

# Just for Spring!

School Group Programs | May–June 2010

## OMCA is back and more exciting than ever. The new Art and History Galleries open May 1.

(The Natural Sciences Gallery will reopen spring 2012.)

Book a museum experience for your class in May or June. Instead of docent tours this spring, the museum will offer a special Inside California Gallery Adventure featuring self-guided visits to the new Art and History galleries, as well as exciting hands-on experiences. Teachers may book the self-guided Inside California Gallery Adventure alone, or add one of the hands-on activities for a rewarding museum experience.

### INSIDE CALIFORNIA GALLERY ADVENTURE

Travel through time as your class determines its own fate on a journey through the Gallery of California History. Then solve an art mystery in the Gallery of California Art. Each small chaperone-led group of students will explore the galleries at its own pace. Maps and clues will be provided, and docents in the galleries will facilitate the experience.

DAYS:	Wednesday, Thursday, Friday
TIMES:	9:30 a.m., 10:30 a.m., 11:30 a.m., 12:30 p.m., 1:30 p.m.
FEES:	\$10/Oakland class (up to 35 students) \$30/ non-Oakland class (up to 35 students)

These fees apply ONLY to classes scheduling their visit through the Docent Center.

### INSIDE CALIFORNIA GALLERY ADVENTURE AND HANDS-ON ACTIVITY

Choose one of these special hands-on programs, in addition to the Inside California Gallery Adventure:

- **Gold Panning** in the museum's gardens—a 45 minute immersive hands-on experience.
- **Inspired by Nature:** From Native Californian basket-weaving to landscape paintings of Yosemite, California's natural beauty and raw materials have provided for the survival, inspiration and creative expression of its people. This 45 minute hands-on art and nature project explores the way people have used their natural environment in creative ways, and continue these traditions today.

Classes will explore the galleries before or after their hands-on program.

DAYS:	Wednesday, Thursday, Friday
TIMES:	9:30 a.m., 10:30 a.m., 11:30 a.m., 12:30 p.m., 1:30 p.m.
FEES:	\$60 Oakland class (up to 35 students) \$90 non-Oakland class (up to 35 students)

Docent Tours for school groups will resume in October. Click here for downloadable [Reservation Form for Spring School Group Programs, May-June](#).

### OUTREACH

Off-site and classroom presentation programs will continue through June 30. To register for a classroom program or request a suitcase, please download the [Reservation Form](#), print and fill it out, and mail or fax it to the Docent Center, as indicated on the form. For further information you may contact the Docent Center at 510-238-3514 or [docentcenter@museumca.org](mailto:docentcenter@museumca.org).

**Financial support** for school programs at  
the Oakland Museum of California in 2008-2009 provided by

The James Irvine Foundation

Margaret A. Cargill Foundation

Institute of Museum and Library Services

The East Bay Community Foundation

Oakland Museum Women's Board

The Thomas J. Long Foundation

Wachovia

Dreyer's Grand Ice Cream Foundation

Chevron

Morrison & Foerster Foundation

S.D. Bechtel, Jr. Foundation

The Morris Stulsaft Foundation

Irene S. Scully Family Foundation

Union Bank of California

The Clorox Company Foundation

The Nora Eccles Treadwell Foundation

S. H. Cowell Foundation

The Wood Foundation

Koret Foundation

Mechanics Bank

National Oceanic and Atmospheric  
Administration

PG&E

The San Francisco Foundation

William G. Gilmore Foundation

## Presentations In Your Classroom

### All About Art

Grades K-8

This in-depth program strengthens observation and analytical skills while encouraging creative expression. All components of this program take place in your classroom or after-school site.



#### Activities include:

- An introduction to the art of California in your classroom or after-school program with a museum artist.
- An art workshop with a museum artist. (Fee includes art materials.)

**Dates:** Monday-Friday, October-May

**Time:** Complete the [Reservation Form](#) with your preferred time. You will be contacted by a museum docent to arrange the program details.

**Fee:** \$100 Oakland/\$135 non-Oakland  
Schools 20-40 miles from the museum will be charged an additional fee of \$20.

PHOTOS (top to bottom): Jason Lew.



### A Picture is Worth 1,000 Words: Visual Thinking Strategies

Grades K-8

Visual Thinking Strategies (VTS) is a school curriculum and teaching method that uses art to develop critical thinking and communication and visual literacy skills. The discussions engage learners in a rigorous process of examination and discovering meaning through visual art.

- Using posters of California art, this interactive program engages students in establishing multiple meanings in art.
- Active group discussions and problem solving will occur in an outreach session led by a docent in your classroom.

**Dates:** Monday-Friday, October-May

**Time:** Complete the [Reservation Form](#) with your preferred time. You will be contacted by a museum docent to arrange the program details.

**Fee:** \$30 Oakland/\$50 non-Oakland  
Schools 20-40 miles from the museum will be charged an additional fee of \$20.

For more information about Visual Thinking Strategies visit [www.vtshome.org](http://www.vtshome.org)



## Presentations In Your Classroom *continued*

### Grip and Grab: Amazing Bird Adaptations

Grades 2-3

This art and science interactive program explores how birds are uniquely adapted to survive in their California habitats. This program correlates directly with Open Court's Urban Roosts unit.

#### Program includes:

- Packet of suggested student activities, including vocabulary and reading list, bird illustrations, and birdwalk journals.
- A 50-minute, hands-on bird adaptations-themed classroom session at your school led by a museum teacher and docent. Students work in groups with mounted bird specimens and visual aids to practice detective skills.
- Instructions and materials to create five different bird shadow puppets and their feeding strategies—for use in the classroom following the museum school visit.

**Dates:** Mondays or Tuesdays, November–February

**Time:** Complete the [Reservation Form](#) with your preferred time. You will be contacted by a museum teacher to arrange the program details.

**Fee:** \$50 Oakland/\$70 non-Oakland  
Schools 20–40 miles from the museum will be charged an additional fee of \$20.

All programs are designed to complement the State of California Content Standards. Please see the [Correlations to the State of California Content Standards for Grades K-3](#)

GRADES 3-8 ↓



PHOTO: Jason Lew.



PHOTO: Jason Lew.



PHOTO: Snowy Tung.

## Off-Site Program: The Gardens at Lake Merritt

### The Secret Life of Gardens

Grades 3–4

This docent-led interactive art and science program explores the diverse gardens at Lake Merritt. Come investigate plant ecology, plant structures and reproduction, pollinator-plant relationships, and the food web.



PHOTO: Jason Lew.

