


Song and Tang Dynasty: Footbinding and Beauty

<p>A+NTICIPATORY SET (3 - 5 minutes)</p> <p>Students respond to a metacognitive writing prompt or bellwork that focuses them on prior knowledge. In addition, students write down learning goals. This will occur during attendance taking.</p>	<p>Post on the LCD Projector: the Image of toes in High Heels</p> <p>In your PODs (groups of 3) discuss and create a list of things that women today do to make themselves more beautiful in ____ (your country).</p>
<p>OBJECTIVE/ LEARNING GOAL(S)</p> <p>Written in student friendly terms and posted in the room.</p>	<p>1. I will know (knowledge): the role of women in China starting in the Tang and Song Dynasties by looking at specifically how they made themselves more marriageable and beautiful.</p> <p>2. I will be able to (skill): read and analyze primary and secondary documents</p>
<p>PROCEDURES: GRADUAL RELEASE OF INSTRUCTION</p> <p>The gradual release cycle may be repeated and adjusted throughout the lesson to ensure mastery of content through multiple re-teaching opportunities.</p> <p>Descriptive feedback, formative and summative assessments are embedded throughout the gradual release of instruction.</p> <p>The amount of time varies depending upon the lesson.</p> <p>*Achievement will decrease if independent occurs directly after modeled without shared and guided.</p>	<p>Modeled (5-7 minutes)</p> <p>Learning goals are discussed followed by demonstration/direct instruction. </p> <p>Shared (5-7 minutes)</p> <p>Checking for understanding occurs via engagement activities. Re-teaching may be needed prior to guided practice.</p> <hr/> <p>Guided Practice (15-30 minutes)</p> <p>Leveled performance groups, rotating stations or cooperative learning/group work occur with descriptive feedback.</p> <p>Guided Practice (15-50 minutes)</p> <p>6. Give students 15-20 minutes to read the text and encourage them to read the text and highlight evidence that Footbinding is a beauty ritual. Have students in PODS discuss the PODS Questions and then</p> <p>7. Show students the pictures of a bound foot (PPT)</p> <p>8. Read the example poems on Foot binding. Go over sensory words with students and discuss their importance in poems and other types of writings.</p> <p>*Independent Practice (15-30 minutes)</p> <p>9. Write a FU Lushi using the found poetry method and the primary documents handed out in class today. There are many different definitions for “found poetry,” but the way that I use this method in the classroom is to have students find their lines for their poems in the primary documents they have been using in class that day. This is a summary activity and should be used to assess how much students have learned during the period. I usually tell students the words must be found consecutively, selectively (they can cross out words but cannot change the meanings of the lines used), and must contain sensory words. This summary activity is like a Fu only students create original lines in-between the lines found in the text.</p>

	10. Write a FU Lushi on The Beauty of Chinese Footbinding
SUMMARY (5-8 minutes) Teacher reviews learning goal and students are given time to summarize and reflect on their learning. Include a brief writing activity whenever possible.	Have student volunteer to read their FU Lushi poems to the class.

Resources on Footbinding:

- NPR: [Painful Memories](#)
- The Atlantic: [A Peculiar History](#)
- [Footbinding in Pictures](#)

Footbinding PODS

Bellwork:

- Please find your POD
- What was the most physically painful thing you have every experienced?

What Women (and Girls) do to make themselves "beautiful"

In 5 minutes list as many things as you can think of that women do to make themselves "beautiful"

Foot binding



The Process of Foot Binding





Today's Reading

- Take notes and discuss with your group
 - Discuss questions
- Write a 8-line poem about footbinding/painful beauty

Chinese Footbinding

NAME:

Directions: Read the text below ALOUD with a partner. Read the document segment by segment. After each segment note, what you thought as you read the text, what the author was trying to convey, and what the segment was about.

