

The Art of Writing: A Thoughtful, Expressive Experience

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INTRODUCTION

The art of writing is to create an experience for the reader. This innate desire for expression led to the formation and development of written language. Humans painted on cave walls as far back as 25,000-30,000 years ago, and the history of language precedes 3,000 B.C. when the Sumerian people stylized a pictorial chronicle of events in clay with symbols using a wedge-shaped stylus creating a style of writing known as Cuneiform. There are still a few civilizations that currently rely solely on oral-based communication. Archaeologists have found language remnants from ancient civilizations on every continent except for Antarctica. These relics hold commonalities that transcend boundaries of land and water. For example, we have words today that date back to pre-Aztec societies. Some of these words include tomato, coyote, and chocolate. Man's earliest symbols, linked to the spoken language, continue to awe the reader through complex literature, poetry, and nonfiction. This desire to express ones' self transcends time and cultural differences.

Students must write to express themselves. They need a response to their writings to validate their thoughts, or to gain insight from another vantage point. To prepare the student respondent to share emotions and initial responses, the respondent must be aware that this is a sensitive position, and care must be taken to be thoughtful and respectful of the writing. At the conclusion of each art project, a full forty-five minute class session is devoted to writer and respondent. Each student will be both writer and respondent.

Bill Center, President of the Washington Council on International Trade, in a 2004 speech entitled " The Global Classroom: Issues and Perspectives," addressed the Teachers of the Pacific Northwest Association of Independent Schools and stated:

Every course should emphasize the art of reading, intensive writing, analysis, systematic evaluation, rigorous training in conceptual abilities, critical thinking, listening, speaking, teamwork, and leadership skills.

Mr. Center further states during this same 2004 speech that:

Our job as teachers is to stimulate, encourage, and energize our students to want to think and to learn more in a rapidly changing world. Change is a constant in our lives and we as humans must adapt and still remain true to our ideals, life skills, and personal and social mores and traditions.

This course involves the student in the discovery of language, historically, artistically, and personally. Students will carry a new appreciation of prior civilizations and the cumulative effects their efforts have made on our lives. Understanding that language is an art form and deserves a prominent place in a visual art portfolio along with other works, promotes originality of thought and sharing of experiences.

ART HISTORY OF LANGUAGE

The Art History of Language is a one-semester/18-week course comprised of twenty students, and meets for forty-five minutes every school day. Lessons are varied with full class

participation, and students work in groups based on a color personality analysis originally devised by Myers-Briggs. Students learn from one another as well as from the instructor, former students, and community-based teachers. Any materials required to successfully complete their projects, ranging from natural sources including clay, reeds, grasses, and bamboo, to any other ready-made products are available. Natural materials are preferred for inscribing, painting, and writing calligraphy to add to the authenticity of the artwork. Students are encouraged to explore and create language and other art projects in a relaxed atmosphere, using a variety of multi-medium art works, and writing responses to other students' work. This course demonstrates the resourcefulness of the initial artisans and reinforces the slow progression of language throughout the centuries of time.

During the course students become familiar with Pictographs, Iconography, Cuneiform, Hieroglyphics, Phonograms, Logographs, Ideographs, and other language forms, that together provide the keys to understanding ancient civilizations. Current dictionaries do not adequately define each of these terms, so periodic supplements added to their journals are integral parts of increasing their terminology of the discipline. Before you can delve deeply into any topic, you must have a working knowledge of the nomenclature to better understand the subject matter.

Among the myriad of civilizations that developed a form of language, one influential cultural area flourished in what we now call South America. These civilizations settled in areas now known to us as Ecuador, Bolivia, Columbia, Peru, and the Amazon basin area. This area was the birthplace of the Moche civilization and, perhaps the most well known civilization of this area, the Inca Empire.

Other societies dating back to the tenth century B.C. lived in South American also. Archaeological circles refer to these as the Andean area civilizations. Man's earliest symbols, linked to the spoken language, continue to command respect and the attention of linguists and historians throughout the world.

To the north, geography played a large part in the development of language in Mesoamerica. Scholars define Mesoamerica as Mexico and the upper Central American area. The societies that settled in the Mexican highland areas were primarily farmers. The Aztecs settled in the area north of the Valley of Mexico. Civilizations with larger expanses of lands available to them in the Mexican plateau areas were more nomadic. Recently, in 1986, a significant discovery was uncovered from the riverbed of the Acula River when archaeologists, quite by accident, discovered a four ton basalt figure with a 400 character hieroglyphic tablet accompanying the monument neatly inscribed in a twenty-one column depiction of Mesoamerican life. They named this find La Mojarra stela, and some refer to this find as the Mesoamerican Rosetta Stone. It is still being closely scrutinized by scholars, and no definitive, conclusive answers have emerged, but it definitely provides the largest format for study of the Isthmian language system of the cultures in the Veracruz area of Mexico (Stuart, "New Light" 105).

Other civilizations existed in this Mexican area. These people include the Toltec, Aztec, Mixtec and Zapotec, who developed extensive contributions that last through to today's society. One Mesoamerican contribution is a complicated calendar system based on a 260-day sacred calendar and a 365-day solar calendar used for planting and other functions. Many people refer to this system as the Aztec calendar, and although it is true the Aztecs did use this calendar system; it was in no way isolated to this one cultural civilization. One contribution, the development of maize (what we call corn) took centuries to perfect and kept, and continues to keep, many people from suffering life threatening vitamin deficiencies. Numerous spoken languages developed in Mexico among independent societies, but linguists grouped them into about fourteen defined language families. One of these fourteen groupings is named Uto-Aztecan and was spoken in areas far outside the Aztec cultural center and predates the Aztec society.

Another of these language families surpasses the others in its sphere of influence and was spoken from the northwestern United States to Panama. It was also used by the Aztecs. This spoken language of the Aztecs is Nahuatl. Some people still speak remnants of this language in specific Mexican areas. In the southern Mexican state of Oaxaca, Mixtec and Zapotec are the primary spoken languages. Written records in Zapotec date back to 500 B.C., and evidence strongly indicates this may have been the language of the Olmecs, the most ancient known Mexican civilization. The Spanish came to Aztec land in 1519 A.D., and the thriving Aztec society was savagely destroyed in 1521 A.D. ending a dynamic, longstanding Native American historical civilization.

Natural topographical barriers assist in developing independent societies. The Mayan society settled in the southeastern highland ranges of Mexico from Chiapas through lower Central America. Huastec is the Mayan spoken language. Even though most of the Mesoamerican societies developed a written form of language, the Mayans took it one giant step forward. They advanced their linguistic development into a semantic-phonetic language. One of the primary reasons for advancing their language was to ensure that the peasantry would know how to carry out the wishes of the upper class. Some of the smaller societies in the lower Central American area never developed a spoken language, but relied on an intricate hieroglyphic communication system. The other languages spoken by Mayan cultures and their descendants bear little resemblance to any other language in any area of Mexico. This remains a conundrum to linguistic scholars.

