauty but your inner beauty that  
Counts most."

She never nags me to do my homework. Instead, she asks, "How are you doing  
with your homework? Need some help?" I never do. I want her to be proud of me.

And when she puts me to bed at night, she tucks me in, gives me a kiss, and I'm  
Asleep—just like that.

My mom is nicer than your mom.

#### *My Dad is Tougher than your Dad*

By Bruce Lansky

My Dad is tougher than your dad.

He wrestles alligators every morning just to get his heart pumping.

Instead of eating toast and coffee for breakfast, he eats the toaster and the coffeemaker.

He doesn't drive to work, he runs to work – ten miles a day.

When he gets home from work he relaxes in a hot bath of boiling water.

He prefers chewing nails to chewing gum.

And when he sees someone for the first time, he says, "Hello, nice to meet you,"

So loud and fearsome people run away and hide.

My dad is tougher than your dad.

\*Written by Paul B. Janeczko from his book, How to Write Poetry.

## Rubric for Evaluating Studio Art Projects

Assignment: \_\_\_\_\_

Student: \_\_\_\_\_ Class: \_\_\_\_\_

### Creativity

- 5 Demonstrates exciting, original and complex ideas. Evidence of deliberate experimentation and problem solving.
- 4 Use of new ideas and creative problem solving. Work is original.
- 3 Work is adequate but lacks originality. No new ideas.
- 2 Minimal creative thought or student originated ideas.
- 1 No evidence of creative thought.

### Craftsmanship

- 5 Superbly planned and executed with careful attention to details and overall quality.
- 4 Very good overall quality and use of details--careful work.
- 3 Acceptable quality of work with some sloppiness and minimal attention to detail.
- 2 Low work quality, sloppy technique and not careful work.
- 1 Unacceptable work quality, lacks evidence of skill or attention.

### Concept

- 5 Sophisticated comprehension of assignment concepts, connected to pre-existing or multi-disciplinary knowledge and raises meaningful questions.
- 4 Full understanding and application of assignment concepts.
- 3 Responds to assignment concepts adequately.
- 2 Minimal attention to assignment concepts.
- 1 Does not address assignment concepts.

### Effort

- 5 Effort beyond the expectations of the assignment.
- 4 Concentrated, consistent effort.
- 3 Adequate effort with some distraction or carelessness.
- 2 Minimal effort, work is barely complete.
- 1 No effort or work was never completed.

5 - Excellent

4 - Above Average

3 - Average

2 - Below Average

1 - Needs Improvement

## Studio Art Rubric for Student Self-Evaluation

Assignment: \_\_\_\_\_

Name: \_\_\_\_\_ Class: \_\_\_\_\_

### 5 - Excellent

I understood the big ideas of this project and used these ideas in my artwork. I thought carefully about my work and used original ideas, good skills and added a lot of details. I worked very hard on this project and feel proud that it is my very best work.

### 4 - Above Average

My artwork is detailed and complete. I put good effort into my artwork and used my skills. The artwork shows that I understood the ideas in the lesson. I feel good about my art even though it isn't my best work.

### 3 - Average

I put some effort into my artwork. I added a few details. I finished my artwork but it does not show new ideas. I feel okay about my art but want to do better next time.

### 2 - Below Average

My artwork looks sloppy. I did not put in good effort to show that I learned new ideas. I did not work very hard and could do better than this.

### 1 - Needs improvement

The artwork looks unfinished and very sloppy. I did not use a lot of skill or care. I did not use any new ideas. I should do this project again.

My artwork fits best in number \_\_\_\_\_.

What I like best about my artwork:

\_\_\_\_\_

\_\_\_\_\_

What would I do differently next time?

\_\_\_\_\_

\_\_\_\_\_

Teacher Comment:

Parent Signature: \_\_\_\_\_ Date: \_\_\_\_\_

## FCAT Writing Assessment Rubric

Assignment: \_\_\_\_\_

Student: \_\_\_\_\_ Class: \_\_\_\_\_

- **6** The writing is focused on the topic, has a logical organizational pattern (including a beginning, middle, conclusion and transitional devices), and has ample development of the supporting ideas. The paper demonstrates a sense of completeness or wholeness. The writing demonstrates a mature command of language including precision in word choice. Subject/verb agreement and verb and noun forms are generally correct. With few exceptions, the sentences are complete, except when fragments are purposefully used. Various sentence structures are used.
- **5** The writing is focused on the topic with adequate development of the supporting ideas. There is an organizational pattern, although a few lapses may occur. The paper demonstrates a sense of completeness or wholeness. Word choice is adequate but may lack precision. Most sentences are complete, although a few fragments may occur. There may be occasional errors in subject/verb agreement and in standard forms of verbs and nouns but not enough to impede communication. The conventions of punctuation, capitalization and spelling are generally followed. Various sentence structures are used.
- **4** The writing is generally focused on the topic, although it may contain some extraneous or loosely related information. An organizational pattern is evident, although lapses may occur. The paper demonstrates a sense of completeness or wholeness. In some areas of the response, the supporting ideas may contain specifics and details, while in other areas the supporting ideas may not be developed. Word choice is generally adequate. Knowledge of the conventions of punctuation and capitalization is demonstrated, and commonly used words are usually spelled correctly. There has been an attempt to use a variety of sentence structures, although most are simple constructions.
- **3** The writing is generally focused on the topic, although it may contain some extraneous or loosely related information. Although an organizational pattern has been attempted and some transitional devices have been used, lapses may occur. The paper may lack a sense of completeness or wholeness. Some of the supporting ideas may not be developed with specifics and details. Word choice is adequate but limited, predictable and occasionally vague. Knowledge of the conventions of punctuation and capitalization is demonstrated, and commonly used words are usually spelled correctly. There has been an attempt to use a variety of sentence structures, although most are simple constructions.