#### Program includes:

- A 50-minute tour of at least three of the following: Lakeside Palmetum, Community Garden, Sensory Garden, Succulent Garden, Mediterranean Garden, Bonsai Garden.
- A 30-minute *Art & Poetry in the Garden* session where students document their garden experience in creative form.
- Packet of suggested student activities before and after your visit, including vocabulary and reading lists and hands-on activities.

**Dates:** Thursdays or Fridays in October and May at 10 a.m.

**Time:** Complete the [Reservation Form](#) with your preferred date.

**Fee:** \$50 Oakland/\$70 non-Oakland



PHOTO: Scott Thiele.

## Presentations In Your Classroom

### California Indian Lifeways

Grades 3–4

During this hour-long interactive presentation, museum docents bring art and artifacts related to California Indians into the classroom. Through hands-on examination of images and materials, students are led on an exploration of the traditional lifeways of Native Californians. Not suitable for assemblies.

- The presentation will be arranged three weeks prior to the requested date and is suited for classrooms only.
- A museum docent presents to one class at a time.

**Dates:** October–February

**Time:** Complete the [Reservation Form](#) with your preferred time. You will be contacted by a museum docent to arrange the details of the presentation.

**Fee:** \$30 Oakland/\$50 non-Oakland  
Schools 20–40 miles from the museum will be charged an additional fee of \$20.



PHOTO: Jason Lew.

## Presentations In Your Classroom *continued*

### California Gold Rush

Grades 4–5

Museum docents will lead students through an exploration of the daily life of a '49er by presenting the artifacts and artistic depictions of the California Gold Rush. Not suitable for assemblies.

- This presentation will be conducted by either an **Art** or **History** docent.
- The presentation will be arranged three weeks prior to the requested date.
- A museum docent presents to one class at a time.

**Dates:** January–June

**Time:** Complete the [Reservation Form](#) with your preferred time. You will be contacted by a museum docent to arrange the program details.

**Fee:** \$30 Oakland/\$50 non-Oakland  
Schools 20–40 miles from the museum will be charged an additional fee of \$20.

### A Picture is Worth 1,000 Words: Visual Thinking Strategies

Grades K–8

[\(See description above\)](#)

### All About Art

Grades K–8

[\(See description above\)](#)

GRADES 3–8 continued ↓



## Suitcase Exhibits

### How To Order Your Suitcase Exhibit

Complete the [Reservation Form](#) with your preferred time.

**Fee:** \$40 Oakland/\$60 non-Oakland

**Available:** Two-week period

### 2009-10 Suitcase Schedule

<u>Borrow:</u>	<u>Return:</u>
September 11	September 25
October 9	October 23
November 6	November 20
December 4	December 18
January 8	January 22
February 5	February 19
March 5	March 19
April 2	April 16
April 30	May 14
May 28	June 11



PHOTO: Rue Flaherty

- Suitcase Exhibits are available for two-week periods.
- Delivery options: one-way UPS shipment at an additional cost of \$50 or pick up at the museum's security check-in (open 24 hours a day) at the 10th Street entrance.
- If the return is through UPS, the **borrower is responsible for arranging shipment directly with UPS.**

### **Recuerdos Del Rancho (Memories of the Rancho)**

Grades 4–5

This Suitcase Exhibit introduces students to the history of Spanish/Mexican California and emphasizes the rancho lifestyle of the early 19th century.

#### Suitcase contents include:

- A video cassette presenting *las memorias* (the memoirs) of Maria Victoria, a woman whose life spanned the Mexican period.
- A slide show illuminating a *vaquero's* story.
- Replica artifacts for students to explore the *rancho* period.
- Curriculum materials that enhance and reinforce the visual presentation.



## Suitcase Exhibits *continued*

### California Gold Rush

Grades 4–5

This Suitcase Exhibit introduces students to the challenges and experiences of the California Gold Rush by providing material related to the everyday life of a '49er.

#### Suitcase contents include:

- Replica Gold Rush era artifacts, including a gold pan, mucket, clothing, writing materials, and more
- Music, video, and a Suitcase Users' Manual that provides information about the replica objects and suggestions for classroom activities.

### Wonders of Bats

Grades 3–8

This Suitcase Exhibit provides your class with two weeks of hands-on materials, activities and resources exploring the wondrous lives of bats.

#### Suitcase contents include:

- Mounted bat specimens, including a bat skeleton and bat fossil replica
- *The Secret World of Bats* and *Building Homes for Bats* DVD's, videos, slides, posters, and books that explore the unique physiology, behavior, and fictions of bats.
- Materials for hands-on activities, including a set of child-sized bat wings to demonstrate similarities in human and bat anatomies, and a bat puppet.
- Teacher's Resource binder with background information on California bats.

### Live Bat Presentations

During museum renovation, schedule the educational program Wings in the Night for your classroom. Offered by the California Bat Conservation Fund; contact Patricia Winters at [batmam@aol.com](mailto:batmam@aol.com) or 707/820-1400 for reservations.

*Not scheduled through the museum.*

All programs are designed to complement the State of California Content Standards. Please see the [Correlations to the State of California Content Standards for Grades 3–8](#).



PHOTO: Jason Lew.

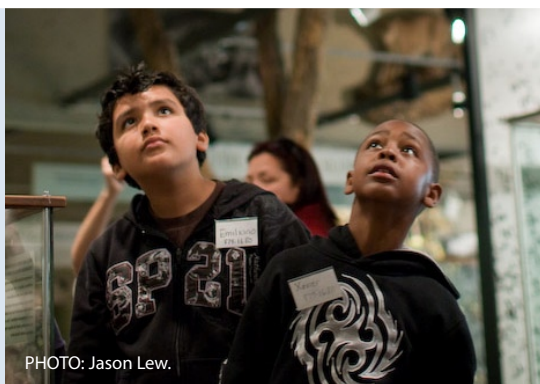


PHOTO: Jason Lew.



PHOTO: Rue Flaherty

## Presentations In Your Classroom



### Fostering Literacy Through Photography: Dorothea Lange Presentation and Portfolio

Grades 8–12

Literacy activities combined with photographs by Dorothea Lange give students historical insights into Californians as they struggled through the Great Depression, worked in the Bay Area's wartime industries during the 1940s, and endured internment in World War II relocation camps.

- A combination of outreach presentation and classroom resource portfolio.
- Photographs are critically examined as art and historical documents with a museum teacher in your classroom.
- Choose one (1) Resource Portfolio to use in your classroom for two weeks. Each Resource Portfolio contains 11 or 12 reproductions of Lange photographs, biographical information, ideas for classroom activities, student worksheets, and web and literacy connections.



