

The
Scholars
Programme



Ancient Nile Valley Figurines: Making Meaning Today

Key Stage 4 Programme

Pupil Name

Coursebook
Designed by

Amanda Ford Spora



Timetable and Assignment Submission

Timetable – Tutorials

Tutorial	Date	Time	Location
1 (Programme Launch)			
2			
3			
4			
5			
6 (Draft assignment feedback)			
7 (Final assignment feedback)			

Timetable – Homework Assignments

Homework Assignment	Description	Due Date
Tutorial 1	Baseline assessment	
Tutorial 2	Digital replica critical narrative	
Tutorial 3	Museum presentation critical narrative	
Tutorial 4	Archaeological practices critical narrative	
Tutorial 5	Draft assignment	
Tutorial 6	Final assignment	

Assignment Submission – Lateness and Plagiarism

Lateness	
Submission after midnight on _____	10 marks deducted
Plagiarism	
Some plagiarism	10 marks deducted
Moderate plagiarism	20 marks deducted
Extreme plagiarism	Automatic fail

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KS4 Programme – Pupil Feedback Report

Grade	Marks	What this means
1 st	70+	Performing to an excellent standard at A-level
2:1	60-69	Performing to a good standard at A-level
2:2	50-59	Performing to an excellent standard at GCSE
3 rd	40-49	Performing to a good standard at GCSE
Working towards a pass	0-39	Performing below a good standard at GCSE
Did not submit	DNS	No assignment received by The Brilliant Club

Lateness	
Any lateness	10 marks deducted
Plagiarism	
Some plagiarism	10 marks deducted
Moderate plagiarism	20 marks deducted
Extreme plagiarism	Automatic fail

Name of PhD Tutor			
Title of Assignment			
Name of Pupil			
Name of School			
ORIGINAL MARK / 100		FINAL MARK / 100	
DEDUCTED MARKS		FINAL GRADE	

If marks have been deducted (e.g. late submission, plagiarism) the PhD tutor should give an explanation in this section:

Knowledge and Understanding	Research and Evidence
Developing an Argument	Critical Evaluation
Structure and Presentation	Language and Style
Overall Comments (participation, effort, resilience)	

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Course Rationale

3D digital technology and ancient ceramic technology combine in this course which invites you to engage with replicas of Ancient Nile Valley figurines to give social commentary on their relevance today. Pupils of this course are invited to think about the way popular art communicates about the past in the present.

Archaeologists and museum professionals are used to examine ancient objects to see what they can tell us about how they were made and used. For instance, by reading the ancient hieroglyphic writing on these shabti figurines we know the name of person they were made for two thousand five hundred years ago. Now, with the use of digital replicas we can all have the chance to examine ancient objects up close. We have the opportunity to use digitally produced replicas, used as part of PhD research at University College London. The replicas are of ancient shabti figurines that are currently in collections of the Petrie Museum of Egyptian and Sudanese Archaeology and Manchester Museum.

In this course we will examine the replicas to learn about the object biography of the ancient shabti figurines, which considers an object's life history from the time it was made, to the present; including the ancient past when it was made and used, recent past when it was excavated and present. We'll identify stories, of the object's biography, that can be used as social commentary about these historical objects bringing relevance to their place in society today. The communication of such stories is vital in reaching audiences with social commentary. Popular art is a special way of communicating with audiences.

Pupils are asked to identify one story, about the Shabti figurines, explain the background of the critical narrative and develop a social commentary presentation through the use of popular art such as murals, collage (photo composite) and manga cartoons.

Through participation in this course pupils will gain skills in essay writing, source analysis and critical thinking that are transferable within their other studies. This course also encourages development in the following:

- develop creative, imaginative and intuitive capabilities when exploring and making images and artefacts
- develop critical understanding through investigative, analytical, experimental and expressive skills
- develop an awareness and understanding of relevant historical debates and how these can be investigated
- develop the ability to make connections and draw comparisons between different periods, individuals, issues, identities and societies of the ancient past

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Group Discussions

How do you make the most of a group discussion?

The purpose of discussions is to allow everyone in the group to express their ideas and learn from each other. Often this will involve coming to a group decision about the issue under discussion, though they may of course 'agree to disagree' on certain points.

What we don't want in our tutorials:



Artwork by MiaHague.co.uk

Rules:

1. Pronounce clearly what you are saying
2. Use eye contact and facial expression to help to get your idea across or to support what someone else is saying
3. Speak in a way that is right for a discussion (more formal than a chat between friends)
4. Build on other people's ideas, and summarise your own views and the views of others when necessary
5. Give reasons to support your views and critically examine the views expressed by others
6. Organise the discussion and take turns with others
7. Listen carefully and respond to the views of others

Mark Scheme Table

Skills	1 st (70-100)	2:1 (60-69)	2:2 (50-59)	3 rd (40-49)	Mark /100
Knowledge and understanding	<ul style="list-style-type: none"> All content included and materials used are relevant to the general topic and to the specific question/title Good understanding of all the relevant topics. Technical terms are defined and used accurately throughout Clear justification of how the material and content included is related to the specific issues that are the focus of the assignment 	<ul style="list-style-type: none"> Most of the materials used and content included are relevant to the general topic and to the specific question/title Good understanding of most the relevant topics Technical terms are mostly defined and used accurately Adequate justification of how the material used and content included are related to the specific issues that are the focus of the essay 	<ul style="list-style-type: none"> Some of the materials used and content included are relevant to the general topic and to the specific question/title Good understanding on some of the relevant topics but occasional confusion on others Technical terms are sometimes used and defined accurately Some justification of how the material used and content included are related to the specific issues that are the focus of the essay 	<ul style="list-style-type: none"> The content included and materials used are not applied to the question/title in a relevant manner There is confusion in how understanding of the topics is expressed 	
Research and evidence	<ul style="list-style-type: none"> Includes rich sources of research findings, data, quotations or other sourced material as evidence for the claims/ideas Uses evidence/calculations to support claims/assertions/ideas, consistently clearly and convincingly Evidence of further reading beyond materials provided which were used in an appropriate context 	<ul style="list-style-type: none"> Includes adequate sources of research findings, data, quotations or other sourced material as evidence for the claims/ideas Uses evidence/calculations to support claims/assertions/ideas, mostly clearly and convincingly Evidence of further reading beyond materials provided 	<ul style="list-style-type: none"> Includes some sources of research findings, data, quotations or other sourced material as evidence for the claims/ideas Uses evidence/calculations to support claims/assertions/ideas, at times clearly and convincingly Limited evidence of further reading beyond materials provided 	<ul style="list-style-type: none"> Inclusion sources and materials is very limited and mostly not attributed Applicable sources are rarely used to support ideas. Data is not used or few appropriate conclusions are drawn from it. 	
Developing an argument	<ul style="list-style-type: none"> A point of view or position in relation to the title or question is consistently clear. The position is developed effectively and consistently throughout the essay Argument is exceptionally well-developed and well-justified Makes links effectively between subjects that have not previously been associated Uses concepts from the tutorials in an unfamiliar context and does so accurately and confidently. Content is analysed effectively to support the argument 	<ul style="list-style-type: none"> A point of view or position in relation to the title or question is adequately clear. The position is well-developed in most of the essay Argument is clear and well-developed, and position is justified Some evidence of linking subjects that have not previously been associated Uses some concepts from the tutorials in an unfamiliar context, but not always accurately Analyses content to support the argument 	<ul style="list-style-type: none"> A point of view or position in relation to the title or question is somewhat clear. The position is well-developed in parts of the essay Argument is clear but not well-developed Limited evidence of linking subjects that have not previously been associated Limited use of concepts from the tutorials in other contexts Uses some analysis of content to support the argument 	<ul style="list-style-type: none"> There is not a clear point of view or position taken and sometimes the argument is not clearly established 	
Critical evaluation	<ul style="list-style-type: none"> Moves beyond description to an assessment of the value or significance of what is described Evaluative points are consistently explicit/systematic/ reasoned/ justified Effectively critiques the reliability of sources provided 	<ul style="list-style-type: none"> Mostly description but some assessment of the value or significance of what is described Evaluative points are mostly explicit/systematic/ reasoned/ justified Some evidence of critiques on the reliability of sources provided 	<ul style="list-style-type: none"> Describes with minimal assessment of the value or significance of what is described Evaluative points are at times explicit/systematic/ reasoned/ justified Limited evidence of critiques on the reliability of sources provided 	<ul style="list-style-type: none"> The work is descriptive in nature and there is a lack of critical engagement in the value of sources 	

Structure and presentation	<ul style="list-style-type: none"> ○ Ideas are presented in paragraphs and arranged in a logical structure that is appropriate for the assignment ○ The introduction clearly outlines how the essay/ report will deal with the issues ○ The conclusion summarises all the main points clearly and concisely ○ All sources are referenced correctly in an agreed format 	<ul style="list-style-type: none"> ○ Ideas are presented in paragraphs and arranged in a structure that is mostly appropriate for the assignment ○ The introduction adequately describes how the essay/ report will deal with the issues ○ The conclusion summarises most of the main points clearly ○ Most sources are referenced correctly in an agreed format 	<ul style="list-style-type: none"> ○ Ideas are presented in paragraphs and arranged in a structure ○ The introduction mentions how the essay/ report will deal with the issues ○ The conclusion summarises some of the main points clearly ○ Some sources are referenced correctly in the agreed format with occasional errors 	<ul style="list-style-type: none"> ○ Ideas are presented in paragraphs but there is a lack of structure in how the work is presented ○ The work lacks an introduction that establishes the scope of the question ○ The work lacks a conclusion that summarise the main points raised ○ Work is not referenced accurately 	
Language and style	<ul style="list-style-type: none"> ○ No spelling, grammar or punctuation errors ○ Writing style consistently clear, tone appropriate and easy to follow ○ Accurate and consistent use of technical language and vocabulary 	<ul style="list-style-type: none"> ○ Minimal spelling, grammar or punctuation errors ○ Writing style mostly clear, tone appropriate and easy to follow ○ Some attempts of using technical language and vocabulary, but not always accurate 	<ul style="list-style-type: none"> ○ Some spelling, grammar or punctuation errors ○ Writing style moderately clear, tone appropriate and easy to follow ○ Use of simple language and vocabulary effectively but struggles to use technical language 	<ul style="list-style-type: none"> ○ There are a significant number of spelling, grammar and punctuation errors ○ Use of simple language and vocabulary effectively but a lack of technical language 	
Overall Mark (average of the 6 marks from the criteria above)					

