



EDUCATOR RESOURCE GUIDE

PERU KINGDOMS OF THE
SUN AND THE MOON
OCT 17, 2013-JAN 5, 2014

SAM SEATTLE
ART
MUSEUM

PERU: KINGDOMS OF THE SUN AND THE MOON

EDUCATOR RESOURCE GUIDE

HOW TO USE THIS GUIDE

This guide is designed as a resource for educators visiting the exhibition *Peru: Kingdoms of the Sun and the Moon* on a guided or self-guided visit. Educators are encouraged to develop open-ended discussions that ask for a wide range of opinions and expressions from students. The projects in this guide connect to core curriculum subject areas and can be adapted for a variety of grade levels to meet Washington State and Common Core Standards of Learning along with 21st Century Skills Creativity, Collaboration, Critical Thinking and Communication. Lessons cover a wide range of subject areas like science, math, art, social studies and geography. Related images for each project are included at the end of this guide. If you would like additional assistance modifying these projects to fit your classroom, please email SAM's Ann P. Wyckoff Teacher Resource Center (TRC) at trc@seattleartmuseum.org.

Additional exhibition information can be found at seattleartmuseum.org/peru. For more information about bringing a group to SAM please visit seattleartmuseum.org/educators or email schooltours@seattleartmuseum.org.¹

INTRODUCTION TO THE EXHIBITION

As old as **Egyptian civilization**, works of art from Peruvian **culture** reflect geography, history, culture and established belief systems. Covering over 3,000 years of art making, *Peru: Kingdoms of the Sun and the Moon* displays over 300 works of art that reflects the formation and reformations of national **identity** for **Peru** across time. Scholars believe that beginning with **Pre-Columbian** works created before the sixteenth century, a visual language formed in the ancient **Andean civilization** that expresses **cosmology**, **symbol** and **ceremony**. Spain's conquest of the great Inca Empire in the sixteenth century influenced traditional Peruvian art making methods of that time. During this period beginning in 1529, Christian symbolism, combined with traditional Peruvian works of art, generated the multifaceted style seen today. Peruvians learned these techniques while creating sculptures and paintings used to help promote conversions to **Catholicism** during the colonizing period. Today, these combined artisan techniques remain a part of the hybrid and native ceremonies of Peru. Beginning with Peru's independence from Spain in 1821 and further set with the rediscovery and excavation of Machu Picchu by Hiram Bingham in 1911, Peruvians reclaim their national identity through works of art. *Peru: Kingdoms of the Sun and the Moon* presents works of art from an enduring, evolving culture that has reestablished its historical connections to help shape the country's collective memory and identity.

EXHIBITION THEMES & GUIDING QUESTIONS

Returning to Roots: Reclamation of Pre-Columbian Peruvian Identity

- How are cultural traditions created and maintained? How do cultures evolve over time?
- Where do your ancestors come from? How does one become an ancestor? What makes an ancestor? How might this shape your identity?

¹ Cover Image: *Forehead ornament with feline head and octopus tentacles ending in catfish heads* (detail), 100-800, Peruvian, Mochica, North Coast, possibly La Mina, gold, chrysocolla, shells, 11 1/4 x 16 5/16 x 1 3/4 in., Museo de la Nación, Lima, Photo: Daniel Giannoni. Background Image: Machu Picchu, Peru.

- Do you have any family traditions? If so, what are they?

Natural World Connections: Environmental Inspirations from Peru

- How does the natural environment shape culture? How does culture impact the environment?
- In what ways do you think people use their environment to tell a story?
- How do artists use animals and natural materials to inspire their work?

Exploration and Discovery: Machu Picchu, The Lost City of the Inca Empire

- What does it mean to discover something?
- Why do you think people might like to explore?
- How do you think exploration of other places in the world helps people connect to other cultures? What do those connections look like or how do they come about?
- How are histories shared? How do these stories change over time?
- What does it mean that modern explorers “re-discovered” Machu Picchu and other ancient sites?

PROJECT UNITS

RETURNING TO ROOTS: RECLAMATION OF PRE-COLUMBIAN PERUVIAN IDENTITY

Identity is the cornerstone of what defines a person, place or culture. Over time, a culture develops unique traits. These traits may include different expressions of appearance, language, food, celebration, ceremony and more to help create a communal identity. When exploring people from the past, objects often help tell a culture's story. Over time however, these objects may be destroyed or displaced due to human and natural interventions. When objects are destroyed or taken, a connection to history and cultural identity is often lost forever. The record is deleted.



