

*LESSON TITLE*

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| **Introduction** | |
| Kris daggers from Indonesia and The Philippines were not only a method of physical protection but were also believed to hold spiritual power and magical properties. These precious objects were passed down from generation to generation and held symbolic representations of both personal and cultural values. These intricate designs have specific meanings that show the identity of the owner. These artifacts also show the Hindu religion at its height in Indonesia and the Philippines.    In this lesson, after learning about the history and meanings contained in the kris knife, students will have an opportunity to design a kris of their own, considering their own values and what power they would want to infuse into their knife. | |
| **Indiana Standards Connections:**    7.H.2 Describe, compare, and contrast the historical origins, central beliefs, and spread of major religions.  ES.3.1 – Students identify and explore current traditions, rites, and norms of an ethnic or racial group(s) and how they have or are changing over time. | **Compelling Question(s):**      What does the Kris dagger reveal about religious beliefs of Indonesia and the Philippines? (Hindu)  What can artifacts reveal about personal and cultural values?  What beliefs do I hold? What are my own values? |
| **Lesson Objectives:**    Students will:  Be able to describe how Kris daggers showcase many different aspects of value and belief, both personal and cultural.  Be able to describe features and gods of the Hindu religion. | |
| **Materials** | |
| Projection device:  Kris knife visuals   * <https://en.wikipedia.org/wiki/Kris>     Kris knife information:   * <https://w2w.indiana.edu/explore-collections/kris.html> * <https://en.wikipedia.org/wiki/Kris> (this page has many good visuals of Kris daggers)       UNESCO video:  <https://www.youtube.com/watch?v=uUBIkjRgO9c> | |
| **Learning Plan** | |
| **Activities**  Ideally this lesson would come after students had learned some of the main Gods and tenants of Hinduism. The Kris knife is a good physical object to demonstrate how these beliefs were present in daily life.   1. Remind students about some of the Gods you have been learning about. A quick review activity with a partner could be helpful. 2. A fun introduction to this activity could be talking about the new Dune movie. Kris knife folklore inspired the Crysknives used throughout Dune. This pop culture tie may help your students to be more bought in. This clip is a scene from the movie where it is mentioned: <https://www.youtube.com/watch?v=vChbtnS7FdM> In the text of the book it is discussed in chapter 7 of Dune Book 1      1. Give the background of the Kris daggers using both Wikipedia and the Windows to the World site 2. UNESCO video from the Windows to the World Additional Resources 3. Have students turn to a partner and discuss what they noticed about the crafting process 4. Using images from the Wikipedia explain the significance of the designs of each part of the Kris dagger   Here is more information on this. If students seem more interested, they can read further here:  Meanings: According to traditional Javanese [kejawen](https://en.wikipedia.org/wiki/Kejawen), kris contain all the  elements of nature: *tirta* (water), *bayu* (wind), *agni* (fire), *bantolo* (earth, but also interpreted as metal or wood which both come from the earth), and *aku* (lit: "I" or "me", meaning that the kris has a spirit or soul). All these elements are present during the forging of kris. Earth is metal forged by fire being blown by pumped wind, and water to cool down the metal.[[29]](https://en.wikipedia.org/wiki/Kris#cite_note-30) In Bali, the kris is associated with the [nāga](https://en.wikipedia.org/wiki/N%C4%81ga) or dragon, which also symbolizes irrigation canals, rivers, springs, wells, spouts, waterfalls and rainbows; thus, the wavy blade symbolizes the movement of the serpent. Some kris have the head of a *naga* (dragon) carved near the base with the body and tail following the curves of the blade to the tip. A wavy kris is thus a *naga* in motion, aggressive and alive; a straight blade is one at rest, its power dormant but ready to come into action  Info on crafting:  A bladesmith makes the blade in layers of different iron ores and meteorite nickel. Some blades can be made in a relatively short time, while more intricate weapons take years to complete. In high quality kris blades, the metal is folded dozens or hundreds of times and handled with the utmost precision. Empu are highly respected craftsmen with additional knowledge in literature, history, and the occult   1. Tell students they will be able to design their own Kris knife that will display their personal identity, beliefs, and hopes.    1. Decide for your classroom what your students can handle. Drawing an actual blade may be too mature. Students could still draw the hilt or sheath of the kris. 2. Pass out the different guides that can help them decide on the materials and designs they would like to include in their Kris. Have them create a guide to show the different choices they make and what their blade symbolizes. 3. Allow the students to showcase their different designs with each other.   MEANINGS:  Gems:   * [Agate: boosts strength and longevity](https://www.jewelsforme.com/gem_and_jewelry_library/agate), attracts luck and wealth, heals, protects * [Alexandrite: helps achieve success](https://www.jewelsforme.com/alexandrite-jewelry), attracts good luck * [Amazonite: helps achieve clarity and trust](https://www.jewelsforme.com/gem_and_jewelry_library/amazonite), disperses negative energy * [Amethyst: brings calm energy, heals, brings about change](https://www.jewelsforme.com/amethyst-jewelry) * [Andalusite: attracts wealth and success, builds leadership](https://www.jewelsforme.com/gem_and_jewelry_library/andalusite) * Blue [lapis](https://www.jewelsforme.com/gem_and_jewelry_library/lapis) lazuli: wisdom, knowledge, self-cultivation * Yellow [citrine](https://www.jewelsforme.com/citrine-meaning): balance, harmony * Green [jade](https://www.jewelsforme.com/gem_and_jewelry_library/jade): family, ancestors, and community * Red g[arnet:](https://www.jewelsforme.com/garnet-meaning) fame, success, reputation, respect * Purple a[methyst:](https://www.jewelsforme.com/amethyst-meaning) prosperity, blessings, self worth, resources   Patterns:    Waves:    You can also ask students to include different gods they would want power and protection from as you have discussed in class. | |
| **Assessment Suggestions**    Have students write a short paragraph explaining the different choices they make. Ask them to tie it back to Hindu religious beliefs and Gods. | |
| **Extensions**       Students could compare and contrast the blades from Indonesia vs. The Philippines. They could also look at examples of modern interpretations of the Kris knife and see how time has evolved these artifacts.  This could be part of a larger unit examining religious artifacts from Hinduism or other world religions.  In the additional resources below, the language arts section contains a myth about Naga (for whom the curved blade is inspired by). You could include a mythology portion to this lesson or larger unit. | |

