

EGYPTIAN ARTEFACTS IN THE MAE-USP COLLECTION: A CASE STUDY FOR DEVELOPING SOCIOEMOTIONAL IN PRIMARY AND SECONDARY EDUCATION

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Abstract

The paper starts by discussing some theoretical issues, particularly how the study of the past deals with resemblance and difference. It then turns to child education in relation to the past and history of ancient Egypt. From these theoretical tenets, the paper explores the potential of the Egyptian collection of the Archaeological and Ethnological Museum (MAE-USP) to archaeological formal education. The paper then discusses classroom strategies, such as mind maps. The goals include using the educational potential of the Egyptian collection, through a public archaeology perspective, applied in case studies in specific schools in different places.

Keywords

Egyptian archaeology; archaeology and education; public archaeology.

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Resumo

O artigo inicia-se por discutir aspectos teóricos, em particular como o estudo do passado trata da semelhança e da diferença. Em seguida, volta-se para a educação no ensino fundamental em relação com o passado e a história do Egito antigo. A partir dessas premissas, o artigo trata do potencial do acervo egípcio do Museu de Arqueologia e Etnologia (MAE-USP) para o ensino formal, no âmbito da Arqueologia. O artigo continua por discutir estratégias na sala de aula, a partir da leitura de textos, produção de nuvens de palavras-chave e produção de materiais a partir das imagens do acervo do Museu de Arqueologia e Etnologia (MAE-USP). Os objetivos incluem o potencial educacional do acervo egípcio, por meio de uma perspectiva da Arqueologia Pública, aplicada em estudos de caso em escolas específicas em diferentes lugares.

Palavras-chave

Arqueologia egípcia; arqueologia e educação; arqueologia pública.

Introduction

The collection of Egyptian pieces of the Archeology and Ethnology Museum of the University of São Paulo (MAE USP) represents a yet to be explored opportunity to work at elementary school level. MAE USP offers unique conditions for the development of such a research thanks to its collection, professionals—in particular Vagner Carvalho Porto, supervisor of this postdoctoral project—and the Laboratory of Provincial Roman Archaeology (LARP), coordinated by Vagner Carvalho Porto and Maria Isabel d'Agostino Fleming. LARP has stood out in academic research, with actions also focused on scientific dissemination to school public, and this article is part of its activities developed with elementary and high school-level institutions, as well as higher education institutions (cf. <http://www.larp.mae.usp.br/>). The Egyptian collection of MAE USP, detailed below, comprises several types of artifacts explored in the article, in particular amulets and those with female representations. This article is based on a central research problem: how similarities and differences (which will be explained later) can be used to generate knowledge at elementary school level. The hypothesis is that active methodologies and pathway travel games facilitate historical knowledge and critical thinking. The Egyptian materials from the MAE USP collection will constitute the source for application. Ancient Egypt presents itself as one of the most well-known and attractive subjects and the exploration of similarities and differences is of particular interest. Two main aspects of the collection will be worked on: religiosity, in particular using amulets, and female representation. The objective is to analyze how the Egyptian collection of MAE USP can be a producer of knowledge at elementary school level. The methodology is based on the consultation of studies on the anthropological function of protective objects/amulets, followed by the formulation of teaching activities. Museum collections of amulets can be interpreted from the prism of the modern anthropological attraction to ancient magical objects, as proposed by Jude Hill (2007). Then, in line with recent pedagogy and its concern with the emotional growth of students, the imagery and discursive representations present in the students' production will be analyzed. The premises and characteristics are presented below.

This perspective results from several factors, starting with the notion of indeterminacy, through which unpredictable futures can be proposed. This is a way of opposing the notion of predestination, as if everything that happens is determined (Silva, 2010). If so, the past has always been the result of inevitable actions and the future will be as well, transforming

human beings into simple unconscious executors, unable to determine their destiny, desires or trajectories (Galzerani, 2008). If the future can be changed by us, the past must also be understood as the result of numerous factors that bore several possibilities (Silva; Martins, 2008). In very concrete terms, it is a conception that allows us to question the inevitability of any future (Foucault, 1979). Capitalism will not be inevitable, nor will any other form of social life (Foucault, 1995), such as communism, as neoliberal and Marxist views suggest (Jenkins, 2001). Still following the same line of thinking, past, present or future events depend on particular circumstances, which could or may be other, both in human and natural terms (Olivier, 2010).

