

Kimbell Virtual Student Outreach

Educator Packet



Presentation of the Captives to a Maya Ruler, Maya culture, c. AD 785, limestone with traces of paint. Kimbell Art Museum

TABLE OF CONTENTS

Introduction	pp. 3–4
About Virtual Student Outreach	
How to schedule a virtual group discussion	
How to use this packet	
Texas Essential Knowledge and Skills (TEKS)	p. 5
Pre-Visit	pp. 6–13
Vocabulary	
Overarching discussion questions	
Introducing <i>The Cardsharps</i>	
Artwork reproduction	
Description and discussion questions	
Additional conversation strategies	
Activities: Collaborative Storytelling	
Writing activity	
Virtual Visit	pp. 14–22
Introducing <i>Chibinda Ilunga</i>	
Artwork reproduction	
Description and discussion questions	
Additional conversation strategies	
Activities: Heroes	
Introducing <i>Presentation of Captives to a Maya Ruler</i>	
Artwork reproduction	
Writing activity	
Description and discussion questions	
Post-Visit	pp. 21–26
Activities	
Additional resources and activities	
Link to Feedback Survey	

INTRODUCTION

About Virtual Student Outreach

Bring the Kimbell into your virtual classroom with flexible, interactive programs designed to engage students (3–12 grades) in the exploration of art and ideas spanning history, cultures from around the world, and different artists' materials and techniques.

Each thematic program combines pre-recorded videos, writing activities, live virtual group discussions led by museum educators, and suggestions for related studio projects.

How to schedule a virtual group discussion

During 30-minute interactive sessions led by museum educators, students will discover three artworks in the Kimbell's collection through a series of conversations and activities highlighted in this packet.

To schedule, please fill out a [VSO Request Form](#) (separate PDF) and contact us at least three weeks in advance in one of these ways:

- Visit www.kimbellart.org to submit an online request.
- Email your completed form to education@kimbellmuseum.org.
- Call 817-332-8451, ext. 249, to speak with the tour programs coordinator.

Equipment needs

Virtual group discussions are held on Zoom. In order to participate from home, students and teachers will need a computer or tablet with access to the internet and the ability to receive live audio and video content.

Teachers will receive a meeting link to share with their students in advance of the program. Meetings are accessible through your internet-powered device's web browser, or you can download the free application here: <https://zoom.us/download>.

Scheduling teachers are required to join the virtual program. If students are participating from home on their own devices, we also require that at-home caregivers be present, unless advance permission has been given by parents and/or guardians for students to participate independently.

If your group will be participating in a shared in-person classroom, teachers will need at least one computer or tablet with speakers, access to the internet, and a large screen (projector or smartboard) to receive and share live audio and video content with participants.

We also recommend adding a webcam, external/USB omnidirectional microphone, and speakers to help facilitate the discussion. Scheduling teachers may also schedule a pre-visit appointment to test their devices and internet connection.

How to use this packet

This packet includes descriptions, reproductions, discussion questions, and activities related to the three artworks highlighted in the *Storytelling* Virtual Student Outreach program. The packet also includes printable worksheets and additional resources and ideas for extensions both in and beyond the classroom.

For a virtual group discussion

To help prepare students for their virtual group discussion led by a museum educator, scheduling teachers may wish to review pre-visit vocabulary (pages 6 and 7) with their students or provide them with physical copies of program worksheets (pages 13 and 19). Student groups are also invited to download the Kimbell's [Social Narrative](#) for Virtual Student Outreach.

IMPORTANT: Although no additional preparation is required, we also recommend that students complete the worksheet on page 13 **AFTER** watching a video about *The Cardsharps* linked on page 9 **OR** engaging in a discussion with their teacher using questions on page 10.

Self-facilitation

Educators may also choose to self-facilitate discussions and activities at their own pace using the printable materials and strategies found in this packet. For additional resources including pre-recorded videos and PowerPoints, visit kimbellart.org.

