
Metropolitan Library
Group Study Room 1
Mondays, 7:00 – 7:50 PM

丹马亚丹

A Community Outreach Program

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Globalization and the rapid emergence of Asian economies necessitate an ever-increasing urgency for individuals from the Western world to familiarize themselves with aspects of the Eastern world. But when the topic is an inquiry into the continent of Asia—an entity that is often regarded as one of the most complex entities imaginable—where does one begin? Or, more accurately, how do we as a group begin? How can we in the West—living in an unquestionably complex entity of our own, filled with countless citizens from myriad demographic pools—even begin to wrap our minds around such a mountain of information when most of us have very little understanding of the well-known areas closer to home, areas that are often much less complex in cultural and historical scope than many areas in Asia? How are we to understand the Himalayas when the vast majority of us know little to nothing of the Cahokia Mounds or even the Rockies? Well, as they say, “A picture is worth a thousand words.” That ought to be a decent start, right? That is, paying homage to the old adage that “Art imitates life.” The sum of a Chinese imperial scroll, an Indian cave painting and a Japanese woodblock would equal three thousand words. Pretty good, right? By allocating a significant percentage of our time toward art, we can facilitate

an increased understanding of Asia. And perhaps more so than most of us realize. In fact, as an old proverb in China proclaims, “One picture is worth ten thousand words” (Fairbanks). We will be examining many, many pictures. However, they will constitute a mere fraction of the content.

“So, what else will we be exploring in this course?” you ask? Like a Chinese New Year parade in Frangrant Harbour—the English translation of “Hong Kong,” (Yee)—the Hindu festival known as “Diwali”...also known as “the festival of lights” (Mattos) or the wonderful aura of nature and harmony during a cherry blossom festival in Japan, the content we will explore will truly be a feast for the senses. Perhaps even a Manchu Han Imperial Feast—known as “Manhan Quanxi”—an infamous Qing Dynasty era meal consisting of Manchu and Han Chinese cuisine that included a minimum of 108 dishes for an emperor (“Mandarin Central”). In this course, perhaps we can think of each specimen or subtopic for consideration as a dish. We won’t be delving into 108 broad topics, but it is in high hopes that your interests have been ignited enough to indulge in the allotted fifteen. In this thirteen week program, we will explore the civilizations via examining their respective histories, pertinent cultural notes, native languages, visual arts, architecture and music. Our focus will be on China, India and Japan specifically.

Though we’ll be focusing on three countries—perhaps the most notorious countries in the Eastern world—you are tremendously encouraged to educate yourselves about other Asian regions such as various countries in the Middle East, Central Asia, Southeast Asia, Asian Russia, non-Indian regions of the Indian Subcontinent and so on. The countries featured in this course can simply be viewed as a springboard for further learning. As Siddhartha Gautama—more commonly known as “Buddha”—once proclaimed, “A jug fills drop by drop” (“Quotations Book”). Even upon setting all of those regions aside, there is still plenty to focus on.

Upon completion of this course, you will:

- Understand fundamentals of the histories of China, India and Japan.
- Recognize important cultural factors pertaining to these countries, both in terms of differences and similarities.
- Have an introductory-level exposure of the primary language spoken in each of these three countries.
- Have experience analyzing visual arts from these three countries in terms of style, technique and implications concerning cultural and historical factors.
- Recognize unique qualities of the popular music from these three countries, both in historical and contemporary terms.
- Have compared noteworthy architecture from each of these three countries, both in terms of antiquity and modernity.
- Have experience engaging in dialogue about cultural matters in a nonvolatile, intellectually productive setting.
- Have increased your education in a low stress environment that does not affect your academic record, thus facilitating viewing the course as a learning journey rather than a means to an end.
- Have broadened your outlook and increased your ability to view matters through multiple lenses.
- Have increased your awareness of factors that transcend culture, ethnicity or nationality, thus blurring the lines between East and West.

- Have developed an elevated awareness of your own respective culture(s) through learning about the cultures of others.
- Have established a solid foundation of regional knowledge from which to build upon in accordance with your individual goals and interests.

Evaluation

In an effort to facilitate a low-stress learning ecosystem, there are no final grades in this course. Students will grade their own worksheets, and thus self-evaluation will occur. It will not be required for students to put their names on their papers, but the instructor will collect the worksheets at the end of class in order to assess the degree of knowledge transmission. Students will have the opportunity to evaluate both the course and the instructor at the end of the final lesson of each module, rating their satisfaction levels. Doing so will give students the opportunity to make suggestions for improving the course.

Materials

Students should bring notebook paper and a writing utensil. Students should also have a system for organizing worksheets and handouts. A simple three-ring binder loaded with paper would suffice, though students are encouraged to implement a system that suits their individual learning styles and organizational preferences. An electronic stylus and writing pad would be acceptable, provided that neither emit a discernible noise or a noticeable beam of light when lights are dimmed. Audio and video recording devices—laptops, tablet computers and cellular phones included—are welcomed as well, though they too are subject to the aforementioned guidelines.

Participation

Participation in this course is voluntary, and students may attend however many classes they like, thus tailoring to their individual interests and schedules. Students are, however, encouraged to attend all classes, as materials from module to module interrelate. In whichever class sessions a student chooses to attend, the student will be expected to participate in all classroom activities, including discussions.

Respect

The setting will be marked by serenity, so friendly dialogue should flow naturally. The medium of instruction is English, but non-native speakers are welcome to join the course. It is asked of students, however, to make an effort to adhere to the spelling and grammatical rules of English to the best of their abilities. Students will be expected to be respectful to each other and to the instructor. Each student should feel free to express his or her ideas and opinions in a climate of academic harmony. Deactivating cellular phone ringers and any other alarm-like devices will help facilitate that.

Modules

This course consists of five modules, and each module will be three weeks in duration, with the exception of the *Language* module, which is a single session. Each module will focus on a specific theme, and each theme will be explored in relation to each of the three countries addressed in this course, hence the aforementioned 15 broad topics. Each of the five themes are outlined below.

Module One: History (Weeks 1-3)

I. Chinese History

A. BCE

1. Shang Dynasty (c.a. 1800-1100 BCE)
2. Qin/Ch'in Dynasty (221-206 BCE)

B. CE

1. Han Dynasty
 - a. Western Han (202 BCE-9 CE)
 - b. Eastern Han (25-220 CE)
2. Ming Dynasty (1368-1644 CE)
3. Qing/Ch'ing Dynasty (1644-1912 CE)

C. 20th Century

1. Republic (1912-1949)
2. People's Republic (1949-present)

II. Indian History

A. BCE

1. Indus River Civilization (2300-1750 BCE)
 - a. Harappa
 - b. Mohenjo-daro
2. Mauryan Empire (324-200 BCE)

B. CE

1. Gupta Empire (320-500 CE)
2. Dynasties (ca. 650-1335)

a. Rajput Dynasties of North India

b. Regional Dynasties of South India

3. Mughal Empire (1526-1858 CE)

4. British India (19th century-1947 CE)

C. 20th Century

1. Pakistan Becomes an Independent Nation (1947)

2. Establishment of Bangladesh as a Sovereign State (1971)

III. Japanese History

A. BCE

1. Jomon Culture (ca. 4000 BCE)

2. Yayoi Culture (ca. 300 BCE)

B. CE

1. Heian Period (794-1185)

2. Kamakura Period (1185-1333)

3. Ashikaga Shogunate and the Muromachi Period (1336-1573)

4. Tokugawa Period (AKA “Edo Period”) (1600-1867)

C. 20th Century

1. Meiji Restoration and the Meiji Period (1868-1912)

2. Showa Period (1926-1989)

3. Heisei Period (1989-present)

Module Two: Cultural Notes (Weeks 4-6)

I. Cultural Notes: China

A. Religion

1. Buddhism
2. Islam
3. Taoism

B. Ethnic Groups

1. Han

- a. Geography of the Han
- b. Characteristics of the Han

2. 56 Minority Groups

- a. Geography of the Minority Groups
- b. Zuang
- c. Tibetans
- d. Mongols
- e. Uygurs
- f. Minority Rights
 - i) As related to politics
 - ii) Touchy subjects