On another continent far from Mesoamerica, a remarkable archaeological treasure was unearthed in 1799 by French soldiers, and deciphered in 1822 by Egyptologist, Jean-Francois Champollion. The Rosetta Stone unlocked the mysteries to the Egyptian Civilization and the people of the Indus Valley. The unique Rosetta Stone has three languages written on it. The languages are Egyptian Cursive (Demotics), Egyptian Hieroglyphics and Ancient Greek. Ancient Greek was the language Jean-François Champollion deciphered, and this provided the means to unlock the mysteries to other writings throughout Egypt, and other parts of Mesopotamia. The history found in the ruins shows man's progress, adaptability, creative outlets, and glimpses into everyday life of the ancient Egyptians. The Rosetta Stone provided an indisputable source for archaeologists to decipher this ancient civilization, and gave clues to assist in interpreting languages of other civilizations. Other societies prospered before the Egyptians, but in our current educational system the Egyptians are studied more. Like the Egyptians, the Babylonians and Assyrians developed their own forms of communication, and Akkadian became the first Semitic language. Regardless the type of language developed, they all fit into a general definition used to define writing. This definition, according to *National Geographic* in their August 1999 edition in an article entitled, "The Power of Writing," states writing's definition as "a system of human communication by means of conventional visible marks linked to spoken language" (Swerdlow 110).

In the Middle East the Sumerians used embellished clay tokens in business transactions. We now refer to this type of communication as Cuneiform, which is reported to be the first form of writing. Also active during this B.C. time period are the Harappas of the Indus Valley, the East Semitic peoples of Mesopotamia, the Chinese dating back to the Shang Dynasty, the Phoenicians with their Levantine Alphabet, and the diversified Semitic languages consisting of two major groups, Aramaic and Canaanite. One faction of the Semitic language group helped to establish the Arabic and Ethiopic languages, and Canaanite was influential in the formation of the Hebrew and Phoenician alphabets.

Many societies no longer exist, but the Chinese culture continues to thrive. Scholars site the existence of a continuous national language as a major contribution to the longevity of a society. Many regional dialects exist in China, but Mandarin Chinese is China's only official language.

This is in contrast to the United States and other countries that have never proclaimed a national language (Center).

It is imperative that students fully comprehend the advanced societies that existed on every continent prior to European explorations and their conquests. These globally located societies developed independently of one another, and reflect man's need to recount daily events that are still important to us today. Religious ceremonies, births, marriages, deaths, conflicts, and conquests are a few of the topics chronicled. After the arrival of the Spanish in Mesoamerica, only eight painted logographic books remain that convey the history of the Mixtec society and one of their great leaders, Lord Eight Deer. One of these eight books is *The Codex Nuttall*, an eighty-six-plate screen-fold manuscript recounting Mixtec historical events and the prominent moments in the life of their great leader, Lord Eight Deer. The only reason this codex and others survived is that the Spaniards sent the books back to their European benefactors as part of their booty.

Most of the early societies wrote from right to left unlike our Greco-Roman alphabet that reads left to right. We have students in our classrooms today whose parents have recently moved their families to the United States. Eighty-three nationalities are represented in our school and, in these homes, English is the second language. The parents are very involved in their children's educational development, but many times the students act as extremely capable translators and assist their parents in adapting to our country. At school students read and write from left to right, laterally, but at home they must adapt to their parents' native tongue and writing form. Not only do students go from a phonetic alphabet to a symbolic-character language at home, they must also read vertically right to left. This is an asset to this course because each student contributes the writing system of their home language, and an understanding of a language other than our alphabetic English language. This will extend available alphabets, develop a respect for diversity, and create a mutual admiration for their peers. Students live in the present and look at language differently. Through course activities each student realizes common threads that bind our current languages to ancient language forms. Allowing students to augment curriculum increases their influence in class, and provides a reason for them to defend the relevance of varied languages in daily communications. This invites debate regarding similarities and differences in divergent language forms. Knowing that each student's language contribution adds to the class's pool of knowledge and increases the depth of complexity available in our classroom stimulates individual contribution, and creates a more advantageous learning atmosphere.

Our English/American language is a conglomerate of every language worldwide. It demonstrates how easily we acquire and adapt new words into our vocabulary. Students should know the Phoenician's influence on building language bridges through their business travels. They used a written alphabet adapted from inscriptions found in the Turquoise mines in the Sinai, and used this Levantine Alphabet to record their transactions. The Phoenicians lent their alphabet to several other societies including Greek and Roman. Hebrew and Arabic religious books are written in languages derived from the diversified Semitic languages that originally divided along geographic lines, another example of geography's effect on language.

In history many homogenous societies developed and prospered because the people were more settled in specific areas and travel was restricted by geographic restraints. The Jewish people are one exception to this statement. Throughout history Jews have lived in every corner of the globe, and have undergone many turbulent periods and years of displacement. Despite these trials they adapted and continued because they share one common bond, their language. Where they live or worship is of little consequence because they share a history, traditions and a common language that unites them.

Some traditional, conservative theologians feel the Roman Catholic Church began to lose membership when their religious services changed from being conducted in Latin to being conducted in the native language of the congregation. Although Latin is considered a "dead" language, and few Roman Catholics understood the exact content of the religious rites and services, they were schooled in Latin and raised on ceremonies in Latin. This was a longstanding tradition eliminated by a Vatican conclave, Vatican II, convened in 1962 by Pope John XXIII and ended in 1965 by his successor, Pope Paul VI. This Ecumenical Council, entitled "The Church in the Modern World," made sweeping, radical changes to a worldwide organization traditionally known to be slow to change. One of the Vatican II edicts stated that Latin was too far removed from the people and created an austere environment. To better serve their congregants they removed Latin as the official language for Roman Catholic services, and replaced it with the native language of the congregation. Some theologians think the Conclave did not fully consider the power of tradition and language when they enacted this edict. Latin in a Roman Catholic service was tradition, and was one of the common threads that bound the members of the Roman Catholic Church worldwide. Language and tradition make us feel safe and secure. This is a truth lasting through centuries of varied civilizations and remains a constant in today's global community.

