

Manitoba Arts Education Curriculum Programming “Exemplars of Learning”



This exemplar includes



appropriate for grades

K

1

2

3

4

5

6

7

8



Ancient Egypt: Mummy Cases



This exemplar includes student experiences in

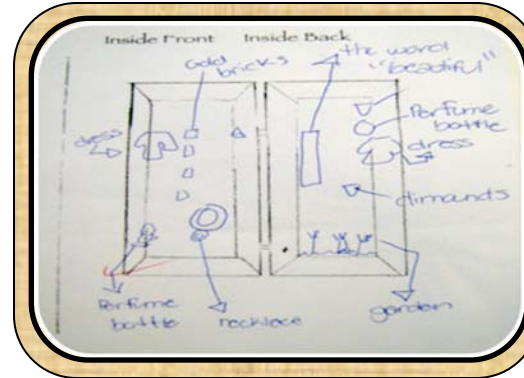


Visual Art

Art Language and Tools



Students demonstrate understanding of and facility with visual art media, tools, and processes.



Creative Expression in Art

Students use design strategies to visualize artmaking solutions and plan related processes.

Understanding Art In Context



Students develop awareness of artworks from various times, places, social groups, and cultures.



Valuing Artistic Experience

Students demonstrate understanding of learning goals for own artmaking experiences.



The student is at the centre. Students' own feelings, perceptions, ideas, and expressions matter immensely.

*It is critical that these are valued, explored, and celebrated within all **ART** learning experiences.*

Artistry is learned. *All students have artistic potential. In developing the skills, understandings, and values identified within the visual arts learning outcomes, students convert their potential to reality.*



The Learning Context

The Big Idea: Who were the Ancient Egyptians? How can art enrich our understanding of the lives of Ancient Egyptian individuals?

The students were in Gr. 8 in a visual art classroom. Some learners were part of the school's *Access, Resource, or Special Needs* programs. A few students worked with educational assistants.

Prior learning

- Some students had prior experiences with art electives in Gr. 6 & Gr. 7, while others were taking the art elective for the first time.

The classroom setting and resources

- This Middle School offered art as an elective which occupied four forty minute periods during a six day cycle.
- Students in class were equipped with art kits which included basic art supplies and an "Art Book" (a sketchbook / idea journal).
- This exemplar supported cross-curricular learning with the Social Studies curriculum : *Grade 8, Cluster 2: Early Societies of Mesopotamia, Egypt, or the Indus Valley*



Overview

of teaching and learning experiences

First the students

- researched Ancient Egyptian Art, recorded information and ideas through taking notes and drawing in their journals
- discussed the assignment handout and assessment rubric

Next they

- constructed the mummy case in steps: applied papier mache, drew designs, painted, added embellishments, and, if time permitted, constructed a mummy for inside

Then they

- completed the self-assessment rubric and presented their projects to the class
- ensured their projects were display-worthy

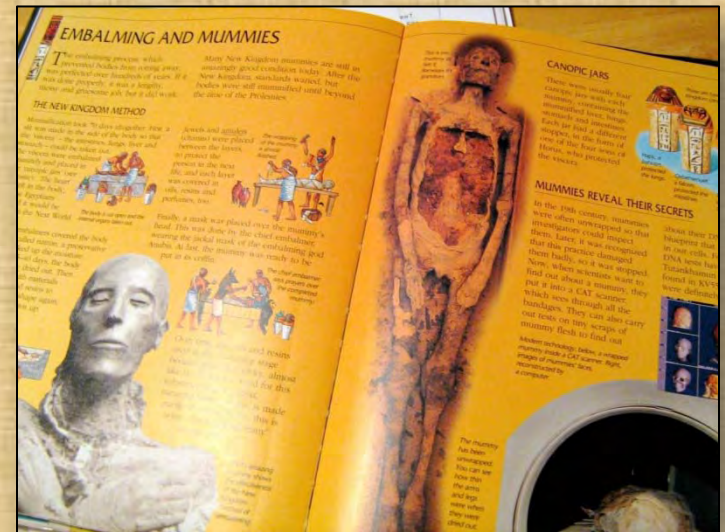
Finally the students

- shared their finished art works at a school-wide community event
- presented their own ideas about what they had learned to the district school trustees

First the students

- reviewed their learning goals (see next slide)
- used a variety of resources to learn about forms of Egyptian art
- examined books, pictures, facts and diagrams to imagine Egyptian life 5000 years ago
- listened to and read aloud to the class the parts of these books that were considered relevant to the class' focus on Egyptian burial and mummies

In Understanding Art in Context, students engage thoughtfully with artworks from various times, places, and peoples K–8 A–U1.1





Student learning goals:

To research a specific Pharaoh, female ruler, significant animal (pet) or everyday Egyptian citizen, to learn about their daily lives and to discover what burial practices/rituals would apply to them.

To plan and construct a 3-dimensional mummy case (coffin) for that person, including

