

# **ASIAN ART IN FOCUS:** A RESOURCE GUIDE FOR EDUCATORS



#### **Function**

Tibetan Buddhist images also include human figures. Many are historical personages like the founders of Tibet's major religious sects, famous Tibetan and Indian missionaries and mystics, and revered teachers and lamas. Some were elevated to the status of saints, while others remained emphatically human.

In many ways these representations reflect the Tibetan fondness for unquestioned authority and a deep respect for hierarchical order. But it also reflects one of the central principles of Vajrayana or tantric Buddhism which in the early phases of ones study used a guru for guidance and instruction. Particularly important teachers were remembered and revered. There images were reminders of the path to enlightenment and singular importance of correct instruction and discipline.

The work was commissioned not long after the Lama's death as an act of piety and to ensure that he would have a good rebirth. This portrait sculpture would have been used for prayer by students and devotees of the Lama.

#### How the work was made

Tibetan Buddhist bronzes are mostly made of copper and the alloy of copper and tin; iron is rarely used. The process consists of smelting, casting, carving and finishing. The gold is added to the surface later. By hammering, hooking or girdling, ornaments such as stones or pearls are added to the surface. In addition to casting bronze, the technique of repousse is also used. Repousse consists of hammering a pattern into the metal from the reverse side.

The figure of *Lama Mipham* was made in two parts. The lama figure is cast bronze while the base is repousse. The two parts were joined together.

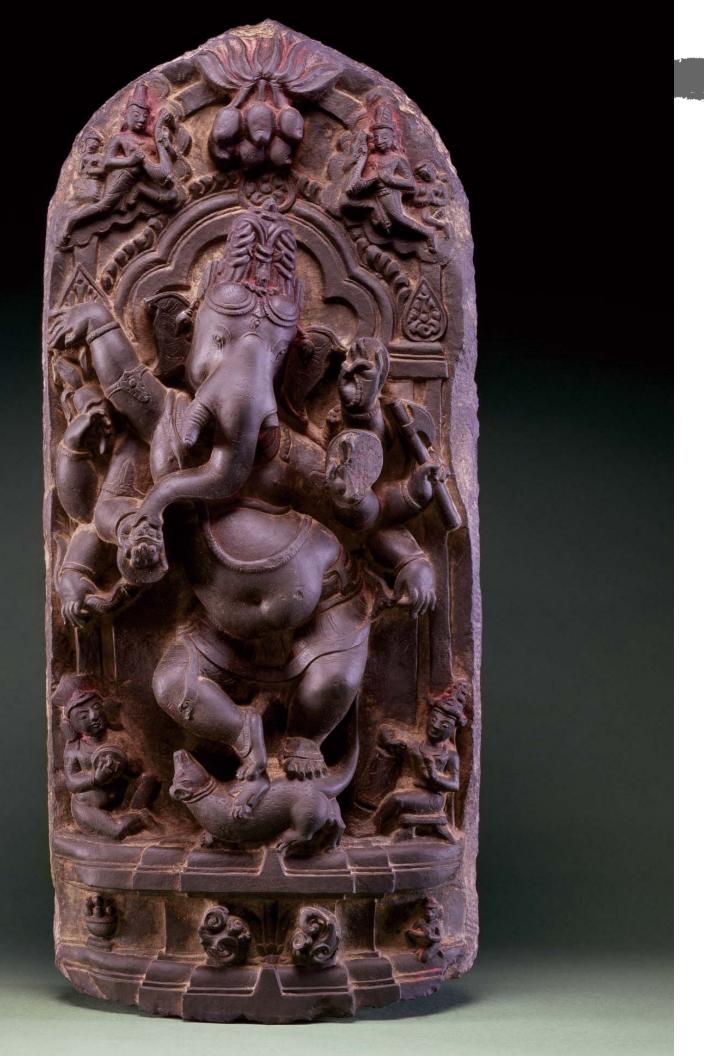
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# LESSON PLANS FOR TEXAS EDUCATORS

# How to use the lesson plans

#### Introduction:

The *Asian Art in Focus: A Resource Guide for Educators*highlights artwork from the Lenora and Walter F. Brown Asian
Art Wing located in the San Antonio Museum of Art.

The guide provides educators with an innovative resource that enhances the teaching of state-mandated curricula. Each lesson is correlated to the Texas Essential Knowledge and Skills (TEKS). The 8th grade level of the TEKS was used as a standard, but most lessons can be adapted to the TEKS at other levels.

The guide enables educators to utilize fine art object in teaching subject such as social studies, math, science, language arts and visual arts. Many of the lessons contain elements that support the TAKS (Texas Assessment of Knowledge and Skills) test.

The guide contains pre-visit and post-visit museum lessons that can be used as presented or as independent lessons without a museum visit.

#### **How to Use these Resources:**

- 1. In preparation for the lessons, teachers are encouraged to read the background information and the resources in the guide to find links to their current curriculum.
- 2. Each lesson has an introductory "Eye Popper," an activity that helps students refine the act of seeing. These exercises will assist them in understanding the works of art.
- 3. There are pre-visit and post-visit sections that contain activities, vocabulary, resources, and correlations to the TEKS. They can also be used to enhance museum visits.
- 4. **Images:** Download and save the images to a CD. Images can be viewed through a computer, made into overhead transparencies, or printed for individual or class copies.
- 5. The index breaks down the lesson plans into a variety of subjects for teachers.
- 6. Social studies, geography, and related areas can expand on materials in the front section of this guide in lieu of the lesson plans provided in this section.

by: P. Valentine C.J. McCollum

# Clay Vessels: Merging of Hand and Spirit

Grade Level(s): Intermediate Elementary to High School

**Gallery Location:** Early China, Liao Ceramics, Ming and Qing Dynasty (3rd Floor) and Japanese Art (2nd Floor)

Artwork, Style or Period: Chinese and Japanese Ceramics



#### Ewer

Red Earthenware

China, probably Shaanxi province, Longshan culture, Keshengzhuang II phase, Neolithic period 2800-2000 BC H. 8 7/8 in (23 cm)

Gift of The Nathan Rubin - Ida Ladd Foundation's Ester R. Portnow Collection of Asian Art on the occasion of the opening of the Lenora and Walter F. Brown Asian Art Wing

L.2003.20.12



#### Ewer in the shape of a pair of geese

Buff earthenware with white slip and amber, green, and pale yellow lead glaze *Sancai* ware

China, Liao dynasty, late 11th - 12th century H. 9 7/8 in. (25.2 cm.); L. 11 7/8 in. (32.7 cm.)

Purchased with funds provided by Faye Langley Cowden

92.14.30



#### Jar

Porcelain with painted cobalt blue under a clear glaze

Jingdezhen ware

Qing dynasty, Kangxi period, 1662-1722

H. 28 in. (70.9 cm.) Gift of Lenora and Walter F. Brown

92.25.49



#### Jai

Earthenware

Japan, Jomon period, 3000-2000 BC H. 24 in (60.8 cm.); Diam. at mouth 18 in. (45.6 cm.)

Purchased with funds provided by the Lenora and Walter F. Brown Asian Art Challenge Fund

88.3

# PRE-VISIT ACTIVITY

**Integrated Core Subjects:** Visual Arts and Language Arts

#### TEKS:

Language Arts

- Listening / speaking / culture. The student listens and speaks to gain and share knowledge of his/her own culture, the culture of others, and the common elements of cultures.
- Writing/purposes. The student writes for a variety of audiences and purposes and in a variety of forms.
- Writing/connections. The student interacts with writers inside and outside the classroom in ways that reflect the practical uses of writing.

**Essential Question:** How are clay vessels constructed?

**Overview:** Students will explore the methods of constructing clay vessels.

#### **EYE POPPER**

Use these images with the Compare and Contrast Worksheet.

# Lesson Plan #1

Clay Vessels: Merging of Hand and Spirit

**Motivation:** Collect examples of clay or ceramic vessels. Include as many of the following methods as possible: cast (a common coffee cup or other ceramic dish), coil, pinch, thrown, and slab. Use illustrations if the objects are not available. Ask students to carefully observe the examples.

Materials: Examples of clay vessels

#### Procedure:

- 1. Organize students into groups of 4 or 5.
- 2. Give each group 1 example of the different types of clay construction.
- 3. Ask each group to write a detailed description of how they think the piece was constructed.
- 4. Groups share with the class.
- 5. Give students a brief description of how each type of piece (coil, slab, pinch, cast, and thrown) was made.
- 6. Discuss what effects the choice of method [available resources, technology (development and application of wheel or molds), composition of clay (how wet, how sandy), personal potters choice].

**Assessment:** Observation, self-evaluation, class critique, or teacher and/or student-designed rubric.

#### Pointers and Pitfalls:

- Check with an art teacher for examples of the different types of clay construction. They may also have resources that illustrate the clay construction methods.
- Train the students in effective group work using group assignments and set behavior norms.

#### **Extensions/Modifications:**

- Use only one or two different types of clay construction to compare and contrast.
- Rather than as a group do as a whole class activity.

**Resources:** See post-visit resources.

# **POST-VISIT ACTIVITY**

**Integrated Core Subject:** Art

#### TEKS:

Art

 Creative expression / performance. The student expresses ideas through original artworks, using a variety of media with appropriate skill.

**Essential Question:** What materials and skills are needed to create a clay vessel?

**Overview:** Students will construct a pinch pot.

NOTES:

# Clay Vessels: Merging of Hand and Spirit

**Motivation:** Revisit the images from the museum. Discuss where clay comes from and that it is a natural resource. Explain that the students will create a clay vessel using a different form of construction than the ones seen in the museum.

**Materials:** Clay (buff with grog is a good choice for pinch pots or coil built vessels). To be fully hardened it must be fired in a kiln. Oil-based clay may be used, but is not preferred.

#### Procedure:

- 1. Demonstrate the correct construction technique.
- 2. Begin with a ball of clay. Press a hole into the center. Use the palm of one hand to support the ball while the other hand pressing the clay. Place the thumb in the center opening and the fingers on the outside of the ball. Begin at the bottom of the hole and rotate the ball around slowly, pressing thumb and fingers together. Move the fingers up a bit to a middle position, rotate and repeat the pressing. Lastly, near the top do the same thing, avoiding squeezing the top edge.
- 3. Patterns and textures can be pressed into the clay using simple tools such as old pencils and paper clips.
- 4. Set the clay aside to dry.
- 5. Fire the clay.

**Assessment:** (observation, self-evaluation, class critique, or teacher designed rubric) Evaluation criteria can include even thickness of walls, symmetry, and aesthetic overall.

#### Pointers and Pitfalls:

- 1. Set-up and cleaning procedures can make this activity easy.
- 2. Cover tables with overlapping newspaper or with vinyl tablecloths.
- 3. Provide water buckets and paper towels at the table for rinsing hands clean.
- 4. Empty water buckets outside or into a sink with the strainer in the drain to avoid clogs.

#### **Extensions/Modifications:**

- 1. Students can design and draw examples of clay vessels and then write descriptions of how their vessels could function.
- 2. Students draw a series of profiles of different symmetrical vessels.
- 3. Students use the coil construction methods to create a vessel. This method was used to construct the Neolithic clay ewer from China.
- 4. Students use the Internet to research Chinese ceramics.

#### **VOCABULARY**

- vessel: a container, usually used for holding or carrying liquid.
- 2. **coil method:** clay is built by a series of ropes or coiled pieces of clay stacked and sometimes smoothed together.
- 3. **pinch pot:** a clay vessel formed by pinching and pressing.
- 4. **thrown:** a method of creating a clay vessel that uses a mechanical wheel.
- 5. **slab method:** using pieces of clay that have been rolled in flat slabs for constructing vessels and other forms.
- 6. **symmetrical:** visual properties of a shape are the same on both sides of a center line.
- 7. **asymmetrical:** visual properties of a shape are not the same on both sides of a center line.

# **Lesson Plan #1**

Clay Vessels: Merging of Hand and Spirit

#### **Resources:**

Books:

Clay in the Classroom, Peter Clough. ISBN:0-87192-309-2

Ceramics, Glenn C. Nelson. ISBN:0-03-0289378

A Dictionary of Art Terms and Techniques, Ralph Mayer. ISBN 0-06-463531-7

http://www.si.edu/

The Smithsonian Museum

http://www.nga.gov.au/TTTsui/Ceramics/Index.cfm?ViewID=2

A short and simple overview of Chinese ceramics

http://www.asia-art.net/jap\_ceramic.html

Asian-Art.net site promotes the appreciation of Asian art. Contains information about Japanese ceramics.

http://www.asia-art.net/jap\_ceramic.html

Asian-Art.net website that promote appreciation of Asian art.

http://www.artsmia.org/arts-of-asia/asia.cfm

The Minneapolis Institute of Art.