Forehead Ornament with Feline Head and Octopus Tentacles Ending in Catfish Heads, 100-800 A.D., Mochica, North Coast, possibly La Mina, gold, chrysocolla, shells, 11 1/4 x 16 5/16 x 1 3/4 in., Museo de la Nación, Lima. Photo: Joaquín Rubio.

This mask also symbolizes the fight against the illegal trafficking of Peruvian cultural objects. Because of the preciousness of the material, illegal trafficking or for archeological reasons, many Peruvian objects went missing. Some have been melted down for profit or have been repurposed. Part of a larger group of Peruvian objects stolen from the **La Mina** site in 1988 for illegal export, **Scotland Yard** recovered this headpiece from a London law firm in 2006.

Box of Daylight Raven Hat is from the **Tlingit** tribe in the Pacific Northwest. It similarly contains traits specific to this culture's identity. Used only during ceremonies of great importance, this hat symbolizes the Tlingit **creation story** of a raven that released the sun, moon and stars from a box. Among the most valued items of the Tlingit tribe, these objects often incorporate imagery from nature and the environment.

In these two instances, works of art are a link from the past to the present and serve as key components in preserving cultural identity. Each object contains a visual narrative that helps deepen and enrich the Tlingit tribe and Peru's cultural connections through reinterpreting myths and traditions.

Activity:

Step 1: Begin by discussing *Octopus Forehead Ornament* forehead ornament and the *Box of Daylight Raven Hat* with your students.

Ask them:

- What do you see in this image?

Dubbed the “Peruvian **Mona Lisa**”² because of its value, craftsmanship and significance to their culture's identity and history, *Forehead Ornament with Feline Head and Octopus Tentacles Ending in Catfish Heads* depicts a fierce sea god with its gold tentacles and grimacing face. Traditionally, men who were specialized in specific components of ritual ceremony wore the *Octopus Forehead Ornament*.³ Part of Peru's Pre-Columbian past, **Mochica** was a Pre-Inca society found on the north coast of Peru. This



Lkaayaak yeil s'aaxw (Box of Daylight Raven Hat), Gaanax'adi clan, ca. 1850, Taku, Tlingit, Maple, mirror, abalone shell, bird skin, paint, sea lion whiskers, copper, leather, Flicker feathers, 11 7/8 x 7 3/4 x 12 1/4 in. (30.2 x 19.7 x 31.1 cm), Seattle Art Museum, Gift of John H. Hauberg, 91.1.124, Photo: Paul Macapia.

² All images referenced in the resource guide are at the end of this document.

³ Victor Pimentel, *Peru: Kingdoms of the Sun and the Moon* (Museum of Montreal, 2013), 18.

- What do you think the purpose of this piece might have been?
- What elements in this object remind you of nature?
- The tentacles in *Octopus Forehead Ornament* are said to represent those of an octopus with catfish heads at the end. What special characteristics and traits do you associate with both of these animals? What do you think they were used for? In both the *Octopus Forehead Ornament* and the *Box of Daylight Raven Hat*, why do you think they were combined?
- The *Raven Hat* was used for specific ceremonies. Can you think of a hat or headpiece you see in life associated with a special event or ceremony?

Step 2: After your discussion as a class, have students pick an animal whose characteristics they like or identify with personally. In addition, have them think of a personal characteristic or trait like happy, sad, frustrated, joyful, tenacious, clean, etc.

Step 3: Next, either as individuals or pairs using pencil and sketch paper, combine one physical aspect from an animal and their own personality to create a combined creature.

Step 4: Using their sketch as a basis for a headpiece, transfer the sketch on to poster board or cardstock. Students can use a variety of materials such as collage, paint, pastel, marker, colored pencil or crayon to complete the headpiece image.

Step 5: In each headband, place a face in the center with an expression based on a personal characteristic they pick to establish a mood for the newly created animal.

Step 6: To conclude, have each person present their headband explaining their choices for each component. Ask them what ceremony would go with their headbands.

