

Peruvian and Mexican Folk Arts
Spanish Art Humanities
2008 Fulbright-Hays
Curriculum Unit

Maryann Foster
Clifford Pierce Middle School



Grade Level(s): Middle school, grades 6–8

Time Frame: 4 lessons, totaling 11–20 hours

List of Lessons

1. *Artifacts: The Significance of Cultural Products:* Study the items in the artifact boxes from Mexico and Peru. Determine the significance of the item and write a short story.
2. *Maya and Inca Pottery Faces:* Study the photos of the people of Peru and Mexico. Make a ceramic bowl with facial features like those of the people in the photos. Paint the pottery in bright acrylic colors.
3. *Pictographs Connect the World—Hands of the Artists:* Study the patterns of weaving, archaeological designs, glyphs, and pottery of the Maya or Inca. Imitate these patterns to create a design drawing after listening to a story about a shaman.
4. *Nativity Boxes:* Look at the examples of Mexican and Peruvian nativity sets. Make a small group of figures, place them in a matchbox, walnut shell or other tiny container and paint them in bright patterns.

Art Standards Checklist

- Standard 1: Students see art in relation to their surroundings and those of the world.
- Standard 2: Students see the difference between European art styles and African, Asian, South American, Indian, Oceanic, primitive and folk art styles.
- Standard 3: Students can talk about their own art and the works of artists.
- Standard 4: Students can express how they feel about a work of art or a particular style of art.
- Standard 5: Students can find the meaning and the beauty in a piece of art while discussing art using the correct vocabulary.
- Standard 6: Students can identify the message of the artist through the method used in constructing the piece.
- Standard 7: Students make art using many different techniques and media.
- Standard 8: Students consistently use the elements and principles in their art.
- Standard 9: Students make 3-D and 2-D works of art.
- | | |
|-------------|--------------------|
| Drawing | Painting |
| Printmaking | Ceramics |
| Sculpture | Fiber |
| Mixed Media | New Media/Computer |
- Standard 10: Students look and see ways to improve their own art and help other students improve too.
- Standard 11: Students are exposed to art careers.
- Standard 12: Students visit art museums and see actual artists working.
- Standard 13: Students see connections between art and other subjects.
- Standard 14: Students see connections between other fine arts, i.e., music and dance.

Lesson 1. Artifacts: The Significance of Cultural Products

Unit Title: Peruvian and Mexican Folk Arts

Grade Levels: 6–8 Middle School

Subject/Topic Areas: Art/Humanities

Key Words: Moche, Pre-Colombian, Inca, Maya

Time Frame: 2 hours

Unit Designer: Maryann Foster

School District: Merrillville Community Schools

School: Clifford Pierce Middle School

199 E. 70th Ave

Merrillville, Indiana 46410

Synopsis: Middle school art students will examine Maya and Inca artifacts and photos, gaining experience and skills in critically viewing artifacts to understand their cultural significance.

Topic/content: Cultural Understanding and Awareness

One's impressions of people, places, and things are the result of what is observed from prior experience. One deduces truths or makes judgments, rejects or accepts things, on the basis of the combined factors of what that individual's observation powers bring to something new. Students have the opportunity to increase and improve their observation powers through the use of cultural artifacts and guided questions.

Intended audience: Middle School

Expected instructional time: 45 minutes to 2 hours

Necessary resource materials/supplies: Selection of artifacts. If artifacts are not available, students examine the photo attachments. Possible objects include:

Boats <http://indian-cultures.com/Cultures/uros.html>

Dancers <http://www.balletamalia.com/>

Hats <http://en.wikipedia.org/wiki/Chullo>

Pottery <http://www.museum.upenn.edu/Moche/mocheculture.html>

Coca Candy/Leaves <http://www.druglibrary.org/schaffer/Library/studies/cu/CU34.html>

Pyramids <http://www.lost-civilizations.net/mayan-pyramids-mexico-teotihuacan.html>

Caiman <http://www.flmnh.ufl.edu/cnhc/csl.html>

Jaguar <http://library.thinkquest.org/5053/SouthAmerica/jaguar.html>

Quetzal birds <http://animals.nationalgeographic.com/animals/birds/quetzal.html>

Churches

Learning activities:

1. (a) Chest of artifacts can be passed out individually to students in the class or organized at a station set up in the class.

(b) Have students study the items in the artifact boxes from Mexico and Peru. Students use the attached artifact worksheet to make an educated guess about the significance and use of the artifact.

(c) Students will conduct research on their artifacts using the Internet or reference books.

2. Students will report on their items to the class.
3. After determining the significance of the item, students will write a short story imagining the following:
 - (i) Who would use it?
 - (ii) Where and when it would be used?
 - (iii) How and why would it be needed?
 - (iv) What would be the purpose of this object?