Maria, Indian Pottery Maker of San Ildefonso video 37 minute video of Maria Martinez, Native American potter, shows traditional ways with clay

# **Lesson Plan #1: Eye Popper 1**

Clay Vessels: Merging of Hand and Spirit

Worksheet:	Compare	and	Contrast
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Titles of the Artwork:

Use drawings and words to show a minimum of 5 things that are the same and 5 things that are different about the pieces of artwork.

Things that are the same		

#### Things that are different

# **Lesson Plan #2**

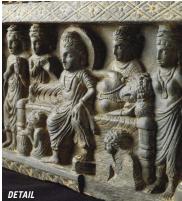
**Sculpture: Shaping Space** 

**Grade Level(s):** All grade levels

**Gallery Location:** Arts of India (2nd floor)

and Tang Dynasty (3rd floor)

**Artwork, Style or Period:** Gandharan Art (Pakistan or Eastern Afghanistan) and Chinese Tang Dynasty Art



#### Shakyamuni Buddha

Gray schist

Pakistan or eastern Afghanistan, Gandhara region, Kushan period 2nd -3rd century

H. 19 3/8 in (49.1 cm); W. 42 5/8 in (108.4 cm)

Purchased with funds provided by the Bessie Timon Endowment Fund

77.956



#### Horse tomb model

Buff earthenware with white slip and amber, cream, and green lead glazes *Sancai* ware

China, Tang dynasty, early 8th century H. 24 3/8 in (62 cm); W. 24 1/2 in (62.3 cm)

Gift of Lenora and Walter F. Brown **82.174** 

# **EYE POPPER**

Compare and contrast the two sculptures. Point out to the students that they are looking at photographs of sculptures that occupy space in three dimensions. Use the Compare and Contrast Worksheet or do orally as a class.

#### PRE-VISIT ACTIVITY

#### **Integrated Core Subjects:**

Language Arts, Social Studies, and Art

#### TEKS:

Art

- By analyzing artistic styles and historical periods students develop respect for the traditions and contributions of diverse cultures. Students respond to and analyze artworks, thus contributing to the development of lifelong skills of making informed judgments and evaluations.
- Historical/cultural heritage.
   The student demonstrates an understanding of art history and culture as records of human achievement.
- Response/evaluation.
   The student makes informed judgments about personal artworks and the artworks of others.

#### Social Studies

• Social studies skills.

The student uses problemsolving and decision-making
skills, working independently
and with others, in a variety
of settings.

Lesson Plan #2

**Sculpture: Shaping Space** 

**Essential Question:** How is bas-relief or low-relief sculpture different than sculpture in the round?

**Overview:** Students will compare bas-relief or low-relief sculpture and sculpture in the round.

**Motivation:** Discuss the subject matter (one is of a person and the other of a horse) and the type of sculptures (one is a bas-relief or low-relief and the other a sculpture). How did the artist intend the viewer to see these pieces? (from the front, side, or all sides?) Discuss the difference between two and three-dimensional artwork. For younger students provide examples of two and three-dimensional objects to compare and contrast.

#### Materials:

- Images
- Paper or boxes cut to the dimensions of the sculptures

**Teacher:** Review the background information about the panel with *Shakyamuni Buddha*. Provide the information to the students as appropriate. For example, do their thoughts about the weight of the sculpture change once they know the dimensions and the material used?

**Guided observation:** Provide the students with these questions, either orally or written. Use as a class discussion or with students in small groups.

- 1. What size is this sculpture? What are the visual clues to how big it is? (or) Are there visual clues to the size of this object? (H. 19 3/8 in. (49.1 cm); W. 42 5/8 in. (108.4 cm)
- 2. Of what material is the sculpture made? Is it a hard or a soft material? Where did the sculptor probably get the material to make this sculpture? (Black schist)
- 3. What type of tools would be needed to create the sculpture? (Chisels and hammers were used to carve out the rough form and then smaller tools were used to refine the details.)
- 4. How much does this object weigh? How many people would it take to carry this object? (2? or 3?)
- 5. If you were to walk around this sculpture what would you see: from the back; from the side? (it would be flat from the back)

**Assessment:** observation, self-evaluation, class critique, or teacher designed rubric.

#### **Pointers and Pitfalls:**

- 1. Modify the lesson to the grade level and ability of the students.
- 2. Train the students in effective group work using group assignments and set behavior norms.

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# **Lesson Plan #2**

**Sculpture: Shaping Space** 

#### **Extensions/Modifications:**

- 1. Use masking tape on the floor to mark off the given dimensions of the sculpture.
- 2. Explore the different types of sculpture: carved, caste, constructed, thrown, and modeled
- 3. Research the variety of materials used for carved sculpture and the tools used to carve.

#### **POST-VISIT ACTIVITY**

Integrated Core Subject: Visual Arts, Language Arts, Social Studies

#### TEKS

Language Arts

- Listening/speaking/culture. The student listens and speaks to gain and share knowledge of his/her own culture, the culture of others, and the common elements of cultures.
- Writing/purposes. The student writes for a variety of audiences and purposes and in a variety of forms.
- Writing/connections. The student interacts with writers inside and outside the classroom in ways that reflect the practical uses of writing.

#### Social Studies

• Social studies skills. The student uses problem-solving and decision-making skills, working independently and with others, in a variety of settings.

#### Ar

- By analyzing artistic styles and historical periods students develop respect for the traditions and contributions of diverse cultures. Students respond to and analyze artworks, thus contributing to the development of lifelong skills of making informed judgments and evaluations.
- Historical/cultural heritage. The student demonstrates an understanding of art history and culture as records of human achievement.
- Response/evaluation. The student makes informed judgments about personal artworks and the artworks of others

**Essential Question:** What affect does the material of a sculpture have on its creation? How do the natural resources of an area affect the type of artwork that will be made?

**Overview:** Students analyze how a bas-relief sculpture was made. Students explore how the natural resources of an area can affect the artwork created.

**Motivation:** Display common examples of bas-relief. (picture frames, jewelry, tableware, etc.)

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# **Sculpture: Shaping Space**

#### **Materials:**

- Large paper for recording the steps (or small if working alone)
- Markers
- Tape for posting the groups work

#### Procedure:

- 1. Have students work alone or in small groups.
- 2. Provide the images of panel with *Shakyamuni Buddha* and the detail.
- 3. Ask students to write step-by-step directions for how they think the relief was made. They should include descriptions and/or drawings of the materials and tools needed.
- 4. As a class compile the directions and discuss the rationale for each of the steps.
- 5. The teacher provides background information about the sculpture and the material from which it is made.

**Assessment:** Observation, self-evaluation, class critique, or teacher designed rubric.

#### **Pointers and Pitfalls:**

1. Train the students in effective group work using group assignments and set behavior norms.

#### **Extensions/Modifications:**

- 1. Social Studies Research the characteristics of schist. Where is schist found? How would the characteristics of schist dictate the type of tools needed to carve it?
- 2. Do as an individual instead of a group assignment.
- Mix plaster and pour into shoebox molds. Allow to set-up and dry for one day. Carve bas-relief sculptures. Keep the plaster covered with plastic until completed, then uncover and allow to dry.
- 4. The sculpture is a narrative from the historical Buddha's life. Discuss the convention of a narrative. Ask students to illustrate and write a narrative of a part of their own life.

# **VOCABULARY**

- 1. **sculpture** a three dimensional piece of artwork. Sculpture can be caste, carved, modeled or constructed
- 2. bas-relief or low relief sculpture carved from a
  flat surface. The sculpture
  is meant to be viewed
  mostly from the front and
  not from the back
- 3. **schist** a crystalline rock that can be split along almost parallel planes
- 4. two-dimensional- having height and width, but not depth. Bas-relief is three-dimensional although it is intended to be viewed mostly from the front
- 5. **three-dimensional** having height, width, and depth
- 6. **narrative** consisting of or characterized by the telling of a story

# **Lesson Plan #2**

**Sculpture: Shaping Space** 

#### **Resources:**

Learning to Look: A Handbook for the Visual Arts, Joshua C. Taylor ISBN:0-226-79154-8

A Dictionary of Art Terms and Techniques, Ralph Mayer. ISBN 0-06-463531-7

http://www.stormeyes.org/tornado/SkyPix/schist.htm
Aerial image of Mount Rushmore which is composed of schist

http://seis.natsci.csulb.edu/bperry/metarock/SCHIST.htm Images of a variety of kinds of schist

http://csmres.jmu.edu/geollab/Fichter/MetaRx/Rocks/schist1.html Detailed information about schist

http://www.upenn.edu/ARG/archive/asian/asian.html Examples of Asian sculpture

http://www.lib.utexas.edu/maps/china.html Maps of China - note the minerals map

http://www.miami.edu/phi/bio/Buddha/bud-life.htm Brief history of the life of Buddha

http://mapmachine.nationalgeographic.com/mapmachine/searchandb rowse.html?task=getSearchPlace&place=afghanistan National Geographic site with maps of Afghanistan

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**Sculpture: Shaping Space** 

# **Compare and Contrast**

Titles of the Artwork:

Use drawings	and word	s to show	ı a minimum	of 5 t	hings tha	it are
the same and	5 things	that are	different abo	ut the	pieces of	artwork

Things	that	are	the	same	

Things that are different	
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# Lesson Plan #3

# **Scale: Relationship to Function and Environment**

Grade Level(s): Intermediate Elementary to High School

Gallery Location: Early China (3rd floor) and Ming and Qing Dynasty (3rd floor)

Artwork, Style or Period: Chinese



#### Censer

Grey earthenware with white slip and with amber, green, and pale yellow lead glaze

Sancai ware

China, Ming dynasty, 16th-17th century H. 26 1/4 in (67.7 cm); W. 21 3/4 in (56.3 cm)

Gift of Lenora and Walter F. Brown

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#### "Hill jar" censer

Red earthenware with green lead glaze China, Eastern Han dynasty, AD 25-220 H. 9 1/2 in. (24 cm); Diam. 8 in. (20 cm.)

Gift of Elizabeth H. Maddux 93.93.1.a-b

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#### PRE-VISIT ACTIVITY

**Integrated Core Subjects:** 

Social Studies and Visual Arts

#### TEKS:

Social Studies.

• Culture. The student understands the relationship between the arts and the times during which they were created.

#### Art

- By analyzing artistic styles and historical periods students develop respect for the traditions and contributions of diverse cultures.
- Historical/cultural heritage.
   The student demonstrates an understanding of art history and culture as records of human achievement.

**Essential Question:** What is the relationship between size and scale in a piece of artwork?

**Overview:** Students observe two pieces of artwork with similar function and with two very different sizes.

**Motivation:** images of the artwork

#### **EYE POPPER**

While viewing an enlarged or projected version of the censer and its detail, students use words and drawings to record the details in the *Sancai Censer*. See the Eye Popper: Recording Details worksheet on page 103.

# **Scale: Relationship to Function and Environment**

#### **Materials:**

- Images of artwork
- Paper images of the artwork cut to actual size or rectangles cut to the dimensions listed for the artwork

Procedure: Entire class or small group activity

- 1. Which of the artworks *Sancai Censer* or *Mt. Bo Censer* is larger?
- 2. List the visual clues to support your answers to the question above.
- 3. Groups share their responses.
- 4. Reveal the size of each piece. Display papers cut to the dimensions of each object.
- 5. Ask what students think was the function of these pieces.
- 6. Discuss the function of a censer (used to burn incense or aromatic woods, originally they were associated with food preparation). The *Mt. Bo Censer* is considerably smaller than than *Sancai Censer*. The *Mt. Bo Censer* is only a model of a censer. Its lid does not have holes that would allow smoke to escape. It is a model of a censer and was made to represent a metal censer. Both censers were ritual vessels. *Sancai Censer* was used as an altar vessel and *Mt. Bo Censer* was found in a grave.
- 7. Explore the concept of scale.

**Assessment:** Teacher observation, self-evaluation, class critique, or teacher-designed rubric.

#### **Pointers and Pitfalls:**

1. Scale and size can sometimes be confused. A model of a car or truck is a good example to help student visualize the concept.