**Related Washington State and National Learning Standards:
Washington State Standards:**

Arts: 1.1, 1.2, 1.3, 2.1, 3.1

Communication: 1.1, 1.2

Social Studies: 3.2, 5.2

Common Core National Standards:

Anchor Standards for Reading English Language:
Craft & Structure, Integration of Knowledge and Ideas

Anchor Standards for Speaking and Listening:
Comprehension and Collaboration

Anchor Standards for History/Social Studies
Integration of Knowledge and Ideas

NATURAL WORLD CONNECTION: ENVIRONMENTAL INSPIRATIONS FROM PERU

Often inspired by their immediate environment, many cultures incorporate native flora and fauna into works of art for ceremony and everyday use. Textiles were a prominent and highly valuable part of Peruvian society in their early history and continuing to today. Peru has the longest continuous weaving practice in the world. Developed initially for fishing nets and woven fiber boats, weaving techniques appear in all aspects of Peruvian culture. Because the Andeans did not use coinage or currency, textiles were a prized form of trade and given to the first Spanish conquistadores in 1532.⁴ Over the centuries, the people of this region perfected many weaving and knotting techniques using camelid (alpaca, llama or Vicuña) and cotton fibers colored with natural dyes.



Four-cornered hat with birds, Square, Tasselated Hat of Pile Cloth, Middle Horizon period, ca. 500–800, Peru, Wari, Camelid fiber, cotton, 4 1/2 in. (11.43 cm), L.: 5 in., Seattle Art Museum, Gift of Jack Lenor Larsen, 76.51, Photo: Paul Macapia.

Adorned with bright reds, yellows and blues, *Four-Cornered Hat with Birds* is comprised of stylized bird images and **abstract geometric shapes**. The wearer of this cap might have continued the geometric patterning down their face using paint and a **tunic** with the same design. Worn by an official of the **Wari Empire**, the four corners of the hat mimic animal ears, helping the wearer become a mix of human and animal. The Empire, at this time, had a shared language of symbols and oral tradition.

Creating a visual language that combines function and adornment, Peruvian culture richly displays works of art connected to and reflective of their environment.

Activity:

Step 1: Have a discussion about the differences between **organic** and geometric shapes as they appear in nature, the classroom and the *Four-Cornered Hat with Birds*. For younger students talk about what a shape is and identify several types of shapes you can see in this hat. For older students, introduce the **Fibonacci Sequence** concept along with how to identify it in nature.

Step 2: After discussing the imagery on the *Four-Cornered Hat with Birds*, students can either go on a field trip around their school and playground, or use books and online resources to find various geometric shapes in nature.

Step 3: Have the students collect their findings in a notebook through sketching or collage. Compiling a shape inventory, students should record their findings and include any information that could identify what the object is such as the location and species name. This will help students realize the consistency of shape and pattern found within the same species.

Step 4: As a class, have each student display their findings so that students can see them as they cycle around the room. While circulating, students should take note of shapes they observe. Are certain shapes more common or similar than others?

Step 5: Next, pick the top five shapes created from items found in nature and establish a visual vocabulary for the class. On a large table, have the students set their shape inventories in a row or grouping. Each student will then sketch their perception of the top five shapes most observed in nature by the class.

Step 6: Finally, students will create works of art that combine the shapes into repeating patterns using colors from their local environment. Hopefully, a collective visual vocabulary that emphasizes the use of mathematical patterning will appear.

⁴ From Textile Collections, University of Cambridge Museum of Archeology and Anthropology, *Ancient Peruvian Textiles*, <http://museum.archanth.cam.ac.uk/textiles/collection/samerica/peru/>

**Related Washington State and National Learning Standards:
Washington State Standards:**

Arts: 1.1, 1.2, 3.1, 4.2, 4.4

Communication: 1.1, 1.2, 2.1

Geography: 3.2

Math: 2.2.F

Science: 1.1

Common Core National Standards:

Anchor Standards for Reading English Language:
Craft & Structure, Integration of Knowledge and Ideas

EXPLORATION AND DISCOVERY: MACHU PICCHU, THE LOST CITY OF THE INCA EMPIRE

Scouring the corners of the Earth, humankind continually searches for new places and experiences not always knowing what will be found. During the course of these explorations into new lands, a variety of outcomes, positive or negative, may happen that can change the trajectory of a person, place or culture.