Glossary of Keywords (in alphabetical order)

Word	Definition	In a sentence
Archaeology	The study of human history and prehistory through the excavation of sites and the analysis of artefacts.	I studied Archaeology at University College of London as my bachelor's degree.
Collage (Composite Photo)	A type of collage that uses photomontage technique of cutting and joining a number of other photographs.	The collage combines photographs from two different countries and an object that is currently in a third country.
Digitally Produced Replica	3D print copy of an original object	The digitally produced replica was made from many photos of the statue and made with a 3D printer.
Excavation	The uncovering, processing and recording of archaeological remains.	The excavation uncovered many objects that were thought to be at least two thousand years old.
Faience	Non-clay ceramic, made from a mixture of sand, plant ash, sale and copper (for colouring).	The figurine was made of faience which had been shaped in a mould and fired in an oven.
Figurine	A statuette, often in human form.	The figurine had a mummiform shape and was a pale blue colour.
Horwedja	The name of a man lived 2400 years ago.	Horwedja was a priest of the Goddess Neith and son of a woman named Shedet.
Hieroglyphs	The formal writing system used in Ancient Egypt.	The object had hieroglyphs on it indicating it was made for a Queen of the Kingdom of Kush.
Kush	An ancient Kingdom located at the Sudanese and southern Egyptian Nile Valley.	Senkamanisken was a King of the Kingdom of Kush.
Madiken	A Kushite Queen who lived 2600 years ago.	Queen Madiken had shabti figurines in her burial.
Manga	A style of Japanese cartoon, comic book or graphic novel. It has a format that combines pictures and text to engage with the audience.	There is a book with ten manga episodes about an Adventure in the British Museum.
Mummiform	Looking like a mummy in its appearance.	The shabti figurine had a mummiform shape.

Museology	The practice of organizing, arranging, and managing museums	It was also possible to study a master's degree in museology, if I wanted to work in a Museum.
Mural	A painting or other work of art executed directly on a wall.	Street artists paint murals on the walls in Brick Lange.
Napatan period	This is an historical time period named after the town of Napata, it was around 700-300 BCE.	Queen Madiken lived during the Napatan period.
Nefertiti	An Egyptian Queen who lived 3300 years ago.	Queen Nefertiti was the great wife of Pharaoh Akhenaten.
Nile Valley	The land either side of the Nile River, from Khartoum in the south, to the Mediterranean Sea in the north.	The ancient Nile Valley has been home to many cultures as seen by the variety of material culture and monuments left behind.
Object biography	Life history of an object and the people involved with the object. From the time it was made through to the present.	The object biography of the statue started with the craftsmen who made it two thousand years ago.
Relationship network	The people who are involved with an object throughout its life history, from creation to the present.	I became part of the object's biography when I made a replica of the object.
Senkamanisken	A Kushite King who lived 2600 years ago.	Senkamanisken had over a thousand shabti figurines in his burial.
Shabti	Funerary figurines most commonly used in ancient Egypt, they often have an hieroglyphic text naming their owner.	The shabti figurine was shaped like a mummy and was made of faience.

Tutorial 1 – The ancient past in popular art



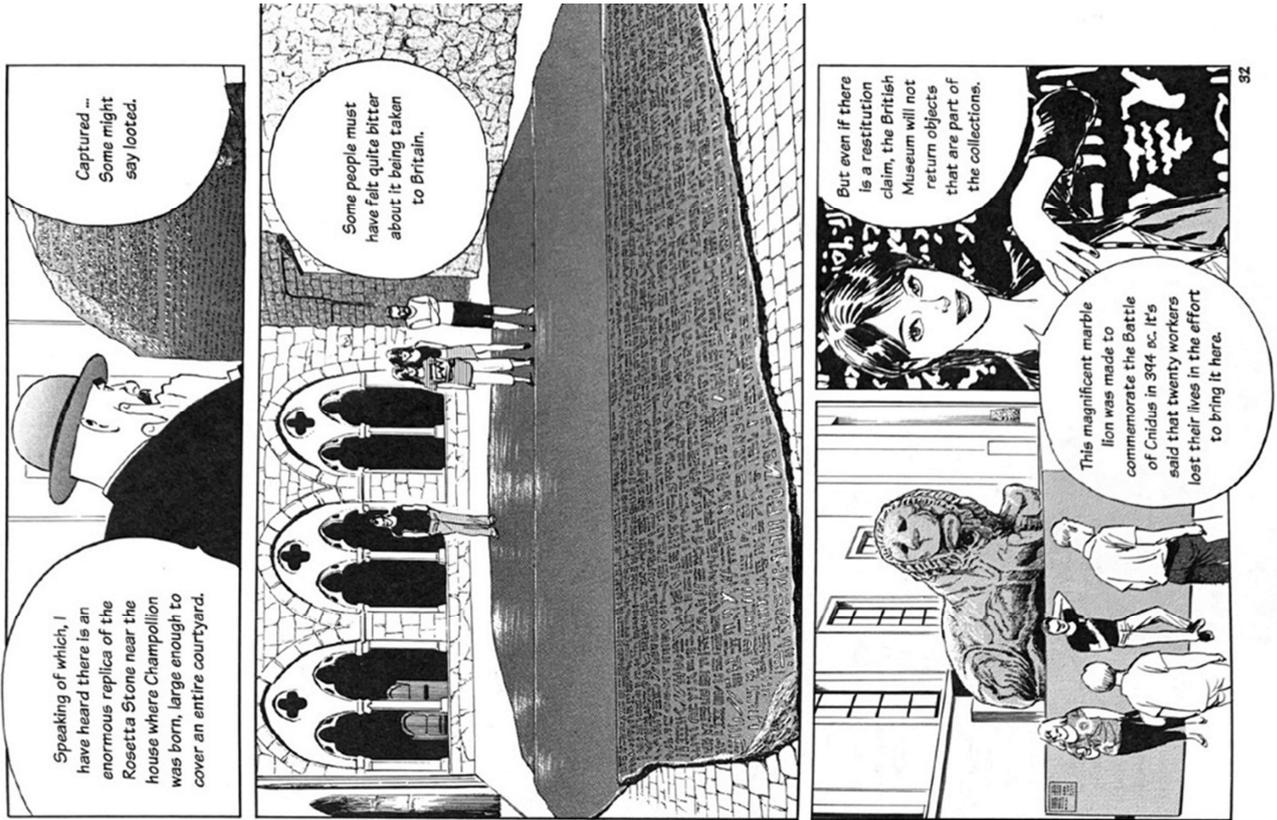
["Nefertiti Heads - Tate Modern"](#) by [Dark Dwarf](#) is licensed under [CC BY-ND 2.0](#)

What is the Purpose of Tutorial 1?

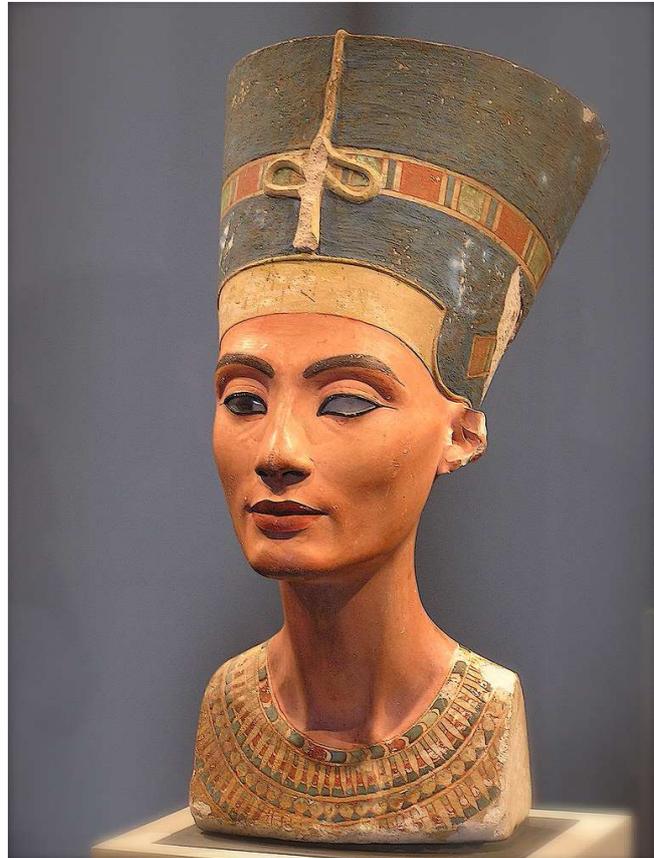
- Objective 1: Introduction to the ancient Shabti figurine replicas and my research
- Objective 2: How popular art (manga, mural, collage) communicate the past
- Objective 3: Identify social commentary narratives from popular art about the past

Exercise 1: Investigate the shabti figurine replicas, choose one, make a list describing it. Also write one question about something you would like to know about the figurine.





Case study 2: Mural: Zeff. 2012. "Nefertiti in a gas mask" [Online]. Politics, Popular Culture and the 2011 Egyptian Revolution. Available: <https://egyptrevolution2011.ac.uk/items/show/82> [Accessed 11/08/2020].