Expected student outcomes:

1. By looking at the objects and writing a journal entry based on prompt questions, students will identify the similarities and differences in their opinions and facts about the artifacts.
2. Students will use problem solving techniques to grasp the cultural or practical importance of their object and will be able to describe its significance.
3. Following their investigation in books, at the library, or on the Internet, the students will write about their findings and report them to the class.
4. By investigating the cultural objects of Mexico and Peru students will gain a better understanding of Mexicans and Peruvians.

Indiana Academic Standards:

Social Studies Standard 5: Individuals, Society, and Culture

1. Use a variety of resources, including newspapers, magazines, Web sites, and data bases, to collect and analyze data on cultural factors in countries of Europe and the Americas. Use charts, graphs, and other data to compare and hypothesize the relation of these factors to a nation's development.
2. Examine artifacts, including documents from other cultures to determine their use and significance.
3. Identify major languages spoken in areas of the Americas, and give examples of how language, literature, and the arts have contributed to the development and transmission of culture.
4. Give examples of the benefits of connections among cultures, such as developing opportunities for trade, cooperating in seeking solutions to mutual problems, learning from technological advances, acquiring new perspectives, and benefiting from developments in architecture, music, and the arts.
5. Use a variety of information to identify examples of traditional arts, fine arts, music, and literature that reflect the ideals of American democracy in different historical periods, and plan presentations on or performances of selected works.

Art Standards

1. Students see art in relation to their surroundings and those of the world.
2. Students see the difference between European art styles and African, Asian, South American, Indian, Oceanic, primitive and folk art styles.
3. Students can talk about their own art and the works of artists.
4. Students can express how they feel about a work of art or a particular style of art.
5. Students can find the meaning and the beauty in a piece of art while discussing art using the correct vocabulary.
6. Students can identify the message of the artist through the method used in constructing the piece.
7. Students see connections between art and other subjects.
8. Students see connections between other fine arts, i.e., music and dance.

Integrated technology: Students will need to use the Internet to conduct research about their artifact. Students could also look at the photos on a computer. Word processing will be used to write a paper on the significance of the artifact. A short story can be written using the artifact as an archaeological discovery to create an adventure story.

Adaptations: This discovery process helps students have an interest in architecture, exploration, research or archaeology. To make it simpler, the objects could just be passed out to the class. Students could be told to simply tell the “who, what, where, when, why and how” about the artifact. Below are some images the students can use if they do not have access to a culture box in the classroom. In addition some Web sites have been provided so students can look up information and images of the objects listed in the artifact box.

The attached worksheet could help students think of ways to answer the questions about the objects in the culture box. These questions could also be used to help make the students journals more interesting.



Uros Boat



Quetzal Bird



Moche Pottery



Church in Mexico



Church in Cuzco

Example of information that can be gathered from the Web sites listed:

When the Spanish *conquistadores*, early in the sixteenth century, first encountered the empire of the Incas, they found that the Emperor himself—the Inca—controlled the use of a remarkable drug contained in the leaves of a mountain shrub now known as *Erythroxylon coca*. When these leaves were chewed, euphoria and other desirable effects soon followed. “Among the highest rewards the Inca could give,” Dr. Hector P. Blejer explained in the *Canadian Medical Association Journal* for September 25, 1965, “was the right to chew the coca leaf, which was prized far above the richest presents of silver or gold.” Priests and supplicants were allowed to approach the Altar of the Inca only if they had coca leaf in their mouths. “Even at the moment of death it was, and still is, believed by the natives that, if the moribund person was able to perceive the taste of the coca leaves pressed against his mouth, his soul would go to paradise.” A plentiful supply of the divine drug was buried with each Inca nobleman.

The *conquistadores* took over the Inca's coca leaves along with his empire. Although superstitiously afraid to use the drug themselves, they “gave coca freely to the Indians to control them, and hold them more tightly as virtual slaves. Under the effects of the coca leaf the Indians worked harder, longer, and with less food [coca, like amphetamine, is a potent appetite suppressant]...It also helped them, perhaps, to endure, and forget, and even escape their misery.”

The Spaniards supported their empire by taxing the Indians heavily; “ironically, some of these taxes had to be paid in coca leaves, a commodity in which the administration had a very profitable turnover.”

Meanwhile, high in the Andes Mountains, where the coca shrub has been cultivated since time immemorial, natives beyond the reach of the Spanish occupation continued to chew coca leaves, as no doubt they had chewed them before the days of the Incas, and as they continue to chew them today. Far from suffering disaster, they have managed through the centuries to survive the rigors of an incredibly harsh mountain environment, to the continuing amazement of European visitors. Nor do the Andean leaf-chewers appear to become addicted; on moving down to ordinary altitudes, many of them give up their coca without apparent hardship.