#### **Extensions/Modifications:**

- 1. Use a variety of objects to explore the concept of scale. How does scale influence the design of everyday objects such as furniture and in architecture? Look around the classroom and discuss the relationship between the size of furniture as it relates to the size of the body meant to use it.
- 2. Explore the different meanings of the word "scale."
- 3. Research Chinese censer on the internet. Can the students tell from the image if the censer is a model or full scale? (can often see the holes for smoke to escape in the lid)
- 4. Explore the concept of ritual objects. Compare the use of ritual objects found in Ancient China with ritual objects in contemporary society.

# **VOCABULARY**

- scale a proportion
   used in determining the
   dimensional relationship
   of a representation to that
   which it represents
- 2. **size** physical dimensions of an object

# **Lesson Plan #3**

# **Scale: Relationship to Function and Environment**

#### **Resources:**

http://www.exploratorium.edu/structures/index.htmlSeveral science lessons on scale are included in this site.Geared towards elementary.

http://www.exploratorium.edu/

Site of science, art, and human perception.

Includes several live web cams.

http://rip.physics.unk.edu/Astronomy/PlanetDistance(2-8).html Lesson that explores the concept of scale and the solar system.

http://academic.brooklyn.cuny.edu/geology/leveson/core/linksa/maptop.html

Excellent site that teaches the use of maps (including scale in the distance link).

#### **POST-VISIT ACTIVITY**

Integrated Core Subject: Language Arts

#### TEKS:

Language Arts

- Listening/speaking/culture. The student listens and speaks to gain and share knowledge of his/her own culture, the culture of others, and the common elements of cultures.
- Writing/purposes. The student writes for a variety of audiences and purposes and in a variety of forms.
- Writing/connections. The student interacts with writers inside and outside the classroom in ways that reflect the practical uses of writing.

**Essential Question:** How do images and symbols in a piece of artwork communicate meaning?

**Overview:** Students use the images observed to create their own story or poem.

Motivation: Close up images of Sancai Censer

#### Materials

- Completed student worksheets from *Eye Popper: Recording Details*
- Close up images of Sancai Censer

#### Procedure:

- 1. As a class or small group share and record details observed on the Vision Revision: Recording Details Worksheet.
- 2. Each student will use the recorded details to write a poem or story.
- 3. Share the poems or stories with the class. Explain how the details used inspired the writing.

**Assessment:** Observation, self-evaluation, class critique, or teacher-designed rubric.

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NOTES:

# **Scale: Relationship to Function and Environment**

#### **Pointers and Pitfalls:**

- 1. The detail views of this object are necessary to complete the activity.
- 2. If a student has difficulty creating a poem or a story idea, have him or her work with a partner or in a group.

#### **Extensions/Modifications:**

- 1. Students dramatize their writing.
- 2. Students research the meaning of the lotus flowers and dragons seen on the censer.
- 3. Students create a clay censer and decorate it with yellow, white, and green glaze in the style of "sancai" or "three colors".

#### **Resources:**

Learning to Look: A Handbook for the Visual Arts, Joshua C. Taylor ISBN:0-226-79154-8

*A Dictionary of Art Terms and Techniques*, Ralph Mayer. ISBN 0-06-463531-7

http://witcombe.sbc.edu/ARTHLinks3.html Asian Art History resources

http://www.asia-art.net/

Asia-art.net promotes Asian art appreciation to the world

http://www.chinapage.org/main2.html Classical Chinese Art, Calligraphy, Poetry, History, Literature, Painting and Philosophy

http://www.chinapage.org/main2.html Links to many topics about China

http://www.wku.edu/~yuanh/AudioChinese/ Learn basic Chinese

http://www.mandarintools.com/

Online tools for learning how to read and write Chinese characters

http://babel.uoregon.edu/yamada/guides/chinese.html

Links to resources for learning Chinese (Cantonese and Mandarin)

# **VOCABULARY**

- 1. **scale** a relationship of size in direct proportion
- censer a vessel used to burn incense or aromatic woods, originally they were associated with food preparation
- 3. **model** a miniature of an object

# **Lesson Plan #3**

**Scale: Relationship to Function and Environment** 

Worksheet: Recording Details

Name:	

Date:

Use words and drawings to record the details of a piece of artwork.

# **Deities: Symbolism and Powers**

Grade Level(s): Middle School, High School

Gallery Location: Arts of India (2nd floor) and Japanese Art (2nd floor)

Artwork, Style or Period:

- 1. India, Bihar or Bengal states, Pala period, 11th century
- 2. Japan, Late Kamakura period, 14th century



#### Ganesha

Black schist
H. 37 1/2 in. (64 cm)
India, Bengal region, Pala period, 11th century

Museum purchase with Times

Museum purchase with Timon Endowment Fund

91.15



# Aizen Mvo-o

Wood with gesso, pigment, and gilding and with gilt metal fittings

Japan, Late Kamakura period, 14th century

H. 19 3/4 in. (49.8 cm.) plus pedestal 18 1/4 in. (46.2 cm.)

Purchased with funds provided by the Lenora and Walter F. Brown Challenge Fund

91.20



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NOTES:

# **Lesson Plan #4**

**Deities: Symbolism and Powers** 

#### **EYE POPPER**

- 1. The teacher uses larger versions of the full view of the *Ganesha* (91.15) and the *Aizen Myo-o* (91.20). The images can be viewed using several methods:
- A projector connected to a computer
- Transparencies on an overhead projector
- Printed copies of the artwork
- 2. The teacher gives the students background information listed with the images.
- 3. The students list the ways the two pieces of artwork are alike and different. Students record this information on the **Lesson 4 Eye Popper Worksheet**
- 4. The teacher leads a discussion including more background information about the deities. Students share their list and compile a class list.

#### PRE-VISIT ACTIVITY

Integrated Core Subject: Language Arts, Art, Technology

#### TEKS:

Arts, 8th Grade

- Historical/cultural heritage The student demonstrates an understanding of art history and culture as records of human achievement.
- The student is expected to identify cultural ideas expressed in artworks relating to social, political, and environmental themes.

#### Language Arts, 8th Grade

- Reading/comprehension The student is expected to establish and adjust purposes for reading such as reading to find out, to understand, to interpret, to enjoy, and to solve problems.
- Reading/comprehension The student is expected to describe mental images that text descriptions evoke.
- Reading/text structure/literary concepts The student is expected to understand literary forms by recognizing and distinguishing among such types of text as myths, fables, tall tales, limericks, plays, biographies, autobiographies, tragedy, and comedy
- Reading/inquiry/research The student is expected to form and revise questions for investigations, including questions arising from readings, assignments, and units of study.
- Reading Culture The student is expected to determine distinctive and common characteristics of cultures through wide reading.

#### Technology Applications, 8th Grade

- Communication The student is expected to publish information in a variety of media including, but not limited to, printed copy or monitor display.
- Solving Problems The student is expected to use appropriate software, including the use of word processing and multimedia, to express ideas and solve problems.

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Asian Art in Focus

# **Deities: Symbolism and Powers**

**Essential Question:** What is the relationship between the physical characteristics of the deities and the attributes or qualities that they possess?

**Overview:** Students will identify the characteristics of the deities that support their function or purpose.

#### Motivation:

- 1. View the trailer for the movie Monsters Inc. (pictures, stuff animals, other toys)

  <a href="http://www.pixar.com/featurefilms/inc/theater/index.html">http://www.pixar.com/featurefilms/inc/theater/index.html</a>
  and view pictures of the list of characters in the movie (<a href="http://www.pixar.com/featurefilms/inc/chars">http://www.pixar.com/featurefilms/inc/chars</a> pop1.html). Use the arrows to cycle through the images.</a>
- 2. Students list characteristics of the monsters that make them scary and loveable at the same time.

#### Materials:

- Digital Camera
- Computers with Internet connection
- Scanners
- Paper
- Markers or colored pencils
- Magazines

#### **Procedure:** Group Work

- 1. Read the background information (myth or story) about the purpose of the *Ganesha* and *Aizen Myo-o*. This can be read to the students or printed copies can be provided for student reading.
- 2. Participate in a class discussion about the physical characteristics of the deities and the icons used to symbolize the powers of the deities.
- 3. After brainstorming, each group creates an original monster or deity. Students can visit the online *Monsta Bar* (<u>http://www.transience.com.au/monsta.html</u>) to stimulate their creativity. As students design the monster or deity, the following questions should be considered:
  - What type of monster or deity will be portrayed?
  - What characteristics about the monster or deity could make people afraid?
  - Are these creatures truly dangerous to people?
  - What type of myths could be created because of people's fear of the monster or deity?
- 4. Decide the powers of the monster or deity and give it a name.
- 5. Student create pictures of their monster or deity using one of the following methods:
  - Digital images
  - Drawing or painting
  - Magazine collage
  - Combination of the above

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# **Lesson Plan #4**

# **Deities: Symbolism and Powers**

- 6. Students add objects to symbolize the powers of the monster or deity. Check that the name of the deity is displayed with the final image.
- 7. Create a presentation (poster or digital).

**Assessment:** Teacher observation, self-evaluation, class critique, teacher-created rubric.

#### Pointers and Pitfalls:

- 1. Train the students in effective group work using group assignments and rules of conduct.
- 2. Preview web sites used in the lesson to check for age appropriateness and to assess the material for student use.
- 3. If student computers are not available, the teacher might demonstrate or show the material to the students with a projector that interfaces with the computer.
- 4. If the Internet is not available, the movie can be rented.

**Extensions/Modifications:** Students can create a model (3D or bas-relief) of their monster or deity using clay, papier-mâché, cloth-mâché or other appropriate material.

#### Resources:

- 1. **Ganesha The Elephant God** http://hinduism.about.com/library/weekly/aa083000a.htm
- 2. Japanese Buddhist Deities <a href="http://www.geocities.com/fascin8or/jsp">http://www.geocities.com/fascin8or/jsp</a> japanese deities.htm
- 3. **How to Draw Monsters for Cartoons**, Frank McLaughlin, Mike Gold ISBN: 1580630693
- 4. The Simple Screamer: A Guide to the Art of Papier and Cloth Mâché, Dan Reeder ISBN: 0879051639

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#### **VOCABULARY**

- 1. **zoomorphism** attribution of animal characteristics or qualities to a god; Use of animal forms in symbolism, literature, or graphic representation
- 2. **icon (ikon)** an image; a representation

#### POST-VISIT ACTIVITY

#### Grade Level(s):

Middle School, High School

#### Integrated Core Subject:

Language Arts, Art, Technology

#### TEKS:

Art, 8th Grade

- Historical/cultural heritage -The student demonstrates an understanding of art history and culture as records of human achievement.
- The student is expected to identify cultural ideas expressed in artworks relating to social, political, and environmental themes.

Language Arts, 8th Grade

Reading/comprehension The student is expected
 to establish and adjust
 purposes for reading such
 as reading to find out, to
 understand, to interpret,
 to enjoy, and to solve
 problems.

Asian Art in Focus

# **Deities: Symbolism and Powers**

- Reading/comprehension The student is expected to describe mental images that text descriptions evoke.
- Reading/text structure/literary concepts The student is expected
  to understand literary forms by recognizing and distinguishing
  among such types of text as myths, fables, tall tales, limericks,
  plays, biographies, autobiographies, tragedy, and comedy
- Reading/inquiry/research The student is expected to form and revise questions for investigations, including questions arising from readings, assignments, and units of study.
- Reading Culture The student is expected to determine distinctive and common characteristics of cultures through wide reading.

#### Technology Applications, 8th Grade

- Communication The student is expected to publish information in a variety of media including, but not limited to, printed copy or monitor display.
- Solving Problems The student is expected to use appropriate software, including the use of word processing and multimedia, to express ideas and solve problems.

**Essential Question:** How does the form of a sculpture give information about the myths or stories related to a deity?

**Overview:** The students will create stories or myths using an original monster or deity created in the Pre-Visit Activity.

**Motivation:** Discover different cultures and people from around the world by exploring their myths.

http://teacher.scholastic.com/writewit/mff/myths.htm

#### Materials: (suggested)

- Computer with Internet connection
- Image of original deity or monster created by the student in the Pre-Activity

#### **Procedure:** Group Work

- 1. Students study the structure of a myth online. http://teacher.scholastic.com/writewit/mff/mythswshop\_index.htm
  - a. Pick out the natural phenomenon you want to write about.
  - b. Observe carefully.
  - c. Write what is factual about the phenomenon.
  - d. Write the key words from your research.
  - e. Ask yourself, WHAT IF?
- 2. Students brainstorm and write a myth. If needed, students can use the Myth Brainstorming Machine (http://teacher.scholastic.com/writewit/mff/mythmachine.htm).
- 3. Groups display images of their monster or deity.
- 4. Each group reads the original myth while the class tries to guess the identity of the monster or deity from the group of images displayed.

