

Art as a Window on the World

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Introduction: How to use this pack

This pack is primarily aimed at teachers working with pupils at KS2, although it could easily be used with children of different ages.

The pack uses the idea of objects as a window on the world to suggest new strategies for learning and developing new ideas through object based work. Although objects from the Sainsbury Centre's permanent collection are used here, the suggested framework can be used with any object you wish to work with, in or out of the classroom. The framework is basically a step by step way of learning through an object, starting with its visual appearance and moving via focused questions to National Curriculum related work and projects. Study of just one object can lead you very far afield! The final pieces of work may not be directly related to the object itself but will have been arrived at through working with it. The project may be used to take on the breadth and depth of study, social and cultural diversity and the approach to a wider world required by the N.C. Statutory Inclusion Statements.

The basic framework for working with objects as a window on the world is discussed and illustrated visually and verbally. Working examples of 10 objects have been included to show the framework in action. Each selected object has a basic information sheet, suggested National Curriculum and QCA Schemes of Work links and a list of more general themes and ideas suggested by the object which might provide the basis for projects and discussions.

The Sainsbury Centre for Visual Arts

The Sainsbury Centre for Visual Arts houses the art collection donated to the University of East Anglia in 1973 by Sir Robert and Lady Sainsbury. There are over 1200 objects, from across the world, representing many different cultures ranging from c. 4000BC to the present. The collection is housed in an internationally renowned building designed by Sir Norman Foster and opened in 1978. The Centre was extended to include the Crescent Wing in 1992.

The collection displays antiquities from Europe, Egypt and the Middle East alongside objects from Africa, Asia and the Americas. Modern Western masters such as Henry Moore, Picasso, Modigliani, Giacometti and Degas are also present.

Throughout the gallery there is an emphasis on the aesthetic enjoyment of the objects and the collection was developed purely upon this principle. Information is kept to a minimum so as not to distract from the visitor's visual experience of the objects, and all objects are treated and presented equally whether they are by famous modern artists or unknown makers from the past.

The Centre additionally houses the University of East Anglia's Collection of Abstract and Constructivist art, the Anderson Collection of Art Nouveau, the School of World Art Studies and Museology, a restaurant, coffee bar and study areas. Conservation and technical laboratories, as well as offices and lecture rooms are housed in the Crescent Wing along with the open display reserve collection.

Why use the Sainsbury Centre as a teaching resource?

Working with objects provides pupils with a unique insight into learning, as well as providing new ways to cover many areas of the National Curriculum.

The Sainsbury Collection provides an excellent resource for introducing pupils to objects. Because of its world-wide focus and range of dates from 4000BC to the present day, it is ideal for cross-cultural and cross-disciplinary work, for example, across history, geography and RE as well as art and design. The skills which pupils can develop through investigation, observation, discussion and recording are valuable across the curriculum.

Objects as a window on the world

Working with objects stimulates visual appreciation and investigation. On a basic level we can consider:

WHERE they come from
WHEN they were made
WHO they were made by
HOW old they are
WHAT they represent

We can also explore their cultural, political, geographical or historical significance.

The visual appreciation of objects can act as a stimulus for further questions if we see the objects as holders of clues and information about the many contexts surrounding their production. We can begin to use them:

**to learn and discover new countries, peoples
and practices**
to probe unfamiliar or unknown concepts
**to develop new perspectives on things already
familiar to us**

Frameworks

The process of working with and learning through objects relies on two initial skills:

looking – critically and for enjoyment
thinking – based on what you have seen

In order to then start learning and developing new ideas, further skills , familiar to us from everyday life, may be used:

identification
observation
discussion
recording
evaluation

These skills enable us to communicate with and about objects and make responses and assessments, but are also useful across the curriculum.

Art as a Window on the World uses these skills in a structured way and provides a formalised way of thinking about objects, helping to separate out the different thoughts we have when looking at them. Taking visual appreciation of an object as the starting point, the framework builds up a planned process of looking and questioning to widen the frame of reference and lead to new learning routes. This planned approach helps make the experience of looking and thinking about objects more efficient, making it easier to learn and develop new ideas and structure work and discussions.

Stage 1

Forming questions

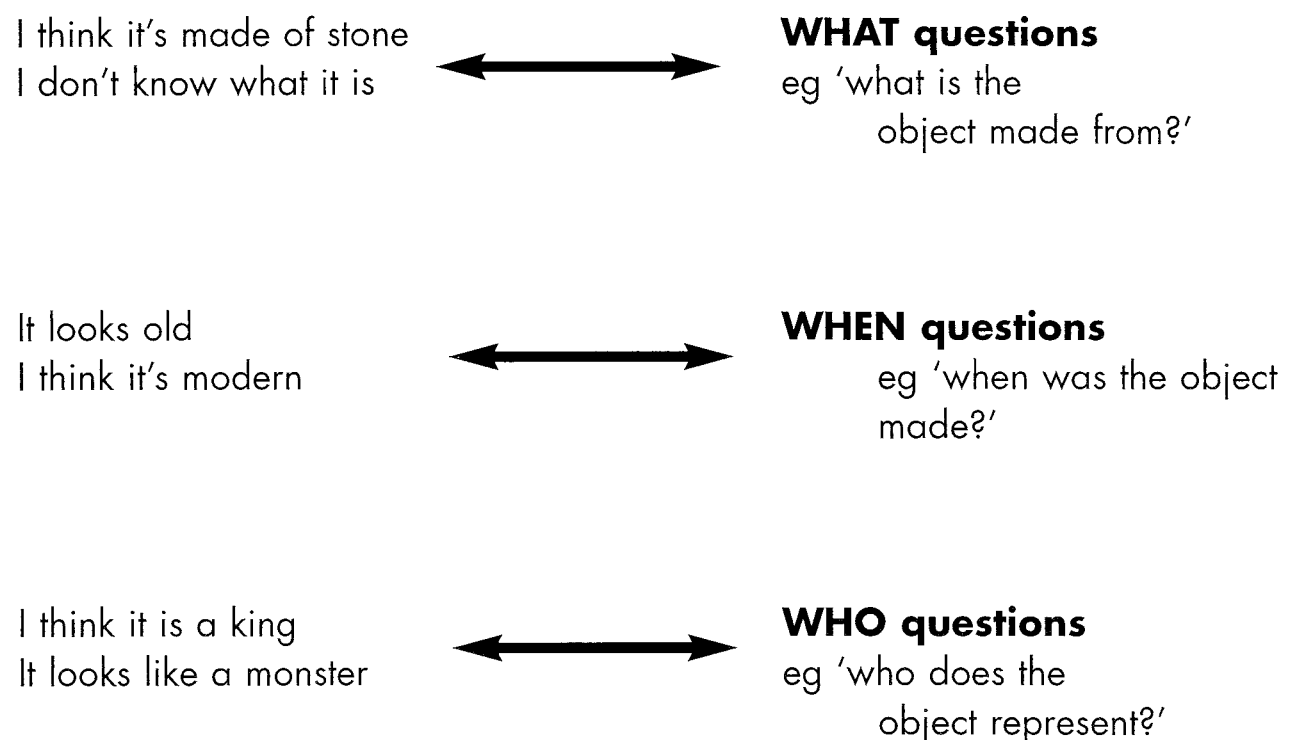
This stage deals with the forming of questions about the object, directly related to the initial thoughts and reactions pupils have had.

Working with objects begins with selection based on our own visual sensibility – looking purely for enjoyment. An object that engages us visually will be one that engages us critically as we begin to look further and build up a relationship with it on a deeper level. Pupils select an object and spend time looking at it, forming as many ideas about it as possible. This can be a list of descriptive words such as 'big', 'frightening', 'funny' or their thoughts and opinions about it.

Opinions and descriptions can lead to questions based around the primary question words.....

Who? Where? What? Why? When? How?

For example:



There are no 'right' or 'wrong' questions to ask or questions that must be asked about each object, although you may find that some objects lend themselves to some types of questions more than others. Similarly there are no 'right' or 'wrong' answers to many of these questions at this stage, although it is advisable to keep ideas flowing as freely as possible.

There are 14 basic questions suggested here that can be asked about objects. They are:

- Who made it?**
- When was it made?**
- Why was it made?**
- How was it used?**
- Where was it used?**
- Who used it?**
- Where was it made?**
- What is it made from?**
- What is it made for?**
- Who was it made for?**
- What does it represent?**
- How is it meant to be seen?**
- What does it remind you of?**
- What does it make you think about?**

These questions are all ones that we naturally ask about objects when looking at them but we don't always sort them into categories in our minds or answer them systematically. By building up to types of questions in stages, thinking about the object becomes more structured and less confusing.

Stage 2

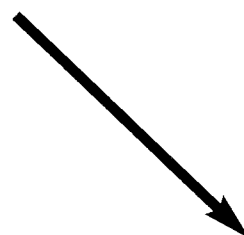
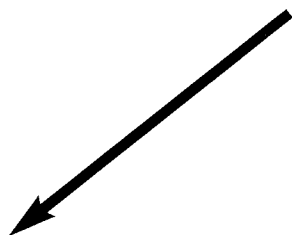
Observation & reflection

The next stage is to develop further questions and answers in order to broaden the inquiry and to lead to more detail. In the first instance answers can come from intelligent guesswork and/or careful observation. By reflecting on what they now know, pupils can begin to think about the information they have and what they might want to know more about or use in a creative way.

For example:

Q. What is the object made from?

A. Wood, walrus whiskers, beads, paint



Where did these materials come from?

Were they local or imported?

Would I have used these things to
make a hat?

I would use.....

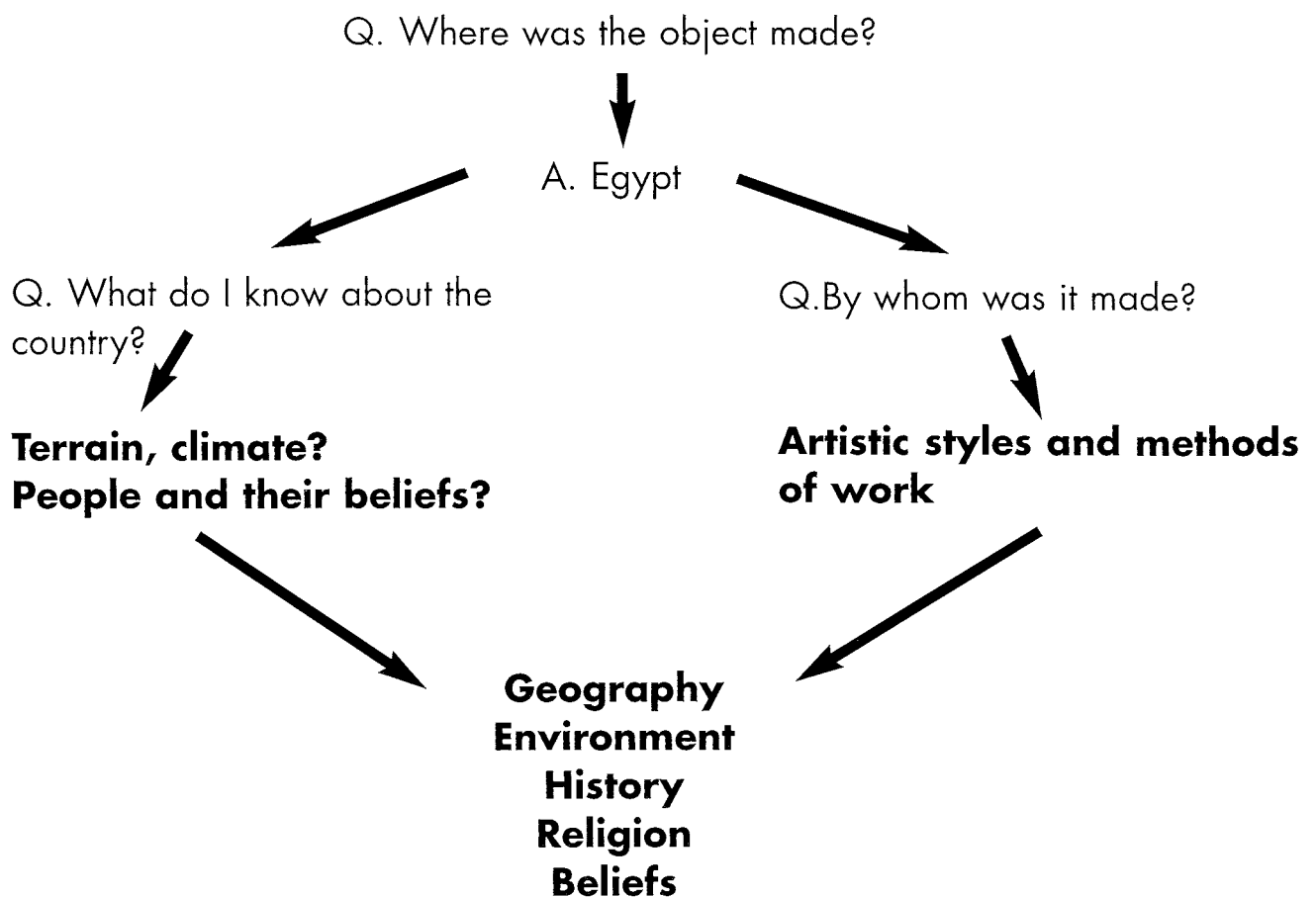
The basic question inspire further, more complex questions that can be answered by thinking, guessing, making judgements, discussion and reflection. These answers begin to lead into more specific areas of information, learning and ideas for creative work.