UNIT OVERVIEW

The Art of Writing: A Thoughtful, Expressive Experience

Unit: One Semester/18 Weeks

Time	Lesson	Objectives	Activities
6 Days	A Word for The Wise	The student will be able to: 1. Read aloud. 2. Determine meaning in literature. 3. Keep an updated journal. 4. Match 58/62 words to their definitions. 5. Teach another group 20/20 new words 6. Listen attentively.	Alice, Where are You? Jabberwocky Jeopardy Hide and Seek
8 Days	Ideographic Treasure Hunt	1. Identify Universal Symbols 2. Understand importance symbols 3. Find and Draw (10) ideographs in a specified area 4. Behave appropriately 5. Create a pictograph 6. Write a business letter using proper format	Symbolically Speaking Neighborhood Find Communication Through Contemporary Pictographs It's Just Business
2 Days	Color Works For Me!	1. Put four personality traits in order. 2. Assume a group role.	Finding Oneself Fitting In
15 Days	Rosetta Stone Revisited	1. Students learn to work co-operatively 2. Learn significance of Rosetta Stone	Oh Sweet Mystery of Language

Time	Lesson	Objectives	Activities
		<ol style="list-style-type: none"> 3. Investigate our diverse classroom language library 4. Identify similarities and differences in diverse languages 5. Identify problem solving methods 6. Inscribe three forms of language on a clay slab 7. Create a Medal of Honor 8. Write a journal entry from another's view 	<p>Languages R Us</p> <p>Language Problem Solving</p> <p>Keepers of History</p> <p>The Stone and Champollion</p> <p>A Private Appreciation</p>
12 Days	The Birth of Diversity	<ol style="list-style-type: none"> 1. Distinguish Varied research Techniques 2. Follow Instructions 3. Present collected data using verified sources 4. Creating a personal culture storyboard 5. Learn bookmaking techniques 6. Make age-appropriate Handouts 	<p>My Dear Watson</p> <p>Getting to Know You Culture-to-Culture</p> <p>You Have a Story to Tell</p> <p>Handmade Books & Handouts</p>
20 Days	Lord Eight Deer	<ol style="list-style-type: none"> 1. Surmise the meaning of pictograph 2. Learn to read Mixtec using informative, instructional guides 3. Create a rubric from facts 4. Evaluate progress analyzing success and failures 5. Ascertain personal name Mixtec Day Symbols 6. Make accordion book in box to access day signs 7. Make a three-dimensional armament 8. Follow complex Directions 9. Complete a papier-mâché mask using a minimum of five materials 10. Write in a clear, concise manner 	<p>The Mixtec Puzzle</p> <p>Ups and downs</p> <p>It's All in a Day Sign</p> <p>Accordion in a Box</p> <p>We All Wear Masks</p>
20 Days	Out Of Asia	<ol style="list-style-type: none"> 1. Write a Haiku 2. Write the Haiku using Chancery Cursive Calligraphy 3. Illustrate the haiku and convert Haiku into a linoleum block monoprint 4. Write your haiku in traditional Chinese characters 	<p>Nature in 17 Syllables</p> <p>Move Over Henry VIII</p> <p>In Homage to Albrecht Durer</p> <p>Time to Brush-up</p>

Time	Lesson	Objectives	Activities
		5. Evaluate progress analyzing successes and failures 6. Follow complex instructions 7. Given an evaluation and assess personal progress	Ups and downs Wrap It Up

STRATEGIES, OBJECTIVES AND LEARNING EXPERIENCES

A Word to the Wise

There are many terms specific to this topic not included in any standard dictionary. It is a virtual impossibility to attain success in this course until we all speak the same language. The following strategies make learning words not only easy, but also fun.

Alice, Where Are You?

In this opening activity students get a copy of “Jabberwocky,” a nonsensical poem by Lewis Carroll. Using class cards the students read a portion of the poem aloud. The teacher leads a discussion regarding the poem’s meaning and the use of his language. Each student writes his or her personal feelings about the poem in journals, and then gives the journal to the person to the right. That student responds to the writer’s initial thoughts regarding the poem. Students share how their thoughts are similar and how they differ. Before putting their materials away, they glue the poem in their journals. The following strategies are used to define the 62-word “Glossary of Terms” to familiarize students with correct course nomenclature.

Jabberwocky

Before students enter class, write two groups of vocabulary words on the board, eleven in column “A” and eleven in column “B”. Identify each group with “A” and “B.” After students seat themselves, tell them they are to be in two groups for this activity, “A” and “B.” Then both groups, without any resources including dictionaries, create individual paragraphs using the words under their letter on the board. Students will protest that they need a dictionary and can’t do this. Tell them they need to do the best they can. When the twenty paragraphs are complete, ask for two or three volunteers to read their paragraphs. The students will laugh at the silliness of it, but they will be very curious about the meanings of the new words.

Explain to students that they will be both teachers and students in the next activity. Using the words employed to write their paragraphs in the *Jabberwocky* activity, Team “A” teaches Team “B” the meanings of their eleven words located on the board, and Team “B” teaches team “A” their eleven words also listed on the board. This will culminate in a class “Definition Bee.” If the class as a whole learns 90% of the words, a surprise will await them. Tell them you will assist with materials for teaching the other group or help in any way you can so they will be successful in learning 22 new words.

Jeopardy

Students are very familiar with the game, Jeopardy. Write 20 new words on an overhead for students to copy. It is their responsibility to prepare for the game after class, and be ready to play the next day. All the students’ names are written vertically on a standing flip chart with two lateral columns at the top that read “YES” and “NO.” Using class cards pull a student’s name and ask for a definition. When the student gives it, the rest of the students must write it down in their vocabulary journal. Then, still using the class cards, the teacher pulls out another student’s name. That student must ask if it is a certain word. If it is, that student gets a check in the “YES” column next to his or her name, and all the rest of the students write that word and underline it next to the correct definition. Continue until all twenty words are used in the game. Then, call on

students using the words they just defined, and the 22 words from the Jabberwocky activity. This review gets the students into the “YES” category.

Hide and Seek.

The final 20 words are to be color-coded, two colored paper squares per word. On one color square write one word and on the other same color square, write the definition. Hide all forty squares in the classroom. Students must find a word card first, then the definition for that word. The student writes both in their vocabulary journal. When the journals are complete, students sit in their seats and review the new words and eat their treat.

Ideographic Treasure Hunt

These strategies offer the students both an opportunity to explore and learn more about themselves and their peers. Students assume responsibility in and out of the classroom.

Symbolically Speaking

An introduction to the students to universal symbols and they write the meaning of each symbol that they recognize from the "Universal Symbols" handout. In the "Symbols of our 21st Century" students match an unknown symbol with a word. They use problem-solving skills to identify clues in the symbols that relate best to a specific word. First, students couple the words and symbols that they know, and then they identify and couple the remaining symbols with a word using a process of elimination. Look closely for non-verbal clues in the symbols, and use deductive reasoning. This opening activity introduces pictography, logography and ideography in today's society, and opens discussion for the continuing need for symbols in our more literate globally oriented world writings indicate why they are relevant today, and may remain important in our future. Include some reasons for ongoing ideographic images.

Neighborhood Find

Students pull a number (one or two) from a hat the teacher presents to them. Students choose a partner to work with on this project. Each paired group contains a one and a two. As a class divided into paired students go around the block using a journal to list all the ideographs (symbols) they see. The pairing offers not only safety, but sidewalk space for two. We are located in a diverse urban neighborhood block, and we will go through portions of several buildings on our neighborhood walk. One person records their findings for the first half of the hunt, and the partner records their findings for the second half of the hunt. After their neighborhood walk each student identifies a need for an ideograph not located in the community, but is needed to add safety to the area, or performs another useful student identified function. They may also see symbols that require updating.