**Assessment:** Teacher observation, self-evaluation, class critique, teacher-created rubric.

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# **Lesson Plan #4**

# **Deities: Symbolism and Powers**

#### **Pointers and Pitfalls:**

- 1. Train the students in effective group work using group assignments and rules of conduct.
- 2. Preview web sites used in the lesson to check for age appropriateness and to assess the material for student use.
- 3. If student computers are not available, the teacher might demonstrate or show the material to the students with a projector that interfaces with the computer.

#### Extensions/Modifications:

- 1. Several groups are created and place their seats in a circle. Each group is given a random picture of an original deity or monster. Students spontaneously create the myth about the monster or deity with each student adding a portion of the myth. Provide some method (scribe, tape recorder, video camera) to record the myth. Final images and myths can be published on the Internet or displayed in the classroom.
- 2. Students could also be required to study the culture of a particular country or religion and include some of those elements into their myth.

#### Resources:

- 1. Myth Workshop
  - http://teacher.scholastic.com/writewit/mff/mythswshop\_index.htm
- 2. Myth Brainstorming Machine
  - http://teacher.scholastic.com/writewit/mff/mythmachine.htm
- 3. Myths From Around the Word
  - http://teacher.scholastic.com/writewit/mff/myths.htm
- 4. Teaching Genre: Myths and Legends
  - http://shop.scholastic.com/webapp/wcs/stores/servlet/SIGSource CodeRedirect?URL=ProductDisplay?productId=17117&store=T S&categoryId=null&src=BTB002483P001010000

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- 1. **myth** a story that explains a natural phenomenon in a creative way
- 2. **zoomorphism** attribution of animal characteristics or qualities to a god; Use of animal forms in symbolism, literature, or graphic representation.
- 3. icon (ikon) an image; a representation.

**Subject Matter: Porcelain Poetry** 

Grade Level(s): All Levels

Gallery Location: Ming and Qing Dynasty (3rd floor)

**Artwork, Style or Period:** Chinese Porcelain, Qing dynasty, Kangxi period, 1662-1722



#### Jar

Porcelain with painted cobalt blue under a clear glaze Jingdezhen ware Qing dynasty, Kangxi period, 1662-

1722
H. 28 in. (70.9 cm.)
Gift of Lenora and Walter F. Brown

92.25.49





#### **EYE POPPER**

- 1. Select 2 or 3 examples from each category of artwork with these subject matters: landscape, portrait, still life, and non-objective.
- 2. Ask students to categorize the artwork. Have students explain their system of categorization. Explain that one way to categorize artwork is by subject matter.
- 3. Tip: Postcards of artwork, available at most museums, are useful for this activity if students work in small groups or alone. Other sources of images include: art magazines, Internet web sites, and student artwork.

#### PRE-VISIT ACTIVITY

**Integrated Core Subjects:** Art and Language Arts

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Language Arts

- Listening/speaking/culture. The student listens and speaks to gain and share knowledge of his/her own culture, the culture of others, and the common elements of cultures.
- Writing/purposes. The student writes for a variety of audiences and purposes and in a variety of forms.
- (Writing/connections. The student interacts with writers inside and outside the classroom in ways that reflect the practical uses of writing.

#### Art

- Historical/cultural heritage.
   The student demonstrates an understanding of art history and culture as records of human achievement.
- Response/evaluation.
   The student makes informed judgments about personal artworks and the artworks of others.

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# **Lesson Plan #5**

**Subject Matter: Porcelain Poetry** 

**Essential Question:** What do the images and symbols that artists select to use communicate?

**Overview:** Students explore the concept of subject matter in artwork. After observing the details in the vase, they will examine of meaning can be communicated.

**Motivation:** Images of the vase **Materials:** Images of the vase

#### Procedure:

- 1. Have the detail images of the vase available for the students.
- 2. Students observe and record (individually or in small groups) the images of the landscape side of the vase. Students may use Recording Details worksheet.
- 3. In groups, discuss the story that the images might tell. Explain that this type of vase was created for civil officials. This image is called a literary scene. Groups share with the class.
- 4. Discuss what the images in the scene might communicate to the viewer about the owner of the vase. (These prestigious objects communicated rank and wealth.) Discuss the artist's decisions in selecting the images on the vase.

**Assessment:** Teacher observation, self-evaluation, class critique, or teacher and or student designed rubric.

#### **Pointers and Pitfalls:**

- 1. Train the students in effective group work using group assignments and set behavior norms.
- 2. Support input and ideas about the interpretation of the meaning of the images.
- 3. Use enlargements of the image details.

#### **Extensions/Modifications:**

- 1. Use other examples of artwork with the same activities.
- 2. Students research the life of a civil official that lived during the 16th and 17th century in China.
- 3. Students research the history of blue and white porcelain both inside of and outside of China.
- 4. Students research the location of the minerals used to created porcelain and the blue and white glazes. (cobalt ore for the blue glaze, and kaolin and petuntse for the clay body)

NOTES:			

- 1. porcelain combination of two clays which when fired at temperatures above 1300° C form a glass-like, non-porous object
- 2. **landscape** a view of outside land. It may have buildings and animals but it is mostly about the view of the land
- 3. **still life** normally a painting of inanimate objects. A typical still life may have, but not limited to, flowers, fruits, bowls, dead animals, etc.
- 4. **non-objective** no recognizable objects as subject matter
- 5. **glaze** a glassy coating consisting mostly of silica sometimes with an addition of other materials, such as colorants and fluxes to lower the melting point.

  A glaze may be applied to the clay body before or after it is fired, or both.

  The technique for making glazed stoneware has thus been known in China for about 3,500 years.
- 6. **kaolin** a fine usually white clay that is used in ceramics
- 7. **petuntse** a variety of feldspar sometimes mixed with kaolin and used in Chinese porcelain
- 8. **cobalt ore** a metallic element, used chiefly for magnetic and high-temperature alloys and in the form of its salts for blue glass and ceramic pigments

**Subject Matter: Porcelain Poetry** 

#### **Resources:**

- 1. **History of Porcelain** <a href="http://www.artistictile.net/pages/Info/Info">http://www.artistictile.net/pages/Info/Info</a> Porcelain.html
- 2. Chinese Porcelain <a href="http://www.gardinermuseum.on.ca/colasiachin.aspx?GroupName=Chinese">http://www.gardinermuseum.on.ca/colasiachin.aspx?GroupName=Chinese</a>
  <a href="Porcelain&TopNavImage=2&ImageID=6">Porcelain&TopNavImage=2&ImageID=6</a>

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#### POST-VISIT ACTIVITY

**Integrated Core Subject:** Art and Language Arts

#### TEKS:

Language Arts

- Listening/speaking/culture. The student listens and speaks to gain and share knowledge of his/her own culture, the culture of others, and the common elements of cultures.
- Writing/purposes.
   The student writes for a variety of audiences and purposes and in a variety of forms.
- Writing/connections.
   The student interacts
   with writers inside and
   outside the classroom
   in ways that reflect the
   practical uses of writing.
- Reading/text structure/ literary concepts. The student analyzes the characteristics of various types of texts (genres).

#### Art

- Historical/cultural heritage.
   The student demonstrates
   an understanding of art history
   and culture as records of
   human achievement.
- Response/evaluation.
   The student makes informed judgments about personal artworks and the artworks of others.

**Essential Question:** What is the relationship between visual and literary arts?

**Overview:** After examining the poem written on the jar, students compose a poem and write it within the outline shape of a jar.

# **Lesson Plan #5**

# **Subject Matter: Porcelain Poetry**

Motivation: The image of the poem on the jar.

Materials: Image of the poem side of the jar.

#### Procedure:

- 1. Revisit the details in the pre-visit activity. Discuss the possible meaning of the poem before the translation of the poem is read.
- 2. Students read and discuss the translation of the poem on the jar. Worksheet: Wang Bo Visit to the Pavilion
- 3. Students compose a poem.
- 4. Using the Worksheet: Vase Poem or other paper, students draw a symmetrical outline of a vase and cut it out. They write their poem within the outline.
- 5. Share the poems.

**Assessment:** Observation, self-evaluation, class critique, or teacher and/or student designed rubric.

#### **Pointers and Pitfalls:**

1. Check for understanding of the concept of symmetry.

#### Extensions/Modifications:

- 1. Students create a clay vase and write their poem on the walls of the vase.
- 2. Research Chinese characters, their construction and meaning.
- 3. Offer different sizes of paper for the poems.
- 4. Use a draw program and have students learn to insert their text within the image.
- 5. Explore the different kinds of kilns used to fire ceramics. Visit a local college ceramics department or a ceramic art center to see a variety of kinds of kilns.

- 1. **subject matter** the content of a piece of artwork; what the artwork is about.
- 2. **still life** normally a painting of inanimate objects. A typical still life may have, but not limited to, flowers, fruits, bowls, dead animals, etc.
- 3. **landscape** a view of outside land. It may have buildings and animals but it is mostly about the view of the land
- 4. l**iterati or literary art** artwork that illustrates a text
- 5. **portrait** an image of a human or sometimes an animal
- 6. **non-objective** no recognizable objects as subject matter
- 7. **symmetry** visual properties of a shape are the same on both sides of a centerline

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# **Subject Matter: Porcelain Poetry**

#### Resources

http://www.asianartmall.com/jingdezhen.htm History of Jingdezhen porcelain pottery.

http://www.maritimeasia.ws/desaru/index.html

A Chinese vessel, Desaru, in the 1840s with a cargo of Chinese ceramics, some porcelain.

http://www.gotheborg.com/index.htm

Although this is a .com site it contains valuable resources about the history, making, and collecting of porcelain.

http://www.si.edu/resource/faq/start.htm#top

Encyclopedia Smithsonian FAQ's about the Smithsonian with links to resources on subjects from art to zoology. Look under ceramics.

http://www.asia.si.edu/exhibitions/current/indianapolis.htm#

Click on the Online "In the Garden of Antiquities", move to the proportion page, In the Garden of Antiquities produced by the Indianapolis Museum of Art - The proportion page has an interactive vase that can change proportions.

 $\underline{\text{http://www.askasia.org/AsianArt/slideshow13.htm}}$ 

More about cobalt blue ceramics from China

http://www.albertomanuelcheung.com/map of china and glossary 1. htm

Map of major kiln sites in China.

http://www.people.fas.harvard.edu/~chgis/data/ Maps (some GIS) of China and historical China

http://www.sli.unimelb.edu.au/gisweb/menu.html

GIS self learning tool

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# **Lesson Plan #5**

**Subject Matter: Porcelain Poetry** 

**Worksheet: Recording Details** 

Name:

Date:

Use words and drawings to record the details of a piece of artwork.

Asian Art in Focus

# Lesson Plan #5 Subject Matter: Porcelain Poetry Worksheet: Recording Details Name:

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Name:		

Date:
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Draw a symmetrical outline of a vase. Make it large and fill the space	٩.
Cut this shape out. Write your poem within the edges of your vase.	

