

The image shows the interior of the Qianlong Garden in Beijing, China. A large, circular bamboo lattice frame in the foreground frames the view into a courtyard. The courtyard features a large, ornate rug with a red and white floral pattern. In the background, there is a traditional Chinese building with a blue roof and a circular opening in the wall. The ceiling is decorated with a colorful mural of a landscape with trees and a bird. The overall atmosphere is one of traditional Chinese architecture and art.

**PROJECT-BASED LEARNING UNIT:**

**QIANLONG GARDEN,**

**BEIJING, CHINA**

**WORLD MONUMENTS FUND**

**WORLD SAVVY**





(Cover Image)

**China, Juanqinzhai in the Qianlong Garden**

Interior with moon gate, post-conservation, 2008

Si Bing, Palace Museum

## WORLD MONUMENTS FUND

WORLD MONUMENTS FUND IS THE LEADING INDEPENDENT ORGANIZATION DEVOTED TO SAVING THE world's treasured places. Since 1965, WMF has worked in more than 90 countries, advancing innovation in the field and ensuring that important architectural and cultural sites remain an integral part of society and of a sustainable environment. WMF and its partners around the world seek to inspire an enduring commitment to heritage stewardship by local communities, international travelers, and others benefitting from the legacy of these sites. WMF's headquarters is in New York City. To learn more, visit [www.wmf.org](http://www.wmf.org), [www.twitter.com/worldmonuments](https://www.twitter.com/worldmonuments), and [www.facebook.com/worldmonuments](https://www.facebook.com/worldmonuments).

## WORLD SAVVY

WITH THE MISSION TO EDUCATE AND ENGAGE YOUTH IN COMMUNITY AND WORLD AFFAIRS, WORLD SAVVY prepares the next generation of leaders to learn, work and thrive as responsible global citizens in the 21<sup>st</sup> century. World Savvy was founded in 2002 in response to the critical need for youth to acquire global knowledge and 21<sup>st</sup> century skills. We create systemic change in K–12 education to provide every student in every classroom with the content knowledge, skills, attitude, and behaviors to be leaders and change-makers in their diverse communities, locally and globally. World Savvy is a leader in global education, providing interdisciplinary academic and arts programs for youth and dynamic professional development for educators to help integrate global issues into the classroom across all disciplines—science, math, history, arts, language, social studies and more. To learn more, visit [www.worldsavvy.org](http://www.worldsavvy.org).

## UNIT SUMMARY

This project-based learning unit will engage students in an exploration of the Qianlong Garden in the Forbidden City in Beijing, China. Their exploration of the Garden will be the launching point for developing a deeper understanding of 18<sup>th</sup> century China and learning about the Qianlong emperor who commissioned the Garden. Students will also have an opportunity to engage with the artworks and masterpieces found in the Garden, learn more about the craft of conservation and the role of international collaboration in preserving such important sites, and analyze the components of an engaging public education program. For the final project, students will choose a local or WMF heritage site and design a public education campaign to educate others in the community about the beauty and importance of their chosen site.

Teachers are strongly encouraged to submit student projects to World Monuments Fund. WMF can, in some cases, post student work on their website, connect classrooms to those working at the site, and assess the viability of pursuing some project ideas through WMF's work in the field. Submissions and related questions should be sent to [education@wmf.org](mailto:education@wmf.org).

## ENDURING IDEAS

- Connection between conservation and cultural sustainability; how conserving the past can contribute towards building a more sustainable future
- The importance and challenges of international collaboration
- The role of public education programs in bringing the story and context of cultural heritage to the public, and instilling a desire to preserve and maintain cultural heritage for future generations

## ESSENTIAL/DRIVING QUESTIONS

- How is preserving the cultural heritage of our past related to creating a culturally sustainable future?
- How can we balance the preservation of traditional spaces and traditional methods of craftsmanship with the need to use sustainable materials and processes to preserve resources?
- What is the importance of educating the public about cultural heritage? How can this be connected to our lives today and to future generations?

## SUMMARY OF STUDENT LEARNING SKILLS

- Media literacy
- Enhancing historical knowledge and historical interpretation
- Problem solving and building solutions
- Web-based research
- Communication and collaboration skills
- Analysis of visual arts, and using art as a lens to history
- Narrative storytelling

Lessons from this unit address the following categories from the Common Core Standards. To see the full listing of subcategories and grade level objectives met by this unit, see APPENDIX XIV.

## STANDARDS/GLE'S ADDRESSED

### LANGUAGE ARTS

#### Reading Standards for Informational Text Grades 6-12

- Key Ideas and Details
- Integration of Knowledge and Ideas

#### Writing Standards Grades 6-12

- Production and Distribution of Writing
- Research to Build and Present Knowledge

#### Speaking and Listening Standards Grades 6-12

- Comprehension and Collaboration
- Presentation of Knowledge and Ideas

### LITERACY IN HISTORY/SOCIAL STUDIES

#### Reading Standards Grades 6-12

- Key Ideas and Details
- Integration of Knowledge and Ideas

#### Writing Standards Grades 6-12

- Production and Distribution of Writing

## ASSESSMENT/EVIDENCE OF UNDERSTANDING

### PERFORMANCE TASKS/PROJECTS:

- Final Project: Designing a public education program about another WMF or local cultural heritage site

### STUDENT SELF-ASSESSMENT:

- Self-Assessment of Final Project
- Peer Assessment of Final Project

## INSTRUCTIONAL PROCEDURES

### SEQUENCE OF LESSONS

**Lesson 1:** A Time Capsule into 18th Century China (2 days)

**Lesson 2:** The Arts and Craftsmanship of the Qianlong Garden (3 days)

**Lesson 3:** International Collaboration (2 days)

**Lesson 4:** Sharing a Cultural Masterpiece with the Public (3 days)

**Final Project:** Designing a Public Education Program (5 or more days)

The first four lessons build student background knowledge and critical analysis of the unit's essential questions, preparing them to continue building their skills and apply what they have learned for the final project. If instruction time does not allow for the full three weeks described in this unit, teachers may choose to utilize the first lessons to introduce students to the heritage site and the work of World Monuments Fund. See the appendix (APPENDIX XIII) for sample project calendars and timelines lasting one week and three weeks.

**Graphic Organizers and Study Guides**

See appendix for handouts and materials to accompany the lessons.

**Integration with other Core Subjects and the Arts**

See the list of standards above for specific connections of the lessons in this unit to the social studies standards.

**1****LESSON 1:****A TIME CAPSULE INTO  
18<sup>TH</sup> CENTURY CHINA****2****DAYS****DESCRIPTION:**

In this lesson, students will be introduced to the Qianlong Garden [pronounced Chee-yen (the "en" rhyming with Ben) Loong (the "oo" sounding like the "oo" in "cookie)], the re-awakening of which provides the world with a window into 18<sup>th</sup> century imperial China, much like a time capsule. Students will then learn about the context and history of China and the world at that time.

**OBJECTIVES:**

- Students are introduced to the Qianlong Garden and build on their knowledge of 18<sup>th</sup> century China.
- Students build historical knowledge and enhance critical thinking and analysis skills.

**MATERIALS:**

- Photos, background information on Qianlong Garden from the World Monuments Fund (WMF) website: <http://www.wmf.org/project/qianlong-garden-restoration-project>
- Video from WMF website: <http://www.wmf.org/video/world-monuments-fund-2008-hadrian-award-0>
- Computer and overhead or projector & screen for teacher presentation.

1

DAY

1



MINUTES

REMAINDER  
OF CLASS**INTRODUCTION DO NOW**

Give students 2 minutes to think about what they would put in a time capsule to represent their community—have them jot down all their ideas.

Share out and then ask students what people 100 years from now could infer about them from the items in that time capsule. Record answers on the board. After a list is generated, have students look at what's there and ask them whether this basic list gives a full picture of their community. There are probably some things missing, right?

Let's try again, working backwards this time. Erase the answers on the board and generate a new list of all the things students would like people 100 years from now to know about their community. What items can we choose to represent that?

List these items on the board as well.