#### Choose one of the following portfolios:

##### Portfolio 1

The Great Depression and Dust Bowl Migration

##### Portfolio 2

World War II: Shipyard Workers and the Japanese-American Internment

**Dates:** Monday–Friday, October–May

**Time:** Complete the [Reservation Form](#) with your preferred time. You will be contacted by a museum teacher to arrange the program details.

**Fee:** \$50 Oakland/\$70 non-Oakland  
Schools 20–40 miles from the museum will be charged an additional fee of \$20.



All programs are designed to complement the State of California Content Standards. Please see the [Correlations to the State of California Content Standards for Grades 8–12](#).

PHOTOS: (top to bottom): Dorothea Lange, *Women Line up for Paychecks—Richmond Shipyards* (detail), c. 1943. © the Dorothea Lange Collection, Oakland Museum of California, Gift of Paul S. Taylor. Dorothea Lange, *Shipyard Workers*, c. 1943. © the Dorothea Lange Collection, Oakland Museum of California, gift of Paul S. Taylor. Dorothea Lange, *Woman Standing in front of Richmond Cafe*, 1942. © the Dorothea Lange Collection, Oakland Museum of California, gift of Paul S. Taylor.

**Reservation Form** ↓

# RESERVATION FORM

School Group Programs  
May–June 2010

- Inside California Gallery Adventure. Grades 1–5  
\$10 Oakland/\$30 non-Oakland
- Inside California Gallery Adventure AND Hands-on Activity.  
\$60 Oakland/\$90 non-Oakland  
(choose one)
  - Gold Panning. Grades 3–5
  - Inspired by Nature. Grades 1–5

## Off-site Program

- New! The Gardens at Lake Merritt. The Secret Life of Gardens. Grades 3–4  
\$50 Oakland/\$70 non-Oakland

## Presentations in your Classroom

- A Picture is Worth 1,000 Words: Visual Thinking Strategies. Grades K–8  
\$30 Oakland/\$50 non-Oakland
- All About Art. Grades K–8  
\$100 Oakland/\$135 non-Oakland

## Suitcase Exhibits

- California Gold Rush. Grades 4–5  
\$40 Oakland/\$60 non-Oakland
- Recuerdos Del Rancho (Memories of the Rancho). Grades 4–5  
\$40 Oakland/\$60 non-Oakland
- Wonders of Bats. Grades 3–8  
\$40 Oakland/\$60 non-Oakland
- Fostering Literacy Through Photography: Dorothea Lange Presentation and Portfolio. Grades 8–12  
\$50 Oakland/\$70 non-Oakland

## RESERVATION FORM

TEACHER'S NAME \_\_\_\_\_

GRADE \_\_\_\_\_ # OF STUDENTS \_\_\_\_\_

SCHOOL/GROUP \_\_\_\_\_

TEACHER'S CELL PHONE NUMBER \_\_\_\_\_

SCHOOL ADDRESS \_\_\_\_\_ CITY/ZIP \_\_\_\_\_

SCHOOL PHONE/FAX \_\_\_\_\_

EMAIL ADDRESS \_\_\_\_\_

## Inside California Gallery Adventure

PREFERRED DATE 1<sup>ST</sup> CHOICE \_\_\_\_\_ 2<sup>ND</sup> CHOICE \_\_\_\_\_ 3<sup>RD</sup> CHOICE \_\_\_\_\_

PREFERRED TIME 1<sup>ST</sup> CHOICE \_\_\_\_\_ 2<sup>ND</sup> CHOICE \_\_\_\_\_ 3<sup>RD</sup> CHOICE \_\_\_\_\_

## Inside California Gallery Adventure AND Hands-On Activity

- Choose one
- Gold Panning. Grades 3–5
  - Inspired by Nature. Grades 1–5

PREFERRED DATE 1<sup>ST</sup> CHOICE \_\_\_\_\_ 2<sup>ND</sup> CHOICE \_\_\_\_\_ 3<sup>RD</sup> CHOICE \_\_\_\_\_

PREFERRED TIME 1<sup>ST</sup> CHOICE \_\_\_\_\_ 2<sup>ND</sup> CHOICE \_\_\_\_\_ 3<sup>RD</sup> CHOICE \_\_\_\_\_

## CLASSROOM PRESENTATION REQUEST

TITLE \_\_\_\_\_ FEE \_\_\_\_\_

PREFERRED DATE \_\_\_\_\_

A docent will call you three weeks before your preferred date to schedule the presentation.

## SUITCASE EXHIBIT REQUEST

TITLE \_\_\_\_\_ FEE \_\_\_\_\_

PREFERRED DATE 1<sup>ST</sup> CHOICE \_\_\_\_\_

2<sup>ND</sup> CHOICE \_\_\_\_\_

3<sup>RD</sup> CHOICE \_\_\_\_\_

## FORM OF PAYMENT Total \_\_\_\_\_

CHECK # \_\_\_\_\_

PURCHASE ORDER # (OUSD ONLY) \_\_\_\_\_

CREDIT CARD #  VISA  MC  AMEX  DISC

SIGNATURE \_\_\_\_\_ EXP. DATE \_\_\_\_\_

**Mail this reservation form to:**  
Oakland Museum of California Docent Center  
1000 Oak Street, Oakland CA 94607  
or fax to: 510-238-4761 (pay by credit card only).  
Payment must accompany reservation.

**Make checks payable to:**  
Oakland Museum of California  
School purchase orders are accepted for Oakland Unified School District schools only. For questions please contact the Docent Center at 510-238-3514 or docentcenter@museumca.org

# SPG Curricula and Educational Materials 09–10

## ***Días de los Muertos***

### **Days of the Dead Classroom Curriculum**

Grades K–8

**Fee:** \$35 Oakland/\$40 Non-Oakland

Discover the Mesoamerican celebration of *Días de los Muertos*. Learn how to set up a traditional altar and make bread of the dead.

