



SPIRITS and HEADHUNTERS

ART OF THE PACIFIC ISLANDS

An Interdisciplinary Project-based Learning Unit
TEACHER'S EDITION

**B O W E R S
M U S E U M**



The Bowers Museum “Spirits and Headhunters: Art of the Pacific Islands” unit plan was created in partnership with The Bowers Museum’s Emily Mahon, Senior Director of Education, and SAUSD’s Robyn MacNair, Visual and Performing Arts Specialist.

2016
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Please note that all page numbers correspond with student booklets. All Teacher resources will be labeled with a “T”

The Bowers Museum - Spirits and Headhunters: Art of the Pacific Islands

An interdisciplinary project-based learning unit for Grades 6-8 - A flexible, buildable, and adaptable outline for teachers

<p>Main Objective: Students will learn to study art in its socio-cultural, economic, and religious context, cultivating an appreciation of art beyond its aesthetic value to a community of people. Students will also learn how to use their local museum as a resource and a stage from which to present what they learn through academic discourse and inquiry.</p>				
Math and Geography Objectives	Language Objective	History Objective	Art Objective	Oral Objective
<p>Use google earth and research skills to explore the geographical locations of Oceanic islands and their various cultures.</p> <p>Analyze how landforms and the availability of resources affect populations and their artistic and cultural systems.</p> <p>Calculate proportions and create scale drawings, understanding the importance of mathematical measurements and proportions in art.</p>	<p>View and analyze artworks and literary texts that expand on universal themes of power, conflict, and order.</p> <p>Read informational and fictional texts in order to determine central ideas and present objective summaries to inform museum visitors.</p>	<p>Explain the importance of artistic works as artifacts of daily life (tools, currency, trade, religious rituals, decoration, and warfare) in the context of a community or culture.</p> <p>View art as a lens to inform people and study about past and present civilizations and cultures.</p> <p>Analyze historical events through primary sources (text, art and artifacts) by sourcing the artifact and placing it within the appropriate historical and cultural context.</p>	<p>Understand the intersection of form and function in art.</p> <p>Sketch an object in the gallery space, concentrating on line and space, and being sensitive to the environment and others.</p> <p>Create art through multiple ‘found’ media that includes both creativity of design and visual expressions embedded within the artwork.</p>	<p>Present research findings on an artwork or artifact in front of a group of peers or visitors. Use academic language to foster scholarly discourse in the classroom, or in the museum environment.</p> <p>Ask questions and engage in content-specific dialogue that build up knowledge and information about an artwork.</p> <p>Explain the significance of a work of art in the context of the community or culture it originates from.</p>
Academic Language				
<p><i>continental, volcanic, coral Oceania, Melanesia, Micronesia, Polynesia</i></p> <p><i>proportion, scale, ratio</i></p>	<p><i>Universal theme, symbolism, context, genre,</i></p>	<p><i>Primary sources, secondary sources, artifacts, prehistory, culture, indigenous, exploration, colonization, empire, tribe, radiocarbon dating , dynasty</i></p>	<p><i>line, space, medium and media, shape, negative space, positive space, perspective, overlap, texture, color, composition</i></p>	<p><i>exhibition, gallery, provenance, docent, curator</i></p>

SUGGESTED LESSONS (4-week time frame) -Teacher's Note: This unit can be adapted to any classroom, and teachers should feel empowered to change, replace, or extend lessons, depending on the ability, grade-level, and the learning objectives of the classroom context. Students can work on this unit individually, in partner groups, or up to groups of three students (suggested for lower grade-levels). There are no scripted lesson plans available for this unit. An overview or outline of the unit is included below.

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1. Become a Geographer.

Overview: Visit Oceania and explore the islands through open-ended research. Students should understand the geographical location of Micronesia, Melanesia, and Polynesia, and write down their findings on a FACT SHEET. Students are provided with a list of resources and there is a google slide presentation (<http://bit.ly/2a4hZV9>) prepared for teachers to utilize to build background information and context for their students (**Resource A - "Become a geographer"; Resource B- Teacher's slides**)

Suggested Videos and Websites to build background information: (**Resource C - Oceania Resources for Teachers**)

- Fire Dance and Mask Festival (Papua New Guinea) <https://www.youtube.com/watch?v=STAEVtEtrsY>
- Students should visit the Bowers Museum website, "Spirits and Headhunters: Art of the Pacific Islands" (<https://goo.gl/wNPtf2>) to learn more about the current exhibition, as well as read about the general styles and characteristics of Art in Oceania (<http://bit.ly/2ahyso9>), and an overview of the art of this region (<http://bit.ly/2a9Jlkd>). There is also an Australian government fact page (<http://bit.ly/1SsTY7u>) and a National Geographic information site (<http://on.natgeo.com/2amDnBE>) about Papua New Guinea that are helpful. These sites are already provided on the student Fact Sheet handout - **Resource A.**

2. Become a Scholar.

Overview: Students will be reading fiction and nonfiction texts to better understand the cultures that are present in Oceania. The first story is a myth that comes from New Zealand, which provides insight about the notion of nature as an integral part of human existence. It is important to note that there are hundreds of cultures and languages that span this large region of the globe, and these stories are clearly not applicable to all cultures in Oceania. The second piece is a Smithsonian article of one writer's point of view exploring Papua New Guinea. Through both texts, students will learn the importance of reading both fiction and nonfiction texts in shaping background knowledge, as well as the prevalence of universal themes, such as power, structure, and conflict, in a society.

- **Read Fiction - Become a Scholar + "The Separation of Heaven and Earth" (Resource D)** to build knowledge about the culture and people of the Pacific Islands (Melanesia, Polynesia, and Micronesia).
- **Explore universal themes** such as **Power, Conflict, and Order (Resource E)**.
- **Read Nonfiction** - Read the excerpts from the article, "**Sleeping with Cannibals**" (**Resource F**), and have students engage in a collaborative close reading activity (Jigsaw Reading) and engage with the text (close-reading and text-dependent questions).
- **Teacher's Note:** If these texts do not suit your plans, or you would like to add more texts to teach content-specific objectives such as literary devices, or explore the societal structures or practices of specific tribes, there are several suggested texts listed on the *Oceania Resources for Teachers* page - **Resource C.**

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3. Become an Art Historian. [VISIT THE MUSEUM]

Overview: Students should visit the gallery space, "Spirits and Headhunters: Art of the Pacific Islands" at the Bowers Museum for this segment of the unit. Their primary goal should be to view the exhibition with the goal of selecting an artwork, or artifact from the space as their 'central text' that will become the foundation for inquiry-based research when they go back to school. Allow students to have time to ask questions and learn about the artifacts throughout the exhibition space before choosing one specific piece to sketch, measure, and write notes about. If possible, students should be encouraged to photograph their artifact so they have more resources to work with when they start their research process. Students should also be prepped before going on this field trip, with training on etiquette at a museum, prepared questions for their visit, and an overview of the purpose of their visit.

- **Prepare for your Visit! (Resource G)** - Discuss with your students what they are expected to do at the museum (behave appropriately, ask questions, choose one art piece, write down detailed notes, take measurements, and draw a detailed drawing). Students should use the "Some Questions you can ask the Docents" Handout in **Resource G** to draft a series of questions that will start off their research process. Simple questions such as who, what, when, where, and how can be asked and researched at the museum. Be sure to go over the purpose of their visit and the next steps in the student booklet, so students are made aware of what they must

accomplish during their brief time at the museum. *Teacher's note:* Students will need tape measures, or paper measuring strips like those found at Ikea, for their trip to the museum. Students may also need to borrow a class iPad or mobile device to take pictures of their pieces (if photography is allowed).

- **Choose the artifact or artwork (Resource H)** - Students will be selecting the ONE art piece or artwork that will become the focal point of their project. They will need to write down as much information about the piece as possible (caption, measurements, descriptions, and information) and they should ask the docent several questions to learn more about the piece. All of their findings should be carefully recorded in their booklets.
- **Sketch the art piece or artifact (Resource I)** - Students will be drafting detailed sketches of the artwork or artifact of their choosing. Students should be careful to include all details in their drawing, including notes describing the color, texture, and composition of the piece.

Become an Art Historian [CONTINUE IN THE CLASSROOM]

Overview: Back in the classroom, students will be researching their artifact by using ‘Historical Thinking’ Research procedures (sourcing, contextualization, close-reading, and corroboration). The goal of their research is to have enough information for them to thoroughly explain their artwork or artifact to their visitors, when they present as docents. Students will also be constructing a replica of the art piece, so they can incorporate it into their presentation.