**CLASS ACTIVITY**

Use this as a launch for learning about the Qianlong Garden and how it is being revived more than 200 years after it was built and largely left dormant for almost a century, much like a time capsule. Qianlong Garden is located within the Forbidden City in Beijing, which served as the imperial palace during the Ming and Qing dynasties. The restoration of the Garden is still in progress; currently only the Juanqinzhai building (or the “Studio of Exhaustion from Diligent Service” or “Studio”) has been completed. Then distribute the following article from CNN about the rediscovered and restored Qianlong Garden:

<http://www.cnn.com/2011/WORLD/europe/06/02/qianlong.garden/index.html>

Show the photos from the CNN article, along with photos from the slideshow on the WMF website (do not play the audio).

Lead a discussion with students about what they can infer about the Qianlong emperor and 18<sup>th</sup> century China from what they have seen in the pictures. Use the following questions as a starter for discussion.

- The Qianlong emperor designed the Garden for “leisure and entertainment”; what can that tell us about the Emperor’s social position?
- What can it tell us about Chinese culture?
- The Emperor is said to have “unrestricted finances”; what can that tell us about the Chinese Empire during the 1700s? What can it tell us about the power of the Qianlong emperor?

CONTINUED



1

DAY

1

CONTINUED



(Image)

### China, Juanqinzhai in the Qianlong Garden

Interior with Theater Room,  
post-conservation, 2008  
Si Bing, Palace Museum

- Do you think that the Emperor, in some way, was trying to create a time capsule of his reign? If so, what do you think he would want people to know about him? What about the Chinese culture?
- Can we see any similarities between contemporary elaborate buildings, and the Qianlong Garden?

### HOMEWORK:

Divide students into three groups and assign one of three different readings to each group. For homework, students should read their given article and complete the accompanying worksheet (readings can be found at the links below and the worksheets titled “18<sup>th</sup> century China” are in the APPENDIX, numbers I, II, and III).

### GROUPS AND READINGS:

- **Group 1:** Letter from the Qianlong emperor to King George III in 1793 (<http://academic.brooklyn.cuny.edu/core9/phalsall/texts/qianlong.html>)
- **Group 2 :** WMF brochures on Qianlong Garden ([http://www.wmf.org/sites/default/files/wmf\\_article/pg\\_38-45\\_hutongs.pdf](http://www.wmf.org/sites/default/files/wmf_article/pg_38-45_hutongs.pdf))  
[http://www.wmf.org/sites/default/files/wmf\\_publication/WMF\\_China-Qianlong\\_Brochure.pdf](http://www.wmf.org/sites/default/files/wmf_publication/WMF_China-Qianlong_Brochure.pdf))
- **Group 3:** 2 readings on the Qing Emperors and Qing State (<http://www.learn.columbia.edu/nanxuntu/html/state/index.html> and <http://www.learn.columbia.edu/nanxuntu/html/emperors/index.html>)



1

DAY

2

10

MINUTES

**INTRODUCTION DO NOW**

Allow 10 minutes at the start of class for group members to meet and discuss their assigned reading and worksheets.

50

MINUTES

**CLASS ACTIVITY**

Form new groups of 3 students each. Select students for groups based on their assigned homework readings, so that each reading is represented in the new groups. Each student should discuss the main points of their reading with the other two students in the group, who should take notes and make sure they understand the main concepts of each reading.

The instructor will then lead a whole class discussion of all three readings. Ask students to come up with keywords from the main points that highlight the history and context of the Qianlong emperor's reign and 18<sup>th</sup> century China.

Then have students go back to their earlier groups of three, using the keywords in some way to write a poem about the Qianlong emperor or the Qianlong Garden (which is only fitting, since Qianlong was also an accomplished poet).

Post each of the poems on the wall of the class, and if time allows, ask groups to share their poems with the class.

**ENGLISH/LANGUAGE ARTS  
EXTENSION:**

*English classes could go more in-depth here in utilizing this poetry activity—writing a poem in a certain style that is being studied in class, breaking down and discussing the elements of poetry, or even researching the poetry of the Qianlong emperor and other historical (or contemporary) Chinese poetry.*

2

**LESSON 2:****The Art and Craftsmanship of  
Qianlong Garden**

3

DAYS

**DESCRIPTION:**

In this lesson, students will delve more deeply into the artistry of the Qianlong Garden and Juanqinzhai, in particular, analyzing some of the techniques and styles used and getting a chance to recreate the trompe l'oeil technique themselves. In addition, students will explore the role of conservators in finding sustainable solutions to preserve the Garden for generations to come.

**OBJECTIVES:**

- Students will deepen their understanding of the artistic techniques and styles represented in the Qianlong Garden.
- Students will enhance their skills in analyzing art and in replicating artistic techniques.
- Students will analyze the role of conservators and how their work connects to sustainability.

**MATERIALS:**

- Copy of photo  
(to project on overhead) from  
<http://www.cnn.com/2011/WORLD/europe/06/02/qianlong.garden/index.html>

2

DAY

1

2

MINUTES

**INTRODUCTION DO NOW**

Now that we have talked a bit about the history of the Garden, let's look more deeply at some of the pieces that have been preserved. On the overhead, post the first photo accompanying this CNN article (or show the photo on the cover of this unit):

<http://www.cnn.com/2011/WORLD/europe/06/02/qianlong.garden/index.html>.

It shows details of the theater room in Juanqinzhai, covered in murals.

Write down all the things you see in this photo—colors, lines, textures, shapes, etc.

Describe as many things as you can.

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REMAINDER  
OF CLASS**CLASS ACTIVITIES:**

Now ask students to share some of their observations and discuss. Here are some talking points to guide the discussion:

- Note the covered stage and the raised platform in front of it—this is essentially a theater for one.
- Look at the ceiling—what do you see there? This is a huge mural of wisteria climbing around a lattice of bamboo. Notice how the wisteria appears to be dangling from the ceiling—as if it is 3D.
- Follow the wisteria on the ceiling over to the far wall—notice how it seems to wrap around and dangle from the edge of the ceiling—again, almost as if it is 3D.
- Look at the image of the crane peeking through the hole in the bamboo fence. This again almost appears 3D and it gives the appearance that the viewer is connected to the outdoors. The circular hole in the bamboo also mirrors the actual bamboo doorway into the theater room.
- Beyond the crane you see paintings of other buildings in the grounds, again to make you feel as if you are looking directly out into the grounds, connecting the in and outdoors.
- The color of the bamboo seems to glisten and shine, almost like gold.
- Look at the symmetry of the room and placement of the stage in the center.



## 2

## DAY

## 1

## CONTINUED

## CLASS ACTIVITIES:

Bring students' attention back to the dangling wisteria on the ceiling. This is an art style known as trompe l'oeil, which literally means "fools the eye" in French. Paintings of this type have been around since Antiquity, but it wasn't until the Italians (re)discovered linear perspective during the Renaissance period that trompe l'oeil became popular. Variations of this technique have become popular today with some artists, who use chalk to design sidewalk murals that appear 3D, as if objects are coming up out of the sidewalk, or conversely, that you might fall into a hole in the sidewalk (google "3D sidewalk art" to see examples).

Students will now get a chance to draw their own trompe l'oeil style drawing. Before class, create a still life using branches, flowers, leaves or pine cones, etc. on the window sill or on a table in your room so that students can use it as inspiration for their drawings. Use pencils or colored pastels and white paper.

Have students design a drawing similar in style to the trompe l'oeil paintings in the Juanqinzhai—where the gardens can be seen outside the window or the wisteria dangles through the bamboo lattice. Instruct students to draw the window to frame their drawing, then to draw the still life objects so that it appears to be peeking through that frame from the natural world outside. The goal is to recreate just one or two plants or natural elements in the trompe l'oeil style, in order to get a feel for the shading and perspective of the technique, not necessarily to design a completely realistic garden as in the Juanqinzhai murals. Have students create a pencil sketch of their scene to begin, and then think about shading and shadowing.