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**Lesson Plan #5** 

**Subject Matter: Porcelain Poetry** 

Worksheet: Wang Bo Visit to the Pavilion

Date:	
The lofty pavilion of Prince Teng	
stands facing the river.	
Sounds of jade pendants and carriage bells:	
the singing and dancing is over.	
Mornings, over the painted beam	
soar clouds from South Shore.	
Evenings, through raised vermilion blinds	
come rain from West Mountain.	
The reflection of the leisurely clouds in the lake	
is sadder by the day.	
The scene changes, stars shift in the sky:	
how many autumns have come and gone?	
The pavilion's prince - where is he now?	
Beyond the railing, the long river	

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#### **Utilitarian Artwork: Form and Function**

Grade Level(s): Middle School, High School

Gallery Location: Early China (3rd floor) and Japanese Art (2nd floor)

Artwork, Style or Period:

- 1. Western Zhou dynasty, 11th 10th century BC, probably Henan province
- 2. Edo period, early 19th century



#### Wine storage vessel or yu

Piece-mold cast bronze

China, Western Zhou dynasty, 11th-10th century BC

H. 11 5/8 in. (29.5 cm.); W. 10 in. (25.5 cm.)

Lent by Lenora and Walter F. Brown L.2001.7.4

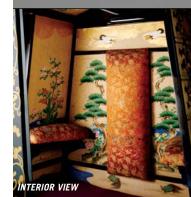


#### Palanguin

Wood with lacquer, gold leaf, and gilt and copper mounts; interior painting: ink, color and gold on paper; blinds: bamboo and silk Japan, Edo period, early 19th century Cab: H 40 7/8 in (122 cm); L. 46 in (116.8 cm); W. 32 1/2 in (82.5 cm);

Beam: L. 163 in (414.5 cm)
Purchased with funds provided by the Lenora and Walter F. Brown Fund, the John and Karen McFarlin Purchase Fund and an anonymous donor

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# **Lesson Plan #6**

#### **Utilitarian Artwork: Form and Function**

#### **EYE POPPER**

- 1. Teacher uses larger versions of the full view of the *Yu* (2001.7.4) and the *Palanquin* (91.130). The images can be viewed using several methods:
  - Projector connected to a computer
  - Transparency on an overhead projector
  - Printed copies of the artwork
- 2. The teacher gives the students background information, except for the **size** and **function** of the artwork.
- 3. Using visual clues, the students estimate the volume, size, and function of the two museum objects mentioned above. Students record this information on the *Lesson 6 Eye Popper Worksheet*
- 4. The teacher leads a discussion about the methods the students used to arrive at their conclusions. Ask the students if the task would be easier if the artwork could be viewed at the museum.
- 5. After viewing the artwork at the museum, the class can discuss if their predictions would be different if made while viewing the artwork at the museum.

#### PRE-VISIT ACTIVITY

Integrated Core Subject(s): Math, Science, Technology

#### TEKS

Integrated Physics and Chemistry - Scientific Processes

- The student uses critical thinking and scientific problem solving to make informed decisions.
- The student knows that relationships exist between science and technology.

Mathematics, 8th Grade - Measurement

- The student describes how changes in dimensions affect linear, area, and volume measures.
- The student is expected to estimate answers and use formulas to solve application problems involving surface area and volume.

Exploring Manufacturing Technology - Knowledge and Skills

• The student develops or improves a product or manufacturing system that meets a specified need.

**Essential Question:** What visual clues can be used to estimate the volume of an object and to determine the relationship between form and function?

**Overview:** Students examine various containers to understand the relationship between form and function. Students will estimate the volume of containers.

Motivation: Read the article from Lowe's website:

Project Design: Form and Function.

(<a href="http://www.lowes.com/lkn?action=howTo&p=WW/BillJun.html&rn=RightNavFiles/rightNavTools">htNavFiles/rightNavTools</a>) If the Internet is not available in the classroom, copies can be printed in advance by the teacher.

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#### **Utilitarian Artwork: Form and Function**

#### Materials:

- Bowl
- Mug
- Gallon milk or drink jug
- Quart milk or drink jug
- 5 gallon water jug
- Liter soft drink bottle
- Measuring cup
- Flower vase
- Plastic or styrofoam ice chest
- Plastic tub
- Beaker
- Graduated cylinder

- Empty food cans (tuna, vegetables, coffee, etc.)
- Cardboard or paper containers
- Wire containers (colander or strainer)
- Pre-Activity Group Worksheet
- Class Record Worksheet (transparency, spreadsheet, printed)
- Printed copies, transparencies, or projected images of Figure 1 & Figure 2

#### Procedure:

- 1. The teacher provides 8-10 empty containers. Any labels indicating the volume should be removed. Label the containers with numbers or letters to facilitate the rotation of the objects. Provide a variety of sizes, shapes, materials, and volumes.
- 2. Each group of students studies the available containers. Students use the Group Worksheet provided to record the following:
  - Sketch of the container
  - Material or composition
  - Characteristics that help it store material
  - Characteristics that help it transport material
  - Estimate of the volume
  - Method for estimating the volume
- 3. Students present their findings to the class. The estimate of volume for each container is entered into a class spreadsheet or a chart. Any value that is extremely higher or lower than the normal range for the class is discarded. The spreadsheet should be set-up to calculate the **average volume** of each object.
- 4. Conduct a class discussion about the difficulties and methods used to estimate the volume of the container.
- 5. Assign students to find the volume of each container.

  The students will decide the best method for each container.

  Make sure to have a variety of material that student can use to fill the containers: beakers, graduated cylinders, measuring cups, rulers, tape measures, etc.
- 6. The measured volume could be recorded on the spreadsheet along with the estimated volume.

**Assessment:** Teacher observation, self-evaluation, class critique, teacher-created rubric.

#### **Pointers and Pitfalls:**

- 1. Train the students in effective group work using group assignments and rules of conduct.
- 2. Discuss a method to efficiently distribute the containers to all groups.

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# **Lesson Plan #6**

#### **Utilitarian Artwork: Form and Function**

- 3. Preview web sites used in the lesson to check for age appropriateness and to assess the material for student use.
- 4. If student computers are not available, the teacher could demonstrate or show the material to the students with a projector that interfaces with the computer.

#### **Extensions/Modifications:**

- 1. Construct a typology (study or systematic classification of types that have characteristics or traits in common) for a group of containers using their form and function.
- 2. Calculate the weight of a Yu filled with water using the estimated volume, the density of water, and the density of bronze. Discuss how the weight can limit the size of the Yu.
- 3. Research the toxicity of the bronze containers that contained lead as part of the alloy and any possible chemical reaction with the wine.

#### 4. Jump into Design

(http://www.intel.com/education/design/session01/index.htm) Orients students to a design process that guides the work of engineers and designers. Three hands-on activities build understanding of the role of engineering and design in producing effective solutions to real world problems.

#### 5. The Designed World

(http://www.intel.com/education/design/session02/index.htm) Builds appreciation for the designed world around us and prepares students for finding a design and engineering project. Students develop skills by thinking creatively about designed things they use. They also learn to identify problems that lead to opportunities for new design solutions.

#### 6. Materials for Design

<u>e.html</u>)

(http://www.intel.com/education/design/session03/index.htm)
Teaches the principles behind materials selection.
Like materials engineers, they learn to differentiate and select materials based on their properties.

#### 7. One Problem, Many Solutions

(http://www.intel.com/education/design/session06/index.htm) Places students in the shoes of both engineers and product designers as they apply analytical skills to understand how the requirements of a product are met.

#### 8. Can You Fill it? - Online interactive Game

In this pouring activity, the player selects a large, medium, or small measure to "pour" liquid into an even larger container. The player observes how the liquid partially fills the container, and must estimate how many "pours" will fill it to the top, without overflow. The player is given a sense of how the shape and the dimensions of a container influence how the liquid rises to fill it. The containers to be filled include: a cylinder, a beaker, and a funnel-shaped container. (http://pbskids.org/cyberchase/games/liquidvolume/liquidvolum

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**NOTES:** 

# **Utilitarian Artwork: Form and Function**

- Score the Pour Online Interactive Game that makes solving hard problems easier. Using containers of different sizes, the player must measure volumes of a liquid from one quart to eight quarts.
- (<a href="http://pbskids.org/cyberchase/games/hardproblems/hardproblems.html">http://pbskids.org/cyberchase/games/hardproblems/hardproblems/hardproblems.html</a>)
- 10. Calculate the Percent Error ( see Vocabulary) between the estimated and true volume of each object.
- 11. Form & Function: Introduction Elementary Science Lesson (http://bec.brookline.mec.edu/science/Structures/lesson8.htm)
- 12. <u>Pinwheel Construction</u> Elementary Science Lesson on Form & Function http://bec.brookline.mec.edu/science/Structures/lesson9.htm
- 13. <u>Shoe Box Construction</u> Elementary Science Lesson on Form & Function (http://bec.brookline.mec.edu/science/Structures/lesson10.htm)
- 14. Fill each container with a solid (sand) or a liquid (water) then measure the volume with the appropriate measuring device. The volume of containers with measurable dimensions can be calculated.

#### Resources:

- 1. <a href="http://discuss.santafe.edu/formandfunction/introduction">http://discuss.santafe.edu/formandfunction</a> An Introduction to Form and Function
- 2. <a href="http://www.devicelink.com/mddi/archive/04/04/007.html">http://www.devicelink.com/mddi/archive/04/04/007.html</a> Blending Form & Function
- 3. <a href="http://wings.avkids.com/Curriculums/Marine/mammal formsummary.html">http://wings.avkids.com/Curriculums/Marine/mammal formsummary.html</a> Mammal Form & Function
- 4. <a href="http://www.caosclub.org/members/ncsk45.html">http://www.caosclub.org/members/ncsk45.html</a> Form and Function K-4 Standard
- $5. \ \underline{http://www.meta4creations.com/smallbiz/21 form-function.htm} \\ \textbf{Web Design Form vs. Function}$
- 6. <a href="http://www.shsu.edu/~txcae/Powerpoints/prepostest/estimate">http://www.shsu.edu/~txcae/Powerpoints/prepostest/estimate</a> volumepostest.html Estimating Volume Pre-test
- 7. <a href="http://www.tea.state.tx.us/student.assessment/resources/online/2003/grade11/math.htm">http://www.tea.state.tx.us/student.assessment/resources/online/2003/grade11/math.htm</a> Mathematics Exit Level Formula Chart & Test
- 8. <u>Introduction to Two-Dimensional Design: Understanding Form,</u> John Bowers **ISBN:** 0471292249
- 9. <u>Product Design and Development</u>, Stephen Eppinger and Karl Ulrich **ISBN:** 0072471468
- 10. <u>Materials and Design: The Art and Science of Material</u>
  <u>Selection in Product Design</u>, Michael Ashby, Kara Johnson **ISBN:** 0750655542
- 11. A House is a House for Me, Mary Ann Hoberman, Betty Fraser ISBN: 0140503943

#### **VOCABULARY**

- 1. **form** shape and structure of an object
- 2. **Function** assigned duty or activity
- 3. **Volume** amount of space occupied by a three-dimensional object or region of space, expressed in cubic units
- 4. **typology** study or systematic classification of types that have characteristics or traits in common
- 5. **percent error** = (estimated volume true volume)/ true volume X 100%
- 6. **density** = Mass/Volume
- 7. **bronze** various alloys of copper and tin in various proportions, sometimes with traces of other metals; various alloys of copper, with or without tin, and antimony, phosphorus, or other components
- 8. **alloy** homogeneous mixture or solid solution of two or more metals

# **Lesson Plan #6**

#### **Utilitarian Artwork: Form and Function**

- 12. The Robot Zoo: A Mechanical Guide to the Way Animals Work, John Kelly, Philip Whitfield. The authors have transformed and illustrated 16 animals as carefully planned and engineered machines that help us understand how animals move, eat, breathe, and function. **ISBN:** 1570360642
- 13. Animals on the Inside: A Book of Discovery & Learning, Andres Llamas Ruiz. Check out these cross-sections of animals! Great pictures and supporting text help you understand how different animals function. **ISBN:** 0806908319

#### **POST-VISIT ACTIVITY**

Integrated Core Subject: Math, Science, Technology

#### TEKS:

Integrated Physics and Chemistry - Scientific Processes

- The student uses critical thinking and scientific problem solving to make informed decisions.
- The student knows that relationships exist between science and technology.

Mathematics, 8th Grade - Measurement

- The student describes how changes in dimensions affect linear, area, and volume measures.
- The student is expected to estimate answers and use formulas to solve application problems involving surface area and volume.

Exploring Manufacturing Technology - Knowledge and Skills

• The student develops or improves a product or manufacturing system that meets a specified need.

**Essential Question:** What factors influenced the size, shape, and volume of the Palanquin?

**Overview:** Students will build a visual model of the Palanquin to help them understand that the form and construction material of the Palanquin was determined by its function.

**Motivation:** For its fuel economy tests, the U.S. Environmental Protection Agency developed a classification of sizes based on a car's interior volume. Using the classification listed below, students classify the Palanquin after viewing the image of the Palanquin (91.130). Since the volumes listed include luggage space, the students need to estimate and subtract the volume of the luggage space from the following volumes.