- **Historical Thinking - Learn more on your own (Resource J):** When students return to school, they should be given time, space, and resources to start their research process into why the piece was made, how the piece originated, and the impact of the piece on the community or culture in which it is from. Students will be using the “Historical Thinking” procedures for their research process (sourcing, contextualization, close-reading, and corroboration).

4. Become the Artisan or Artist.

Overview: Students will be constructing their own version of the selected piece that is the central focus of their research and future presentation. They will be using scales/proportions to calculate the dimensions of the piece, and will need to get their plans and materials list approved by a teacher and parent/guardian. Information and expectations of the art piece are included in the student booklet.

- **Create a replica (Resource K):** Students should create their own version of the selected piece that is the central focus of their research. They can use cheaper materials, such as cardboard, paper mache, or “found” materials as their medium. Students will be using this piece to present in front of their peers or visitors.

5. Become a Docent.

Overview: Students should prepare an oral presentation, as they will be presenting their research findings in front of their peers or visitors. They can do this in a classroom setting, or as part of a student showcase hosted at the school site (Open House, Visual and Performing Arts Night, etc.). If possible, students can also take their oral presentation skills to the museum, and present their ideas in front of visitors at the museum, acting as student docents. When students present their artwork, they should structure their oral presentation as a docent would present. Students should start with questions that ask their ‘visitors’ to make observations, while slowly building up information to provide the socio-cultural context of the art piece, and its impact on the community in which it is from. The presentation structure would be more interactive than traditional student presentations, and would require students to integrate their art piece replica into their teaching.

- **Outlining the presentation (Resource L)** - Students should use this resource to outline how they are going to introduce their selected work, provide basic background information about the piece, ask questions to their visitors that build up analysis about the artifact/artwork, and how they will incorporate their replica into the presentation. Students should review the “tips for your docent presentation” checklist and the rubric with the teacher and the class to ensure that they understand the expectations of their presentation.
- **Assessing student work (Resource M)** - A rubric for the oral presentation is provided. The rubric includes 4 main categories, and 12 sub-categories, for a total of 48 possible points. The following are the main and sub-categories in the rubric: Poise - eye contact, and body language // Verbal Skills - enthusiasm, engagement, speed, and attentiveness // Content - knowledge, organization, and language // Artwork - artistic merit, creativity, and presentation of art piece

EXTENDED LESSONS (for advanced students or extended units)

FINDING PARALLELS: After understanding the purpose and significance of a piece to a community in Oceania, students will determine what that piece/artifact says about the culture studied. Then, students will explore parallels between the specific culture that they studied to their own culture. For example, if a student group chooses to focus on a spear from the exhibition, they would have to determine what the spear represents and how it functions in the everyday lives of the culture. Then, they will find what the “spear” for a Latino/Hispanic community in Santa Ana would be (Obviously, this can be substituted with any other subculture, or even the dominant culture, or a non-culture. Students can explore other themes or big ideas like what a spear would be for the American dream, or what a spear would be for life during the Great Depression). Students would then need to present this alongside their docent presentation, so they can continue to explore the big ideas of an artifact that does not only serve both form and functional purposes to a community of people, but also reflects the heritage, aspirations, and values of a culture of people.

TECHNOLOGY: If the school site has a technology or computer science elective, there are a few possible lessons that can extend learning. For example, when students create their replicas, they can design a caption card that includes a QR code that links directly to a student-created website, using the free blogging website, weebly.com, or a google site, in which students can curate videos, articles, and their own findings about their chosen piece. Students can also create a museum guide or podcast using voice recording apps on mobile devices or tablets to create a journey through the gallery space, with each student acting as the guide or voice explaining his or her specific piece for the visitors of the gallery space. Finally, if possible, and if there are resources such as a computer science or engineering class at the school site, students can also work on designing an app specifically designed for the gallery space, with interactive elements that provide visitors with more context, background information, and details that students personally researched about the artifacts/artworks they chose to focus on.

Common Core State Standards:

<p>Mathematics: CCSS.MATH.CONTENT.6.RP.A.3.D Use ratio reasoning to convert measurement units; manipulate and transform units appropriately when multiplying or dividing quantities.</p> <p>Geography: NATIONAL GEOGRAPHIC STANDARDS (8th grade) 1. The process of collecting geographic information <i>Therefore, the student:</i> A. Explains which sources of geographic information will be needed for a geographic investigation, as exemplified by -- Describing and explaining how observations and collected geographic information can be used in a geographic investigation. Identifying and describing sources of reliable geographic data (e.g., US Census Bureau data, Population Reference Bureau data, CIA: The World Factbook). 2. The distinction between primary and secondary sources of geographic information</p>	<p>Language: CCSS.ELA-LITERACY.RL.6.1 Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>CCSS.ELA-LITERACY.RL.6.2 Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.</p> <p>CCSS.ELA-LITERACY.L.6.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening.</p> <p>CCSS.ELA-LITERACY.RI.6.1 Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>CCSS.ELA-LITERACY.RI.6.2 Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.</p>	<p>History: CCSS.ELA-LITERACY.RH.6-8.1 Cite specific textual evidence to support analysis of primary and secondary sources.</p> <p>CCSS.ELA-LITERACY.RH.6-8.7 Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.</p> <p>CCSS.ELA-LITERACY.L.6.6 Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p> <p>CCSS.ELA-LITERACY.SL.6.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p>	<p>Art: NATIONAL CORE ART STANDARDS Creating - (1) Generate and conceptualize artistic ideas and work; (2) Organize and develop artistic ideas and work; (3) Refine and complete artistic work.</p> <p>Presenting - (6) Convey meaning through the presentation of artistic work.</p> <p>Responding - (7) Perceive and interpret intent and meaning in artistic work.</p> <p>Connecting - (11) Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.</p>	<p>Oral: CCSS.ELA-LITERACY.SL.6.5 Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.</p> <p>CCSS.ELA-LITERACY.SL.6.6 Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grade 6 Language standards 1 and 3 for specific expectations.)</p> <p>CCSS.ELA-LITERACY.SL.7.4 Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.</p>
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Become a geographer.

Explore the Islands – Micronesia, Melanesia, and Polynesia



Source: <http://www.worldatlas.com/webimage/countrys/au.htm>

Oceania, an area in the Pacific, is a set of thousands of little islands. There are four distinct areas of Oceania known as Australia, Micronesia, Melanesia, and Polynesia.



Source: <http://www.worldatlas.com/webimage/countrys/au.htm>

New Guinea, the world's second largest island, is part of Melanesia. New Guinea lies south of the equator making it a very tropical area. It has long coastal regions that include mangrove swamps that merge into inland jungles. The eastern half of New Guinea is called Papua New Guinea while the western half is part of Indonesia.

Oceania Fact Sheet

You will be creating a fact sheet all about Oceania, specifically Papua New Guinea. Your teacher has a list of resources that you can use to research this region of the world, and a few of them are listed below. Your teacher will also provide a presentation of slides that have important details as well. Go ahead and create a helpful fact sheet for yourself in the space provided below. You can also work on this with a partner, if your teacher allows. Feel free to write out your fact sheet as you see fit, as an infographic, as Cornell Notes, in an outline, or even as a thinking map of your choice! Remember, you're the explorer and you're in charge of your project journey!

- Google Earth (Papua New Guinea) - Explore where this island is, and what other islands surround it in Oceania.
- "Spirits and Headhunters: Art of the Pacific Islands" (<https://goo.gl/wNPTf2>) - The Bowers Museum website
- Papua New Guinea Facts (Australian government - fact sheet) <http://bit.ly/1SsTY7u>
- Papua New Guinea Overview (National Geographic) <http://on.natgeo.com/2amDnBE>
- General styles and characteristics of Art in Oceania (<http://bit.ly/2ahys09>)
- An overview of the art of this region (<http://bit.ly/2a9Jlkd>)

Facts about Oceania, specifically Papua New Guinea

(Information about location, cultures, languages, population, religions, traditions, significant people or events, art, economy, politics, music, dance, rituals, traditions, etc.)

More facts!

Teachers, please visit <http://bit.ly/2a4hZV9> to access the google slide presentation below. You can also copy-paste slides to add to these slides for the needs of your students.

Papua New Guinea



An Introduction

Where is New Guinea?