Machu Picchu, 2002, Eduardo Calderón (Peruvian, born 1949), Silver Gelatin Print, 9 3/4 x 13 1/2 in., Courtesy of the Artist and Francine Seders Gallery. © Eduardo Calderón, 2002.

A native of Peru, **Eduardo Calderón** is a photographer that documents everyday life. Similar to how a novel or a poem is open for interpretation, he prefers to let the viewer find their own meaning in his work. *Machu Picchu* by Calderón shows a windblown man wearing a plastic bag as a raincoat in the foreground with the excavated Incan structure Machu Picchu in the background. Machu Picchu, meaning “old peak,” was built in the fifteenth century as an estate for Incan emperor **Pachacuti**. After a significant “rediscovery” by **Hiram Bingham** in 1911, over 40,000 artifacts were brought back to Yale University. Through many years of protest, these objects were brought home to Peru in 2012 and are helping define and shape a national Peruvian identity.

Objects can create an image of a culture’s past, but imagination is also a useful tool that helps bring a place, time and culture to life. **Albert Bierstadt’s** painting *Puget Sound on the Pacific Coast* reflects his 1863 visit to the Columbia River and previous travels around the United States. Originally owned by a wealthy New York importer whose ships went from China to the West Coast, Bierstadt used props and his memory to construct this imaginary coastal image since he had not been to the Puget Sound.



Puget Sound on the Pacific Coast, 1870, Albert Bierstadt, born Solingen, Prussia, 1830; died New York City, 1902, Oil on canvas, Gift of the Friends of American Art at the Seattle Art Museum, with additional funds from the General Acquisition Fund.

Exploration, discovery and “rediscovery” can lead to new wonders and opportunities that help expand our cultural awareness. Artists use many methods and tools to create a picture of the past and present.

Activity:

Step 1: As a class, discuss what an **archeologist** does with your students focusing on Hiram Bingham’s 1911 re-discovery of Machu Picchu, while referencing Eduardo Calderón’s contemporary photograph of this site. Based on this picture, ask students to imagine Machu Picchu during Pre-Columbian Inca times prior to Spanish exploration and conquest in the sixteenth century. Then have students discuss what it might have been like for Bingham and other colleagues to be in this place for long periods of time one hundred years ago. What might the experience of digging out this citadel been? Easy? Difficult? Ask the students to imagine living in this structure when it was new. Also, have the students visualize what their city would look like after not being used for hundreds of years.

Step 2: Individually, in pairs or as a class, have students engage in their own archeological dig. Students can use their home or public place as the “dig” site finding four objects to document, classify and number. Use **Appendix A** to help with documentation.

Step 3: After the items are documented, have the students further divide their findings into groups or categories based on similarities in their findings.

Step 4: Once all of the research is complete, have students lay their items out on their desk without the documentation. Then, have each student pair up with another student's set of objects and try to answer the documentation questions used to identify their own objects. Once the students are finished, have them compare notes.

Step 5: Based on **evidence** gathered on site, archeologists form an interpretive story. With their new notes, have each student write or verbally present an account of what each object is along with creating a possible narrative about the people and the object's use.

**Related Washington State and National Learning Standards:
Washington State Standards:**

Arts: 1.1, 1.2, 1.3, 2.1, 3.1

Communication: 1.1, 1.2

Social Studies: 3.2, 5.2

Common Core National Standards:

Anchor Standards for Reading English Language:
Craft & Structure, Integration of Knowledge and Ideas

Anchor Standards for Speaking and Listening:
Comprehension and Collaboration

Anchor Standards for Writing: Text Types and Purposes

APPENDIX A

ARCHEOLOGICAL DIG EVIDENCE WORKSHEET

Questions:

1. What is the location of the site where you found the object? Describe the location.

2. Describe the material make-up of the object.

3. Do you think the object appears to be manufactured or natural?

4. What might be the approximate age of the item?

5. Where might the item have originated?

6. What is the environment of the site like?

Use the Back for Sketching

APPENDIX A (continued)

Sketching:

RESOURCES

More information can be found in SAM's online collection at seattleartmuseum.org/emuseum. Unless noted otherwise, resources listed below are available for loan from the Ann P. Wyckoff Teacher Resource Center (TRC) at the Seattle Asian Art Museum.