Hanbok Activity Possibilities

Some of the best opportunities for education are *integrative*—meaning that students are able to make connections across disciplines to reinforce the knowledge that they are developing. For example, they may be learning about Renaissance Italy in World Studies at the same time that they read Dante’s *Inferno* in English class while also studying Botticelli in Art. Feel free to combine and adapt some of the ideas across disciplines and standards to best suit your particular context. You can also collaborate with other teachers at your school or supplement the resources provided by contacting your librarian.

**Note: The following ideas are meant to give general guidance for teachers to include artifacts and other material culture in their classrooms. They are not meant to be treated as comprehensive activities or lessons that are one-size-fits-all for any classroom. They should be personalized to best fit the needs of a teacher’s individual context in accordance with prior student learning, student abilities, available resources, and any curriculum.**

**Art**

**Visual Arts – Connecting:**

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| **Anchor Standard 11:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.  **Enduring Understanding:** People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.  **Essential Question(s):** How does art help us understanding the lives of people of different times, places, and cultures? How does art preserve aspects of life? | |
| **VA:Cn11.1.1a** | *Understand that people from different places and times have made art for a variety of reasons.* |
| **VA:Cn11.1.2a** | *Compare and contrast cultural uses of artwork from different times and places.* |
| **VA:Cn11.1.4a** | *Through observation, infer information about time, place, and culture in which a work of art was created.* |
| **VA:Cn11.1.7a** | *Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, and cultural uses* |
| **VA:Cn11.1.8a** | *Distinguish different ways art is used to represent, establish, reinforce, and reflect group identity* |
| **VA:Cn11.1.IIa** | *Compare uses of art in a variety of social, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.* |

*Exploring the construction process of the Kris dagger could be an insightful way to discuss how art is used to establish and reinforce cultural identity. Those descriptions in the sections about highlight the essential spirituality of both the process and the artist in creating a Kris dagger. Similar to the activity above, students could design their own Kris knives and consider how everyday objects are artistic expressions and creations.*

**Language Arts**

**Grade Contents**

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| **7.CC.1** | *Initiate and participate effectively in a range of collaborative discussions on grade-appropriate topics, texts, and issues, building on others’ ideas and expressing personal ideas clearly and persuasively. (E)* |
| **9-10.CC.2** | *Examine, analyze, and reflect on ideas under discussion by providing textual evidence to support or refute those ideas. (E)* |