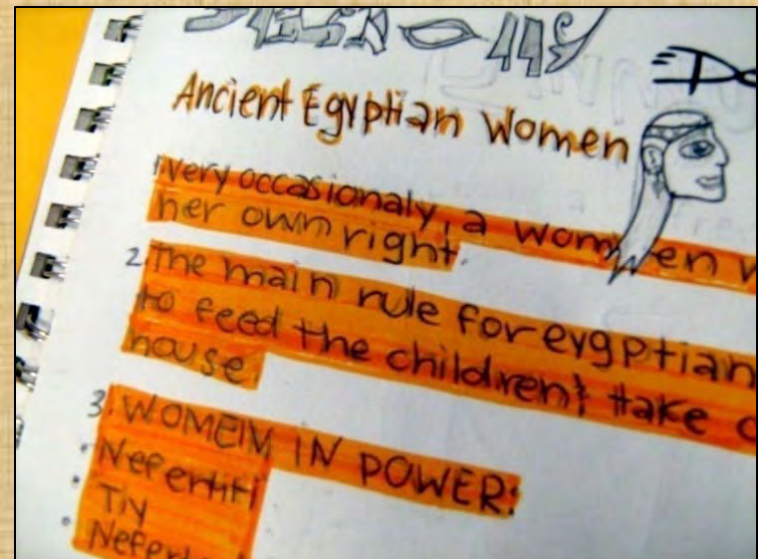
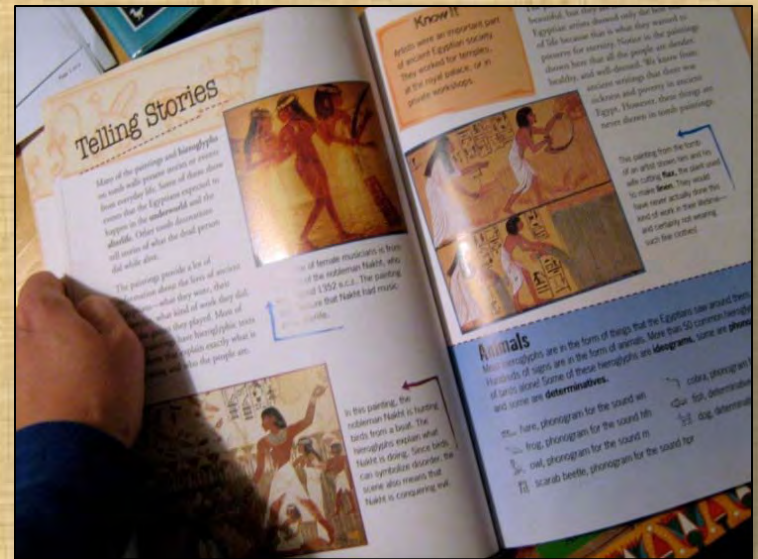
- hieroglyphics telling the figure's name and position in society,
- inner drawings/symbols/designs that would be helpful to reach the afterlife (i.e. drawings of abilities like cooking, a map of the underworld to navigate their way),
- any objects (i.e., jewelry, canopic jars) that may have been placed inside the case to represent possessions needed for the afterlife that the person/animal would hope to reach .

To present the finished mummy case to the class and to share findings made.

Students

- studied the books further to discover how different members of Egyptian society were treated after death
- searched for information related to the different roles and lives Egyptians would have in their community
- considered how their mummy case could reflect that information

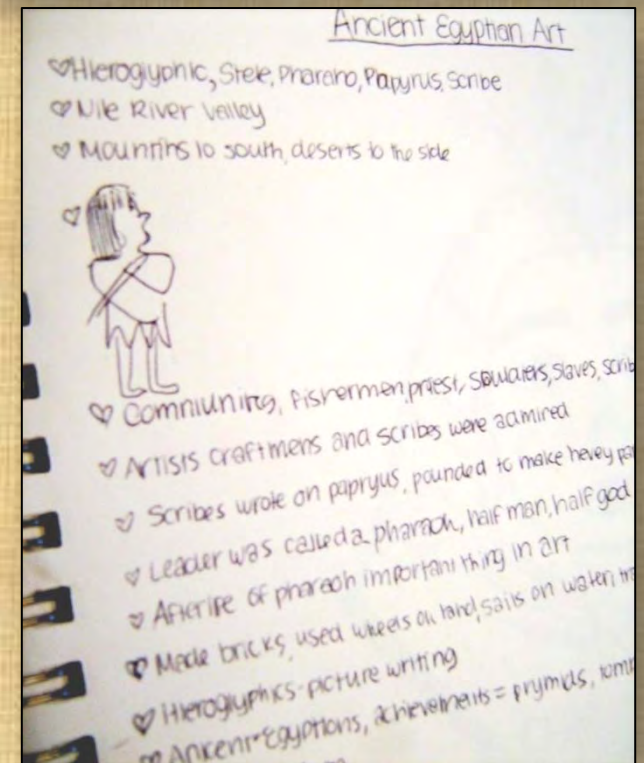
In Understanding Art in Context, students demonstrate appreciation of art as a means of experiencing the world and understanding the perspectives of others. 5–8 A–U3.4



Students

- collected relevant articles from *National Geographic* issues from various years
- took notes while viewing presentations, having class discussions, while looking at websites, and reading

In Creative Expression in Art, students collect and explore a wide range of visual and other resources for use in stimulating and developing own ideas for artmaking . 5–8 A–C1.5



The students then chose a figure or animal and created a contour drawing of what they thought the figure would look like and how they wanted the figure to appear on the mummy case.

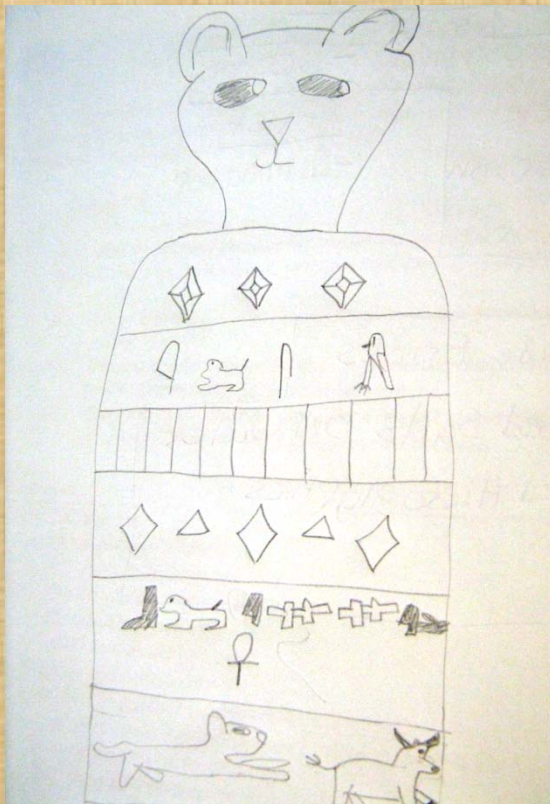


In Art Language & Tools, students make appropriate choices of observational drawing strategies for own artmaking. 7–8 A–L3.2

Student drawings:



a lioness



an everyday woman



a Pharaoh



In Art Language & Tools, students demonstrate understanding of how to achieve accuracy in representing a wide range of observations. 5–8 A–L3.3

In drawing the faces, students relied on their readings which stated the wealthy, when mummified, were given mummy cases that showed their “idealized” selves, without imperfections.

