



澳華歷史博物館  
CHINESE MUSEUM

**Multicultural Museums Victoria**

**MULTICULTURAL SNAPSHOTS TOOLKIT:  
TEACHING AND LEARNING UNITS**

**Museum of Chinese Australian History**  
**UNIT 2: ANCIENT ARTEFACTS**  
**YEAR 7-8**

## UNIT 2: MUSEUM OF CHINESE AUSTRALIAN HISTORY

### Curriculum alignment: Humanities and Intercultural Capability

#### Victorian Curriculum – Levels 7 and 8 content descriptions

| Levels 7 and 8  | Levels 7 and 8  | Levels 7 and 8   |
|---|---|--|
| HISTORY   | INTERCULTURAL CAPABILITY  | INTERCULTURAL CAPABILITY   |
| <b>Historical Knowledge</b><br>Personal histories<br><i>(The Australian colonies)</i>                                 | <b>Cultural Practices</b>   | <b>Citizenship, Diversity and Identity</b>   |
| <b>Ancient world and early civilisations – 60 000 BC (BCE) – c.650 AD (CE)</b><br><br>• China                         | Analyse the dynamic nature of own and others cultural practices in a range of contexts (VICCCB013)  | Explain how groups express their identities, including religious and cultural identity, and how this expression can influence their perceptions of others and others' perception of them. (VCCCC026)                   |
| <b>Historical Knowledge</b><br>Community histories<br><i>(Australia as a Nation)</i>                                  | Examine how various cultural groups are represented, by whom they are represented, and comment on the purpose and effect of these representations (VICCCB014)                         | Examine how national identity can shape a sense of belonging and examine different perspectives about Australia's national identity, including Aboriginal and Torres Strait Islander peoples' perspectives. (VCCCC027) |
| <b>The significance and importance of conserving the remains and heritage of the past. (VCHHK115)</b>                 | <b>Cultural Diversity</b>   |  |
| <b>History concepts and skills</b><br>Using historical sources as evidence  | Identify the challenges and benefits of living and working in a culturally diverse society (VICCCD015)  |  |
| <b>Analyse and corroborate sources and ask questions about their accuracy, usefulness and reliability. (VCHHC099)</b> | Evaluate the ways in which the community demonstrates the value it places on cultural diversity, and why this valuing of cultural diversity is important to the community (VICCCD016) |  |



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| <b>Analyse the different perspectives of people in the past. (VCHHC100)</b>  |  |  |
| <b>Explain different historical interpretations and contested debates about the past, (VCHHC101)</b>   |  |  |
| <b>History concepts and skills</b><br>Continuity and change  |  |  |
| <b>Identify and explain patterns of continuity and change in society to the way of life. (VCHHC102)</b>  |  |  |
| <b>History concepts and skills</b><br>Historical significance  |  |  |
| <b>Evaluate the role and achievement of a significant individual, development and/or cultural achievement that led to progress. (VCHHC104)</b> |  |  |

## UNIT 2: ANCIENT ARTEFACTS

### Rationale:

This learning sequence encourages students to enhance their understanding of the historical, cultural, and social significance of selected artefacts in the ‘Han Dynasty’ exhibition are on loan from private collectors. The museum artefacts are examined for their significance both in ancient times and how they relate to a contemporary Australian context. Examining the relationship between the past and present provides students with an understanding of continuity and change as seen through personal and community contributions to civic life.

### Objectives:

H Have students engage with the interactive Multicultural Snapshots Toolkit: The Summit Induction page (<https://mmv.org.au/multicultural-snapshots-summit-induction/>) and Multicultural Snapshots Summit page (<https://mmv.org.au/multicultural-snapshots-summit/>). Here, students can source information provided by multicultural representatives from each of the five museums about selected cultural artefacts and their significance, past and present. Listen to the Museum of Chinese Australian History multicultural representative Isabel Zhang share how Chinese history, customs, and enterprises have helped shape Australia’s identity in the world.