Stage 3

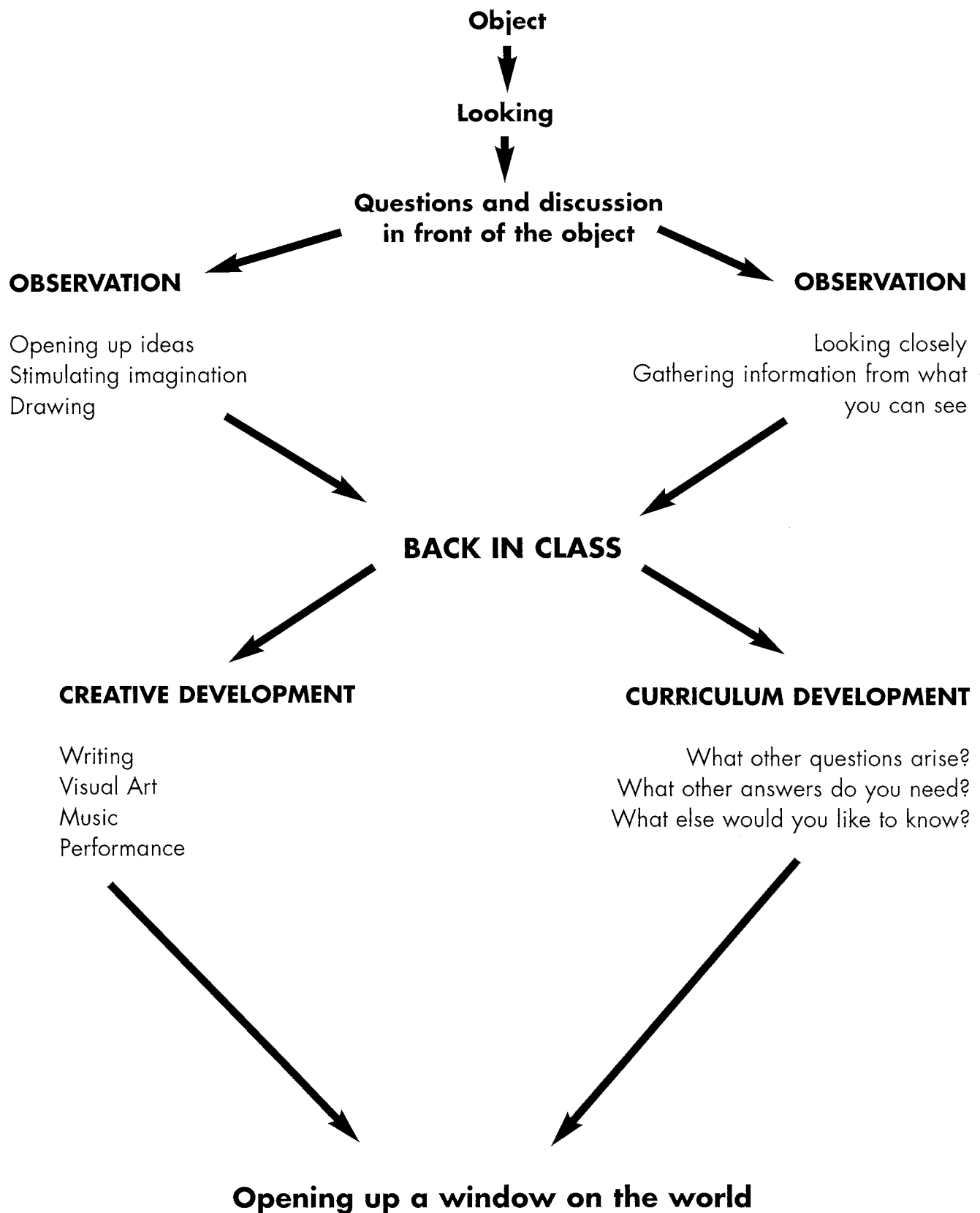
Leading to a wider world...

This final stage takes information gained in stage 1 and 2 and uses it to introduce further work which can involve research to answer more questions, learn more about the object or contexts suggested by it, or be more creative, work inspired by what has been learnt by this point. Work for this stage can take place in the gallery or back in the classroom as a follow up to/leading on from the visit. It is also the stage at which specific areas of the National Curriculum or QCA Schemes of Work can be introduced.

Questions can lead to a variety of areas. For example:



You may find yourself learning quite different things from those you set out to learn, having a very different opinion of the object or being inspired in an unusual way. This is very characteristic of working with objects and is another way in which they can open out onto a wider world.



Now return to the object

How do you see it now?

As a...

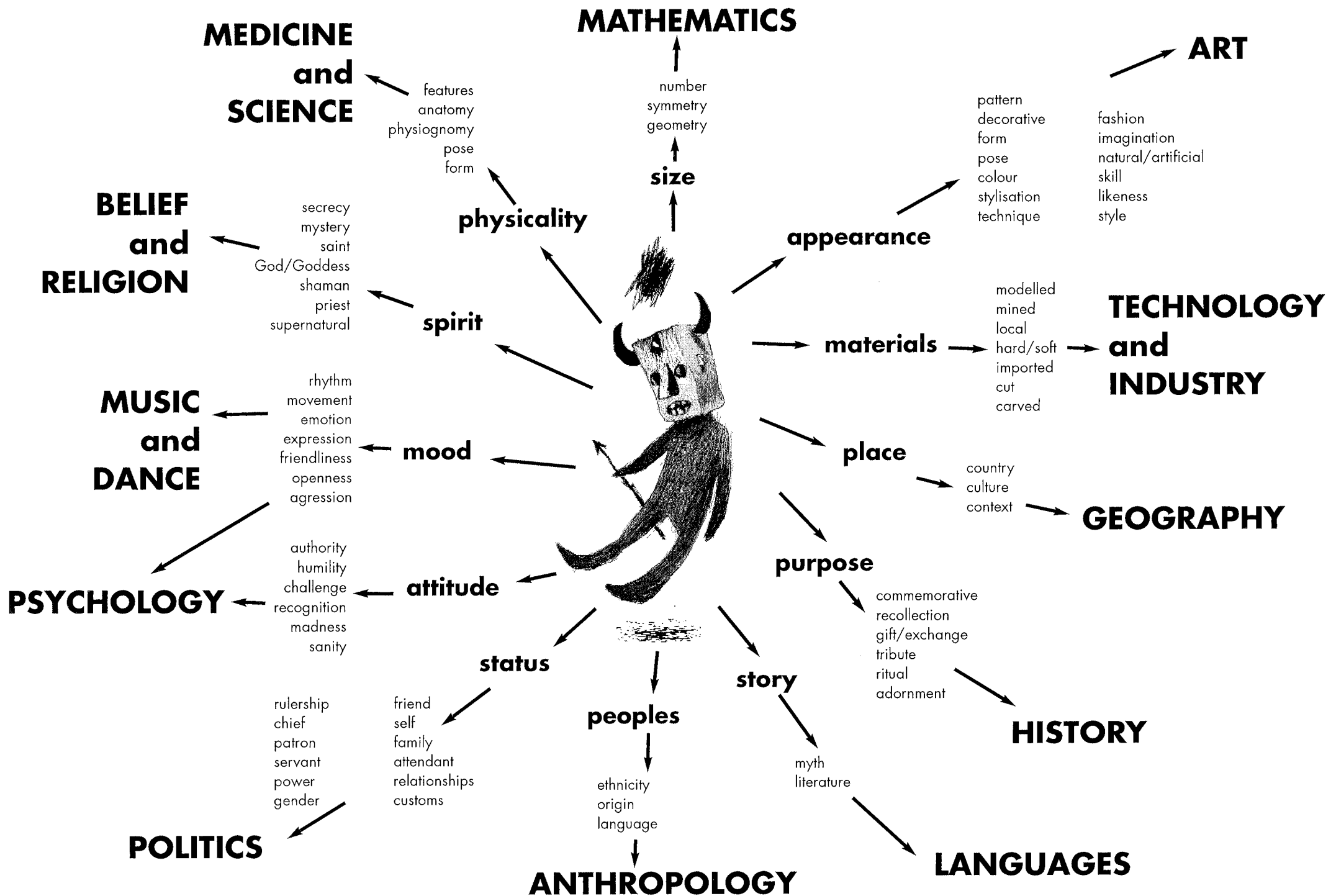
Reflection of a people
Religious object
Part of a tradition
Material
The beginning of a story
A magical or mythical thing
Historical evidence
Political symbol
Visual inspiration

Or something else...?

What lies behind the object?

And what has been stimulated by it?

By opening up different areas of exploration and inspiration it has become a window on the world...



Kuba Dance Mask

Wood, raffia cloth, beads
c. twentieth century
UEA 594



This Dance Mask was made by the Kuba peoples of Zaire, who were known for the skill of their artists. Art is very important to the Kuba as a sign of wealth and prestige and artists are considered very important.

Unlike many tribes in Africa and in other parts of the world, the Kuba do not worship their mythological ancestors. Instead they focus on the achievements of real men. These are celebrated in ceremonies and festivals. Other ceremonies celebrate burial and initiation. Dancing is a main part of these occasions and the dancers wear masks.

The Royal Mask

Different masks were made for different people in Kuba society. Woot was the founder of the Kuba and helper to God at the beginning of time. Together God and Woot organised the world. The Kuba king inherited his powers from Woot. Royal masks representing Woot are called Mwaash a Mbooy.

Masks representing Woot's wife have a special history. Traditionally, only men were allowed to dance in ceremonies and there were no female masks. During the seventeenth century, Queen Ngokady initiated a custom for a masquerade to honour the female ancestry of the Kuba which had hitherto a lower status in society. To improve their status she had a female mask made known as Ngady a Mwaash to represent Woot's wife, who was also his sister and the founding female of the Kuba.

At first only men were allowed to wear the mask and imitated women dancing, but gradually Kuba women were allowed to dance wearing the mask of Woot's wife.

The National Curriculum

The Kuba Mask is an ideal focus for thinking about:

Royalty

Costume

Masquearde

History

Myth

Materials and Technology

Dance

Ritual

Gender Roles

It can be used to lead into the following areas of the National Curriculum:

Art & Design/Design & Technology

Knowledge, Skills and Understanding 1 – 5

English

Speaking and Listening

Knowledge, Skills and Understanding 1 –4

Breadth of Study 8 a-c; 9 a, c; 10 a – c; 11 a-c

Reading

Knowledge, Skills and Understanding 3-5

Breadth of Study 8 e, f; 9

Writing

Knowledge, Skills and Understanding 1-2

Breadth of Study 9-12

Geography

Localities: Zaire, Africa

Settlements

Significant Places and Environments: continents

Music

Composing and performance

PSHE

Developing good relationships and respecting differences between people: learning about the lives of people living in other places and times, and people with different values and customs

Schemes of Work

The Kuba Mask relates specifically to the following QCA Schemes of Work:

Art & Design

- 1B Investigating materials
- 2A Mother nature, designer
- 3B Investigating pattern
- 6B What a performance

In addition, Schemes 2c (Can buildings speak?) and 9gen (Visiting a museum, gallery or site) are covered by a visit to the SCVA