Next, the differences also result from the recognition of the coexistence of behaviors and ideas, or, at least, from the existence of a desire for such acceptance (Rago, 2002). In this sense, the past serves to show that culture is always arbitrary (Chartier, 2002), changing and varied, meaning that no normative and obligatory models of behavior exist in the present or future (Munslow, 1997). In the historiographical context, this can be related to the growing interaction between the study of History and other humanistic and social disciplines (Ciampi, 2011), from Philosophy to Anthropology, since the beginning of the twentieth century. History as an inventory of differences (Veyne, 1976), is thus at the basis of a teaching of History focused on freedom, so that the future is in the hands of students themselves (Coventry et al., 2006). Furthermore, the diversity of the past and the indeterminacy of events stimulate the imagination of students (Rago, 2015), and can be a powerful pedagogical tool (Albuquerque, 2007).

Similarities, perhaps, require less consideration (Garraffoni, 2014). Futures and pasts cannot be imagined without starting from the present, from what is known. Robin Collinwood (1999) would emphasize the need for empathy, understood as the ability to imagine oneself in another situation based on our experience. In fact, to perceive difference, it is necessary to transcend distances in time and space (Kormikiari; Porto, 2019). To put oneself in the other's shoes depends on recognizing similar feelings, or rather, on bringing our experiences closer to those of others, under other circumstances (Laqville, 1999). Without the universal and cross-cultural experience of eating, as we experience it, it is not possible to seek the specificities of other ways of eating (Lowenthal, 1985).

History for children, with the children

Learning can or should never aim to transform the child into a future student of any of the school subjects. All Elementary Education is focused on the formation of citizens, not specialists (Correia, 2012). History, in particular, should serve both to provide a repertoire about the past (Barca, 2001), and, even more, as a resource for children to understand the world where they live and how they can change it (Bittencourt, 2018). To this end, some aspects have been raised by educators and historians (Fonseca, 2004):

Students should be encouraged to be active, come to conclusions by themselves and in cooperation with their peers and with the supervision and help of the teacher;

To this end, the attractive aspects of knowledge, including the playful side, must be at the center of pedagogical action; and

This also depends on going from the known to the unknown, from the present to the past.

These are three interconnected questions (Fernandes, n.d). Active practices (Soares, 2008: 2012) encourage students to learn from their peers, whose knowledge is similar, and to take advantage of the teacher's knowledge (Perrenoud, 2002; Perrenoud; Thurler, 2002). Without the students being interested, this does not happen and the playful dimension is a privileged means for them (and all people, at any age and situation) to dedicate themselves. Pleasure is a necessary condition for active knowledge (Funari, 2013). Finally, no one feels pleasure if not from their own experience (Rago, 2003).

Ancient Egypt

When considering this theoretical context, Ancient Egypt presents many points to be explored (Funari, 2008a). In this article on classrooms (Funari, 2011), the following topics will be addressed: Africa (Funari, 2018; 2019), women (Feitosa, 2014; Rago, 1998; Rago, 2003; Souza; Feitosa, 2018), social and religious structure (Funari; Gralha, 2010), historiographical sources, and all of them in the contact between past and present (Funari, 2006; 2014; 2015; 2017), always based on pieces from the Egyptian collection of MAE-USP. The first and most immediate concerns the African continent. Although textbooks and other sources of information do not omit the location of Egypt on the African continent (Ki-Zerbo, 1982), this idea does not always come across to children. Which is the reason why this is the first aspect to be explored in the classroom.

Showing the African character of Ancient Egypt begins in its interface with Geography (Callai, 2005), emphasizing that Africa is not a country. Until a few thousand years ago, North Africa was a savannah, in what would later become the Sahara Desert, and the continent was occupied by humans from north to south (Ki-Zerbo, 1982). When the atmosphere warmed after the last glaciation, the desert was formed and part of the population moved to the Nile River banks, the only one that remained. Therefore, the Egyptians descended from these Africans. The Nile River thus became the perennial link between what would become sub-Saharan Africa and the Mediterranean, so that the ancient Egyptian civilization, in addition to using an African language and being of African ethnicity, maintained a constant relationship with the rest of the sub-Saharan African population and cultures. Ancient Egypt was clearly African in many ways, not only because of the obvious fact that it was on the African continent (Funari, 2004).

