

**Guided Reflection Worksheet (Units 1 & 2)**  
(FIVE PAGES MAXIMUM, plus start-of-term survey attached)

- \*Type responses directly onto this form, single-spaced\*
- \*\*Preserve numbering & prompts, but delete unused spaces\*\***
- \*\*\*50 points for completion & review—NO PARTIAL CREDIT\*\*\***

1. Using complete sentences, answer the following questions regarding a practice listed in "Asian Practice & Related Terms" **for the relevant unit** ([on-line](#)), based on one or more assigned source; optional sources listed with the practice; &/or images from in-class videos.

(a) What person(s) from which time period(s) & region(s) has/have engaged in the practice?

\* Qin Shi Huangdi also known as the First August Emperor of Qin and the First Emperor of the Qin Dynasty ruled in China near the ancient city Chang'an, Shanxi (province) (EB 2) between (r. 221 - 210 BCE). "As the leader he unified China under a central government and introduced a variety of standardizations, from currency to measurements to roadways. History also remembers the emperor for being a cruel megalomaniac obsessed with immortality...the technical and administrative achievements of his reign...marked a turning point in Chinese history". (CP 30). His desire to have an entire army ready for his afterlife resulted in the army of terracotta soldiers.

\* His faithful and resourceful chancellor was LiSi (c.280 - 208 BCE), "he was instrumental in implementing the unification of the empire and in forging its administrative structure". (CP 31).

\* Foreman and laborers also engaged in this practice. "As the series of military campaigns had come to an end, large numbers of conscripts became available, and more than seven hundred thousand men from all parts of the realm were recruited to [work on the terra cotta soldiers] most of them were forced laborers, slaves, and prisoners" (CP 31).

\* The Chinese people living in the kingdom who had knowledge and would watch the terracotta soldiers being created.

\* Qin's vision: "Life-sized, minutely detailed terracotta warriors, lined up in perfect military formation and numbering over 7000 in total, guard the emperor in the afterworld...The figures ...including armored and unarmored infantrymen, standing and kneeling archers, cavalrymen with horses, charioteers, petty officers, and commanders. Armored infantrymen appear most often. Each held a spear or halberd in his right hand, and some possibly held a sword in their left hands. The Charioteers wore caps that indicate their rank as officers and extend both arms forward to grasp the reins. The standing archers, with turned bodies, are dressed in simple and light uniforms that allowed for speed and maneuverability. The kneeling archers wear waist-length suits of scaled armor that simulates leather, their arms are flexed for cradling the crossbow. All details of the clothing, the armor, and the faces are modeled with great care, down to the stippled tread of the sole of the archer's sandal" (CP 30).

(b) In what physical spaces?

\* The practice of planning and constructing the terracotta soldiers took place outside, as well as in Government workshops and in the necropolis near Mount Li. The clay soldiers were about "1,125 meters east of the outer wall [of the tomb proper] there is a cluster of four separate pits ...the first which is 230 meters long and 62 meters wide, contains the main army in battle formation with more than 6000 figures of warriors and horses. Pit 2, with various cavalry and infantry units as well as war chariots, [it] has been explained as representing a military guard. The small pit no 3 is the command post, with high-ranking officers and subordinates and a war chariot drawn by four horses...the 4th is empty and unfinished by its builders. Together, the four pits seem to represent a complete garrison: pit 1 - the right army, pit 2 - the left army, pit 3 - headquarters and [part of four] the middle army" (CP 32).

\* Economic reforms made Qin attractive to the peasantry, who began to migrate to the state and thus increase its agriculture potential. As the population grew, Qin, aided by its favorable position to the south and west of the great bend of the Yellow River and by extremely fertile soil, was able to mobilize greater and greater armies" (IAR 207 -208).

(c) What physical actions were involved?

\* The physical actions involved were the foremen and laborers digging trenches, building the pits, making the molds, and physically making the clay warriors, then painting and lacquering them. "The earthen walls were originally held in place by wooded frames that also supported the roof beams. The roof...carried a layer of reddish mortar and a layer of earth three meters thick. The floor was

made of pounded earth as hard as cement, and altogether covered by some 256,000 tiles. It has been calculated that about 126,940 cubic meters of earth were moved to excavate the pits, and that 8000 cubic meters of timber were needed" (CP 32). The laborers did all of this back-breaking work including the work below.

\* "The figures were presumably formed, fired and painted near the pits to avoid costly and hazardous transportation of the ...finished products" (CP 35).