To create the trompe l'oeil perspective, shading and shadow will be very important. Shading in the shadows of the objects makes it appear to stand out from the painting. In addition, objects further away should have darker shadows. Light shining on the objects also makes it appear to stand out. Show the textures of the objects in the drawing as best you can. Once the pencil sketch is complete and the shadows are appropriately incorporated, move on to colors. Use pencils or colored pastels and choose colors that are realistic and match the subject.

Numerous resources can be found on the internet to provide more examples and tips on creating a trompe l'oeil drawing. Two resources to start with include:

*"Stepping into a Painting"* lesson plan from the Philadelphia Museum of Art - [http://www.philamuseum.org/education/lesson\\_plans/12.html?page=1](http://www.philamuseum.org/education/lesson_plans/12.html?page=1)

Tricking the Eye: activity from the Art Institute of Chicago - [http://www.artic.edu/artaccess/AA\\_American/pages/Amer\\_FamAct2.shtml](http://www.artic.edu/artaccess/AA_American/pages/Amer_FamAct2.shtml)

## 2

DAY

## 2



MINUTES

## CLASS ACTIVITIES:

Have students watch the audio slideshow on WMF's website (<http://www.wmf.org/slide-show/emperors-private-paradise-audio-slideshow>)—have them do this in groups of 4, jigsaw style. Each student is assigned 3 slides and has to teach the other students 3–4 main ideas—either about history, culture, or artistic importance—about each slide. Allow 15 minutes for students to watch their assigned slides and prepare notes on what they will teach their classmates. Then allow the next 15 minutes for students to show their group members the slide photo and teach them key ideas related to that slide.

Then bring students back together to discuss what they learned today. What have they learned about the artistic styles and elements depicted in the items from the slideshow? What does this reveal about the Qianlong emperor and this time period?



MINUTES

## CLOSING:

All of the objects students learned about today have been meticulously restored to return them, as best as possible, to their original condition. Ask students to imagine what some of the challenges in restoring these items might have been. Answers include:

- Delicate condition of the objects and delicate, fragile materials
- Hard to access some traditional materials
- Craftsmen with traditional art skills are disappearing
- How to keep the objects in good condition (light, temperature control, etc.)
- Items that are in such poor condition it's hard to tell what the original looked like or it is impossible to completely restore it

All of these were issues that World Monuments Fund faced as they sought to restore the Qianlong Garden. The nature of the work of conservation is to solve problems and be concerned with sustainability, in the sense that you want buildings and objects and traditional methods to live on for future generations. Tell students that now they are going to take a look at some specific issues from the Qianlong Garden restoration project—they will think about how they would solve the issues and then learn how World Monuments Fund and the Palace Museum addressed the issues. Copy the handout titled “Restoring Qianlong Garden—Conservation Issues” (APPENDIX IV) and distribute one or two scenarios to each group of students. Give each pair 2 minutes to discuss, and then discuss responses with the whole class, being sure to reveal the solution utilized by WMF (see the teacher key in APPENDIX V).

2

DAY

3



MINUTES

REMAINDER  
OF CLASS**INTRODUCTION DO NOW**

Take a moment and envision your favorite park in your hometown. Draw a brief sketch of the park and the major elements of the park, then free-write about the following questions.

- What are your favorite activities when you visit?
- What feelings or moods does it evoke in you?
- What is the impact of a park on the urban setting around it?

Have students share their responses and discuss.

**CLASS ACTIVITY:**

Lead students in a discussion of the differences between Western gardens and traditional Chinese gardens. Use the following paragraphs as sample script to begin the discussion:

"People have been building parks and gardens for centuries for many of the same reasons that students just described in the opening activity, and the Qianlong emperor is no different. The Garden was designed as his private retreat after he retired as Emperor, and not only did the gardens evoke the feeling of being enveloped in nature, but even the buildings make you feel that you are part of nature. Remember the murals that were discussed previously—where one wall is made to seem nonexistent, as if the room fades into the garden and continues on and on.

But even though the purpose for gardens or parks is often similar around the world, the styles of gardens and parks varies across cultures and history. Traditional Chinese gardens vary dramatically from the decorative gardens and parks frequently seen in the United States. Western gardens are about grass, flowers, and open space, with few buildings inside the park space. The four ingredients of a Chinese garden are rocks, architecture, plantings, and water. They are meant to create a microcosm of the universe in one space, almost like the universe in a jar. Chinese gardens create the feeling of bringing the expansiveness of nature into your own small garden space."



2

DAY

3

CONTINUED

10

MINUTES

## CLASS ACTIVITY:

Show students photos of Chinese gardens, pointing out these four main elements. As you display the photos for the whole class, lead a group discussion on the differences they see between these gardens and parks with which they are familiar in the United States. What feelings or moods do the different spaces evoke?

- For more background information about Chinese gardens, print out the short handout from the Metropolitan Museum of Art titled “Chinese Gardens and Collector’s Rocks” and have students read it together. [http://www.metmuseum.org/toah/hd/cgrk/hd\\_cgrk.htm](http://www.metmuseum.org/toah/hd/cgrk/hd_cgrk.htm)
- To find photos and images of Chinese gardens, visit these additional resources:
  - “Nature Within Walls: The Chinese Garden Court at the Metropolitan Museum of Art” from <http://www.metmuseum.org/learn/for-educators/publications-for-educators/nature-within-walls>
  - UNESCO Suzhou Gardens website: <http://whc.unesco.org/en/list/813/>
  - Zhishan Garden, National Palace Museum, [http://www.npm.gov.tw/exh96/chih-shan/index1\\_en.html](http://www.npm.gov.tw/exh96/chih-shan/index1_en.html)

## CLOSING:

Sketch out a design of your ideal small, private retreat space. It should be no more than ½ an acre or so, and in designing your retreat space, you should pay attention to sustainable design\* and try to have as minimal an impact on the environment and existing spaces as possible (no air polluting factories or 30 story skyscrapers in your retreat space). Will you include elements more like a Chinese garden—with the four elements of rocks, architecture, plants, and water? Or will you design a space more like a Western park—with grass and open space and flowers?

Allow students 7-8 minutes to think about and sketch a basic design. Then ask a few students to share out and discuss the elements of their garden and why they chose them.

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*If students have worked on the World Monuments Fund unit for New Gourn, Egypt, they will have spent a significant amount of time discussing sustainability and design. Have them apply some of those ideas to this activity. If classes have not studied the New Gourn unit, teachers may want to take a couple minutes to discuss sustainability with students. See Lessons 1 and 2 of the New Gourn unit, as well as World Savvy’s Sustainable Communities Guide for ideas (visit [www.worldsavvy.org](http://www.worldsavvy.org) for more information).*

3

## LESSON 3:

## International Collaboration

2

DAYS

## DESCRIPTION:

In this lesson, students will learn about the unique international collaboration between the Palace Museum in Beijing and World Monuments Fund that led to the successful restoration of Juanqinzhai and promises to be a model for future conservation collaborations. In doing so, students will also analyze some of the benefits and challenges of collaboration.

## OBJECTIVES:

- Students will enhance their understanding of the role of international collaboration in conserving cultural heritage.
- Students will explore the concept of who is responsible for conserving cultural heritage.

## MATERIALS:

- Student copies of the forewords from World Monuments Fund report, *Juanqinzhai in the Qianlong Garden, The Forbidden City, Beijing* (see APPENDICES VI and VII)

3

DAY

1



MINUTES

REMAINDER  
OF CLASS**INTRODUCTION DO NOW**

Now that the Qianlong Garden is being revived, it needs to be restored to its former glory. Either have students write or talk with a partner about the answers to the following questions:

- Who do you think should be responsible for restoring cultural heritage or cultural sites such as Qianlong Garden?
- Government or private organizations or individual donors?
- If government, local or national government?
- What happens if government doesn't have the expertise or the money to restore a site?

Have students share responses and discuss as a whole class.

**CLASS ACTIVITY:**

In the case of Qianlong Garden, the restoration was done in partnership between the Palace Museum (which administers the Forbidden City in Beijing, in which Qianlong Garden is located) and the American non-profit organization, World Monuments Fund (WMF). WMF provided funding and international expertise for the project, and the Palace Museum coordinated the project, provided local matching funds and supplied traditional Chinese expertise and craftsmen for the restoration. This collaboration is unique, partly because of the sheer size and scale of the project, but also because the history of the US–China relationship in the last century has been fraught with tension and controversy.