- **New Guinea** is located in Oceania, an area in the Pacific made up of thousand of little islands.
- There are four areas of Oceania known as Australia, Micronesia, Melanesia, and Polynesia.
- New Guinea, the world's second largest island, is part of Melanesia.
- **The eastern half of New Guinea is called Papua New Guinea** while the western half is part of Indonesia. New Guinea lies south of the equator making it a very tropical area. It has long coastal regions include mangrove swamps that merge into inland jungles.



The Landscape

- Papua New Guinea is the second largest island in the world.
- Much of the island is rugged terrain, or land.
- A large mountain range divides the mainland in two. The highest peaks of the mountains reach heights of up to 4000 meters.
- The island has many active volcanoes and earthquakes are very common.
- Rivers run down from the mountains, which lace the mainland with many river systems.
- The landscape includes large areas of swampland, mostly in the south.
- The two main rivers in the region are the Sepik and the Fly



Climate

- In the lowlands, temperatures typically reach 89°F while in the highlands, temperatures can range between 70°F and 77°F.
- There is a lot of humidity in Papua New Guinea.
- There is heavy rainfall even in the dry seasons.
- The island experiences monsoons from December to March.
- From May to October, the island experiences drier and cooler weather.



Historical Background

- Humans arrived on Papua New Guinea some 50,000 years ago, most likely by sea from Southeast Asia.
- A Spanish navigator, Don Jorge de Meneses, named it "Papua" which is a Malay word for the frizziness of Melanesian hair.
- The term "New Guinea" was applied to the island in 1545 by a Spaniard, Ynigo Ortis de Retez, because of a similarity between the islands' indigenous people and those found on the African Guinea coast.

Historical Background continued...

- European traders, adventurers and gold explorers visited in the 1500's and 1600s, but did not begin taking land as their own until 1828.
- In 1828, the Dutch took control of the western half of New Guinea, now part of Indonesia.
- Many other nations claimed land on the island. Due to the rugged terrain (rough landscape) and village communities that were far from each other, not all areas were colonized the same way. To be colonized is when outside nations come into an area in which your people live and claim it as their own.

Information taken from the Papua New Guinea Embassy website as of July 12, 2016 (now expired)

and <http://www.pngembassy.org/history>

OCEANIA RESOURCE LIST FOR TEACHERS

The Pacific Islands (Polynesia, Melanesia, Micronesia)

Here are several fiction and nonfiction resources that you can use to prepare your students to learn more about the cultures in Oceania!

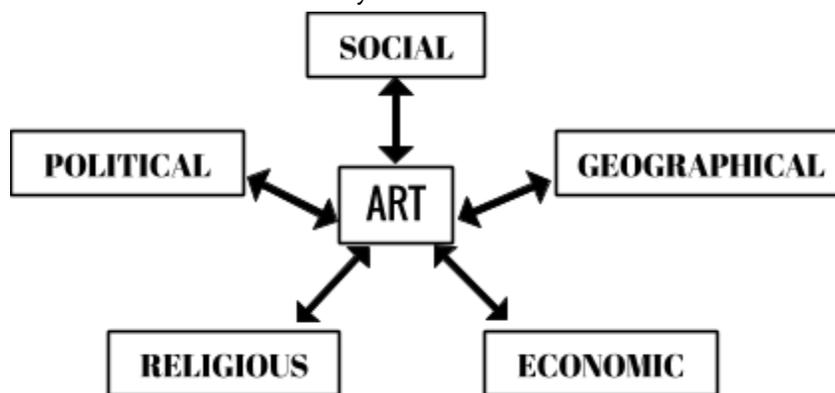
FICTION RESOURCES	
The Bowers Museum Website	https://www.bowers.org/index.php/exhibitions/current-exhibitions/150-spirits-and-headhunters-art-of-the-pacific-islands
Maori Story of Origin of Nature and Humanity	http://www.gly.uga.edu/railsback/CS/CSHeaven&Earth.html
Book on Origins	https://books.google.com/books/about/Pacific_Island_Legends.html?id=yMz4rx2U-BpsC
Dolphin/Whale myths and legends	http://islandheritage.org/wordpress/wp-content/uploads/2010/06/RNI_12_3_Cressely.pdf
Polynesian Legends	http://tnt.pa-tahiti-tourplan.com/guide-2/polynesian-legends/
Rotuman Legends	http://www.jstor.org/stable/40327635?seq=1#page_scan_tab_contents
Myths and Legends of Torres Strait	https://archive.org/stream/MythsandLegendsoftheTorresStrait/MythsandLegendsoftheTorresStrait_djvu.txt
Poem: The Micronesian question	http://tinfishpress.com/?page_id=512
Albert Wendt	http://www.southpacific.org/pacific/literature.html
Collection of Literature	<p>http://www.hawaii.edu/cpis/psi/bibliography/Pacific_literature_bibliography_07.pdf</p> <p>Book: Micronesian Legends http://catalogue.nla.gov.au/Record/646625 https://books.google.com/books?printsec=frontcover&vid=ISBN1573061298&vid=ISBN1573061247#v=onepage&q&f=false</p> <p>Book: Collection of Poems https://www.amazon.com/My-Urohs-Emelihter-Kihleng/dp/0979378834?ie=UTF8&*Version*=1&*entries*=0</p> <p>Book: Collection of Pacific Poems https://books.google.com/books?id=Dhss5Uwd6e8C&pg=PR7&lpg=PR7&dq=te+rau+marie+poems+and+stories+of+the+pacific&source=bl&ots=AXHppR-HuE&sig=DIe-DSv4jE_8sxNNOMfFMnkt0FM&hl=en&sa=X&ved=0ahUKEwjo_aq-k6jNAhVI9mMKHVRzDZ8Q6AEIKjAC#v=onepage&q=te%20rau%20marie%20poems%20and%20stories%20of%20the%20pacific&f=false</p>
Island Literature Collection	http://www.arts.cornell.edu/islandstudies/pacific/literature2.htm
NONFICTION RESOURCES	
Shell Currency	http://penn.museum/documents/publications/expedition/PDFs/23-2/Ross.pdf
Map of Colonial Control in the Pacific	http://www.teara.govt.nz/en/interactive/36846/colonial-control-in-the-pacific

Khan Academy - Art of Oceania	https://www.khanacademy.org/humanities/art-history/art-oceania
Blonde Hair in Solomon	http://www.sciencemag.org/news/2012/05/origin-blond-afros-melanesia
National Geographic info on Oceania	http://nationalgeographic.org/encyclopedia/oceania-human-geography/
Federated States of Micronesia - General Information	http://www.visit-micronesia.fm/about/index.html#05
Masks	http://natural-history.uoregon.edu/masks-oceania
Oceanic Art & Architecture (General Styles and Characteristics)	http://www.britannica.com/art/Oceanic-art
Shell Money (Solomon Islands) Video	http://www.worldbank.org/en/news/video/2011/09/16/solomon-islands-shell-money-why-it-pays
Book: Letters from the Marist Missionaries in Oceania	https://books.google.com/books?id=73YQDAAAQBAl&pg=PA470&lpg=PA470&dq=human+teeth+necklace+oceania&source=bl&ots=VCNXYVSOlo&sig=dOK3CqDaIvbgp-KcaxxwCUef6gA&hl=en&sa=X&ved=oahUKEwi36Y-e8KfNAhVfImMKHclSBCQQ6AEIRzAL#v=onepage&q=human%20teeth%20necklace%20oceania&f=false
Khan Academy Polynesia:	https://www.khanacademy.org/humanities/art-history/art-oceania/polynesia https://www.khanacademy.org/humanities/art-oceania/melanesia/a/malangan
History of “Pacific People”	http://www.southpacific.org/pacific/people.html
Masks of the Fire Festival	http://www.art-pacific.com/artifacts/nuguinea/nbritain/bainings.htm http://www.bowers.org/index.php/support/planned-giving/46-collection/collection-blog/85-sulka-dance-masks-from-east-new-britain
Feather Currency	http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=491602&partId=1
Feather Money (Solomon Islands)	http://www.nbbmuseum.be/en/2010/10/feathermoney.htm
Weapons of Oceania	http://web.prm.ox.ac.uk/weapons/index.php/tour-by-region/oceania/index.html
Books on weapons	https://archive.org/details/weaponsimplemtoomontrich
TimeMap History Atlas - Oceania	http://www.timemaps.com/history/oceania-3500bc
Timeline of Oceania and Australia	http://www.oxfordreference.com/view/10.1093/acref/9780191736117.timeline.0001
Baining Fire Dance	https://www.youtube.com/watch?v=U8Y2BhkGMOQ
Papua New Guinea Fact Sheet	http://dfat.gov.au/geo/papua-new-guinea/pages/papua-new-guinea-country-brief.aspx
Papua New Guinea Overview - National Geographic	http://travel.nationalgeographic.com/travel/countries/papua-new-guinea-facts/

Become a Scholar!