\* "An impressive drainage system made of clay was found under the provisions office in the necropolis and under the Qin palace. The technique used to make the drainage pipes must have been similar to the technique for making circular torsos, legs, and arms from slabs of clay rolled into tubes" (CP 35).

\* The laborers and/or their group were required to put their stamp or inscription on their work for easy identification of accurate vs. inaccurate quality of work.

(d) What objects were used—including the body?

\* Objects that were used would be clay, lacquer, paints, molds, wood, water and many tools. The laborers and the foremen would use their bodies to carry the heavy wood used for some of the molds, and would use their minds and eyes to figure out the best way to produce the clay soldiers, as well as to be accurate and produce only quality pieces. They used their hands extensively to put the clay into the molds, and to put the pieces together in addition to creating the faces and hair of each soldier, as well as apply the paint and lacquer. (CP 36)

\* I would imagine that Qin, using his strategic and obsessive mind told with his mouth LiSi explicitly what he wanted in his afterlife army creation, and LiSi used his mind, mouth and eyes to figure out how to implement this. Then he conveyed the orders and plans to the foremen who also used their minds, mouth and eyes, along with their hands and bodies to communicate and demonstrate to the laborers what they needed to do regarding their specific jobs. Last, the laborers would use their entire body to physically carry, manipulate, move, assemble and sculpt the clay soldiers in addition to the first steps of digging the trenches and creating the molds.

(e) What words, whether recited or used to guide the mind silently?

\* Words that were used to guide the mind silently were implied in the reading. The emphasis on obedience, precision, productivity and quality were the messages that the foremen and laborers most likely heard, and were reinforced by the required identification stamp or punishment that was received if something failed to meet the high standard of the emperor or LiSi. "Only a well-observed sequence of steps in the production process and a tight schedule could guarantee that work went smoothly" (CP 35). "The [identifying workers] names guaranteed the quality of craftsmanship. If the overseers found a figure to be faulty, they were able to track down a man whom they could hold responsible. Precise laws specified the fines in such cases" (CP 36). "Correct timing must have been vital. The different parts of the body had to be joined when the clay was neither too hard nor too soft. The heavy torsos...could only be hauled onto the legs after they had dried to such a degree as to be sufficiently firm...the greatest care was lavished on the heads. The workers attached or reworked by hand the headgear, hair, ears, eyebrows, eyes, mustaches, and lips" (CP 36). These are two example of the precision that was needed for uniformity of the clay soldiers. Since the workers who were recruited were given a place to live and food, this obedience was not only important to the laborer but to his family as well.

(f) With what frequency has such activity occurred, and for what duration?

\* The production of the terracotta soldiers was a daily activity for all the laborers and the foremen and continued until the emperor died. "The total workforce may have comprised a thousand men. Assuming they set up shop only after the unification of the empire in 221 BCE and continued until the emperor's death in 210 BCE, they would have completed more than 7000 figures in eleven years, or close to 700 figures in one year, which is quite conceivable for workforce of about a thousand men" (CP 36).

(g) What other details about the practice might help an unfamiliar reader imagine it?

\* An interesting detail about the practice that might be helpful is that in Ledderose's article, A Magic Army for the Emperor, he says, "the emperor's terracotta army focuses on the production methods of the artisans and thereby brings to the fore the logistics that go into making a monumental artwork...by linking the warrior's production to the standardization, centralization, and militarization going on during the Qin dynasty, the author underscores the relationship between artistic production and societal developments at large" (CP 30).

(h) Which details in 1(a)-(g) would most help an unfamiliar reader imagine the practice?

\* Details that would be most helpful to an unfamiliar reader imagining the practice of making these soldiers would be (a) and (e) because it explains the various people that have created the clay soldiers and why it was so important that the workers give 100% to their task. It reflects the importance of Qin's quest for a powerful afterlife.

2. Describe and give examples of three (3) of the terms listed with your chosen practice in "Asian Practices & Related Terms" ([on-line](#))—**at least one from each of two sets**—and explain the their relationship to one another and to the practice described in 1(a)-(h). Paraphrase &/or quote EB, CP &/or optional sources listed with the practice, specifying **titles & page numbers**.

(a) 1st term: Yellow Emperor source(s) & p.#(s) EB p.2

one sentence definition:

\* Formally known as Xuanyuan Huangdi was "the third of ancient China's mythological emperors, a culture hero and a patron saint of Daoism" (2).