- Mini-compact less than 85 cubic feet
- Sub-compact 85-99 cubic feet
- Compact 100-109 cubic feet
- Mid-Size 110-119 cubic feet
- Large 120 or more cubic feet

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#### **Utilitarian Artwork: Form and Function**

#### Materials:

- Meter or yard sticks
- String or yarn
- Chalk
- Masking tape
- Chair
- Calculators
- Post-Activity Worksheet

#### Procedure:

- 1. Show the image of the Palanquin (**91.130**) and give students the dimensions of the cab.
- 2. The students calculate the volume of the Palanquin in cubic feet.
- 3. The students measure the standing height of the 10 students (five females, five males) volunteers. This procedure can be done quickly by engaging the entire class. Make sure to provide at adequate number of measuring sticks.
- 4. Using a measuring stick, measure and mark the length and width of the Palanquin on the floor. The string, yarn, tape, or chalk can be used to mark the area. If string or yarn is used, secure with the masking tape.
- 5. Place a classroom chair inside the rectangle on the floor.
- 6. Measure a piece of string or yarn equivalent to the perimeter of the rectangle. Join the ends of string to form a loop.
- 7. The students stand at each corner of the base and hold the string with one hand. These four students will hold the string to represent the upper limits (height) of the Palanquin.
- 8. Each of the 10 students takes a turn sitting in the chair. One student measures the sitting height of the student. All the information is recorded on the *Post-Activity Worksheet*.

  Students could be assigned to work in groups.
- 9. The students work alone or in groups to answer the analysis questions on the *Post-Activity Worksheet* and then design an original Palanquin.
- 10. The groups present their designs and discuss about the improvements to the relationship between form and function.

**Assessment:** Teacher observation, self-evaluation, class critique, teacher-created rubric.

#### **Pointers and Pitfalls:**

- 1. Decide the type of units (**English or Metric**) to be used in the measurements and calculations.
- 2. Review the number of significant digits to be recorded for each measurement and calculation.
- 3. Review the rules for rounding to the correct number of significant digits when performing calculations with measurements.
- 4. Train the students in effective group work using group assignments and rules of conduct.

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# **Lesson Plan #6**

#### **Utilitarian Artwork: Form and Function**

- 5. Preview web sites used in the lesson to check for age appropriateness and to assess the material for student use.
- 6. If student computers are not available, the teacher might demonstrate or show the material to the students with a projector that interfaces with the computer.

#### **Extensions/Modifications:**

- 1. Discuss the suitability of the construction materials to the form and function of the Yu and the Palanquin.
- 2. Research the four main ways that the Chinese used bronze based on function: food vessels, wine vessels, water vessels, and musical instruments.
- 3. Research the properties of bronze make it particularly suitable for sculptural use.
- 4. Research how to differentiate bronze, zinc, and brass by the sounds they create when tapped.

#### Resources:

- 1. Art: The Great Bronze Age of China <a href="http://afe.easia.columbia.edu/china/art/tch\_brnz.htm">http://afe.easia.columbia.edu/china/art/tch\_brnz.htm</a> Bronze Vessels
- 2. The Golden Age of Archeology <a href="http://afe.easia.columbia.edu/china/art/tch\_brnz.htm">http://afe.easia.columbia.edu/china/art/tch\_brnz.htm</a> Bronze Vessels
- 3. Ancient Tombs <a href="http://depts.washington.edu/chinaciv/archae/2tommain.htm">http://depts.washington.edu/chinaciv/archae/2tommain.htm</a>
- Ancient Chinese Bronze Artwork http://www.chinavoc.com/arts/handicraft/bronze.htm

- significant digits all the numbers in a
   measurement plus one
   uncertain number (guess)
- 2. patina a thin greenish layer, usually basic copper sulfate, that forms on copper or copper alloys, such as bronze, as a result of corrosion; sheen on any surface, produced by age and use; protects the metal underneath from further damage
- 3. tensile strength the resistance of a material to a force tending to tear it apart, measured as the maximum tension the material can withstand without tearing
- 4. compressive strength capacity of a material to
  withstand axially directed
  pushing forces. When the
  limit of compressive
  strength is reached,
  materials are crushed.

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**Utilitarian Artwork: Form and Function** 

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	Object 1	Object 2	Object 3	Object 4	Object 5	Object 6	Object 7	Object 8	Object 9	Object 10
Group 1	0	0	0	0	0	0	0	0	0	0
Group 2										
Group 3										
Group 4										
Group 5										
Group 6										
Group 7										
Group 8										
Group 9										
Group 10										
Avg. Volume	0	0	0	0	0	0	0	0	0	0

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# **Eye Popper Lesson Plan #6**

# **Utilitarian Artwork: Form and Function**

Estimated Volume
Estimated Size (dimensions)
Possible Function
Visual Clues Used



#### Wine storage vessel or yu

Piece-mold cast bronze

China, Western Zhou dynasty, 11th-10th century BC

H. 11 5/8 in. (29.5 cm.); W. 10 in. (25.5 cm.)

Lent by Lenora and Walter F. Brown L.2001.7.4



#### Palanquin

Wood with lacquer, gold leaf, and gilt and copper mounts; interior painting: ink, color and gold on paper; blinds: bamboo and silk Japan, Edo period, early 19th century

Cab: H 40 7/8 in (122 cm); L. 46 in (116.8 cm); W. 32 1/2 in (82.5 cm);

Beam: L. 163 in (414.5 cm)

Purchased with funds provided by the Lenora and Walter F. Brown Fund, the John and Karen McFarlin Purchase Fund and an anonymous donor

91.130

# **Utilitarian Artwork: Form and Function**

Gender	Standing Height (cm)	Sitting Height (cm)	Fit?
1. female			
2. female			
3. female			
4. female			
5. female			
6. male			
7. male			
8. male			
9. male			
10. male			

#### **Analysis Questions:**

- 1. How many students fit inside the dimensions of the Palanquin?
- 2. What is the average sitting height of the females?
- 3. What is the average sitting height of the males?
- 4. Why was the form of the Palanquin suited for its purpose of the time? List at least 3 reasons.

a.

b.

c.

- 5. Why was the volume of the Palanquin kept to a minimum?
- 6. What materials were used to build the Palanquin? Why were those materials chosen?
- 7. What changes, other than the dimensions could be made so that an average student would fit inside the Palanquin?
- 8. Draw a new design based on the changes listed in question #5. Make sure that the person with the tallest sitting height would fit inside of the new Palanquin. List the modern building materials that would enhance the function of the Palanquin.

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# **Pre-Activity Lesson Plan #6**

**Utilitarian Artwork: Form and Function** 

Estimating Vo						1
Sketch	Material	Storage Characteristics	Transport Characteristics	Estimate of Volume	Estimate Method	Measured Volume
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# **Tomb Models: Message to the Future**

Grade Level(s): Middle School, High School **Gallery Location:** Tang dynasty (3rd floor)

Artist, Style, or Period: Sculpture, Tang dynasty, early 8th century



#### Horse tomb model

Buff earthenware with white slip and amber, cream, and green lead glazes Sancai ware

China, Tang dynasty, early 8th century H. 24 3/8 in (62 cm); W. 24 1/2 in (62.3 cm)

Gift of Lenora and Walter F. Brown

82.174



#### Civil official

Earthenware with sancai glaze China, Tang dynasty, AD 618-906 H. 34 in. (86.4 cm.); 19.1 cm.) Purchased with funds provided by Lenora and Walter F. Brown 82.84

# **Lesson Plan #7**

Tomb Models: Message to the Future

#### PRE-VISIT ACTIVITY

Integrated Core Subjects: Art, Language Arts, Social Studies

#### TEKS:

Language Arts, 8th Grade

- Listening/speaking/culture The student listens and speaks to gain and share knowledge of his/her own culture, the culture of others, and the common elements of cultures.
- Reading and Culture The student reads to increase knowledge of his/her own culture, the culture of others, and the common elements of cultures.
- Listening/speaking/audiences The student speaks clearly and appropriately to different audiences for different purposes and occasions.
- Reading/inquiry/research The student inquires and conducts research using a variety of sources.

#### World History, High School

- Culture The student will be able to identify significant examples of art and architecture that demonstrate an artistic ideal or visual principle from selected cultures.
- Culture The student understands the relationship between the arts and the times during which they were created.

#### Art, 8th Grade

• Historical/cultural heritage - The student demonstrates an understanding of art history and culture as records of human achievement.

**Essential Question:** What is the purpose of objects found in ancient tombs?

**Overview:** Students will investigate the relationship between the objects found in a tomb and the life and belief of the person buried in the tomb.

#### Motivation:

- 1. Students think about their personal belief system.
  - a. Beliefs things that are important to them
  - b. Events things that changed or shaped their life
  - c. Goals future aspirations
- 2. Students list these items and draw a symbol to illustrate them.
- 3. These could be displayed in the room or on the Internet. Students' names could be placed on the back of the drawing so that others might guess the author.

#### **EYE POPPER**

- 1. The teacher uses the larger versions of the full view of the *Horse* (82.174) and the Civil Official (82.84.291). The images can be viewed using several methods:
  - Projector connected to a computer
  - Transparency on an overhead projector
  - Printed copies of the artwork
- 2. Individual students list in a journal or in a teacher created worksheet as many details about both pieces of sculpture.

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# **Tomb Models: Message to the Future**

#### Materials:

- Student journals or teacher generated worksheet
- Drawing materials
- Computer with drawing or painting software

#### Procedure:

- 1. In small group discussions, students use their observations made during the Eye Popper to determine the following about the two pieces of artwork. The images should not be available for reference. Student journals or a teacher-generated worksheet could be used to record the group findings.
  - a. Height of the object
  - b. What details might indicate the status of the person?
  - c. Why were the objects placed in tombs?
  - d. Who would own this?
  - e. Could the same artist have created both of these pieces? Explain the reasons.
- 2. The findings are shared with a class discussion or group presentations.
- 3. Teacher shares additional background information about the tomb models.

**Assessment:** Teacher observation, self-evaluation, class critique, teacher created rubric.

#### Pointers and Pitfalls:

- 1. Train the students in effective group work using group assignments and rules of conduct.
- 2. Preview web sites used in the lesson to check for age appropriateness and to assess the material for student use.
- 3. If student computers are not available. The teacher might demonstrate or show the material to the students with a projector that interfaces with the computer.
- 4. Be sensitive to students who do not wish to share personal information.

#### **Extensions/Modifications:**

- 1. Using a computer and a drawing program, students reproduce the Motivation section of the lesson and then print it out on a T-shirt transfer material. This transfer could then be ironed to a t-shirt. Remember that the drawing will need to be a mirror image so that it will print properly on the t-shirt.
- 2. Students create a "Coat of Arms" using the information formulated in the Motivation section of the lesson.
- 3. Students create a self-portrait that is realistic or abstract. Make this self-portrait on the lid of a shoebox using modeling clay, or papier-mâché. The lid, and sides of the box will display the personal symbols created in the Motivation section of the lesson. A personal narrative or important events can be included on the sides of the box. These events can also be future events or goals of the student. Students can decorate the box with other embellishments as needed.

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# **Lesson Plan #7**

# **Tomb Models: Message to the Future**

- 1. **sancai** Chinese name meaning "three colors" for a low-fired lead glaze style of decorating earthenware pottery. The colors (in fact, sometimes more than three) can occur as monochromes or together.
- 2. **Tang Dynasty (618 907)** capital at Xi'an (Chang'an) in Northwest China, regarded by historians as a high point in Chinese civilization equal, or even superior, to the Han dynasty
- 3. **sculpture** art or practice of shaping figures or designs in the round or in relief, as by chiseling marble, modeling clay, or casting in metal
- 4. **slip** slip consists of extremely fine-grained clay particles that are sorted out from the clay matrix by soaking in water. Typically a slip is clay suspended in water. It is often applied to exterior and interior vessel surfaces of unfired pottery as a method for strengthening the bonds between coils, to create a smooth surface or to hide a dark or rough body. Most commonly slips are used to give a pot a finer surface or a different color to that of the main body of the ceramic. The use of slips dates to the first development of ceramics. Vessels can also be decorated by having designs painted with slip in low relief, in the same or a contrasting color as the ground, or by having designs incised or excised (carved) in or through the slip.
- 5. **glaze** a glassy coating consisting mostly of silica sometimes with an addition of other materials, such as colorants and fluxes to lower the melting point. A glaze may be applied to the clay body before or after it is fired, or both. The technique for making glazed stoneware has thus been known in China for about 3,500 years.
- 6. **earthenware** low-fired, glazed or un-glazed pottery made from clay, fired between 600 and 1100 °C. After firing the ceramics are permeable, and vessels are therefore frequently glazed. The most common glazes used on Chinese earthenwares are lead-fluxed glazes. In China, earthenwares are designated to differentiate them from high-fired wares such as stoneware or porcelain.
- 7. horse symbol of perseverance and speed. The native Chinese horse is relatively small in stature. Chinese emissaries first came across the monumental horses bred in Ferghana in the second century BC. Under Tang rule, the horse came to symbolize power and strength and pottery models of horses became an important part of the funerary regalia of high-ranking officials and members of the imperial family. The best were glazed in sancai lead glazes. Many had saddles, bridles, and other ornaments. The horse is the seventh animal in the Chinese calendar and also occupies the position of South on the Zodiac Compass.