C. Traditional Culture and Philosophy

1. Harmony

- a. View of the World as One Family
- b. Emperor at the Head

i) Emperor as an Example

ii) Given Absolute Obedience

c. Confucius

i) Confucianism

ii) As related to Collectivism

2. Dining

a. Traditions

b. Etiquette

3. Celebrations and Special Events

a. Harbin Ice and Snow Festival

b. Chinese New Year Festival or “Spring Festival”

c. Lantern Festival

d. Goddess Mazu/Tian Hau Festival

e. Dragon Boat Festival

f. Mid-Autumn Festival

D. Cultural Revolution

1. As it related to religion in the past and present

2. Policies Stemming from the Cultural Revolution

E. Behavior

1. Why Collective Morality is necessitated in China

2. Pushing and Shoving

3. Timeliness

4. Saying “No”

a. How it is Viewed

b. Methods for Avoiding the Word “No”

5. Complaining

a. How it is Viewed

b. Importance of Avoiding the Loss of Temper

c. How to Avoid Offending Others When Expressing Discomfort

II. Cultural Notes: India

A. Religion

1. Hinduism

2. Islam

3. Christianity

4. Sikhism

5. Buddhism

6. Jainism

7. Parsi

B. Ethnic Groups

1. Ethnic Origins

2. Tribal Groups

a. Geography of Tribal Groups

b. Gond

c. Bhil

C. Traditional Culture and Philosophy

1. Discipline and Practice

- a. Exercise
- b. Meditation
- c. Mental Discipline
- d. Spiritual Discipline

2. Rituals and Symbols

- a. Symbols and Decoration
- b. Ceremonies
 - i) Marriage
 - ii) Funeral Rituals

3. Festivals and Seasons

- a. Diwali and Kartika
- b. Holi and Phalgun
- c. Navaratri and Asvina
 - i) In the North
 - ii) In the South

4. Dining

- a. Traditions
- b. Etiquette

D) Independent India

1. As Related to Politics

2. As Related to Economics

E) Behavior

1. Behavior Within a Hierarchy
2. Hellos and Goodbyes
 - a. Shaking Hands
 - b. Leaving
3. Gift-Giving
 - a. As Related to Beliefs
 - b. Customs

III. Cultural Notes: Japan

A. Religion

1. Shinto
2. Buddhism

B. Ethnic Groups

1. Ainu
2. Other Groups
 - a. Chinese
 - b. Korean
 - c. Southeast Asian
 - d. Polynesian

C. Traditional Culture and Philosophy

1. Collectivism
 - a. As Related to Ethnic Groups
 - b. As Related to Protocol

i) For Functionality

ii) For Manners

2. Celebrations and Special Events

- a. Namahage
- b. Dezomeshiki
- c. Snow Festival
- d. Omizutori
- e. Aoi Festival
- f. Spring Festival of the Toshogu Shrine
- g. Sanja Matsuri
- h. Gion Matsuri
- i. Kanto Matsuri
- j. Jidai Matsuri
- k. Shichi-go-san

3. Dining

- a. Traditions
- b. Etiquette

D. Behavior

1. Greetings

- a. Bowing
- b. Hand-Shaking

2. Formality

- a. Unacceptable Behavior
- b. When Formality Can be Deviated from

Module Three: Language (Week 7)

I. Language: Mandarin Chinese

- A. Tones
- B. “Hello” and “goodbye”
- C. Asking and thanking

II. Language: Hindi

- A. Honorifics
- B. “Hello” and “goodbye”
- C. Asking and thanking

III. Language: Japanese

- A. Honorifics
- B. “Hello” and “goodbye”
- C. Asking and thanking

Module Four: The Visual Arts (Weeks 8-10)

I. Visual Arts: China

- A. Painting
 - 1. Historical Development to 221 BCE
 - 2. Early Imperial China (221 BCE-589 CE)

3. Late Imperial China (1368-1912)
4. Modern Painting (1912-present)

B. Ceramics

1. History (221 BCE-1912 CE)
2. Chinese Porcelain Wares
3. Modern Pottery (1912-present)

C. Architecture

1. Imperial Architecture (221 BCE-1912 CE)
2. Commoner Architecture
3. Religious Architecture
4. Modern Architecture (1912-present)

II. Visual Arts: India

A. Painting

1. Historical Development (prehistory and BCE)
2. Dynasties (ca. 650-1335)
 - a. Rajput Dynasties of North India
 - b. Regional Dynasties of South India
3. British India (19th century-1947)
4. Modern Painting (1947-present)

B. Pottery

1. Indus Valley Civilization Pottery (2300-1750 BCE)
2. Vedic Pottery (ca. 1200 BCE-500 CE)
3. Modern Pottery (1947-present)

C. Architecture

1. Indus Valley Civilization Architecture (2300-1750 BCE)
2. Secular Architecture
3. Colonial Architecture: British India (19th century-1947 CE)
4. Modern Architecture (1947-present)

III. Visual Arts: Japan

A. Painting

1. Historical Development (300 BCE-300 CE)
2. Feudal Japan (1185-1868)
3. Imperial Japan (1868-1945)
4. Modern Painting (1945-present)

B. Pottery and Porcelain

1. Prehistory
2. Medieval Pottery
3. Modern Pottery (1945-present)

C. Woodblock Printing

1. History (pre-1945)
2. Modern Woodblock Printing (1945-present)

D. Architecture

1. Prehistoric Period: Jomon Culture (ca. 4000 BCE)
2. Commoner Architecture
3. Religious Architecture
4. Modern Architecture (1945-present)

Module Five: Music (Weeks 11-13)

I. Chinese Music

A. History

1. Dynasty Era (1122 BCE-1911 CE)
 - a. Instrumental
 - b. Ethnic Han Music
 - c. Chinese Opera
2. Republic of China Era (1912-1949)
3. People's Republic of China Era (1949-1990's)

B. Modern Music

1. Pop Music (AKA "C-Pop")
2. Rock and Heavy Metal
3. Punk Rock

C. Regional/Folk Music

1. Tibet
2. Guangxi
3. Yunnan
4. Sichuan
5. Manchuria
6. Xinjiang
7. Kuaiban

II. Indian Music

A. History

1. Classical Music

a. Carnatic Music (prehistory onward)

b. Hindustani Music (12th century CE onward)

2. Qawwali (13th century CE onward)

B. Modern Music

1. Pop Music

2. Rock and Metal Music

3. Bollywood

C. Regional/Folk Music

1. Bhavageete

2. Bhangra

3. Lavani

4. Dandiya

5. Rajasthan

6. Bauls

III. Japanese Music

A. History

1. Before the Meiji Period (1862)

2. The Meiji Period (1862-1912)

3. Japanese Music Before 1945 (1912-1945)

4. After the Second World War – the Birth of Kayokyoku (1950's-1980's)

5. Enka (1960's-1970's)

B. Modern Music

1. Pop Music (AKA “J-Pop”)

2. Rock Music (AKA “J-Rock”)

3. Modern Japanese Roots Music

So, do you like what you see?

If so, feel free to call Metropolitan Library's front desk at 555-555-5555, extension 1 to sign up if you have not already done so. Participants age 12 and up are welcome, and participants of any age are welcome if accompanied by a parent or legal guardian. The classes will operate at a high school level. However, as this course is simply for enrichment, please do not let that dissuade you from participating in this enriching experience.

For those who have already signed up and would like to cancel, feel free to contact the course administrator at your earliest convenience, as others may be on the waiting list. Thank you and zàijiàn/Namaste/sayonara!

Explanation

The content pertaining to this course is dizzyingly complex, and pruning away at the content—discerning what to keep and what to clip away—is perhaps the greatest challenge when approaching such a gargantuan subject. Or, more accurately, this could be described as an umbrella of subjects, a family of sorts. In an effort to achieve balance and simplicity—virtues that are often associated with Asia in and of themselves—there was a great deal of attention paid toward trying to address each country and the topics pertaining to them in a semi-uniform fashion.