Communication through Contemporary Ideographs

Each student creates an ideograph according to directions and presents it to the class justifying the need for the symbol. Use the following instructions: Draw a rough draft of your idea(s) of a symbol(s) in your journal, and then draw your idea lightly on a piece of 9" x 12" drawing paper. Refine your drawing, and consider the best ways to convey your non-verbal communication. Select your color palette and always remember that less is better. Investigate color meaning in graphic signage, and then construct your icon on 9" x 12" construction paper. Use appropriate materials to make your end product appear more professional, and NO you may not use the computer on your project yet. Remember the rules that simple and larger is better in signage, and once you think your measurements are correct, re-measure. Use all materials safely and when using an Exacto-Knife, always cut on top of a cutting board, and use all the "Knife Safety Rule." Now generate a computer model of the graphic you just completed manually. This graphic will be used in the next portion of this project.

Each class member writes a detailed description of their symbol in their journal, and outlines the purpose of their graphic image. Include the positive effects it affords our urban neighborhood if implemented. The manually constructed signage is displayed in our hallway for comment from our general student population, but students keep their computer-generated image in your journal in a special sleeve to keep it neat and clean.

It's Just Business

Students write about their depicted graphic symbol that benefits our school community, and/or business and residential areas located in our city block. Each student writes a civic responsibility action letter using the standard business letter form adhered in their journal. Student directions: Write the letter to the responsible party asking them to consider your suggestion of the addition of the symbol in the community and defend your position. Before writing your letter do some investigation and learn the name of the responsible party to whom you should address the letter. You want to be effective, and finding the person who is the decision-maker and is capable of responding to your letter without having to pass it on to someone else for a definitive answer eliminates your letter being ignored or prematurely trashed. You are writing this letter to elicit a response and effect a positive change in our neighborhood. Review persuasive letter-writing skills in your English writing notebook, and use your most effective persuasive skills. Review your reasons for writing this letter. Write your letter in your journal first to eliminate unneeded verbiage, and modify the body of your letter to enhance focus. Exchange the journal draft with your "neighborhood find" partner and ask them for recommendations to improve your letter. Do the same for them. Give the final journal draft to the teacher for final approval before typing it. After approval, type your letter and mailing labels on the computers, run spell-check, and include a copy of your computer generated symbol in a presentation sleeve with your letter. Make a copy of your letter and include this copy in your journal. Return all finished, pertinent letter inclusions to the teacher for review, and to get a 9" x 12" envelope and stamps for mailing. This project shows community involvement, civic pride, and moral responsibility, and may invoke a needed addition, update, or change in our community.

Color Works for Me!

Open class with a film clip starring Robin Williams entitled, *What Dreams May Come*, a 1998 PolyGram film directed by Vincent Ward. Key the clip to a portion of the film when Robin Williams is walking into an unbelievable world of vivid color. This visual dream sequence helps explain the importance of color in our lives. Color also affects our behavior according to Carl Jung who classified people into four major groups based on behavioral traits. Several psychologists, using Carl Jung's theory developed data to support his conclusions. One of the better-known studies is the Myers-Briggs Personality Test in which research indicates behavioral personality traits are life patterns that guide our interactive relationships personally, educationally and professionally. In their studies they determined that all people are divided into four-color groups. Everyone has traits of each of the four colors, but one color is dominant in each individual. Knowing this helps you develop interpersonal skills based on your strengths and weaknesses, and provides necessary information to assist you in working with others better.

Now quickly interject a clip from *Cool Hand Luke*, a 1967 movie starring Paul Newman, George Kennedy, and Strother Martin. The short scene shows Strother Martin addressing his inmates and he simply states, "What we have here is a failure to communicate." End the clip and state that this is a group that clearly needs to know their personality colors better to improve their communication skills.

This strategy allows students to identify themselves, and provides a method of dividing the class into manageable, productive groups. Each student gets four sheets of colored paper; gold, green, blue, and orange. Each sheet contains the core values and personality traits of one

personality type. The instructor makes it clear that we all possess some of each of these color traits, but usually one-color dominants. These personality colors change through life's passages.

The student reads over the four sheets and places them in order with the one most like the student on top, the second sheet, third, and finally the fourth sheet on bottom represents the character traits most unlike the student. No student writing is allowed. The teacher visits each student, and records their personality traits from one to four on a Class Sheet used for grouping students into more productive settings. From these personality self-assessments students are grouped by fours, each with a different personality type. One of each color in a group is ideal, but this only happens in a perfect world, so the teacher decides the best possible groupings based on the available class personality types. The instructor explains the importance of the group's dynamics in producing a successful working environment. Each member must fulfill his or her responsibilities within the group.

After dividing into groups, the group members determine the communicator to represent their group and report their progress to the teacher. Select another member of the group to make daily journal entries outlining individual and group project member participation.

The Rosetta Stone Revisited

Oh Sweet Mystery of Language

This opening activity shows a film clip from *Natural Treasure* from Bonus Level 2 "Riley's Decode This!" featurette. In the featurette a message must be decoded from clues that engages the students in decoding ancient language forms and uses other archaeological techniques. For the student who has already worked the movie bonus selection, I have a Mayan glyph for them to decipher as a related learning activity. The group dynamics changes when working in new Color Personality Analysis based groupings. Students learn to work cooperatively in different settings with other students. Later they will work on an individual basis where they are solely responsible for their work. Watching this film clip helps the students understand the importance of observation and other investigative techniques. It also opens the class up for discussion regarding deductive investigative skills required to decipher codes and unknown languages. As teacher I will write all the skills the students deem important in this problem-solving situation on a flip chart and propose other problem solving strategies. We will prioritize deciphering techniques and post these techniques on the board for future use.

We will conduct an interactive fact finding mission about the Rosetta Stone and its importance to archaeologists, historians, scientists, linguists, sociologists and countless others. I will ask for known facts about the Rosetta Stone to determine the class knowledge level before proceeding. After gathering the known class information on the Rosetta Stone, I will complete the discussion by explaining other germane information, especially the significance of artwork as a reflection of items of importance, and a means to convey personal, historical and cultural identities. Overhead transparencies of an illustration of the *Book of the Dead* and *Stele of Zezen-Nakht* from the Egyptian culture, *Head of a Man* from the Etruscan culture, *El Morro* from the New Mexico petroglyphs of the Pueblo ruins, the *Colossal Head* from the San Lorenzo Olmec culture, and *Graffiti Verite* from our urban contemporary culture. Each student receives a journal entry regarding the Rosetta Stone, and enlargements of the texts found on the Stone. We will really look at the text enlargements and try to isolate the culture it represents and what the scribes were trying to tell us, and as always class member adhere these entries into their journals. Each student gives their best "guesstimate" as to the culture that originated the Rosetta Stone and subject of the message on the stone. All guesses are written on the board for consideration, and the answers revealed tomorrow. We will also briefly discuss who deciphered this unique glimpse into ancient history. This serves as a pre-teaching strategy, and prepares students for the

following activities. The three Rosetta Stone languages are revealed. Those who guessed correctly get recognition.