"Nefertiti" by [XeVi V](#) is licensed under [CC BY-NC-SA 2.0](#)

Artwork: (photograph at tutorial 1 title) Brooklyn Museum. 1993. *Grey Area (Brown version_ Fred Wilson* [Online]. Available: <https://www.brooklynmuseum.org/opencollection/objects/5046> [Accessed 01/08/2020].

Case Study 3: Cartoon (on twitter)

Arabic original: @Nasser_Junior. 20/06/2020. *Object photography* [Online]. Twitter. Available: https://twitter.com/Nasser_Junior/status/1274114529706889216 [Accessed 31/07/2020].

English translation: @Aliceestevenson. 20/06/2020. *Object photography* [Online]. Twitter. Available: <https://twitter.com/aliceestevenson/status/1274273895789576192> [Accessed 31/07/2020].

Exercise 2: In pairs, discuss the popular art piece you were allotted and prepare to share your ideas with the group.

Discuss the following:

- Identify the message that is being communicated.
- Consider how the images and/or text is used to create a message.



Baseline assignment: In 400-500 words, explain the critical narrative that is made by one of the popular art pieces we have studied in the first tutorial, and how it is communicated to the intended audience.

Suggested assignment format:

- Introduction (80 words)
- Explanation of critical narrative (150 words)
- Art piece communication (150 words)
- Conclusion (80 words)

In your answer you could include:

Critical narrative: message being communicated
 how this message relates to the past
 historical background to the objects

Art communication: the people and objects included
 images and text that is used
 who is the intended audience & where would they see it

Further resources: There is information about the art pieces/popular art on the internet

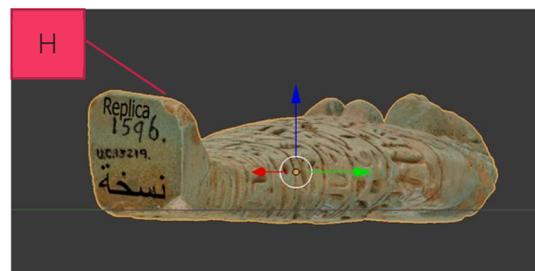
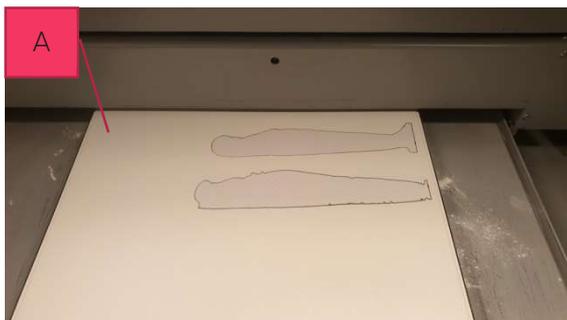
1. Manga: from *Professor Munakata's British Museum adventure* by Yukinobu, H
 Also search repatriation Rosetta stone
2. "Nefertiti in the gas mask": artist Zeft
3. "Grey area" (coloured Nefertiti statues): artist Fred Wilson
4. Cartoon on twitter: [@excavatedegypt](#) [@Nasser_Junior](#) [@GawadHeba](#) [@aliceestevenson](#)

Tutorial 2 – 3D technology replicas of ancient objects



What is the Purpose of Tutorial 2?

- Objective 1: Producing 3D print replicas
- Objective 2: Uses of replicas in archaeology and museology
- Objective 3: Strengths and Weaknesses of using replicas



Exercise 1: Using the letters on the six images to indicate each photo, arrange them in order of the way a 3D print replica would be produced. The answer will be six letters.



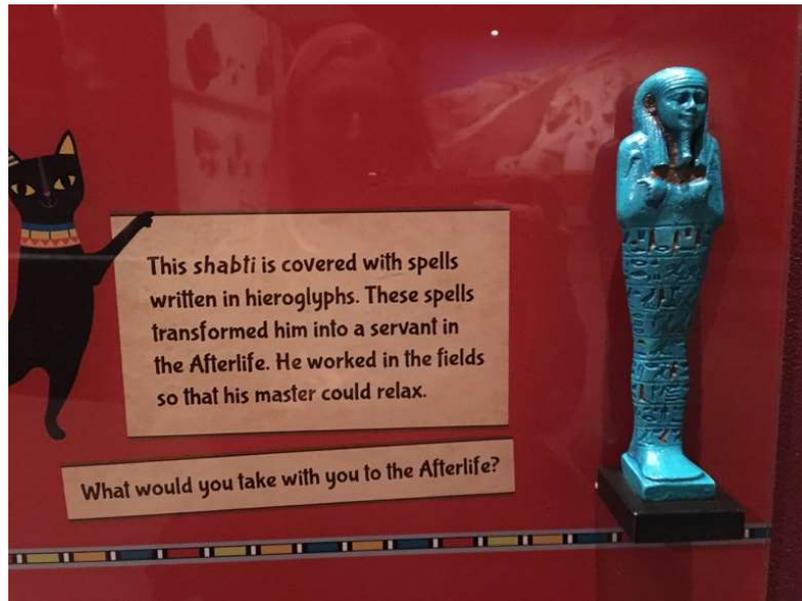
Using Replicas: The following is a list strengths and weaknesses of using replicas. However, the list has been scrambled and the strengths and weakness are mixed together.

- | | | | |
|---|--|---|---|
| being able to touch replicas | who owns the digital scan | source communities lack of control of replicas | replicas can travel and be in many locations |
| replicas are not a real ancient objects | human remains & sacred replicas on display | preservation of the original by using replicas | replicas recreate the object in new condition |
| replicas being used to deceive people | return originals to source community & replicas on display | replicas of a destroyed, lost or broken objects | original objects become locked away & not display |

Exercise 2: Unscramble the above list into strengths and weaknesses of using replicas

Strengths	Weaknesses

Case study 1: Shabti replica that you can touch, in a display of original shabtis at the World Museum Liverpool.



Case study 2: A replica in the source community Sudan National Museum Khartoum, while the original is on display in the British Museum in London.



Case study 3: Shabti replicas return to Sudan on an outreach visit with teens



Homework: Choose one critical narrative relating to digital replicas and either choose three images that help communicate this or create a three-sentence dialogue that help communicate the point of view.

Further resources: Two YouTube videos I have prepared about replica use.

Atenist. 2020. *Replicas and their relationship to authenticity* [Online]. YouTube. Available: <https://youtu.be/ADUxainOKW4> [Accessed 08.06.2020].

Atenist. 2020. *Teens, Replicas and Realness* [Online]. YouTube. Available: https://www.youtube.com/watch?v=A3hxBAF_Pow&t=8s [Accessed 15.05.2020].

Factum Arte. 2004. *Facsimile of the Tomb of Thutmose III* [Online]. Available: <http://www.factum-arte.com/pag/31/Facsimile-of-the-Tomb-of-Thutmose-III> [Accessed 1.1.20].

Krakovka, K. 2019. *Review - Bolton's Egypt* [Online]. Current Archaeology. Available: <https://www.archaeology.co.uk/articles/review-boltons-egypt.htm> [Accessed 1.02.2020].

Weisberger, M. 2019. *Long-Hidden 3D Scan of Ancient Egyptian Nefertiti Bust Finally Revealed* [Online]. LiveScience. Available: <https://www.livescience.com/nefertiti-bust-3d-scan-revealed.html> [Accessed 13.08.2020].

Tutorial 3 – Encountering ancient objects in museums



What is the Purpose of Tutorial 3?

- Objective 1: Displaying shabtis in museums
- Objective 2: Museums are not neutral campaign #museumsarenotneutral



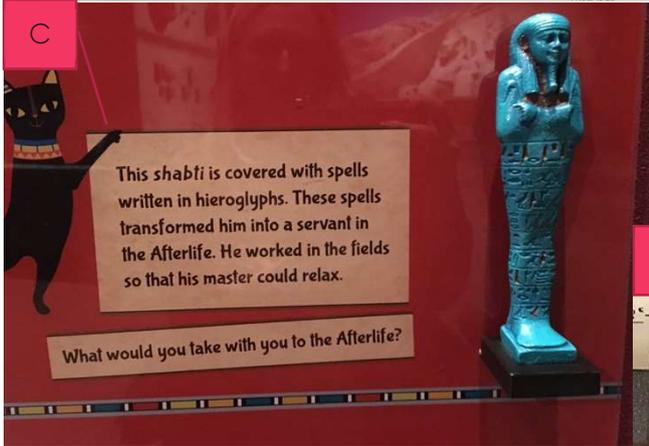
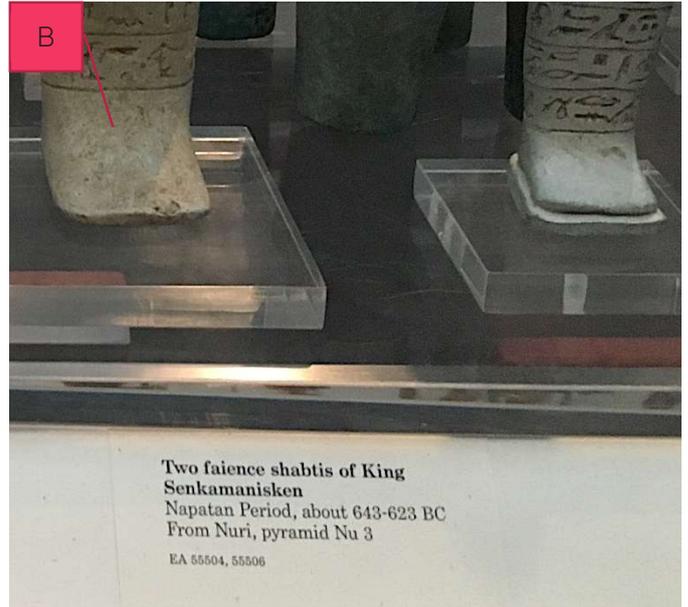
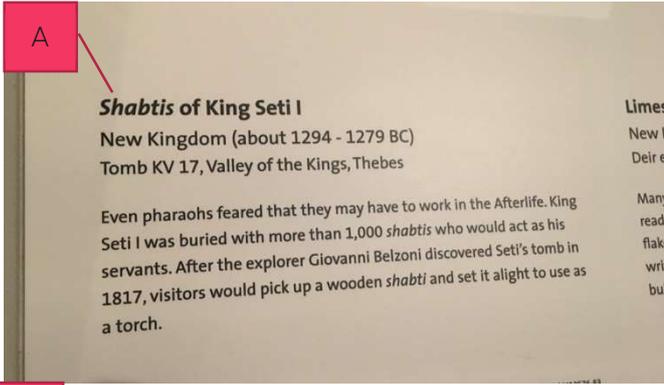
At your service servants of the dead

The ancient Egyptians believed that they had to do manual labour in the afterlife, just as they did during life. Shabtis are small figures which were placed in tombs to magically perform these tasks on behalf of the deceased.