#### **Curriculum includes:**

- Extensive material on the historical and cultural context of *Días de los Muertos*
- Eight color transparencies from previous exhibitions and bilingual English/Spanish student inquiry sheets to accompany slides and transparencies
- Hands-on activities with patterns and instructions

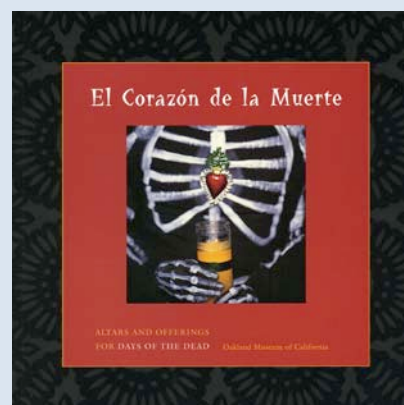


Excerpts of the Days of the Dead Curriculum are available here: [Resources for the Classroom](#)

## ***El Corazón de la Muerte***

**Fee:** \$9.95 *Special Price* (Regularly \$24.95)

In side-by-side Spanish and English texts, *El Corazón de la Muerte* offers readers a look inside the ancient rituals and new expressions of Days of the Dead. With reverence and humor, festivity and sorrow this book features dazzling full-color photographs of the altars and the community gatherings celebrated at the Oakland Museum of California, and chronicles how artists are reclaiming the centuries-old tradition in contemporary times.



## **Gold Rush Curricula**

The Oakland Museum of California offers Gold Rush curricula for grades 4, 8, and 11 based on primary resources, with an emphasis on visual literacy.

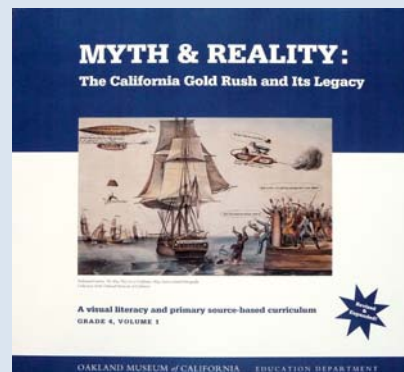
- Curriculum packages (see descriptions below) explore the daily life, cultural diversity, environmental impact, and legacy of the Gold Rush
- Lessons are based on primary source materials from museum and library collections, including daguerreotypes, journals, letters, and songs
- Includes Specially Designed Academic Instruction in English (SDAIE) teaching strategies
- Each binder offers approximately four weeks of daily teaching materials, including transparencies

### **A Ripping Trip and City Life During the Gold Rush**

Grade 4 – Volume One

**Fee:** \$120

This 358-page curriculum introduces students to the diversity of the people who came to California to seek their fortunes. It explores the



**Gold Rush Curricula continued** ↓

# SPG Curricula and Educational Materials 09–10

places from which they came and the sea routes they traveled to reach “The Barbary Coast.” Students compare the development of San Francisco during the Gold Rush to that of the city in which they live.

## **The Diggin’s: Daily Life in the Mines & Mining the Environment**

Grade 4 – Volume Two

**Fee: \$120**

This 315-page curriculum explores the lives of the diverse peoples who came to search for gold in California. Students learn about the myths and realities of life in a mining town and examine the impact of the Gold Rush and mining on the natural environment.



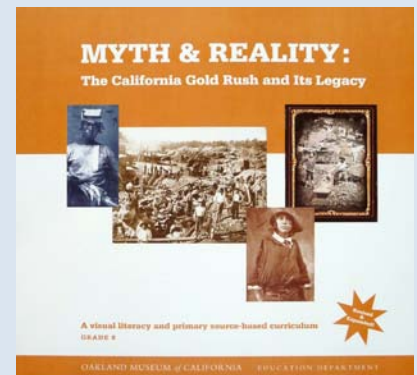
## **Westward Expansion: Gold, Greed & Government**

Grade 8

**Fee: \$120**

This 424-page curriculum focuses on the effects on California as the world rushed in. Students examine California’s role in the Compromise of 1850 as well as the technology of the Gold Rush and its implications for the environment and people of California. Three separate units challenge students to examine the social diversity and values brought to California and how they are now reflected in the state’s laws.

- Present-day simulation asks students to take a stand on approving a mining development in their community
- Excerpts from the 1849 California Constitutional Convention are provided to engage students in a process of inquiry



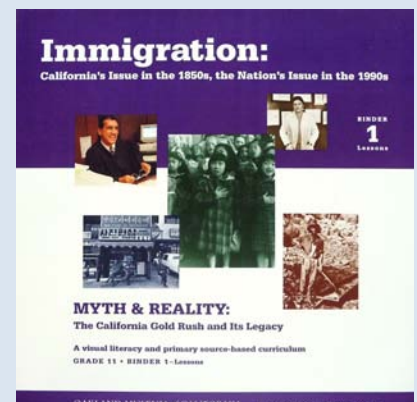
## **Cultural Diversity: California’s Issue in the 1850s, The Nation’s Issue in the 1990s**

Grade 11

**Fee: \$120**

This 425-page curriculum explores the topics of immigration and civil rights in the United States today, using California as a case study. Students examine the interactions of Native Americans, Latinos, Chinese, African-Americans, and Anglo Americans during the Gold Rush, and look for parallels today. Lessons encourage students to think about living in an increasingly culturally diverse society.

- A 200-page reader offers approximately 75 articles written by a culturally diverse group of authors for readers at varying levels of comprehension
- Primary source materials include contemporary and historical photographs, prints, and cartoons



**Purchase curriculum and publications online at [www.museumca.org](http://www.museumca.org) under the [shop with us](#) tab.**

# Days of the Dead Resources

## Resources for the Classroom

[Similarities and Differences Between Halloween and the Days of the Dead](#)

[The Ritual of \*Los Días de los Muertos\*](#)

[The \*Ofrenda\*](#)

[Ritual Objects of the \*Ofrenda\*](#)

[Creating an Imaginary \*Ofrenda\* worksheet](#)

## Places to visit in your community to celebrate Days of the Dead

### Recommended books and videos

### Recommended websites

### Recommended presenters

## Places to visit in your community to celebrate Days of the Dead

### OAKLAND

The 15th Annual Days of the Dead Community Celebration Fruitvale features *ofrendas* created by artists, schools and community groups. The Oakland Museum of California will create a traditional *ofrenda* and will offer a craft activity.

### HAYWARD

**October 13–November 6, 2009**

Hayward Area Historical Society and the East Bay Art Collaborative present *The Art of Remembrance: Days of the Dead* at the Meek Mansion. School tours are available, contact Adriana Abrams, [Adriana@haywardareahistory.org](mailto:Adriana@haywardareahistory.org). For more information call 510-581-0223.

### SAN FRANCISCO

Mission Cultural Center hosts an annual exhibition and related programs. For more information go to [www.missionculturalcenter.org](http://www.missionculturalcenter.org).

SOMArts hosts an annual Days of the Dead exhibition. For more information contact [info@somarts.org](mailto:info@somarts.org).

Community procession and workshops offered in multiple venues. For more information go to [www.sfmission.com](http://www.sfmission.com).