*Using the Mythology of the Naga as a literary text, examine how this text inspires object in the real world. Also consider how mythologies and sacred legends can shape contemporary story telling. Review the myth of the Naga with students (see below). Then have students examine the Krys daggers using the materials above. Students can also spend time reading over Chapter 7 of Dune, tracking literary connections between the myth and real world daggerws.*

*Chapter 1 of this book highlights the place of snakes in great epics and their connections to contemporary cutlure:*

[*https://books.google.com/books?id=caskYEbIQDoC&pg=PA53#v=onepage&q&f=false*](https://books.google.com/books?id=caskYEbIQDoC&pg=PA53#v=onepage&q&f=false) *(chapter 1 Snakes in the great epic)*

*An extension of this activity could be to have students consider other places that mythology or great epics are reborn in a modern context:*

*Thor and Marvel*

*Norse Mythology and the video game God of War*

*Greek Mythology and Percy Jackson*

*Etc.*

*Naga Story: A Tranlastion of the Mahābhārata*

"On arriving at the place, the princes dismissed their attendants, and surveying the beauty of the gardens and the groves, entered the palace, like lions entering their mountain caves. On entering they saw that the architects had handsomely plastered the walls and the ceilings and that painters had painted them beautifully. The windows looked very graceful, and the artificial fountains were splendid. Here and there were tanks of pellucid water in which bloomed forests of lotuses. The banks were decked with various flowers whose fragrance filled the atmosphere. The Kauravas and the Pandavas sat down and began to enjoy the things provided for them. They became engaged in play and began to exchange morsels of food with one another. Meanwhile the wicked Duryodhana had mixed a powerful poison with a quantity of food, with the object of making away with Bhima. That wicked youth who had nectar in his tongue and a razor in his heart, rose at length, and in a friendly way fed Bhima largely with that poisoned food, and thinking himself lucky in having compassed his end, was exceedingly glad at heart. Then the sons of Dhritarashtra and Pandu together became cheerfully engaged in sporting in the water. Their sport having been finished, they dressed themselves in white habiliments, and decked themselves with various ornaments. Fatigued with play, they felt inclined in the evening to rest in the pleasurehouse belonging to the garden. Having made the other youths take exercise in the waters, the powerful second Pandava was excessively fatigued. So that on rising from the water, he lay down on the ground. He was weary and under the influence of the poison. And the cool air served to spread the poison over all his frame, so that he lost his senses at once. Seeing this Duryodhana bound him with chords of shrubs, and threw him into the water. The insensible son of Pandu sank down till he reached the Naga kingdom. Nagas, furnished with fangs containing virulent venom, bit him by thousands. The vegetable poison, mingled in the blood of the son of the Wind god, was neutralised by the snake-poison. The serpents had bitten all over his frame, except his chest, the skin of which was so tough that their fangs could not penetrate it. "On regaining consciousness, the son of Kunti burst his bands and began to press the snakes down under the ground. A remnant fled for life, and going to their king Vasuki, represented, 'O king of snakes, a man drowned under the water, bound in chords of shrubs; probably he had drunk poison. For when he fell amongst us, he was insensible. But when we began to bite him, he regained his senses, and bursting his fetters, commenced laying at us. May it please Your Majesty to enquire who is.' "Then Vasuki, in accordance with the prayer of the inferior Nagas, went to the place and saw Bhimasena. Of the serpents, there was one, named Aryaka. He was the grandfather of the father of Kunti. The lord of serpents saw his relative and embraced him. Then, Vasuki, learning all, was pleased with Bhima, and said to Aryaka with satisfaction, 'How are we to please him? Let him have money and gems in profusion." "On hearing the words of Vasuki, Aryaka said, 'O king of serpents, when Your Majesty is pleased with him, no need of wealth for him! Permit him to drink of rasakunda (nectar-vessels) and thus acquire immeasurable strength. There is the strength of a thousand elephants in each one of those vessels. Let this prince drink as much as he can.' "The king of serpents gave his consent. And the serpents thereupon began auspicious rites. Then purifying himself carefully, Bhimasena facing the east began to drink nectar. At one breath, he quaffed off the contents of a whole vessel, and in this manner drained off eight successive jars, till he was full. At length, the serpents prepared an excellent bed for him, on which he lay down at ease.'"