One translation of the word shabti is 'answerer', as they were expected to answer their master's call to work in the afterlife. Shabtis were often inscribed with the 'shabti spell', a special formula to be recited when they were needed for work.

Shabtis are usually shown with tools in their hands, and a basket over the shoulders, to help them in their work.

"O Shabti, if I am called up to do any work in the afterlife, you are..."



Exercise 1: Rank the four shabti labels above from the most engaging to least engaging. We will share the results and be prepared to explain your reasoning.



Exercise 2: Sharing the reading of the Museums are Not Neutral article, we'll share our ideas about the following questions:

1. What is the #museumsarenotneutral campaign about?
2. How is it relevant to the way objects are communicated in museums?

Autry, L. T. & Murawski, M. 2019. Museums Are Not Neutral: We Are Stronger Together. *Panorama Journal of the Association of Historians of American Art* [Online]. Available: <https://editions.lib.umn.edu/panorama/article/museums-are-not-neutral/>.

Museums Are Not Neutral: We Are Stronger Together

La Tanya S. Autry, Gund Curatorial Fellow at moCa Cleveland

Mike Murawski, Director of Learning & Community Partnerships at the Portland Art Museum, OR

August 2019 was the second anniversary of Museums Are Not Neutral. We appreciate everyone who has supported our project and this opportunity to share our reflections on the initiative. Using a dialogue-based form for this essay, which corresponds with our collaborative process, we have each responded to a few key questions that people often ask us about this activity.



Figs. 1, 2. Museums Are Not Neutral. Photo collages by Mike Murawski

What is “Museums Are Not Neutral”? How do you describe it to people?

Mike Murawski (MM): The Museums Are Not Neutral T-shirt campaign came about after a Twitter exchange between La Tanya and myself in 2017, relaying the frustrations around continued false claims of neutrality on the part of museum institutions. We had joked that it would make a great T-shirt, and then we decided to go ahead and make it happen. We both thought it would be a short three-week campaign, but we have been blown away by the response. So far, we have sold about two thousand T-shirts to folks around the globe and raised over \$15,000 for social justice charities and nonprofit organizations, including the Southern Poverty Law Center and the Community Foundation of Greater Flint. The social media hashtag #MuseumAreNotNeutral has also brought together a larger, growing community of people throughout the world to share questions and resources and to help spread the message of this campaign. And the message is plain and simple: MUSEUMS ARE NOT NEUTRAL. Museums can be powerful agents of social change in our communities, and it's up to us to make this happen together.

For me, the Museums Are Not Neutral movement is rooted in the work of so many leading voices across the museum field who are dedicated to dismantling racism and oppression in museums. I specifically look back to some of the critical conversations that museum workers were having back in 2014 after the murder of Michael Brown by police in Ferguson, Missouri. The emergence of #MuseumsRespondToFerguson, led by Adrienne Russell and Aleia Brown, was a pivotal call to action for museums and sparked a necessary debate about the role of museums in activism and social justice. My own work in this area has also been shaped by Museums as Sites of Social Action (MASS Action), an initiative that launched in October 2016 at the Minneapolis Institute of Art with a gathering of fifty practitioners for action-oriented conversations about the equity work going on inside museums. So many have been involved in this effort toward transformative change, and I'm honored to be a contributor to this change and help get others involved.

La Tanya Autry (LSA): Mike has provided a great overview of our initiative. While, of course, we brought our training and experiences to the development of this project, we started it independently from our jobs. It was not and is not a task assigned to us or an activity in service of particular museums. It is something we created because we each wanted to challenge this long-standing lie of neutrality.

Using social media to build this challenge into a force was a natural extension of our practice. Both Mike and I have employed social networking platforms for several years. Once we had the campaign launched, we began tweeting and blogging about it. To help people find it online, I put a hashtag on it. That finding tool has been instrumental. People all over the world connect with one another through the hashtag on Twitter and Instagram.

As an art historian, I always like to highlight the roots of museums when I describe Museums Are Not Neutral. For the most part, museums are products and projects of colonialism. Because the origins and evolving practices of the construct stem from and perpetuate conquest, they are by nature not “neutral.” For decades artists, activists, and scholars in the US and beyond have opposed exclusionary modes of institutions, which include favoring works by White male artists for collections and exhibitions, maintaining predominantly White executive staffs and boards, and other practices. Our initiative spotlights actions for change and exposes how the claim of neutrality fosters unequal power relations, and Museums Are Not Neutral became my way to inform people that I reject the status quo. It’s one of my tools for improving the museum field, and it is now a global community.

How does Museums Are Not Neutral operate as a form of public engagement?

LSA: It’s a connection. Museums Are Not Neutral is a bridge for relating and discussing historical and ongoing colonialist practices with people from various occupations—museum professionals and other community members who may or may not regularly partake in museums. Wearing the T-shirt is, as one student termed, “a walking exhibition.” The emphatic statement often leads to impromptu discussions about the histories and roles of museums. These everyday encounters that happen in grocery stores, airports, on the streets, as well as on campus greens, and other places are opportunities for everyone to reconsider our institutions and envision what we want from them. Wearing the T-shirts in public spaces lets others know who we are. Also, through communicating via digital social networks, such as Twitter and Instagram, with the hashtag #MuseumsAreNotNeutral, we meet others who are building and organizing for social change. So Museums Are Not Neutral is a navigating and strategizing tool. While challenging oppressive practices in museums is difficult work and often feels isolating, the shirt and hashtag are pathways for finding one another. Through dialogue, we strengthen ourselves and become aware that there are in fact many people all over the world opposing that neutrality falsehood. Additionally, these exchanges help us to locate resources, learn methods, and collaborate to defy deep-seated structural problems.

Many professors have made Museums Are Not Neutral part of their curricula. Students across the US and abroad are considering it as they study the histories of museums and current practices in the field. It’s great that they are learning more about the internal institutional dynamics and methods professionals use to challenge exclusion. Several professors have invited Mike and me to speak with their students about the initiative. This activity is one of my favorite forms of public engagement because I’m committed to structural change. I believe reaching and strategizing with our next generation of leaders is essential. Education is one of the most important modes for initiating and developing substantive change. Museum and curatorial studies programs typically do not address or challenge the racism that permeates the field. All students need to know the realities so they can fight oppression in museums. In addition to reflecting on my experiences, I discuss antiracism methods and resources. These speaking engagements also specifically allow me to support Black, Indigenous, Latinx, and Asian students.

Our initiative began as a small-scale collaboration. Because of its open nature, it resonates with people from various walks of life. It’s wonderful to hear how it energizes the work of educators, curators, and college students. I’m especially pleased to learn how it connects with people who have avoided museums because they found these spaces racist or elitist. Some have told me that the shirt’s message tells them that others understand. The shirts, the discussions, the classes, and the activism it creates operate as affirming signs. Their perspectives are needed for building equitable, community centered spaces. To me, Museums Are Not Neutral contributes to a long history of activism and supports people today who are working to improve our institutions and society in general.

MM: Not only has the Museums Are Not Neutral campaign been an extremely outward and public way for museum workers to come together (on social media, at conferences, in classrooms, and in museums) around these issues, but the T-shirt can be a really personal form of public engagement. In fact, one criticism that has popped up periodically about the campaign questions the value of simply wearing a “message tee.” And my response has always been that just wearing the T-shirt is not

enough. This campaign and movement begin to matter the moment someone wearing the shirt strikes up a conversation with someone else about what museums mean to them. It matters when we take actions that address the oppressive legacies of museums and work toward transforming these institutions. It matters when we actively challenge the dominant narratives of art history as well as existing hierarchies of knowledge and begin to center marginalized histories, stories, voices, and perspectives. It matters when we interrupt the myth of neutrality within our own institutions and academic fields. When we wear this message and make it public, each of us is responsible for living out the meaning of the words and taking action to transform the systems within which we work.

In a field dominated by a culture of White supremacy, it is not always easy to take a stand and make change happen. At the core of the Museums Are Not Neutral campaign is the simple yet powerful recognition that what museums take for granted as “neutral,” “objective,” “normal,” “professional,” and “high quality” is all part of a status quo system, as La Tanya mentions, that perpetuates oppression, racism, injustice, and colonialism. Thanks to my collaborations and work with La Tanya as well as Portland-based community organizer Teressa Raiford, I find myself connecting with the words of Angela Davis, among many other scholars, writers, and activists. While speaking to a gathering of Ferguson protesters in 2015, Davis stated: “Any critical engagement with racism requires us to understand the tyranny of the universal. For most of our history the very category “human” has not embraced Black people and people of color. Its abstractness has been colored White and gendered male.” White supremacy thrives within this tyranny of the universal, the neutral, the apolitical, the fair and balanced, and the objective. Acknowledging that museums are not neutral is a meaningful and urgent step toward gaining awareness of the powerful role that White supremacy and White dominant culture play within our institutions. It is a crucial step toward recognizing one’s own role in questioning it, interrupting it, and being a part of taking transformative action to replace it.