| Teaching and Learning cycle |  | Student activity   |
|-----------------------------|--|--|
| <b>Engagement</b>           | <p>Invite students to work in pairs to complete the ‘<i>I See, I Think, I Wonder</i>’ worksheet in respect to the two artefact illustrations. Once students complete all sections, have each pair share their responses with another pair, and then with the class.</p> <p>As a class, revisit the illustrated artefacts, and collate feedback from the students about their responses to the questions highlighted for the activity, e.g.,</p> <p>Describe what you <i>see</i>.</p> <ul style="list-style-type: none"> <li>• What is noticeable about the shape, colour, texture, and special features of each artefact?</li> <li>• What material/s were they made from?</li> <li>• What decorations appear on the artefacts?</li> <li>• What are the similarities and differences between the artefacts?</li> </ul> <p>Explain what you <i>think</i>.</p> <ul style="list-style-type: none"> <li>• How were the artefacts made?</li> <li>• When were they created?</li> <li>• What were they used for?</li> <li>• Who created these artefacts?</li> </ul> <p>Clarify what you <i>wonder</i>.</p> | <ul style="list-style-type: none"> <li>• I See, I Think, I Wonder</li> </ul> |

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|                                  | <ul style="list-style-type: none"> <li>• What does the term ‘Ferghana’ mean?</li> <li>• What is the significance of these artifacts? Consider their value within contexts - historical, social, cultural, and commercial.</li> <li>• How are the artefacts related?</li> <li>• Where would I find these artefacts today?</li> </ul> <p>Have students access the Multicultural Snapshots Toolkit (<a href="https://mmv.org.au/multicultural-snapshots-summit/">https://mmv.org.au/multicultural-snapshots-summit/</a>), and find the interview with Isabel Zhang, Head of Cross-Cultural Insights at Bastion Insights, and listen to how she describes the significance of the (Ferghana) Horse and Cocoon pottery of the Han Dynasty era.</p>  |   |
| <p><b>Building knowledge</b></p> | <p>Divide the class into two groups, and pair students up. Ask one group to investigate the significance of Chinese Han Dynasty ‘(Ferghana) Horse’ sculpture and the other group of pairs to investigate Han Dynasty Cocoon pottery.</p> <p>Have each pair locate another image of an appropriate artefact for their group. No two pairs should use the same image. Each group will collate the images and information into an online class catalogue. Information students should investigate is the</p> <ol style="list-style-type: none"> <li>era of production,</li> <li>geographical location of where the ceramics was produced/unearthed,</li> <li>materials used,</li> <li>the social/cultural significance and functionality of the ceramic artefacts, and</li> <li>artist name/s,</li> <li>description and meaning of shape and decoration.</li> </ol> <p>Students could access images of the Ferghana Horse sculptures and the Cocoon pots from the Han Dynasty listed in the web resources section. Each group will be responsible for including a brief introduction in the catalogue about the Han Dynasty, its historical and cultural significance, system of government and society, beliefs, and notable technologies.</p> <p>Instruct students to complete the ‘I used to think – Now I think’ worksheet. Here students should consider the significance of ceramic artefacts to understanding how the past is valued by people of the present.</p> | <ul style="list-style-type: none"> <li>• Template for exhibition catalogue about Han Dynasty Ferghana Horse sculptures.</li> <li>• I used to think – Now I think</li> </ul> |
| <p><b>Transformation</b></p>     | <p>Test students’ prior knowledge of significant Chinese innovations, such as architectural constructions (e.g., the Great Wall of China, The Forbidden City, The Summer Palace), the invention of the compass, pottery wheel, paper money, the</p>  | <ul style="list-style-type: none"> <li>• Timeline template</li> <li>• I used to think – Now I think</li> </ul>  |