Following suit, for the sake of organization, this explanation will be provided in a semi-uniform fashion as well. The organization of this section is twofold. First, we will discuss the goals of community outreach programs and of this community outreach program specifically, also providing information on how community outreach programs can be advertised. Discussing the program's goals will lay the groundwork for the pedagogical topics that follow. Namely, topics pertaining to the learning process and related methodology such as approaches toward knowledge transmission, assessment, feedback, instructional materials and the learning environment. Those topics will be addressed in an across-the-board fashion. The second phase of this section will address the themes of all five modules individually, providing theme-specific information and methodology. Please take note that the second phase corresponds to both the outline in the syllabus and the templates included in the next section.

First, it would be of benefit to define what constitutes a community outreach program. In *Successful Community Outreach*, it is stated that such programs “are designed to connect, educate, and serve nontraditional or underserved communities and populations” (Blake, Martin and Yunfei 35). It is thus indicated that, on the most fundamental level, some sort of need must first be established when embarking upon the creation of such a program. In this case, the established need is for Westerners to possess a fundamental understanding of Asian cultures due to the cultural, technological, financial and sociopolitical landscape of the 21st century. In *Librarians as Community Partners: an Outreach Handbook*, Carol Smallwood notes that “Although ‘outreach’ is often interpreted to mean ‘going out’ or away from the building for off-site presentations, it does not always have to mean that. Outreach is a way of ‘reaching out’ to the people we serve at the library” (57). Smallwood goes on to say that “When that kind of outreach begins within the walls of the library, it will have far-reaching benefits to patrons, the community, and the library” (57). Smallwood also lists goals of a successful community outreach program:

- provide superior customer service to all patrons
- provide a quality program to an underserved group
- show respect for teens’ needs, giving them freedom tempered with clear expectations, as they balance focusing on their tests with socializing
- assist students with reference and study needs
- market other materials, services, and programs to students
- get instant feedback and suggestions for other offerings
- build upon the positive exchange to create “raving fans” who will visit and recommend the library to fellow students

- develop a successful program that could become a model for other libraries (49)

The above objectives largely fall in line with those of this initiative, which is of course to provide a platform for Westerners to have a fundamental understanding of Asian cultures. However, it can be quite difficult to achieve strong results when attempting to market community outreach programs to the target age demographic, so it is imperative that it be done mindfully. High school students are busy with myriad activities that keep them from the library (Smallwood 48). The students typically have computers in their homes and generally buy other reading and entertainment materials as well, only visiting libraries when it's viewed as being absolutely necessary (48). Some might think that to be just as good as anything else, but community outreach can create a sense of community involvement, increase interest in libraries and facilitate exploring areas of knowledge that they previously hadn't given much attention to.

An example of such a project is *Faraway Places (With Strange-Sounding Names)*, a collaboration between Barnes & Noble and Western Kentucky University that was designed to "create awareness among students and the local community on different subjects and places" (Smallwood 163). Nancy Baird had been in Africa conducting research, and she kicked off the *Faraway Places* initiative by delivering a presentation at Barnes & Noble on the Republic of South Africa (163). A lot of people were attracted to the bookstore because of that (163). Partial thanks can be attributed to Barnes and Noble advertising the program through its newsletter (165). It is clear that *Faraway Places* became a mutually beneficial relationship between Barnes & Noble, Western Kentucky University and the patrons. *Faraway Places* has become a popular recurring event, drawing in specialists from both Western Kentucky University and elsewhere (163). In cases when there are interested people who missed one or more events, they can visit

Western Kentucky University Library's website, where they will find corresponding podcasts (164). Additionally, *Faraway Places* has its own web page, detailing the schedule (165). Thus, we can conclude that even though patrons were exposed to this initiative via Barnes & Noble, their interests were redirected toward a library. In fact, the entire operation could have perhaps been transplanted to a public library and still remain successful. Concerning our outreach program, similar strategies would be worth investigating on a case-by-case basis, adapting as necessary.

Our program can benefit from other marketing examples employed in the *Faraway Places* project. Namely, those set forth by Western Kentucky University. Western Kentucky University Libraries do a substantial amount of marketing for *Faraway Places*, doing everything in-house when it comes to publicity (Smallwood 164-65). For example, they print picture postcards and pass them on to both people who are directly affiliated with the university and those who are not (165).

The action of direct promotion to the general public on the part of both Western Kentucky University and Barnes and Noble demonstrates a strong degree of overlap between *Faraway Places* and what could be implemented in this particular outreach program, but that is not all that is applicable when it comes to advertising. An additional example is that students are often given extra credit for attending (Smallwood 165). Also, one of Western Kentucky University's promotional strategies is to strategically place relevant books, photographs and artifacts relating to presentations that will be given around the area where the presentations will be delivered (165).

There are advertising techniques to be learned from other programs as well, which of course could also be considered for our program. Examples include advertisements in high

school and local newspapers, cable channel advertisements, library newsletters, e-newsletters and in-house signs (Smallwood 50). In the case of *Otaku Anonymous*—a public library-sponsored club for people interested in anime and manga—there was a clear example of word-of-mouth marketing. The program spawned from one particular fifteen year old’s interests in those topics, and the small group quickly grew from 10 students to 50 students, with the frequency of the meetings increasing as well (58). Smallwood stated that “The library became known as the ‘cool’ place to hang out for area teens and offered programs for teens multiple times each week” (58). Other teens gained leadership roles within the library, and a spin-off program for board games was even initiated, thus drawing a significantly increased pool of teens to the public library (58). It is clear that the power of word-of-mouth marketing is very strong and is quite applicable to our initiative, as this is a clear example of word-of-mouth marketing bringing significant results when it comes to educating teens about Asian cultures in a public library setting and then going on to influence further interest in the library as well.

As we want the program to be a success, it is important that we discuss concepts pertaining to the learning process. So, where to begin? An interview with Nancy Bader provides us with some wonderful insight into just that question. Bader currently teaches AP World History at Stillwater Area High School and has taught a variety of world history classes at the high school level for over 20 years (Bader). Bader has participated in study tours to both China and Korea and is the main voice in her department for the integration of Asian history into world history (Bader). According to Bader:

It’s helpful to assess student knowledge of Asia as you introduce Asian countries to pull out misconceptions, myths, or inaccurate beliefs they may

[have] learned about the country you'll be focusing on. That information can assist in setting the direction of your lessons so they can be steered toward correcting inaccurate or misconceived views they may have. It also helps to eliminate stereotypes they may have formed about Asia and [its] people due to lack of experience and contact with folks who live in Asian culture. I believe it's important to correct those early on.

Wayne Stevens, Student Achievement Coach in the Social Studies Department at West Jessamine High School, had similar input on that matter. As has Bader, Stevens has been trained by the National Consortium for Teaching about Asia, an initiative that instructs teachers how to teach about Asia (Bader; Stevens). Stevens has visited China twice and has both written and presented on teaching Asia in high schools in the United States (Stevens). In Bader's words, "When teaching about China, Japan, and India students typically begin the process with very little knowledge and most of them approach the people and history based on exaggerated stereotypes presented in movies, cartoons, etc." Due to the advice of both Bader and Stevens, it seems beneficial to reserve a small portion of the first day of class to ask some key questions that would serve to indicate the class's understanding of Asia. If desired, this could be done via a questionnaire. The response to these questions—regardless of the mode of delivery—could assist the instructor by providing guidelines concerning areas of strength, areas of weakness and so on.

One key concept that should not be ignored in this initiative is the effectiveness of using comparisons and associations. According to Eric Jensen, author of *Super Teaching: Over 1000 Practical Strategies*, "Increasing the quantity of relevant associations is a consistently strong way to increase recall. Because all recall is associative, the more ways your students can connect with the material, the better" (12). There are various ways a student could compare and associate

countries. Among ways, it could be done in terms of geography, culture, entertainment, business and economics (Jensen 12). In Jensen's words, "To build associations, you could have students group, cluster, and regroup the information. They could brainstorm it, research it, or hold discussions on it" (12). Here is what Stevens had to say concerning that concept as it relates to teaching about Asia:

I encourage teachers to [provide] lessons through a comparative lens such as comparing the appeal and spread of Buddhism in China with the spread of Christianity in Europe after the fall of the Roman Empire. I often have students analyze primary sources from two regions that depict similar issues to demonstrate how external forces, desire for a better reality, or other issues that connect with my students may have always been present.