Geography

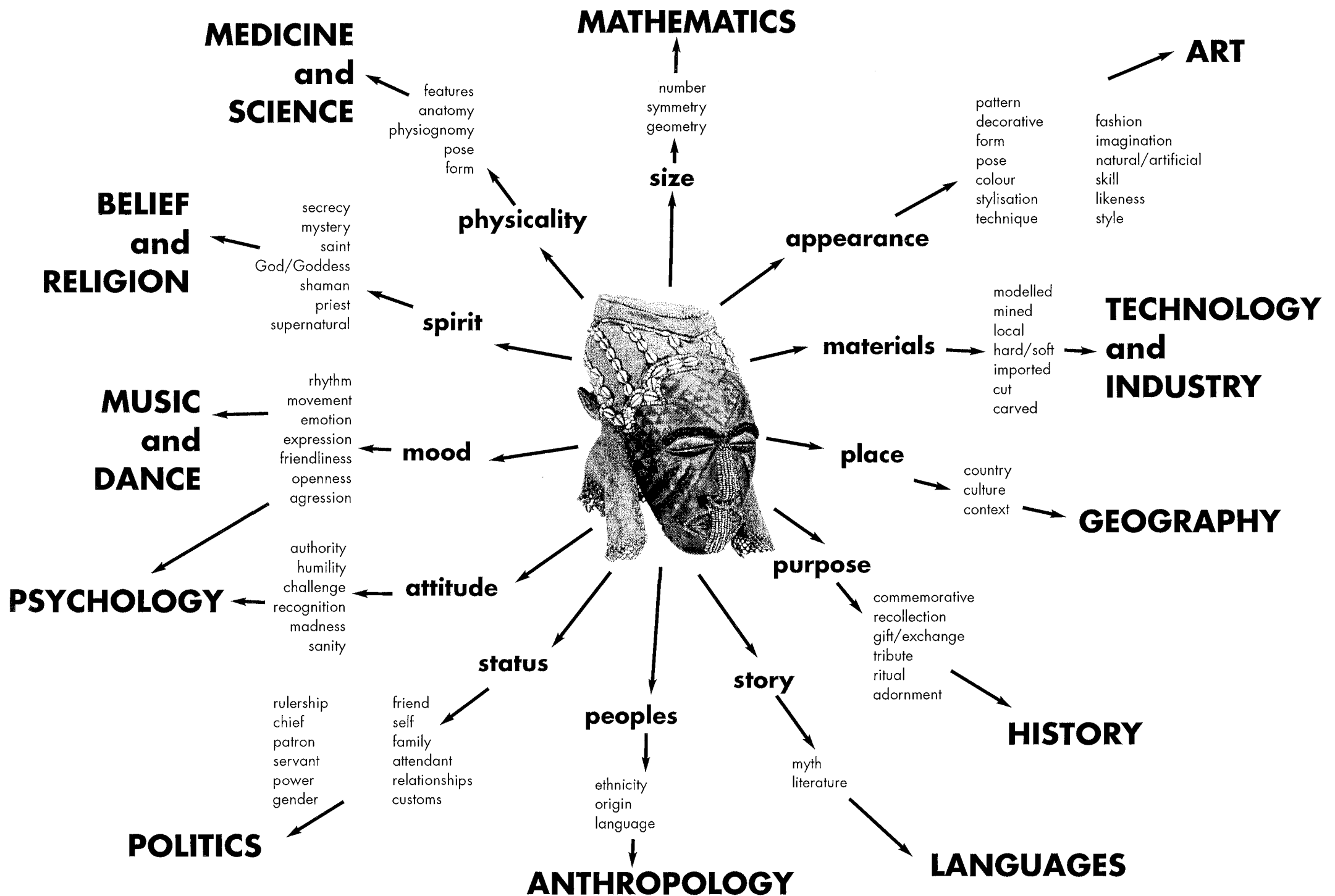
- 17 Global Eye
- 22 A contrasting locality overseas
- 23 Passport to the world

Music

- 4 Feel the pulse – Exploring pulse and rhythm
- 13 Painting with sound – Exploring sound colours
- 16 Cyclic patterns – Exploring rhythm and pulse
- 20 Stars, hide your fires – Performing together

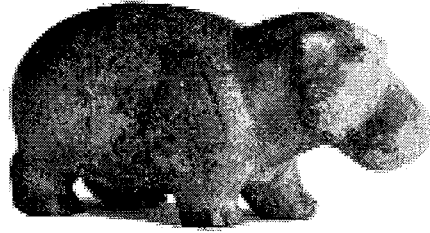
Physical Education

- 2 Dance Activities – Unit 2
- 9 Dance Activities – Unit 4
- 22 Dance Activities – Unit 5
- 23 Dance Activities – Unit 6



Walking Hippopotamus

Figure of walking hippopotamus
Dynasty XII, c.1880 BC
Faience
UEA 306



This figure of a hippopotamus was made during the Middle Kingdom period of Egyptian history. It would have been found among artefacts in a tomb and would have acted as an talisman, either to protect the tomb or to assist with the rebirth of the person in the Underworld.

Egyptian Tombs

Egyptian tombs housed the mummified body of the dead person, inside a painted sarcophagus, or case. Possessions of the dead person such as the Hippo, would also have been placed inside the tomb to be taken to the Underworld as assistants in the after life. Other objects placed in the tomb were small companion figures such as servants or slaves who would accompany the person to the Underworld. Figures known as Shabtis also accompanied the dead person to be their afterlife servant.

Hippos were important animals to the Egyptians. They had been a threat to the early settlers along the Nile, trampling fields and destroying crops.

Egyptian gods

The hippo was also the form of one of the many gods and goddesses worshipped by the Egyptians. The Hippo goddess was called Toueris and was the protector of children. There is a figure of Toueris in the Robert and Lisa Sainsbury Collection.

Other animal gods worshipped were Horus the sun-god, who took the form of a hawk and the goddess Bast, a cat. Amulets in the shape of cats were often worn by Egyptians as forms of protection and cats were seen as sacred animals, often mummified in tombs along with their owners. There are several animal figures in the gallery close to the Hippo figure.

The Egyptian Underworld

Once an Egyptian died, they travelled to the Underworld or Duat, accompanied by the jackal god Anubis. Anubis would then weigh their souls and Osiris, ruler of Duat would make judgement as to whether the person had been good or bad. This judgement would then help Osiris to decide how the person would spend their afterlife. Pharoahs and other royal people had to be judged along with everyone else. However, their Shabti would undertake any menial tasks Osiris gave them, such as ploughing, reaping or sowing.

The outer surface of the hippo has been modelled from a material called faience or Egyptian paste. This is a body made from fired ground quartz, normally used to make small decorative items such as amulets and beads. The hippo is unusually large and may possibly have been modelled on a soapstone core (nobody knows for certain as yet). While it is fresh and wet, faience is mixed with a soluble fixing agent - soda. Copper carbonate is added to give a blue colour. When the material is fixed at a low temperature, a process of effervescence brings the colours to the surface as a glaze. The painted decoration, in this case of lotus flowers and pondweed, was probably applied as an oxide before firing.

The National Curriculum

The Hippo is an ideal focus for thinking about:

Environment

Animals and their habitats

Burial

Commemoration

Rites of Passage

Egyptians

Material and Technology

Customs and beliefs

It can be used to lead into the following areas of the National Curriculum:

Art & Design / Design & Technology

Knowledge, Skills and Understanding 1 – 5

English

Speaking and Listening

Knowledge, Skills and Understanding 1 –3

Breadth of Study 8 a-c; 9 a, c; 10 a – c

Reading

Knowledge, Skills and Understanding 3-5

Breadth of Study 8 e, f; 9

Writing

Knowledge, Skills and Understanding 1-2

Breadth of Study 9-12

History

World Study: Ancient Egypt

Geography

Localities: Egypt

Significant Places and Environments: continents
longest rivers – the Nile
largest desert – the Sahara

Science

Materials and their properties

Life Processes

Mathematics

Numbers and the Number System

Using time lines of events in Ancient Egypt

PSHE

Developing good relationships and respecting differences between people: learning about the lives of people living in other places and times, and people with different values and customs

Schemes of Work

The Hippo relates specifically to the following QCA Schemes of Work:

Art & Design

1C What is Sculpture?

In addition, Schemes 2c (Can buildings speak?) and 9gen (Visiting a museum, gallery or site) are covered by a visit to the SCVA

Geography

11 Water

14 Investigating Rivers

22 A contrasting locality overseas

24 Passport to the world

History

10 What can we find out about Ancient Egypt from what has survived?

15 How can we find out about Ancient Egyptian Civilisation?

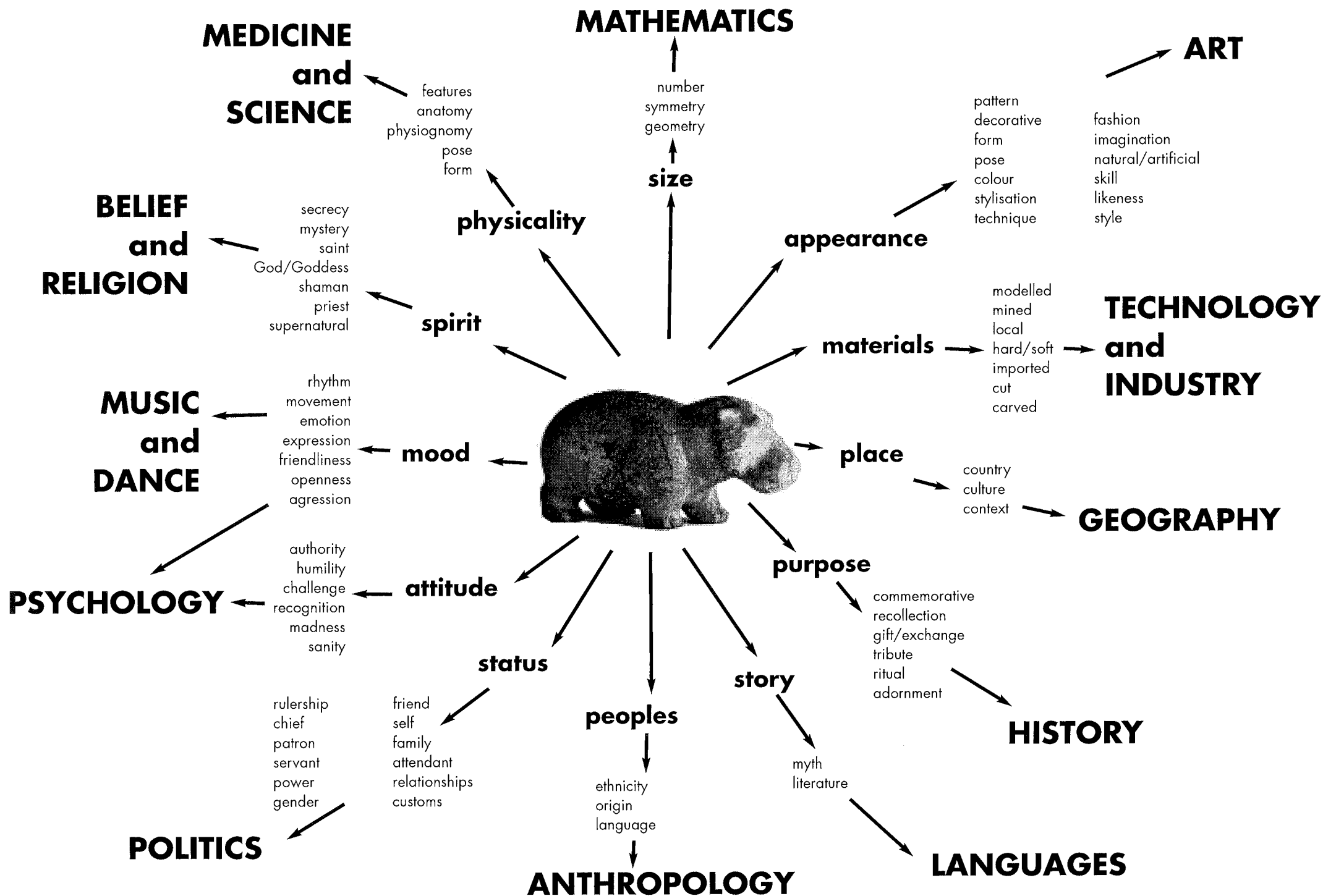
Science

3C Characteristics of materials

Music

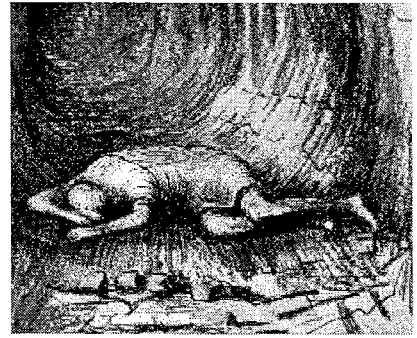
9 Animal Magic – Exploring descriptive sounds

20 Stars, hide your fires – Performing together



"Odysseus in the Naiad's Cave"

Henry Moore



Ink, chalk, watercolour

1944

UEA 97

This small picture shows the Greek hero Odysseus asleep in the Cave of the Naiads. This tale comes from 'The Odyssey', an epic written by Homer in the eighth century BC which charts the many adventures of Odysseus as he travels around the world, encountering various enemies,

monsters, princesses, gods and goddesses. Moore's picture shows a part of a tale that begins when Odysseus is shipwrecked on the shores of Ortygia (thought to be the small island of Gozo, near Malta). Odysseus finds shelter in a cave belonging to the Naiad enchantress Calypso with whom he stays for seven years.

In Greek mythology Naiads were water nymphs, specifically ones who lived in brooks. Nymphs living in other types of water had different names – Potamids were nymphs of rivers and streams, Crenae lived in springs and Limnads, nymphs of stagnant waters. They were not goddesses and therefore not immortal, but were said to live for 9620 years and always remain young and beautiful.

