

Honolulu Museum of Art

Social Studies through Art

Grades 3 -12

5.1.19

Tour Overview

In this inquiry-based tour and art-making experience, students will use artwork as a primary source for investigating the phenomenon of globalization at different moments in history. Through hands-on activities and active research, they will explore how innovations in the arts have driven globalization, and will examine some of the social, economic, ecological and cultural consequences of an increasingly connected world.

Tour Routes

<p>Route 1</p> <p>20 minutes per rotation</p> <p>5 minute Introduction</p> <p>Gal 16 – iPad Investigation</p> <p>Chinese Court – Story of Silk</p> <p>*Gal 17 or 26 –Inquiry Part I: China or Islamic</p> <p>*Gal 26 or 11 – Inquiry Part II: Islamic or Philippines</p>	<p>Route 2</p> <p>20 minutes per rotation</p> <p>5 minute Introduction</p> <p>*Gal 17 or 26 –Inquiry Part I: China or Islamic</p> <p>*Gal 26 or 11 – Inquiry Part II: Islamic or Philippines</p> <p>Gal 16 – iPad Investigation</p> <p>Chinese Court – Story of Silk</p>
<p>Route 3</p> <p>20 minutes per rotation</p> <p>5 minute Introduction</p> <p>Chinese Court – Story of Silk</p> <p>*Gal 17 or 26 –Inquiry Part I: China or Islamic</p> <p>*Gal 26 or 11 – Inquiry Part II: Islamic or Philippines</p> <p>Gal 16 – iPad Investigation</p>	

*Before the start of the tour the lead docent chooses one of the following options for the Inquiry sequence:

Option A

Part I: Chinese Art (Gal 17)
Part II: Art of the Islamic World (Gal 26)

Option B

Part I: Art of the Islamic World (Gal 26)
Part II: Art of the Philippines (Gal 11)

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Tour Background

Within the broad terrain of social studies this tour uses the lens of the arts and a series of case studies to explore the specific historical phenomenon known as globalization. Roland Robertson, Emeritus Professor of Sociology at the University of Aberdeen, gives the following definition of globalization:

Globalization as a concept refers both to the compression of the world and the intensification of consciousness of the world as a whole.

Or, in more kid-friendly terms:

Globalization happens when distant parts of the world become more connected through trade, travel and communication.

If this is still too complicated for younger students when you are introducing the idea, it might help to give a few short examples such as this:

When they invented the telephone, people who lived hundreds of miles away could now talk with each other directly (news spread more quickly, people who were far away could have a conversation, etc.)

The counterpoint and prologue to globalization is the story of localization. Humans evolved as a geographically contiguous species in Africa. We dispersed over thousands of years to practically all corners of the planet; and, in the process, became increasingly isolated geographically, linguistically, culturally, politically, ecologically and economically, one group from another. Within each locale, groups developed specialized knowledge, beliefs and practices that were shaped by a shared history and the surrounding environment.

While we often think of globalization as a recent phenomenon (and it has certainly accelerated in the last few decades as a result of advances in information and communications technology as well as developments in transportation), its beginnings can be traced back to prehistoric times. In his book, *Globalization: a very short introduction* Manfred B. Steger describes four dimensions to this “reconnecting” of our species:

- Ecological
- Political
- Economic
- Cultural

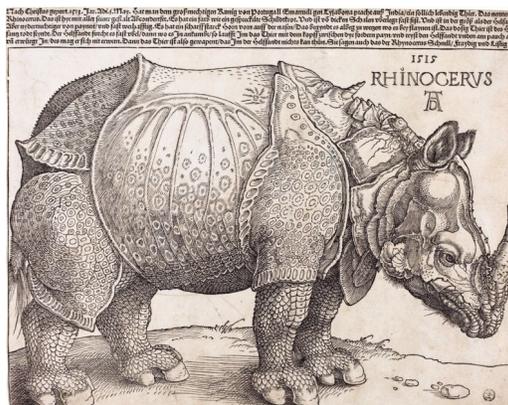
These dimensions apply to both the causes and the outcomes of globalization. The arts are one aspect of the cultural dimension and have at times driven globalization (silk, blue and white pottery, even spices if you want to consider the culinary arts). The arts have also been shaped by globalization as cultural hybridization occurs when two groups connect. As a result, the arts can serve as an excellent lens through which to investigate globalization.

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Make-Art Project

During their time with the teaching artists, students will hear the true story of a rhinoceros, given to a Portuguese governor by an Indian sultan, that travelled to Lisbon in 1515 and that was later lost in a shipwreck on its way to Rome.

The German painter and printmaker Albrecht Dürer created this iconic woodcut print of the rhinoceros based solely on a second-hand sketch and written descriptions, never having seen the rhinoceros himself.



While the rendering clearly portrays a rhinoceros, Dürer's own cultural experience and assumptions lead to various embellishments and misconceptions evident in the work.

Students then go on to play a game similar to "telephone" that leads to the creation of their own "lost-in-translation," fanciful creatures, rendered in watercolor pencil.