The application of such a critical thinking approach toward teaching about Asia will likely provide a more mature understanding of the region. According to Jensen, "Superior learners learn by systematic trial and error. This process eventually gets to the right answer, but more important, it eliminates the wrong ones" (11). In his view:

In one sense, the worst thing that can happen to a student is to get the right answer immediately. Teachers should orchestrate circumstances that allow for more trial and error, including research, discussions, team problem solving, and projects that have built-in opportunities to self-correct. It's the sorting, sifting, analyzing, testing, and deepening of the learning that gives students genuine feedback on how well they know it. (11)

On the topic of feedback, it is important to address that negative feedback is an excellent tool. Here are some of Jensen's thoughts on the matter:

With negative feedback, timing is everything: receive it a moment before success. This way, the experience of failure locks itself in the brain for future reference. Negative information more strongly influences a student's changes in learning than comparatively extreme positive information. There's also a much greater chance of getting motivational output from negative input. As usual, frame and present the information in such a way that the student wants to hear and act on it. That's the skill that either lowers or raises the student's stress in learning the task.

(50)

Staying on the topic of feedback, related to the above, Jensen notes that "Emotions excite the brain's chemical system, and the noradrenaline released acts as a memory fixative, locking up memories of exciting or traumatic events" (11). That is not to say, however, that we are aiming to induce trauma to our participants! Celebration and humor are, for example, two ways to induce excitement (11). Also of note is that it will be difficult to achieve excitement at all if attention demands are placed on the students for excessive periods of time. As a general rule of thumb, attention demands—in terms of minutes—should not exceed the age of the learners (10). Thus, for our target age group, we should try to keep highly brain-intensive activity limited to spurts of not much longer than fifteen minutes. Examples of when to attempt to capture the students' attention more intensively include introductions, key ideas, lectures, directions, stories and closings (10). It is also important to pause periodically. Concerning knowledge acquisition, input and processing time are typically similar in length (10). There are various things the class can do when not in periods that are as brain-intensive. Examples include projects, group work, interviews, review and additional processing time (10).

Of course, the materials we choose can play a significant role in determining which periods are more brain-intensive than others. During periods that are less brain-intensive, a great degree of indirect learning can take place, so that is something for us to keep in mind when deciding which course materials to use and when. In Jensen's words, "Experienced teachers will tell you most of what kids learn was not in the lesson plan. First of all, much of what we learn is indirect (i.e. it does not come from direct instruction), also known as *implicit learning*" (9). So, whenever we are using photos, audio clips or video footage, we should be aware that via students' implicit learning, we are teaching the untaught. Though it is undoubtedly more easily said than done, a more effective teacher—particularly when teaching about foreign nations—should strive to be mindful of the unmindful. Doing so will serve as an excellent compass for which course materials to choose, when to choose them, and specifically why they are being chosen. Students will have a much greater understanding of cultural and artistic matters if course materials are particularly conducive for implicit learning. They are then able to make more connections, and those connections could perhaps even entice conversations that enhance the intellectual merit of their collective experience in the program.

That said, implicit information should not always be explicit. In other words, strategically inducing implicit learning can backfire. The choice of materials used should be dependent upon what the objectives for the lesson are (Jensen 237). For example, what if the intent is to teach a simple Hindi phrase, and the Hindi language is being used in a video during worship at a mosque, with various other people in the video also speaking Arabic as they read aloud passages from the Quran? We can almost certainly assume that the students will be quite confused or at least distracted. Presumably, most of the students have never set foot in a mosque in their entire lives and would be particularly distracted by the activities, the décor and so on. And in the case

of this program, we are not teaching any Arabic! We are not even addressing Bengali in this program! In the words of Jensen, “Most videotapes have many distracting clues and examples and are better used to reinforce rather than to introduce concepts” (237). Sometimes, explanations from textbooks are much more easily understood than when the same point is trying to be conveyed through a more complicated means (228). In those situations, for example, a printout from a textbook would often be more efficient and thus more appropriate.

In addition to being aware of if the learning will be implicit or not, it is important that we diversify our knowledge media if we are to promote insightful internal and external dialogue in the classroom. Doing so facilitates students’ ability to answer questions and form postulations, which of course lead to new questions that additionally lead to new learning. According to Jensen, “It is necessary to use a variety of data sources because different sources present diverse perspectives on events, problems, and situations” (252). Sources can include lectures, environmental stimuli, role models, reading, videos and visual tools (6). An additional reason to diversify our knowledge transmission media is due to the inevitable myriad learning styles of students.

Other valuable examples of learning material usage can be learned from *Faraway Places*. Uma Doralswamy spoke about southern India for *Faraway Places* (Jensen 164). Upon returning from a trip to southern India with art, architectural pictures and traditional clothing, Doralswamy used those items to speak about the region in terms of cultural, political and historical matters (164). The items sparked questions and thus conversation as they “looked at the colorful silk saris, jewelry, and books from South India with admiration” (164). By presenting relevant materials from the location that is being discussed, a new dimension is added to the presentation, so doing the same in our program is of course quite encouraged. Using such materials facilitated

the students' learning that they too could visit southern India to research art, religion and so on (164). That really fits our goals here, as the aforementioned goal to "create 'raving fans'" should be extended to encouraging intellectual curiosity and the active pursuance of knowledge, rather than simply stimulating excitement about the library. A staple of the *Faraway Places* presentations is PowerPoint presentations combined with lectures (Jensen 163). I strongly recommend that, due to its efficiency, conduciveness to concurring discussion and balance as a medium between the polar opposites of vagueness and overstimulation. At the end of presentations, by method of lucky draw, prizes are given to both the audience and the speaker (164). Thus, the prizes could be viewed as learning materials. The transferability to our program will of course depend upon finances, and it's worth noting that *Faraway Places* originally had a Coca-Cola sponsorship prior to the operation being entirely funded by Western Kentucky University Library (164). However, prizes can of course be adjusted to suit the situation. Maps of the regions are distributed to the audiences (164). Thanks to our program taking place in a library—and thus providing access to copy machines and scanners—map distribution will not only be highly transferable to our program but also highly convenient. Other distributed materials include bibliographies of books relevant to the presentations that Western Kentucky University Library and Barnes & Noble have on hand (164). Distributing such bibliographies is convenient for the same technological reasons, and such distribution also fits our goals of "assist[ing] students with reference and study needs" and "market[ing] other materials, services and programs to students," though not for directly-commercial interests such as those of a retail store.

Speaking of scanning and copying, those activities are very central to our program. While PowerPoint presentations have their place, copies provide the benefit of later review in another

setting. A lot of relevant information can be obtained from textbooks. But that is not to say, however, that we should have an overreliance on textbooks in our program. Some reports claim that 70-90% of students' instructional time is spent focusing on information contained in textbooks (Jensen 228). Such classroom time allocation is not in line with the optimal distribution of attention demands that we have already discussed. Plus, this is a voluntary program, so excessive reading time will seem particularly boring in this case. Also, due to time limitations, it is imperative that we are discerning about which reading information is included in our lessons. A good strategy when using textbooks is to include a lot of imagery and discussion of said imagery. Doing so will reduce brain fatigue and make the class more enjoyable. Besides, this program is quite art-centric, after all. But regardless of the choice of media materials for a particular lesson, in the eyes of Jensen, there are five steps that should be followed:

1. prepare yourself
2. prepare the environment
3. prepare the class
4. use the item
5. follow up (238)

Something from that list that we haven't addressed thus far is the environment. In the words of Jensen:

We can be smarter in one environment than in another. Some students struggle in one teacher's class and flourish in another's. The factors in your class that influence learning are countless. The ones that are the most highly correlated with student achievement include temperature, acoustics, lighting, seating, and social conditions. Each of these can affect access to content, temporary brain states, and

stress levels. In short, the environment affects us physically, cognitively, and emotionally in the following ways:

- influences our stress
- alters our access to the content
- changes how we process the learning
- influences our motivation to learn (8)

Jensen claims that “The first thing students will notice when they enter a room is the temperature, and teachers often overlook this consideration” (18). Typically, students tend to prefer temperatures that are between between 68 and 72 degrees Fahrenheit (18). There are some things that an instructor does not have control of, and often times one of those things is access to—or permission to change, at least—the thermostat. However, bringing a fan can be a good workaround (18).