Next, the position of women can and should be highlighted (Scott, 1995). They stood out, as can be seen in the images, but also in the inscriptions and even in the much later Greek sources, such as Herodotus and Diodorus. This does not mean that it was a matriarchal society, with power centered on women, but in the context of class societies, Egypt stood out for its female participation (Rago, 2007). This cannot be underestimated, both for the fact itself and for the example to be taken into account by students today: nothing is impossible, submission is not destiny.

The social and religious structure has many relevant characteristics due to similarities and differences with the present (Bakos, 2004). In the first case, the social hierarchy and the immense social differences deserve to be highlighted, with peasants on one side and scribes and pharaohs on the other. On the other hand, agriculture and the monumental constructions, based on a technology that did not even know iron, allow us to show how so much can be created and how to deal with culture as a principle of world management. Religiosity is an important aspect of ancient Egyptian civilization and well explored in textbooks and support books, as well as in the imagination of various societies and later cultures, including to this day (Funari, 2008b). In antiquity itself, the Hebrews, Greeks, and Romans, to name the most studied and well-known peoples, reworked Egyptian myths, rituals, and sacred practices. This appears in Isis and Osiris on the walls of Pompeii, or in the Hebrew Bible (Joseph's slavery, Moses, the Exodus) and in the New Testament. Medieval and modern posterity, both of the East (Islam) and the West (such as Freemasonry) were revolutionized by the deciphering of hieroglyphic writing and the

translation of an immense literary corpus. In the case of Brazil (Bakos, 2004), and its ingrained religiosity, the historicity of Egyptian spirituality, in its various contexts and situations, can be used to deal with the present as well. The diversity, both mythological and of Egyptian practices, can be used to discuss religiosity in a historical, contextual and cultural way.

All these aspects can and should be addressed in a thought-provoking and original way from the Egyptian archaeological collection of MAE-USP.

The use of archaeological collections in elementary school and the collection of the Museum of Archaeology and Ethnology (MAE-USP): the amulet

The contact with archaeological artifacts raises sensibility in children (Funari, 2011; Funari, 2012a; Funari, 2012b; Funari, 2012c; Funari, 2012d; Funari et al., 2018), as this favors a more direct and sensitive approach – through physical senses – toward distant realities in both time and space (Robrahn-González et al., 2009). Archaeological material can be accessed, in particular, in the collections held in museums (Florenzano et alii, 2015) and this is a major aspect in discussions regarding the social and public function of the museum institution (Garraffoni, 2013). In addition to their mission of safeguarding heritage and supporting scientific and academic research (Karnal, 2004), museums increasingly aim to reach the general public and, particularly, the school public. This is reflected in the sciences in general, as is evident from the epithet “public” added to various disciplines such as Public Archaeology and Public History. Museums relate to the public in a necessary way, which is why the term most often used to deal with the theme has been “education” (educational action, heritage education). In the case of archaeological museums, there is a growing convergence of concern with educating about the past (Public History), through material culture (Public Archaeology), preserved in museums (educational action, heritage education).

The Egyptian collection (Brancaglion et alii; Brancaglion, 2004; 2013a; 2013b; 2014) provides unique opportunities, in particular amulets (Funari, 2008c), as they arise a great deal of curiosity about Ancient Egypt, especially because they are linked to protection, luck and death. The collection consists of three series:

1. APA Collection, consisting of 9 artifacts: signet scarab, amulet (Bubastis), Horus amulet (Sekhmet), scarab (XX-XXIII dynasties), pottery

with human face (XVIII-XIX dynasties), scarab/amulet, female mummiform funerary amulet (XXI dynasty), Bes;