Languages R Us

Displays of the numerous languages available in our classroom language library are placed around the room. (Listed Internet Resources are in the Bibliography). Some of the Writing Systems are Zapotec, Toltec, Berber and Tifinagh, Olmec, Meroitic, Indus Script, La Mojarra Script, Hebrew, Cypriot, South Arabian, Yi Scripts, Phoenician, Proto-Canaanite, Mixtec, Mayan, Etruscan, Coptic, Ugaritic, Aramaic, Sanskrit, Devanagari, Sumerian, Glagolitic, Futhark, Ogam, Arabic, Greek, Luwian, Egyptian Hieroglyphic, Russian, Cyrillic, Braille, Latin, traditional Mandarin Chinese, Anasazi petroglyphs, Cherokee, Native American Sign Language, Ainu, Mimbres, and Navajo Sand Pictographs.

These unique language forms are discussed briefly and further explain many of our vocabulary words introduced in the "A Word for the Wise" portion of this unit. Then we investigate language forms from our class language library. Available writing systems are classified into five distinct types. The classifications are Alphabetic, Pictographic, Logographic, Ideographic, and Syllabic systems. Some systems do not fit neatly into one classification and are considered Combination Systems. There are some of these language systems, but use this classification ONLY when appropriate. Students receive written definitions for their journals (Callahan).

Students who use English as a second language are encouraged to bring their own alternate language forms spoken and written at home to include in our class language library. Bring a written (or typed if possible) copy of their primary home language, thus involving them more in class activities. If their language is too large, they are asked to select an ample sampling of characters of their language and return that to school to include in our class language library. If the alphabet is phonetic, the student brings the entire alphabet in upper and lower case letters, and these alphabets become a part of our class language library. This action enhances student importance within the class structure, and elevates a sense of pride in the diversity they add to the class.

Each student creates a rubric listing twenty languages vertically, with six headings horizontally across the top. The six headings are Pictographic, Ideographic, Logographic, Syllabic, Alphabetic, and Combination Systems. The teacher models how to make the rubric. Use the Combination System classification ONLY when applicable. Most systems fit nicely into one of the other five conventional classifications. Each student selects their own twenty languages to classify. Use the given "Writing System" definitions to assist and clarify your options. After completing a rubric, the student should look over it carefully, and write about the similarities and differences in the twenty writing systems you classified.

The writing systems are placed into five different, appropriate boxes for selection at random by group representatives. Students should make only three selections, each one from a different box. They are responsible for keeping the envelopes and all its contents through project completion. Upon project completion, students will return the three complete writing system envelopes for future class use.

Keepers of History

Each group makes its own version of a Rosetta Stone using the three writing systems drawn at random. Use a very simple group written message approved by the teacher. Student directions: Plan your project and make a rough draft in your journal. Flatten a piece of self-drying clay, and scribe the message into the clay. Flatten your clay on top of a piece of waxed paper, and keep the clay covered with a damp cloth until you are ready to write on that portion of the clay. The clay

will dry completely within an hour and ready for display the following day. Within class, groups will rotate to investigate other group's "Rosetta Stones," identify the languages used, and decipher the message.

The Stone and Champollion

Working alone, students use their journals to write reasons why Jean-Francois Champollion, the Egyptologist who deciphered the Rosetta Stone, deserves a medal of honor. Using a journal in this way forces the student to rethink the relevance of this archaeological find, and assists them in formulating their own position about honoring this Egyptologist. If the student determines Champollion deserves a medal, the student accompanies their journal entry with a preliminary drawing of a student-designed medal.

The student then names and crafts a medal for Jean-Francois Champollion using a 4-inch button base to embellish. A variety of ribbons, beads and other materials are available to complete their medal modeling their journal drawing. Explain the meaning for the colors used, and the importance and significance of each of the embellishments. Include a written paragraph in tribute to Champollion along with your completed medal. These will be displayed in the library in conjunction with our cultural storyboards.

A Private Appreciation

The teacher gives each student a number from his/her class card. A class card is pulled, and that student comes up to the "Wheel" that has 20 divisions showing the twenty Mixtec day characters, one per section. This wheel is a giant mandala made of various colored poster boards attached to a 2" x 4" on a sturdy stand. The pointer is shaped and colored like an old stone. The student spins the "stone" to find his/her partner.

The partners write to each other regarding their experiences in this course and any appreciations they have formed up to this point. The entries reflect personal experiences that have affected them. They may reflect on the development of language and its effects on society, or the reasons why ancient civilizations are no longer in existence. You may reflect on the need for tradition and continuity of language as a common bond. It is your personal reflection and your own appreciation(s). Make it your own, and be as singular in thought, or as broad in topic as you choose.

The Birth of Diversity

My Dear Watson

Before going to the library students are shown a movie clip as an opening activity. The clip is from the *Adventures of Sherlock Holmes and Dr. Watson: The Hound of the Baskervilles*, a film directed by Sidney Lanfield and produced by Mpi Media Group starring Basil Rathbone and Nigel Bruce and released in 1939. The clip shows Sherlock Holmes and Dr. Watson discussing investigative techniques, and how to respond when investigations do not go the way you planned. It shows ways to circumvent adverse investigative results. The students will be distracted by the Black-and-white film.

Getting to Know You

We go to the library, and students are asked to sit beside someone they have never worked with before. The student is paired with this new partner. In the library, student pairs draw a number from a clay pot (one number per pair). The students match their drawn number to a poster on an easel that has sealed envelopes beside each number.

Culture to Culture

The paired-students get an envelope containing the civilization they are to investigate, a detailed handout with presentation requirements, presentation guidelines, and a clue that guides them to their first research source. Once library research is completed and approved by the teacher, the pair receives instructions to find the biography of a master detective and write the first line from Chapter Three of the clue book on a piece of paper, fold the paper, and present this information to the teacher—all without saying one word. Be very secretive. If the line is correct, the pair receives another envelope containing a computer website to find further data about their topic in the computer lab. Upon returning to the classroom a mock-up of a presentation board will have miraculously appeared. There is great flexibility in their presentation methods, but minimum requirements must be achieved.

The civilizations correlate with the languages in our classroom language library, but expand the knowledge base of each of the civilizations. Their investigations include the civilizations geographic location, available natural resources, the years of existence and their sphere of influence. Research also includes bios on any famous people from that society, and notable contributions attributed to that civilization. Include artwork and architectural features, religious traditions, and any available information regarding daily life. Look for drawings and photographs that depict the civilization. Research its foods and traditions. Name any notable items that make their civilization memorable. While researching look for one special fact or quote or anything you can use as a focal point for your presentation. Has your civilization made a contribution still existing today? Because the available information on these civilizations is so varied, there are no specific titles to include in your presentation, but all the information listed above must be included. Please ask for use of the color printer in the computer lab to make your presentation better. Note all the sources you used in the preparation of your presentation, and remember that computer sources must be listed also. You need to credit the proper source for use of photographs and drawings too.