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**Tomb Models: Message to the Future** 

#### Resources:

- 5. **T'ang Dynasty Background Information**<a href="http://www.mnsu.edu/emuseum/prehistory/china/classical\_imperial\_china/tang.html">http://www.mnsu.edu/emuseum/prehistory/china/classical\_imperial\_china/tang.html</a>
- 6. Sui and T'ang Dynasties: The Golden Age <a href="http://www.roc-taiwan.org.uk/taiwan/5-gp/zzz/history/sui.htm">http://www.roc-taiwan.org.uk/taiwan/5-gp/zzz/history/sui.htm</a>
- 7. **Asian Arts Tang Dynasty** http://www.kotoken.co.jp/e/china/tang.html
- 8. Tang Sancai http://store.dragonstomb.com/tangsancai.html
- 9. Glossary of Terms for Antique Chinese Porcelain http://www.gotheborg.com/glossary/glossaryindex.htm
- 10. **History of China** http://www.gotheborg.com/chronology/index-chronology.htm

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Grade Level(s): Middle School, High School

Integrated Core Subject: Language Arts, Social Studies,

Art, Technology

#### TEKS:

Language Arts, 8th Grade

- Listening/speaking/culture The student listens and speaks to gain and share knowledge of his/her own culture, the culture of others, and the common elements of cultures.
- Reading and Culture The student reads to increase knowledge of his/her own culture, the culture of others, and the common elements of cultures.
- Listening/speaking/audiences The student speaks clearly and appropriately to different audiences for different purposes and occasions.
- Reading/inquiry/research The student inquires and conducts research using a variety of sources.

World History, High School

- Culture The student will be able to identify significant examples of art and architecture that demonstrate an artistic ideal or visual principle from selected cultures.
- Culture The student understands the relationship between the arts and the times during which they were created.

Art. 8th Grade

• Historical/cultural heritage - The student demonstrates an understanding of art history and culture as records of human achievement.

**Essential Question:** What tomb objects illustrate an accurate view of a famous person's life?

**Overview:** Students decide the objects that could be placed in a burial tomb of a famous person.

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# **Lesson Plan #7**

# **Tomb Models: Message to the Future**

Motivation: Choose one or more

- 1. Tang Costuming: Classes Briefly discuss the differences in clothing of the different classes in during the Tang Dynasty. Looking at the *Civil Official* discuss what level of society he might come from. (82.84.291).
- http://oldworld.sjsu.edu/asiangate/china\_fashion/classes.htm
- 2. Display objects or pictures for student analysis. Ask the students what famous person might have these objects in a tomb. The sample is for Benjamin Franklin.
  - a. Bifocals
  - b. Kite
  - c. Key
  - d. Lightning bolt
  - e. Declaration of Independence
  - f. Franklin Printing Press
  - g. Poor Richard's Almanack
  - h. Join or Die cartoon

#### Materials:

- List of famous people
- Computer with drawing or painting program
- Magazines
- Scissors
- Glue
- Objects or pictures for *Motivation*

#### Procedure:

- 1. Students choose a famous person (living or dead) from a list compiled by the teacher.
- 2. Students create a list of questions that a future archeologist might ask about the person.
- 3. Students decide which objects (5-10) would help to answer these questions. Also consider items from the list below:
  - Food to stay alive
  - Favorite entertainment
  - Spiritual inspiration
  - Valuable property
- 4. Students illustrate these objects by a suitable method.
  - Drawing, painting
  - Computer illustration
  - Pictures from magazines
  - Photographs (film or digital)
- 5. Students show their illustration to the class to see if the class can guess the identity of the famous person. Students must justify the use of each object.

**Assessment:** Teacher observation, self-evaluation, class critique, teacher created rubric.

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# **Tomb Models: Message to the Future**

#### **Pointers and Pitfalls:**

- 1. Train the students in effective group work using group assignments and rules of conduct.
- 2. Preview web sites used in the lesson to check for age appropriateness and to assess the material for student use.
- 3. If student computers are not available. The teacher might demonstrate or show the material to the students with a projector that interfaces with the computer.
- 4. Be sensitive to students who do not wish to share personal information.
- 5. The Motivation section can be archived for future use if pictures are taken of all objects and placed into a presentation program like Microsoft PowerPoint. This would allow the teacher to add clues for other famous people or examples of student work.

#### **Extensions/Modifications:**

- 1. Students describe other methods, using current digital technology, which could be used instead of placing the actual objects in the tomb.
- 2. The teacher leads a discussion comparing Chinese burial customs with typical burial customs of the United States.
  - What is similar to practices in the United States?
  - What is different from today's customs (e.g. we don't add things to the grave for use in the afterlife, but sometimes do include items of a sentimental nature)?
- 3. Ask the students to share the burial practices of their different religions or cultures with the class (If they don't know, ask them to interview their families. Be sensitive to the students' belief systems and experiences).
- 4. Students create (drawing, painting, computer program) a *Chimera* to guard their tomb.
- 5. Design a timeline with the student products. (See Procedure)
- 6. Art teachers create a list of famous artist for the student product. (See Procedure)

#### **Resources:**

- 1. Tang Costuming Classes <a href="http://oldworld.sjsu.edu/asiangate/china">http://oldworld.sjsu.edu/asiangate/china</a> fashion/classes.htm
- 2. Chinese Chimera <a href="http://www.albrightknox.org/ArtStart/IChinese.html">http://www.albrightknox.org/ArtStart/IChinese.html</a>
- 3. China Tang Dynasty <a href="http://asianspiritgallery.com/china">http://asianspiritgallery.com/china</a> tang.html
- 4. China, Chinese Lesson Plans <a href="http://www.teach-nology.com/teachers/lesson">http://www.teach-nology.com/teachers/lesson</a> plans/current events/china/

#### **VOCABULARY**

- archeologist an
   anthropologist who
   studies prehistoric
   people and their culture
- 2. Chinese chimera the most common tomb
  guardians, they were placed
  in pairs facing each other.
  They combine the features
  of several animals, the
  wings of a bird, the body
  and face of a lion (power),
  and the horns of a ram
  (family loyalty).

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# **Lesson Plan #8**

#### **Scenes: Different Views and Locations**

Grade Level(s): Middle School, High School

Gallery Location: Arts of India (2nd floor), Japanese Art (2nd floor)
Artwork, Style, or Period: Northern India, Late 16th Century; Japan,

Edo Period, Early 17th Century



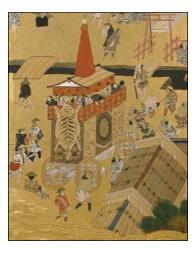
#### A Prince on a Hunting Excursion

Ink and pigments on paper India, Northern India Late 16th century Painting: H. 9 1/4 in (23.4 cm); W. 5 7/8 in (15 cm)

Mount: H. 13 in (33 cm); W 9 1/4 in (23.4 cm)

Purchased with funds provided by Mr. and Mrs. E. B. McFarland

61.100.1



#### Scenes In and Around Kyoto

Pair of six-fold screens Ink, color, and gold leaf on paper Japan, Edo period, first half 17th century

Each screen H. 66 in (165.4 cm); W. 144 in (366 cm)

Purchased with funds provided by the Lillie and Roy Cullen Endowment Fund **2001.51.a-b** 

**Scenes: Different Views and Locations** 

#### **EYE POPPER**

- 1. Students view images of the artwork. The images can be viewed by creating transparencies or directly on the computer using images from the CD.
  - Figures 1 61.100
  - Figures 2, 3 2001.51.a-b
- 2. Students are given 5-10 minutes to record as many details about the two scenes.

#### **PRE-VISIT ACTIVITY**

Grade Level(s): Middle School, High School

Integrated Core Subject: Language Arts, Art, Mathematics

#### TEKS:

Creative and Imaginative Writing, High School

• Knowledge and Skills - The student writes for a variety of audiences and purposes to develop versatility as a writer.

#### Language Arts, 8th Grade

- Writing/Purposes The student is expected to write to inform such as to explain, describe, report, and narrate.
- Writing/Connections The student is expected to collaborate with other writers to compose, organize, and revise various types of texts, including letters, news, records, and forms.

#### Mathematics, 8th Grade

• Geometry and spatial reasoning - The student is expected to draw solids from different perspectives.

#### Art, 8th Grade

- Perception The student will be able to define a variety of concepts directly related to the art elements and principles, using vocabulary accurately.
- Historical/Cultural Heritage The student will be able to analyze ways in which electronic media/technologies have influenced art.

**Essential Question:** How does the artist's point of view help to tell the story depicted in a painting?

**Overview:** Students will describe the tools a TV reporter would use to capture the scenes depicted in the chosen two paintings.

**Motivation:** Using a printed copy or transparency (Motivation Worksheet), students will match orthographic projections of objects with models built with blocks. The teacher only shows the blocks from one point of view. To make this task easier, photographs of the models are used. To check their guesses, students are allowed to view the actual models from all sides. The exercise is concluded by a discussion about the point of view used by the artist in both of the paintings.

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# **Lesson Plan #8**

#### **Scenes: Different Views and Locations**

#### Materials: (suggested)

- Word Processor or paper and pencils
- Detailed images of the artwork (transparency or computer)
- Wooden or interlocking blocks

#### Procedure:

- 1. The students are sent back in time as a TV reporter. They may take with them any current technology.
- 2. The students explain in writing the equipment that would be needed to capture the same images seen in Figures 1, 2, and 3 for the nightly news shown back in their time.
- 3. Students write a story "lead" or "tease" for two news stories.

**Assessment:** Teacher observation, self-evaluation, class critique, teacher created rubric.

#### **Pointers and Pitfalls:**

- 1. Train the students in effective group work using group assignments and rules of conduct.
- 2. Preview web sites used in the lesson to check for age appropriateness and to assess the material students will use.
- 3. If student computers are not available, the teacher might demonstrate or show the material to the students with a projector that interfaces with the computer.

#### **Extensions/Modifications:**

- 1. Students draw simple objects from different perspectives and/or points of view.
- 2. Students take picture of objects form different perspectives and/or points of view.
- 3. Students collect and display pictures from magazines or the Internet that show different perspectives and/or points of view. Students create a digital presentation of their work.
- 4. Students use copies of the scenes depicted in Figures 1, 2, and 3 to decide if the artist used Linear Perspective. If students decide that one-point, two-pint or three-point perspective is used, lines are drawn with a ruler on the print to illustrate the type of perspective.
- 5. See link listed below for the **SCoPE Site Lesson Plan** (10 Lessons)

- 1. **point of View** a set distance and angle from which the piece is viewed; manner of viewing things; an attitude; position from which something is observed or considered; a standpoint
- 2. orthographic projection drawings that consist of the
  top, front, and right side
  views of an object; often
  used by architects and
  engineers
- 3. **linear perspective** describes the apparent
  diminishing of scale as the
  distance from object to
  viewer increases.
  Atmospheric perspective
  attempts to duplicate the
  visual effect of near objects
  being crisp and clear while
  distant objects may be less
  distinct and muted.