In Understanding Art in Context, students demonstrate awareness of general characteristic of art within groups (e.g., cultural, social, historical, art movements) 5–8 A–U2.2





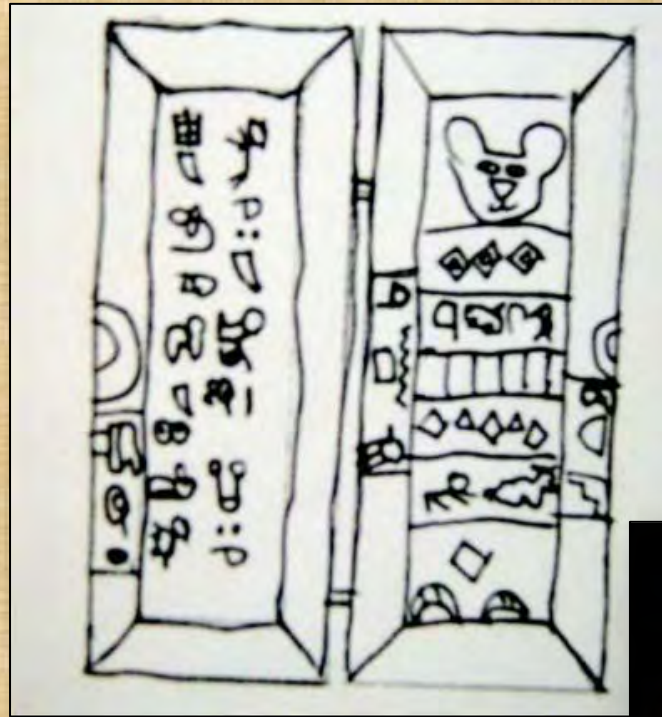
Images from
Creative
Commons

In looking at some of the art, students discovered that headdresses were symbolic of the gods worshipped by the Egyptians. Therefore, many students needed to pay attention to these details, especially if their figure was a pharaoh/king/queen (a god in human form), or even an animal god.

Next the students created their own mummy cases.

They

- brought necessary materials to class for construction of a mummy case (egg carton, objects, pictures)
- completed a project planner including a drawing of the Egyptian figure
- completed the hands-on construction of the mummy case





INSTRUCTIONS:

Constructing a mummy case.

Step 1: Create 3D forms to represent the raised parts of the mummy case lid and attach them to the lid of an egg carton with tape and glue.



Step 2: Cover the inside and outside with of the egg carton with strips of paper dipped in glue (papier mache process).





Step 3: When the paper mache is dry, inside and out, paint the entire form with white latex paint. This creates a good base for the next stage: drawing and painting details and adding colour.

Step 4: Copy the 2-D planning drawings of the mummy figures to the 3-D forms. This is tricky...with all of the bumps and curves.

Go over the lines with permanent markers so the paint does not smudge the lines.





Step 5: Use acrylic paints and appropriate brush sizes to paint in the designs.

In Art Language & Tools, students demonstrate facility with a variety of techniques for using art media AND integrate knowledge of different art media to create multimedia or mixed-media images (more than one art medium is used in a finished artwork, such as a work that combines painting and sculpture). 5–8 A–L2.3





Students also completed a project planner to ensure that they had the necessary information about their figure, including a detailed diagram of the pictures and objects they planned to paint and glue inside the mummy case.



Egyptian Mummy Case Project Presentation Script

The figure I chose for this project is (English Name):

His/her/its name in Hieroglyphics looks like this:

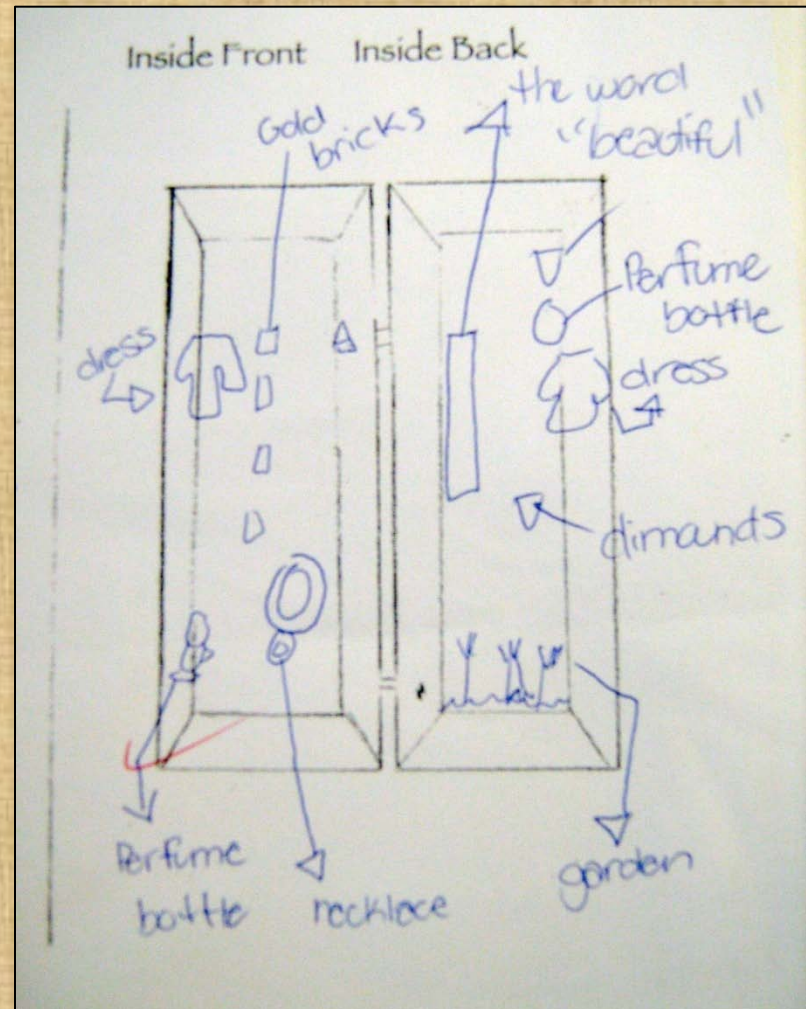
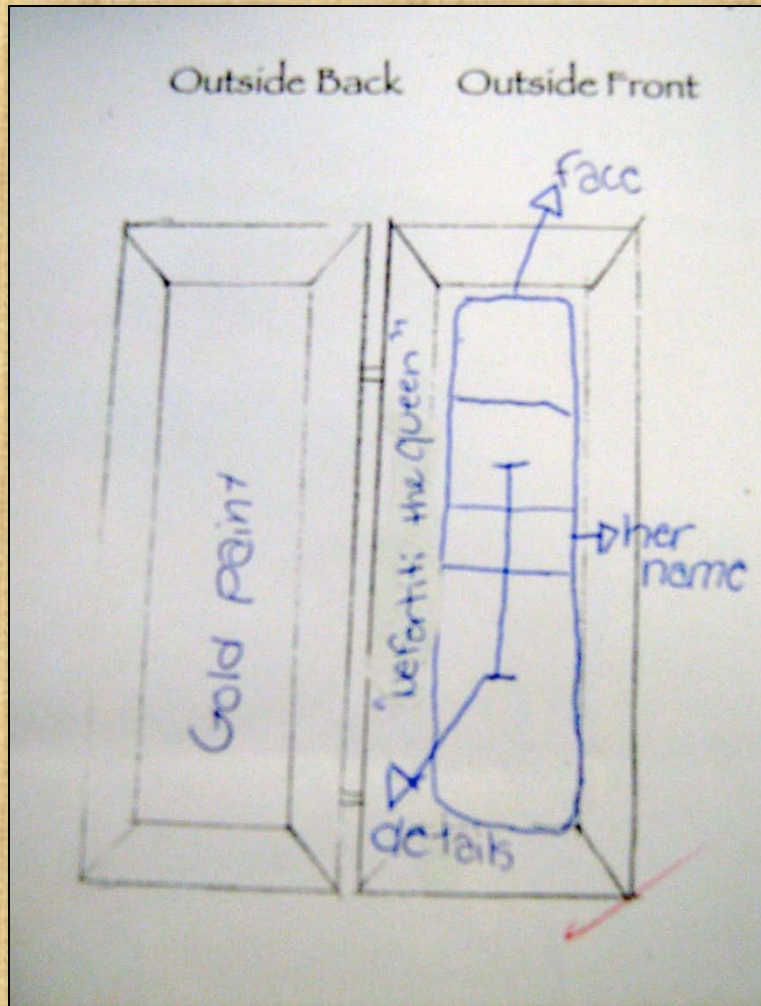
The reason I chose this person/animal is...

Some things I learned about this person/animal and their everyday life in ancient Egypt are...

Some objects/skills I think my figure would have needed in the afterlife are:



Student planning diagrams :



In Creative Expression in Art, students use design strategies to visualize artmaking solutions and plan related processes. 5–8 A–C2.2



Some students, having finished all parts of the mummy case before others, took the project a step further and created mummies to go inside the cases.

Plaster gauze was wrapped around a toy skeleton to create this mummy.



In Creative Expression in Art, students recognize serendipitous discoveries and incorporate them into own creative work, as appropriate. 5–8 A–C2.5



To view additional mummy case construction processes and/or the finished art works, select the hyperlink titles:

[Constructing the mummy case: from egg carton to finished product](#)



[Finished student work](#)

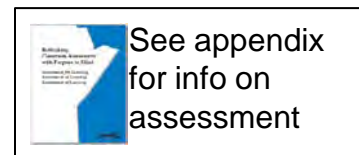
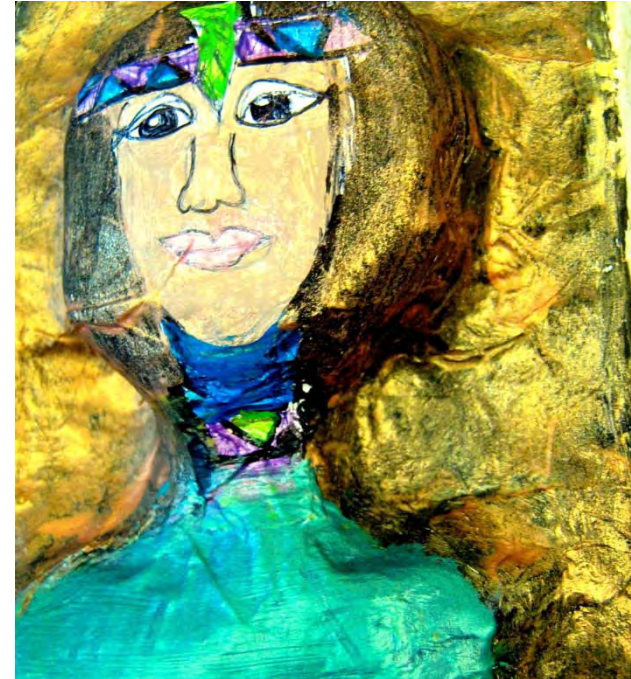




Then the students participated in concluding experiences to share and celebrate their learning

Once students completed all parts of the hands-on project, they presented their mummy cases to the class, and told their peers what they learned about their chosen figure/animal in ancient Egypt, his/her/its roles in society, beliefs about death, and how the project reflected this learning.