You have flexibility in the layout of your tri-fold presentation board. Create a graphics idea file that includes layout ideas from magazines, brochures, and newsletters. Include displays with current layout trends and presentation designs. Build a teambuilding relationship with your partner, and strategize with your partner about aspects of your civilization to showcase, and layout design elements you like and think will be appropriate for this type of presentation.

You Have a Story to Tell

Clearly identify your assignment, and gather germane information. Think of yourself as a member of the civilization, and convey the pride you have in your family, ancestors, and your society through a graphic display of drawings, photographs, and text derived through effective research. Limit the focus of your research to pertinent facts that make your culture and their contributions unique. After completing your research, identify one statement of fact to use as your focal point. All additional information supports this statement and creates a cohesive theme. Brainstorm with your partner and write every idea in your journals. The joy of brainstorming is writing down *every* idea. Then modify, eliminate, expand, and refine specific topics that support the primary premise.

Create a decision-making grid to assist in prioritizing research information. Plan your theme, and diagram a rough draft of your storyboard. Use graph paper and post-it notes to simulate placement of text areas, photographs, maps, graphs, and drawings, etc. Work from the center of your presentation board out to ensure a more artistic, balanced presentation. Use your poster presentation guidelines to ensure all required elements are included in your presentation's rough draft. Evaluate ways to incorporate simple, effective ideas that support your theme. Keep your ideas open ended to allow different solutions if difficulties in initial plans arise. Formulate a plan

with a step-by-step sequence of events. Identify a few effective, related font styles to simplify your visual package, and draw the viewer into your story. Use these few stylistic fonts for every aspect of the copy on your storyboard. Remember the simplicity of a few serif-based fonts is usually better. Identify topics that support your headline, sub headlines, drawings and photographs. Assign topic headings to areas on your board that systematically tell your special story. List all your required materials, and continue to rethink your storyline until it meets your objectives.

Keep your presentation board simple and clear. Use fonts that are large enough to be read from several feet away, and keep the fonts simple. Many fonts are difficult to read and distract the viewer. Your presentation board should include a heading and several subheadings. All drawings, clipart, and photographs should include a caption. Limit any text areas. Keep them concise. Limit the amount of color used, and mount all materials included on your storyboard. Use only rubber cement or spray adhesive. No white glue. A glue stick is OK to use on smaller areas. Proofread your poster information before printing. Once you have proofed the information, do it again. Follow the layout you designed on graph paper in your journal. Make adjustments to your rough draft before you begin your final presentation board.

In review remember the following suggestions to make your presentation board more successful. Keep it simple and on topic. Keep your headings, subheadings, captions, and body text legible and use a font that can be read easily from 3' to 5' away. Mount all your entries and use correct materials. Label everything, and credit all your sources.

Handmade Books and Hand-Outs

Your storyboard must remain succinct. Your accompanying book reinforces your storyboard, and includes related facts that do not necessarily support your presentation theme. Examine patterns, graphics, and design elements that engage your viewer and readily identify your society. Draw out your design ideas in your journal, and continue until you have a minimum of three good graphic suggestions per topic to embellish your book, and complement your storyboard. Your book and storyboard must act as one unit. Follow the basic book making guidelines to create a workable, easily created book. Consider colors, patterns, placement, title, and other design elements that remain true to your culture. Remember the KISS rule in selecting color(s), pattern(s), and design elements. Consider your available time, and design appropriately.

Limit your handout to one page that reiterates the information on your storyboard. The same rules used in making your storyboard apply when making your handout. Keep the information clear and concise, and use a font that is easy to read. Stay on topic, and make it visually appealing. Break up the visual areas, and use color sparingly. Remember KISS.

Lord Eight Deer

The Mixtec Puzzle

Desks/tables are configured so that ten students sit on one side of the room, and ten on the other side. As the students enter the room they see an accordion-style five copied manuscript plates taken from the tabled manuscript to attempt to ascertain their meaning. The copied plates are Plates #42 - Plates #47. With this strategy comes an air of excitement as groups attempt to guess the meaning of the painted accordion pages within a given ten-minute time interval.

This is not a simple task without a base of knowledge and specific guidelines to assist in reading the logographs. The students will find this out fairly quickly, so several hand-outs are already prepared for distribution. The students are in new groups of four based on the Color Personality Analysis. The first page of the hand-out is the "Stone of The Fifth Sun" which shows all the Mixtec Day Signs of the Mixtec 260-day Sacred Calendar. A complementary handout

explains how the native people used these symbols and explains their system of 20-day signs and a thirteen day cycle which repeats to form The Sacred Calendar. The Sacred Calendar was used in fifty-two year cycles. This cycle is also explained in the chronology. We will go over the pictographic puzzle on Plates #42 -Plate #47 from *The Codex Nuttall's* 86-plate accordion-style manuscript. To better understand the beautifully depicted Mixtec Story of Eight Deer, other handouts will accompany our investigative journey. With enlargements of all these documents we will work together to decipher the Mixtec plates from *The Codex Nuttall*.

We will make a rubric together and cover the first few scenes of the plates until the students begin to understand the meanings of the symbols and how to read the names and place the characters and recognize the events. The rubric uses four columns simply named Who, Why, Where and When. We will cut out pertinent symbols and glue them in the columns to help us read the story. The teacher will continue using the rubric model to assist in reading the ideographic story. The students should have an understanding of the concepts required to read the codices, so now the teacher will monitor and assist students who require more direction or additional clues. The students will catch on quickly, but before we continue in reading the Story of Eight Deer we are going to take a break and calculate our Mixtec names.

Ups and Downs

During this 5-day project, the students participate in teacher-directed journal writing with one student per day writing in the group journal. The teacher responds personally in the student journals each day (four journals). This journal strategy promotes thoughtful responses as students reflect the ups and downs of working in a group setting, and the difficulties of translating a different writing system.

It's All in a Day Sign

Armed with the day-signs and calendar reading information each student begins to determine their Mixtec name. The teacher responds only to those students using the appropriate Mixtec name (note-name on sign worn around teacher's neck). We will work together, keeping the 52-year cycle and the 13-sign cycle repeat.

Accordion in a Box

Fold Origami paper into a box with a lid to house your twenty Mixtec Day Signs in an accordion-folded book. Arrange the day signs in correct order as they appear in the Mixtec sacred calendar. This will organize your icons and assist in finding your Mixtec name. We will make nameplates with our Mixtec names on them, and return to translating our *Codex Nuttall* Plates #42 - #47.

We All Wear Masks

After translating five plates from *The Codex Nuttall*, students make individual masks of their Mixtec name character. First the students will make a mask that conforms to the shape of their face using plaster strips to form this base for their masks. Once this mask dries, students will form the contour of their day-sign figure using the contoured plaster mask as the base for their 3-D mask. Shape the front of the mask onto the mask base using lightweight paper like construction paper. After the student is pleased with the general shape, then use white strips of paper dipped into clear wall-covering adhesive and glue them over the shaped substrate. This will take several days. After the construction is complete, the painting begins. We will draw designs on our masks, and develop a color pattern and begin painting using brightly colored Acrylic paint beginning with the lightest value first. Masks must be completed and dry before October 31. Students will model their completed 3-D masks on November 1st, The Day of the Dead. In Mexico this is a sacred holiday when families honor their societal ancestors and

deceased family members. Students, visiting other classes, present and answer questions about their masks. An audience heightens awareness and increases knowledge as the student assumes the role of teacher.