Before you begin...

When art historians research the background information of artworks, they always look at the cultural and historical events that surround the artwork. Art is influenced by and influences so many aspects of human life and civilization, as shown in the diagram below. We know that many of the artworks featured in the “Spirits and Headhunters: Art of the Pacific Islands” exhibition come from an area of the world called Oceania. Therefore, it is very important for you to learn as much as you can about the different cultures and beliefs that exist in that region of the globe. By being informed about what people believed and desired in their everyday lives, we can understand, appreciate, and study their artworks more effectively.



In order to properly study a work of art, it is important to understand what influences it and what it influences.

The following text on the next page is a Maori legend explaining how nature and humanity were created. The person who put this story on paper was Sir George Grey, who was the British governor of New Zealand in the 1840s and 1850s. New Zealand is a country near Australia that is part of Melanesia. Many of the artworks that you will see at the Bowers Museum comes from this area of the world called Melanesia, in Oceania. The reason why Sir Grey wrote out this popular story was to record an important part of Maori culture, so when he communicated or negotiated with the Maori chiefs, he would know what they were talking about when they alluded to or made connections to elements of this story. In many tribal cultures, stories are passed down through oral history, which means that people vocally tell each other their cultural and traditional stories instead of writing it down. However, Sir Grey wanted to write it down on paper so that it could be recorded for future use and reference. Grey’s version was published in Maori in 1854 and in English in 1855. The version on the next page is a modified edition for scholars like you!

Actively and closely read the story!

- Read the story with your teacher and class.
- Circle and define all of the words that you don’t understand. Then, take some time with your peers to define and research the new words that you don’t know.
- Find and highlight the most important events or main ideas that you think you should remember from this story.
- Illustrate the descriptive and action-packed story by drawing out the most important events that unfold. You should create your drawings in the boxes provided under each paragraph of the story. Use color and as much detail as possible in your visual representations.

The Separation of Heaven and Earth

All humans are descended from one pair of ancestors, Rangi and Papa, who are also called Heaven and Earth. In those days, Heaven and Earth clung closely together, and all was darkness. Rangi and Papa had six sons: Tane-mahuta, the father of the forests and their inhabitants; Tawhiri-ma-tea, the father of winds and storms; Tangaroa, the father of fish and reptiles; Tu-matauenga, the father of fierce human beings; Haumia-tikitiki, the father of food that grows without cultivation; and Rongo-ma-tane, the father of cultivated food. These six sons and all other beings lived in darkness for an extremely long time, able only to wonder what light and vision might be like.

Finally the sons of Heaven and Earth decided something must be done. Tu-matauenga, the father of fierce human beings, urged his brothers to slay their parents. However, Tane-mahuta, the father of the forests and their inhabitants, argued that they should separate their parents, making Rangi the distant sky over their heads and Papa the earth close to them like a mother. After long debate, the brothers agreed to this plan, except for Tawhiri-ma-tea, the father of winds and storms, who was distraught at the idea of separating their parents. The other brothers still continued on with their plan.

Rongo-ma-tane, the father of cultivated food, rose and struggled to separate his parents, but he could not do it. Tangaroa, the father of fish and reptiles, also struggled but could not tear them apart. Haumia-tikitiki, the father of food that grows without cultivation, had no better luck at separating their parents. Tu-matauenga, the father of fierce human beings, likewise failed. Tane-mahuta, the father of the forests and their inhabitants, slowly rose up and struggled, but with little success. Then he put his head against the earth and, with his feet against the skies, slowly pushed them apart. His parents cried out in anguish, asking how their sons could do this, but Tane pushed and pushed until the sky was far above. As light spread across the earth, the great number of humans that Rangi and Papa had parented were revealed.

Tawhiri-ma-tea, the father of winds and storms, was furious that his brothers had so cruelly separated their parents and pushed their father away. Tawhiri-ma-tea followed his father and hid in the sky and plotted his revenge. Soon he sent down storms and squalls and fiery clouds and hurricanes to punish his brother Tane-mahuta, the father of the forests and their inhabitants, breaking off the tall trees and leaving the forests in shambles. Likewise the storms swept down on the oceans of Tangaroa, the father of fish and reptiles, and piled up waves and created great whirlpools. Tangaroa, frightened by the angry oceans, dove deep to escape Tawhiri-ma-tea's wrath.

Tangaroa abandoned his two grandchildren, the father of the fish and the father of the reptiles. The fish and reptiles were left not knowing what to do, and they debated how to escape the storm. Finally, the reptiles fled to the land and hid in the forests, and the fish fled for refuge to the sea. Tangaroa, angered at the reptiles' desertion and the forests' willingness to receive and protect them, now struggled with Tane-mahuta, the father of the forests and their inhabitants, who in turn fought back. Now, Tane provided the canoes, spears, and fish-hooks from the trees, and nets woven from fibrous plants, to capture the fish of Tangaroa's seas, and Tangaroa's waves attacked the shores of the forests, washing away the land and all the life it holds.

Tawhiri-ma-tea, the god of winds and storms, also got very angry at his brothers Haumia-tikitiki, the father of food that grows without cultivation, and Rongo-ma-tane, the father of cultivated food, for their role in the separation of his parents and exile of his father. However, Papa, the earth-mother whom the brothers had taken as their home, clasped up Haumia-tikitiki and Rongo-ma-tane and held them close in her to save them from Tawhiri-ma-tea's fury.

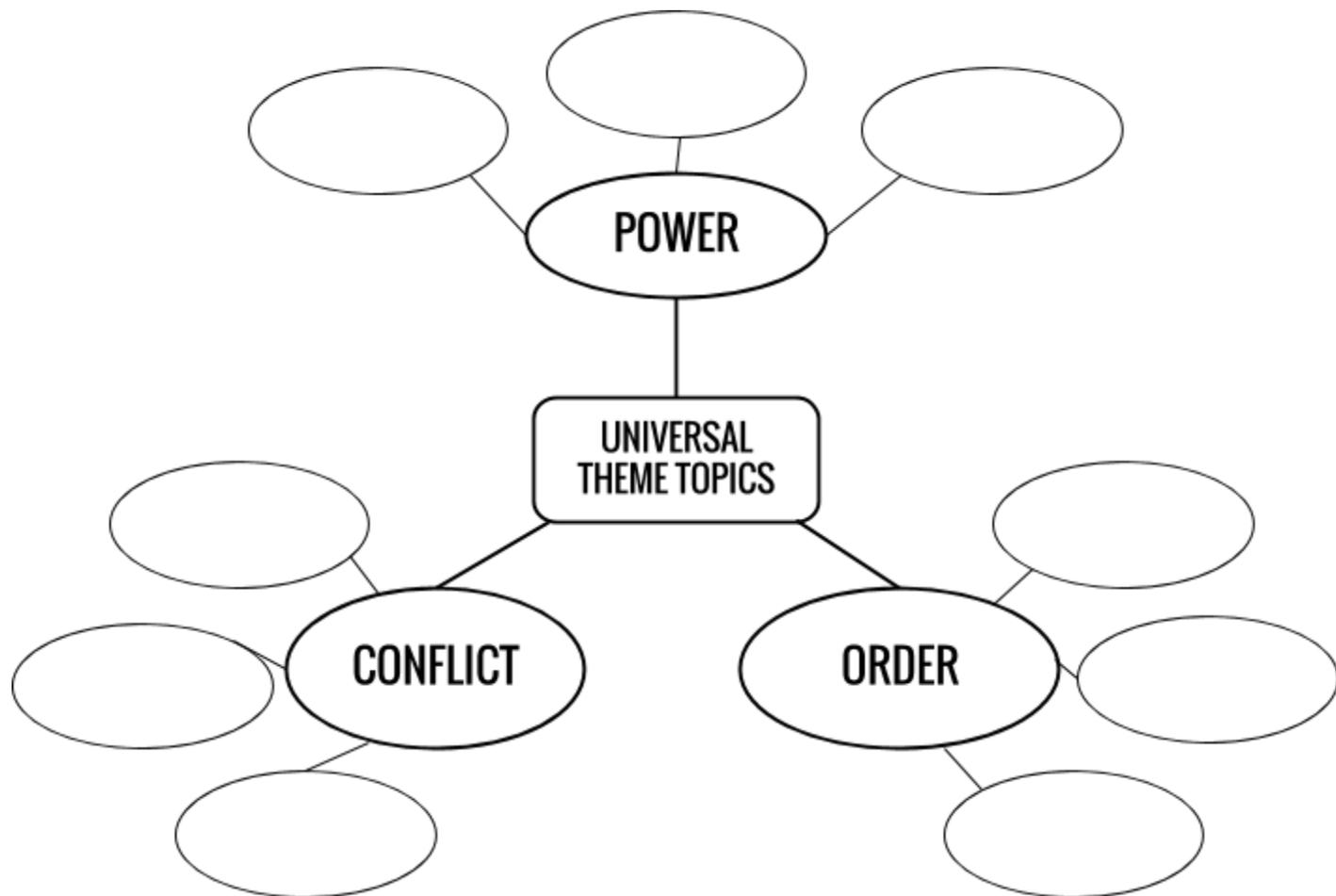
Only Tu-matauenga, the father of fierce human beings, stood against Tawhiri-ma-tea's wrath as the winds and storms attacked. Tu-matauenga was not afraid, having planned the death of their parents and having been abandoned by his brothers on the Earth. When Tawhiri-ma-tea's winds finally calmed, Tu-matauenga began to plan his revenge on his cowardly and weak brothers. First he turned to Tane-mahuta, the father of the forests and their inhabitants, both because Tane had abandoned him and because he knew Tane's offspring were increasing and might ultimately overwhelm Tu-matauenga's human children. Taking the leaves of the whanake tree, he made them into snares and hung them in the forests, where he caught Tane's offspring and controlled the forest. Then he took on Tangaroa, the father of the seas and its life, and with nets he dragged Tangaroa's children from the seas. With a hoe and basket he dug up the children of Haumia-tikitiki, the god of food that needs no cultivation, and Rongo-ma-tane, the god of cultivated food. He dug up all kinds of plants and left them in the sun to dry, to gain revenge on those two brothers.