Henry Moore drew this picture to illustrate a play by E. Sackville-West called 'The Rescue' which was based on 'The Odyssey'. A line in the play describes Odysseus asleep in the cave:

"with his face to the opening, so that the dawn may wake him"

and this is what Moore has shown here. However, the picture is also closely related to other pictures he produced at the same time in his role as an official War Artist during the Second World War.

Moore was asked to document and interpret events through his art and produced a number of sketch books called the 'Shelter Sketchbooks', showing people sheltering in the London Underground during the air raids. Two of these pictures are in the Sainsbury Centre collection – 'Sleeping Shelterers, Two Women and a Child' (1940) and 'Shelter Drawing (Mother and Child with Reclining Figures)' (1941-43). These pictures are similar to 'Odysseus' in many ways, showing people sheltering and sleeping in dark, underground places. Odysseus has been shipwrecked far from home and is frightened, just as the people in the air raids must have been scared and felt far away from their own homes. Odysseus had originally been forced to leave his home to go to war, leaving his wife, Penelope and son, Telemachus behind. The women and children in the Shelter pictures are waiting for their husbands, fathers and brothers to return from fighting the war. In this way Henry Moore has used the picture of 'Odysseus' to relate to real contemporary events, symbolising some of the experiences and feelings of British people during the Second World War, as well as to illustrate a Greek myth.

'Odysseus' may also have been influenced by Henry Moore's interest in the landscape, especially caves and underground places. During World War Two he also made several drawings of miners at work such as the 'Miner Drilling (Miner with Lamp)' (1942) in the Sainsbury Collection. Pictures such as these would have helped him create the mythical cave of the Naiads.

The National Curriculum

"Odysseus in the Naiad's Cave" is an ideal focus for thinking about:

Mythology

War

Journeys

Henry Moore

Recent History

Ancient Greece

Families

Landscape

Symbolism and Meaning

It can be used to lead into the following areas of the National Curriculum:

Art & Design

Knowledge, Skills and Understanding 1 – 5

In particular the role and purposes of artist and crafts people

English

Speaking and Listening

Knowledge, Skills and Understanding 1 –4

Breadth of Study 8 a-c; 9 a, c; 10 a – c; 11 a-c

Reading

Knowledge, Skills and Understanding 3-5

Breadth of Study 8 e, f; 9

Writing

Knowledge, Skills and Understanding 1-2

Breadth of Study 9-12

History

British History: Britain since 1930

European History Study: Ancient Greece

Music

Composing and performance

Inspired by the journey of Odysseus/an air raid/different types of journeys

PSHE

Developing good relationships and respecting differences between people: learning about the lives of people living in other places and times, and people with different values and customs
In addition to these, 'Odysseus' can be used to introduce pupils to the notion of symbolism in art and in myth.

Schemes of Work

"Odysseus in Naiad's Cave" relates specifically to the following QCA Schemes of Work:

Art & Design

- 2A Picture this!
- 3A Portraying relationships
- 4C Journeys
- 6C A sense of place

In addition, Schemes 2c (Can buildings speak?) and 9gen (Visiting a museum, gallery or site) are covered by a visit to the SCVA

Geography

- 24 A passport to the world

History

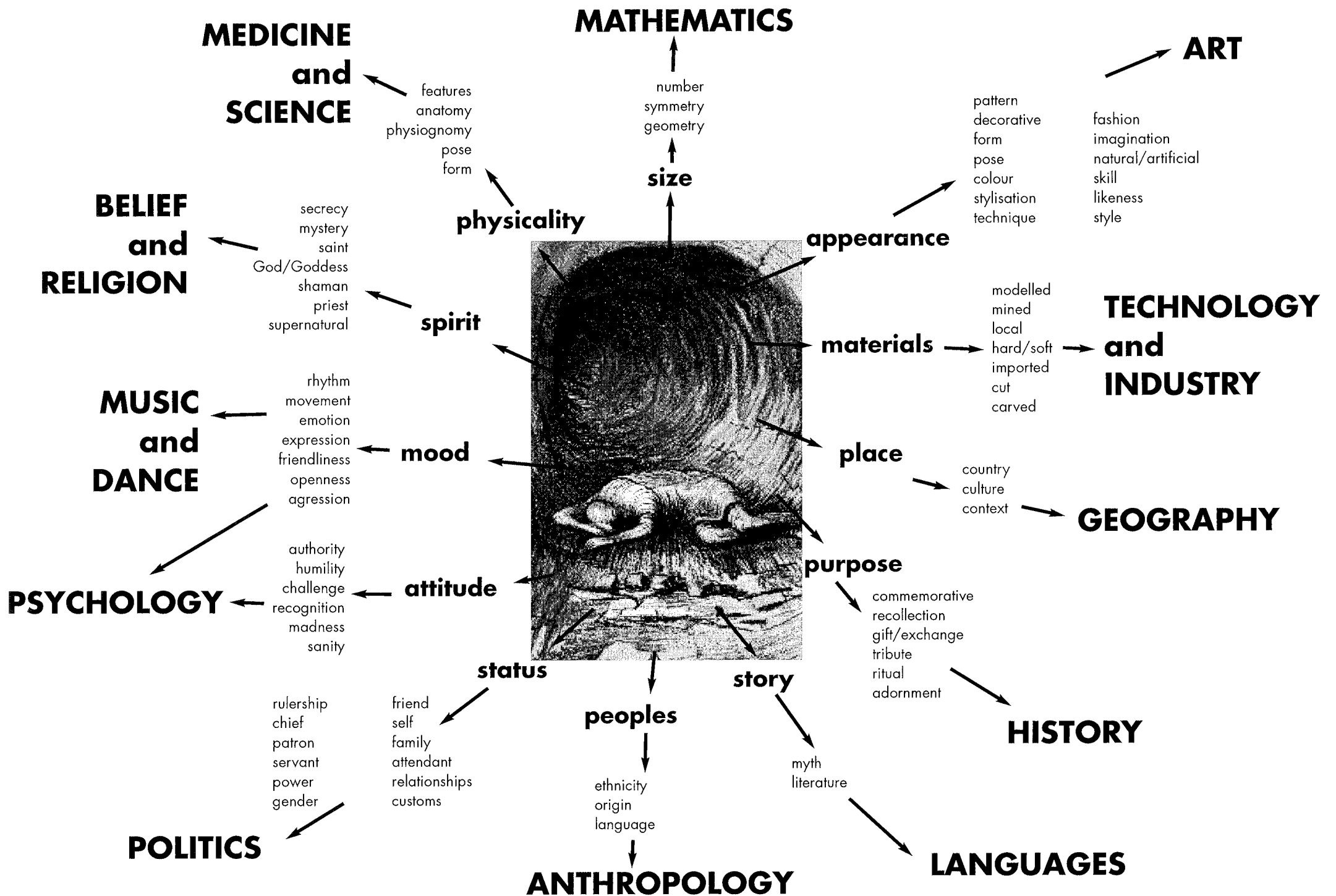
- 9 What was it like for children during the Second World War?
(using the 'Shelter' drawings as well)
- 15 How do we use ancient Greek ideas today?

Music

- 2 Sounds interesting – Exploring sounds (as a chosen story)
- 13 Painting with sound – Exploring sound colours
- 20 Stars, hide your fires – Performing together
- 21 Who knows? - Exploring musical processes

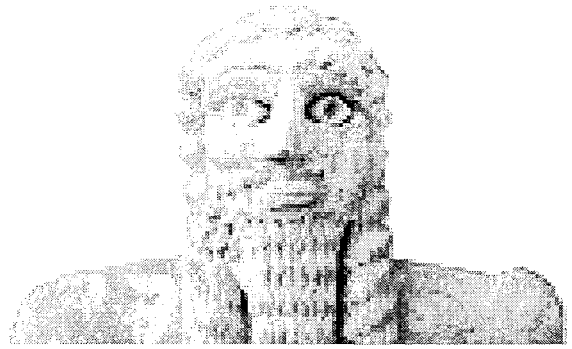
Physical Education

- 2 Dance Activities – Unit 2
- 9 Dance Activities – Unit 4
- 21 Dance Activities – Unit 5
- 22 Dance Activities - Unit 6



Votive Figure

Limestone, shell or bone, Lapis Lazuli
Syria, c.2700 BC
UEA 330



This figure of a man probably depicts a worshipper rather than a god. In 1943, archaeologists discovered a number of similar figures, male and female, in a temple at Tell Asmar. They were part of a shrine to one of the various gods worshipped by Mesopotamians

Mesopotamia no longer exists – the land is divided between Syria and Iran, but plenty of evidence exists to tell us about its past culture. Mesopotamia lay between two rivers – the Tigris and the Euphrates. These rivers were extremely important as they enabled trade with other countries. Mesopotamia was an area poor in natural resources so trade was vital – merchants were considered important people and had high social standing.

The eyes of this figure were originally made with bone or shell with irises of Lapis Lazuli. Lapis was an extremely precious stone deep blue in colour and very expensive. It had to be bought, along with silver, gold and rock for building. In exchange merchants traded textiles and food such as dates. The presence of Lapis in this figure indicates that it belonged to a wealthy family and perhaps represents a wealthy worshipper. It also shows dedication to the god as a very precious offering.

The figure is carved in great detail and there are a number of different types of technique used. For example, incisions used to depict the hair and folds of the cloth compared to the deeper and more dramatic sculpting and drilling of the face; the light way in which the fingers are shown, almost as scratches compared to the drilling around the eyes. Limestone is a soft stone allowing the craftsman to work in such detail and was chosen for the figure for this reason. The craftsman has tried to make the figure as realistic as possible; using Lapis and bone to make the eyes would have added to this effect, giving the impression that the figure really was looking at the god.

The National Curriculum

The Votive Figure is an ideal focus for thinking about:

Ritual
Patronage
Costume/Hair
Burial
Worship
Archaeology
Geography
Rivers
Trade
Materials and Technology

It can be used to lead into the following areas of the National Curriculum:

Art & Design/Design & technology

Knowledge, Skills and Understanding 1 – 5

In particular Knowledge and Understanding (4)

Science

Material and their Properties

Geography

Themes: rivers

Significant Places and Environments

Mathematics

Numbers and Number Systems

Using a time line of events in Mesopotamia, especially geographical and political changes

PSHE

Developing good relationships and respecting differences between people: learning about the lives of people living in other places and times, and people with different values and customs

Schemes of Work

The Votive Figure relates specifically to the following QCA Schemes of Work:

Art & Design

1C What is Sculpture?

3A Portraying relationships

3B Investigating Pattern

In addition, Schemes 2c (Can buildings speak?) and 9gen (Visiting a museum, gallery or site) are covered by a visit to the SCVA