TEXAS ESSENTIAL KNOWLEDGE AND SKILLS (TEKS)

Art		
5th Grade	8th Grade	12th Grade
§117.117.1	§117.204.1	§117.305.1
§117.117.2	§117.204.2.A	§117.305.2.D
§117.117.3	§117.204.3	§117.305.3.A and B
§117.117.4.A and B	§117.204.4.A, C, and D	§117.305.4.A, B, C, and F

English Language Arts		
5th Grade	8th Grade	12th Grade
§110.7.1.A and B	§110.24.1.A and B	§110.39.1.B
§110.7.7.A, E, and F	§110.24.5.E	§110.39.2.B
	§110.24.6.A, E and F	

Social Studies		
5th Grade	6th Grade	8th–12th Grade
<i>U.S. History</i>	<i>Societies of the Contemporary World</i>	<i>World History Studies Elective</i>
§113.16.21.B	§113.18.2.B	§113.42.6.A
§113.16.25.A, B, C	§113.18.13.A	§113.42.25.A and B
	§113.18.16.A, C	
	§113.18.17.A	
	§113.18.19.A	

PRE-VISIT: VOCABULARY

For discussing *The Cardsharps*

Baroque Term used to describe a historical period and a variety of artistic styles dominant in the visual arts of 17th-century Europe. Italian Baroque painting is often characterized by an emphasis on direct observation, emotional and dramatic expression, sensuous vitality, movement, densely detailed compositions, and the manipulation of light and color for dramatic effect.

Genre scene A scene from everyday life that portrays ordinary people engaged in common activities such as work or recreation

Naturalism A treatment of forms, colors, space, etc., as they appear or might appear in nature; bearing resemblance to the “real world,” as it is seen around us

For discussing *Chibinda Ilunga*

Chokwe A central African culture that has inhabited the land between the Kwango and Kasai rivers in northeastern Angola for nearly 400 years, expanding into the present-day Democratic Republic of the Congo and northwestern Zambia by the 20th century

Culture hero Legendary or mythological figure who embodies the aspirations or ideals of a people and shapes their existence through invention or discovery—often establishing institutions, bringing cultural goods, or offering instruction in the arts of civilization, for example

Archetype Typical example or model upon which others are copied, patterned, or emulated; a symbol or motif in literature, art, or mythology that recurs consistently enough to be considered a universal concept

Ancestor Someone related to you who lived a long time ago; a person from whom you are descended, typically more generationally removed than a grandparent

In-the-round sculpture A sculpture that can be viewed from all sides

For discussing *Presentation of Captives to a Maya Ruler*

Relief sculpture A sculpture in which the figures or forms are carved or molded to project in varying degrees from a two-dimensional background

Sahal A Maya military commander or chief

Scribe A highly trained writer and painter of Maya images and inscriptions; Maya scribes painted, incised, or carved their work on a variety of materials including stone, wood, bone, jade, shell, ceramics, and bark-paper.

Glyphs Symbolic characters, also known as signs, that make up the writing system of the ancient Maya. Mayan words are formed from various combinations of around 1,000 of these signs that each correspond to a particular word or phonetic syllable.

PRE-VISIT: OVERARCHING DISCUSSION QUESTIONS

Storytelling

When telling a story, where do you begin? What are the main parts of a story?

Do you have a favorite story? What makes a story memorable?

Where do you encounter stories? What are some of the different ways we tell stories?

Why do we tell stories? What can they teach us?

Museums and Storytelling

How does a museum tell stories? What might these stories teach us?

How would you go about telling your own story using the museum as inspiration?

PRE-VISIT: INTRODUCING THE CARDSHARPS



Caravaggio (Michelangelo Merisi), *The Cardsharps*
Oil on canvas, c. 1595

Click [HERE](#) to watch a 2-minute video (for grades 3–6) about this painting.
Also available in Spanish by clicking [HERE](#)!

Click [HERE](#) to watch a 9-minute video (for grades 7–12) about this painting.

Caravaggio (Michelangelo Merisi)
Italian, 1571–1610

The Cardsharps

Oil on canvas, c. 1595
Kimbell Art Museum, Fort Worth

Caravaggio was one of the pivotal figures in the history of Western art. In his short lifetime, he created a theatrical style that was as shocking to some as it was new, inspiring others to probe their subject matter for the drama of psychological relationships. The players are engaged in a game of *primero*, a forerunner of poker. Engrossed in his cards, the dupe is unaware that the older cardsharp signals his accomplice, who reaches to pull a hidden card from his breeches. The fingertips of the cheat's gloved hand are exposed to better feel marked cards. Cardinal Francesco Maria del Monte, a great patron of the arts, took the young Caravaggio into his household soon after purchasing this picture. It hung along with *The Gypsy Fortune Teller* in his palace. Together the two paintings would surely have reminded the cardinal and his guests of the story of the prodigal son, warning about the perils of greed and fraud. Caravaggio has treated the subject not as a caricature of vice but in a fresh way, in which the interaction of gesture and glance evokes the drama of deception and lost innocence in the most human terms. He structures the picture to allow us to witness everything, implicating us in the trickery.