Source: Coca Leaves, <http://www.druglibrary.org/schaffer/Library/studies/cu/CU34.html>

ARTIFACTS: STUDENT WORKSHEET

WHAT AM I?

I am an artifact, something that is made and used by a culture. Years from now, an archaeologist will find me in some dig; hopefully, I will look like myself, so he doesn't misunderstand my appearance or function. Examine me. I am very popular in my homeland.

1. Touch me. How many parts do I have?
2. Could I contain something? A liquid? A solid? Grains?
3. Who uses me? Children? Adults? Senior citizens? Women? Men?
4. Would I contribute to the success of a nation?
5. Would you take me to school?
6. Would you throw me away after one use?
7. Would you display me or visit me?
8. From what products am I made? What natural resources were used to make me?
9. Would you be likely to find me in a store in your own country?
10. What is the technological state of the place where I was made?

Lesson 2. Maya and Inca Pottery Faces

Unit Title: Peruvian and Mexican Folk Arts

Grade Levels: 6–8 Middle School

Subject/Topic Areas: Art/Humanities

Key Words: kiln, leatherhard, greenware, glaze, fire, air dried, wedge, slab, coil, ceramic, underglaze

Time Frame: 1–2 weeks

Unit Designer: Maryann Foster

School District: Merrillville Community Schools

School: Clifford Pierce Middle School

199 E. 70th Ave

Merrillville, Indiana 46410

Synopsis: Background Information: There were three main chronological divisions in the Pre-Colombian era. The periods are the Pre-Classic Period (Formative 1500 B.C.–300 A.D.), the Classic Period (Florescent 300–900 A.D.), and the Post-Classic Period (900–1540 A.D.).

The Pre-Colombian era was famous for its painting, pottery, architecture, sculpture, and metalwork. Much of it was inspired by astrology. Pre-Colombian people liked astronomy because it helped them find out when to harvest and plant crops.

Their pottery was usually left plain or painted with one or two colors, although some polychrome ceramics were made. Their pottery replaced gourds and baskets as containers. Pottery is the most commonly found surviving artifact of the whole Pre-Colombian period. Clay objects such as molded pots and hand-molded pots were all made during this era. Their decoration consisted of painting and polishing techniques, incising designs, and carving or molding faces.

Topic/Content: Cultural Understanding and Awareness

One's impressions of people, places, and things are the result of what is observed from prior experience. One deduces truths or makes judgments, rejects or accepts things, on the basis of the combined factors of what that individual's observation powers bring to something new. Students have the opportunity to increase and improve their observation powers through the creation of pottery and understanding their significance to the people of Peru.

Intended audience: Middle School

Expected instructional time: 6–10 hours

Necessary resource materials/supplies:

Molds of Moche pottery

Clay

Glazes

Ceramics tools

Plastic bags to store pottery

Bats or plates to keep pottery from breaking when transporting it from storage to classroom

Learning activities:

1. (a) Show film on methods of building with clay, ceramics construction and terms:
<http://www.youtube.com/watch?v=QwczArfVKuE>
Students will take notes on the film in order to understand the ceramic procedures, terms, and techniques for building of pottery.
(b) Write notes on terms of pottery on the board. Students will discuss and review the terms of ceramics such as: slab, coil, score and slip, bat, leatherhard, greenware, bisque, glaze, kiln, cone.
(c) Show Web album of photos of people from Mexico and Peru:
<http://picasaweb.google.com/shafeygrubber/MexicoAndPeru>
Also show some images of other possible ceramics projects from the Moche that can be used for inspiration during this unit. Students will be able to find inspiration from the images that are passed around the room. These ideas can be sketched for use in the creation of their ceramics project if there is time following the film and discussion.
2. (a) Multiple choice quiz over the film and board notes to assess students' knowledge of ceramics procedures and terms.
(b) Demonstrate how to build coil and slab vases using ceramic tools and clay, and show students how the Moche used molds to create pottery vases. Allow students an opportunity to assist in the manipulation of materials. They will be able to explore the possible ways they can build their own unique clay vase.
(c) Assign jobs for clean up and explain grading. Hand out attached list evaluating jobs. They all receive 100% unless they fail to complete their assigned task.
(d) Students will design a unique vase inspired by designs from Peru. Students will find inspiration from the images of people that are collected in the Web album show. These ideas can be sketched for use in the creation of their ceramics project.
3. Construction of the Ceramic Vase:
(a) Students will build a vase using coil ceramic tools and clay or slab construction, using the knowledge they have gained from the film, demonstration, notes and quiz.
(b) Students will add details that reflect the Moche culture.
(c) Students will use molds to create Moche pottery.
(d) Finished projects will be dried out and fired in the kiln until they are at the bisque stage.
(e) Assess students on the construction and bisque firing with a grade on each phase.
(f) Students will set up and clean up the room for clay construction each day.
(g) Students will have four days to build their project.
4. (a) Demonstrate how to apply glaze to the bisque fired projects: pour glaze in the interior of the vase and brush it on the exterior; leave the bottom free of glaze, or dry foot, so it can be placed on the kiln shelf. Write the procedure on the board step by step.
(b) Students will learn what colors the glazes are and how glazes are made.