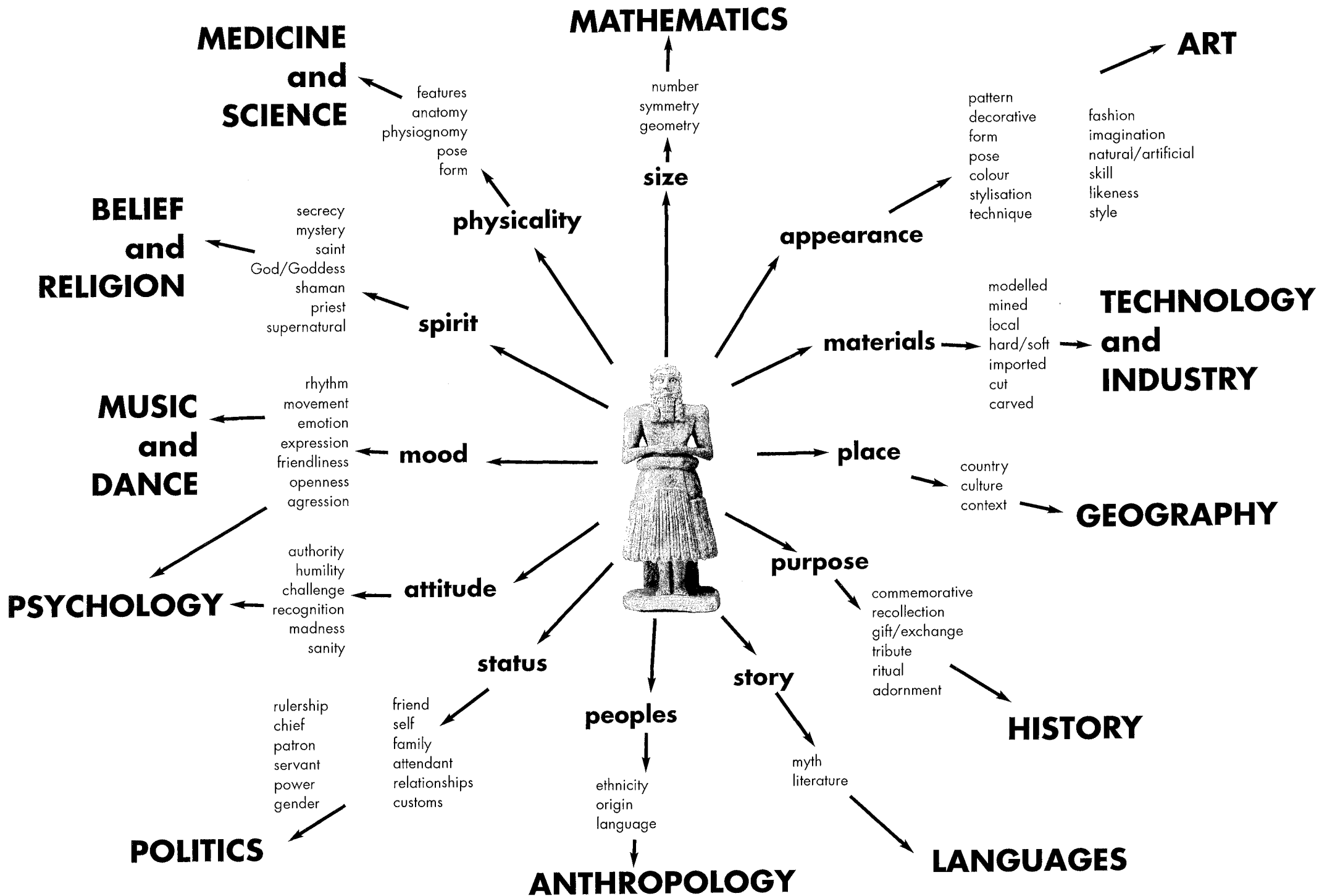
Geography

14 Investigating Rivers

24 Passport to the world

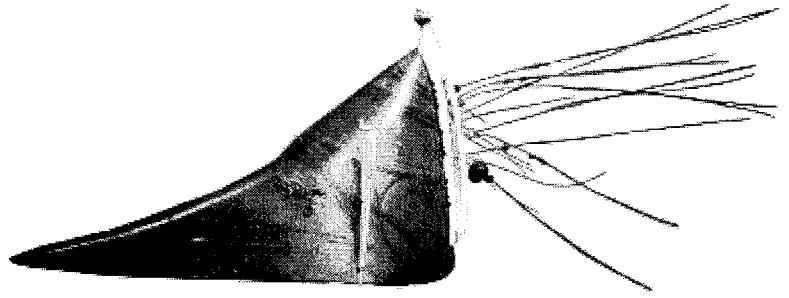
Science

3C Characteristics of materials



Man's Hunting Hat

Mixed media
RLS 68



This hat was made by the Aleut people of Alaska.

Despite the cold, the Aleuts only wore hats as children, or for special activities. No female adults were allowed to wear hats on any occasion. Hats were worn only at festivals and when hunting.

Hunting was extremely important to the Aleuts – seals and walrus could be eaten, their skin used for clothes and shoes and the fat (or blubber) used for cooking and keeping warm by rubbing it on the body. Only men went hunting – women had other important tasks. Because it was such an important activity, hats were worn. The hats were very highly valued and came in two types. Both types had a long front for protection against sea spray and the glare of the sun, but hats with a cone shaped top were worn only by chiefs or by the most distinguished of hunters and warriors. Everyone else wore hats with an open crown.

Each hunter would make his own hat using a hollowed out piece of wood that had been bent into shape by a steaming process. The decorations were then added gradually and would include paint, beads and walrus whiskers. A walrus only had four whiskers and so the number of whiskers on a hat indicated how great a hunter the man was. The whiskers were placed on the left side of the hat so that they did not interfere with vision.

The National Curriculum

The Hunting Hat is an ideal focus for thinking about:

Animals
Festivals
Environment
Costume
Gender Roles
Materials and Technology
Beliefs
Settlements
Festivals
Songs and Music

It can be used to lead into the following areas of the National Curriculum:

Art & Design/Design & Technology

Knowledge, Skills and Understanding 1 – 5

Activities based around observing the hat and thinking about the original way in which it was made; the design and creation of their own hat/hats for various occasions

The roles of crafts people in different cultures

English

Speaking and Listening

Knowledge, Skills and Understanding 1 –3

Breadth of Study 8 a-c; 9 a, c; 10 a – c

Reading

Knowledge, Skills and Understanding 3-5

Breadth of Study 8 e, f; 9

Writing

Knowledge, Skills and Understanding 1-2

Breadth of Study 9-12

Geography

Themes: Water
 Settlements

Significant Places and Environments: The Arctic Ocean

Music

Performing and composing

Composition and performance of music inspired by the kinds of festivals the hat would have been worn at / inspired by ideas of hunting songs

Physical Education

Dance

Performances based around the ideas of Aleut traditions / occasions when the hat would have been worn

PSHE

Developing good relationships and respecting differences between people: learning about the lives of people living in other places and times, and people with different values and customs

Schemes of Work

The Hunting Hat relates specifically to the following QCA Schemes of Work:

Art & Design

- 1B Investigating materials
- 2B Mother Nature, Designer
- 3B Investigating Pattern
- 6B What a performance

In addition, Schemes 2c (Can buildings speak?) and 9gen (Visiting a museum, gallery or site) are covered by a visit to the SCVA

Geography

- 7 Weather around the world
- 23 Investigating Coasts
- 24 Passport to the World

Design & Technology

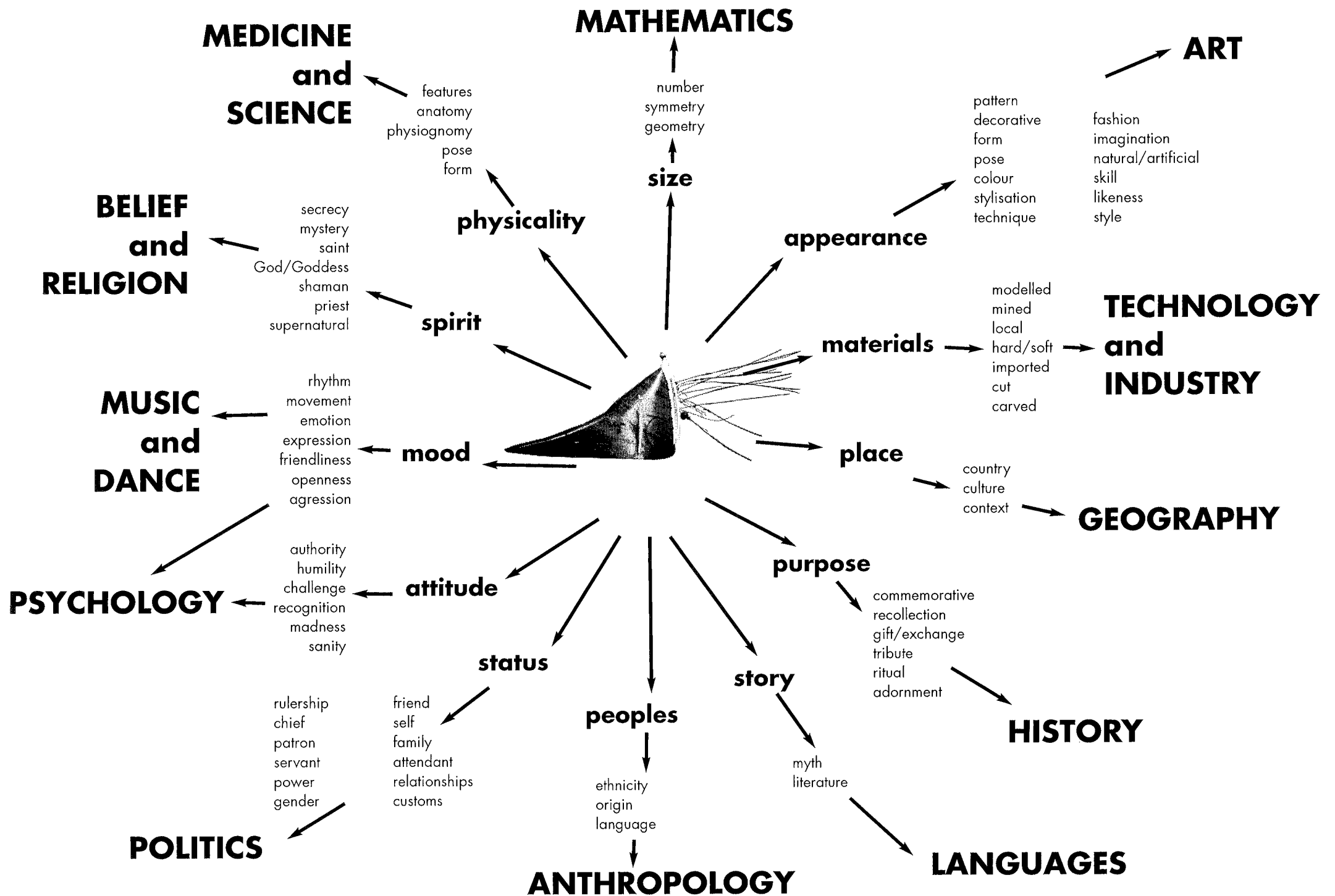
- 2D Joseph's coat (Substitute HAT for coat)

Music

- 20 Stars, hide your fires – performing together
- 21 Who knows? Exploring musical processes

Physical Education

- 2 Dance Activities – Unit 2
- 8 Dance Activities – Unit 4
- 21 Dance Activities – Unit 5
- 22 Dance Activities – Unit 6



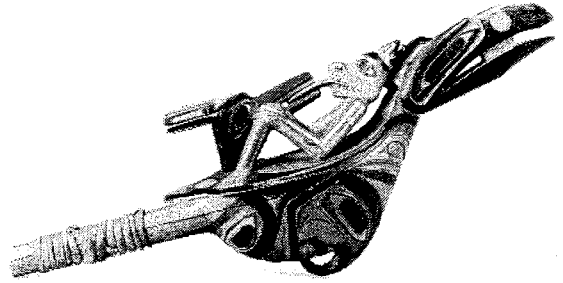
Raven Rattle

mid-19th century

wood, leather, pebbles

Tlingit or Haida people/NW Coast of North America

UEA 831



This rattle was made by the Tlingit or Haida people. They lived on the North West coast of North America and most probably subsisted through fishing.

The raven is one of the most important creatures in Tlingit mythology and is the hero of some of the most widespread creation myths amongst American Indian tribes. Raven was called the 'bringer of light' and was considered to be the creature that had transformed the primeval earth into its present form. He had also helped the first humans on earth.

Although the earth had already been created in one form, Raven is responsible for changing it into the world we recognise today.

The Tlingit word for Raven was Yeil and he was seen as a mischievous and greedy character capable of good and bad deeds. Raven created shamans and gave them healing power after he had used his own powers to cure a man with one arm. Shamans would often own objects carved into the shape of ravens because of this – such as this rattle. Raven also created witchcraft, teaching people evil powers that the shamans had to act against. Tlingit shamans considered it important to collect as many different animal tongues as possible – tongues were seen as a life giving force. This is probably why the raven on this rattle has such a long tongue.

Other mythological birds important to the Tlingit included the eagle and the imaginary 'thunder-bird', which carried a lake on its back and could eat whales.

This rattle was probably owned by a Chief or a Shaman. A Shaman was a powerful man within the group. He had special healing powers, could call up good spirits or drive evil ones away. The Rattle would have been used during ceremonies in which the Shaman would dance and use his powers.