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|                            | <p>printing press, medicine, and gunpowder, etc. Invite students to further research Chinese inventions and add other significant contributions to their timeline. Ask students to include in the timeline the Ferghana horse and Cocoon pot.</p> <p>Working in a group of three, have students research a segment of the <i>Timeline of Chinese Innovation</i>. Their research should be focused on significant inventions developed in the one of the major Dynasties:</p> <ul style="list-style-type: none"> <li>• Shang (ca. 1600–ca. 1050 B.C.E)</li> <li>• Zhou (ca. 1050–256 B.C.E)</li> <li>• Han (206 B.C.E–220 A.D.)</li> <li>• Six Dynasties (220–589) A.D.</li> <li>• Tang (618–906) A.D.</li> <li>• Song (960–1279) A.D.</li> <li>• Yuan (1279–1368) A.D.</li> <li>• Ming (1368–1644) A.D.</li> <li>• Qing (1644–1911) A.D.</li> <li>• Post-Qing (1911-current).</li> </ul> <p>Invite students/ groups to consider the legacy of Chinese innovations how we live and work today. Ask students to add to the I used to think – Now I think’ worksheet with how their knowledge about Chinese culture and enterprise has changed.</p> |   |
| <p><b>Presentation</b></p> | <p>In a group of four, have students discuss how Chinese culture has influenced their lives today. Using a Thinking Map, have groups jot down aspects of Australian society and culture that has been influenced by Chinese innovation (environmental, commercial, scientific, technological, educational, and culinary). Invite each group to share their ideas with the class and display the Thinking Maps as a collation of class ideas and identify which context students listed the most ideas of influence.</p> <p>The ‘Ferghana’ horse and the Cocoon vessel are objects that represent Chinese culture of the past. Invite students to design a poster/brochure, take a series of photographs, write a poem, produce an advertisement, etc. that encapsulates the enterprise of Chinese-Australians in a contemporary sense.</p>   | <ul style="list-style-type: none"> <li>• Thinking Map</li> <li>• Design concept: poster, photographic, film/animation, sculptural, poetic or prose, etc.</li> </ul> |

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|                          | <p>Alternatively, students could also design a respectful memorial for a local park that celebrates the enterprise and contribution of Chinese-Australians to Australian history. Students should accompany their concept designs/prose with a justification of their informed perspective.</p> <p>Provide students/pairs/groups with an opportunity to pitch their concept designs to the class.</p>  |  |
| <p><b>Reflection</b></p> | <p>Evaluate student knowledge by using Quizlet to generate multiple-choice questions about the Chinese history, traditions and innovations.</p> <p>Have students review their previously developed, <i>I used to think – Now I think</i>, and add further information about what they now know about Chinese-Australian history, culture and innovations.</p> <p>Take students on excursion to the Museum of Chinese Australian History, or a cultural museum in their town or region that features artefacts from Chinese-Australian culture. Direct students to further resources on this topic. See extensive list below.</p> | <ul style="list-style-type: none"> <li>• Quizlet</li> <li>• I used to think – Now I think</li> </ul> |

**Reference Directory - Ancient Artefacts:** (F) denotes that the resource is available in FUSE (DET Victoria)

(F) **Ancient China:** <https://fuse.education.vic.gov.au/ResourcePackage/LandingPage?ObjectId=9aa1f722-a315-48fb-9c84-9f359cec8ef0&SearchScope=All>

**Ai WeiWei: Circle of animals/zodiac heads – Horse:** <https://hirshhorn.si.edu/explore/zodiac-heads-horse/>

**China Online Museum: Cocoon-shaped Hushaped Hu:** <https://www.comuseum.com/arts/han-cocoon-shaped-hu/>

**China Online Museum: Han to Jin Dynasty Ceramics:** <https://www.comuseum.com/ceramics/han-to-jin/#:~:text=During%20the%20Han%20dynasty%2C%20two,glaze%2C%20tinted%20brown%20or%20green.&text=The%20iron%20interacted%20with%20the%20glaze%20during%20firing%20and%20colored%20it>

**Chinese immigration to Australia and Chinese Australians:** <https://aus.thechinastory.org/archive/chinese-immigration-to-australia-and-chinese-australians/#:~:text=Of%20twenty%2Dthree%20million%20Australians,of%20concentration%20of%20Chinese%20Australians.>

**Culture Victoria, Chinese Australian Families:** <https://cv.vic.gov.au/stories/immigrants-and-emigrants/chinese-australian-families/>