- (c) Students will select a glaze that enhances the design of the bisque fired pottery.
- (d) Students will have two days to complete the glazing process, applying three even coats to the surface.

Expected student outcomes:

1. By looking at the objects students will understand the importance of pottery to the Mexican and Peruvian people.
2. By investigating the faces of the people of Mexico and Peru students will gain a better understanding of Mexicans and Peruvians.
3. By using pattern and color, students will gain a better understanding of the design of pottery.
4. By actually creating this art work on such a small scale, students will see how challenging it is to work with clay.

Indiana Academic Standards:

Social Studies Standard 5: Individuals, Society, and Culture

1. Use a variety of resources, including newspapers, magazines, Web sites, and data bases, to collect and analyze data on cultural factors in countries of South America and Mexico. Use charts, graphs, and other data to compare and hypothesize the relation of these factors to a nation's development.
2. Examine artifacts, including documents from other cultures to determine their use and significance.
3. Give examples of the benefits of connections among cultures, such as developing opportunities for trade, cooperating in seeking solutions to mutual problems, learning from technological advances, acquiring new perspectives, and benefiting from developments in architecture, music, and the arts.

Art Standards

1. Students see art in relation to their surroundings and those of the world.
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6. Students can identify the message of the artist through the method used in constructing the piece.
7. Students see connections between art and other subjects.
8. Students see connections between other fine arts, i.e., music and dance.

Integrated technology: Students will need to use the Internet to conduct research about their pottery design. Students could also look at the photos on a computer. The video for ceramic construction is available on youtube (<http://www.youtube.com/watch?v=QwczArfVKuE>). The sample of faces of indigenous people is also included (<http://picasaweb.google.com/shafeygrubber/MexicoAndPeru>).

Adaptations: This hands on process helps students have an interest in architecture, exploration, research or archaeology since pottery shards are so much a part of archaeology.

Evaluation and assessment: Glazed pottery will be assessed following the second firing. This informal evaluation is designed to judge the effectiveness of the students' completion of the assignment with some degree of success.

Grading scale

A: color is uniform and applied over the entire surface.

B: color is uniform but there are a few small spots of unglazed surface.

C: color is not uniform but basically the same, and a few spots are left unglazed.

D: pottery is sloppy, but completed.

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Cleanup Procedures Evaluation

Student Name _____

Grade _____

Criteria:

- | | | |
|--|-----|----|
| 1. Did student perform the assigned job? | Yes | No |
| 2. Did student do the job without being told by the teacher? | Yes | No |
| 3. Was the job completed in a timely manner? | Yes | No |
| 4. Was the job done without any horseplay? | Yes | No |
| 5. Did the student do the job well so the area was very clean? | Yes | No |

All students start with 100%. If they receive any **No** responses they lose 10 points.

Lesson 3. Pictographs Connect the World–Hands of the Artists

Unit Title: Peruvian and Mexican Folk Arts

Grade Levels: 6–8 Middle School

Subject/Topic Areas: Art/Humanities

Key Words: Shaman, pictographs, glyphs, Pre-Colombian, Inca, Andes, Peru

Time Frame: 2–4 hours

Unit Designer: Maryann Foster

School District: Merrillville Community Schools

School: Clifford Pierce Middle School

199 E. 70th Ave

Merrillville, Indiana 46410

Synopsis: Middle school art students will listen to a story of Inca initiation rituals, and gain experience and skills in critically viewing pictographs to understand their cultural significance.

Topic/content: Cultural Understanding and Awareness

One’s impressions of people, places, and things are the result of what is observed from prior experience. One deduces truths or makes judgments, rejects or accepts things, on the basis of the combined factors of what that individual’s observation powers bring to something new. Students have the opportunity to increase and improve their observation powers through the use of storytelling and guided questions.

Intended audience: Middle School

Expected instructional time: 2–4 hours

Necessary resource materials/supplies:

Tag board cut into 4”x 5” pieces

Markers

Newsprint to cover the tables

Spray bottles of watered down tempera paint

Fishing line

Hole punch

Copies of the many symbols seen in the caves of Peru

Learning activities:

1. (a) Using *National Geographic*, August 2005, “Hands Across Time” article (pp. 32–45), discuss the value of studying art by connecting it with geography. Show students the pictures from the article.

(b) Show students a map (<http://www.peru-travel-adventures.com/peru-map.html>) of Peru and share some facts about the country:

Population: Approximately 24 million inhabitants

Capital: Lima, founded January 18, 1535. Population approximately 8.5 million.