A Tlingit creation story:

"Once the world was in darkness. Raven lived in the sky. He was white then and called 'Trickster' as he was so mischievous. One of Raven's friends had a box, which Raven was forbidden to open. One day however, he opened it in secret. Inside was a magnificent light. He flew away with it so as not to be caught. As he did, the light broke into pieces and became the sun, the moon and the stars. The heat from the light turned his feathers black and the earth was given light"

The National Curriculum

The Raven Rattle is an ideal focus for thinking about:

Customs

Ritual

Religion, Myth, Belief and Magic

Stories

Decoration, Pattern and Colour

Celebration

Mythology

Animals

Music and Dance

It can be used to lead into the following areas of the National Curriculum:

Art & Design / Design & Technology

Knowledge, Skills and Understanding 1 – 5

Thinking about the roles of crafts people in different cultures; observing and evaluating the rattle; designing their own rattle/special object

English

Speaking and Listening

Knowledge, Skills and Understanding 1 –4

Breadth of Study 8 a-c; 9 a, c; 10 a – c; 11 a-c

Reading

Knowledge, Skills and Understanding 3-5

Breadth of Study 8 e, f; 9

Writing

Knowledge, Skills and Understanding 1-2

Breadth of Study 9-12

Geography

Themes: settlements

Significant places and environments: America

Music

Composition and Performance

Inspired by percussion instruments/ rituals the rattle was used in / myth of the Raven and creation

PSHE

Developing good relationships and respecting differences between people: learning about the lives of people living in other places and times, and people with different values and customs

Schemes of Work

The Raven Rattle relates specifically to the following QCA Schemes of Work:

Art & Design

4C Journeys

In addition, Schemes 2c (Can buildings speak?) and 9gen (Visiting a museum, gallery or site) are covered by a visit to the SCVA

Geography

- 7 Weather around the world
- 14 Investigating Rivers
- 23 Investigating Coasts
- 24 Passport to the world

Design & Technology

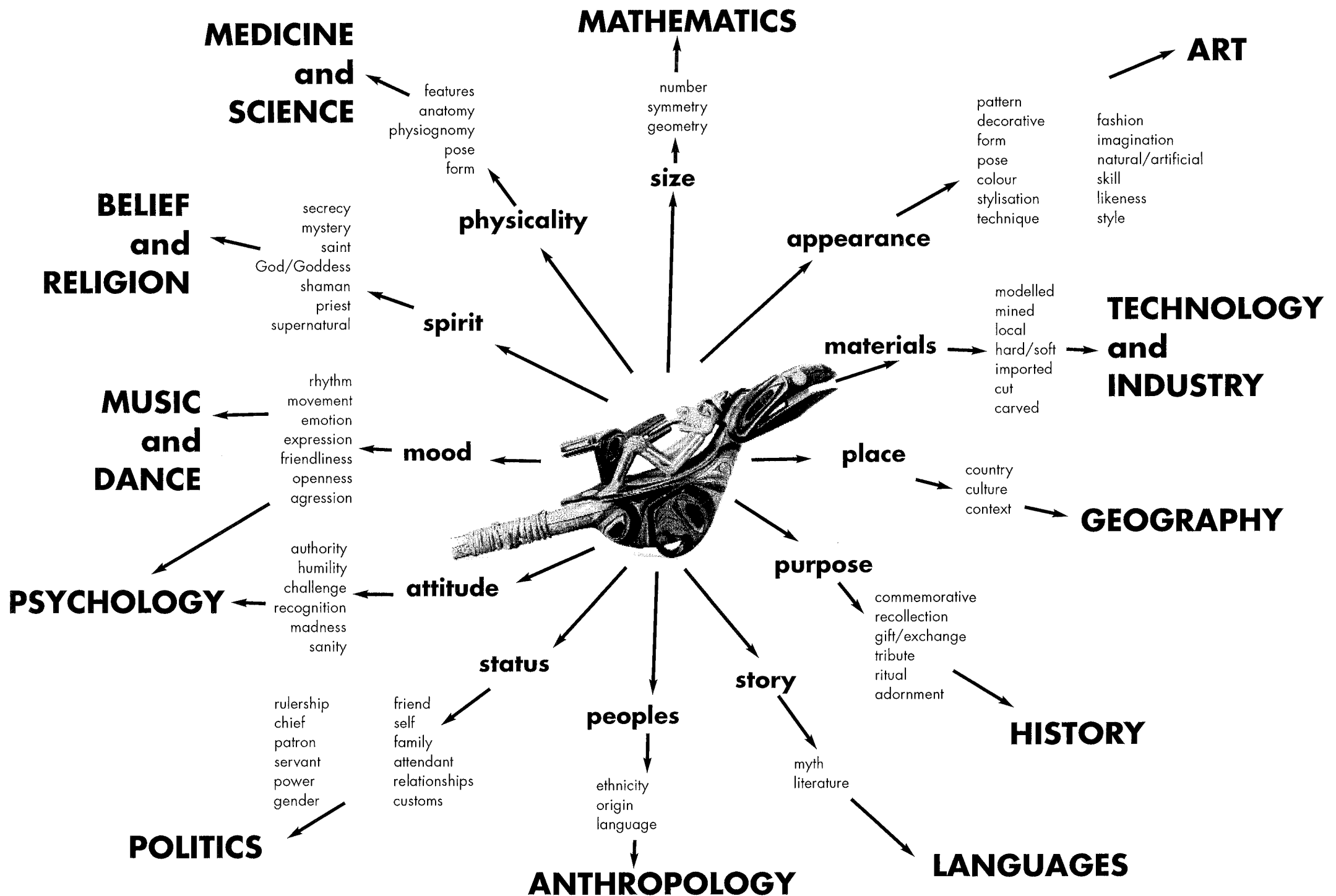
5A Musical Instruments

Music

- 2 Sounds interesting (as chosen story)
- 3 The long and the short of it – Exploring duration
- 8 Animal magic
- 20 Stars, hide your fires – Performing together
- 21 Who knows? - Exploring musical processes

Physical Education

2	Dance Activities – Unit 2
9	Dance Activities – Unit 4
22	Dance Activities – Unit 5
22	Dance Activities – Unit 6



Standing Ball Player

Terracotta, black paint
AD 100 – 400
UEA 694



This figure represents a player in a ball game. He is wearing protective knee and arm pads, a hat, a neck protector and a padded belt called a yugo around his waist. He is ready to throw the ball in to start the game and seems to be glowering at his opponents, trying to scare them into losing.

The Mesoamerican Ball game was nothing like modern games such as football or rugby, although there were two teams. It was played by several MesoAmerican cultures including the Maya people. The balls were made from solid rubber or rubber with a human skull inside. They measured about 9 inches across and were extremely heavy, weighing up to 11lb.

During the game, players could not touch the ball with their hands or feet, but had to use their arms, legs and hips to stop the ball from touching the ground. In the same case as this Standing Ball Player, is another figure who is sliding onto the ground underneath the ball ready to propel it into the air with his knee. There is also a stone yugo in a nearby case but it could never have been worn – it is far too heavy. This yugo could be a representation of a real belt or a mould for making a belt from moulded leather.

Ball courts were usually in the shape of a capital I with seats for the spectators around the sides. What the rules were exactly is not clear although the main aim was to prevent the ball from touching the ground. Some courts have two rings, like basketball hoops on either side. Getting the ball through a ring may have meant extra points or even an automatic win for a team, although the weight of the ball must have made this almost impossible to do.

Mythical Background

The Mesoamerican ball game could be played in two ways – either as an actual ball game for fun or as a ritual game based around some of the most sacred myths of Mayan culture. Winning or losing could have great religious or political significance for a team. Rival teams may even have played the game as a form of battle or in place of an actual fight.

The game was based in a mythical ball game played between the Hero Twins and the gods of the Underworld as described in the Popol Vuh – the Mayan book of creation legends and other myths. The whole of the second part of the Popol Vuh tells of the Hero Twins – Hunahpu and his brother Xbalanque and includes the tale of their victory over the gods of the Underworld in a ball game.

By playing a version of the Hero Twins' ball game the Maya were able to re-enact this important myth and worship the Hero Twins and their ancestors. It may also have been part of a fertility ritual, asking the gods for a good harvest, linking to the idea of life. The stone yugo in the Sainsbury Centre collection helps to suggest this. It has a toads face carved onto it, toads being a symbol of fertility because of the great number of eggs they laid.

Further reading see Starting Points: Approaches to Art Objects from the Sainsbury Centre for Visual Arts, ed. L.Tickle and V.Sekules, SCVA, 1993.

The National Curriculum

The Ball Player is an ideal focus for thinking about:

Games and Sport

Ritual

Mythology

The Maya

Costume

Design

Stories

Commemoration

Belief

Journeys

It can be used to lead into the following areas of the National Curriculum:

Art & Design

Knowledge, Skills and Understanding 1 – 5

English

Speaking and Listening

Knowledge, Skills and Understanding 1 –4

Breadth of Study 8 a-c; 9 a, c; 10 a – c; 11 a - c

Reading

Knowledge, Skills and Understanding 3-5

Breadth of Study 8 e, f; 9

Writing

Knowledge, Skills and Understanding 1-2

Breadth of Study 9-12

History

World History: the Maya

Geography

Themes: settlements

Significant place and environments: South America
The Andes

Music

Composition and Performance

Inspired by the legend of the Hero Twins

Physical Education

Playing of a game inspired by the Mayan Ball game

PSHE

Developing good relationships and respecting differences between people: learning about the lives of people living in other places and times, and people with different values and customs

Schemes of Work

The Ball Player relates specifically to the following Schemes of Work:

Art & Design

- 1C What is Sculpture?
- 3A Portraying relationships
- 6A People in action

In addition, Schemes 2c (Can buildings speak?) and 9gen (Visiting a museum, gallery or site) are covered by a visit to the SCVA

Geography

- 7 Weather around the world
- 15 The mountain environment
- 22 A contrasting locality overseas – Tocuaro
- 23 Passport to the world

History

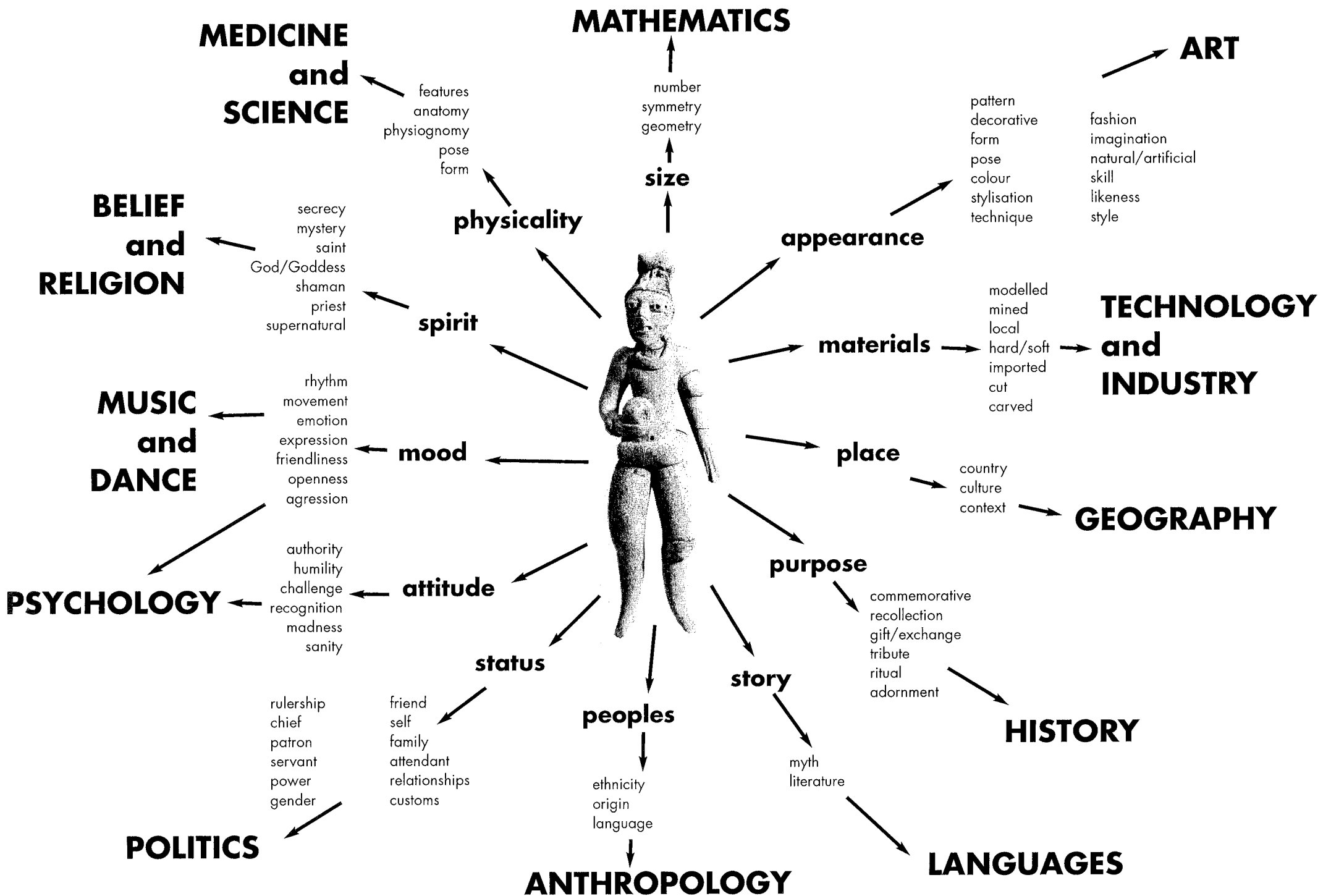
- 16 How can we find out about the Mayan Civilisation?