**Famous Chinese Australians:** <http://chinadownunderdm.weebly.com/famous-chinese-australians.html>

**Ferghana Horse, Ancient History:** <https://amp.en.google-info.cn/10779303/1/ferghana-horse.html>

**Gansu Provincial Museum:** <https://www.asiaculturaltravel.co.uk/gansu-provincial-museum/>

**Golden Triangle Antiques:** <https://www.goldentriangleantiques.com/chinese-han-dynasty-earthenware-cocoon-jar/>

**Han Dynasty Ceramics:** <http://www.chinaonlinemuseum.com/ceramics-han.php>

**Han to Jin Dynasty Ceramics:** <https://www.comuseum.com/ceramics/han-to-jin/>

**Holmes classrooms, A history of Chinese immigration:** <https://holmesclassrooms.weebly.com/impact-of-chinese-immigration.html>

**Horse (1), Art Gallery of NSW:** <https://www.artgallery.nsw.gov.au/collection/works/434.1987/>

**Horse (2), Art Gallery of NSW:** <https://www.artgallery.nsw.gov.au/collection/works/EC57.1962/>

**Horse and rider, Art Gallery of NSW:** <https://www.artgallery.nsw.gov.au/collection/works/83.1979/>

**Horse and rider, The MET:** <https://www.metmuseum.org/art/collection/search/44805>

**Japanese Mythology and Folklore:** <https://japanesemythology.wordpress.com/notes-horse-figurine-art-traditions-of-eurasia/>

**La Trobe University, Brief History of the Chinese in Australia:** <https://arrow.latrobe.edu.au/store/3/4/5/5/1/public/education/history.htm>

**List of Chinese inventions:** [https://en.wikipedia.org/wiki/List\\_of\\_Chinese\\_inventions](https://en.wikipedia.org/wiki/List_of_Chinese_inventions)

**NMA, Australia's defining moments, Digital Classroom - Chinese:** [https://digital-classroom.nma.gov.au/search?query=Chinese&sort by=search api relevance&sort order=DESC](https://digital-classroom.nma.gov.au/search?query=Chinese&sort%20by=search%20api%20relevance&sort%20order=DESC)

**Polo Player Art Gallery of NSW:** <https://www.artgallery.nsw.gov.au/collection/works/EC29.1962/>

Silk Road Art, Horses and Camels: <https://depts.washington.edu/silkroad/exhibit/trade/horcamae.html>

Tang horses and Tang era sculpture and ceramics: <http://factsanddetails.com/china/cat2/4sub9/entry-5438.html>

The Heavenly Horses of the Han Dynasty: <https://www.silkroadtalk.com/2019/05/heavenly-horses-of-Han-Dynasy.html>

The Horses of T'ang T'ai-Tsung, Of the Antecedents of the Chinese Horse: <https://www.penn.museum/sites/journal/666/>

The Importance of The Horse in Chinese Art: <https://ollischineseantiquities.com/publications/the-importance-of-the-horse/>

The Tang Dynasty: China's Golden Age: <https://studycli.org/chinese-culture/introduction-to-the-tang-dynasty/>

Timeline of Chinese History and Dynasties: [http://afe.easia.columbia.edu/timelines/china\\_timeline.htm](http://afe.easia.columbia.edu/timelines/china_timeline.htm)

#### **Web resources – Teaching and Learning support:**

Visible Thinking, Project Zero: <https://pz.harvard.edu/projects/visible-thinking>

I See I Think I Wonder: <https://thinkingpathwayz.weebly.com/seethinkwonder.html>

I used to think – Now I think: <https://pz.harvard.edu/resources/i-used-to-think-now-i-think>

Timeline template: <https://www.sampletemplates.com/business-templates/sample-timeline-for-kids.html>

Quizlet: <https://quizlet.com/>

Poster Design Guide: How to Make an Eye-Catching Poster in 2020: <https://venngage.com/blog/poster-design/>

Kids poster templates: <https://www.canva.com/posters/templates/kids/>

Poster my wall: <https://www.postermywall.com/index.php/sizes/brochure-templates>