San Francisco Symphony conducts a Día de los Muertos Family Concert. For more information go to [www.sfsymphony.org/season/Event.aspx?eventid=36088](http://www.sfsymphony.org/season/Event.aspx?eventid=36088)

### MENDOCINO COUNTY

Mendocino Coast celebrates Days of the Dead Festival—communities throughout Mendocino County showcase crafts and cooking demonstrations. Galleries and wineries host an altar trail. Events include the popular tequila tasting. For more information go to [www.gomendo.com](http://www.gomendo.com) or email [info@littleriverinn.com](mailto:info@littleriverinn.com).

Gualala Arts Center. Lectures and altars. For more information go to [www.gualalaarts.org](http://www.gualalaarts.org).

Petaluma Arts Council hosts an annual exhibition and related programs throughout the city. For more information go to [www.petalumaartscouncil.org](http://www.petalumaartscouncil.org).

# Days of the Dead Resources

## RECOMMENDED BOOKS AND VIDEOS

Anconda, George. *Pablo Remembers: The Fiesta of the Day of the Dead*. New York: Lothrop, Lee & Shepard Books, 1993.

Berdecio, Roberto, and Stanley Appelbaum, eds. *Posada's Popular Mexican Prints*. New York: Dover Publications, 1972.

Carmichael, Elizabeth, and Chloe Sayer. *The Skeleton at the Feast: The Day of the Dead in Mexico*. Austin: University of Texas Press, 1992.

Caso, Alfonso. *The Aztecs: People of the Sun*. Norman, OK: University of Oklahoma Press, 1978.

Childs, Robert V., and Patricia B. Altman. *Vive Tu Recuerdo: Living Traditions in the Mexican Days of the Dead*. Los Angeles: University of California, 1982.

Cordry, Donald. *Mexican Masks*. Austin: University of Texas Press, 1980.

Esser, Janet Brody, ed. *Behind the Mask in Mexico*. Santa Fe, NM: Museum of International Folk Art, Museum of New Mexico Press, 1988.

Garciagodoy, Juanita. *Digging the Days of the Dead: A Reading of Mexico's Dias de los Muertos*. University Press of Colorado, 1998.

Greenleigh, John, and Rosaland Rosoff Beimler, eds. *The Days of the Dead: Mexico's Festival of Communion with the Departed*. San Francisco, CA: Collins Publications, 1991.

Oakland Museum of California, and Rafael Jesús González. *El Corazón de la Muerte: Altars and Offerings for Days of the Dead*. Berkeley, CA: Heyday Books, 2005.

San Vicente, Luis. *Festival of Bones: The Little-bitty Book for the Day of the Dead*. El Paso, Texas, 2002.

## Videos

Food for the Ancestors: Produced by Jan Thompson, 60 minutes

La Ofrenda: Produced by Lourdes Portillo, San Francisco, CA, 52 minutes

La Muerte Viva: Produced by Ma. Victoria Lamas y Asociados, Mexico D.F., 28 minutes

Day of the Dead in Janitzio: Produced by Inside Mexico, 21 minutes

Celebrating the Day of the Dead: Produced by Inside Mexico, 20 minutes

# Days of the Dead Resources

## RECOMMENDED WEBSITES

<http://www.usc.edu/libraries/archives/arc/libraries/boeckmann/exhibits/dead/index.html>

University of Southern California (USC) website has links to several articles, essays, and journals on the topic.

<http://www.mexconnect.com/tags/day-of-the-dead>

Website features articles from various authors on the subject and has great images of Mexico.

<http://www.azcentral.com/ent/dead/>

Arizona Republic website includes information on crafts, history, and also has video links.

<http://www.dayofthedead.com/>

Beautiful photographs by photojournalist Mary Andrade capturing the Days of the Dead tradition in different regions of Mexico.

<http://latino.sscnet.ucla.edu/research/folklore.html>

University of California, Los Angeles created a list of articles on folklore, customs, and traditions related to the Days of the Dead.

<http://www.mona.uwi.edu/liteng/courses/E29a/documents/dayofthedeadhistory.doc>

Interesting article by Ricardo J. Salvador, "What do Mexicans Celebrate on the Day of the Dead."

<http://www.palomar.edu/multicultural/DiadelosMuertos/>

Bilingual site for Mexican customs, with photos, links, etc.

<http://www.twilightbridge.com/hobbies/festivals/losdias/>

This site offers craft ideas, recipes, and provides historical background on the Aztec and Mayan influence on the Days of the Dead.

## RECOMMENDED PRESENTERS

The following teaching artists and educators are recommended for classroom and community group presentations. Arrangements and details for the presentations should be made directly by the community group coordinator and classroom teacher with the teaching artists and educators. Fees for each of the presenters vary depending on the nature of the classroom visit.

### Teaching Artists:

**Rachel-Anne Palacios** has made a name for herself in the Bay Area art world. A self-taught, multicultural artist, her pieces reflect the respect she has for culture, religion, traditional values, elders, and the cycle of life and death. Palacios grew up in culturally diverse Oakland in a household headed by her mother and grandmother. For more information go to [www.lastresflores.com](http://www.lastresflores.com). (English)

**Ruben Guzman Campos** was born in Mexico City and presently lives in Oakland. He graduated with a degree in Graphic Arts from Universidad Autonoma Metropolitana, Mexico City. He has exhibited art in Mexico, Switzerland and California. Ruben, who studied the art of *cartoneria* (*papier mache*) from renowned Mexican artists Ricardo and Leonardo Linares, teaches traditional Mexican art to youth throughout the San Francisco Bay Area. For more information go to [www.cartoneria.com](http://www.cartoneria.com). (Bilingual)

# Days of the Dead Resources

## **Recommended presenters *continued***

**Fernando Hernández** was born in Mexico City. He immigrated to California in 1986 and settled in Hayward. He has exhibited surrealist mixed-media sculptures throughout the Western states. An educator and artist, Hernandez organizes the collaborative installation "The Columbarium" which involves artists and students in an annual celebration of the Day of the Dead. For more information call 510-415-5054, 510-537-4878 or fernando.ebac@yahoo.com. (Bilingual)

**Joaquin Newman** was born in Oakland, the son of an artist mother and scientist father. His mixed heritage of Yaqui, Mexican and European ancestry has fueled his creative endeavors. In 2006 he made his public art debut with the completion of a four-panel mural at the Carmen Flores Community Center in Oakland. Joaquin works as a painter, muralist, graphic designer, illustrator and art educator. For more information go to [www.forrealism.com](http://www.forrealism.com). (English)

**Ernesto Hernandez-Olmos** was born in Oaxaca, Mexico and was first inspired by the arts at the age of five. Formally educated in plastic arts at the highly respected Autonomous University, Benito Juarez of Oaxaca, Mexico, he has been a practicing artist for twenty-five years. In Mexico he was selected as a young artist to display his work at the National Autonomous University of Mexico City, the Delegación Benito Juarez in Mexico City, and the Oaxacan Institute of Culture. For more information call 510-409-5604.