Homework: Choose one critical narrative to do with museum presentation and either choose up to five images that help communicate this or create up to a five-sentence dialogue that help communicate this narrative.

Further resources: Cartoon

Arabic original: @Nasser_Junior. 18/07/2020. *Amelia Edwards* [Online]. Twitter. Available: https://twitter.com/Nasser_Junior/status/1284572809172320259 [Accessed 31/07/2020].

English translation: @Aliceestevenson. 19/07/2020. *Amelia Edwards* [Online]. Twitter. Available: <https://twitter.com/aliceestevenson/status/1284750420368396288> [Accessed 31/07/2020].

Repatriation of objects to the source community: Brown, M. 2019. *Trustee resigns from British Museum over BP sponsorship and artefacts repatriation* [Online]. The Guardian Available: <https://www.theguardian.com/culture/2019/jul/16/trustee-resigns-from-british-museum-over-bp-sponsorship-and-artefacts-repatriation> [Accessed 14.08.2020].

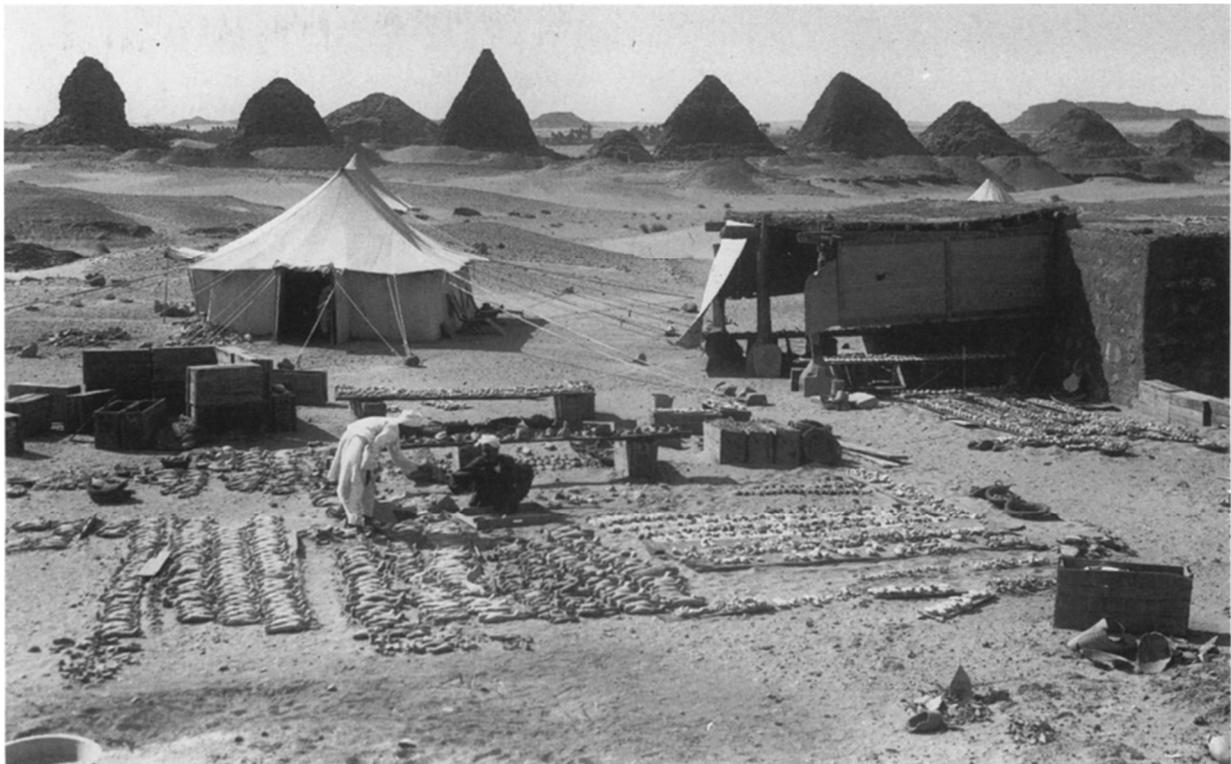
Tutorial 4 – Excavating ancient objects



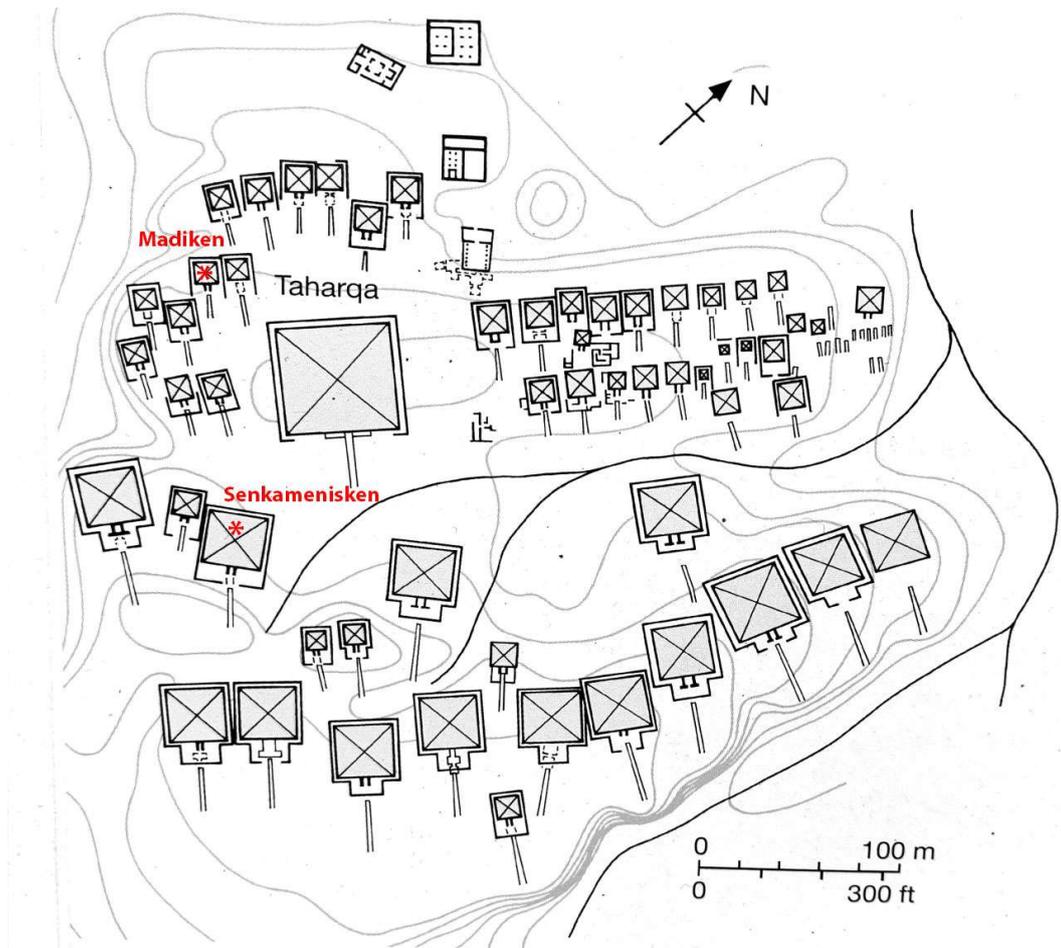
What is the Purpose of Tutorial 4?

- Objective 1: Excavations at Nuri in Sudan
- Objective 2: Circulating artefacts: Looting, the antiquities market & decolonisation

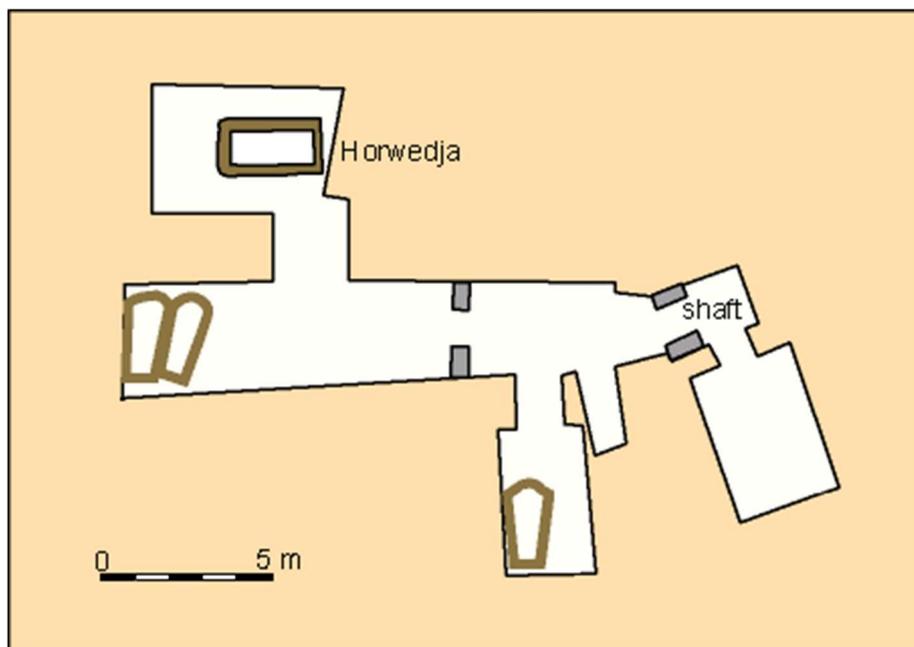
Excavations of the shabti figurines



Der Manuelian, P. & Reisner, G. A. 1992. George Andrew Reisner on Archaeological Photography. *Journal of the American Research Center in Egypt*, 29, 1-34.