Have students read the forewords from *Juanqinzhai in the Qianlong Garden*, *The Forbidden City, Beijing*, written by Jin Hongkui and Bonnie Burnham about this collaboration and discuss the following questions.

- What were the benefits of this international collaboration?
- What strengths did the Palace Museum and WMF each bring to the project, and what do you think each gained from the collaboration?
- What is globalization? How is this collaboration a reflection of globalization?
- How does this collaboration promote sustainability?
- How will it impact future conservation projects?



3

DAY

1

CONTINUED



**China, Juanqinzhai in the Qianlong Garden**

Interior with Theater Room, post-conservation, 2008

Si Bing, Palace Museum

### CLASS ACTIVITY:

Now have students compare this example of international collaboration to thinking about how collaborations to preserve cultural heritage and make them more sustainable might happen in your community. Students will take on a role playing activity to work through a scenario where they will collaborate to preserve a local heritage site. Key questions to think about during this activity are (make sure these are posted on the board for today and tomorrow's activity):

- Who is responsible for the site?
- Who are the experts that can provide guidance and technical skills to ensure the preservation of the site?
- How can we ensure that solutions made today have a minimal impact on the community (environmentally, economically, or socially) and can be maintained in the future?

Before the activity starts, the teacher should select several monuments, heritage sites, or gardens and parks in their community that are in need of preservation or updating. Write these up on the board and make sure all students are familiar with these sites (provide maps or photos if necessary).

Have students look at the sites chosen and think about who the various stakeholders with an investment in this site are. Make a second list on the board of all the stakeholders that students brainstorm in relation to these sites. Stakeholders might include local, state or national government, neighborhood residents, environmental organizations, athletes and picnickers (in the case of parks), schools, local business owners, etc. The next step will be to think about how stakeholders collaborate to take action in preserving the selected sites. To do this, begin by choosing, as a class, one site from the list and four stakeholders invested in that site.

3

DAY

2

40 – 50

MINUTES

**CLASS ACTIVITY:**

Divide the students into four groups—one for each of the stakeholders chosen in day one of this activity. Then have the students meet together, from the perspective of their stakeholder group, to think about their goals in preserving the site, what actions they would recommend to preserve the site, and how they would answer the three key questions outlined yesterday. Pass out the handout titled “Collaborating to Preserve History—A View from Stakeholders” (APPENDIX VIII) for students to use as a guide in their discussion and to record notes.

This activity is as much about the ideas they come up with, as about the process of collaboration itself. So tell students that as they discuss with their groups, pay attention to the process of collaboration. What works, what doesn't? How can you ensure that everyone's voices and needs are met?

After students have had about 15 minutes to come up with recommendations, have students form into new, smaller groups. Students should now form groups of four, with one student from each stakeholder

group represented in the new group. Have each student share with the group members their recommendations for the site. Staying in their stakeholder's perspective, have them try to work together to decide on the best plan for the site—come to a consensus, if possible. Allow 15–20 minutes for this portion of the activity.

Have each group share out briefly the final recommendations their group decided on. Did the group come to a consensus or was there still disagreement at the end? After each group has briefly shared out, debrief the activity. What were the biggest challenges when the various stakeholders were trying to collaborate? What happened when the goals and actions recommended by different stakeholders didn't match? How many groups were able to come to consensus? In the final plans presented, were there stakeholders who were losing out?

10

MINUTES

**ASSESSMENT:**

In the closing minutes of class, have the group decide on some key principles for successful collaboration. A basic, short list could include:

- Listen to everyone;
- Make sure everyone has a chance to voice their opinion;
- Compromise;
- Be respectful.

**OPTIONAL EXTENSION:**

*This lesson has focused on the integral role of international collaboration to successfully restore the Qianlong Garden. Reinforce this lesson by establishing an international collaboration in your classroom—find a school on the other side of the globe to collaborate with for the rest of this unit. Share resources with those students, teach others about local heritage sites, and either work on the final project collaboratively or share final projects with each other. Some resources for finding global schools for collaborative projects are:*

- Global Education Collaborative  
<http://globaleducation.ning.com/>
- iEARN - [www.iearn.org](http://www.iearn.org)
- ePals - <http://www.epals.com/>
- Eduweavers - <http://www.eduweavers.org/>

4

LESSON 4:

Sharing Cultural Masterpieces  
with the Public

2 – 3

DAYS

DESCRIPTION:

In this lesson, students will study different public education programs, including an online exhibition and a local cultural heritage site or museum, and will analyze the key principles and components for designing an engaging public education program.

OBJECTIVES:

- Students will enhance their observational, critical thinking and analysis skills.
- Students will identify the key principles of a public education program.

MATERIALS:

- Copies of student handouts (see APPENDICES IX and X)
- Access to computer lab

4

DAY

1

5

MINUTES

**INTRODUCTION: DO NOW**

Refer students back to the audio slideshow they viewed several days ago on the art of the Qianlong Garden (<http://www.wmf.org/slide-show/emperors-private-paradise-audio-slideshow>). Tell them that for the next few days the class will be exploring different methods of sharing cultural masterpieces such as these with the public, including online exhibits like this slideshow and live exhibits at museums and onsite at cultural sites.

The audio slideshow was created in conjunction with a traveling exhibition of art and interiors from the restored Juanqinzhai building in the Qianlong Garden that was exhibited at several art museums in the United States during 2010 and 2011. The slideshow will now be hosted on the website for World Monuments Fund to provide more detail about this groundbreaking conservation project. Replay a portion of the slideshow again for students, and ask them this time to think about the way the information about the treasures from the Qianlong Garden is portrayed. What are some of the benefits of an audio slideshow like this? What are some of the drawbacks?

R

REMAINDER  
OF CLASS**CLASS ACTIVITY:**

Students will now get an opportunity to explore another online exhibit to think critically about how the authors have designed it as a means for providing information to the public. Have students move to the computer lab (or start class in the computer lab) and pass out the handout (APPENDIX IX) titled “Observation Handout—Online Exhibition”. They should visit the website of a local or national museum, and view the online exhibition for one of their current exhibitions (you might want to pre-select a few current exhibits as well). If students finish early, have them choose another exhibition to explore, giving them even more evidence to think about when comparing public education programs.

The observation guide will lead students to think about the way information is presented in that online exhibition, as opposed to the content of items in the exhibit. Students should pay close attention to the way that the website tells the story of that exhibit, which they will compare the following day to a live museum visit.

4

DAYS

2

3

**CLASS ACTIVITY:**

Visit a local museum or heritage site —with a focus not just on enjoying the latest exhibit, but also observing and analyzing the way that the museum or site tells the story of that exhibit. How are they educating the public about the theme and items included in that exhibit? Students should complete the handout titled “Observation Handout—Museum Visit” (APPENDIX X) during their visit.

On the same day or the following day in class, discuss what students observed on the field trip and as a class, pulling out the key components and concrete examples of how to tell the narrative of a cultural heritage site.

Use the following questions as a guide for the discussion:

- Did it feel as though you were listening to a story or narrative about the exhibit/site?  
How did the creators do this?
- How many different methods were used to relay information? (visual, text, audio, tactile, etc.)
- Who was the audience for this exhibit/site?
- What was different about the online exhibition versus the physical exhibit at a museum?

Record some of the key components and guiding principles of designing a public education program that come from the discussion, and later post them on the wall as a reference for the final project.

**CLOSING:**

Ask students, “What do you think is the difference between an exhibit that is housed inside a museum, and exhibits that are on the grounds of a cultural heritage site?” Discuss for a few minutes, then present the interesting case that is facing WMF and the Palace Museum as they prepare the Qianlong Garden for visitors.

The garden complex was designed to be the retirement home of one man, the emperor. Some of the walkways in the garden are narrow and have nooks and crannies that make it hard to navigate around, and there is a narrow stairway to a rooftop with a grand view of the Forbidden City, again only big enough for one person. So how do you design an exhibit to allow dozens of tourists at a time to wander around and see the garden, without

causing damage to the restored complex? How do you make sure that the environmental conditions remain stable so that the restorations already made are sustained?