2-3 examples &/or related details:

\* "Huangdi is held up in some ancient sources as a paragon of wisdom whose reign was a golden age. He is said to have dreamed of an ideal kingdom whose tranquil inhabitants lived in harmonious accord with the natural law and possessed virtues remarkably like those espoused by early Daoism. On waking from his dream, Huangdi sought to inculcate these virtues in his own kingdom, to ensure order and prosperity around the inhabitants.(EB 2)

\* "Upon his death he was said to have become an immortal" (2).

\* "Huandi himself is credited with defeating barbarians" in a great battle somewhere in what is now Shanxi -- the victory winning him the leadership of tribes throughout the Huang H (Yellow River) plain" (2).

significance of the term:

\* The significance of the Yellow Emperor to the Qin Dynasty is his reported immortality. Qin wanted to become immortal also, and used the Yellow Emperor as model to follow. Huangdi (Yellow Emperor) was known for his wisdom and reign of his kingdom. His ideal for his land to live in harmony and nature contributed to his success. Because he was credited for his victories in battle, he set an example for Qin to follow.

\* "The First Emperor even claimed to succeed the Yellow Emperor and other mythical rulers of remote antiquity" (CP 34).

(b) 2nd term: law source(s) & p.#(s) CP 34.

one sentence definition:

\* Rules for the Chinese people to follow set forth by Qin for order, stabilization, quality and peace in the land.

2-3 examples &/or related details:

\* "In the civil sphere, law and order were Qin's major values. Households were organized in units of 5 and 10 and were held jointly responsible for misdoings committed by any member" (34).

\* A law code promised draconian punishment but also equal justice to everyone. The code, fragments of which archeologists have discovered written on bamboo slips, has been ranked among the most influential legal system in world history" (34).

\* The Qin administrators knew how to foster efficiency through standardization. They developed commerce by regulating weights and measures and the the axle lengths of carts; they forged a monetary union by standardizing coins; and they created a uniform system of scripts" (34) "Precise laws specified the fines in such cases [of poor workmanship determined by the identification stamp]" (36).

\* These armies were governed by a harsh code that lavishly rewarded success and savagely punished failure. Noble births ceased to be the major criterion for advancement in the government, being replaced by an emphasis on talent...law, writing weights and measures...the Civil Service and the military were designed to maintain checks and balances on each other, and the rule of law became paramount within the empire" (IAR 208).

significance of the term:

\* Qin's strategies in battle and in his rule over his huge kingdom was accomplished by his firm set of laws and adherence to them. By controlling the implementation of these laws, he was able to change

Chinese life dramatically.

(c) 3rd term: LiSi source(s) & p.#(s) CP 31

one sentence definition:

\* LiSi, (c. 280 - 208 BCE) was the chancellor for Qin.

2-3 examples &/or related details:

\* "He was instrumental in implementing the unification of the empire and in forging its administrative structures" (31).

\* "He is personally credited with creating the steles, tectonic Small Seal Script for the imperial steles that were set up to glorify the emperor's unification of the realm" (31).

\* "LiSi also took extraordinary measure to prepare a worthy tomb for his ruler...the people in this district were responsible for the construction and later for the maintenance of the imperial necropolis" (31).

\* "LiSi...subsequently became leading lights of the Legalist school of philosophy, the great nemesis of early Confucianism" (IAR 222).

significance of the term:

\* LiSi, being chancellor to Qin would most likely (not documented in our readings, but implied) would have made sure that the pits of the terra cotta soldiers were created with the same attention to detail and quality as the emperor's tomb that he oversaw.

(d) Explain the connection between the terms & their connection to practice in 1(a)-(h).

\* The term Yellow Emperor is the most important term because it illustrates a direct connection between an ideal ruler who reached immortal status. This is what Qin aspired to and so this emperor turned god, is a blueprint for Qin to follow and believe in...hence his desire for a fully functioning strategic and powerful army (terra cotta soldiers) to be ready for battle when he transcends to the afterlife. As the thousands of workers are laboring over the construction of the clay soldiers, it would be hard to imagine that it would not reinforce the emperor's belief in the hereafter, and therefore their own belief in the same thing. Since the emperor is a highly efficient, educated and powerful man, they would assume that he knows more than they do and accept his belief of the unseen forces that govern the immortality of a worthy individual as factual.

\* The law was important because this is how Emperor Qin built his dynasty, established order and organization, standardization, precision, quality and accountability of everything in his necropolis, especially the terra cotta soldiers.