Source: Howard L. Levy. Chinese Footbinding: The History of a Curious Erotic Custom (NY: Walton Books, 1966); 224-227)

Doc. 1 Beauty

Words that Indicate

Though this account derives from an early 20th century narrative, the custom seems to have begun with the dancers of the imperial harem during the Southern Tang Dynasty (837-975). At first the custom was followed by higher class women but trickled down into the mainstream. The Empress Dowager Tz'u-hsi [Ci Xi] in 1902 issued a decree banning the custom, though the practiced continued well into the 1920s.

I was born in a certain district in western Honan Province, at the end of the Manchu dynasty. In accordance with custom, at the age of seven I began binding. I had witnessed the pain of my cousins, and in the year it was to begin I was very much frightened. That autumn, distress befell me. One day prior my mother told me: 'You are now seven, just at the right age for binding. If we wait your foot will harden, increasing the pain. You should have started in the spring, but because you were weak we waited till now. Girls in other families have already completed the process. We start tomorrow. I will do this for you lightly and so that it won't hurt; what daughter doesn't go through this difficulty?' She then gave me fruit to eat, showed me a new pair of phoenix-tip shoes, and beguiled me with these words: 'Only with bound feet can you wear such beautiful shoes. Otherwise you'll become a large-footed barbarian and everyone will laugh at and feel ashamed of you.' I felt moved by, a desire to be beautiful and became steadfast in determination, staying awake all night.

I got up early the next morning everything had already been prepared. Mother had me sit on a stool by the bed. She threaded a needle and placed it in my hair, cut off a piece of alum and put it alongside the binding cloth and the flowered shoes. She then turned and closed the bedroom door. She first soaked my feet in a pan of hot water, then wiped them, and cut the toenails with a small scissors. She then took my right foot in her hands and repeatedly massaged it in the direction of the plantar. She also sprinkled alum between my toes. She gave me a pen point to hold in my hands because of the belief that my feet might then become as pointed as it was. Later she took a cloth three feet long and two inches, wide, grasped my right foot, and pressed down the four smaller toes in the direction of the plantar. she joined them together. bound them once, and passed the binding from the heel to the foot surface and then to the plantar. She did this five times and then sewed the binding together with thread. To prevent it from getting loosened, she tied a slender cotton thread from the tip of the foot to its center.

She did the same thing with the left foot and forced my feet into flowered shoes which were slightly smaller than the feet were. The tips of the shoes were adorned with threads in the shape of grain. There was a ribbon affixed to the mouth of the shoe and fastened on the heel. She ordered me to get down from the bed and walk, saying that if I didn't the crooked-shaped foot would be seriously injured. When I first touched the ground, I felt complete loss of movement; after a few trials, only the toes hurt greatly. Both feet became

feverish at night and hurt from the swelling. Except for walking, I sat by the k'ang. Mother rebound my feet weekly, each time more tightly than the last. I became more and more afraid. I tried to avoid the binding by hiding in a neighbor's house. If I loosened the bandage, mother would scold me for not wanting to look nice. After half a year, the tightly bound toes began to uniformly face the plantar. The foot became more pointed daily; after a year, the toes began to putrefy. Corns began to appear and thicken, and for a long time no improvement was visible. Mother would remove the bindings and lance the corns with a needle to get rid of the hard core. I feared this, but mother grasped my legs so that I couldn't move.

Father betrothed me at the age of nine to a neighbor named Chao, and I went to their house to serve as a daughter-in-law in the home of my future husband. My mother-in-law bound my feet much more tightly than mother ever had, saying that I still hadn't achieved the standard. She beat me severely if I cried; if I unloosened the binding, I was beaten until my body was covered with bruises. Also, because my feet were somewhat fleshy, my mother-in-law insisted that the foot must become inflamed to get the proper results. Day and night, my feet were washed in a medicinal water; within a few washings I felt special pain. Looking down, I saw that every toe but the big one was inflamed and deteriorated. Mother-in-law said that this was all to the good. I had to be beaten with fists before I could bear to remove the bindings, which were congealed with pus and blood. To get them loose, such force had to be used that the skin often peered off, causing further bleeding. The stench was hard to bear, while I felt the pain in my very insides. My body trembled with agitation.