Have students work in pairs to brainstorm for a couple of minutes some ideas for how they might address these issues in Qianlong Garden. Allow 2–3 minutes for students to share out their responses.

**ADAPTATION:**

*If a field trip to a local museum or heritage site is not possible, classes could brainstorm sites they have visited in the past (any art museum, or sites like Ellis Island, Washington Monument, etc.) to complete the handout and discuss.*



## 5

## LESSON 5:

**Designing a Public Education Program**

## 5

DAYS

**DESCRIPTION:**

This final project will allow students the opportunity to apply what they have learned about the restoration of the Qianlong Garden and how this site is being presented to the public by designing their own public education program. Students will choose either a cultural heritage site from their own community or one of the projects of World Monuments Fund, and will present their final displays or exhibits to an audience of visitors from the school or local community.

**OBJECTIVES:**

- Students will apply their understanding of cultural heritage and public education programming.
- Students will deepen their skills in storytelling and narrative.
- Students will enhance their skills in research, synthesis, and critical thinking.

**MATERIALS:**

- Access to computer lab for student research
- Materials needed (paper, signs, paint, markers, etc.) to create exhibits
- Copies of student handouts (self and peer assessments, APPENDICES XI and XII)

5

DAY

1

10

MINUTES

R

REMAINDER  
OF CLASS**INTRODUCTION DO NOW**

Have students think about all the various heritage sites or museums or cultural attractions they have visited in their lives. Which one do you remember the most? Why? What did you learn from visiting this site? Have students write for a couple minutes in response to these questions, then ask some students to share their responses and discuss.

**CLASS ACTIVITY:**

Students will now get a chance to emulate the site they most enjoyed and remember, and will get a chance to choose a site and design their own education program to share this site with the public. They will have the next five days to research, plan, and then develop their exhibit, which will then be presented on the final day of the unit.

Introduce the final project, and begin brainstorming some potential sites students could design their projects on. Think about sites they have learned about through other WMF units, or sites that are found in their local community. Start to generate a list of sites on the board to get students thinking, then allow them time to work independently, to continue brainstorming, or time in the computer lab to begin researching sites.

Each exhibit should include:

- brief history and context of the site,
- major dates and locations related to the site,
- why it is significant,
- at least 5 images, details, objects, or interesting facts about the site.

The format of the display itself can be any one of these options:

- 2D (think of a traditional art exhibit in a museum, with images and signs on a wall)
- 3D (appropriate for displaying sculptures, objects, or interactive displays)
- Electronic (a website, video, wiki, etc.)

No matter which format is chosen, the major elements from the first list above must be included.

## 5

DAYS

2 – 3

Provide class time for students to conduct research and begin to design their projects.

Consider adding a mini-lesson on one or two of these days to guide and provide additional support for the student projects. Topics could include using social media to engage visitors in your site and bring them to your exhibit, developing a narrative or story about your site, or even inviting in a curator from a local museum to share their expertise.

If time allows, provide additional days for students to research and prepare their project.

DAYS

3 OR 4

Allow class time on this day for students to provide peer feedback on their displays. Pass out handout titled “Peer Assessment—Designing a Public Education Program” (APPENDIX XII) and pair two student groups together to share progress so far on their project and to provide feedback on their displays. Students then have the rest of the class period and the evening (or a weekend) to revise and put final touches on their project.

DAY

5

This will be the day that students will display their public education projects. They will not be verbally presenting their projects—a well-designed display should speak for itself. Students should set up their exhibits in the classroom, computer lab, cafeteria or other locations within the school. Then invite students from other classes or from a local elementary school (make sure to coordinate these visits ahead of time), or parents and community members to come and view the displays.

Visitors likely will not have time to view all the displays. Divide the displays up into sections, and then assign visitors to a given section. You can also provide visitor feedback cards so they can give general feedback or nominate their favorite displays.

*Following this, have students complete the self-assessment (APPENDIX XI) for their final project.*

## MATERIALS AND RESOURCES

### TECHNOLOGY/MULTIMEDIA (TAPE RECORDER, VCR, OVERHEAD, ETC):

- Overhead and/or projector
- Access to computer lab

### SOFTWARE/INTERNET SITES

#### Websites about the Qianlong Garden:

- World Monuments Fund main site:  
<http://www.wmf.org/project/qianlong-garden-restoration-project>
- Video from the WMF website:  
<http://www.wmf.org/video/world-monuments-fund-2008-hadrian-award-0>
- CNN article:  
<http://www.cnn.com/2011/WORLD/europe/06/02/qianlong.garden/index.html>
- WMF audio slideshow:  
<http://www.wmf.org/slide-show/emperors-private-paradise-audio-slideshow>

#### History Resources on Qianlong and 18th century China:

- Letter from the Qianlong emperor to King George III in 1793:  
<http://academic.brooklyn.cuny.edu/core9/phalsall/texts/qianlong.html>
- WMF brochures on Qianlong Garden:  
[http://www.wmf.org/sites/default/files/wmf\\_article/pg\\_38-45\\_hutongs.pdf](http://www.wmf.org/sites/default/files/wmf_article/pg_38-45_hutongs.pdf)  
[http://www.wmf.org/sites/default/files/wmf\\_publication/WMF\\_China-Qianlong\\_Brochure.pdf](http://www.wmf.org/sites/default/files/wmf_publication/WMF_China-Qianlong_Brochure.pdf)
- 2 readings on the Qing Emperors and Qing State:  
<http://www.learn.columbia.edu/nanxuntu/html/state/index.html>  
<http://www.learn.columbia.edu/nanxuntu/html/emperors/index.html>
- Columbia University: Asia for Educators  
<http://afe.easia.columbia.edu/tps/1750.htm>
- Columbia University – “The Grandeur of the Qing”  
<http://www.learn.columbia.edu/nanxuntu/start.html>

#### Trompe L’oeil resources:

- “Stepping into a Painting” lesson plan from the Philadelphia Museum of Art  
[http://www.philamuseum.org/education/lesson\\_plans/12.html?page=1](http://www.philamuseum.org/education/lesson_plans/12.html?page=1)
- “Tricking the Eye” activity from the Art Institute of Chicago  
[http://www.artic.edu/artaccess/AA\\_American/pages/Amer\\_FamAct2.shtml](http://www.artic.edu/artaccess/AA_American/pages/Amer_FamAct2.shtml)

#### Chinese Gardens:

- Metropolitan Museum of Art “Chinese Gardens and Collector’s Rocks”  
[http://www.metmuseum.org/toah/hd/cgrk/hd\\_cgkr.htm](http://www.metmuseum.org/toah/hd/cgrk/hd_cgkr.htm)
- “Nature Within Walls: The Chinese Garden Court at the Metropolitan Museum of Art”  
<http://www.metmuseum.org/learn/for-educators/publications-for-educators/nature-within-walls>
- UNESCO Suzhou Gardens website  
<http://whc.unesco.org/en/list/813/>
- Zhishan Garden, National Palace Museum  
[http://www.npm.gov.tw/exh96/chih-shan/index1\\_en.html](http://www.npm.gov.tw/exh96/chih-shan/index1_en.html)

#### PUBLICATIONS (INCLUDES BOOKS, TEXTBOOKS):

- Nancy Berliner et al, *The Emperor’s Private Paradise: Treasures from the Forbidden City*, New Haven and London: Peabody Essex Museum in association with Yale University Press, 2010
- Nancy Berliner, ed. *Juanqinzhai in the Qianlong Garden, The Forbidden City, Beijing*, Scala: London, 2008.