Music

- 2 Sounds Interesting – Exploring sounds (as chosen story)
- 20 Stars, hide your fires – Performing together
- 21 Who knows? – Exploring musical processes

Physical Education

- 2 Dance Activities – Unit 2
- 9 Dance Activities – Unit 4
- 10 Invasion games – Unit 1
- 11 Invasion games – Unit 2
- 21 Dance Activities – Unit 5
- 22 Dance Activities – Unit 6
- 23 Invasion games – Unit 3



Roman Portrait Head

North Africa
marble
late 1st century BC
UEA 380



This Portrait Head is a typical example of sculpture produced during the reign of the Roman Empire. Although it is in a Roman style and produced for the Emperor, it may not have actually been made in Rome and relates stylistically to portrait busts from North Africa.

The Head dates from a time when the Empire was gradually growing larger and larger. Originally the Romans had controlled only the small area of land known as Rome, but as early as the 6th century BC they had begun to conquer other republics that made up the land now known as Italy. By c. 89 BC the whole of Italy was under their command. People living in conquered areas were given Roman citizenship and with such a large population under its control, the Roman Republic was able to expand further with the help of large and efficient armies.

By 44 BC, about the time this head might have been made, the Romans controlled the whole of the Mediterranean and within another ten years time large parts of Europe and North Africa had been conquered as well.

The Portrait Head is possibly of Marcellus, the nephew of the first emperor Augustus Caesar. Marcellus (42 BC – 23 BC) was the son of the emperor's sister, Octavia but had been brought up with Augustus' son and adopted son, Tiberius. The three boys would have been taught rhetoric, literature, diplomacy and military skills – things considered important for future officials of an empire. Marcellus was popular and great hopes were pinned on him becoming the next emperor after Augustus' death, although the emperor denied ever naming him as an heir. Marcellus died, however on a military campaign and Tiberius was named as the heir. Marcellus was greatly mourned throughout Rome and celebrated by many writers, including Virgil. Augustus himself pronounced the oration at his funeral.

Images of powerful men, especially the emperor, were common throughout the Roman republic and empire. The majority of subjects lived far away from Rome, and were unlikely to ever see the Emperor. Images of the leader dispersed throughout the Empire were a simple but powerful way to remind people who their ruler was and of the power of the Roman Empire. Portraits of other officials were used to the same effect, as well as being a means to celebrate their deeds and popularity. Large public statues of emperors and officials were made for the centres of towns, as well as sculptures showing the Romans victorious in battle, or the superiority of the Empire in other ways. A Portrait Head such as this would perhaps have belonged in a home or office of one of the Emperor's officials. The Greek marble used does not necessarily mean it was made or used in Greece, as marble of this type was transported throughout the Empire to be used for various statues.

Roman Empire Time line

510 BC	Roman Republic Established
290 BC	Conquest of Italy completed
241 BC	Sicily conquered
206 BC	Spain conquered
168 BC	Macedonia conquered
149 BC	Carthage destroyed. Anthony founds the province of Africa, liasing with Cleopatra
146 BC	Sacking of Corinth Greece conquered
64 BC	Syria conquered
49 BC	Gaul (France) conquered
31 BC	Battle of Actium Octavian (later Emperor Augustus Caesar) dominates Rome and becomes the first emperor
30 BC	Death of Anthony & Cleopatra Egypt becomes a Roman province
27 BC	Collapse of the Roman Republic – Roman Empire begins
AD 43	Britain conquered
AD 44	Morocco conquered
AD 116	Mesopotamia conquered
AD 117	Empire at its greatest extent

The National Curriculum

The Roman Portrait Head is an ideal focus for thinking about:

Portraiture and Representation

Leadership

Empires

Rulers

Romans

Materials and Technology

Travel and Journeys

It can be used to lead into the following areas of the National Curriculum:

Art & Design

Knowledge, Skills and Understanding 1 – 5

English

Speaking and Listening

Knowledge, Skills and Understanding 1 –3

Breadth of Study 8 a-c; 9 a, c; 10 a – c

Reading

Knowledge, Skills and Understanding 3-5

Breadth of Study 8 e, f; 9

Writing

Knowledge, Skills and Understanding 1-2

Breadth of Study 9-12

History

British History: the Romans

In addition, the Portrait Head can be used to talk about archaeology and the dating of objects – how we use clues to learn about the past

Mathematics

Numbers and Number Systems

Using a time line of the Roman Empire

Science

Material and their Properties

PSHE

Developing good relationships and respecting differences between people: learning about the lives of people living in other places and times, and people with different values and customs

Schemes of Work

The Portrait Head relates specifically to the following QCA Schemes of Work:

Art & Design

1C What is Sculpture?

3A Portraying Relationships

In addition, Schemes 2c (Can buildings speak?) and 9gen (Visiting a museum, gallery or site) are covered by a visit to the SCVA

Geography

9 Village Settlers

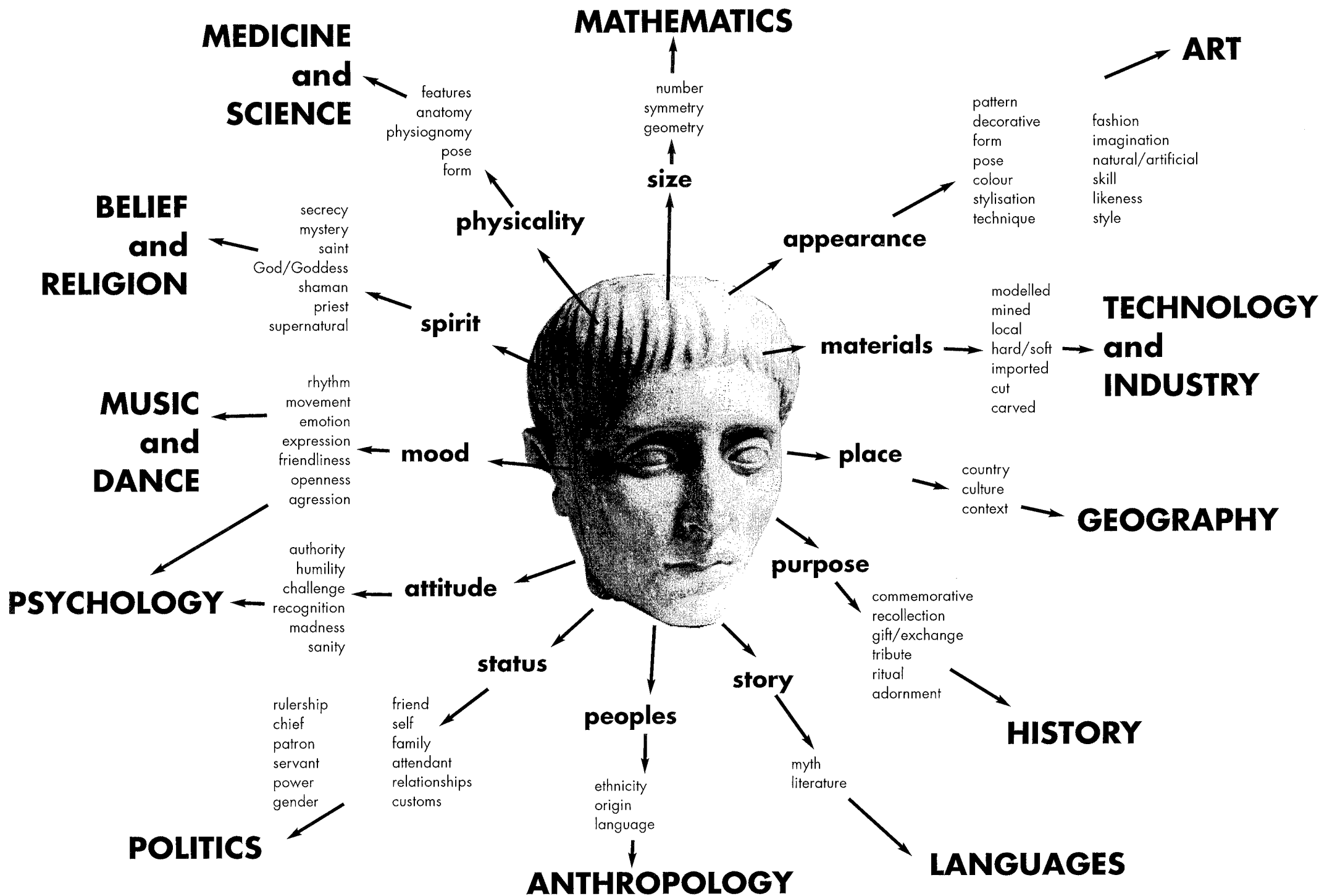
24 Passport to the world

History

6A Why have people invaded and settled in Britain in the past? A Roman Case Study

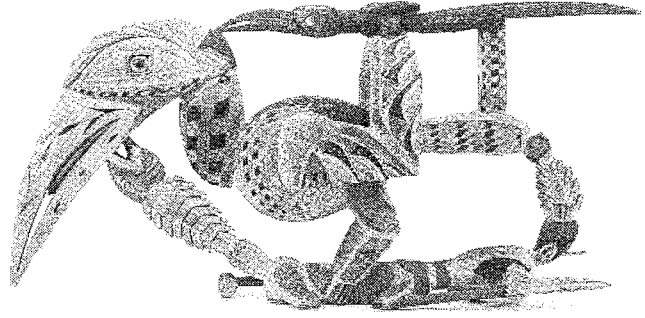
Science

3C Characteristics of materials



Malangan Hornbill

wood, shell, opercula
c.1880
UEA 942



This carving comes from New Ireland, a group of islands in the Pacific famed for their colourful carvings and masks. It belongs to the complex cycle of ceremonies practised by the islanders known as Malangan.

Malangan

The Malangan cycle takes place throughout the year and involves everyone in New Ireland society. Malangan involves dance, masquerade, feasts and ceremonies. Its main focus is to honour the recent dead and ancestors, but it is also used to initiate boys into adulthood, improve kinship between tribes, and show political power and leadership. Malangan also involves the production and distribution of food and so is also a religious, political and economic cycle.

Central to many ceremonies is the making and showing of carvings, such as this Hornbill. These sculptures would be brought out at the climax of an event for everyone to see.

Masks and carvings were made especially for each ceremony. After it had finished, they were of no further use. They were objects made for a special reason and function, not as art pieces to be kept and looked at. The designs for masks and carvings were traditional, passed on by each generation of craftsmen. Members of the tribe bought the copyright for a design and then sponsored the creation of the mask or carving. Unless a design was sponsored it could not be made. By sponsoring a carving and organising a Malangan feast or ceremony, a man could greatly increase his power and status within the tribe.

This carving represents the Papuan Hornbill, a noisy, fruit eating bird that lived in the forest. However, there are other figures in the carving such as a fish and a man. Together with the Hornbill they form a circular motion for our eyes to follow as we look at the carving.

Why these figures were chosen is not known. Each client bought the rights for exclusive combinations of figures and the patterns for carving were part of the secret knowledge of artists. The Hornbill was an important figure for the New Ireland people and during ceremonies men would sometimes hold small figures of Hornbills in their hands and imitate the bird's movements in a dance.

The carving is made from a range of materials. It is mainly made of wood but has been painted with a number of patterns and colours. The opercula eyes help make the Hornbill seem realistic as they appear to be beadily looking out at everyone. The nearby Owl Mask has the same eyes and is made from an even wider range of materials.

The National Curriculum

The Hornbill is an ideal focus for thinking about:

Animals

Materials and Technology

Ritual

Rites of Passage

Initiation

Ceremony

Music and Dance

Patronage

Commemoration

It can be used to lead into the following areas of the National Curriculum:

Art & Design / Design & Technology

Knowledge, Skills and Understanding 1 – 5

English

Speaking and Listening

Knowledge, Skills and Understanding 1 –3

Breadth of Study 8 a-c; 9 a, c; 10 a – c

Reading

Knowledge, Skills and Understanding 3-5

Breadth of Study 8 e, f; 9

Writing

Knowledge, Skills and Understanding 1-2

Breadth of Study 9-12

Geography

Themes: settlements
Water

Significant Places and Environments: continents
oceans – the Pacific

Science

Life Processes

Music

Performance and Composition

Physical Education

Dance

Based around ideas of the Malangan ceremony

PSHE

Developing good relationships and respecting differences between people: learning about the lives of people living in other places and times, and people with different values and customs

Schemes of Work

The Hornbill relates specifically to the following QCA Schemes of Work:

Art & Design

1C What is sculpture?