Official languages: Spanish, Quechua and Aymara. (Aymara is spoken in some areas of the Puno department). Many other dialects exist in the Amazon region. English is usually spoken in major tourist areas.

Principal Exports: minerals, petroleum, fish products, coffee, cotton and wool.

Political Geography: Peru is divided into 23 departments (much like states) with each department broken down into many provinces.

(c) Explain that many countries—including France, Spain, Indonesia, and Canada—have prehistoric cave paintings, called pictographs. Yet the hand pictographs in Peru are a significant find because their location suggests a test for power, and they might tell about cures or trials of the Shamans.

(d) Ask the comprehension questions found at the end of this plan or use them for a quiz later on.

(e) Tell classes my original story, “Hands of the Shaman,” and explain how important he was even in prehistoric times. The story of the adventure is included: Teacher can dress up, dim the lights, shake a rain stick or other instrument for special effects. Practice the story beforehand in order to be more effective! Ask questions after telling the story.

(f) To keep students attentive during the story telling, give the students a piece of paper and have them fold it into fourths. After each of the following parts in the story, have students draw what they imagine the scene looked like: (1) eating the scorpion; (2) Ila spitting on Jufri (from Jufri's perspective); (3) after the scream in the cave, what it must have looked like if you were standing at the entrance to the cave; and (4) at the end of the story, have students trace their own hand and draw 4 symbols that represent struggles in their life (e.g., a circle could represent the hole in their heart after a death in their family).

(g) Discuss with students how art has changed over 10,000 years. Bring up paint, markers, canvas...even computer design. How does the use of computers help us to know more about far away people and places? By typing the word “pictographs” in a Google search, students can find thousands of images and places around the world with images like the ones in Peru. By studying pictographs from around the world, students will make connections with the culture, history, art and geography of many parts of the world.

2. (a) Pass out spray bottles filled with different colors of watered down paint, tag board pieces cut to size 4”x 5”.
- (b) Have students spray the paint onto their hand so the spray creates a negative image of the hand. Be sure students have put their names on the tag boards before spraying the paint. Allow the work to dry.
3. Add the symbols to the hands and fill in the background with patterns and line to embellish the designs. Use marker for this part of the project. So we don’t forget that art is universal, all around us and a permanent connection to history, these hands will be displayed by hanging from the ceiling or posting on the walls.

4. Involve the students in posting the hands around the room. Use glue, tape, and fishing line and paper clips to hang the designs on the ceiling.

Evaluation of story comprehension and art lesson

1. Of what significance is the Shaman to the tribe?
2. Where is Peru?
3. What type of climate does this area have based on what you heard in the story?
4. What obstacles did Jufri and Ilas face on their journey?
5. How did the hand prints get into the highest levels of the caves?
6. What did Jufri and Ilas eat for their two meals?
7. For which delicacy was Ilas searching before their first dinner?
8. Where did the two adventurers sleep?
9. What color was the river?
10. What color was the spray substance that Ilas used during his ritual?

Expected student outcomes:

1. By listening to the story and drawing pictographs based on prompt questions, students will identify traits about their life that are similar or different from those in the story.
2. Students will identify the facts in the story. They will use problem solving techniques to illustrate the importance of their life lessons in creating their own unique handprint.
3. By accessing information available on the Internet or in textbooks, students will see actual handprints and pictographs found in caves around the world.
4. Students will analyze the meaning of a selected cultural object, by referencing authentic photos of the same object in its cultural setting in Mexico or Peru.
5. After looking at the photos or artifacts, students will use the computer to conduct an information search.
6. Following their investigation in books, at the library, or on the Internet, students will write about their findings and report them to the class.
7. By investigating the cultural objects of Mexico and Peru students will gain a better understanding of Mexicans and Peruvians.

Indiana Academic Standards:

Social Studies Standard 5: Individuals, Society, and Culture

1. Use a variety of resources, including newspapers, magazines, Web sites, and data bases, to collect and analyze data on cultural factors in countries of Europe and the Americas. Use charts, graphs, and other data to compare and hypothesize the relation of these factors to a nation's development.
2. Examine artifacts, including documents from other cultures to determine their use and significance.
3. Identify major languages spoken in areas of the Americas, and give examples of how language, literature, and the arts have contributed to the development and transmission of culture.
4. Give examples of the benefits of connections among cultures, such as developing opportunities for trade, cooperating in seeking solutions to mutual problems, learning

from technological advances, acquiring new perspectives, and benefiting from developments in architecture, music, and the arts.

5. Use a variety of information to identify examples of traditional arts, fine arts, music, and literature that reflect the ideals of American democracy in different historical periods, and plan presentations on or performances of selected works.

Geography Standards

Standard 2: How to use mental maps to organize information about people, places, and environments on Earth's surface.