\* LiSi was vital to the practice because he was Qin's chancellor and would oversee all the planing, preparations, and manufacturing of the terra cotta soldiers. His belief and dedication to the job and to the emperor's vision of the unseen forces of the gods would reinforce the worker's reflections in the same way, knowing their emperor belief in immortality.

(e) What other details about these terms might help an unfamiliar reader understand them?

\* Other details that might help a reader understand the terms would be that Qin's enforcement of his laws was so strict that the laborers had great incentive to do quality work on the clay soldiers, which reinforced the daily practice of constructing them, with a result of thousands of them at the ready for Emperor Qin.

\* (f) Which details in 2(a)-(e) might best help an unfamiliar reader understand the terms?

\* The details about the Yellow emperor would best help an unfamiliar reader understand since he was known for his wisdom and became a mythological and cultural hero and patron saint of Daoism, resulting in worship the everyday man.

3. Describe your own daily practice in comparison with and in contrast to the activity and related terms described in #1 & 2.

• use of body, objects, spaces, times & social context:

\* My daily practice parallels the planning and construction of the terra cotta soldiers in several ways. I use my ears to listen to the song, "You Raise Me Up", just like the laborers use their ears to listen to direction on how to construct the ideal clay soldier. I use my mind to imagine the subject matter of the song; the emperor, LiSi, the foremen, laborers and citizens would do the same, imagining the battlefield soldiers come to life in the afterlife, lead by Qin. I use my hands to go about my daily practice in a systematic order: place ipod into music player, push button to play song from the beginning, sing each verse in chronological order, create a visual in my mind of the unseen forces the song implies. The foremen and the laborers also use their hands to go about their daily job

(which is also a practice) in a systematic order: they create a pit, make molds ("The technique used to make the drainage pipes must have been similar to the technique for making circular torsos, legs, and arms from slabs of clay rolled into tubes" -CP 35)., created the separate body parts, then attached them in a specific order, then painted and varnished them.

- substance & use of words:

\* My daily practice is similar to the planning and construction of the clay army in substance and use of words. The words of my song are powerful, and there is strength and meaning in them, especially in the words, "sometimes, I think I glimpse eternity". The words are sung and the content repeated. The laborers and curious citizens can find power in the completed soldiers and the sheer magnitude of the undertaking. The words, in the form of directions, and the power of the emphasis on precision would have made this an important job, especially because it had a direct connection with the success of battle in the afterlife. The words and their meanings would have been repeated many, many times throughout the daily practice, until the project was completed. The many different faces that were carved onto the clay soldiers could have looked similar to themselves or a friend or relative and that would have added to the relate-ability and power of the soldier in the eyes of the Chinese people.

- thoughts, emotions & moods involved (ideal &/or actual):

\* Similarities in the thoughts, emotions and moods involved in my daily practice and the planning and construction of the clay soldiers are significant. There is a parallel in the building up of emotion that is possible in both practices. In my song, it begins with a single instrument playing, then Josh Groban and I sing the first verse, an orchestra is added slowly getting louder and more intense. As the song continues, it grows bigger, louder, more powerful, is raised to the next key up re-emphasizing the intensity of the message and emotion of the power of an unseen force. After the climax of the song it begins to ease back with less orchestration, fewer instruments, quieter voice until it ends with a single instrument, bringing the emotion or mood back to the individual. This is similar in an abstract way to the practice of constructing the soldiers. It began with one man's obsession with immortality. As he brought others into his desired vision, it grew to include LiSi, foremen, laborers and the citizens of China. It also grew from a single terra cotta soldier, to two to over 7000 (estimated). This increase would emotionally affect the workers and the citizens as the magnitude of the army was viewed and interacted with by the laborers. Because the initial vision was always to create an army for the afterlife, it would be viewed as such, increasing the power and the impact-fulness of the unseen forces as the army grew. When the emperor died, it was covered up, so no one could view it, and as citizens and laborers went on to other things in their lives, the impact lessened and it eventually returned to be a single emperor's vision once again.

(b) Contrasts between your daily practice (DESCRIBE) & chosen Asian art form, ritual or custom:

- use of body, objects, spaces, times & social context:

\* There are some major differences between my daily practice and the practice of planning and constructing the terra cotta soldiers. My daily practice involves an electronic ipod and speaker to play and amplify the music. I am also alone and I do this daily practice for about 5 minutes a day in the morning. I do not interact or see the singer, which is Josh Groban. In this practice there are no electronics available, only forged tools used by many laborers for long periods of time each day for many years. No one observes me while I sing, but these workers are observed by their foremen and most likely by the curious community. My daily practice is inside where the elements are always the same, whereas this practice takes place outside in the ever changing elements. I only use my mind, voice and ears while singing, but the Chinese workers use their entire bodies to manually construct the labor intensive statues.