Out of Asia

Nature in Seventeen Syllables

The teacher asks the students if they have ever written a Japanese Haiku. As students respond, the teacher asks if anyone knows the number of lines and the number of syllables per line. Students usually know this. The teacher then asks if there are any more requirements in the writing of a Haiku. Many students have done this in elementary school and will say, "Nature." As the students respond, the teacher writes the requirements on the board. Students create the first, second, and a third line until the Haiku is completed. Students now are encouraged to replace words in the Haiku to make it more beautiful. Once the Haiku is truly completed, the teacher uses it to demonstrate calligraphy. The students will then write individual haikus and illustrate the haikus using larger, simpler stylized shapes on 8" x 10" paper.

Move Over Henry VIII

The teacher repeatedly models Chancery Cursive Calligraphy to the entire class and to each student individually, using the class created Haiku. This is placed on the bulletin board for display. The entire class watches a film that demonstrates the techniques of lettering styles from around the world. By creating a profile, students are more able to visualize and draw a Haiku in their heads. The teacher gives the students a Chancery Cursive Alphabet, calligraphy paper, calligraphy pen and 214-traditional Chinese characters and other Chinese polarities to use in writing their Haikus.

In Homage to Albrecht Durer!

In addition to writing a Haiku in two different writing styles each student creates a drawing and a linoleum monoprint block depicting the Haiku. When completed the teacher models proper presentation of their creations.

Let's Brush Up!

Students receive an extensive group of Chinese radicals and other pertinent traditional characters to put in their journals. After thoroughly studying the available Chinese characters, students will write their nature Haikus in their journals. Students must write a Haiku with the available Chinese radicals in mind because this is our most limited language system for this project. Use only the provided traditional Chinese characters. After writing their Haikus we will make our own bamboo brushes together with students following step-by-step. We will first practice using our newly made brushes on a few pages in our journals until we attain a degree of competency.

Wrap It Up

Projects are reviewed and each student reflects about the semester and the information they learned throughout the eighteen weeks. They will cover the ups and downs, pros and cons, and overall impression of the course. This final journal writing is written to be read by three other students using the sharing clock. For my own benefit I will pick up the journals to assess the completeness of the journals, and read and respond to student comments.

CONCLUSION

These fun learning strategies are designed to assist in alternative learning. It takes more time to prepare necessary "props" and make them correctly, but after the initial work is completed the strategies help the class to stay on task, and remain actively engaged in learning. Using varied

strategies produce better quality projects, and actively engage students in the thinking process. Teachers like a good challenge and detest monotony, so I try new strategies to improve the quality of my class, and constantly make adjustments to address student needs. This course is a departure from other classes I teach, and I look forward to teaching this unit to enhance their critical thinking and better understand the importance of our interlocking global society.

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- ### Films
- Cool Hand Luke*. Dir. Stuart Rosenberg. Perf. Paul Newman, George Kennedy, Stother Martin. Warner Studios, 1967. This film clip illustrates the need for communication, and Stother Martin delivers line, "What we have here is a failure to communicate." It is 1/2 of the perfect Introduction to "Color Works for Me" in the curriculum unit.

Graffiti Verite: Read the Writing on the Wall. Victory Multimedia Co., 2005.

This film puts logographs and pictographs in a contemporary setting. What story or messages are they trying to convey. How do you decipher this?

Masks From Many Cultures. School Specialty Company/Sax. 2004.

Discusses the need for masks throughout the centuries and in most cultures

National Treasure. Dir. Jon Turteltaub. Perf. Nicolas Cage. Walt Disney Picture Studios, 2004.

This movie DVD has a bonus selection "Riley's Decode this!" in Bonus Level 2 that is interactive decoding.

Pentewa interactive CD-ROMs. School Specialty Company/Sax. 2004.

Software that combines art forms from diverse cultures with ideas for making a clay tablet, the need for visual communications, book illustration, and mask.

What Dreams May Come. Dir. Vincent Ward Perf. Robin Williams. PolyGram, 1998.

This film has a dream sequence filled with color and Robin Williams relays his emotions about all the colors. This is the other 1/2 of the perfect introduction to the curriculum lesson "Colors Work for Me".

Works of Art

Book of the Dead, illustration. Egyptian antiquity. Davis Art Images. Worcester, 2004.

Stele of Zezem-Nakht. Egyptian antiquity. Davis Art Images. Worcester, 2004.

Head of a Man. Etruscan antiquity. Davis Art Images. Worcester, 2004.

El Morro, New Mexico, Pueblo ruins, petroglyphs. Davis Art Images. Worcester, 2004.

Anasazi, Olla. Davis Art Images. Worcester, 2004.

Olmeccs, Colossal head from San Lorenzo. Davis Art Images. Worcester, 2004.

Mixtec, Codex Borgianus, Plate #56. Davis Art Images. Worcester, 2004.

Supplemental Teacher Resources

Books

Atkinson, Austen. *Lost Civilizations, Rediscovering Ancient Sites Through New Technology.* New York: Watson-Guptill Publications, 2002.

This book was an awesome resource because it clearly listed the "Twenty Lost Civilizations" from around the world, and divides them into the four corners of the globe: The Americas, the Middle East, the Mediterranean, and Asia. The illustrations and renderings are beautifully done, and include artifacts, architecture, glimpses into everyday life, religious deities, and lots of references to language. They also indicate certain traditions and practices that live on today through the ancestors of these civilizations. This will give my student archaeologists a starting point in their cultural investigations and ultimate storyboards and class handouts for their presentations. This source gives additional ideas for journal writings. Many of my definitions for "hard-to-find" glossary terms were located in the provided glossary at the end of this book.

Brommer, Gerald F. *Discovering Art History, Third Edition.* Worcester: Davis Publications, Inc., 1997.

An art history book that is divided into different topics that enables applicable information easy. I used their glossary for many definitions in the "Glossary of Terms" handouts given to students.

Cawthorne, Nigel. *The Art of the Aztecs.* San Diego: Laurel Glen Publishing, 1999.

Many notable Aztec sites are pictured and specific identifying artistic elements are explained. In addition to the Aztecs it also refers to artwork of other civilizations and distinguishes the artistic elements of each mentioned civilization. It also details the symbolism used by the native artisans in their artistic endeavors.

Coe, Michael D., and Rex Koontz. *Mexico, From the Olmeccs to the Aztecs.* Fifth Edition. New York: Thames and Hudson, Inc., 2002.