It is important that we individually address each of the five modules and their corresponding themes, and the first module is *History*. As is the case with all modules, China, India and Japan are addressed. It makes sense to address history first, as it provides students with background information that will facilitate a more clear understanding of topics pertaining to the present. That said, no one lesson or module is necessary for students to benefit from another lesson or module.

The information must be presented in an objective way. The history lessons that Western students have studied will generally be from a strong Eurocentric bias. In *Teaching Strategies for the Social Studies: Decision-Making and Citizen Action*, it is noted that “There is bias in the choice of subject, bias in the selection of material, bias in its organization and presentation, and bias in its interpretation” (Banks, McGee, and Clegg 261). As Nancy Bader explained in the

interview, “Incorporation of Asian History into all times is imperative. Traditionally, world history has been taught with a heavy emphasis on European history/western civ [sic] with a smattering of Asian history. So from Day 1, I weave history into the narrative of the world instead of just hitting Asian ‘Highlights.’” While it is true that we will have the bias of selecting Asian historical topics rather than Western ones, the reason for doing so is obvious, concerning the context. However, within the context of Asian history, we should strive to be unbiased. For example, if we discuss early settlers of the Indus River Valley, then it would be appropriate to also discuss topics such as early civilization along the Yellow River as well as early migrant populations to Japan. In fact, for the sake of uniformity, the key points for all three countries within the *History* module—though they are to be delivered on different days—are from Columbia University’s *Asia for Educators* initiative. Specifically, the content was extracted from *Timeline of Chinese History*, by Michael Tsin, *History of South Asia: A Chronological Outline*, by Leonard A. Gordon and Judith Walsh and *Japanese History: A Chronological Outline*, by Amy Vladeck Heinrich. By referring to this information, definite time concepts will be addressed. Indefinite time concepts such as “long ago,” “a short time” and so on are more difficult for students to understand than definite ones (Banks, McGee, and Clegg 145).

The second module is *Cultural Notes*, which is obviously quite relevant when discussing Asian cultures. This excerpt about anthropology from *Teaching Strategies for the Social Studies: Decision-Making and Citizen Action* really addresses a very central theme to this community outreach program:

In all societies, people tend to think that their way of doing things is the right way or the only way. Such chauvinistic ethnocentrism is especially detrimental in our increasingly small and interdependent world, where people of many different

cultures, races, and ideologies must learn to live together if the human race is going to survive the challenges of the 21st century. Anthropology can help students to learn that there are other ways of living and being that are just as valid as the ways with which they are familiar. With understanding, tolerance sometimes comes. (335)

While the themes of the other four weeks certainly address these three societies in their own individual ways, the *Cultural Notes* module helps to fill in gaps such as religion, ethnic groups, cultural values, dining and traditions. These are three very different countries, but an attempt was made to address them in similar fashion, while still allowing room for addressing the individual nuances of each country. Examples of such differences are China's Cultural Revolution, India's caste system and Japan's stringent adherence to matters of etiquette.

In fact, pointing out the contrasting elements of cultures is a very critical method of facilitating cultural understanding, and thus teachers in this program are encouraged to do just that. In the interview, Nancy Bader stated that:

I find it useful to teach what is similar about Asian countries but more importantly, to expose students to what makes each country unique. That was really evident after traveling to Korea. For example, they are more than just a go-between in transmitting Chinese culture to Japan but in textbooks, that's how they are generally treated. While there are many similarities between China, Japan, and Korea, there are important differences. Having kids discover those differences is a valuable lesson.

There are many strategies that can be used to highlight both cultural similarities and cultural differences. Concerning China, students can review printouts of *Destination Specialist*:

East Asia: Part 2: Northeast Asia—China, Taiwan, Hong Kong, and Macau (9-16). Concerning India, students can review printouts of “India—Language, Culture, Customs and Etiquette” and “The People of India, Ethnic and Cultural Groups.” Finally, concerning Japan, students can review printouts of *Destination Specialist: East Asia: Part 1: Introduction and Northeast Asia—Japan and Korea* (31-37). As always, visuals can be displayed in the form of printouts and/or using PowerPoint. During breaks between reading or interacting, it is a good idea to encourage dialogue concerning what is considered overlap and what is considered unique. Another excellent way for the students to interact during this module is that the students can have a mock holiday celebration for each country. For example, students can perform country-specific rituals to honor the dead, later analyzing what was similar and what was different.

The third module, *Language*, is very important, and much of that importance is due to students attaining cultural insight that they simply would not have if they were to opt out of learning some basic linguistic fundamentals of the countries we are studying. Japan is a relatively monolingual country, yet the same cannot be said about the two Asian giants. Thus, concerning China and India, we are simply addressing their most common native languages. In the case of India, we are of course discounting English and instead opting to focus on Hindi. We are focusing on survival phrases here, so it should be no shock that the sound clips come from SurvivalPhrases.com. In the *Language* module, it is especially critical for both the instructor and the students to remember that this is for fun.

Concerning vocabulary, it is important that students study words that have high rates of occurrence (Richards and Renandya 270). Then, common words will be more easily accessible when they are needed (270). It is inadvisable to teach vocabulary strictly by repetition, because students tend to focus on the message (270). Concerning repetition, research has shown that

mastering words in that context often does not translate well to recalling the words in real-life situations (180). However, it is possible to balance repetition and focusing on messages. In the words of Richards and Renandya:

Repetition and focus on the message may work against each other – the more something is repeated, the less likely it will continue to be seen as a message-focused activity. The teaching methodology solution to this is to balance the ease provided by the repetition against a challenge provided by new but similar material, reducing time, a new audience, and increasing complexity. (270)

An example of that in action is if one were to say “Please give me this” in Mandarin, thus saying “Qing gei wo zhege.” However, in Mandarin, one might also say “Qing gei wo nage,” which means “Please give me that.” You can see a great degree of overlap here. Students will be able to feel less overwhelmed. I am of course not addressing intonation here, due to students’ time constraints, and thus did not include tone marks in these examples. However, the Mandarin examples provided in this paragraph help demonstrate why I recommend having vocabulary lists accommodate lists of common phrases. In terms of language acquisition, they facilitate synergism.

Students should have the opportunity to listen reciprocally. When reciprocal listening is taking place, the listener is participating (Richards and Renandya 239). In cases when the audio file does not pause for sufficient time, instructors should consider briefly pausing it for their students. Or, if instructors are verbally drilling their students, they should still allow the necessary time gap for reciprocal listening to be implemented. Through the process of reciprocal listening, students will have an increased opportunity to respond, clarify their understanding and check for accurate comprehension (Richards and Renandya 239).

While a language—much less three—will generally not be learned to virtually any degree of functionality during a single class session, students will have a chance at recognizing the languages in public and media. It is in high hopes that many students will even have their intellectual curiosity piqued to the extent that they choose to become a student of one of these languages. Since our target audience is the high school age demographic, and they are growing up in a world where they increasingly need master's degrees just to stay competitive, many of the students would be well-served by embarking upon an undergraduate major or minor in one of these languages not long after the completion of the outreach program.

Our fourth module, entitled *Visual Arts*, covers visual art that is pertinent to the individual countries, whether the artworks be paintings, ceramics, pottery, porcelain, printings or even architecture. While it is not necessary to have been a previous attendee in order to benefit from this module, previous attendees are able to apply their learning from the first three modules toward their understanding of each country's respective art. Additionally, through visual art, students are better able to understand the subject matter addressed in the previous three modules through the symbiotic relationship that the previous subject matter shares with visual art.