Mother-in-law was not only unmoved but she placed tiles inside the binding in order to hasten the inflammation process. She was deaf to my childish cries. Every other day, the binding was made tighter and sewn up, and each time slightly smaller shoes had to be worn. The sides of the shoes were hard, and I could only get into them by using force. I was compelled to walk on them in the courtyard, they were called distance-walking shoes. I strove to cling to life, suffering indescribable pain. Being in an average family, I had to go to the well and a pound the mortar unaided. Faulty blood circulation caused my feet to become insensible in winter. At night, I tried to warm them by the k'ang, but this caused extreme pain. The alternation between frost and thawing caused me to lose one toe on my right foot.

Deterioration of the flesh was such that within a year my feet had become as pointed as new bamboo shoots, pointing upwards like a red chestnut. The foot surface was slightly convex, while the four bean-sized toes were deeply imbedded in the plantar like a string of cowry shells. They were only a slight distance from the heel of the foot. The plantar was so deep that several coins could be placed in it without difficulty. The large toes faced upwards, while the place on the right foot where the little toe had deteriorated away pained at irregular intervals. It left an ineffaceable scar.

My feet were only three inches long, at the most. Relatives and friends praised them, little realizing the cisterns of tears and blood which they had caused. My husband was delighted with them, but two years ago he departed this a world. The family wealth was dissipated, and I had to wander about, looking for work. That was how I came down to my present circumstances. I envy the modern woman. If I too had been born just a decade or so later, all of this pain could have been avoided. The lot of the natural-footed woman and mine is like that of heaven and hell.

Get a carpenter's adze to make the shoe-bottoms	找个木匠镑鞋底
Get a carpenter to make the outside of the shoes	找个木匠做鞋帮
Use a card of yarn	绒线用了一板半
Eight lengths of fine cloth	细布用了八皮箱
Altogether it will take three years	一共做了三年整
To make a pair of embroidered shoes	一双绣鞋做妥当
Call a girl to try the shoes	叫来姑娘把鞋试
Whether short or long	还是短来还是长
The girl stretches her foot	姑娘伸脚试绣鞋
to fit the embroidered shoes	鞋小脚大箍得慌
The shoe small the foot large	趑趑歪歪倒后墙
Constrained and uncomfortable	左脚踩死八只虎
Awkwardly and crookedly to the back wall	右脚踩死九只狼
The left foot crushing eight tigers	
The right foot crushing nine wolves	

Source: Crossley, Pamela. 2002. *The Manchus: The People of Asia*.

Doc. 3 On High-heels and Foot-binding by Chengde Chen

The heel of a high-heel shoe is the binding of foot-binding
It has been the same road under different feet
The footsteps of the hundred year women's movement
is merely an aesthetic change from the Chinese to the Western -
turning a compelled two dimensional restriction
into a freely chosen three dimensional bending
The social status is raised for a shoe-heel
while the price is walking on tiptoes for life
Oh, the ever-suffering feet, no matter how innocent you are
the definition of 'feminine beauty' is to deform you
Because this is the base enabling men to stand firmly

Source: "Philosophical Poems." *Philosophical Poems*. N.p., n.d. Web. 06 Oct. 2013.

Double FU (Lushi) on The Beauty of Chinese Footbinding Name _____

Directions: using the primary documents from today's lessons write a Lushi poem. Lushi are traditional Chinese poems that are 8 lines of 8 characters. For this summary activity you will write a poem of 8 lines of 8 words each that uses lines from the primary document (FOUND) and lines that are original (your POD creates)

Example setup:

FOUND in the text reading

ORIGINAL you create

FOUND in the text reading

ORIGINAL you create

FOUND in the text reading

ORIGINAL you create

FOUND in the text reading

ORIGINAL you create

Your Lushi (every other line is Original/FOUND)

1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

7 _____

8 _____