Students filled out a self-assessment rubric after presentation time. The self assessment, together with the teacher's assessment, helped form the final assessment of the students' learning (see Appendix: Assessment of Learning)



In Valuing Artistic Experience, students assess own artmaking process and product using appropriate assessment criteria and tools (e.g., portfolios, checklists, rubrics). 5–8 A–V4.4



The figure I chose for my mummy case is an ordinary Egyptian woman. Her name is Memt Doo. Here is her name in hieroglyphs. (point to first and last name). The reason I chose an everyday person from Egypt is because I wanted to learn about what life for a woman would have been like, not being a queen or noble. Women had many tasks, some like we have today. This woman raised several children, took care of her dried mummy at home, she prepared fish and bread for meals, as well as helping to prepare beer, and fruits. She cared about her appearance, and also made simple jewellery to sell. On the inside of my mummy case, I painted what her jewellery shop might have looked like. Here, I have painted 4 canopic jars which would hold her intestines, lungs, brains, and liver. These would have been removed before mummifying her. She would need these in the afterlife. On the outside bottom I included symbols for protection from the evils of the underworld.

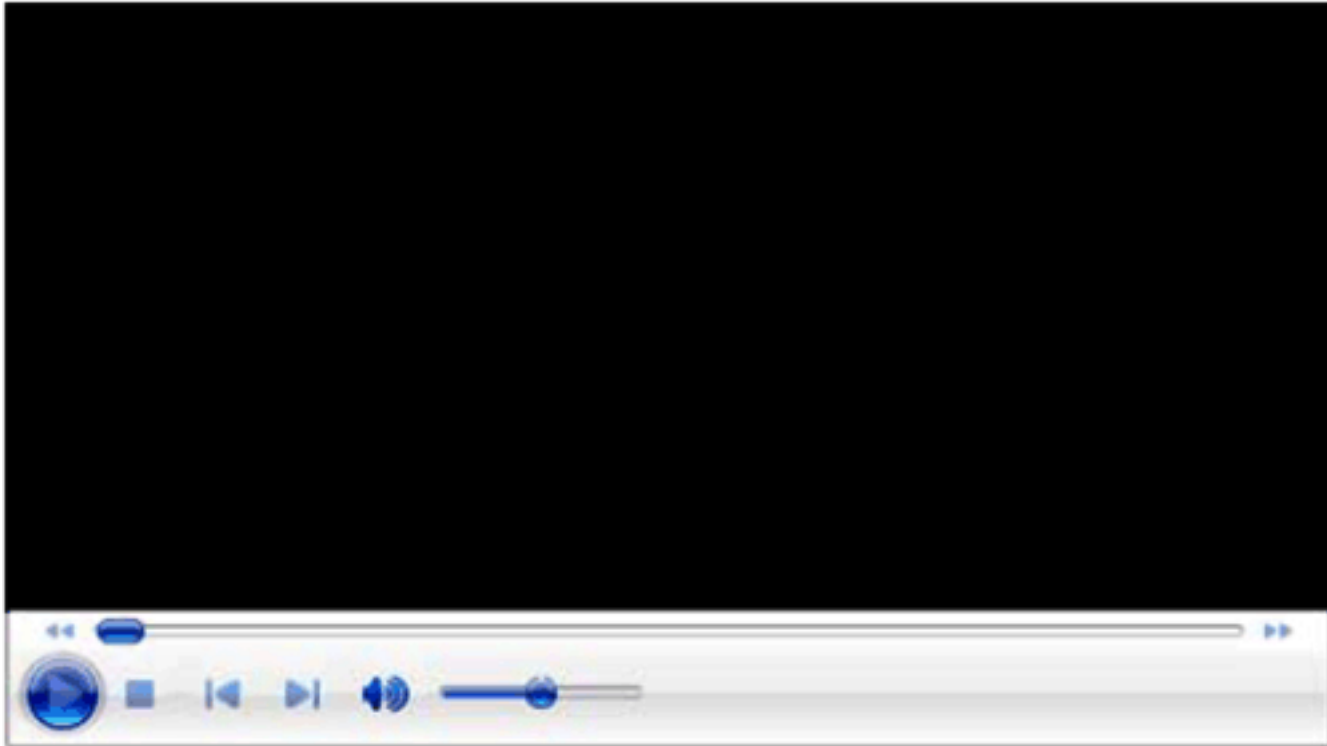
Students prepared Artist Statements to display with their mummy cases. All mummy cases went on to be displayed at the school's annual Arts Celebration. Students helped create a special area in which the cases would be shown.



In Creative Expression in Art, students create appropriate "artist statements" to display with own artworks in a variety of contexts. 5–8 A–C3.4



Student presentations of artist statements and final art works.



In Understanding Art in Context, students demonstrate understanding of the roles, purposes, and meanings of the visual arts in the lives of individuals and in communities. A-U3



Student presentations of artist statements and final art works.