**STUDENT WORKSHEET: MUSEUM OF CHINESE AUSTRALIAN HISTORY, Ancient Artefacts**

**Visible Thinking Strategy**

- *I See: Describe what you see – the shape, colour, texture, and special features and materials used to make this object.*
- *I Think: What do you think the object is? What was it used for? Who made it? Why was it made how it appears?*
- *I Wonder: How does this object represent Chinese culture? Why is it important as an artefact of the past?*



|                           |
|---------------------------|
| <p><b>I See ...</b></p>   |
| <p><b>I Think...</b></p>  |
| <p><b>I Wonder...</b></p> |

**Han Dynasty: Ferghana horse sculptures (202 B.C.–A.D. 220)**



**I See ...**

**I Think...**

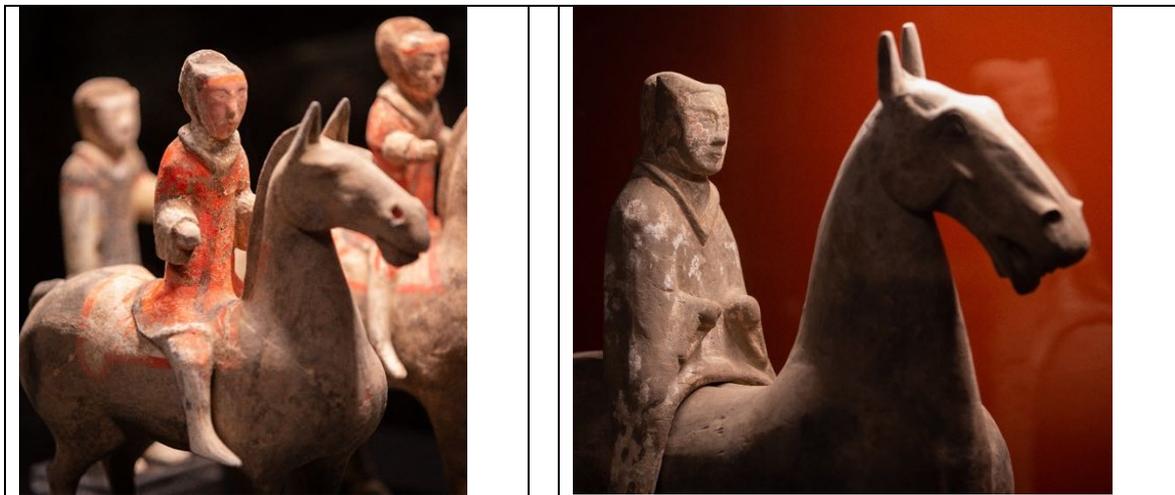
**I Wonder ...**

**Han Dynasty: Cocoon pot (202 B.C.–A.D. 220)**

## **Teacher resource: MUSEUM OF CHINESE AUSTRALIAN HISTORY - ANCIENT ARTEFACT**

### **Artefact Information**

#### **(1) The Fergana horse sculptures, Han Dynasty (206 B.C.E–220 A.D.)**



The Silk Road or Silk Route during the Han Dynasty was a network of trails and trading posts to trade goods between people East Asia to the Mediterranean. This Fergana horse is one of the main reasons for the development of the Silk Route. In Central Asia, the Fergana Valley, where the Chinese bought the Fergana horses from. The story begins with a famous explorer Zhang Qian was sent as an emissary – a diplomat – to the land of a neighbouring tribe to obtain tribute, which is a payment and acknowledgement of the rule of an Emperor or leader. However, he was captured by the Xiongnu tribe, and spent the next 10 years living with the Xiongnu people. When he returned to China, he had a Xiongnu wife and had obtained much information about other regions, people, ideas and trade. He also brought silk to the wider attention of the peoples residing west of China. From his reconnaissance the Han learnt of the Fergana horses, which became known as Heavenly Horses and a prized possession. So, the Silk Road had two main origins, the Chinese desire for the Heavenly Horses, and the knowledge of the extent of trade further west. To obtain the horses meant the Han Emperors needed to maintain diplomatic and trading relationships with the Fergana tribes. China had many goods that other nations wanted.