Standard 4: The physical and human characteristics of places.

Standard 6: How people create regions to interpret earth's complexity.

Standard 9: The characteristics, distribution, and migration of human population on earth's surface.

Standard 12: The processes, patterns, and functions of human settlement.

Standard 14: How human actions modify the physical environment.

Standard 17: How to apply geography to interpret the past.

Art Standards

1. Students see art in relation to their surroundings and those of the world.
2. Students see the difference between European art styles and African, Asian, South American, Indian, Oceanic, primitive and folk art styles.
3. Students can talk about their own art and the works of artists.
4. Students can express how they feel about a work of art or a particular style of art.
5. Students can find the meaning and the beauty in a piece of art while discussing art using the correct vocabulary.
6. Students can identify the message of the artist through the method used in constructing the piece.
7. Students see connections between art and other subjects.
8. Students see connections between other fine arts, i.e., music and dance.

Integrated technology: Students will need to use the Internet to conduct research about pictographs. Word processing will be used to write a short story. Students can write their own short story using the handprints as an archaeological discovery. This Web site provides some significance of the pictographs or glyphs:

<http://www.crystalinks.com/petroglyphs.html>

Adaptations: Teachers could give the students part of the story and use it for an open-ended tale, having each student write their own version of the end of the story. The handprints could be used for book covers instead of posted around the room.

Pictographs and their meaning could be interpreted by looking at the following Maya Web site: <http://www.fotosearch.com/photos-images/glyphs.html>

Look at this Web site: <http://entertainment.webshots.com/album/35193055jnpbRU>

Create pictionaries, photo essays, and multimedia presentations or a piece of writing:

- Take pictures of action words and things that can be described

- Take pictures of opposites (big, small), named positions (in, out) and use them for writing activities.
- Create an “I spy with my own eye” games using student photographs
- Create an “I am thinking of...” game using student photographs
- Take pictures of words related to vocabulary; label photographs
- Take pictures of objects of particular colors and create color games for young children
- Take photographs and write dialogue to go with photos
- Take photographs of children working; write about the work or play
- Write words that rhyme with the photo
- Take pictures of prosocial activities and write about those activities: sharing, helping, thanking
- Take photos that represent “emotions” and write about situations that make you feel a particular way
- Take career photos and match tools, locations, and people to careers
- Create games or quizzes using photographs

Hands of the Shaman

By Maryann Foster

inspired by the article "Hands across Time" in
National Geographic, August 2005

Ten thousand years ago far away in Peru, there lived a great Shaman, Ilas Bugi. Ilas was the first in his tribe to trek off high into the cliffs of the Andes Mountains in central Peru. Walking with his son, Jufri, the climb was part of a Shaman ritual of initiation. Ilas would show his son the way, but ultimately, Jufri would have to endure this rite of passage all by himself through the frightening cave that they were headed toward. Because of this journey, if he survived, Jufri would come out of the cave a Shaman.

The thick forest canopy was filled with wild creatures that were deadly. "Watch out, Jufri," Ilas cried, "there is a snake." The rain had fogged the ground cover so Jufri could barely make out the bluish black anaconda he'd almost stepped on. A snake attack would have been deadly. The herbs needed to produce a cure were not with his father and the nearest friendly village was many miles away.

Ilas and his son were headed for the inaccessible caves in the Andes where the ancestors' spirits roam free, soaring like birds, wild and high into the upper levels of the heavenly stalactites. The jungle seemed endless amid the jagged limestone peaks, but they followed the chocolaty Madre de Dios River always looking for caiman and more snakes along the shore. Jufri warned his father, "I don't want to be a meal for a caiman or jaguar before I have even been initiated or learned the ways of the shaman." Ilas replied. "The close encounter with the anaconda was enough excitement for one day in the forest."

Jufri wanted to stop for the night. He was hungry and, like all children, beginning to wonder when they would ever reach their destination. Ilas looked for the delicate edible bird's nests that are often found in this region, but he didn't find any. Instead they would have to settle on a meal of roasted six-inch long scorpions served with rice. The men of his tribe often ate the scorpion because they were good for virility. After a fast, crunchy meal, the wind picked up and began shaking the leaves from the forest canopy allowing the tropical storm to pelt upon the weary travelers.