APPENDIX

UNIT HANDOUTS

- I. 18<sup>TH</sup> CENTURY CHINA  
READING 1 (LETTER TO KING JAMES)
- II. 18<sup>TH</sup> CENTURY CHINA  
READING 2 (WMF REPORTS)
- III. 18<sup>TH</sup> CENTURY CHINA  
READING 3 (THE GRANDEUR OF THE QING)
- IV. RESTORING QIANLONG GARDEN  
CONSERVATION ISSUES
- V. RESTORING QIANLONG GARDEN  
CONSERVATION ISSUES—FOR TEACHERS
- VI. FOREWORD  
JUANQINZHAI AND THE QIANLONG GARDEN
- VII. FOREWORD  
JUANQINZHAI AND ITS RESTORATION
- VIII. COLLABORATING TO PRESERVE HISTORY  
A VIEW FROM STAKEHOLDERS
- IX. OBSERVATION HANDOUT  
ONLINE EXHIBITION
- X. OBSERVATION HANDOUT  
MUSEUM VISIT
- XI. SELF-ASSESSMENT  
DESIGNING A PUBLIC EDUCATION PROGRAM
- XII. PEER ASSESSMENT  
DESIGNING A PUBLIC EDUCATION PROGRAM
- XIII. SAMPLE PROJECT CALENDARS
- XIV. FULL LISTING OF COMMON CORE STANDARDS



## I

18<sup>TH</sup> CENTURY CHINA

## READING 1 (LETTER TO KING JAMES)

After reading the letter the Qianlong emperor wrote to King James (1793), answer the following questions.  
<http://academic.brooklyn.cuny.edu/core9/phalsall/texts/qianlong.html>

1. What can we learn from the letter about the Qianlong emperor?
2. What can we learn from the letter about Chinese culture in the 1700s?
3. How does the Qianlong emperor view his empire compared to others in the world at the time?
4. It is said that the Qianlong Garden has a lot of European influence.  
Why then do you think that Qianlong is secretive about his courts and buildings?
5. Since we know that this is a great time of global contacts, what other types of things might be diffused between people? We have an example here of architecture, but what else?

## II

18<sup>TH</sup> CENTURY CHINA

## READING 2 (WMF REPORTS)

After reading the two resources from World Monuments Fund, answer the following questions.  
[http://www.wmf.org/sites/default/files/wmf\\_article/pg\\_38-45\\_hutongs.pdf](http://www.wmf.org/sites/default/files/wmf_article/pg_38-45_hutongs.pdf)  
[http://www.wmf.org/sites/default/files/wmf\\_publication/WMF\\_China-Qianlong\\_Brochure.pdf](http://www.wmf.org/sites/default/files/wmf_publication/WMF_China-Qianlong_Brochure.pdf)

1. What are the two main reasons, Beijing, as an “artistically integrated urban sculpture,” was able to give so much insight into Chinese culture and architecture?
2. In what century is it thought that the urban planning techniques for Beijing originated?
3. Looking at the map in the WMF brochure, what names of places/buildings stand out to you? Why?
4. What can those names tell us about the Qianlong emperor?
5. What can they tell us about Chinese culture in the 1700s?

18<sup>TH</sup> CENTURY CHINA

## READING 3 (THE GRANDEUR OF THE QING)

After viewing the various images of the Qianlong Garden, answer the following questions.  
<http://www.learn.columbia.edu/nanxuntu/html/emperors/index.html>  
<http://www.learn.columbia.edu/nanxuntu/html/state/index.html>

1. Look at the photos of the Kangxi and Qianlong emperors included with the reading. What can they tell us about these two men?
2. According to the reading, what made the reign of the two main Qing Emperors, Kangxi and Qianlong, successful?
3. What was the role of the arts in the Qing dynasty? Why?
4. What was the impact of the "Inspection Tours" that both Kangxi and Qianlong took during their reign? What do these tours tell you about the emperors?
5. Think about other political events occurring around the world during the time of Qianlong's reign (1736–1796). How do these events compare to the Qing state?

## IV

## RESTORING QIANLONG GARDEN

## CONSERVATION ISSUES

Each of the following short scenarios detail issues that arose during the collaboration between World Monuments Fund and the Palace Museum in Beijing in the process of restoring the Qianlong Garden. Read your assigned scenario with a partner and discuss how you would handle each situation, and think particularly about the sustainability of your solutions.

**SCENARIO 1:**

The bamboo structures and decoration throughout the Qianlong Garden were in need of restoring and complete rebuilding in some cases, but very few craftsmen were available who knew how to work with bamboo in this way. Master He, a 75-year old craftsman, was identified to lead the restoration of fine woodwork and bamboo in the Qianlong Garden, but conservators were worried about what would happen when he was no longer able to work. What would you do?

**SCENARIO 2:**

To begin the restoration of Qianlong Garden, the Palace Museum and World Monuments Fund needed to find craftsmen with a variety of skills in traditional arts—from silk-backed murals to woodwork inlaid with precious materials to making paper using traditional methods and materials. How would you go about finding these craftsmen who might be spread across China?

**SCENARIO 3:**

Traditional Chinese methods for making paper don't match with current conservation standards, which call for paper that won't yellow, among other requirements. How would you address this situation?

**SCENARIO 4:**

Some of the woodwork throughout the Qianlong Garden had delicate mother of pearl inlays that needed to be repaired or replaced. The problem is that many of these particular inlays came from freshwater mollusk shells that are now an endangered species. What would you do?

## V

## RESTORING QIANLONG GARDEN

## CONSERVATION ISSUES—FOR TEACHERS

Each of the following short scenarios detail issues that arose during the collaboration between World Monuments Fund and the Palace Museum in Beijing in the process of restoring the Qianlong Garden. Read your assigned scenario with a partner and discuss how you would handle each situation, and think particularly about the sustainability of your solutions.

Student answers to address each of the following scenarios might vary; this handout details a brief note following each scenario about how WMF and the Palace Museum addressed the issues.

**SCENARIO 1 - ELDERLY BAMBOO CRAFTSMAN:**

In order to make sure future generations learned the traditional skills and methods of working with bamboo and other fine woodworks, the Palace Museum and World Monuments Fund established a series of workshops led by the 75-year old craftsman to pass his skills and knowledge on to other craftsmen.

**SCENARIO 2 - FINDING TRADITIONAL CRAFTSMEN:**

Press releases and media were used to announce the upcoming restoration of Qianlong Garden and the need for a large group of skilled craftsmen to assist in the restoration. Announcements were made across the country to locate craftsmen in villages and cities throughout China.

**SCENARIO 3 - TRADITIONAL PAPER DOESN'T MEET MODERN CONSERVATION STANDARDS:**

The modern conservationists worked with the traditional papermaker to adjust the process to use traditional methods and new conservation standards. After 6–7 months, this craftsman was able to create a paper that met standards, verified through independent tests, and now he will make the paper for the rest of the project.

**SCENARIO 4 - MOTHER OF PEARL NOW ENDANGERED:**

Although a special license can be obtained to harvest and use mollusks that are on the endangered list, consideration is being given to leaving the sections missing their mother of pearl design empty.



## VI

## FOREWORD

## JUANQINZHAI AND THE QIANLONG GARDEN

Jin Hongkui

In comparison with the monumental 720,000 metre-square Forbidden City, the Qianlong Garden, occupying only 6,400 square metres, is miniscule. At the forefront of the Forbidden City (today's Palace Museum), Taihedian (Hall of Supreme Harmony), where the emperor met with his ministers, measures 2,011 square metres, while the floor area of Juanqinzhai within the Qianlong Garden is only 244 square metres (see footnote, page 12). However, the Qianlong Garden, despite its small size, has an undeniable charm and allure that has garnered tremendous attention since its creation some 230 years ago.

As the jewel of the Forbidden City, the Qianlong Garden complex of 27 buildings and pavilions, ancient trees and rockeries has always been under separate management within the administration of the Palace Museum because of the technical challenges to restore it. Access to the area has been intentionally restricted. Juanqinzhai's reputation and splendour, and its conservation challenges attracted the attention of World Monuments Fund (WMF), based in distant New York. Seeing that this gem has suffered nearly a 100 years of obscurity, in 2000 WMF proposed to finance the joint conservation of Juanqinzhai with the Palace Museum, which happily accepted; a partnership between the two institutions was created in 2001.