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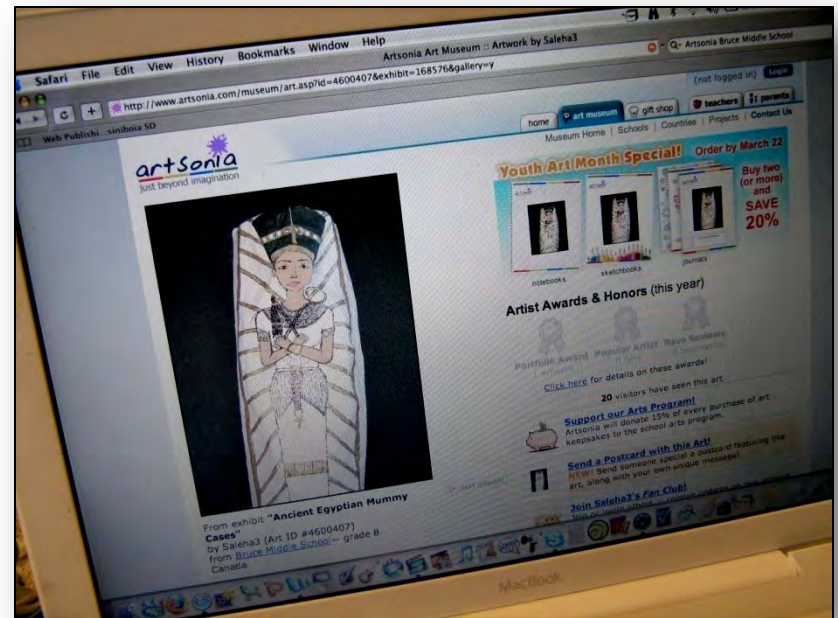
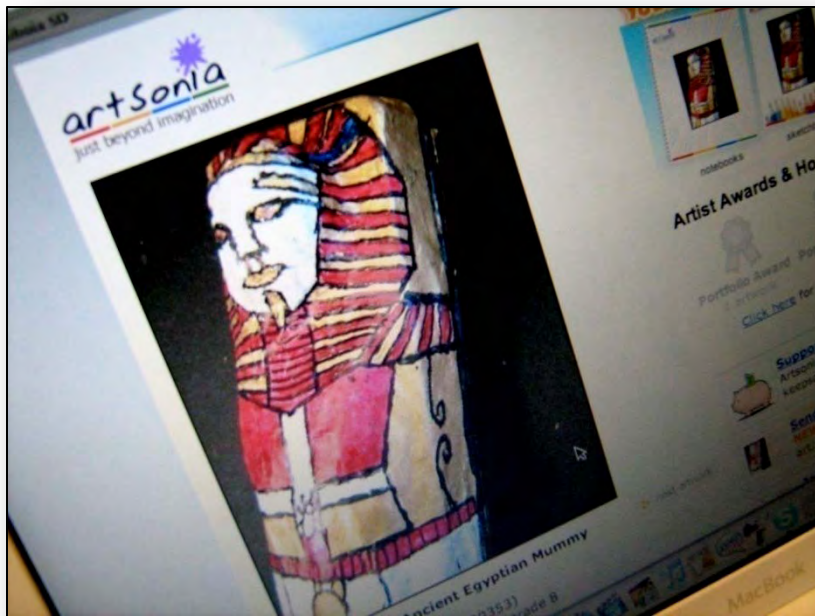
for video

In Understanding Art in Context, students demonstrate understanding of the roles, purposes, and meanings of the visual arts in the lives of individuals and in communities. A-U3



Finally the students

- Some students decided that they wanted their mummy cases to be a part of our school's art gallery at artsonia.com (worldwide art gallery on the web). This way, visitors from around the globe can comment on and enjoy their artwork, and they can receive feedback, and feel proud of their creations.



In Creative Expression in Art, students demonstrate knowledge of and select appropriate settings and/or contexts (e.g., publication, community exhibition, school website, public installation) in which to present own artworks and “artist statements” 7–8 A–C3.5



These students delivered a presentation entitled “Art in Context” for the School Division’s Board Meeting.



In Valuing Artistic Experience, students share and justify interpretations of own and others’ artworks (e.g., share responses, discuss personal connections, consider contexts in which works were created, explain what and how the art is communicating) 5–8 A–V3.1

Commentary: Students



Student Comments and project overview:

“The ancient Egyptians left us some amazing things to look at and think about... we have the pyramids, sphinxes, mummies, temples, and hieroglyphics, to name a few. These are wonderful examples of art from thousands of years ago that have been the key to informing us about the ancient Egyptian people, their lives, their language, their work, their religion, and most interestingly, their beliefs about death and the afterlife.

As a class, we decided that the Egyptian art we were most interested in were the pyramids, tomb paintings, and things found inside the tombs and sarcophagi. As it turns out, these things all had something to do with death and the afterlife. Although this seems a bit morbid, we kept wanting to know more. Why were there mummies? Why did the Egyptians bury treasures with their corpses? And what do the hieroglyphics and tomb paintings tell us?





Student Comments cont':

We began looking for answers in books, on specific websites, and in some National Geographic magazines. The first thing that surprised us was that death often came too soon for the Egyptians. Can you believe that most Egyptians did not expect to live past the age of thirty? This is hard for me, a thirteen year old to imagine. At my age, some Egyptians were already planning their funerals.

With a primary focus on the Egyptians' burial practices, our teacher assigned us the task of constructing a miniature mummy case for an Egyptian figure of our choice (a known Pharaoh, or woman of power, an everyday person we imagine could have lived at that time, or a significant Egyptian animal or pet.) In this way, we would be learning that art reflects culture and identity, and we'd be connecting visual art to contexts of time, place, and community."



Commentary: Others

Comments: School Trustees

"You have taught me more about the Egyptians and their beliefs than I learned visiting the pyramids in person."

"I wish I had listened to your presentation before I visited the King Tut exhibit in New York. I would have been more informed."