Since our program is so art-centric in its effort to educate students about Asian cultures, it is important to understand why we are taking that approach. If a student or potential student asks “Why are we analyzing visual arts to learn about things like culture or history?” we should be able to respond in a way that does the program justice, if this program is to be of any merit. In *The McGraw-Hill Museum-Goer's Guide*, Richard Wink and Richard Phipps explain that “Throughout history, art has served any number of functions. Since each work we encounter may reflect the tone of the place and period of the time in which it was produced, we need to speculate on a variety of contextual questions. How was the object used in its time? What

historical or legendary episodes are depicted?” (25). Those same concepts of course apply in our program as well. For example, if we were to view a sand mandala from Tibet, students could learn various things from it. According to *Asian Art Encyclopedia: History, Painting, Sculpture, Architecture, Calligraphy and More*, the mandala was systematically destroyed after the public viewing due to the Buddhist tradition of destroying art to symbolize the transitory nature of things, thus providing some understanding of Buddhist culture (“Tibetan Art”).

Upon having addressed *why* it is so relevant for us to view art, instructors still need to be aware of *how* they plan to present the art to their students. Obviously, tangible works that can be physically brought into the class environment would generally be the most appreciated, but that is not very practical in most cases. The sense of touch provides an added dimension to the sensory experience of art appreciation. Even in cases when touching the piece is forbidden, viewing the work in the third dimension is still an additional benefit. However, we generally do not have access to such luxuries, for various reasons. In this program, the majority of the art will inevitably be viewed via PowerPoint and/or printouts. Excellent sources of material include *Asian Art Encyclopedia: History, Painting, Sculpture, Architecture, Calligraphy and More* and the Michael Kampen-O’Riley text entitled *Art Beyond the West*.

We have already addressed that comparing and contrasting cultures leads to cultural understanding, but that same concept also facilitates artistic understanding. Wink and Phipps note that “When we confront an art object from another culture that at first may seem strange to us, remember that it is not so different from our own tradition in terms of functionality as well as artistic merit” (64). They also state that if you compare Asian and European works, “You will soon discover many similarities in terms of function, abstraction, decorative design, and principles of composition” (Wink and Phipps 64). One technique is to “[allow] a main idea to

shine through as the common denominator” (Burnham and Kai-Kee 8). But in addition to drawing comparisons in the sense of similarities, students can benefit from analyzing contrasting elements. For example, Wink and Phipps instruct us to compare an Eastern and Western work by telling us to “Locate a work from any non-Western culture and describe how it differs in terms of basic artistic principles like medium, technique, color, and style” (65-66).

The aforementioned protocol is in ordinance with the *Visual Analysis Guide* (Wink and Phipps 66). The guide—which should be photocopied and distributed to all students in attendance—addresses various elements such as identifying the object, who made it, how it was made, what the subject matter is, the time and physical location that the piece was made, and so on (22). The guide goes on to ask us to evaluate the piece in terms of line and texture, color and value, shapes and space, unity and variety, motion and rhythm, balance and proportion, content and central theme, style period, symbols, objects, people, places reflecting cultural concepts, the cultural concepts themselves, the piece’s usage both originally and currently and in comparison with similar art forms (22). Next, the *Visual Analysis Guide* instructs us to “describe the object’s ability to convey emotions,” then assess if the work “express[es] ideas of present or past societies” and to explain how if it does (23). Finally, we are asked about our “overall assessment of the work” (23).

Concerning such assessments, it is important to remember that they are highly individual, and it is important to maintain a classroom culture that is conducive to individual responses. According to Wink and Phipps, “Almost any work of art can elicit a reaction from viewers, from ‘I could have done that’ to ‘What does it mean?’ or ‘I really like that.’ Such personal reactions to works of art are evidence that art has the power to communicate ideas and emotional responses, to remind us of events in our own lives or to create a mood” (26).

That is not to say, however, that individualism is the only redeeming method of learning in an environment addressing visual art. It is evident that encouraging conversation is an outstanding way to facilitate learning. It is a good idea to ask the class to make general observations about a piece and then collectively discover more meaning (Burnham and Kai-Kee 8). A fun way to assist the students in their learning is to ask questions or even play a guessing game (98).

As mentioned, the *Visual Arts* module also addresses architecture. According to the syllabus, students will “have compared noteworthy architecture from each of these three countries, both in terms of antiquity and modernity.”

Some students might feel alienated by architecture, perhaps not viewing it as art at all. If a student wants to know why architecture is part of the program, we should explain to them that architecture indeed is an art form, with its own unique place in the art world. According to Gustav Lymer in his thesis entitled *The Work of Critique in Architectural Education*:

Architecture occupies a liminal position between art and construction. This means among other things that the qualities of an architectural proposal, as well as the competences and skills of the designer, are judged in terms of aesthetic, artistic, and conceptual as well as functional and technical considerations. The architect must handle the challenges of both art and engineering. (13)

We have now addressed the relevance of architecture to our outreach program—the *why*—but answering the *how* is also of importance. It is clearly impractical to transport buildings into a classroom environment unless they are models of buildings. As such, students can typically expect to view the works via PowerPoint and/or in the form of handouts, similar to other elements of this module. *Asian Art Encyclopedia* provides many photos of architecture, but

instructors are encouraged to be resourceful in finding additional images as well. Through viewing the works with a comparative lens, students should be able to identify defining elements of different architectural styles. Additionally, such a lens should facilitate reflection concerning cultural borrowing. Students could reflect on how elements of certain architectural works seem to be inspired by other styles of architecture. Beyond that, students could potentially reflect on and discuss examples of cultural borrowing in reference to architecture within their communities.

In the fifth and final module, we address art in its auditory form! Most students will probably feel that in this module, entitled *Music*, they are in a low stress setting. Hopefully that feeling is enhanced by a growing sense of camaraderie by this point. Students explore music—whether it be ancient, modern or somewhere in-between—from all three nations. Students also explore music in terms of regional differences, thus providing additional layers of depth to explore for each of the countries addressed. Moreover, students are given the opportunity to hear pop music from each of the three nations.

In the syllabus, it is stated that students will “recognize unique qualities of popular music from these three countries, both in historical and contemporary terms.” Some students or potential students might want to know why music is being studied both in terms of past and present in this module. Ancient music provided much of the groundwork for the music these countries have today. We have already studied visual art from those periods, so it makes sense to address the music that often accompanied it. Exposure to modern music such as pop, on the other hand, accommodates understanding by furnishing insight into these cultures when viewed in a contemporary context. By doing so, students are given the opportunity to notice cultural borrowing and also to put outdated stereotypes to rest, some of which have long histories of being steeped in romanticism rather than reality.

Concerning learning materials, instructors are encouraged to eclectically choose from various sources, just as has been done in the case of the template that corresponds to this module. However, if the instructor would like to easily locate more music examples and information pertaining to them, the *Oxford Global Music Series* offers introductions to a large variety of music exposure (Campbell). The series also provides resources for music education, including resources for high school age students (Campbell).

It is beneficial for students to learn about the different styles by comparing and contrasting them, just as they have done in previous weeks. In “Thinking Globally, Acting Locally: Cultural Diversity in Music Education,” Patricia Shehan Campbell recommends that instructors “teach in a comparative manner, selecting ‘lutes,’ ‘triple meter,’ ‘drones,’ ‘court ensembles,’ ‘protest songs,’ finding multiple extremes across cultures.” This is not supposed to be a lesson on music theory, however, so it would be a good idea not to go very deep into such principles. That said, by providing printouts of the lyrics to the song examples played in class, it will be easier for students to draw comparisons as they follow along.

Students should be able to relate on some level with virtually all of the music addressed. According to Campbell, “Because people are wired in ways that manifest their humanness no matter where they live, music is important as a means of allowing aesthetic experiences that mirror the beautiful, the sorrowful, and the sublime” (Campbell).

Templates

Having completed weekly classes for thirteen weeks, students should have built a strong foundation for understanding fundamentals of Asian culture. Students will have addressed these cultures from myriad perspectives and have achieved a multi-faceted understanding of Asia both in relation to the West and to itself. However, to assist instructors in facilitating students' realization of those goals, providing some structured examples of lesson plans will be of benefit. Here, we will look at succinct lesson plans for lessons 1.1, 2.1, 3.1, 4.1 and 5.1. Doing so addresses the first lesson of each module, which—other than the *Language* module—is uniformly China. The Chinese portions are being used as templates for the Indian and Japanese portions.