Tu-matauenga, the father of fierce human beings, thus consumed all his four brothers on Earth, and they became his food. Only one brother, Tawhiri-ma-tea, the god of winds and storms, remained unconquered, and to this day his storms attack human beings on both land and sea in revenge for the splitting of Heaven and Earth.

Modified Version of the Original Text: George Grey, 1956, *Polynesian Mythology* (ed. by William W. Bird): Christchurch, Whitcombe and Tombs Ltd., 250 p. (BL 2615.G843p 1956).

Power, conflict, and order!

In the story, "Separation of Heaven and Earth," how do the ideas of **power, conflict, and order** come into place? In the bubble map below, write out your thoughts, definitions, textual evidence, and notes on how you believe that these three universal theme topics are explored in the story. Add more bubbles if needed.



As we continue to read more about the various cultures of Oceania and explore artworks from this region, keep the theme topics of power, conflict, and order in mind! **Universal theme topics** are ideas that are explored in art, literature, and life. These topics are relatable to all people around the world (universal), and are usually the inspiration behind many works of art and literature! From theme topics, we learn about life and human beings.

Power, conflict, and order are essential parts of societies, so it is very important to understand these recurring theme topics as we start to analyze works of art.

(Selected Reading - Non-fiction)

Close reading process for students:

1. Number the paragraphs.
2. Identify difficult vocabulary by circling the words. Try to guess the meaning based on context clues. If needed, you can look up the words as a final attempt to get meaning.
3. In the left-hand margin, write one sentence that summarizes the paragraph.
4. In the right-hand margin, either ask a question or make a comment about what you have just read.
5. As you read, highlight any information that you already knew based on the the Google presentation your teacher shared with you at the beginning of the unit.

Answer the following questions about the text as you read or when you are done. The questions will be provided again at the end of the passage:

1. Summarize the sequence of events in this personal narrative.
2. Based on the text, describe various aspects of Korowai culture (religion, economy, politics, society, geography/landscape). Cite textual evidence.
3. What is the author's possible purpose for writing about his experience.

Jigsaw Reading

Your teacher will assign you into groups of 2-4. Each participant in a group will be assigned a different paragraph to be the expert on. You and other students in different groups who are assigned the same paragraphs should then carefully read the assigned paragraphs and create a visual in which you may incorporate 4-5 words that helps sum up or describe a scene from the assigned paragraphs. Feel free to use poster paper OR complete this task on a collaborative Google presentation. Your teacher will give you a specific amount of time (such as 30 minutes or more) to complete this task. Once completed, you will receive 2-5 minutes to share out their assigned section to your entire group, so you can help each other understand the text.

Summaries	Selected and MODIFIED Excerpts from	Questions/Comments
	<p style="text-align: center;"> <i>Sleeping with Cannibals</i> By Paul Raffaele Smithsonian Magazine September 2006 <i>Smithsonian Magazine (Online Edition)</i> </p> <p>For days I've been making my way through a rain-soaked jungle in Indonesian New Guinea, on a mission to visit members of the Korowai tribe, among the last people on earth to practice cannibalism. Soon after first light this morning I boarded a canoe hacked out of a tree trunk, for the last stage of the journey, along the winding Ndeiram Kabur River. Now the four paddlers bend their backs with strength and force, knowing we will soon stop and rest for the night.</p>	

My guide, Kornelius Kembaren, has traveled among the Korowai for 13 years. But even he has never been this far upriver, because, he says, some Korowai threaten to kill outsiders who enter their territory. Some clans are said to fear those of us with pale skin, and Kembaren says many Korowai have never laid eyes on a white person. They call outsiders *laleo* ("ghost-demons").

Suddenly, screams can be heard. Moments later, I see a throng of naked men with bows and arrows on the riverbank. Kembaren, my guide, murmurs to the boatmen to stop paddling. "They're ordering us to come to their side of the river," he whispers to me. "It looks bad, but we can't escape. They'd quickly catch us if we tried."

As the tribesmen's uproar bangs at my ears, our pirogue glides toward the far side of the river. "We don't want to hurt you," Kembaren shouts in Bahasa Indonesia, which one of our boatmen translates into Korowai. "We come in peace." Then two tribesmen slip into a canoe and start paddling toward us. As they near, I see that their arrows are barbed. "Keep calm," Kembaren says softly.

Cannibalism was practiced among prehistoric human beings, and it remained a practice into the 1800s in some isolated South Pacific cultures, notably in Fiji, but today the Korowai are among the very few tribes believed to eat human flesh. They live about 100 miles inland from the Arafura Sea, which is where Michael Rockefeller, a son of then-New York governor Nelson Rockefeller, disappeared in 1961 while collecting artifacts from another Papuan tribe; his body was never found. Most Korowai still live with little knowledge of the world beyond their homelands and frequently feud, or fight with one another. Some are said to kill and eat male witches they call *khakhua*...

The best estimate is that there are some 4,000 Korowai. Traditionally, they have lived in treehouses, in groups of a dozen or so people in scattered areas in the jungle; their attachment to their treehouses and surrounding land lies at the center of their identity, Smithsonian Institution anthropologist Paul Taylor noted in his 1994 documentary film about them, *Lords of the Garden*. Over the past few decades, however, some Korowai have moved to settlements established by Dutch missionaries, and in more recent years, some tourists have ventured into Korowai lands. But the deeper into the rainforest one goes, the less exposure the Korowai have had to cultures different from their own...

Entering the Korowai rain forest is like stepping into a giant watery cave...The heat is stifling and the air drips with humidity. This is

the haunt of giant spiders, killer snakes and lethal microbes...My shirt clings to my back, and I take frequent swigs at my water bottle. The annual rainfall here is around 200 inches, making it one of the wettest places on earth. A sudden downpour sends raindrops spearing through gaps in the canopy, but we keep walking...

After we eat a dinner of river fish and rice, Boas joins me in a hut and sits cross-legged on the thatched floor, his dark eyes reflecting the gleam from my flashlight, our only source of light. Using Kembaren as translator, he explains why the Korowai kill and eat their fellow tribesmen. It's because of the khakhua, which comes disguised as a relative or friend of a person he wants to kill. "The khakhua eats the victim's insides while he sleeps," Boas explains, "replacing them with fireplace ash so the victim does not know he's being eaten. The khakhua finally kills the person by shooting a magical arrow into his heart." When a clan member dies, his or her male relatives and friends seize and kill the khakhua. "Usually, the [dying] victim whispers to his relatives the name of the man he knows is the khakhua," Boas says. "He may be from the same or another treehouse." I ask Boas whether the Korowai eat people for any other reason or eat the bodies of enemies they've killed in battle. "Of course not," he replies, giving me a funny look. "We don't eat humans, we only eat khakhua."