"Do you like learning about culture and religion doing things like this? How long did this unit take to complete?"

"I am so impressed by your research and depth of study...and your art projects show all that you have learned."





Appendix: Resources

Tools and materials

- Egg cartons (plastic or styrofoam preferred)
- Masking tape
- Recycled paper
- Papier mache paste (wallpaper paste)
- Acrylic paints (metallic as well)
- Fine point permanent markers
- Beads and other assorted miniature objects or charms

[Museum of Civilization online exhibition: Mysteries of Egypt](#)

Video

- [*Ancient Civilizations Series: Ancient Egypt*](#)
- [*Egypt's Golden Empire* \(PBS\)](#)
- [*Egypt: Secrets of the Pharaohs* \(National Geographic, 1995\)](#)
- [*Mummies and the Wonders of Ancient Egypt* \(The History Channel, 1996\)](#)
- [*Living in Ancient Egypt*](#)
- [*Life in Ancient Egypt*](#)



Appendix: Resources

Books

Chronicle of the Pharaohs by Peter A. Clayton

Illustrated Encyclopedia of Ancient Egypt by Geraldine Harris & Delia Pemberton

Death and Burial In Ancient Egypt by Salima Ikram

Cleopatra by Diane Stanley

The Best Book of Mummies by Miranda Smith

Egyptian Pyramid by Elizabeth Longley

Mummy by James Putnam

Explore Within an Egyptian Mummy by Lorraine Jean Hopping

King Tut's Tomb by Doering Tourville

If I Were a Kid in Ancient Egypt by Cobblestone Publishing

Mummies, Gods, and Pharaohs by Kathryn Petras and Ross Petras

Mummies, Pyramids, and Pharaohs: A Book About Ancient Egypt by Gail Gibbons

Wrapped for Eternity: The Story of the Egyptian Mummy by Mildred Pace Mastin

Animal Mummies: Preserved Through the Ages by Wilcox

Divine Creatures: Animal Mummies in Ancient Egypt by Salima Ikram

Beloved Beasts: Animal Mummies from Ancient Egypt by Salima Ikram

Key Concepts: Elements and Principles of Artistic Design for Grades 5 to 8

Elements of Artistic Design	
Line	<ul style="list-style-type: none"> - line types: primary and secondary contour, gesture, line as value (hatching, cross-hatching), implied lines - line weight (e.g., thick, thin, light, heavy, varied) - line direction (e.g., horizontal, vertical, diagonal, spiral) - physical characteristics (e.g., straight, curved, zigzag, undulating) - emotive or associative characteristics (e.g., powerful, tentative, delicate, skyline, branching lines)
Colour & Value	<ul style="list-style-type: none"> - colour wheel: primary, secondary and tertiary hues - colour values: light and dark, tints and shades - intensity: bright and dull - colour relationships: complementary, analogous, monochromatic - emotive, associative qualities (e.g., peaceful, energetic, angry, juicy, blah, fresh)
Texture	<ul style="list-style-type: none"> - actual texture (texture that can be felt through touch as in the actual wood grain on a plank of wood) - visual texture (texture that is implied through line, colour, and shape, as in the image of a wood grain on a plastic tabletop) - physical characteristics (e.g., rough, smooth, jagged, wavy, prickly) - emotive or associative characteristics (e.g., cozy, feathery, gentle, bold, earthy, industrial)
Shape & Form	<ul style="list-style-type: none"> - shapes are two dimensional (2D) and have length, and width - forms (solids) are three dimensional (3D) and have volume (length, width, and depth) - descriptors for the physical qualities of shapes and forms include: geometric, organic, symmetrical/asymmetrical, positive/negative) - shapes may also be described using other elements (e.g., a blue shape with jagged edges, a smooth form) or by associative characteristics (e.g., a delicate shape, a natural form, shaped like a)
Space	<ul style="list-style-type: none"> - pictorial space: the space represented in a two dimensional image - actual space: in three dimensional objects or in the environment, space is the emptiness or volume between, around, above, below and within - pictorial space may give the illusion of depth through the use of <ul style="list-style-type: none"> ▪ line: for example, the use of a horizon line and/or converging lines (as in linear perspective) can suggest a deep space ▪ colour: warm & bright colours seem to come forward, cool colours seem to recede ▪ shape: shapes can appear to overlap; diminishing sizes of repeating shape can appear to be further away ▪ texture : for example, objects represented with greater texture and detail may appear to be closer than objects with less texture and visible detail - spaces may be described in terms of spatial zones: foreground, middle ground, background - spaces may also be described in terms of physical, emotional and associative qualities (e.g., shallow, deep, airy, claustrophobic, vast, cluttered)