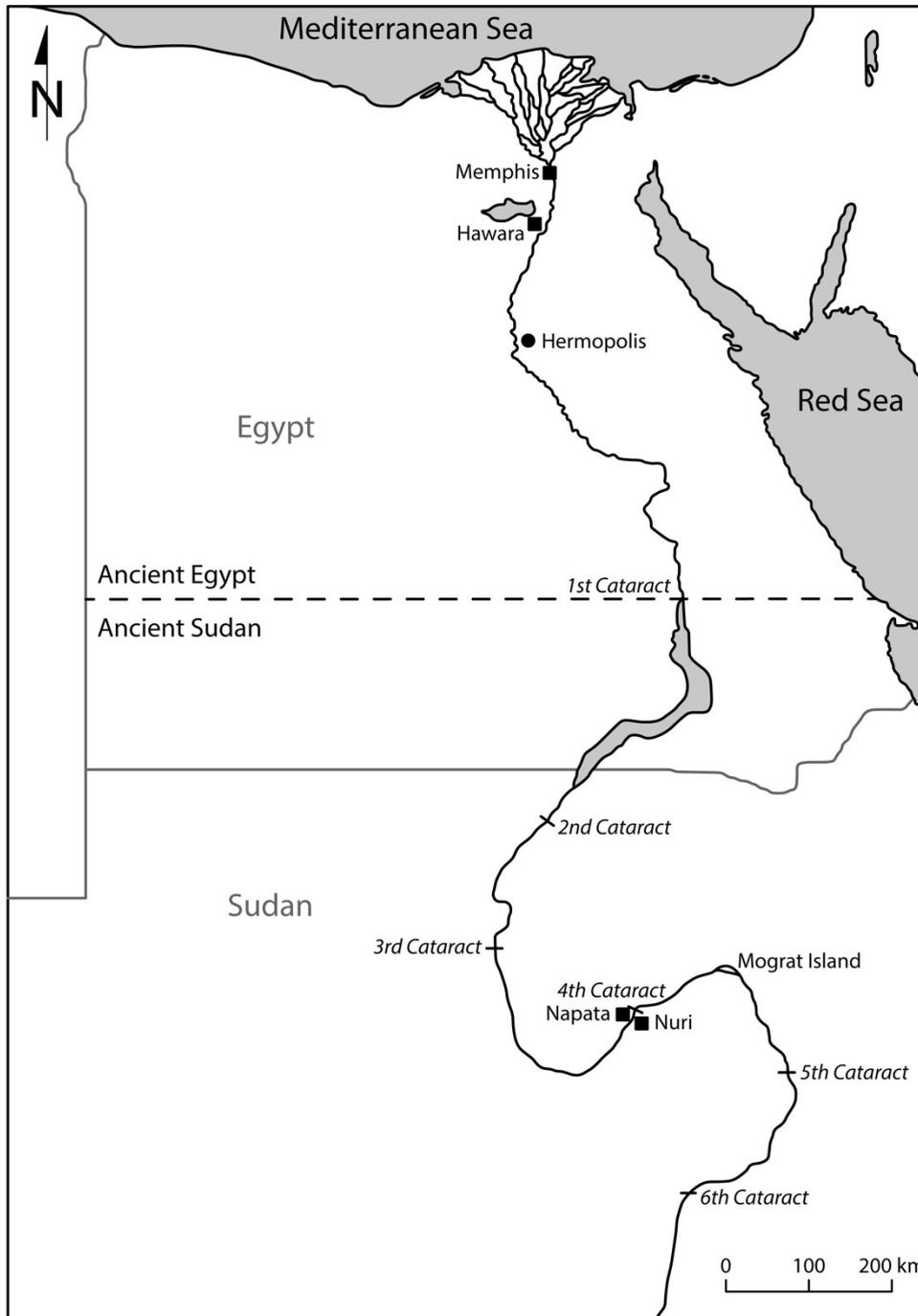


Lehner, M. 1997. *The complete pyramids* / Mark Lehner, London, Thames and Hudson. The Royal cemetery at Nuri in Sudan.



<https://www.ucl.ac.uk/museums-static/digitalegypt/hawara1/horwedjaindex.html>

Exercise 1: On the Map above mark where the shabti replica original ancient figurines were excavated and include the name of the owner of the shabti and burial. Hint: Use the diagrams and photos above to find the answer, remember to check the reference text too ☺



Map by K. Kossatz from Schrader, S. A., Smith, S. T., Olsen, S. & Buzon, M. 2018. Symbolic equids and Kushite state formation: a horse burial at Tombos. *Antiquity*, 92, 385, figure 1

Exercise 2: Read through the following statements and mark them TRUE or FALSE

- more pyramids were built in ancient Sudan than ancient Egypt
- archaeologists are interested in finding gold and treasure
- it is helpful to buy ancient statues to give money to people who uncover them
- some kings of ancient Sudan ruled ancient Egypt as Pharaoh
- excavation is about uncovering, processing and recording archaeological remains
- in the recent past objects from excavations were distributed around the world
- source communities decide how objects from excavations are displayed
- it is safer for ancient objects to be kept in big museums like the British Museum
- shabti figurines have been uncovered in Egypt and Sudan
- burial sites are only looted in modern times



Homework: Choose one narrative to do with archaeological practices or object excavation and choose one popular art method (manga or mural or collage) explain how the narrative could be communicated through your choice of art piece (using images which could include photos and illustrations, and dialogue text)

Further resources:

Antiquities and Looting: Killgrove, K. 2015. *Five Reasons You Shouldn't buy That Ancient Artifact* [Online]. Forbes. Available: <https://www.forbes.com/sites/kristinakilgrove/2015/06/12/five-reasons-you-shouldnt-buy-that-ancient-artifact/#2c128d46a979> [Accessed 14.04.2020].

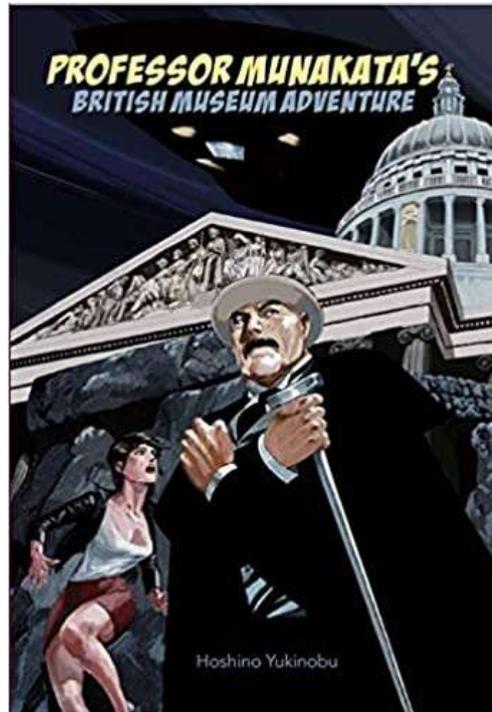
Circulating Artefacts: The Circulating Artefacts (CircArt) project is a ground breaking initiative against the widespread global trade in illicit antiquities. <https://www.britishmuseum.org/our-work/departments/egypt-and-sudan/circulating-artefacts>

Decolonising narratives: [@excavatedegypt](https://twitter.com/excavatedegypt)

Digital Egypt for Universities website: <https://www.ucl.ac.uk/museums-static/digitalegypt/Welcome.html>

Stevenson, A. (ed.) 2015. *The Petrie Museum of Egyptian Archaeology: Characters and Collections* London: UCL Press. Available for free download: <https://www.uclpress.co.uk/products/82987>

Tutorial 5 – Object-based learning and popular art



Yukinobu, H. 2011. *Professor Munakata's British Museum adventure*, London, British Museum.

What is the Purpose of Tutorial 5?

- Objective 1: Object based learning of the ancient object
- Objective 2: Critical thinking about the past with popular art

Exercise 1: Using the charts below identify the two shabti figurines from ancient Sudan. You should identify the following information:

1. Wig type
2. Work tools or Implements held
3. Hand position



	King Senkamanisken's Shabti	Queen Madiken's Shabti
Wig type		
Implements		
Hand position		

SHAWABTI TYPES

Napatan Shawabti Types

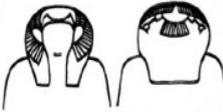
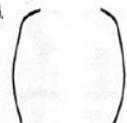
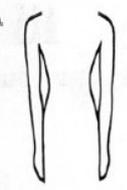
	Wigs	Hands	Implements
I	 King's Wig	1  Hands opposed	a  Whip and crook
II	 Bag Wig	2  Hands crossed	b  Two hoes, two cords.
III	 Lappet Wig	3  Right above left	c  Same as b with  and superimposed.
IV	 Queen's Lappet Wig with Vulture	4  Hands crossed opposite	d  Two hoes, one cord
V	 Queens Bag Wig	5  No hands shown	e  One cord, one hoe
VI	 Queen's Lappet Wig	6  Arms at sides	f  Basket on head, hoe in hand.
VII	 Foreman Figures	7  Basket on head, hoe in hand.	g  No implements

Figure 199

Dunham, D. 1955. *The Royal cemeteries of Kush: Volume II Nuri*, Boston, Mass., Museum of Fine Arts. (Shawabti types: figure 199, Queens Shabtis: figure 198, King Shabtis: figure 197)

4. Mark on the correct shabti figurine that match the digital replicas on the diagrams on the next pages. There is one that is a Queen's shabti and one that is a King's shabti.