# Correlations to the State of California Content Standards

## Correlations to the State of California Content Standards for **Grades K–3**

### **All About Art / A Picture is Worth 1000 Words: VTS**

This program achieves goals and objectives as stated in the *Visual and Performing Arts Content Standards for California Public Schools*:

- Strand 1.0:** Artistic Perception: Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.
- Strand 2.0:** Creative Expression: Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.
- Strand 4.0:** Aesthetic Valuing: Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.
- Strand 5.0:** Connections, Relationships and Applications: Students apply what they learned in the visual arts across subject areas. They develop skills ... that contribute to life-long learning and career skills. They learn about careers in and relating to the visual arts.

### **Grip 'n Grab: Amazing Bird Adaptations**

#### **Life Sciences**

**3.0** Adaptations in physical structure or behavior improve an organism's chance for survival.

- a. Plants and animals have structures that serve different functions in growth, survival, and reproduction.
- b. Example's of diverse life forms in different environments, such as oceans, deserts, tundra, forests, grasslands, and wetlands.
- c. When the environment changes, some plants and animals survive and reproduce, and others die or move to new locations.

#### **English-Language Development Standards**

These program activities address the Comprehension, Organization and Oral Communication (Listening and Speaking), Vocabulary and Concept Development (Reading) substrands listed for Intermediate, Early Advanced, and Advanced English Language Development.

## Correlations to the State of California Content Standards for **Grades 3–8**

### **All About Art / A Picture is Worth 1000 Words: VTS**

This program achieves goals and objectives as stated in the *Visual and Performing Arts Content Standards for California Public Schools*:

- Strand 1.0:** Artistic Perception: Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.
- Strand 2.0:** Creative Expression: Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.
- Strand 4.0:** Aesthetic Valuing: Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.
- Strand 5.0:** Connections, Relationships and Applications: Students apply what they learned in the visual arts across subject areas. They develop skills ... that contribute to life-long learning and career skills. They learn about careers in and relating to the visual arts.

# Correlations to the State of California Content Standards

## The Secret Life of Gardens

### Life Sciences: Grade 3

- 3.0 Adaptations in physical structure or behavior can improve an organisms chance for survival.
- a. There are diverse life forms in different environments.
  - b. Living things change the environment they live in, some changes have bad effect on organism, some have good effects.
  - c. When environment changes, living things respond (may be able to survive and reproduce or may die or move to new environment).
  - d. Living things can disappear from the Earth, some modern species resemble historic species (dinosaurs and lizards, ferns, some trees).

### Physical Sciences

- 1.0 Energy and matter have multiple forms and can be changed from one form to another.
- a. Energy comes from Sun to Earth in the form of light.
  - b. Energy can be stored in many forms such as food, fuel, batteries.

### Life Sciences: Grade 4

- 2.0 All organisms need energy and matter to live and grow.
- a. Students know plants are the primary source of matter and energy entering most food chains.
  - b. Students know producers and consumers (herbivores, carnivores, omnivores, and decomposers) are related in food chains and food webs and may compete with each other for resources in an ecosystem.
  - c. Students know decomposers, including many fungi, insects, and microorganisms, recycle matter from dead plants and animals.
- 3.0 Living organisms depend on one another and on their environment for survival.
- a. Students know ecosystems can be characterized by their living and nonliving components.
  - b. Students know that in any particular environment, some kinds of plants and animals survive well, some survive less well, and some cannot survive at all.
  - c. Students know many plants depend on animals for pollination and seed dispersal, and animals depend on plants for food and shelter.
  - d. Students know that most microorganisms do not cause disease and that many are beneficial.

## Wonders of Bats

### Life Sciences: Grade 4

- 2.0 All organisms need energy and matter to live and grow.
- 3.0 Living organisms depend on one another and their environment for survival.

### Life Sciences: Grade 5

- 2.0 Plants and animals have structures for respiration, digestion, waste disposal, and transport of materials.

## California Indian Lifeways Outreach

- 3.2 Students describe the American Indian nations in their local region long ago and in the recent past.
- 4.2 Students describe the social, political, cultural, and economic life and interactions among people of California from the pre-Columbian societies to the Spanish mission and Mexican *rancho* periods.

# Correlations to the State of California Content Standards

## California Gold Rush Outreach

4.3 Students explain the economic, social, and political life in California from the establishment of the Bear Flag Republic through the Mexican-American War, the Gold Rush, and the granting of statehood.

## Correlations to the State of California Content Standards for Grades 8–12

### Fostering Literacy through Photography

This is an interdisciplinary project that connects to many of the state content standards in English Language Arts, History/Social Science and Visual Arts. These are just a few examples:

#### *History/Social Science Content Standards for California Public Schools*

##### Historical Research, Evidence, and Point of View

1. Students distinguish valid arguments from fallacious arguments in historical interpretations.
2. Students identify bias and prejudice in historical interpretations
3. Students evaluate major debates among historians concerning alternative interpretations of the past, including an analysis of authors' use of evidence and the distinctions between sound generalizations and misleading oversimplifications.
4. Students construct and test hypotheses; collect, evaluate, and employ information from multiple primary and secondary sources and apply it in oral and written presentations.

##### Grade 11

11.6 Students analyze the different explanations for the Great Depression and how the New Deal fundamentally change the role of the federal government.

11.8 Students analyze the economic boom and social transformation of post-World War II America.

# Days of the Dead Curriculum Packet Excerpts

## SIMILARITIES AND DIFFERENCES BETWEEN HALLOWEEN AND THE DAYS OF THE DEAD

### **CELTIC ORIGINS OF HALLOWEEN**

Halloween had its beginnings in Samhein, a pre-Christian festival of the dead celebrated by the Celtic people of England, Ireland, and Scotland. It took place around the time of their calendar new year, November 1st, a date that also marked the beginning of winter. They believed that during Samhein the barriers between the natural and the supernatural were temporarily removed and all divine beings and the spirits of the dead moved freely among humans and interfered, sometimes violently, in human affairs. People gathered to sacrifice animals, make offerings of fruits and vegetables, and light bonfires to honor the dead, aid them on their journey, and keep them away from the living.