Both the Palace Museum and WMF maintained a conservative attitude during the process of restoring Juanqinzhai: all technical measures were carried out only after complete advanced analyses of the conditions. At every step materials were only used after careful, small-case tests and assessments. The technical measures taken during this conservation demonstrated that through adequate and serious study of historic relics, proper conservation can maximize the preservation and protection of the object, and at the same time also preserve traditional technologies and craftsmanship, which are valuable resources of historical knowledge. The conservation treatments applied were strictly in accordance with the "China Principles for Preservation of Cultural Heritage", which were developed by an international consortium of conservation entities, including the Chinese State Administration of Cultural Heritage and the Getty Conservatory Institute.

The restoration process of Juanqinzhai was the first time the Palace Museum implemented technical measures to maintain a controlled environment that would assist in preserving historic interiors. Therefore the project plays a pilot role in the protection of the interior decoration in the Forbidden City, and also carries significance in the realization of maintaining its integrity. This book briefly introduces the history and significance of Juanqinzhai and the process of the seven-year conservation project carried out by experts from two sides of the earth. The volume can be seen as a concise conservation report. Future visitors and scholars will always be grateful for these efforts. Moreover, through this book, readers will realize the reasons why the Palace Museum and WMF have now decided to extend their co-operation. The Juanqinzhai venture has now become a pilot project for the larger endeavour of conserving the entire Qianlong Garden and we all have full confidence in the prospect of this future co-operation.

Jin Hongkui, "Forward: Juanqinzhai and the Qianlong Garden," in *Juanqinzhai in the Qianlong Garden, The Forbidden City, Beijing*, ed. Nancy Berliner (Scala: London, 2008), 6.

## VII

## FOREWORD

## JUANQINZHAI AND ITS RESTORATION

Bonnie Burnham

The work of World Monuments Fund (WMF) in the Forbidden City began in 2000 when WMF and the Palace Museum first discussed an international partnership for the restoration and preservation of Juanqinzhai (Studio of Exhaustion from Diligent Service, sometimes called the Lodge of Retirement). This was the first partnership between the Palace Museum and an American organization to restore a significant building in the Forbidden City, and it quickly developed into one of the strongest and most important partnerships for WMF worldwide.

Since 1996 WMF has been working in the People's Republic of China on the preservation of many aspects of the country's rich cultural heritage, including imperial sites, ancient temples, village marketplaces, theatres and archaeological sites. Because of the site's significance and visibility, Juanqinzhai has become the centrepiece of WMF's work in China and a model of international co-operation in the field of cultural-heritage conservation.

Juanqinzhai's interiors had remained largely untouched since their creation. When the restoration project began in 2001, most of the interior decoration, which includes bamboo-thread marquetry, white-jade cartouches and seating areas of embroidered satin, was disintegrating or in serious disrepair. During the seven years it took to restore Juanqinzhai, the project addressed many conservation challenges that included not only restoration of its architectural richness, modernization of the infrastructure and making the building both physically and programmatically accessible to the public, but also the replication and revival of long-lost artisan skills and techniques.

A highlight of the international technical-exchange component of this project was the visit in July 2004 by members of the Palace Museum conservation team to a dozen conservation sites, laboratories and museums in the USA. The focus of the visit was to identify facilities, resources or methodologies with the potential to advance conservation in the Forbidden City, especially those addressing the conservation of paintings on silk and paper, climate-control issues and the interpretation and presentation of historic structures to the public.

The international co-operation that made the restoration of Juanqinzhai possible cannot be over-emphasized; it even might be considered the bookend to the history of this building. Juanqinzhai was created during the reign of the Qianlong emperor, when the country was the world's largest and richest nation, and was engaged in extensive interaction with the West in trade, politics, aesthetics and ideas. Juanqinzhai's theatre room is covered in meticulously executed room-size architectural trompe-l'oeil paintings based on western principles of perspective and clearly influenced by Giuseppe Castiglione, a Jesuit missionary and painter who settled in China around 1730. While the impact of Chinese art and architecture on western-European art of this period is well known, this room reveals a rare instance in which this influence was reciprocal. Perhaps it is only fitting, then, that its restoration some 210 years later has occurred when China is once again fully engaged with the international community, and WMF is honored to be part of the history of this building and to be making it accessible to the public.

Bonnie Burnham, "Forward: Juanqinzhai and its Restoration," in *Juanqinzhai in the Qianlong Garden, The Forbidden City, Beijing*, ed. Nancy Berliner (Scala: London, 2008), 7.

## VIII

## COLLABORATING TO PRESERVE HISTORY

## A VIEW FROM STAKEHOLDERS

Use the questions on this handout to guide the discussion in your stakeholder group. Each group member should record your group's decisions on this handout, to use when you break up into new groups.

STUDENT NAME: \_\_\_\_\_

SELECTED PRESERVATION SITE: \_\_\_\_\_

STAKEHOLDER GROUP: \_\_\_\_\_

1. What are the goals of your preservation project? Some possibilities might include:
  - To prevent further deterioration and keep it safe?
  - To recreate something historically accurate?
  - Provide new uses and spaces for the community?
  - Bring in tourism or people from outside your community to use the space?
  - To recreate something historically accurate?
  - Other?
2. Who should be responsible for the site?
3. Who are the experts that can provide guidance and technical skills to ensure the preservation of the site?
4. How can we ensure that solutions made today have a minimal impact on the community (environmentally, economically, or socially) and can be maintained in the future?
5. Based on the above ideas, what actions do you recommend for this site (use the back of this sheet if necessary to describe your plan)?

IX

OBSERVATION HANDOUT

ONLINE EXHIBITION

STUDENT NAME: \_\_\_\_\_  
EXHIBIT NAME AND URL: \_\_\_\_\_

As you view the online exhibition, fill in the table below with your observations.

	Observations
LAYOUT  HOW WAS THE EXHIBIT SET UP? WHAT PATH DID YOU TAKE TO TRAVEL AROUND THE EXHIBIT ON THE WEBSITE?	
SIGNS AND TEXT  HOW WAS INFORMATION PRESENTED TO YOU? DESCRIBE WHAT THE SIGNS OR INFORMATION DISPLAYS LOOKED LIKE.	
INTERACTIVITY  WAS THERE A CHANCE TO ENGAGE WITH THE EXHIBIT OR SITE, LISTEN TO AUDIO OR VIDEOS, OR JUST READ INFO AND LOOK AT PICTURES ON THE WEBSITE?	
NARRATIVE  DID THE EXHIBIT SEEM TO TELL A STORY THAT DREW YOU IN AND MADE YOU WANT TO LEARN MORE? WAS THERE A CONNECTION BETWEEN ALL THE PIECES, OR WAS IT RANDOM?	
ADDITIONAL RESOURCES  DOES THE EXHIBIT PROVIDE ADDITIONAL RESOURCES, OR LEAD YOU TO OTHER, SIMILAR EXHIBITS, OR RECOMMEND ACTIVITIES?	
ANY OTHER OBSERVATIONS?	



OBSERVATION HANDOUT

MUSEUM VISIT

STUDENT NAME: \_\_\_\_\_  
CULTURAL DESTINATION: \_\_\_\_\_

During the field trip, fill in the table below with your observations.

Observations	
<b>LAYOUT</b> HOW WAS THE EXHIBIT SET UP? WHAT PATH DID YOU TAKE TO TRAVEL AROUND THE EXHIBIT/SITE?	
<b>SIGNS</b> HOW WAS INFORMATION PRESENTED TO YOU? DESCRIBE WHAT THE SIGNS OR INFORMATION DISPLAYS LOOKED LIKE.	
<b>INTERACTIVITY</b> WAS THERE A CHANCE TO ENGAGE WITH THE EXHIBIT OR SITE, OR JUST VIEW IT FROM A DISTANCE? DID IT INCLUDE 3D OBJECTS, OR TECHNOLOGY?	
<b>NARRATIVE</b> DID THE EXHIBIT SEEM TO TELL A STORY THAT DREW YOU IN AND MADE YOU WANT TO LEARN MORE? WAS THERE A CONNECTION BETWEEN ALL THE PIECES, OR WAS IT RANDOM?	
<b>VISITORS</b> OBSERVE WHAT OTHER VISITORS TO THE EXHIBIT ARE DOING. HOW LONG DO THEY SPEND READING THE SIGNS? DO THEY INTERACT WITH THE EXHIBIT? DO THEY SEEM ENGAGED, AND WHAT ASPECTS INTEREST THEM THE MOST?	
ANY OTHER OBSERVATIONS?	