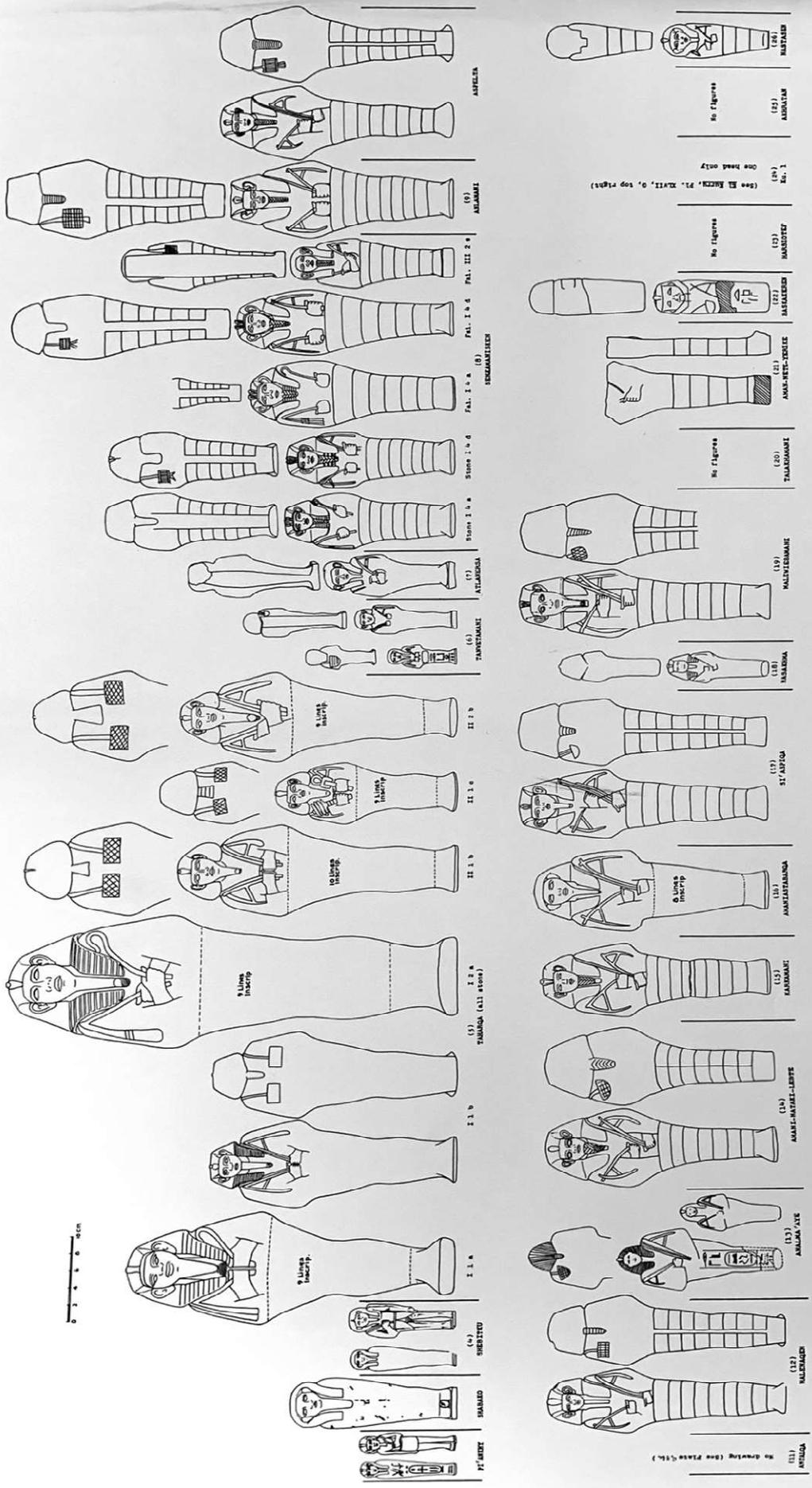


Figure 197

Exercise 2: List at least one critical narrative about the shabti figurines for the following:

1. Using replicas
2. Museum and audience engagement
3. Excavation practices
4. Ancient object knowledge

Topic area	Critical Narrative
Using replicas	
Museum and audience engagement	
Excavation practices	
Ancient Object knowledge	

Exercise 3: Match the popular art style with the correct definition(meaning)

Mural

A style of Japanese cartoon, comic book or graphic novel. It has a format that combines pictures and text to engage with the audience.

Composite
Photo
Collage

A painting or other work of art executed directly on a wall.

Manga

A type of collage that uses photomontage technique of cutting and joining a number of other photographs.



Final assignment: How can art communicate a critical narrative that makes historical objects relevant in society today?

In 2000-2500 words develop a critical narrative, using your own popular art piece, about the shabti replicas used in the course. The critical narrative is communicated by a popular art piece (mural, photo composite collage or manga cartoon) designed by the pupil.

Suggested essay format:

Introduction: (200-300 words)

Section 1:

- Critical narrative explanation with suitable references (400 words)
- Historical background with suitable research (400-500 words)

Section 2:

- Description of the art piece including use of images and/or text (400 words) (the art piece is not assessed, but a draft illustration or photo should be included)
- Explanation of art piece critical narrative communication and intended audience (400-500 words)

Conclusion: (200-300 words)

Hint: look back at the previous tutorials "Further resources" 😊

Alternatively, if you would prefer NOT to design your own popular art piece, you can complete the Final Assignment using one of the art pieces used throughout the course or one from the same sources (it cannot be the one you used for the Baseline Assignment). The format of the essay would be the same.

Sources

Cartoons on twitter: [@excavatedegypt](#) [@Nasser_Junior](#) [@GawadHeba](#) [@aliceestevenson](#)
Arabic original: @Nasser_Junior. 20/06/2020. *Object photography* [Online]. Twitter. Available: https://twitter.com/Nasser_Junior/status/1274114529706889216 [Accessed 31/07/2020].

Manga: Yukinobu, H. 2011. *Professor Munakata's British Museum adventure*, London, British Museum, pp 32.

Nefertiti "Grey Area" Brooklyn Museum. 1993. *Grey Area (Brown version)* Fred Wilson [Online]. Available: <https://www.brooklynmuseum.org/opencollection/objects/5046> [Accessed 01/08/2020].

Nefertiti "in a Gas Mask" Zeff. 2012. "Nefertiti in a gas mask" [Online]. Politics, Popular Culture and the 2011 Egyptian Revolution. Available: <https://egyptrevolution2011.ac.uk/items/show/82> [Accessed 11/08/2020].

Essay writing reflection

Use the checklist below to reflect on your essay writing ability at the moment. Read the statements for each skill and then tick the box that most closely fits how you currently feel about your ability to do that skill.

You will use this to help your PhD tutor give you feedback in your next tutorial. They will give you specific advice on how to improve these areas in relation to your draft assignment so be completely honest.

Addressing the question			Using evidence		
I can... <ul style="list-style-type: none"> identify what the title or question is asking me to do select relevant information from the course to answer the title or question explain why the information I have used is relevant 			I can... <ul style="list-style-type: none"> select evidence that supports my points link evidence to my points and ideas clearly and convincingly explain how my evidence supports my points use references 		
I feel...			I feel...		
Confident	Partially confident	Not confident	Confident	Partially confident	Not confident
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Developing an argument			Critical evaluation		
I can... <ul style="list-style-type: none"> include a point of view or position in response to the title or question develop and explain my point of view argue why my point of view or position is correct 			I can... <ul style="list-style-type: none"> ensure I analyse events and information rather than just describe them assess the relevance and significance of the ideas and examples I am writing about 		
I feel...			I feel...		
Confident	Partially confident	Not confident	Confident	Partially confident	Not confident
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Structuring			Use of language		
I can... <ul style="list-style-type: none"> arrange my points in to a logical order write paragraphs that focus on one idea or point each write an introduction that explains how I will deal with the issues of the essay write a conclusion that sums up my main points 			I can... <ul style="list-style-type: none"> minimise spelling, punctuation and grammar errors ensure my writing makes the meaning clear and easy to follow write using an appropriate tone and level of formality 		
I feel...			I feel...		
Confident	Partially confident	Not confident	Confident	Partially confident	Not confident
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Tutorial 6 – Draft assignment feedback and reflection

What is the Purpose of Tutorial 6?

- To received feedback on your draft assignment
- To reflect on your essay writing skills
- To identify practical ways to improve your assignment

What three things can you now do to improve your assignment and your essay writing ability?

1

2

3

Tutorial 7 – Final assignment feedback and reflection

What is the Purpose of Tutorial 7?

- To receive feedback on final assignments.
- To write targets for improvement in school lessons.
- To reflect on the programme including what was enjoyed and what was challenging.

Final assignment feedback

What I did well...	What I could have improved on...
<ul style="list-style-type: none">•••	<ul style="list-style-type: none">•••

My target for future work is...

Reflecting on The Scholars Programme

What did you most enjoy about The Scholars Programme?

-
-
-

What did you find challenging about the programme?	How did you overcome these challenges?
<ul style="list-style-type: none">•••	<ul style="list-style-type: none">•••