Kembaren leads me down to the Ndeiram Kabur River, where we board a long, slender pirogue. I settle in the middle, the sides pressing against my body. Two Korowai paddlers stand at the stern, two more at the bow, and we push off, steering close by the riverbank, where the water flow is slowest.

And that's when we are accosted by the screaming men on the riverbank. Kembaren refuses to come to their side of the river. "It's too dangerous," he whispers. Now the two Korowai armed with bows and arrows are paddling a pirogue toward us. I ask Kembaren if he has a gun. He shakes his head no.

As their boat bumps against ours, one of the men growls that laleo are forbidden to enter their sacred river, and that my presence angers the spirits. Korowai are animists, believing that powerful beings live in specific trees and parts of rivers. The tribesman demands that we give the clan a pig to absolve the sacrilege. A pig costs 350,000 rupiahs, or about \$40. It's a Stone Age shakedown. I count out the money and pass it to the man, who glances at the Indonesian currency and grants us permission to pass.

About an hour farther up the river, we pull up onto the bank, and I scramble up a muddy slope, dragging myself over the slippery rise by grasping exposed tree roots. Our shelter for the night is four poles set in a square about four yards apart and covered by a tarp

with open sides. Soon after midnight a downpour of rain drenches us. The wind sends my teeth chattering, and I sit hugging my knees. Seeing me shivering, Boas pulls my body against his for warmth. As I drift off, deeply fatigued, I have the strangest thought: this is the first time I've ever slept with a cannibal.

We leave at first light, still soaked. At midday our pirogue reaches our destination, a riverbank close by the treehouse, or *khaim*, of a Korowai clan that Kembaren says has never before seen a white person. I can hear voices as I climb an almost vertical pole notched with footholds. The inside of the treehouse is covered in a haze of smoke rent by beams of sunlight. Young men are bunched on the floor near the entrance. Four women and two children sit at the rear of the treehouse, the women fashioning bags from vines and studiously ignoring me. "Men and women stay on different sides of the treehouse and have their own hearths," says Kembaren. "A clan of six men, four women, three boys and two girls live here," Kembaren says. "The others have come from nearby treehouses to see their first laleo."

After an hour of talk, the fierce man moves closer to me and, still unsmiling, speaks. "I knew you were coming and expected to see a ghost, but now I see you're just like us, a human," he says, as Boas translates to Kembaren and Kembaren translates to me. "We shouldn't push the first meeting too long," Kembaren now tells me as he rises to leave. Lepeadon follows us to the ground and grabs both my hands. He begins bouncing up and down and chanting, "*nemayokh*" ("friend"). I keep up with him in what seems a ritual farewell, and he swiftly increases the pace until it is frenzied, before he suddenly stops, leaving me breathless.

"I've never seen that before," Kembaren says. "We've just experienced something very special." It was certainly special to me. In four decades of journeying among remote tribes, this is the first time I've encountered a clan that has evidently never seen anyone as light-skinned as me. Enthralled, I find my eyes tearing up as we return to our hut.

Lepeadon tells Boas he wants me to stay longer, but I have to return to Yaniruma... As we board the boat, the fierce man squats by the riverside but refuses to look at me. When the boatmen push away, he leaps up, scowls, thrusts a cassowary-bone arrow across his bow, yanks on the rattan string and aims at me. After a few moments, he smiles and lowers the bow—a fierce man's way of saying goodbye.

Visit the Museum - PREPARE for your visit!

What you will be doing at the museum:

When you visit the museum, you will be selecting **ONE** piece from the gallery space, which will become **the focus of your research**. You will eventually be creating a replica of the piece and presenting/teaching it as a docent would. A docent is a person who guides visitors through a gallery space, interacts with them by asking questions, and explains or teaches about the artwork in a museum. You should choose an artifact from the gallery space that is most interesting to you, or one that you are most curious about. The artifact you choose should maintain your curiosity and interest for the rest of the unit because you will become an expert on that specific artifact or artwork!

During your visit, you will be jotting down notes and sketching out the object, artifact, or artwork of your choosing. Be sure to ask many questions to the docent and find out as much as possible through the captions and explanations throughout the gallery space. This way, you will have some background information when you go back to your classroom to further research your chosen artwork.

How to properly behave at a museum: A museum space is a place of respect and reverence. Some museums house artifacts that are thousands of years old or artworks that are very valuable. It is extremely important that you act like scholars in a museum space, so you can show the artists and cultures represented the respect they deserve. A museum space is a public place where many people pay for tickets to visit the galleries. As a fellow visitor, you should act as politely and responsibly as possible, so that you can help maintain a welcome environment for all visitors.

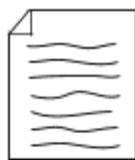
Be respectful.

Remember, you and your classmates are not the only ones who will be at the museum. There will be many other visitors who paid and set aside time to visit the museum. Be respectful of others. Take turns viewing, don't bump into people, and always keep other people around you in mind. Silence or set your cell phones to vibrate, or refrain from playing around with your friends because you could be distracting others or yourself. Finally, if a docent takes the time to give you a tour and explain the art, be sure to thank him or her.



Be responsible.

Remember, you are responsible for learning and making this experience as valuable as possible. The better questions you ask, the more notes you write down, and the more detailed your sketches are, the more prepared you will be to complete the rest of the tasks of this unit. Keep your purpose clear and try your best to be responsible for your own learning. This is an open-ended, independent learning opportunity you have in front of you. Own it and make the most out of it!



Be attentive.

Pay attention! You should know when it is allowed and not allowed for people to take pictures (there are usually signs or you can ask), and you should be very careful about standing in the right places at all times. If you stand too close to a painting or sculpture, some gallery spaces will have alarms that will go off. Please do not spend your precious time being glued to your smart phone, ignoring the docent, or walking while staring at your phone screen. Be aware of your surroundings and be careful at all times.



Be quiet.

Don't stomp around loudly, or speak with loud booming voices in a museum. Use your inside voice or speak as softly as possible. Some gallery spaces are louder than others. For example, an outdoor sculpture garden may allow you to speak in a regular voice, while an indoor painting gallery may require your voice to be much softer. Remember, the museum environment should be a calm and soothing atmosphere. Yelling, screaming, loud noises, chatter, laughter, and playing around disrupts the beauty of the setting.



Be scholarly.

You are at the museum to learn about history, culture, humanity, and the world. Soak it all in. Thoroughly read the captions and explanations on the gallery walls, ask good questions if you have the opportunity to speak with a docent, and remain curious about what you see, hear, and read. Think critically about how form and function merge together, what the piece means to the culture and time period in which it was made, and the artistic elements that make the piece special, as both a work of art and a part of life.



Some Questions you can ask the docents: When you visit the museum, you will be given an opportunity to explore the gallery space, “Spirits and Headhunters: Art of the Pacific Islands,” and ask questions to the docents who give you a tour. It’s a good idea to be prepared to ask good questions, so that you can get as much knowledge and information during your visit. Some questions that you can ask when you visit The Bowers Museum are listed below. You don’t have to stick to any of these specific questions. These are just some ideas to get you prepared for your visit. You can write down any notes or answers in the space provided below. After asking good questions, you’ll be more prepared to make your choice and select one artifact or artwork that you would like to research further.

- Which tribe or cultural group created this piece?
- Where does this piece come from? What area or region of Oceania does it come from?
- How did the people gain access to resources or materials to make this piece?
- What function does this piece serve?
- Is this a piece that has an everyday purpose for the community in which it is from (food, hunting, economy, relational, educational, etc.), or does it serve a greater purpose (religious, warfare, cultural, spiritual)?
- Are pieces like this still created and used in the region today?
- Does this piece show any cultural exchanges or influences from other cultures?
- What symbols or references to religious ideas, myths, or traditions are represented in the piece?
- What are the most popular artifacts that have been found in Oceania and been brought back to museums?
- How do curators and collectors learn about the true function or purpose of these various pieces?
- How was this artwork/piece brought to the museum? Was it a donated item, bought, or borrowed? Why does this matter?
- What does this artwork tell us about the culture that it is from?