1.1: Chinese History

- Introduction of instructor and students, along with explaining this lesson's activities.
 - 6 minutes.
- Ask students what they think of when they think of Chinese history.
 - 7 minutes.
 - Students are encouraged to discuss with instructor and each other.
- Distribute printout: "Timeline of Chinese History," by Michael Tsin.
 - 2 minutes.
 - While distributing it, briefly describe what it is.
 - Allow students to keep this, especially because it includes additional dynasties not covered in the lesson.
- Using PowerPoint, review corresponding extracted annotations from the timeline.
 - 25 minutes.
 - Includes Shang Dynasty, Qin/Ch'in Dynasty, Han Dynasty, Ming Dynasty, Qing/Ch'ing Dynasty, Republic of China and the People's Republic of China.
 - In the PowerPoint presentation, also include a corresponding map for each dynasty, extracted from *Atlas of World History: from the Ancient World to the Present* (Haywood, Catchpole, Hall, Barratt, and et al). Preferably, students will have maps, too.
 - Allow time for questions and discussion throughout, which—along with the map viewing—serves to calm the students during brain-intensive lecture.

- Students complete a short questionnaire, with the option for it to be completed anonymously.

-5 minutes.

-Ask three to ten questions pertaining to what has been covered, such as:

-“Of the dynasties we’ve covered, which is thought to be the beginning of

Chinese civilization?” Answer: *Shang*.

-“Name the dynasty we discussed that is known for directing its attention toward

agrarian matters and was the dynasty in which the classic novel *Journey to*

the West was written.” Answer: *Ming*.

-“After the Nationalist Government of the Republic of China fled the mainland

upon their defeat by the Communist Government, where did they relocate

to?” Answer: *Taiwan*.

- Distribute a list of related materials that can be found at that library branch and/or system.

-2 minutes.

- Distribute a schedule of upcoming lessons and answer questions related to them.

-3 minutes.

2.1: Chinese Culture

- Grape juice is poured into wine glasses before class starts, and the poem “The Moon Festival,” by Su Shi is written on a marker board, chalkboard, etc.
 - Throughout the class, attendees are welcome to help themselves to more juice.
 - Explain under poem that this is to emulate the Mid-Autumn Festival and that they will learn about it in the lecture, as they sip their “wine.”
 - Hang some paper lanterns near the poem.
- Introduction of instructor and students, along with explaining this lesson’s activities.
 - 6 minutes.
- Ask students what they know about Chinese culture, or what comes to mind.
 - 7 minutes.
 - Students are encouraged to discuss with instructor and each other.
- Distribute printout: *Destination Specialist: East Asia: Part 2: Northeast Asia—China, Taiwan, Hong Kong, and Macau (9-16)*.
 - 2 minutes.
 - While distributing it, describe what it is.
- Using PowerPoint, review those pages.
 - 25 minutes.
 - Allow time for questions and discussion throughout, which—along with the map viewing—serves to calm the students during brain-intensive lecture.
 - Topics correspond to the outline in the syllabus: religion, ethnic groups, traditional culture and philosophy, dining, celebrations and special events, cultural revolution and behavior.

-In the PowerPoint presentation, include at least one image relating to each of the above topics, with the exception of the “cultural revolution” topic, which needs no image when not being put into the context of history.

-*Destination Specialist: East Asia: Part 2* includes images entitled *Women of the Ethnic Group Dai in Traditional Dress* (10), *Nanguan Mosque, Rebuilt in 1980 in Yinchuan* (11) and *Meizhou Island Temple of Goddess Mazu* (13). These images fall into the “ethnic groups,” “religion” and “celebrations and special events” categories, respectively.

-The above images are placed at the correct locations in the presentation automatically, simply due to being at relevant locations in the book.

-Other images, such as these below, will need to be manually placed at relevant locations in the presentation:

Fig. 1: “religion” location

Fig. 2: “religion” location

Fig. 3: “traditional culture and philosophy” location

Fig. 4: “behavior” location

Fig. 5: “dining” location



Fig. 1. Doup Chung, a Buddhist monk in Tibet (Garnaut).



Fig. 2. *Taoist priests recite in front of the altars at the City God Temple in Shanghai on the Mid-Autumn Festival (“China’s Mid-Autumn Fest”).*



Fig. 3. *A statue of Confucius at the entrance to the renovated Confucian Temple in Beijing (Hilton).*



Fig. 4. People attempt to purchase an iPhone 4S at the Apple store in the Sanlitun district of Beijing (Paulich).



Fig. 5. A Chinese meal (“China Business Etiquette Guide”).

- Students complete a short questionnaire, with the option for it to be completed anonymously.

-5 minutes.

-Ask three to ten questions pertaining to what has been covered, such as:

-“Which ethnic group was originally known as the Chinese?” Answer: *Han*.

-“We have learned about four Chinese cooking styles today, but which of them is generally most familiar to Americans?

A) *Shandong*

B) *Szechuan*

C) *Guangdong (Cantonese)*

D) *Huaiyang*

Answer: C) *Guangdong (Cantonese)*.

-“Today, we emulated the Mid-Autumn Festival. Can you name another

celebration or special event that we read about today? If so, what do you remember about it?” Acceptable answers: *Harbin Ice and Snow*

Festival, Chinese New Year or Spring Festival, Lantern Festival, Goddess Mazu/Tian Hau Festival, Dragon Boat Festival.

- Distribute a list of related materials that can be found at that library branch and/or system.

-2 minutes.

- Distribute a schedule of upcoming lessons and answer questions related to them.

-3 minutes.

3.1: Language

- “Nǐ hǎo” / Namaste / konnichiwa / hello” are written on a chalkboard, marker board, etc. prior to the class starting, greeting students with Romanizations of Mandarin, Hindi and Japanese, respectively. “Hello” follows so that students will immediately know they are being greeted.
- Introduction of instructor and students, along with explaining this lesson’s activities.
 - 6 minutes.
 - During the introduction, tell them “hello” in all three languages, so that they understand the correct pronunciations.
- Ask students what they know about any of the Asian languages we will be addressing.
 - 7 minutes.
 - Students are encouraged to discuss with instructor and each other.
- Distribute printout of common phrases and vocabulary words.
 - 2 minutes.
 - While distributing it, describe what it is.
- Using PowerPoint, review the material.
 - 25 minutes.
 - Mandarin phrases/statements:
 - “Ni hao.” - *Hello.*
 - “Qing gei wo zhege.” - *Please give me this.*
 - “Qing gei wo nage.” - *Please give me that.*
 - “Xie xie.” - *Thank you.*
 - “Zaijian.” - *Goodbye.*

-Mandarin vocabulary:

-“ni” – *you*

-“hao” – *good/well*

-“qing” – *please*

-“gei” – *give*

-“wo” – *I/me*

-“zhege” – *this*

-“nage” – *that*

-“xie xie” – *thank you*

-Hindi phrases/statements

-“Namaste” – *Hello/Goodbye.*

-“Yeha deejaye” – *Give this to me, please.*

-“Vaha deejaye” – *Give that to me, please.*

-“Dhanyavaad” – *Thank you.*

-Hindi vocabulary

-“yeha” – *this (object)*

-“vaha” – *that (object)*

-“deejaye” – *implies politeness*

-Japanese phrases/statements

-“Konnichiwa” – *Hello/Good afternoon.*

-“Kore Kudasai” – *Please give me this.*

-“Sore kudasai” – *Please give me that.*

-“Arigatou” – *Thank you.*

-“Sayonara” – *Goodbye*.

-Japanese vocabulary

-“kore” – *this*

-“kudasai” – *please*

-“sore” – *that*

-Briefly explain that Mandarin is a tonal language and that—while tones will not be addressed in the class session—saying a word with a different tone gives it a different meaning.

-Briefly explain that—while it will not be addressed to speak of in the class session—due to things like the caste system in India and the extreme importance of respect in Japan, honorifics are important in those languages.