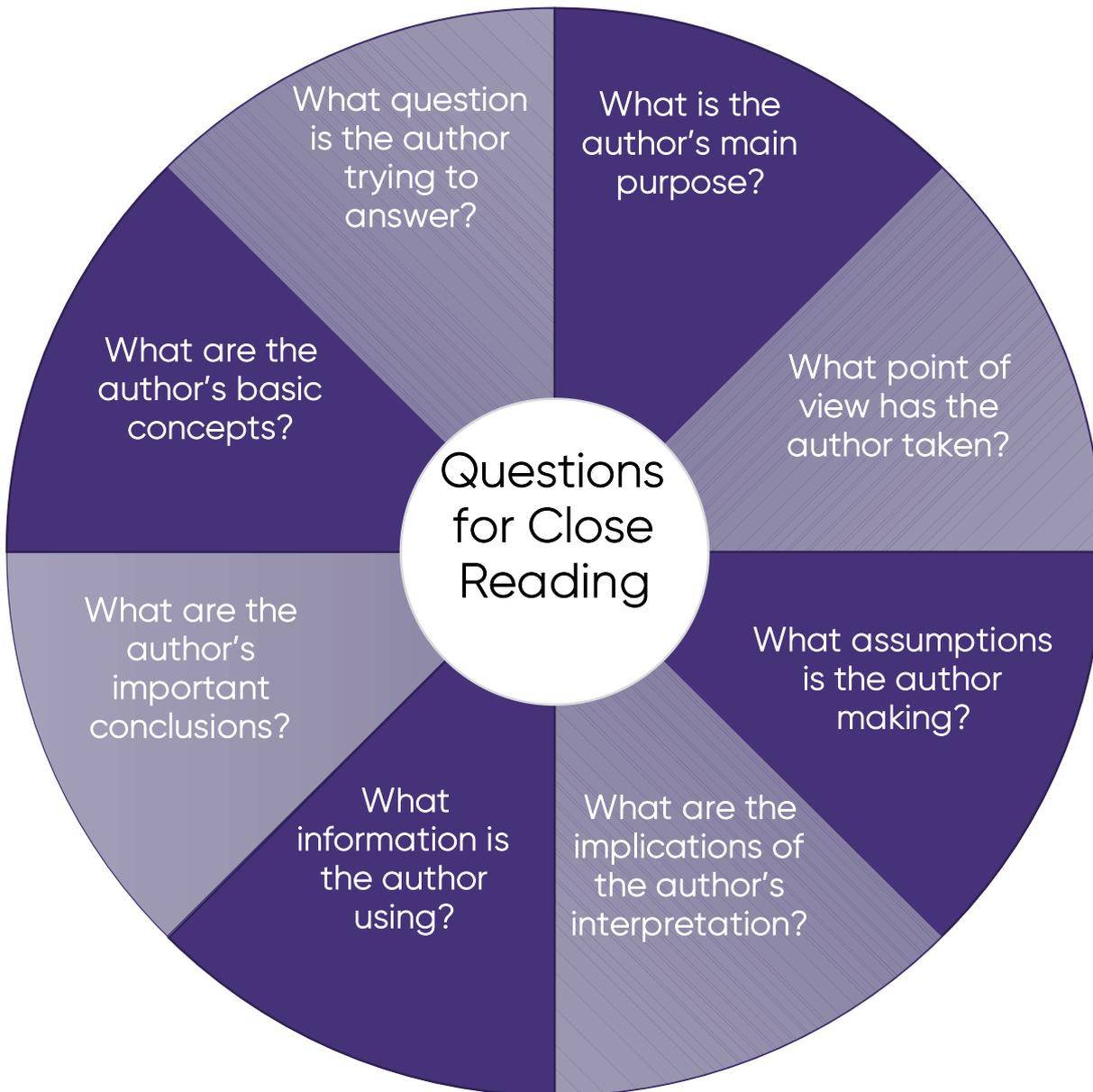
Appendix 1 – Finding and Evaluating Good Academic Sources

There are so many places to get information that it is important to decide if something will be a good **academic** source for your homework or final assignment. When assessing a source, you don't have to read the whole thing to decide if you may want to use it. Instead read the first paragraph or so and use the checklist below to help you decide if this is a good academic source.

	Questions to Ask	
Authority	<input type="checkbox"/>	Who is the author? (this could also be an organisation, rather than a single person)
	<input type="checkbox"/>	Check their credentials: what knowledge or skills do they have that lets you confirm they know what they're talking about?
Reliability	<input type="checkbox"/>	Does the information appear correct?
	<input type="checkbox"/>	Does the author tell you where they got their information from?
	<input type="checkbox"/>	Has the information been reviewed or checked by others?
Relevance	<input type="checkbox"/>	Does the source talk about the topic clearly and effectively?
	<input type="checkbox"/>	It is up-to-date? If not, is there a good reason to use an older source?
	<input type="checkbox"/>	Does it provide new and useful information for you?
Objectivity	<input type="checkbox"/>	Does the author explore or acknowledge multiple points of view?
	<input type="checkbox"/>	Are they stating mostly facts? Evidence? Opinion? – Remember opinion is fine, as long as it is supported by reliable evidence.
	<input type="checkbox"/>	Does the headline or text try to make you scared or angry about the topic? If so, it might not be the best academic source.
Writing Style	<input type="checkbox"/>	Is the source well organised? (Or is it difficult to follow the author's point?)
	<input type="checkbox"/>	Does the text sound academic? (Or is it informal or chatty?)
	<input type="checkbox"/>	Are the author's points backed up by evidence and do they let you know where that evidence came from?

If you're not sure if something would be a good academic source, **send your tutor a message on the VLE** and they can help you evaluate the source together.

Appendix 2a - Close Reading Tool – Starting a Conversation with your Text



Notes

Appendix 3 - Referencing and Plagiarism

You may well have heard of plagiarism before, and to have heard that it is something that you need to avoid.

Plagiarism is seeking to pass off the work of others as your own and is considered a form of cheating. Universities take a very strict line on **plagiarism** which can sometimes even result in being removed from a course.

How do you avoid **plagiarism**? There are two essential parts to this:

1. Understanding what needs to be referenced
2. Referencing your sources clearly and correctly

What is a reference?

A reference is just a note in your assignment which says if you have referred to or been influenced by another source such as book, website or article.

Needs to be referenced	Does not need to be referenced
<ul style="list-style-type: none">• Direct quotations e.g. 'A diet low in fruit and vegetables is 'among the top mortality risk factors all over the world'• Paraphrased material e.g. For both men and women, adopting a vegetarian diet can significantly reduce the risk of premature death.• Facts, figures or statistics e.g. Healthy diet, exercise and being a non-smoker can increase life expectancy by 9 – 15 years.	<ul style="list-style-type: none">• Facts already common knowledge e.g. A vegetarian diet is one that excludes meat.

What would a good reference look like?

Text: The proponents of vegetarian, vegan or largely plant-based diets argue that, coupled with regular exercise and being a non-smoker, these diets can increase life expectancy – some studies suggest by up to 15 years [1].

Endnote: [1] Salonen, Arto O. & Helne, Tuula, T., 'Vegetarian Diets: A Way towards a Sustainable Society', *Journal of Sustainable Development* 5:6 (2012), pp. 10-24, (p. 11).

There are a number of different ways of referencing, and these often vary depending on what subject you are studying. The most important thing is to be consistent. This means that you need to stick to the same system throughout your whole assignment.

The example here shows how we would recommend you reference in your Final Assignment.

If you're not sure if something you have used in your essay needs to be referenced, **send your tutor a message on the VLE** and they can help you decide if it needs citation and write a reference. But as a general rule, **if in doubt, reference**.

Appendix 4 - Planning Effectively and Time Management

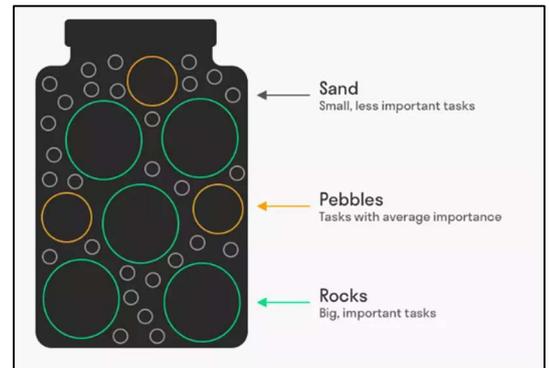
There are lots of things we want to do, need to do and would like to have time for. How do we **manage our time** so that we get all the essentials done, and even have time for some extras? We have some techniques you can try.

'Pickle Jar' Theory

If you have to fit stones of different sizes into a jar, they won't fit if you put the sand in first. But if you put the **rocks** in then the **pebbles** then the **sand**, there's enough room.

This theory suggests you should apply the same logic to your time: put in the **essential** tasks first, then the **important** tasks, then **everything else**.

Of course, you have to decide for yourself what is **'essential'**!



Backwards Planning

1. Work backwards from your deadlines
2. Put the **essentials** in first
3. Estimate how long tasks will take to make sure you start them in good time

Plan your week

Use the grid below to 'backwards plan' your week, putting in the **essentials** first, then the **important** tasks, then any **less important** things you'd also like to get done.

Monday	Tuesday	Wednesday	Thursday	Friday

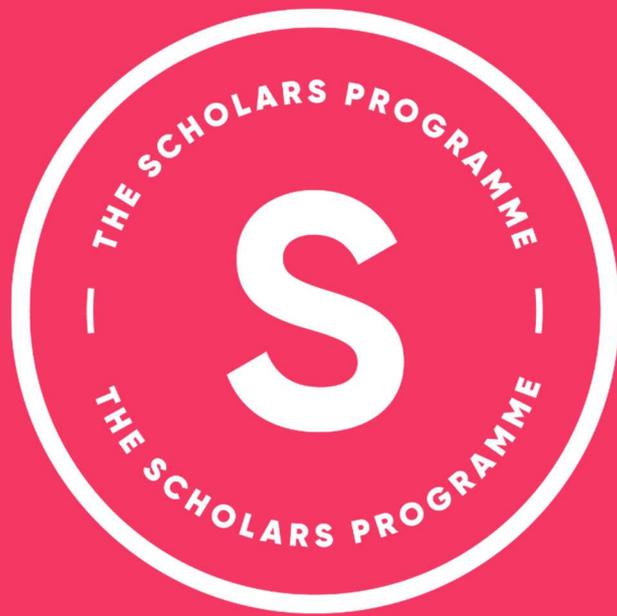
Appendix 5 - Writing an Effective Essay

		Where should I do this?	Have I done this?
R	Restate the Question	In my introduction	
A	Answer the Question	In my introduction	
G	Give evidence from other sources	To support any points I make in my paragraphs	
E	Explain how your evidence proves your point	Each time I give evidence	

Easy Essay Writing Wins

- Prepare an outline or mind map your ideas
- Make sure your essay has a clear structure
- Analyse don't describe! Description is great to introduce a topic, but make sure your essay also includes your argument and interpretation of the evidence you use
- Remember to PEEL (Point, Evidence, Explain, Link) and RAGE
 - Use relevant evidence and research to support your points
 - Link it back to the question and explain why your point answers the question
- Look at the mark scheme in your handbook or ask your tutor for help if you're not sure what to write.

Notes



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