### **CHRISTIAN INFLUENCES ON HALLOWEEN**

As part of Christian missionary efforts to wipe out “pagan” observances such as Samhein, Catholic holy days were purposely set to coincide with pagan holidays. Christmas, for example, was assigned the arbitrary date of December 25th because it corresponded to the midwinter celebration of many peoples. The Christian feast of All Saints, or All Hallows, was assigned to November 1st. This feast day honoring every Christian saint was meant to substitute for Samhein and finally to replace it forever. This did not happen. People continued to celebrate All Hallows Eve (Oct. 31st) as the time of the wandering dead. Although the church branded the earlier Celtic supernatural deities as evil and associated them with the Devil, the people proceeded to offer gifts of food to the spirits. As the centuries wore on, people began dressing as the now dreaded creatures and performing antics in exchange for food and drink. This practice, called mumming, evolved into our present practice of challenging neighbors with a choice of “trick or treat.” Consequently, All Hallows Eve—alias Hallow Even, alias Halloween—may be traced to the ancient Celtic festival of Samhein.

### **PRE-HISPANIC AND CHRISTIAN INFLUENCE ON MEXICAN THE DAYS OF THE DEAD**

The Mexican festival of The Days of the Dead has its origins in both pre-Hispanic death rituals and in Roman Catholic elements introduced during the Colonial period. Spanish historians of the 16th century recorded that the Indian populations celebrated their festivals of the dead over many weeks during our calendar months of August and September. Their purpose was to honor ancestors and the spirits of children with ceremony and offerings of incense, flowers, food, and drink to sustain them during their journey in the afterworld. Knowing that conversion to the Christian faith could not eradicate the native death rituals, Spanish missionaries allowed the festivals to be transferred to the Christian feasts of the dead of All Saints Day of November 1st and All Souls Day of November 2nd.

### **THE DIFFERENCES BETWEEN HALLOWEEN AND THE DAYS OF THE DEAD**

Today on November 1st and 2nd many inhabitants of Mexico, primarily those of rural Indian communities, make offerings to the dead, either in their homes or in the cemeteries, in the belief that the dead return to visit their living families. Unlike the pre-Christian Celtic festival of the dead, the spirits are not seen as threatening presences who need to be placated with food and drink lest they do harm, but rather as the benign spirits of their beloved dead.

# Days of the Dead Curriculum Packet Excerpts

## THE RITUAL OF LOS DÍAS DE LOS MUERTOS

### PRE-HISPANIC ORIGINS

Archeological excavations of pre-Hispanic gravesites and cities show evidence that since remote times the Mexican people have honored their dead with ritual, burying them with offerings of pottery, food, toys, and household objects. Although not many written records exist, many examples of death rites have been portrayed in pre-Hispanic Mexican art such as murals, painted pottery, and carvings on walls, monuments, and artifacts. Archeological findings such as these demonstrate ancient cultural beliefs that emphasize death as an important part of the cycle of life. In contrast, American culture generally tends to define death as the absence of life. The concept of the unity of life and death has continued in Mexico and is the dominant theme of the art and customs of the festival of *Los Días de los Muertos*, or The Days of the Dead.

### INTRODUCTION OF CATHOLIC RITUAL

The traditions of *Los Días de los Muertos* are rooted in pre-Hispanic Mexico and Catholic ritual. In the 9th century, Pope Gregory IV established the feast of All Hallows, or All Saints' Day, to be celebrated on November 1st. The evening of October 31st, which to the ancients had been a time for the gathering of dead souls, and which was sacred to the Celtic god of the dead, came to be known as All Hallows' Eve—later Halloween. By the 13th century, November 2nd was firmly established in the Roman Catholic calendar as the feast of All Souls, a day to remember the dead with prayer. When the Spanish conquered Mexico in 1521, they sent their priests to Mexico to destroy or incorporate as many of the early native rituals into Catholicism as possible. The Catholic feast of All Souls' Day merged with the Indian rituals of death and became the rich and unique festival of *Los Días de los Muertos*.

### LIVING TRADITIONS

Although many of the Mexican Indian communities have abandoned the original traditions of this festival, there are various cultural groups that



Photo: Mary Andrade

continue to believe that the spirits of their dead relatives will return to their homes on the evenings of November 1st and 2nd. To welcome the spirits as honored guests, family altars are cleaned and freshened or new altars known as *ofrendas* are erected as early as October 30th. *Zempasúchil* (marigolds), candles, toys, religious pictures, cut tissue paper designs (*papel picado*), and the personal mementos and photographs of the deceased decorate the altar. Incense, beverages, cigarettes, and food such as tamales, fruit, nuts, candies, sugar skulls, and *pan de muertos* (bread of the dead) serve as offerings.

The spirits of children are expected to arrive before those of the adults (October 31st or early on November 1st). The food on the altar for the *angelitos* (little angels) is less seasoned, simpler, and is often placed in miniature crockery while toys serve as the dominant altar decoration. Adult souls arrive on November 1st and the offerings on the altars are changed to suit the tastes of those adults being remembered.

On November 2nd families take part of the food offerings to the cemetery to place upon tombs. Graves are cleaned and beautifully decorated with *zempasúchil*, coxcomb flowers, white gladioli, candles, folk art objects, and incense burners in preparation for an all-night vigil. By the light of hundreds of candles, the living and the dead are reunited in spirit. At dawn all will depart to their separate worlds but there is comfort in the knowledge that each one of them will move through this circle of remembering and being remembered.

These customs vary from region to region but the pre-Hispanic philosophy that death is part of life serves as the framework that unifies and gives form and purpose to the celebration of *Los Días de los Muertos* throughout Mexico.

# Days of the Dead Curriculum Packet Excerpts

## THE OFRENDA



*Ofrenda* is the Spanish word for “offering” and also refers to a Days of the Dead altar. The *ofrenda* can be a home altar, used all year long for daily prayer and to honor Christian saints and redecorated for this festival of the dead; or a new altar erected for this occasion. The purpose of the *ofrenda* is to honor and please the returning souls. One does this by placing on the altar food, drink, and other items that pleased the honored souls in their earthly existence. Each soul has his or her portion of food and drink laid out on the table and the families believe that the souls partake of the essence of the food. The living are fed by the actual substance of the food. Souls without living relatives are believed to wander about looking for their place of honor. In some regions of Mexico people leave small portions of food outside their doorsteps for these wandering souls.