-For each language, sound clips of the aforementioned examples of asking and thanking can be found at SurvivalPhrases.com in the sound clips for lessons 1 and 3.

-“Hello” and “goodbye,” on the other hand, are integrated into the beginning and end of the session. Prepare the “goodbyes” while students fill out their worksheets.

-After reviewing each of the sections and their accommodating recordings, replay the recordings. This time, pause them when the students need a moment to think of what to say.

- Students complete a game in which they are to identify which language is which. It can be completed anonymously.

-5 minutes.

-Simply distribute, in random order, the vocabulary, phrases and statements onto a worksheet, having them write “M,” “H” or “J” next to each phrase, denoting

“Mandarin,” “Hindi” and “Japanese,” respectively.

- Distribute a list of related materials that can be found at that library branch and/or system.

-2 minutes.

- Distribute a schedule of upcoming lessons and answer questions related to them.

-3 minutes.

4.1: Chinese Visual Arts

- Introduction of instructor and students, along with explaining this lesson's activities.
 - 6 minutes.
- Ask students what they think of when they think of Chinese visual arts, including architecture.
 - 7 minutes.
 - Students are encouraged to discuss with instructor and each other.
- Distribute the *Visual Analysis Guide* (Wink and Phipps 66).
 - 2 minutes.
 - While distributing the printout, describe what it is for.
- Using PowerPoint, display images depicting Chinese visual art.
 - 25 minutes.
 - There should be a minimum of one visual example for each of the eleven categories listed in the syllabus outline.
 - Provide a brief description of each item.
 - Have students comment on how images in the PowerPoint presentation can be viewed in terms of the *Visual Analysis Guide*. To promote conversation, ask students how the images can be described in terms of line, texture, balance and so on.
 - Examples that can be used:
 - Painting: Historical Development to 221 BCE:** “*Oracle Bone*. Shang period, c. 1766-1122 BCE” (Kampen-O’Riley 107). Relevance: The pictographic element of this shows a stage of evolution of Chinese characters, which are a staple of Chinese painting.
 - Painting: Early Imperial China (221 BCE-589 CE):** Gu Kaizhi, *Admonitions of the Instructress to the Ladies of the Palace*, year of creation unknown,

ink and color on silk (Kampen-O'Riley 119).

- Painting: Late Imperial China (1368-1912):** “Yuan-Ji (Shitao), *Landscape*, Qing dynasty, c. 1700. Leaf from an album of landscapes, ink and color on paper” (Kampen-O'Riley 141).
- Painting: Modern Painting (1912-present):** Yue Minjun, *Backyard Garden*, 2005, oil on canvas (Minjun).
- Ceramics: History (221 BCE-1912 CE):** “Tomb of Emperor Shihhuangdi. Lintong, near Xi'an, Shenxi. 221-206 BCE. Terra cotta, lifesize figures” (Kampen-O'Riley 112).
- Ceramics: Chinese Porcelain Wares:** “A pair of porcelain vases painted in an underglaze of cobalt blue. Ming dynasty, Xuande period” (Kampen-O'Riley 134).
- Ceramics: Modern Pottery (1912-present):** *11" Landscape Blue & White Porcelain Bird Cage*, Crafted from fine quality porcelain ceramic, with a fitted steel hanger (*11" Landscape*).
- Architecture: Imperial Architecture (221 BCE-1912 CE):** “Hall of Supreme Harmony, Imperial Palace, Beijing. Begun 19th Century” (Kampen-O'Riley 139).
- Architecture: Commoner Architecture:** *The Hutongs*. “Alleyways formed by rows of Siheyuan or spaces enclosed by walls or an enclosed quadrangle area” (Kotin).
- Architecture: Religious Architecture:** “Lion Grove Garden. Suzhou, Jiangsu, china, view west to Heart of the Lake Pavilion. Yuan dyansty, 1342, with later additions” (Kampen-O'Riley 140).

-Architecture: Modern Architecture (1912-present): Skyline – Hong Kong, China. “Panorama of the Hong Kong night skyline. Taken from Lugard Road at Victoria Peak” (Louie and Spears).

- Students complete a short questionnaire, with the option for it to be completed anonymously.

-5 minutes.

-Ask three to ten questions pertaining to what has been covered, such as:

-“Name one type of ceramic that was used in the ceramic works we reviewed today.” Acceptable answers: 1) Porcelain. 2) *Terra cotta*.

-“Name at least two recurring themes you noticed in the works we reviewed today?” Acceptable answers: There are many, which can include—but are not limited to—*Mountains, trees, Chinese characters, Chinese stamp art* and *upward-turned eaves*.

-“What city’s skyline did we look at today?” Answer: *Hong Kong*

- Distribute a list of related materials that can be found at that library branch and/or system.

-2 minutes.

- Distribute a schedule of upcoming lessons and answer questions related to that.

-3 minutes.

5.1: Chinese Music

- Introduction of instructor and students, along with explaining this lesson's activities.
 - 6 minutes.
- Ask students what they know about Chinese music and/or what comes to mind.
 - 7 minutes.
 - Students are encouraged to discuss with instructor and each other.
- Distribute lyrics to the songs that will be played in class.
 - 2 minutes.
 - While distributing the printout, describe what it is for.
- Using an audio player of some sort, review songs.
 - 25 minutes.
 - Lyrics can be displayed in PowerPoint.
 - Explain that regional/folk music exists.
 - Briefly name the styles listed in the syllabus.
 - Do not use such songs as examples in class.
 - Keep those styles in mind when providing library resources.
 - Play at least six songs.
 - Three historical songs.
 - Three modern songs.
 - Examples that can be used:
 - History: Dynasty Era (1122 BCE-1911 CE): Instrumental:** “Picking Flowers,” by Lei Qiang.

-History: Republic of China Era (1912-1949): “One’s Young Life Like a Flower,” by Zhou Xuan.

-History: People’s Republic of China Era (1949-1990’s): “The East is Red,” by Li Youyuan.

-Modern Music: Pop Music (AKA “C-Pop”): “Heart Sutra,” by Faye Wong.

-Modern Music: Rock and Heavy Metal: “The Future,” by Lonely China Day.

-Modern Music: Punk Rock: “Coming down to Beijing,” by Brain Failure.

-Encourage participants to find extremes and then compare and contrast those extremes.

-For example, the class could contrast the commercialism and punky attitude in “Coming down to Beijing” with the less capitalistic and more conservative attitude in “The East is Red.”

-Another example is that “The East is Red”—which was the anthem for the Cultural Revolution in the 1960’s and is clearly political, even to those who are unfamiliar with Chinese history—is in contrast to “Heart Sutra,” a song of Buddhist origin.

-An example of a comparison that can be made is that high-pitched sounds contribute to the emotivity in both “Picking Flowers” and “One’s Young Life like a Flower.”

- Students complete a short questionnaire, with the option for it to be completed anonymously.

-5 minutes.

-Ask three to ten questions pertaining to what has been covered, such as:

-“Which song was blatantly political?”

A) “The Future,” by Lonely China Day

B) "The East is Red," by Li Youyuan

C) "Coming down to Beijing," by Brain Failure

Answer: B) *"The East is Red," by Li Youyuan.*

- "Which of the songs repeatedly uses elements of nature metaphorically?"

A) "Picking Flowers," by Lei Qiang

B) "One's Young Life Like a Flower," by Zhou Xuan

Answer: *"One's Young Life Like a Flower," by Zhou Xuan.*

- "Which of the songs is clearly Buddhist?"

Answer: *"Heart Sutra," by Faye Wong.*

- Distribute a list of related materials that can be found at that library branch and/or system.

-2 minutes.

- Distribute a schedule of upcoming lessons and answer questions related to that.

-3 minutes.

Having completed this program, students will have enriched their understandings of historical matters, cultural matters, linguistic matters, matters of visual arts and musical matters. Through gaining heightened levels of social consciousness, students will more confidently branch out and face the complexities and challenges of the 21st century, thanks in part to their willingness to participate in our program. As such, it would be greatly appreciated if you would strongly consider participating in its implementation! Thank you/xiè xiè/dhanyavād/arigatou!

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