The Romans especially wanted silk from China and the Silk Road developed as the Han Empire expanded westwards and merchants established a network of trade routes. These jars are shaped like the silkworm cocoons, which shows how important silk was.

This sculpture shows the expansion of Chinese culture to other parts of the world, and the influence of trade for China in spreading ideas, religion, and culture and objects. It, and the Cocoon pots highlight the importance of the Han Dynasty to China and Chinese people. Silk is a material that is internationally recognised and worn. The sculpture shows how cultures and ideas can be utilised and accepted by other nations to enrich their way of life. Ancient China is an important area of the History curriculum, so these object shows the power of the Han Dynasty in conquering new lands and trading silk to increase its economy.

For further information, refer to Museum of Chinese Australian History website:

<https://www.chinesemuseum.com.au/han-dynasty-life-everlasting2>

## (2) The Cocoon pots, Han Dynasty cocoon pot (202 B.C.–A.D. 220)



### (3) Cocoon-Shaped Vessel: 2nd–early 1st century B.C.:

This vessel is generally believed to have been used to hold liquids, it was possibly never used in daily life for this purpose, but instead more than likely made to accompany a deceased person into the afterlife. Considering that it would have been awkward to pour liquids from a vessel such as this, and that the Chinese from early times placed great importance on symbolism in life and in death, the most likely reason for the manufacture of a shape such as this is because it perhaps resembles the shape of a silk worm cocoon. The silkworm and the manufacturing of silk played a major role in the economy of China since very early times. Possibly the person this jar accompanied into the afterlife was a manufacturer of silk. By placing a jar such as this in his/her tomb, it is believed would ease their way into the afterlife by providing familiarity to that which he/she was accustomed to whilst living.

The practice of placing items for use by the deceased in the afterlife dates back to neolithic times in China. A custom that was practiced up to, and during the Ming Dynasty (1368-1644). After the Ming Dynasty the practice of placing these kinds of Mingqi funerary objects with the deceased declined. Mingqi funerary objects from these early times gives an insight into what kind of pottery was made and used during the Han Dynasty for everyday living. Many of these mingqi funerary objects were copies or replicas of objects used in daily life. Miniature terracotta houses, granaries, vessels and images of animals and human figures, were specifically made to accompany a deceased person into the afterlife. Anything that was believed to bring comfort and familiarity to the deceased during their journey into the other world and beyond was made solely for this purpose. In the tomb of the first Emperor of Qin, prior to the Han Dynasty no expense was spared, life sized terracotta objects, now known as the terracotta army with life size figures of horses and chariots, bronze vessels, jade and ivory ornaments, silver and gold jewellery were entombed with the emperor.

The Han Dynasty lasted for a period of 400 years – Western Han from 206 BCE – 9 CE, with the Xin dynasty ruling from 9 -23 CE, followed by the Eastern Han from 25 – 220 CE.

Information retrieved from:

<https://www.goldentriangleantiques.com/chinese-han-dynasty-earthenware-cocoon-jar/>

**STUDENT WORKSHEET: MUSEUM OF CHINESE AUSTRALIAN HISTORY – ANCIENT ARTEFACTS –**

**Exhibition catalogue: THE FERGHANA HORSE**

The Museum of Chinese Australian History is hosting an exhibition of Han Dynasty ceramic horse sculptures. Find an image of a Han Dynasty horse sculpture and write an information statement to accompany the image. The information statement should include:

- title, period, and date of origin;
- geographical location of where the sculpture was produced/unearthed;
- artist name/s (if available) – otherwise, list as ‘Artist unknown’;
- materials used in construction;
- background history about the sculpture (purpose, symbolism, significance of the sculpture in the time of production);
- description and meaning/symbolism of decoration.

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|------------------------------|
| <b>Image</b>                 |
|                              |
| <b>Information statement</b> |
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**STUDENT WORKSHEET: MUSEUM OF CHINESE AUSTRALIAN HISTORY, ANCIENT ARTEFACTS**

**Thinking Map**