Exhibition information can be found at: seattleartmuseum.org/peru

Books for Students:

How Artists See Animals by Carroll, Colleen. New York: Abbeville Publishing, 1996.
N 7668 C29

The Inca: A New True Book by McKissack, Pat. Chicago: Childrens Press, 1985.
F 3429 M43

Lost City: The Discovery of Machu Picchu by Lewin, Ted. New York: Philomel Books, 2003.
F 3429.1 M3 L4

Raven: A Trickster Tale from the Pacific Northwest by McDermott, Gerald. San Diego: Harcourt Brace, 1993. PZ 8.1 M327 Ra

Through Artists' Eyes: Landscape and the Environment by Bingham, Jane. Chicago, IL: Raintree, 2006.
N 8213 B56

A Story to Tell: Traditions of a Tlingit Community by Nichols, Richard and Kraus, D. Bambi. Minneapolis: Lerner Publications, 1998. E 99 T6 N53

Up and Down the Andes: A Peruvian Festival Tale by Krebs, Laurie and Fronty, Aurélia. Cambridge, MA: Barefoot Books, 2008. F 2230.1 S7 K7

Resources for Educators:

Peru: Kingdoms of the Sun and the Moon by Pimentel, Victor, et. al. Montreal: Montreal Museum of Fine Arts, 2012. F 3431 M76 P38 2012

Albert Bierstadt: Puget Sound on the Pacific Coast: A Superb Vision of Dreamland by Junker, Patricia A. and the Seattle Art Museum. Seattle: Seattle Art Museum, 2011. ND 237 B6 J96

Empires of the Americas: A Journey Back in Time by Lowe, Lara, et. al. West Long Branch, NJ: Kultur, 2006. DVD format, 50 min. VIDEO F 1219.73 L6

How Raven Stole the Sun by Kientz, Chris and James, Simon. Canada: New Machine Studios. DVD format, 25 min. VIDEO E 99 T6 K5

Inca Land Explorations in the Highlands of Peru by Bingham, Hiram. Cirencester, UK: Echo Library, 2005.
F 3423 B56

Secrets of Ancient Cultures: Activities and Crafts from a Mysterious Land: The Inca by Braman, Arlette N. and Nidenoff, Michele. Hoboken, NJ: Wiley, 2004. TT 34 B73

Textiles from the Andes by Dransart, Penny and Wolfe, Helen. Northampton, MA: Interlink Books, 2012.
F 2230.1 T3 D7

Online Resources:

Peru: Kingdoms of the Sun and the Moon by the Montreal Museum of Fine Arts. mbam.qc.ca/peru/

Machu Picchu: Unveiling the Mystery of the Incas: Educator Curricula by the Peabody Museum of Natural History, Yale University. <http://peabody.yale.edu/teachers/curricula>

Wari: Lords of the Ancient Andes Teaching Guide by Andrea F. Vasquez, the Cleveland Museum of Art. moafi.org/uploads/media_items/wari-teacher-guide.original.pdf

GLOSSARY

Abstract: Not representing any one particular object or form. Can have varying interpretations and does not necessarily reflect reality.

Albert Bierstadt: (German American, 1830-1902) Nineteenth century painter known for luminous landscapes. His works are informed by two trips taken in the Western United States.

Andean Civilization: Peoples comprised of many languages, cultures and groups that inhabited the region now known as Peru. Also the region Andes Mountains that goes beyond Peru.

Archeologists: Someone who studies ancient cultures, artifacts and objects associated with that culture.

Catholicism: Of and related to the religious practices pertaining to the Catholic Church.

Ceremony: A formal event performed on a special occasion.

Cosmology: The use and study of the universe for purposes of science, ceremony, storytelling or navigation and helps answer questions about how the world came to exist and perpetuates.

Creation Story (Myth): A narrative used by many cultures throughout history to tell how the world began. These stories vary and are particular to and defined by each culture.

Culture: That which defines a group of people based on learned behavior, languages, values, customs, technologies and art; the sum of attitudes, customs and beliefs that distinguish one group of people from another.

Eduardo Calderón: Peruvian born, Kirkland, Washington based photographer.

Egyptian Civilization: Established around 3100 B.C., this series of Kingdoms were situated in Northeastern Africa around the Nile River ruled by a system of pharaohs until they were conquered by the Roman Empire around 30 B.C. Within the last two hundred years, Egypt has gone through a succession of occupations by the British and the French until becoming a Republic in 1953.