2. Paulista Museum Collection: currently, this collection consists of 31 terracotta and bronze objects. They appear in the “Register of the Archaeology Section” as having been donated in 1905; The original record is in Inventory Book No. 1, pg. 308; “there is a list of 93 Egyptian objects; on the card that accompanied the objects it was marked that 51 objects had been discovered in a deposit of the Museum. Currently, 33 objects are in the collection”: anthropomorphic figurine, faience figurine, faience figurine with hieroglyphics, female anthropomorphic figurine, anthropomorphic figurine with hieroglyphics, human body and monkey head figurine, figurine with two ornithomorphic representations, cat wearing a collar bas-relief, laid down cat figurine, zoomorphic adornment, seating female anthropomorphic figurine, anthropomorphic figurine, anthropomorphic figurine holding canes on its hands, bronze figurine of seating cat, bronze figurine of seating cat, bronze figurine of seating cat, bronze feline figurine, two collars, figurine fragment of a woman’s head, figurine fragment of a woman’s head, figurine fragment of a woman’s head, feline figurine, wrinkled old man bas-relief.

3. Shabtis MAE-USP: Female Shabti with hieroglyphics, Woman Shabti with hieroglyphics, Shabti, Osiris and the lady Mut-Em-Wehah, Female Mumiform Shabti, Ka-door with hieroglyphics, Egyptian funerary stele, vase with Canaanite inscription, fragment of coffin decorated with inscription, fragment of coffin with decoration, Osiris and woman, fragment of coffin with frieze and woman, lid and panel of funerary sarcophagus with deities, fragment of coffin with frieze and inscriptions, pot with inscriptions, writing plaque, female Shabti, Egyptian plaque with peasant and cattle, bas-relief plaque, plaque with image and inscription.



Figure 01: Figure with mummiform representation, painted imitation of mummies' bandages, holding agricultural tools, bag of seeds, two pots of water over the shoulders. The figure wears a tripartite wig and a large necklace. A single column of hieroglyphics for the prophet of the god Amun is seen. MAE-USP Collection.



Figure 02: Egyptian plaque with peasant and cattle. MAE-USP Collection.



Figure 03: Door composed of a narrow central panel formed by three symmetrical columns covered on both sides. The text should be read from the center outwards. MAE-USP Collection.

The main artifacts to be at the center of the research are the so-called amulets. In this regard, it is worth mentioning Victoria Arroyo (2017: 299-300):

To better understand the functions and meanings of this type of accompaniment of the deceased, we must reflect, first of all, on the concept of amulet for the ancient Egyptians, in order to discuss it with the classifications and definitions provided by Egyptologists about such objects. From a semantic analysis, in the “classical” Egyptian language – Middle Egyptian – there are four terms that are usually translated as amulet (Andrews, 1994: 6). Namely:

- mkt (meket) -
- nht (nehet) -
- s3 (sa) -
- wd3 (wedja) -

The first three terms mean “to guard” or “to protect,” and the last one sounds the same as the term used for “well-being,” also in Middle Egyptian. We can thus indicate that the concept of amulet, for ancient Egyptians themselves, was, in its essence, linked to the sense of protection.”

The usual classification of amulets can be both misleading and alienate part of the children's public, because some religious communities outright refuse their mere mention ("They exchanged the truth about God for a lie, and worshiped and served created things rather than the Creator – who is forever praised" Paul, Romans 1:25). Although the literal reference is to something created by man, not to an amulet, this is the meaning often taken into account in this passage of Paul in the New Testament. Many religious families show resistance to the very word amulet, which is associated with the devil. For this reason, it would be better to add the etymological meaning to the term amulet, something that serves to protect, in the literal and figurative sense:

Amulet comes from the Latin *amuletum*, derived from the verb *amolior*, which means to remove, repel; from *ab+molior* (out + move), from the noun *mola*, which in Portuguese resulted in the word *mó*. An amulet is thus something that moves outwards, that protects. It should be noted that, in Greek, the word used, apotropaic, means, in the same way, "to turn out," "to repel," being very appropriate, but less widespread among non-specialists, hence the use, in this article, of the term amulet.

This is one of the functions of these funerary objects placed in Egyptian tombs, at least for the relatives and friends of the deceased. Protection is a feeling shared by all, without causing the rejection of the amulet associated with the devil.

In the classroom

Practice is always more complex than it seems, and all the more so with students from public and private schools. From the theoretical and methodological aspects mentioned, the application sought to manage both the contents to be understood and the necessary playful means. It has been said that the deepest ideas depend on the clearest and most direct – as well as attractive – images. Plato provides a great example of this with his narrative that would come to be known as the Allegory of the Cave (Republic, 514a-520a). Moreover, the method of parable, or comparison, appears in other popular traditions, such as the Gospels. These ancient precedents show the perennality of immediate, allegorical, metaphorical understanding by means of an account (*mythos*, in Greek). In teaching, this appears so clearly that it constitutes its essence: if the student does not get involved, teaching is of no use.