Stringing a rough hammock between two trees, the Shaman and his son settled into a fitful rest. They felt the hot stinging bites of the red ants arrive just after the storm. The insects were ravaged with hunger and longed for the taste of flesh, so they disturbed the slumber of these poor strangers. Ilas poured some molten liquid upon them from his medicine bag and they scurried away hot with anger and fear. You could almost hear them scream as they scattered. Then below their hammock and around the edges, Ilas poured some more liquid. He placed some into his mouth and spat it upon his son, chanting and spitting the ritual continued. The Shaman closed his eyes, "Ugh, mugah, brisko, flistry, ugh mugah." Shaking his fist he repeated the chant, "Ugh, mugah, brisko, flistry, ugh mugah." Then Ilas sipped the special liquid, pursed his lips and sprayed his son again and again; spewing some of the greenish goop upon his own body and hands he said for a third time, "Ugh,

mugah, brisko, flistry, ugh mugah.” After the ritual, Ilas was exhausted, and Jufri found the trancelike spell and words, “Ugh, mugah, brisko, flistry, ugh mugah,” most soothing after this horrifying day, the first on his journey to become a Shaman.

They awoke the next morning with the stench of the rancid potion that Ilas sprayed on them. It reeked of caterpillar larva and pus from the coca plant. Jufri smelled it and thought to himself that one day, after this journey, he would be able to know the secrets of the Shaman and their potions. He took in another breath and imagined his life as a leader of the tribe. He looked at his father. Ilas was such a strong man with his long jet-black hair falling all around his face and thick arms. He had overcome so many obstacles to be where he was today. If only Jufri could become that strong...

“Jufri,” Ilas said, “we must go before the sun comes up.” Jufri stood up and put his feet on the soft, wet ground. They sunk in as they walked through the jungle, making a squishing sound with each footstep. He wondered how far this journey would be and what would happen when the sun came up. Suddenly, he heard his father say “Aaasha ma beeee” as he dropped to the ground in prayer. Jufri looked up and saw a large cliff soaring above them. “This is much bigger than I had anticipated,” he thought. His father stood up and looked to his son. “It is now your turn,” he whispered as he pointed to the small hole before them.

Jufri bowed to his father and walked toward the hole. He placed his arms through and pulled the rest of his body through. When his sight adjusted to the darkness, he saw a big room built of rock. Around it, he noticed many hands surrounding him. He shook with fear as he imagined the hands grabbing his soul and ripping it from him. In the distance, he heard a slow whispering sound, “Asha shoomee naka...Asha shoomee naka.” As the words were repeated, he saw the hands dancing to the soft words. They seemed to be folding around him and grasping his breath. “Asha shoomee naka...Asha shoomee naka.” The whispers were getting faster and faster, enveloping his very spirit. He felt movement all around him. Jufri noticed that the hands were beginning to point upward toward the top of the rocky cave. “Where should I be going?,” he wondered to himself as he quickly made the decision to begin climbing the rough walls.

He put his right hand on the cave and felt it slither beneath him. “Asha shoomee naka.” He could not be scared of the cold, slimy creature that was under his hand. “Asha shoomee naka,” it continued. “I must continue to climb,” he thought. “Asha shoomee naka...Asha shoomee naka...Asha shoomee naka.” He put his left hand on the rocky wall and felt thorny, piercing pain trickling throughout his blood. He was sure that the burning pain was the blood that was seeping from the scorpion bite he received. “Asha shoomee naka.” But, he persisted. “Asha shoomee naka...Asha shoomee naka...Asha shoomee naka...Asha shoomee naka” (faster and faster).

Jufri refused to be frightened. “Asha Shoomee naka.” He felt a breezy spirit soaring in circle around him. “Asha shoomee naka...Asha shoomee naka.” It seemed to move right through him as he hung onto the side of the cave. With this breeze, he saw a ghost-like white streak across his face. It wrapped around his eyes, blinding him, “Asha shoomee naka...Asha shoomee naka.” He let out a loud scream. “AHHHHHHHHHHH!!!!!!!”

“Jufri, Jufri...Wake up, Jufri.” It was Ilas. His eyes had tears in them. “Jufri, you did it. You survived the initiation.” He was lying outside the sacred cave. Jufri looked at his hands...

The brownish-green tint brought him back to reality. What had happened during the night was revealed as the sunlight crept into the tiny crevices in the lofty cave’s majesty. Looking upward into the highest reaches of the caverns his saw countless hand prints each bearing different markings. All the hands pointed up towards the heavens. Ilas knew the secret of the hands. He sat with Jufri. He was going to reveal the shaman spirit while he cooked some fresh guinea pig meat on a stick over the crackling fire. This was their first meal since the crunchy scorpion feast, so they were both ravenously hungry. Turning the rat to brown both sides, Ilas began to explain the ritual, “Jufri, this is the cave of the ancestors. The frightening events of the night were the spirits calling forth to you, summoning their powers upon you so you would be ready to take on the responsibility of learning the Shaman ways without fear.”

The men tore into the flesh of the meat. They tossed the bones upon the fire and heard the crackle of the fat melting in the coals. Ilas continued, “These spirits will protect and guide you. They will be your constant companion as villagers flock to you for cures, predictions, and protection against evil spirits. Shamans are the most important person in village life in all cultures and tribes on every continent. Your experience and success at leaving behind your own handprints proved to the ancestors that you are a worthy shaman.”