Evidence: Something that is helpful to forming a conclusion or judgment. In archeology, evidence helps form opinions about a studied culture's lifestyle, habits and behavior.

Fibonacci Sequence: A series of numbers where the next number is found by adding up the two numbers before it. Named after Leonardo Fibonacci who included it in his 1202 book that introduced it to Western thinkers (find more at www.nhptv.org/mesy/mesyfibonacci.asp).

Geometric Shapes: Comprised of Linear edges that can be counted.

Hiram Bingham: (American, 1875-1956) Academic, politician and explorer responsible for excavating and bringing to world prominence the site of Machu Picchu in 1911, while he was a professor at Yale University.

Identity: A distinguishing characteristic or personality of an individual that makes a person unique.

La Mina: Mochica site located along the north coast of Peru.

Machu Picchu: Meaning "old pyramid" or "old peak" was built around 1450-1532 and is located in the mountains on a ridge above the Sacred Valley in the Cuzco Region of Peru. Believed to be an estate for Pachacuti, an Inca emperor, abandoned as an official site for rulers after the Spanish conquest in 1532. It is Peru's most famous landmark and is now officially one of the Seven Wonders of the World.

Mochica: A civilization in the northwest coast of Peru that lasted from 100-800 mostly comprised of smaller autonomous groups that shared a similar culture. They are known for their intricate gold work along with ceramics and irrigation systems.

Mona Lisa: Portrait of a woman painted around 1503 by artist Leonardo da Vinci and is one of the best known paintings in the world and a priceless masterpiece.

Organic Shapes: Shapes that have natural edges that are a combination of curved and angular lines.

Pachacuti: (Inca, reign 1438-1472) The ninth ruler of the Kingdom of Cuzco who grew the kingdom from a small village to a large empire and is considered a national hero in Peru.

Peru: A country located along the northwest coast of South America consisting of an arid coastal strip highlands and forested Amazon, where evidence of human occupation occurred as early as 9000 B.C. with developed societies emerging around 3000 B.C. Recently brought to prominence as one of the “cradles of civilization” on par with Egypt, Peru contains a rich cultural history of intricate works of art such as metalwork and weaving that integrate a visual vocabulary drawn from regional flora and fauna incorporating abstract geometric components. Peru, colonized by the Spanish in 1533, later gained their independence in through a series of wars that lasted from 1811 until the proclamation of independence in 1821.

Pre-Columbian: Before the time of Columbus’ arrival in the New World. Another term for the period is Pre-Hispanic.

Scotland Yard: A force of police responsible for the protection of London formed by the implementation of the Metropolitan Police Act passed in 1829.

Symbol: An object, or act that represents an idea or action.

Tlingit: An indigenous people of the Pacific Northwest occupying southeast Alaska. Known for their highly stylized formline graphics that appear in paintings, textiles and carving that reflect fauna from their region, their culture centers around family and kinship along with generosity and good behavior.

Tunic: A garment that is worn on the body and typically stretches from the shoulders to the ankles.

Wari (also spelled Huari) Empire: A political entity that possessed material wealth and power that was present along the coastal regions of Peru from 500-1100.

STANDARDS

WASHINGTON STATE STANDARDS

The Arts

1. The student understands and applies art knowledge and skills.

To meet this standard the student will:

- 1.1 Understand art concepts and vocabulary.
- 1.2 Develop arts skills and techniques.
- 1.3 Understand and apply arts styles from various artist, cultures and times.

2. The student demonstrates thinking skills using artistic processes.

To meet this standard the student will:

- 2.1 Apply a creative process in the arts.
- 2.3 Apply a responding process to arts presentation.

3. The student communicates through the arts.

To meet this standard the student will:

- 3.1 Use the art to express and present ideas and feelings.

4. The student makes connections within and across the arts to other disciplines, life, cultures and work.

To meet this standard the student will:

- 4.2 Demonstrate and analyze the connections among the arts and other content areas.
- 4.3 Understand how the art impact and reflect personal choices throughout life.
- 4.4 Understands how the arts influence and reflect culture/civilization, place and time.