XI

STUDENT SELF-ASSESSMENT

DESIGNING A PUBLIC EDUCATION PROGRAM

STUDENT NAME: \_\_\_\_\_  
PROJECT NAME: \_\_\_\_\_

Use this form to reflect on the project you have created and the work and effort you put forth in the process. Reflect on both strengths and weaknesses, thinking back on all the steps you took in creating this project.

1. Did my project meet all the criteria set forth in the project guidelines? List each criteria and examples from your project that meet those criteria.
2. What steps did you take in completing this project? Briefly list them below.
3. Upon reflection, are there any steps that could have been added or done differently to make this project more successful?
4. What is the strongest aspect of your project?
5. What do you wish you could change or improve about this project?
6. What is the most important thing you learned in this project?

STUDENT NAME: \_\_\_\_\_

Use this form to offer feedback and constructive criticism for your peers as they practice their presentations.

STUDENT NAME: \_\_\_\_\_

What did student do well? (give 2–3 specific examples)	What can student improve on? (give 2–3 specific examples)

STUDENT NAME: \_\_\_\_\_

What did student do well? (give 2–3 specific examples)	What can student improve on? (give 2–3 specific examples)

XIII

**QIANLONG GARDEN, CHINA**  
**SAMPLE PROJECT CALENDAR**

One Week Timeline

**Course:** World History Classes

Project Week 1

**MONDAY**
**Lesson 1, Day 1**  
*A Time Capsule into  
18<sup>th</sup> Century China*

Explore the concept of time capsules, and how rediscovery of Qianlong Garden is a window into 18<sup>th</sup> century China.

**TUESDAY**
**1.2**  
 Continue historical overview of  
18<sup>th</sup> century China.
**WEDNESDAY**
**Lesson 2, day 2**  
*The Arts and Craftsmanship  
of Qianlong Garden*

View the online slideshow on WMF's website to learn more details about restored masterpieces from Juanqinzhai.

**THURSDAY**
**Lesson 3, day 1**  
*International Collaboration*

Explore the significance of the international collaboration between the Palace Museum and World Monuments Fund in the restoration of Qianlong Garden.

**FRIDAY**
**3.2**  
 Explore the challenges and benefits of  
collaboration through role playing.

XIII

## QIANLONG GARDEN, CHINA

### SAMPLE PROJECT CALENDAR

One Week Timeline

Course: Visual Arts Classes

Project Week 1

**MONDAY**
**Lesson 2, Day 1**  
*The Arts and Craftsmanship of Qianlong Garden*

Explore the art of the Juanqinzhai and learn about the trompe l'oeil painting technique.

**TUESDAY**

**2.2**  
View the online slideshow on WMF's website to learn more details about restored masterpieces from Juanqinzhai.

**WEDNESDAY**

**2.3**  
Explore the major elements of Chinese gardens - rocks, architecture, plantings, and water - and compare to Western gardens and parks.

**THURSDAY**
**Lesson 4, day 1**  
*Sharing a Cultural Masterpiece with the Public*

Studying an online exhibit for Qianlong Garden to analyze key principles for an engaging public education program.

**FRIDAY**

**4.2**  
Visit to a museum or cultural site to continue analysis of public education programs.

XIII

**QIANLONG GARDEN, CHINA**  
**SAMPLE PROJECT CALENDAR**

Three Week Timeline

**Project:** Designing a Public Education Program

## Project Week 1

**MONDAY**

**Lesson 1, Day 1**  
*A Time Capsule into 18<sup>th</sup> Century China*  
 Explore the concept of time capsules, and how rediscovery of Qianlong Garden is a window into 18<sup>th</sup> century China.

**TUESDAY**

**1.2**  
 Continue historical overview of 18<sup>th</sup> century China.

**WEDNESDAY**

**Lesson 2, Day 1**  
*The Arts and Craftsmanship of Qianlong Garden*  
 Explore the art of the Juanqinzhai and learn about the trompe l'oeil painting technique.

**THURSDAY**

**2.2**  
 View the online slideshow on WMF's website to learn more details about restored masterpieces from Juanqinzhai.

**FRIDAY**

**2.3**  
 Explore the major elements of Chinese gardens - rocks, architecture, plantings, and water - and compare to Western gardens and parks.

## Project Week 2

**Lesson 3, Day 1**  
*International Collaboration*  
 Explore the significance of the international collaboration between the Palace Museum and World Monuments Fund in the restoration of Qianlong Garden.

**3.2**  
 Explore the challenges and benefits of collaboration through role playing.

**Lesson 4, day 1**  
*Sharing a Cultural Masterpiece with the Public*  
 Studying an online exhibit for Qianlong Garden to analyze key principles for an engaging public education program.

**4.2**  
 Visit to a museum or cultural site to continue analysis of public education programs.

**4.3**  
 Debrief the previous day's field trip and collectively finalize some key principles of an engaging public education program.

## Project Week 3

**Lesson 5, day 1**  
*Designing a Public Education Program*  
 Students will choose a local heritage site or another WMF site and design a public education program for it.

**5.2**  
 Mini-lesson on social media, crafting narrative, or inviting a curator or exhibitor to visit class.  
  
 Remainder of class for project work.

**5.3**  
 Peer feedback on projects.  
  
 Work day.

**5.4**  
 Final work day and revisions for project.

**5.5**  
 Final presentations of public education programs.

## XIV

FULL LISTING OF  
COMMON CORE STANDARDS

The following list outlines the complete standard descriptions for each standard that is addressed as part of this unit.

To read more about the Common Core Standards or download the complete list of standards, visit [www.corestandards.org](http://www.corestandards.org).

## LANGUAGE ARTS

READING STANDARDS FOR INFORMATIONAL  
TEXT GRADES 6–12 (RI 6–12)**Key Ideas and Details**

1. (grades 9–10) Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**Integration of Knowledge and Ideas**

7. (grades 11–12) Integrate and evaluate multiple sources of information presented in different media or formats (e.g. visually, quantitatively) as well as in words in order to address a question or solve a problem.

## WRITING STANDARDS GRADES 6–12 (W 6–12)

**Production and Distribution of Writing**

4. (grades 9–12) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

**Research to Build and Present Knowledge**

7. (grades 9–12) Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

8. (grades 9–10) Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.
8. (grades 11–12) Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.



## XIV

FULL LISTING OF  
COMMON CORE STANDARDSSPEAKING AND LISTENING STANDARDS  
GRADES 6–12 (SL 6–12)**Comprehension and Collaboration**

1. (grade 9–10) Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
  - b. Work with peers to set rules for collegial discussion and decision-making (e.g. informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.
  - d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.
1. (grade 11–12) Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
  - b. Work with peers to promote civil, democratic discussion and decision-making, set clear goals and deadlines, and establish individual roles as needed.

- d. Respond thoughtfully to diverse perspectives, synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

**Presentation of Knowledge and Ideas**

4. (grades 9–10) Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
5. (grades 9–12) Make strategic use of digital media (e.g. textual graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

## FULL LISTING OF COMMON CORE STANDARDS

### LITERACY IN HISTORY/SOCIAL STUDIES

#### READING STANDARDS GRADES 6–12 (RH 6–12)

##### Key Ideas and Details

2. (grades 9–10) Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.
2. (grades 11–12) Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

##### Integration of Knowledge and Ideas

7. (grades 9–10) Integrate quantitative or technical analysis (e.g. charts, research data) with qualitative analysis in print or digital text.
7. (grades 11–12) Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g. visually, quantitatively, as well as in words) in order to address a question or solve a problem.

#### WRITING STANDARDS GRADES 6–12 (WHST 6–12)

##### Production and Distribution of Writing

4. (grades 9–12) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

##### Research to Build and Present Knowledge

7. (grades 9–12) Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
8. (grades 9–10) Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.
8. (grades 11–12) Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the specific task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.
9. (grades 9–12) Draw evidence from informational texts to support analysis reflection, and research.