Several learning strategies can thus be carried out, as explained below. This can be developed with the participating teachers through workshops (Cerri, 2006). Analysis, from the Greek *análýsis* comes from *anályein*, which means *aná* (upwards) + *lýein* (to loosen, decompose). Analysis means to undo, to throw upwards and then separate, decompose into parts (Curtis, 2016). All activities with the students involve analysis, the break down into parts for a better understanding. Then, the mind map (rhizome in Deleuze; Guattari, 2011; Rosenberg, 2016; Jones; Bennet, 2017) is a fundamental tool, which also holds ties to antiquity itself. Porphyry of Tyrius (234-305 A.D.) proposed a tree (*δένδρον*, dendron) of relationships, in graphic form, something used by the following centuries, although only recently Psychology developed the modern concept of map, popularized by Tony Buzan (1974) by the BBC. This powerful tool enables the understanding of simple or complex topics, applied to adults (Pereira et al, 2017) and children (Geist, 2016), as well as helping to facilitate the exchange of ideas with others.

From these basic procedures, the analysis (separation) and the mind map (the correlation of the previously separated parts), the others are managed, starting with the use of different colors, with pens and paper, drawings, symbols, connecting traces or numbered arrows. Among the results are hashtags, posters, and texts. The course game uses all these previous resources so that the students themselves reflect, collectively. In the study of Ancient Egypt, the analysis (division into parts) includes how they lived, the population, peasant work, for whom they worked and what they worked on; the correlation of these aspects in mental maps produces various results, with emphasis on textual and synthesis production resulting from the activity.

In practice

The article involves two partner schools:

1. The sixth grades (two classes) of EMEF Zulmira Cavalheiro Faustino, created on June 13, 1988 (Rua Melo Coutinho, 69, Parque Regina, Campo Limpo); and
2. sixth grade (one class) of Colégio Nossa Senhora do Morumbi.

Centered on the Egyptian funerary amulets from the Egyptian collection of MAE-USP, this article is part of the objectives of the National Common Curriculum Base (BNCC) to mobilize socio-emotional skills, in particular,

through playful activities: empathy, happiness, self-esteem, ethics, patience, self-knowledge, trust, responsibility, autonomy, creativity. According to The Collaborative for Academic, Social and Emotional learning (COSEL; cf. <https://casel.org/>), learning these skills is one of the most significant strategies for developing academic success and effective school reforms.

Playing is at the basis of active learning, the thing that enables one to act in the world, hence the importance of games. This action is, by definition, inter- and transdisciplinary. According to the BNCC, Egypt enters early childhood education through experience camp projects and then in the fifth and sixth grades. Among the planned activities are the survey of games set in Ancient Egypt, in addition to the structuring, with the students, of games of memory, travelling paths, suspense, puzzles, thematic dictionary of the pieces, spot the difference, image that corresponds to the text, did you know? (curiosities), analysis, mind maps, drawing, text production and synthesis, historical and geographical maps, trails, board games, production of illustrated thematic dictionary, postcards, treasure hunt.

Conclusion

In this article, the premises of educational activities based on an ancient history collection are described. The results can be found in a chapter to be published in a volume by the Museum of Archaeology and Ethnology of the University of São Paulo, in commemoration of the tenth anniversary of the Provincial Roman Archaeology Laboratory (LARP), in 2024. The creation of a pathway travel game to enable the direct intervention, for both formal and informal teaching, is a way to demonstrate the immense critical and creative potential of ancient Egyptian culture from a Brazilian collection. Ancient Egypt has not always been explored in this sense, as it so often serves to conceal rather than reveal. Difference and Africanness are hidden, and, sometimes, a sweetened and limiting image is forged. Amulets can contribute to another perception, a more subjective, religious, symbolic, feminine, African and critical one. Antiquity, in the present, can serve for a more just society that is open to diversity. This article is part of that struggle for conviviality.

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² All consultations were confirmed on 02/09/2020.

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