Principles of Artistic Design

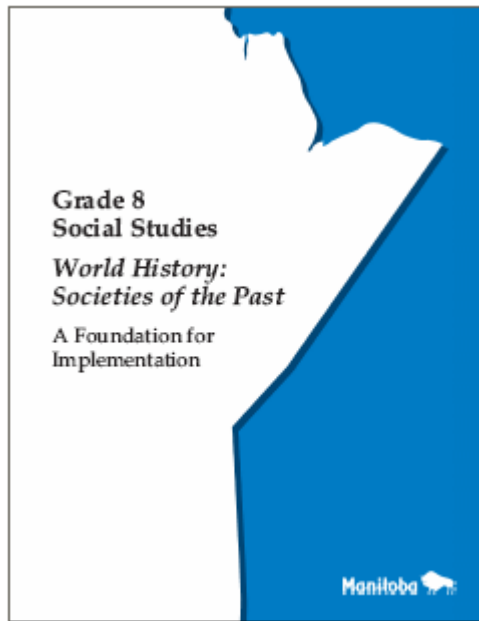
Balance	<ul style="list-style-type: none">- balance refers to the way art elements are arranged to create a sense of stability or equilibrium in a composition- balance may have the following characteristics: symmetrical, approximately symmetrical, asymmetrical, radial balance
Contrast	<ul style="list-style-type: none">- contrast refers to differences between art elements arranged in proximity to each other- highly contrasting elements can create drama or excitement in a work, while the absence of contrast can create a calming, peaceful effect
Emphasis and focal point	<ul style="list-style-type: none">- emphasis occurs when an art element, or combination of elements attract more attention in a composition- an artist may create a strong focal point in a work by emphasizing a particular element
Movement	<ul style="list-style-type: none">- artists can create real movement (as in a kinetic sculpture, or video), compositional movement (e.g. the way the parts of an artwork may be arranged to “lead the eye” from one place to the next), and representational movement (e.g., the depiction of a figure in motion)
Proportion	<ul style="list-style-type: none">- proportion is the relationship in size of parts to one another, and to the whole- depicting things in accurate proportion to each other may create realism- proportions can be exaggerated or distorted for expressive purposes (e.g., caricatures)
Pattern and rhythm	<ul style="list-style-type: none">- pattern is the repetition of art elements, or combinations of art elements in a recognizable organization- visual rhythm the sense of movement that may be created through the repetition, alteration, and progression of elements
Harmony and unity	<ul style="list-style-type: none">- harmony occurs when art elements appear to work together in a pleasing way (the opposite of discord, as in when colours clash)- unity refers to the sense of wholeness that a composition may achieve when all the elements combine in a harmonious way
Variety	<ul style="list-style-type: none">- is the inclusion of differences in the elements of a composition- variety may be thought of as a principle that offsets unity to create interest



Appendix: Learning Across the Curriculum

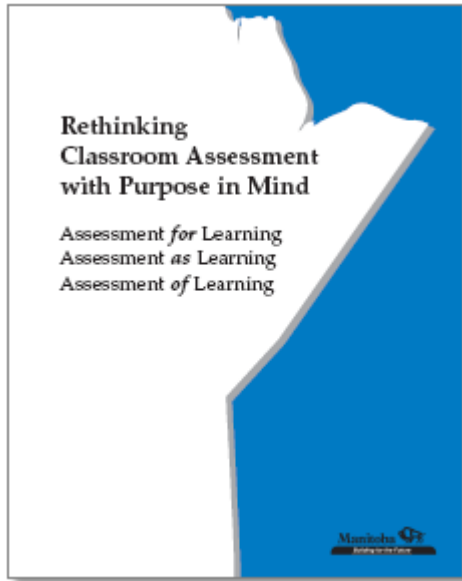
This exemplar is connected to the **Social Studies** curriculum:

Grade 8, Cluster 2: Early Societies of Mesopotamia, Egypt, or the Indus Valley



Appendix: Manitoba Education Resources

Rethinking Classroom Assessment with Purpose in Mind



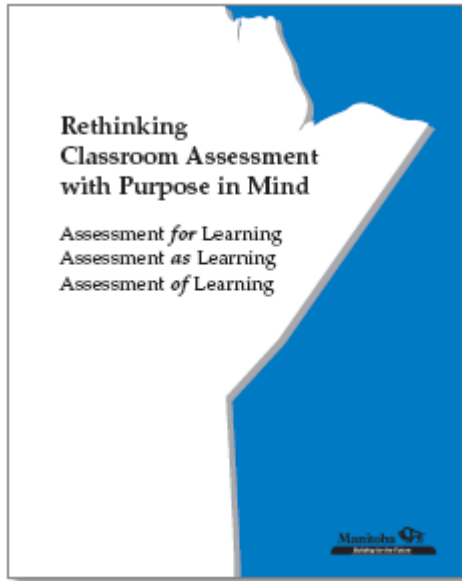
For more information, see:
[Rethinking Classroom Assessment with Purpose in Mind](#)

“Assessment *of* learning is summative in nature and is used to confirm what students know and can do, to demonstrate whether they have achieved the curriculum outcomes, and, occasionally, to show how they are placed in relation to others. Teachers concentrate on ensuring that they have used assessment to provide accurate and sound statements of students’ proficiency, so that the recipients of the information can use the information to make reasonable and defensible decisions.”

Rethinking Classroom Assessment with Purpose in Mind, page 14

Appendix: Manitoba Education Resources

Rethinking Classroom Assessment with Purpose in Mind



For more information, see:
[Rethinking Classroom Assessment with Purpose in Mind](#)

“In assessment of learning, the methods chosen need to address the intended curriculum outcomes and the continuum of learning that is required to reach the outcomes. The methods must allow all students to show their understanding and produce sufficient information to support credible and defensible statements about the nature and quality of their learning, so that others can use the results in appropriate ways. Assessment of learning methods include not only tests and examinations, but also a rich variety of products and demonstrations of learning—portfolios, exhibitions, performances, presentations, simulations, multimedia projects, and a variety of other written, oral, and visual methods (see Fig. 2.2, Assessment Tool Kit, page 17).”

Rethinking Classroom Assessment with Purpose in Mind, page 57

Why was this exemplar a valuable learning experience?

Art Language and Tools

Students demonstrated understanding of and facility with visual art elements and principles, and with the media of drawing, painting and paper mache.

Creative Expression in Art

Students generated their own interpretations of the given topic , developed, and communicated their ideas in creating their own mummy cases. They finalized and shared their works with each other and the school community.

Understanding Art in Context

Students connected the visual arts to contexts of time, place, and community, and developed understanding of how art reflects and influences culture and identity.

Valuing Artistic Experience

Students analyzed, reflected on, and constructed meaning in response to their own and others' visual art. They also assessed their learning in creating and experiencing art.