#### **Scenes: Different Views and Locations**

#### Resources:

- 1. Technique Demonstration: One-Point Perspective
  <a href="http://www.sanford-artedventures.com/create/tech\_1pt\_perspective.html">http://www.sanford-artedventures.com/create/tech\_1pt\_perspective.html</a>
- 2. **Technique Demonstration: Two-Point Perspective**<a href="http://www.sanford-artedventures.com/create/tech\_2pt\_perspective.html">http://www.sanford-artedventures.com/create/tech\_2pt\_perspective.html</a>
- 3. Introduction to Perspective Drawing <a href="http://drawsketch.about.com/library/weekly/aa021603a.htm">http://drawsketch.about.com/library/weekly/aa021603a.htm</a>
  4 The Geometry of Denth -
- 4. The Geometry of Depth http://www.sackville.ednet.ns.ca/art/grade10/drawing/perspective1.html
- Welcome to Bird's Eye View -http://www.planemath.com/activities/birdseye/rescue1.html

   Looking at Earth: A Bird's Eye View -
- http://www.nasm.si.edu/galleries/lae/script/be\_frame.htm
  7. Drawing Scenes and Objects from a Bird's Eye View http://www.heard.org/rain/art5/birdseye.html
- 8. SCoPE Site Lesson Plan (10 Lessons)
  <a href="http://www.michigan.gov/scope/0,1607,7-155-10710">http://www.michigan.gov/scope/0,1607,7-155-10710</a> 10722 10732-42884—,00.html
- 9. *Mouse View: What the Class Pet Saw*, Bruce McMillan **ISBN:** 082341132X

#### **POST-VISIT ACTIVITY**

Grade Level(s): Middle School, High School

Integrated Core Subject: Art, Mathematics

#### TEKS:

#### Science

Art, 8th Grade

- Historical/cultural heritage The student demonstrates an understanding of art history and culture as records of human achievement.
- Historical/cultural heritage The student is expected to analyze ways in which electronic media/technologies have influenced art.

#### Art, High School

- Perception The student is expected to compare suitability of art materials and processes to express specific ideas relating to visual themes, using precise art vocabulary.
- Perception The student is expected to analyze visual qualities to express the meaning of images and symbols, using precise art vocabulary.

#### Mathematics, 8th Grade

• Geometry and spatial reasoning - The student is expected to draw solids from different perspectives.

**Essential Question:** How does a photograph limit the experience of viewing a piece of artwork?

# **VOCABULARY**

- 4. **1-point perspective** drawing in which all the lines that move away appear to converge on a single point
- 5. **2-point perspective** drawing in which there are two vanishing points on the horizon line; Every line except vertical ones will converge into one of the two vanishing points
- 6. **3-point perspective** every right-angle line in the drawing will eventually converge on one of three perspective points. This can look distorted if the vanishing points are too close together, but if they are far enough apart, three-point perspective is the most accurate way of drawing the world around you in three dimensions.
- 7. vanishing point in a linear perspective, the point(s) on the horizon line to which receding parallel lines diminish
- 8. **bird's eye view** view looking down on the object
- 9. worm's eye view view looking up at the object

# **Lesson Plan #8**

#### **Scenes: Different Views and Locations**

**Overview:** Students will compare notes taken from the photographs and museum observation of the two pieces of artwork.

Motivation: choose one or more activities as needed

- 1. Show a photograph of a group of people (class photo). Then show a close-up of part of a face. Have the students identify the person from the close-up.
- 2. View the short video "Powers of Ten" or view the "Powers of Ten" poster online (<a href="http://powersoften.com/powers/poster.php">http://powersoften.com/powers/poster.php</a>). The picture of the man napping at a picnic represents the power of 100 =1 meter. Use the number pad on the right side of the page to change the power of ten and the view of the man.

#### Materials: (suggested)

- Student journal to record notes and sketches while viewing a photograph of the artwork and viewing the artwork at the museum.
- If a formal analysis of the artwork is preferred, a suggested method is found at <a href="http://www.saskschools.ca/curr">http://www.saskschools.ca/curr</a> content/visualart/viewing.htm
- Word Processor or paper and pencils

#### Procedure:

- 1. Conduct a class discussion about the differences in viewing the artworks from photos versus in the museum. Be sure that some of the following are included in the discussion
  - Color
- Lighting
- Texture
- DetailsWorkmanship
- SizeMaterials
- 2. Students contribute ideas from their journals and a class list is compiled.

**Assessment:** Teacher observation, self-evaluation, class critique, teacher-created rubric.

#### Pointers and Pitfalls:

- 1. Train the students in effective group work using group assignments and rules of conduct.
- 2. Preview web sites used in the lesson to check for age appropriateness and to assess the material students will use.
- 3. If student computers are not available, the teacher might demonstrate or show the material to the students with a projector that interfaces with the computer.

#### **Extensions/Modifications:**

- 1. During Fiesta, students produce a group mural titled "Scenes in and Around San Antonio". The point of view should model "Scenes In and Around Kyoto" (Figure 1 61.100.1).
- 2. Using GPS technology and GIS information from the Internet, mark some of the events of Fiesta on a map of San Antonio.
- 3. Using a floor plan of the Asian Wing, locate 5 10 pieces of art. The artwork should be drawn as seen from an aerial or bird's-eye view. Images of the artwork are also added next to the shape that represents the artwork.

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# **Scenes: Different Views and Locations**

#### Resources:

- 1. Viewing Artwork Seven steps a teacher can follow to guide students in viewing art works.
  - http://www.sasked.gov.sk.ca/docs/artsed/g6arts\_ed/g6vvawae.html
- 2. Viewing Artwork -
- http://www.saskschools.ca/curr\_content/visualart/viewing.htm
- 3. How to Read a Painting
  - http://www.kcsd.k12.pa.us/~projects/critic/index.html
- 4. Slide Viewing vs. Scale -
- http://faculty.oxy.edu/jquinn/home/Math105/society/slides.html
- 5. All About GPS <a href="http://www.trimble.com/gps/">http://www.trimble.com/gps/</a>
- 6. What is GIS? <a href="http://www.gis.com/whatisgis/">http://www.gis.com/whatisgis/</a>

# **VOCABULARY**

- 1. point of view a set distance and angle from which the piece is viewed; manner of viewing things; an attitude; position from which something is observed or considered; a standpoint
- 2. **GPS** Global Positioning Satellite
- 3. **GIS** Geographical Information System

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Asian Art in Focus

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# **Lesson Plan #8 - Motivation Worksheet**

**Scenes: Different Views and Locations** 

ke a transparency or build with blocks.				
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# Glossary

**Alloy** - homogeneous mixture or solid solution of two or more metals

**Archeologist** - an anthropologist who studies prehistoric people and their culture

**Asymmetrical** - visual properties of a shape are not the same on both sides of a center line

**Bas-relief or low-relief** - sculpture carved from a flat surface. The sculpture is viewed mostly from the front and not from the back.

Bird's eye view - view looking down on the object

**Bronze** - various alloys of copper and tin in various proportions, sometimes with traces of other metals; various alloys of copper, with or without tin, and antimony, phosphorus, or other components

**Censer** - a vessel used to burn incense or aromatic woods, originally they were associated with food preparation

**Chinese Chimera** - most common tomb guardians and were placed in pairs facing each other; combine the features of several animals: the wings of a bird, the body and face of a lion (power), and the horns of a ram (family loyalty)

**Coil method** - clay object is built by a series of ropes or coiled pieces of clay stacked and sometimes smoothed together

**Compressive strength** - capacity of a material to withstand axially directed pushing forces. When the limit of compressive strength is reached, materials are crushed.

**Density** = mass/volume

**Earthenware** - low-fired, glazed or un-glazed pottery made from clay, fired between 600°C and 1100 °C. After firing the ceramics are permeable, and vessels are therefore frequently glazed. The most common glazes used on Chinese earthenwares are lead-fluxed glazes. In China, earthenwares are designated to differentiate them from high-fired wares such as stoneware or porcelain.

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Form - shape and	structure	of an	object
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**Function** - assigned duty or activity

**Glaze** - a glassy coating consisting mostly of silica sometimes with an addition of other materials, such as colorants and fluxes to lower the melting point. A glaze may be applied to the clay body before or after it is fired, or both. The technique for making glazed stoneware has been known in China for about 3,500 years.

GIS - Geographical Information System

**GPS** - Global Positioning Satellite

Horse - Symbol of perseverance and speed. The native Chinese horse is relatively small in stature. Chinese emissaries first came across the monumental horses bred in Ferghana (in Central Asia) in the second century BC. Under Tang rule the horse came to symbolize power and strength and pottery models of horses became an important part of the funerary regalia of high-ranking officials and members of the imperial family. The best were glazed in sancai lead glazes. Many had saddles, bridles, and other ornaments. The 'Horse' is the seventh animal in the Chinese calendar and also occupies the position of South on the Zodiac Compass.

**Icon** - an image; a representation

**Landscape** - a view of outside land. It may have buildings and animals but it is mostly about the view of the land.

Literati or literary art - artwork that illustrates a text

**Linear perspective** - describes the apparent diminishing of scale as the distance from object to viewer increases. Atmospheric perspective attempts to duplicate the visual effect of near objects being crisp and clear while distant objects may be less distinct and muted.

**Model** - a miniature of an object

Myth - a story that explains a natural phenomenon in a creative way

Non-objective - no recognizable objects as subject matter

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Patina - a thin greenish layer, usually basic copper sulfate, that forms
on copper or copper alloys, such as bronze, as a result of corrosion
sheen on any surface, produced by age and use; protects the metal
underneath from further damage

**Orthographic projection** - drawings that consist of the top, front, and right side views of an object; often used by architects and engineers

**Percent error** = (estimated volume - true volume)/ true volume X 100%

**Pinch pot** - a clay vessel formed by pinching and pressing

**Point of view** - a set distance and angle from which the piece is viewed; manner of viewing things; an attitude; position from which something is observed or considered; a standpoint

- **1-Point perspective** drawing in which all the lines that move away appear to converge on a single point
- **2-Point perspective** drawing in which there are two vanishing points on the horizon line; every line except vertical ones will converge onto one of the two vanishing points
- **3-Point perspective** every right-angle line in the drawing will eventually converge on one of three perspective points. This can look distorted if the vanishing points are too close together, but if they are far enough apart, three-point perspective is the most accurate way of drawing the world around you in three dimensions.

Portrait - an image of a human or sometimes an animal

Sancai - Chinese name meaning "three glazes" of a low fired lead glaze based style of decorating earthenware pottery regardless of the actual number of colors of the item. If there is a technical explanation of the term it might be that the colors actually are based on specifically three different oxides i.e. iron giving yellow to brown hues, copper giving green or occasionally brown colors and the rare cobalt for blue. The colors can occur as monochromes or together.

**Scale** - a relationship of size in direct proportion

**Schist** - a crystalline rock that can be split along almost parallel planes

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<b>Sculpture</b> - a three dimensional piece of artwork. Sculpture can be	
caste, carved, modeled or constructed.	

**Sculpture** - art or practice of shaping figures or designs in the round or in relief, as by chiseling marble, modeling clay, or casting in metal

**Significant digits** - all the numbers in a measurement plus one uncertain number (guess)

**Slab method** - using pieces of clay that have been rolled in flat slabs for constructing vessels and other forms

Slip - a slip consists of extremely fine-grained clay particles that are sorted out from the clay matrix by soaking in water. Typically a slip is clay suspended in water. It is often applied to exterior and interior vessel surfaces of unfired pottery as a method for strengthening the bonds between coils, to create a smooth surface or to hide a dark or rough body. Most commonly slips are used to give a pot a finer surface, or a different color to that of the main body of the ceramic. The use of slips dates to the first development of ceramics. In China slip coating is especially common during the Song Dynasty. Vessels can also be decorated by having designs painted with slip in low relief, in the same or a contrasting color as the ground, or by having designs incised or excised (carved) in or through the slip.

**Still life** - normally a painting of inanimate objects. A typical still life may have, but not limited to, flowers, fruits, bowls, dead animals, etc.

**Subject matter** - the content of a piece of artwork; what the artwork is about

**Symmetrical** - visual properties of a shape are the same on both sides of a center line

**Symmetry** - visual properties of a shape are the same on both sides of a centerline

Tensile strength - the resistance of a materia	l to a force tending to
tear it apart, measured as the maximum to	ension the material car
withstand without tearing	

**Tang Dynasty (618 - 907)** - Capital at Xi'an (Chang'an), regarded by historians as a high point in Chinese civilization - equal, or even superior, to the Han dynasty

Three-dimensional - having height, width, and depth

**Thrown** - a method of creating a clay vessel that uses a mechanical wheel

**Typology** - study or systematic classification of types that have characteristics or traits in common

**Two-dimensional** - having height and width, but not depth.

Bas-relief is three-dimensional although it is intended to be viewed mostly from the front.

**Vanishing point** - in a Linear Perspective, the point(s) on the horizon line to which receding parallel lines diminish

Vessel - a container, usually used for holding or carrying liquid

Worm's eye view - view looking up at the object

**Volume** - amount of space occupied by a three-dimensional object or region of space, expressed in cubic units

**Zoomorphism** - Attribution of animal characteristics or qualities to a god; Use of animal forms in symbolism, literature, or graphic representation.

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