### ***Ofrenda to Two Grandmothers***

Bea Carrillo Hocker and family  
Mexican Museum, San Francisco, 1984



# Days of the Dead Curriculum Packet Excerpts

## RITUAL OBJECTS OF THE OFRENDA

### CANDLES

In religious ceremonies, the lighting of candles can symbolize enlightenment, new spiritual life, or that the participants have started the process of worship. In Mexico, candles are placed on the *ofrenda* to light and guide the way of the souls to the altar. The Days of the Dead clay candleholders range from the very plain to ornate candelabra.



### SUGAR SKULLS

The Days of the Dead sugar skulls are created in a variety of sizes from sugar paste pressed into ceramic molds. The *calaveras* (skulls) are decorated with flowers and scrolls of colored icing and metallic colored foils. Some bear popular Mexican names written on the forehead and are for the *ofrendas* but also for living children as a treat. Friends and sweethearts also exchange skulls with their names. The living consume the skulls and associate pleasant sensations with their symbolic deaths and understand that in the end, death will feed on the living.

### ZEMPASÚCHIL

The yellow marigold, *zempasúchil*, was the symbolic flower of death of the Aztecs of pre-Hispanic Mexico. The color of this flower that blooms in November is closely identified with this particular holiday since, according to Aztec mythology, yellow is associated with the kingdom of the dead. Flowers on the *ofrenda*, along with other organic elements, refer to the earth and regenerative forces of nature. In some regions, marigold petals are strewn to create a symbolic pathway leading souls to the *ofrenda*.

### A GLASS OF WATER

Water is placed on the *ofrenda* to quench the thirst of the souls after their long journey and also to emphasize that water is essential to life.

### INCENSE

Each region that keeps the traditions of *Los Días de los Muertos* creates its own distinct style of ceramic incense burners for use at gravesites and on the *ofrendas*. The burners hold resin from the copal tree and the perfumed smoke surrounds the altar and grave, providing an atmosphere of mystery. The burning of incense has been associated with ritual since early history by civilizations throughout the world. The almost magical transformation of earth matter (tree resin) into something ethereal (smoke) has motivated people to associate incense with the symbolic transformation of the physical to the supernatural. The rising movement of smoke toward the heavens has also inspired humanity to use incense as an offering to the gods.

### PAN DE MUERTOS

*Pan de muertos*, or bread of the dead, is specially made to be placed on *ofrendas* and graves. It is sweet bread favored with anise, orange peel, and orange glaze. The bread is baked in a wide variety of forms and decoration. There are round loaves with a central raised knob of dough, representing the skull, and crossed bone-shaped decorations radiating from the central knob. Some loaves are very sculptural, representing human shapes, some with “baker’s clay” (bread and water) heads of Christ or angels stuck into protruding knobs of dough; others are in the shapes of angels, animals, rings, or

# Days of the Dead Curriculum Packet Excerpts

## ACTIVITY #9 CREATING AN IMAGINARY OFRENDA

Use before and/or after visiting the special exhibition.

**MANY ARTISTS BEGIN CREATING THEIR *OFRENDAS* TABLE BY FIRST ASKING THEMSELVES THESE QUESTIONS:**

- To whom do I want to dedicate this *ofrenda*?  
(It may be dedicated to one or more people.)
- Why is this person special to me?
- What do I want people to remember about him/her?
- What objects should be on the altar to tell people about the person I am honoring?

**BEGIN CREATING YOUR IMAGINARY *OFRENDA* BY ANSWERING THE FOLLOWING QUESTIONS:**

1. To whom will I dedicate my *ofrenda*? \_\_\_\_\_

**You can dedicate your *ofrenda* to:**

- a person (family member, friend, or someone famous who has died)
- a group of people (policemen, teachers, soldiers, etc.)
- a special pet who has died

2. Why did I choose to honor this person(s) or pet?  
What do I find special or important about who I am honoring?

\_\_\_\_\_

3. What do I want people to remember about the person(s) or pet honored in my *ofrenda*? \_\_\_\_\_

\_\_\_\_\_

4. What will I put on the *ofrenda* to tell people about the person(s) or special pet I am honoring?

\_\_\_\_\_

# SPG Curricula and Educational Materials 09–10

## Gold Rush Curricula

The Oakland Museum of California offers Gold Rush curricula for grades 4, 8, and 11 based on primary resources, with an emphasis on visual literacy.

- Curriculum packages (see descriptions below) explore the daily life, cultural diversity, environmental impact, and legacy of the Gold Rush
- Lessons are based on primary source materials from museum and library collections, including daguerreotypes, journals, letters, and songs
- Includes Specially Designed Academic Instruction in English (SDAIE) teaching strategies
- Each binder offers approximately four weeks of daily teaching materials, including transparencies

## A Ripping Trip and City Life During the Gold Rush

Grade 4 – Volume One

**Fee: \$120**

This 358-page curriculum introduces students to the diversity of the people who came to California to seek their fortunes. It explores the places from which they came and the sea routes they traveled to reach “The Barbary Coast.” Students compare the development of San Francisco during the Gold Rush to that of the city in which they live.

## The Diggin’s: Daily Life in the Mines & Mining the Environment

Grade 4 – Volume Two

**Fee: \$120**

This 315-page curriculum explores the lives of the diverse peoples who came to search for gold in California. Students learn about the myths and realities of life in a mining town and examine the impact of the Gold Rush and mining on the natural environment.

## Westward Expansion: Gold, Greed & Government

Grade 8

**Fee: \$120**

This 424-page curriculum focuses on the effects on California as the world rushed in. Students examine California’s role in the Compromise of 1850 as well as the technology of the Gold Rush and its implications for the environment and people of California. Three separate units challenge students to examine the social diversity and values brought to California and how they are now reflected in the state’s laws.

- Present-day simulation asks students to take a stand on approving a mining development in their community
- Excerpts from the 1849 California Constitutional Convention are provided to engage students in a process of inquiry

continued



# SPG Curricula and Educational Materials 09–10

## **Cultural Diversity: California's Issue in the 1850s, The Nation's Issue in the 1990s**

Grade 11

**Fee: \$120**

This 425-page curriculum explores the topics of immigration and civil rights in the United States today, using California as a case study. Students examine the interactions of Native Americans, Latinos, Chinese, African-Americans, and Anglo Americans during the Gold Rush, and look for parallels today. Lessons encourage students to think about living in an increasingly culturally diverse society.

- A 200-page reader offers approximately 75 articles written by a culturally diverse group of authors for readers at varying levels of comprehension
- Primary source materials include contemporary and historical photographs, prints, and cartoons