“Father,” Jufri remarked, “where are my handprints?” Ilas pointed to the highest part of the cave in an alcove. Jufri saw the magical piece of art, six hand stencils spread like a bouquet. The prints were delicate, but vibrant and filled with energy. “Those are my hands,” he said, “but how did I get that far up?” Closing their eyes, Jufri and Ilas began to chant, “Asha shoomee naka...Asha shoomee naka...Asha shoomee naka.” Spinning their heads around, they saw countless hands with bizarre marking surrounding them. “Asha shoomee naka...Asha shoomee naka.” The spirits rose from the flames, “Asha shoomee naka.” It was then that Jufri saw what had seemed like only a dream come to life for him again. “Asha shoomee naka...Asha shoomee naka.” “Ah, Father, It was the spirits of the ancestors. They carried me to places no man could reach,” Jufri said. Ilas shook his head, “Yes.” “And the line across my hand print, what does that mean?” Jufri asked. Ilas looked directly into the eyes of the young Shaman. With pride he said, “That signifies the snake and the smaller dots represent the ants that stood in your way as you made the treacherous journey to this part of Andes. Your hands join those of the others as a witness that art stands the test of time and records historical events for the entire world to behold in wonder.” The two Shamans bowed before the sacred Andes Mountains, “Aaasha ma beeee, Aaasha ma beeee.” and began the journey home. Filled with the power of the ancestors, they smiled. “Asha shoomee naka.”

Lesson 4. Nativity Boxes

Unit Title: Peruvian and Mexican Folk Arts

Grade Levels: 6–8 Middle School

Subject/Topic Areas: Art/Humanities

Key Words: nativity, ceramic, enamel paint

Time Frame: 2–4 hours

Unit Designer: Maryann Foster

School District: Merrillville Community Schools

School: Clifford Pierce Middle School

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Synopsis: Middle school art students will examine Mexican and Peruvian nativity sets and create their own colorful adaptations.

Topic/content: Cultural Understanding and Awareness

One's impressions of people, places, and things are the result of what is observed from prior experience. One deduces truths or makes judgments, rejects or accepts things, on the basis of the combined factors of what that individual's observation powers bring to something new. Students have the opportunity to increase and improve their observation powers through the creation of nativity sets and understanding their significance to the people of Peru and Mexico.

Intended audience: Middle School

Expected instructional time: 2–4 hours

Necessary resource materials/supplies:

Boxes, match boxes, empty shells

Tiny figures of the people in the nativity scene: Mary, Joseph, Baby Jesus, manger, animals, shepherds, angel

Ceramic paint or enamels

Brushes

Ceramic glue

Learning activities:

1. Show students pictures of nativity sets from Mexico and Peru.
2. Students will use the Internet to conduct research on the significance of nativity sets and, specifically, on the artistic styles of nativity sets in Mexico and Peru.
3. Students will make tiny nativity sets of their own, using the materials listed above.

Expected student outcomes

1. By looking at the objects students will understand the importance of religion to the Mexican and Peruvian people.
2. By investigating the cultural objects of Mexico and Peru students will gain a better understanding of Mexicans and Peruvians.
3. By using pattern and color, students will gain a better understanding of the significance of bright colors and patterns to the native people of Mexico and Peru.
4. By actually creating this art work on such a small scale, students will see how challenging it is to work with tiny figures to make an aesthetically pleasing nativity set.

Indiana Academic Standards:

Social Studies Standard 5: Individuals, Society, and Culture

1. Examine artifacts, including documents from other cultures, to determine their use and significance.
2. Give examples of the benefits of connections among cultures, such as developing opportunities for trade, cooperating in seeking solutions to mutual problems, learning from technological advances, acquiring new perspectives, and benefiting from developments in architecture, music, and the arts.

Art Standards

1. Students see art in relation to their surroundings and those of the world.
2. Students see the difference between European art styles and African, Asian, South American, Indian, Oceanic, primitive and folk art styles.
3. Students can express how they feel about a work of art or a particular style of art.
4. Students can identify the message of the artist through the method used in constructing the piece.
5. Students see connections between art and other subjects.
6. Students see connections between other fine arts, i.e., music and dance.

Integrated technology: Students will need to use the Internet to conduct research about the significance of nativity sets.

<http://www.magellantraders.com/Nativities-southamerica3.htm>

Students could
photos on a

also look at the
computer.



Adaptations: This discovery process helps students have an interest in something as common as nativity sets, which are different around the world.

The history of the use of nativity scenes can be found at this Web site:

http://en.wikipedia.org/wiki/Nativity_scene

Finally, the nativity sets could be sold and the money raised could be sent to worthwhile organizations in Mexico or Peru.