NOTES:

Choose the artifact or artwork

At the Bowers Museum

As you choose your ONE artifact/artwork, be sure that you choose something that you are truly interested in and will maintain your curiosity for the entire research process. After you have chosen your specific artwork or artifact, write down details and sketch the piece in the spaces below.

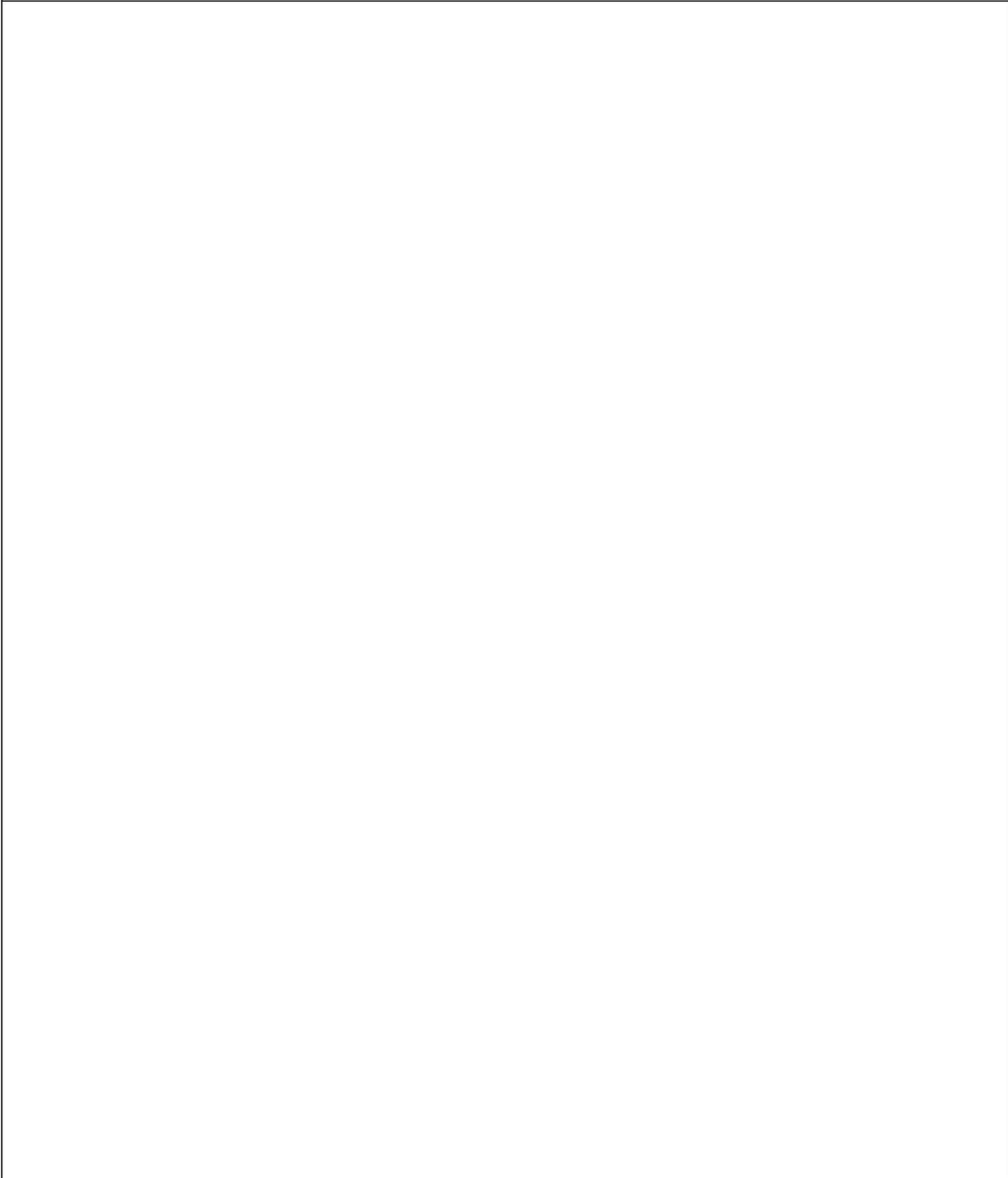
Selected artifact/artwork notes - Write down information about the details that may help you remember what this piece looks like. If it is allowed, be sure to take pictures of the piece from different angles. Write information about the colors, texture, size, and medium (what it is made of), function, and any other information that you can gain while you are at the museum. You will be using these details and your sketches (on the next page) to help you create a replica of the piece when you go back to school.

Measure the art piece - You will need to use a tape measure to measure the art piece. You can round your numbers and estimate the length, width, and height of the piece (if applicable). You will need to know this information when you replicate the artifact. Some of you may be scaling the piece up or down.

Caption - Write down the information that is provided with the piece. This may include the date, place of origin, maybe the title or name of the piece, and some other information about the medium or function of the piece as well.

Sketch the art piece or artifact in the box provided below

At the Bowers Museum



Historical Inquiry-based Research - Learn more on your own.

Historical Thinking

Adapted from the Stanford History Education Group's "Reading Like a Historian" document

As you choose your artifact at the museum and embark on your study of it, the following questions will assist you in your understanding of the historical value of your artifact.

Sourcing:

Sourcing an artifact helps a historian to understand their artifact and determine if it is an item that can be trusted to help us understand the society and culture in which it was/is used. Answer the following questions about your artifact to assist you in this process:

Is this item a primary or secondary source OR is it a replica or an original artifact?

Who created it? (It does not have to be a specific person, but maybe the name of a group from where it originated)

Record your findings here:

Contextualization

Contextualization helps you to understand how your artifact fits into the bigger picture of your society and overall, in the bigger picture of history. Answer the following questions about your artifact to assist you in this process:

- *In what time period and where was your artifact created? (This questions is about **provenance**, an art historical term that refers to the origin of a piece)*
- *In which society was your artifact created (include name of tribes, key leaders etc.)*
- *Where was your artifact created and used? Describe the geographical location and the physical environment (include climate, landscape etc.)*
- *What was the main religion(s) of that culture/society and what were their practices and traditions?*
- *What were the gender roles in that particular culture/society? What did women and men do on a daily basis (including children)?*
- *What were the political structures of that society?*
- *What was the economy like in your society?*
- *What role might culture/society, religion, politics, geography, and the economy have had on your artifact? For example, did the physical geography impact the materials used to make the item?*
- *What major events and movements were taking place in the larger world that may have impacted this smaller society?*

Record your findings here:

Close Reading:

Close reading your artifact or making observations helps you to understand the importance of your artifact and how it might have been used in the society in which it was created. Answer the following questions about your artifact to assist you in this process:

- *Describe your artifact in great detail. Colors? Shapes? Measurements? Other characteristics?*
- *What materials were used to make the artifact? Which tools may have been used?*
- *What purpose did your artifact serve in the society in which it was created? How do you know?*
- *What does this artifact tell us about your society and how can it help us understand the history of New Guinea?*

Record your findings here:

Corroboration:

Corroboration helps you to compare your artifact with other artifacts or documents for the purpose of determining if your understanding of the document is valid. Answer the following questions about your artifact to assist you in this process:

- *Do other artifacts or documents exist that might help you understand your artifact better or confirm your understanding of your artifact thus far?*
- *Are there any interviews or transcripts of past interviews with members of the society you are studying?*
- *Are there any legends or stories passed down in that society that confirm your understanding of your document? Explain.*

Record your findings here:

Become the artist- Create a replica of the art piece

Now, it's time to create your replica of the artwork/artifact that you chose to research! Your version does not have to be identical to the real piece, but you should try your best and be as creative as possible to ensure that your replica resembles the real piece as close as possible.

Here are some steps you should take to ensure that you are ready to create the artwork on your own. Use the planning diagram below to organize your thoughts and steps.

- ❑ **MAKE A PLAN!** Think about the texture, colors, size, and details of the piece that you are trying to emulate (copy). Then, make a plan. How are you going to make your replica? What are some of the materials you will need? You may not have access to stones that you can carve, but you might be able to use cheaper materials like paper mache or plastic bottles that you can cover with clay, and then paint to look like stone. Your piece should not be something you can buy at the local hobby store (like a toy arrow) and be done with. We want craftsmanship and your artistic skills to be showcased!
- ❑ **GET APPROVAL!** Ask your teacher and parent about your project. Get their input. They might have access to materials and may have to help you get your "found" materials. You might even want to venture outside of your classroom and ask the woodshop or art teacher at your school for some extra insight and maybe even some materials or resources.
- ❑ **GATHER MATERIALS!** Ask friends or family for old newspapers, milk cartons, clay, dirt, anything that you can repurpose into your art replica! Try your best to make it as free as possible.
- ❑ **START CREATING!** Don't wait until the last minute. Art takes time. Paint takes a lot of time to dry, and clay takes even longer. Remember, your piece should be sturdy enough so that you can hold it up, or your "visitors" can touch your art piece without it disintegrating in their hands! Also, sharp pointy staples or glue oozing out in the corners should not be part of your replica. We want to see a refined, well-thought out and creative piece as your final project!