This book provided a chronology of Mesoamerican civilizations, and an overall view of each society. It also provided useful black and white illustrations locating the areas of inhabitation by the different groups. The reading was clear and concise, and provided an excellent source for teachers of students in the lower grade levels. This book also provided definitions for my "Glossary of Terms" in one of my lesson plans. It is the only reference book that explained the 1986 discovery of the La Mojarra stela basalt monument located in San Lorenzo, Veracruz, and the 400 sign hieroglyphics that accompanied this four-ton monument.

Dahlke, Rudiger. *Mandalas of the World, A. M. Editing and Painting Guide*. New York: Sterling Publishing Co., Inc., 1992.

Most people think of Mandalas as having a close relationship with mythology, they do, but they also have a direct link to many cultures. I simply used this reference as an idea source for my Mixtec Day Sign Wheel.

Diaz, Gisele, and Alan Rodgers. Commentary by Bruce E. Byland. *The Codex Borgia, A Full-Color Restoration of the Ancient Mexican Manuscript*. New York: Dover Publications, Inc., 1993.

The commentary in this publication provided a clear "Day Sequence for the 260-Day Calendar" in the introduction on page xviii. It also provided the Deities important to the Mixtecs and others on pages xix through xxi. This source greatly assisted in providing a viable student approach to finding their own Mixtec name.

Hubbar, Guy. *Art in Action*. San Diego: Coronado Publishers, Inc., 1986.

This book is for classroom reference only. It has great suggestions about specific art projects, and relates the projects to other disciplines. The project suggestions for Haikus (pages 217 - 218) and Linoleum Printmaking (page 223) are excellent. I used other sources to avoid copyright infringements, but look at the book. It makes a tremendous classroom reference book.

Janson, H. W., and Anthony F. Janson. *History of Art, Revised Fifth Edition*. New York: Harry N. Abrams, Inc., 1997
The ultimate art history reference book. I used it specifically for vocabulary definitions, and maps. This book has everything you need regarding art history.

Junior League of Houston, Inc., editors. *The 1993 Houston International Festival: A Salute to Mexico Curriculum Guide 1993*. Houston: The Houston International Festival Education Program, 1993.

Provides a brief, inclusive overview of Mexico and includes nice facts about Mexico's history. A reprintable version of the "Aztec calendar" is included.

Katter, Eldon, and Marilyn G. Stewart. *Art and the Human Experience, A Global Pursuit/Texas Teacher's Edition*. Worcester: Davis Publications, Inc., 2001.

This is our newly adopted Houston Independent School District middle school art text book. It covers many cultures well and is a good general source. It has suggested lesson plans, and many visuals.

Serrato-Combe, Antonio. *The Aztec Templo Mayor, A Visualization*. Salt Lake City, U.S.A.: The University of Utah Press, 2001.

This book was also a "Half Price Books" find. It is a beautifully rendered, with many computer generated renderings. It gives detailed, scaled models ideal for showing the intricacy of the Aztec society.

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Supplemental Internet Resources/Languages

Many Language websites were accessed to obtain specific writing systems and symbols or alphabets for class use. In the column on the left are the cultures and writing systems accessed, and the column on the right names the website address. All the websites were accessed either 3/15/2005 or 5/12/2005.

Ainu: <<http://www.islandnet.com/~edonon/ainu.htm>>
American Indians - History of a Proud People: <<http://americanindians.com/History.htm>>
Ancestral Art – Artwork Inspired by Anasazi Art:
<http://www.ancestral.com/art/north_america/anasazi.html>
Ancestral Art: Artwork Inspired By Indian (Asian) Art: <<http://www.ancestral.com/art/asia/india.html>>
Ancestral Art: Artwork Inspired by Mimbres Art:
<http://www.ancestral.com/art/north_america/mimbres.html>
Ancestral Art: Artwork Inspired by Navajo Art: <http://www.ancestral.com/art/north_america/navajo.html>
Ancient India - Language - Sanskrit: <<http://www.crystalinks.com/indialanguage.html>>
Arabic Alphabet Pronunciation and Language: <<http://www.omniglot.com/writing/arabic.htm>>
Aramaic: <<http://www.crystalinks.com/aramaic.html>>
Artwork inspired by Prehistoric French Art: <<http://www.ancestral.com/art/europe/france.html>>
Berber & Tinifagh: <<http://www.crystalinks.com/meroitic.html>>
Braille Alphabet and Numbers: <<http://www.afb.org/braille/brailleprint.asp>>
Chinese Language: <<http://www.connect.net/ron/chineselanguage.html>>
Coptic: <<http://www.crystalinks.com/coptic.html>>
Cypriot: <<http://www.crystalinks.com/cypriot.html>>
Cyrillic Alphabet: <olgafriends/lan...russian-alphabet.htm>
Devanagari: <<http://www.crystalinks.com/devanagari.html>>
Egyptian Writing System: <http://www.librar.cornell.edu/africana/Writing_Systems/Hieroglyphics.html>
Etruscan: <<http://www.crystalinks.com/etruscan.html>>
Futhark: <<http://www.crystalinks.com/futhark.html>>
Glagolitic: <<http://www.crystalinks.com/glagolitic.html>>
Greek Alphabet and Pronunciation: <<http://www.omniglot.com/writing.greek.htm>>
Hebrew: <<http://www.crystalinks.com/hebrew.html>>
Hieroglyphic Luwian: <<http://www.crystalinks.com/luwian.html>>
Hieroglyphic Writing: <http://www.greatscott.com/hiero/hiero_alpha.html>
Hieroglyphs: <<http://www.greatscott.com/hiero/downloads.html>>
Indus script: <<http://www.crystalinks.com/indus.html>>
Japanese Alphabet: <<http://www.harapan.co.jp/english/japan/hiragana.htm>>
La Mojarra Script: <<http://www.crystalinks.com/lamojarra.html>>
Latin alphabet - Wikipedia. <http://en.wikipedia.org/wiki/Roman_letters>

Mayan Writing – Codices: <<http://www.crystalinks.com/mayanwriting.html>>
Mixtec: <<http://www.crystalinks.com/mixtec.html>>
Native American Indian Sign Language #2: <<http://www.comanchelodge.com/sign-language.html>>
Ogam: <<http://www.crystalinks.com/ogam.html>>
Phoenician and Proto-Canaanite: <<http://www.crystalinks.com/phoenician.html>>
Russian Alphabet: <<http://www.friends-parters.org/>>
South Arabian: <<http://www.crystalinks.com/arabian.html>>
Sumerian: <<http://www.crystalinks.com/sumerlanguage.html>>
The Korean Alphabet (Hangul): Consonants and Vowels: <<http://www.wam.umd.edu/~stwright/korean-alphabet.html>>
Toltec: <<http://www.crystalinks.com/toltecs.html>>
Ugaritic: <<http://www.crystalinks.com/ugaritic.html>>
Vietnamese alphabet - Wikipedia. The Free Encyclopedia:
<http://en.wikipedia.org/wiki/Vietnamese_alphabet>
Yi Scripts: <<http://www.crystalinks.com/yiscripts.html>>
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