Introduction (5 minutes)

Provide students with a brief explanation of the idea of globalization (see example above in the *Tour Background* section), and tell them that they will be looking at examples of art that inspired globalization and which grew out of the cultural exchanges that have accompanied globalization.

Hand out black journals and let students know that they will be using these to make art and gather information throughout the tour. At this point, students should write their names on their journal and may want to write the title "Social Studies through Art." If there is time later, or back in their classroom, they may want to illustrate the cover as well.



Gallery 16 • iPad Investigation

Gallery Goal

Students will increase their understanding of global geography as they explore a modern example of globalization--the origins of the iPad.

Bag

projector, iPads, laminated handout- "From All Around the World: how an iPad comes together"

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Introduction

In the centuries before Captain Cook reached the Hawaiian Islands, Hawaiians were able to obtain everything that they needed from their immediate surroundings. If they needed a tool, they made it from resources that were frequently located within walking distance, or nearby in the ocean. The food they ate was also accessible from their immediate surroundings. They, like many other groups at that time were self-sufficient and did not require resources from other parts of the world.

As people around the world have become more connected, many of the items that we use everyday reflect the global nature of our modern existence. In this gallery, we're going to see just how "globalized" our lives have become by looking at the example of the iPad.

On an iPad that you are holding show students how to use Google Maps by zooming in on our location. Talk about the global nature of the museum, pointing out how we can experience different parts of the world simply by walking a short distance from one gallery to the next. Then give instructions on the basic steps for navigating in Google Maps:

- How to zoom in
- How to move around on the map
- How to switch to street view and back again
- How to zoom out
- Explain that the stars indicate locations where parts of this iPad came from

Activity:

Hand out the iPads (one per pair) and the resource, "From All Around the World: how an iPad comes together." With your partner see what you can find out about where your iPad came from.

- Zoom in on a location where a part came from, go to street view, look around and explore
- Then check out another location.
- As you visit different locations, read about the part or material that came from that spot
- If you have time, make a drawing or write down a discovery in your journal

For younger students, you may need to provide more support and walk them through the process for a couple more locations.

Closing:

Share out one new thing you learned (either whole group or with a partner)



Chinese Court • The Story of Silk

Gallery Goals

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Exploring the development of sericulture as a case study, students will learn about how important discoveries can drive globalization.

Bag

teacups, warm water, cocoons, silkworm life-cycle and sericulture images, silk legend

Introduction

Sometimes humans make a discovery that is so important that it attracts the interest of groups from thousands of miles away. We are going to look at an example of a discovery and an art form that changed the course of history and that brought people together from distant lands.

The Legend of the Empress and the Teacup

Pass out teacups to each student with warm water and start to tell the legend of the empress and the teacup. When you get to the point in the story where the cocoon drops into the teacup, drop a cocoon into each student's cup, and continue telling the story. Then show students how they can start to unravel their thread from the cocoon, and how they can twist it to strengthen the thread as they extend the length.

- See how long you can make your thread
- See how strong you can make it. Can you create a thread that you are not able to break by pulling?

As students continue to work with their cocoons show them pictures of the silkworm's life cycle and of the steps of sericulture.

Tell them the stories of Europeans' misconceptions about silk and of how silkworms were smuggled out of China.

If there is time, ask students to record one image or new idea that they learned at this station in their journal.



Inquiry Part I and Part II

Gallery Goals

Students will use drawing to document and investigate artistic examples of globalization related to the Silk Road, the spread of Islam and Islamic maritime trade.

Note:

These final two rotations make up a two-part sequence and can consist of either (A) the Chinese Gallery (20 minutes) followed by the Islamic Gallery (20 minutes), or (B) the Islamic Gallery followed by the Philippines Gallery. See the note below the tour routes on the first page.

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Bag

Drawing boards (optional)

Recommended Artwork

For Part I in Chinese gallery: blue and white porcelain, which grew out of the exchange of ideas, aesthetic trends and natural resources between Persia and China, and which has clear connections to pieces in the Islamic Art and Philippines galleries.

For Part I in the Islamic gallery: any work with geometric patterns, inlay or arabesque design work

Introduction

Tell students that they are going to work as historians, looking for evidence of how materials and ideas spread from one culture to another and how these ideas and materials took on new forms in the process.

Activity:

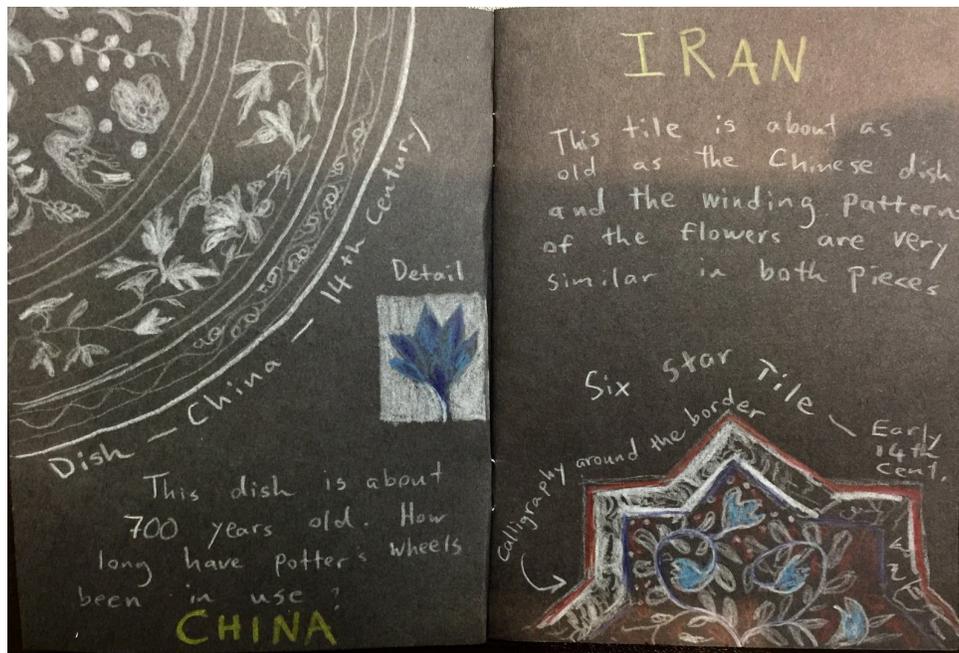
In the gallery in Part I (either the Chinese or Islamic), and as you move to either the Islamic or Philippines gallery in your next rotation, students will create a series of drawings in their journals as a means of investigating evidence of cultural exchange and hybridization that resulted from globalization. You will guide this process of historical inquiry by:

1. introducing students to a propitious starting point (an object),
2. asking them to create a drawing and record any observations or information they notice or can learn about the object
3. then, in the next gallery, you will ask them to find another artwork that echoes some characteristic of the object that they drew in the last gallery.
4. They will document this evidence of cultural connections by drawing the second object on the facing page of their journal, and recording their observations and inferences.

Here is a schematic of the process, extended through two galleries:

1st Gallery	⇒	2nd Gallery
<ul style="list-style-type: none">• Docent directs students to an initial object, which we will call "object A."• Students draw and record written observations, inferences and questions about object A.• Once students have had a chance to make observations and inferences, the docent can provide more background information on the object or on other objects in the gallery which help to illustrate a point about globalization		<ul style="list-style-type: none">• Students look for a new object (object B) that they think might be related in some way to object A• Students draw object B on the page that faces their drawing of object A, and record in writing their explanation of how they think the two objects might be related.

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Here is an example of one possible pairing of objects. This student's group started in Gallery 17 (China), and the docent directed them to choose amongst the blue-and-white porcelain(object A) which can be seen on the left-hand page. Then the group went to the Islamic gallery, where each student looked for an artwork that they thought might be connected in some way to the object that they drew in the last gallery. In the example above, the student found one of the six-star tiles (object B) and noticed a similarity between the winding forms of flowers on this tile and the winding forms of flowers on the Chinese dish (object A). The student drew the tile and recorded what they thought was similar.

This core activity of using drawing to gather evidence of globalization will hopefully encourage curiosity, questions and discoveries. While the docent will be aware of well-established connections between the galleries, the goal of this phase of the tour is not to try to nudge students' inquiry process in the direction of "right answers." As students look in the second gallery for an artwork that corresponds with the artwork they drew in the first gallery, they may find unexpected or even unlikely connections. The role of the docent in this process is to encourage students to be rigorous in their thinking with questions like:

- Why did you choose this piece? In what ways is this artwork similar to the artwork that you drew in the last gallery?
- What are your thoughts on why these two cultures were making similar artwork?
- What questions do you have about these pieces?

Parallel to this student inquiry process, though, docents should use their broader experience and knowledge of such topics as the Silk Road, to point out examples of connection. If a student notices the similarities between the geometric patterns in the Islamic gallery and the Philippines, the docent can help to provide more information and context. There may also be important connections that students miss, and the docent may want to highlight these connections or expand on what students are noticing. So, while the docent's principal role in

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this activity is that of facilitator of student inquiry, a secondary role is that of providing more context and of illuminating examples of globalization.

Three concepts that inform this drawing activity are *history as mystery*, *historical inquiry*, and *doing history*:

From Virginia Tech's website on historical inquiry:

*The whole idea of teaching **history as mystery** is to get students thinking... That is, we want to hear their ideas; we want to see evidence; and above all, we want to hear reasons, hypotheses, interpretations, and theories that analyze and explain events.*

(Gerwin & Zevin, Teaching U.S. History as Mystery, p. 13)

*A central goal of **historical inquiry** is the understanding of the broad picture of the past. This understanding is a cyclical process that begins with the asking of historical questions. These questions are then investigated by locating and analyzing relevant historical sources. This process of analyzing historical sources results in historical evidence. This historical evidence is then used to construct an historical interpretation relevant to the guiding historical questions.*

*The **doing of history** is where students "pose questions, collect and analyze sources, struggle with issues of significance, and ultimately build their own historical interpretations." (Levstik, 1996, p. 394)*