- **2** The writing may be slightly related to the topic or may offer little relevant information and few supporting ideas or examples. The writing that is relevant to the topic exhibits little evidence of an organizational pattern or use of transitional devices. Development of the supporting ideas may be inadequate or illogical. Word choice may be limited or immature. Frequent errors may occur in basic punctuation and capitalization, and commonly used words may frequently be misspelled. The sentence structure may be limited to simple constructions.
- **1** The writing may only minimally address the topic because there is little, if any, development of supporting ideas, and unrelated information may be included. The writing that is relevant to the topic does not exhibit an organizational pattern; few, if any, transitional devices are used to signal movement in the text. Supporting ideas may be sparse, and they are usually provided through lists, clichés, and limited or immature word choice. Frequent errors in spelling, capitalization, punctuation and sentence structure may impede communication. The sentence structure may be limited to simple constructions.

□ **Unscorable**

The paper is unscorable because

- the response is not related to what the prompt requested the student to do,
- the response is simply a rewording of the prompt,
- the responses is a copy of published work,
- the student refused to write,
- the response is written in a foreign language,
- the response is illegible,
- the response is incomprehensible (words arranged in such a way that no meaning is conveyed),
- the response contains insufficient amount of writing to determine if the student was attempting to address the prompt, or
- the writing folder is blank.

## Selected Sunshine State Standards

### LANGUAGE ARTS

#### LAA

LA.A.1.2.2 -student selects from a variety of simple strategies including the use of phonics, word structure, context clues self-questioning, confirming simple predictions, retelling and using visual cues to identify words and construct meaning from various texts, illustrations, graphics and charts

LA.A. 1.2.3 -use simple strategies to determine meaning and increase vocabulary for reading, including the use of prefixes, suffixes, root words, multiple meanings, antonyms, synonyms and word relationships

LA.A. 1.2.4 -clarifies understanding by rereading, self-correction, summarizing, checking other sources, and class or group discussion

LA.A. 2.2.1 -student reads text and determines the main idea or essential message, identifies relevant supporting details and facts, and arranges events in chronological order

LA.A.2.2.5 -reads and organizes information for a variety of purposes

LA.A 2.2.7 -student recognizes the use of comparison and contrast in a text

#### LAB

LA.B.1.2.1 -prepares for writing by recording thoughts, focusing on a central idea, grouping related ideas and identifying the purpose of writing

LA.B.1.2.2 -student drafts and revises writing in cursive

LA.B.1.2.3 -student produces final copy that has been edited

LA.B.2.2.3 -student writes for a variety of occasions, audiences, and purpose

LA.B.2.2.5 -student creates narratives in which ideas, details, and events are in logical order and are relevant to the story line

LA.B.2.2.6 -student creates expository responses in which ideas and details follow an organizational pattern and are relevant to the purpose

#### LAC

LA.C. 3.2.1-student speaks clearly at an understandable rate and uses appropriate volume

#### LAD

LA.D.1.2.1-student understands that there are patterns and rules in the syntactic structure, symbols, sounds, and meanings conveyed through the English language

LA.D. 2.2.1-student understands word choices can shape reactions, perceptions, and beliefs

#### LAE

LA.E.1.2.1-identifies the distinguishing features among fiction, drama, poetry and identifies the major characteristics of nonfiction

LA.E. 1.2.5-student identifies and uses literary terminology appropriate to the grade level, including symbol, theme, simile, alliteration, and assonance

## **VISUAL ARTS**

### **VAA**

VA.A.1.2.1 -uses and organizes two-dimensional and three-dimensional media, techniques, tools, and processes to produce works of art that are derived from personal experience, observation, or imagination

VA.A.1.2.2 -uses control in handling tools and materials in a safe, responsible manner

VA.A.1.2.3 -knows the effects and functions of using various organizational elements and principles of design when creating works of art

VA.A.1.2.4 -uses good craftsmanship in a variety of two-dimensional and three-dimensional media

### **VAB**

VA.B.1.2.1 -understands that subject matter used to create unique works of art can come from personal experience, observation, imagination, and themes

VA.B.1.2.2 -understands what makes different art media, techniques, and processes effective or ineffective in communicating various ideas

VA.B.1.2.3 -knows how to identify the intentions of those creating works of art

VA.B.1.2.4 -uses the elements of art and the principles of design with sufficient manipulative skills, confidence, and sensitivity when communicating ideas

### **VAC**

VA.C.1.2.1 -understands the similarities and differences in works of art from a variety of sources

VA.C.1.2.2 -understands how artists have used visual languages and symbol systems through time and across cultures

### **VAD**

VA.D.1.2.1 -develops and justifies criteria for the evaluation of visual works of art using appropriate vocabulary

VA.D.1.2.2 -uses different approaches to respond to and to judge various works of art

### **VAE**

VA.E.1.2.1 -understands the influence of artists on the quality of everyday life

VA.E.1.2.2 -knows the types of tasks performed by various artists and some of the required training

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