Communication

1. The student uses listening and observation skills and strategies to gain understanding.

To meet this standard, the student will:

- 1.1 Use listening and observation skills and strategies to focus attention and interpret information.
- 1.2 Understand, analyze, synthesize or evaluate information from a variety of sources.

Math

- 2.2F Create and state a rule for patterns that can be generated by addition and extend the pattern.

Reading

2. The student understands the meaning of what is read.

To meet this standard, the student will:

- 2.3 Expands comprehension by analyzing, interpreting and synthesizing information and ideas in literacy and informational text.

3. The student reads different materials for a variety of purposes.

To meet this standard the student will:

- 3.2 Reads to perform a task.

Social Studies

5. SOCIAL STUDIES SKILLS The student understands and applies reasoning skills to conduct research, deliberate, form and evaluate positions through the process of reading, writing and communicating.

5.3 Pre-writes to generate ideas and plan writing.

Social Studies: Geography

3. The student observes and analyzes the interactions between people, the environment and culture.

To meet these standards the student will:

3.3 Examine cultural characteristics, transmission, diffusion and interaction.

Social Studies: History

4.3: Understands that there are multiple perspectives and interpretations of historical events.

To meet these standards the student will:

4.3.1 Analyzes and interprets historical materials from a variety of perspectives in Ancient history.

Science:

2: Inquiry

To meet this standard, the student will:

6-8 INQC: Investigate: Collecting, analyzing and displaying data are essential aspects of all investigation

Writing

1. The student understands and uses a writing process.

To meet this standard, the student will:

1.1 Prewrites to generate ideas and plan writing.

2. The student writes in a variety of forms for different audiences and purposes.

To meet this standard, the student will:

2.1 Adapts writing for a variety of audiences.

4. The student analyzes and evaluates the effectiveness of written work.

To meet this standard, the student will:

4.1 Analyzes and evaluates others' and own writing.

COMMON CORE NATIONAL STANDARDS

English Language Arts Standards

Anchor Standards for Reading English Language

Craft and Structure

6. Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas

1. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

Anchor Standards for Writing

Production and Distribution of Writing

6. Develop and strengthen writing as needed by planning, revising, editing, rewriting or trying a new approach.

Text Types and Purposes

2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization and analysis of content.
3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.

Anchor Standards for Speaking and Listening

Comprehension and Collaboration

1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively and orally.

Anchor Standards for History/Social Studies

Integration of Knowledge and Ideas

7. Integrate visual information (e.g., in charts, graphs, photographs, videos or maps) with other information in print and digital texts.



Image from the Seattle Art Museum's Collection

Four-cornered hat with birds, ca. 500–800, Peru, Wari, Camelid fiber, cotton, 4 1/2 in. (11.43 cm), L.: 5 in., Seattle Art Museum, Gift of Jack Lenor Larsen, 76.51, Photo: Paul Macapia.



Image From Peru: Kingdoms of the Sun and the Moon
Forehead ornament with feline head and octopus tentacles ending in catfish heads; 100-800 A.D., Mochica, North Coast, possibly La Mina, gold, chrysocolla, shells, 11 1/4 x 16 5/16 x 1 3/4 in., Museo de la Nación, Lima. Photo: Joaquín Rubio.



Image from the Seattle Art Museum's Collection

Lkaayaak yeil s'aaxw (Box of Daylight Raven Hat), Gaanax'adi clan, ca. 1850, Taku, Tlingit, Maple, mirror, abalone shell, bird skin, paint, sea lion whiskers, copper, leather, Flicker feathers, 11 7/8 x 7 3/4 x 12 1/4 in. (30.2 x 19.7 x 31.1 cm), Seattle Art Museum, Gift of John H. Hauberg, 91.1.124, Photo: Paul Macapia.



Image from Peru: Kingdoms of the Sun and the Moon
Machu Picchu, 2002, Eduardo Calderón (Peruvian, born 1949), Silver Gelatin Print, 9 3/4 x 13 1/2 in., Courtesy of the Artist and Francine Seder's Gallery.
© Eduardo Calderón, 2002.



Image from the Seattle Art Museum's Collection
Puguet Sound on the Pacific Coast, 1870, Albert Bierstadt, born Solingen, Prussia, 1830; died New York City, 1902; Oil on canvas, Gift of the Friends of American Art at the Seattle Art Museum, with additional funds from the General Acquisition Fund, 2000.70.