Ratios and Proportions (Scale)

Now, it's time to create your replica of the artwork/artifact that you chose to research! Your version does not have to be identical to the real piece, but you should try your best and be as creative as possible to ensure that your replica resembles the real piece as close as possible.

When creating replicas or models of objects or artworks, you may have to enlarge the object or reduce its size. Your calculations must be done so that the measurements are proportional to the original piece. This means that you are using scales. Watch the following videos to understand scale drawings, or proportional relationships, then you can enlarge or reduce the size of your piece for your final replica. You might want to create your art piece at $\frac{1}{2}$ the size of the original for better handling purposes if the art piece is too large. You can also go bigger too!

HELPFUL RESOURCES:

- How to calculate proportions and What is a scale drawing? (video): <http://bit.ly/2aDmTUU>
- Proportions Overview: <http://bit.ly/29WaI4T>
- Scale and Proportion in Art overview <http://bit.ly/2a2A4TH>

CALCULATIONS: (You need your measurements from the notes you wrote down when you visited the library. To make it easier, you can round to the nearest whole number before you calculate your new dimensions.

MY PLAN: (Draw out your design and what you plan on doing, as well as how you plan on doing it)

MATERIALS LIST: (Try to keep it as free as possible!)

HOW MUCH TIME DO I NEED TO PLAN FOR?

Hours or days that this project might take me:

-

Due date: _____

Teacher's initials: _____

A parent or guardian's initials:

Become a docent - Outlining the presentation

After you gather all your research, you should prepare for your presentation of information. Use the outline below if you need help constructing a rough draft or script for your docent presentation. However, you want to memorize all of this information, so that when you present your findings and teach your visitors about the art piece, you can fully engage with them and teach them about your piece. Please note that docents don't talk the whole time. They ask many questions and have a conversation with the visitors. After you have completed your outline and have had it approved by your teacher, transfer all of your bullet points to note cards, so you can start memorizing! Remember, visitors will most likely ask you questions you did not prepare for, but if you researched your piece as thoroughly as possible, you should be able to answer most of their questions. You're the expert!

TOTAL TIME: 5-7 minutes (You may be presenting in class, or in a "gallery space" that is set up. IF it is the latter, be prepared to present several times to various groups who may be interested in learning about your chosen piece.)

Introduction: Introduce the art piece by including the general information from the caption (title, description, medium, etc.)

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Place it in context: Explain the place of origin, or where the artwork came from (provenance) and give some background information about this region of the world (geographical and cultural).

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Ask good questions: Ask your audience a series of questions that get them to spark their interest to find out more about the piece. For example, you can ask simple questions like “What do you see?” or “Why do you think this piece was made?” After your visitors have guessed or tried to answer your questions, you can incorporate their answers and lead them into the real answers. Remember, you don’t want to ever say that your visitors were “wrong.” You want to courteously redirect their thoughts to reveal more facts and information about the piece that you learned and want to share.

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Create a conversation about the details: You can use your art piece replica to point at, hold, or even pass around to your visitors. What are some visual references to specific details of the art piece (replica) that you can point to and discuss with your visitors? Be sure to differentiate the medium that was used for the replica versus the real medium of original art piece.

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Analyze the big ideas or significance: This is the part of the presentation where you get to truly shine! Explain the importance of this piece to the people who made it. Use as much information from your Historical research process during this segment of the presentation. Explain the convergence of form and function in this piece. If possible, connect this piece to the universal themes of POWER, CONFLICT, or ORDER, and be sure to explain what this piece says about the group of people or the culture in which it comes from.

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Take more questions: Finally, end your presentation by asking your visitors if they have any questions for you.

Some tips for your docent presentation: REMEMBER TO PRACTICE!

- Speak in a clear and confident voice, but don't be too loud that it will distract other groups or docents.
- Stand straight and tall. Don't swing your arms, move back and forth or shake your arms or legs as you speak.
- Don't speak too fast or too slow. Just be relaxed and have fun while explaining everything you learned about your piece!
- Dress nicely and professionally, as a docent would.
- Converse with your visitors. You must ask good questions and have them interact with you to learn about the art piece.
- Use good grammar and word choice; you should use appropriate (not slang or language you would only use with friends) and content-specific words (related to your piece and the subject matter).
- Smile and be courteous to your visitors, even if their answers are incorrect or misleading.
- Incorporate your replica, which you can hold, pass around, or point to, during your presentation.
- Thank the visitors when you are done teaching about your piece.

Summative Assessment Rubric (Docent Presentation)

P O I S E	Eye Contact	4 - Captures the attention of the audience, using direct eye contact	3 - Holds the attention of the audience and uses some eye contact	2 - Uses minimal eye contact with the audience	1 - Does not hold eye contact with the audience at all, or looks at the floor or elsewhere
	Body Language	4 - Movements are fluid, the speaker's posture is poised, and gestures demonstrate confidence	3 - Movements help the explanation of concepts, but may be slightly distracting, and posture is upright	2 - Movements are often distracting, and good posture is not maintained	1 - Movement is very distracting or detracts from the presentation, and the speakers stands slouching or leaning
V E R B A L S K I L L S	Enthusiasm	4 - Demonstrates a strong interest and enjoyment	3 - Shows adequate interest in the subject matter	2 - Shows minimal interest in the subject matter	1 - Shows no interest in the subject matter
	Engagement	4 Effectively and fluidly converses with visitors	3 - Asks some questions to visitors, but does not maintain a consistent conversation.	2 - Asks very few questions to the visitors, or does not follow up on visitors' comments	1 - Does not ask any questions and does not provide opportunities for visitor input
	Speed	4 - Speaks at the right pace to enhance understanding	3 - Speaks at a pace that makes content understandable, but is not consistent	2 - Sometimes speaks too fast or too slow, which hinders ability to understand content	1 - Speaks too fast or too slow, and it distract visitors' ability to understand content
	Attentiveness	4 - Intently pays attention to audience reaction, interest, and questions, and responds effectively	3 - Pays some attention to the audience and their ideas, and responds adequately	2 - Pays little attention to the needs of the audience or their interest level, and rarely responds to their questions	1 - Pays no attention to the needs of the audience and does not address or respond to any questions from visitors
C O N T E N T	Knowledge	4 - Demonstrates extensive knowledge about artwork	3 - Demonstrates adequate information about the artwork	2 - Lacks some information about the artwork	1 - Has very little to no knowledge about the artwork
	Organization	4 - Ideas develop logically and cohesively	3 - The flow of ideas adequately informs visitors	2 - There is an uneven progression of ideas	1 - There is little to no flow of ideas in the presentation
	Language	4 - Accurate grammar and content-specific word choice is skillfully incorporated	3 - Minor grammatical mistakes and sufficient word choice	2 - There are a few major grammatical mistakes that hinder clarity of ideas	1 - Numerous and pervasive grammatical mistakes/poor word choice cause confusion
A R T W O R K	Artistic merit	4 - Artwork accurately replicates the original piece and is proportionally accurate	3 - Artwork sufficiently replicates the original piece and is proportionally accurate	2 - Artwork inadequately resembles the original piece and is not proportionally accurate	1 - Artwork does not resemble the original piece at all
	Creativity	4 - Creativity is strongly demonstrated in the medium and approach	3 - There is sufficient creativity in the materials and means used to construct the piece	2 - There is very little creativity, and/or most of the piece is bought and not made	1 - Artwork does not demonstrate any creativity and/or is completely store-bought
	Presentation of art piece	4 - The art piece is effectively integrated (details are pointed at, passed around, etc.) during the presentation	3 - The art piece is referred to several times in the presentation, but is not seamlessly integrated	2 - The art piece is rarely referred to and is seen as more of an afterthought (at the end of the presentation)	1 - The art piece is not part of the presentation at all or has little connection with the content of the presentation

COMMENTS:

Total: _____/48 points