In addition, Schemes 2c (Can buildings speak?) and 9gen (Visiting a museum, gallery or site) are covered by a visit to the SCVA

Geography

3 An island home

24 Passport to the world

Music

9 Animal Magic – Exploring descriptive sounds

4 Feel the pulse – Exploring pulse and rhythm

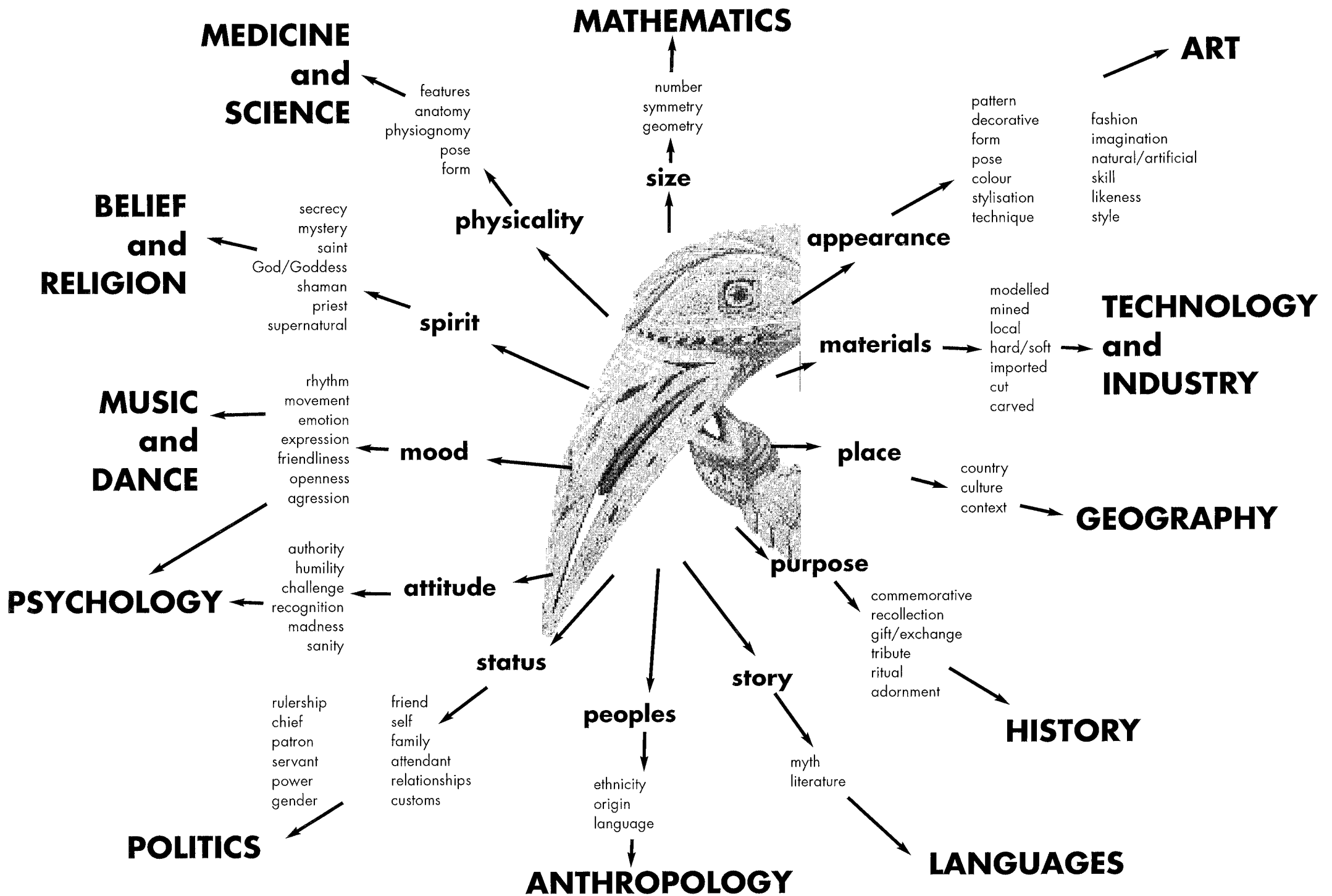
13 Painting with sound – Exploring sound colours

16 Cyclic Patterns – Exploring rhythm and pulse

20 Stars, hide your fires – Performing together

Physical Education

- 2 Dance Activities – Unit 2
- 9 Dance Activities – Unit 4
- 22 Dance Activities – Unit 5
- 23 Dance Activities – Unit 6



Fragment of the Buddha

Dainichi Nyorai

Japan, Heian period (897-11850, c. 1000AD)
wood, lacquer
UEA 544



This statue represents the Buddha Dainichi Nyorai, the Buddha worshipped in Shingon or Esoteric Buddhism. It would originally have been placed on an altar or mandala in a temple for worshippers to pray to. The missing legs would have been crossed and the arms in one of a number of poses, chosen to help convey the Buddha's message to worshippers. Like most Buddha figures the statue is smiling and meditating, exuding calm and encouraging contemplation. The name Dainichi Nyorai means 'Great Sun Buddha' and he is called this because his wisdom and spiritual presence is like the light of sun reaching into every corner of the earth. The Buddha's light, or wisdom, dispels darkness, give life and nurture to all living things, continues life through the past, present and future and leads all living things to a state of enlightenment.

Buddhism in Japan is very different from that in India and other parts of the world. It is considered to be one of the three 'traditional' Japanese religions, along with Shintoism and Christianity. The surrounding countries of China and Korea had a strong cultural influence on Japan and it was through this flow of influence that Buddhism originally entered Japan, transmitted through the teachings of Chinese sages who interpreted the teachings they had heard from India. This process of interpretation and re-interpretation was a main factor in creating the differences between Japanese and Indian Buddhism.

From about the 4th century BC Buddhist elements were entering Japanese culture - the Japanese Emperor received a large gold statue of Buddha and a number of Buddhist sutras or books of teachings from the Korean kingdom of Paikche. But it was not until 592 AD that Buddhism was made the official religion of the country.

A monk called Kobo Daishi introduced Shingon Buddhism to Japan during the 9th century. He had studied this form of Buddhism in China, learning from the Dainichi-Kyo or 'Great Sun sutra' and returned to Japan to found the Kongobu temple monastic centre at Mount Koya in 819. The word Shingon means 'true word' in Japanese and this form of Buddhism tried to study and reach the wisdom of Buddha that had not been expressed in his public teachings. This hidden wisdom could be reached through ritual means, which used body, mind and speech – symbolic gestures (mudras), mystical symbols (dharani) and mental concentration (yoga). These rituals would alert followers to the spiritual presence of Buddha, inherent in all living things.

The story of the Buddha's birth and life is basically the same in all countries. The word Buddha means 'enlightened one' and he uses intellect rather than force to overcome his enemies. True believers who stay firm in their devotion will be rewarded with salvation and enlightenment. A bodhisvatta is 'one who is preparing for enlightenment', and may appear in many different forms on earth before finally appearing as a Buddha.

The National Curriculum

The Japanese Buddha is an ideal focus for thinking about:

Religion

Belief

Worship

Representation

Materials and Technology

Legends and Stories

Travel (of ideas)

Pose, Costume and Hair

It can be used to lead into the following areas of the National Curriculum:

Art & Design/Design & Technology

Knowledge, Skills and Understanding 1 – 5

Looking at the way people represent important figures. Comparison to Buddha figures in the gallery from different cultures

English

Speaking and Listening

Knowledge, Skills and Understanding 1 –3

Breadth of Study 8 a-c; 9 a, c; 10 a – c

Reading

Knowledge, Skills and Understanding 3-5

Breadth of Study 8 e, f; 9

Writing

Knowledge, Skills and Understanding 1-2

Breadth of Study 9-12

Science

Material and their Properties

Geography

Themes: settlements

Significant places and environments: continents
largest cities

PSHE

Preparing to play an active role as citizens : reflecting on spiritual, moral, social and cultural issues

Developing good relationships and respecting differences between people: learning about the lives of people living in other places and times, and people with different values and customs

Schemes of Work

The Japanese Buddha relates specifically to the following QCA Schemes of Work:

Art & Design

4C Journeys

In addition, Schemes 2c (Can buildings speak?) and 9gen (Visiting a museum, gallery or site) are covered by a visit to the SCVA

Geography

7 Weather around the world

24 Passport to the world

Science

3C Characteristics of materials

Religious Education

1D Beliefs and practices – generic

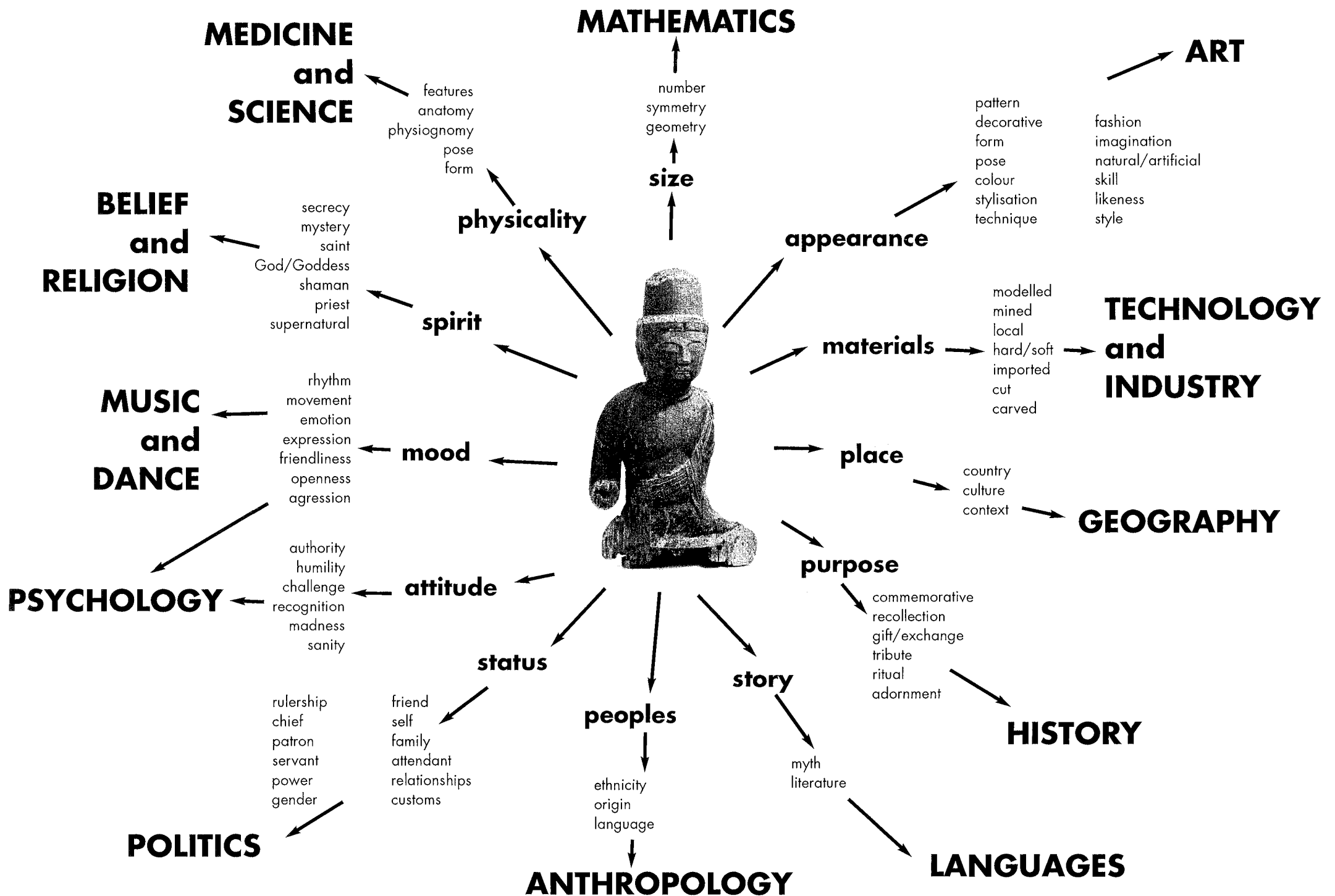
2C Celebrations – generic

3A What do signs and symbols mean in religion?

4D What religions are represented in our neighbourhood?

6A Worship and community – generic

6F How do people express their faith in the arts?



Games & activities....

preparing for your visit

The following games and activities can be useful in preparing pupils for working with objects:

What's my object?

teams choose an object and describe or act out it's use without actually naming it for another team to guess

Feely Bags

place some objects in a bag and ask pupils to guess what they are using touch alone

Visual Memory

pupils draw choose an object and draw it from memory. They then look at the original and observe the differences

Describe & Draw

in pairs, pupils take it in turns to choose an object. One describes it to the other, who draws it from the description alone and tries to guess what it is

Detectives

Pupils turn detective attempting to work out all they can about a person or family from the contents of their 'dustbin' suitcase or handbag

101 uses for...

Find a mystery object and ask pupils to think of as many uses for it as they can, as well as guessing what it might actually be

The story of...

Pupils choose an object that interests them. Ask them to create a story, art work or piece of music based around that object. It could be about the object itself, the person or people who owned it

For breakfast I had...

Pupils pretend to BE an object and give the story of their life. They can either aim for historical or geographical accuracy or be encouraged to indulge their imaginations