- substance & use of words:

\* There is a huge difference in the amount of words used in the planning and construction of the clay soldiers compared to my song. My song repeats the chorus which is the main point of the song, similar to a chant. I would imagine that directions on proper use of tools, and requirements for perfection of the soldiers are repetitive, but the duration would be years rather than minutes, and the words used to inform and or correct workers would not reflect any emotional insight of an unseen force.

- thoughts, emotions & moods involved (ideal and/or actual):

\* Since my daily practice takes place every morning, I anticipate that uplifting spirit I feel each new day when I sing and hear my song. Its hopeful message encourages me, "I am strong, when I am

on your shoulders, you raise me up to more than I can be...sometimes, I think I glimpse eternity". I would imagine that the workers do not look forward to a long, hard day's work on the soldiers, nor do they feel uplifted. However, I would guess the practice of constructing this army does impact their sub-conscious and as these soldiers multiply there is a tangible presence that would make an impact on the laborers. Their permanence, scope, physicality and eventual magnitude would be a strong statement regarding the actuality of the afterlife. This would intensify the reflection of an unseen forces, not only for the foremen, workers, and citizens, but for LiSi and Qin himself.

\* In addition, the many different faces that were carved into the clay soldiers could have looked similar to the workers or citizens themselves or a friend or relative and that would have added to the relate-ability and power of the clay soldier in the eyes of the Chinese people making it easier to envision their potential in the afterlife.

(c) What other details might help an unfamiliar reader understand your experience of practice?

\* An unfamiliar reader may understand my experience of practice better if they knew that I love music in general and find that it has a direct effect on my moods and thoughts. Since my song is accompanied by beautiful instruments playing, it adds even more to the feelings projected.

(d) Which details in 2(a)-(c) might best help an unfamiliar reader understand your comparison?

\* The detail that might best help an unfamiliar reader understand my comparison would be part (a).

### \*\*\*SUMMARY & ANALYSIS OF #1-3\*\*\*

A. Review the introductory on-line essay, "[Essential Elements of Culture](#)." Then answer the questions below with reference to the Asian practice, community, & reflection described in #1-2, as well as your daily practice, its community context, and associated thoughts & feelings (#3).

• the way that practice influences community and/or reflection about the unseen at any given moment in time, as well as transforming reflection & community over long periods of time:

\* The practice of planning and constructing the terra cotta soldiers influenced the community in a number of ways. By working or observing its practice daily, it reinforced the unseen forces that began with Qin's unflinching belief in the afterlife and his place and function in it. With his education, influence and power, it was understandable that the laborers and community would assume that this powerful emperor would be correct in his beliefs, which added to their own reflections of the unseen forces. As the workers laboriously brought life to clay, their precision, organization and quality of craftsmanship reinforced their daily practice. As the clay army grew, the sheer magnitude of this tangible and permanent example added even more reality to the laborers and citizen's long term outlook and intensity of belief in the afterworld.

• the way that community and/or reflection about the unseen influence practice at any given moment in time, as well as transforming practice over long periods of time:

\* The communities involvement, which consisted of the laborers and the Chinese citizens, reflecting on the unseen forces brought about by participating in the practice of planning and constructing the terra cotta soldiers is both contagious and visual. As the thousands of workers and presumably, thousands of interested citizens participated and watched as Qin's terra cotta soldiers were being created, they would be affected in similar ways. As they shared with each other their thoughts and opinions about this huge clay army, their common beliefs would reinforce each other, creating a stronger intensity of the belief in the afterlife. This contagious reflecting on the unseen forces would multiply as more of the community participated, resulting in an entire dynasty's common belief. The visual impact of thousands of clay soldiers in battle ready positions would be so impressive to the community that it would be hard not to be affected by the reason Emperor Qin requested them. The long term outcome of working on or watching the progress being made would bring a commonality to the community, strengthening the experience of seeing this magnificent clay army, and bringing the community closer together as they share their own thoughts, insights and points of view with each other, possibly picturing themselves as one of the terra cotta soldiers, come to life in the afterlife of Emperor Qin, assisting in his "other-world" battle.

B. How might you use the insights articulated above to organize your final product? (For example: intro paragraph for an essay, moments of insight in a narrative, symbols in an illustration, etc.) I plan to use a newsletter format to put everything together, with pictures of a replica of a head from Qin's tomb.