DISCUSSION QUESTIONS

- What is happening in this picture? What do you notice first? Follow the eyes and gestures of each figure. How does your eye move around the painting?
- Compare the characters and describe their actions and expressions. What is each man's role? What do you notice about their costumes?
- What types of lines do you see? How are the figures grouped? What shape do they create?
- Where do you see light and shadow? What other details do you see? What kind of game are they playing? Describe the space. Where are they?
- What do you think will happen next? What would you do in this situation? How does Caravaggio create a sense of drama?

ADDITIONAL CONVERSATION STRATEGIES

Play the Elaboration Game ([Artful Thinking](#))

Divide the painting visually into quarters and take turns elaborating on what you see in each section.

NOTE: Everyone should hold off making any assumptions or interpretations about what they're seeing until the very end when each section has been fully described!

1. The first person chooses a section and describes what they see.
2. The next person elaborates by adding more detail about that section.
3. Continue taking turns at least two or more times describing that section.
Challenge yourself to notice and discover more details with each turn.

After four or more turns, start with a new section! Once you've detailed each section as a group, share your ideas about what interpretations or meanings might connect with what you're seeing.

Play Circle of Viewpoints ([Artful Thinking](#))

1. Brainstorm a list of different perspectives.
2. Choose one perspective to explore, using these sentence starters:
 - I am thinking of **(choose a topic)** from the viewpoint of **(choose a viewpoint)**.
 - I think . . . **(describe the topic from your viewpoint)**. *Be an actor—take on the character of your viewpoint.*
 - A question I have from this viewpoint is **(ask a question)**.

ACTIVITIES: Collaborative Storytelling

Bit by Bit

Sit in a circle and take turns building a story about the characters sentence by sentence.

- Decide in advance who will begin and who will end the story.
- After each turn, ask the next person, “And then what happened?”
- Make sure everyone has at least one or more turns before ending the story.

For an added challenge, try building a story word by word!

Character Studies

- Divide into groups of three. Have each person pick a character from the painting and map out their role in the story.
- Each person should develop as many details as possible about their character. To get started, consider the following questions:
 - What is their name? Where are they from?
 - What brings them to the card game today? What are their motivations?
 - How badly do they need to win the game? What bets are on the table?
 - Where were they before this card game started? Where will they go after?
 - How does your character know the others?
 - What thoughts or speech bubbles would you assign to your character? How would you speak in their words?
- Once you have your individual characters mapped out, come together and share your ideas with your partners. What story can you build together using your character studies?
- For an added challenge, try your hand at LARPing (Live Action Role Playing). Play a favorite card game as your chosen characters! You could even dress up and add props!

Strike a pose!

- Gather around a table and pose like the figures in this scene.
- Practice holding their expressions and hand gestures.
- How does this help you to better understand what’s happening?
- Use whatever you have on hand to add props to your re-staging.
- For an added challenge, snap a [photo](#) of your re-creation and share it with a friend!

Kimbell Art Connections

Storytelling

Spot the clues! Circle the details that tell you what's happening.



Caravaggio (Michelangelo Merisi), *The Cardsharps*
Oil on canvas, c. 1595

**What's going on here? Use your clues to support your ideas!
Sketch or write your answers below.**

OBSERVATIONS What do you think is happening?	CLUES What clues do you see that make you say that?

INTRODUCING CHIBINDA ILUNGA



Chokwe people, *Chibinda Ilunga*
Wood, hair, and hide, mid-19th century

Chokwe people
Africa, northeastern Angola

Chibinda Ilunga

Wood, hair, and hide, mid-19th century
Kimbell Art Museum, Fort Worth

This imposing figure represents the hero Chibinda Ilunga, royal ancestor of the Chokwe people. According to legend, Ilunga, the son of a great Luba chief, wooed Lweji, a Lunda chieftainess. He introduced into that tribe the concept of divine kingship and taught the Lunda people the art of hunting. From their union, if indirectly, came the Mwata Yamvo rulers of the Lunda, to whom the Chokwe paid tribute. The Chokwe also furnished sculptors who produced many kinds of court art almost up to the present day. By association, Chibinda Ilunga became a culture hero and model for Chokwe chiefs.

The figure of Chibinda Ilunga came to represent the archetypal chief who maintains the well-being of his people. He also served as a role model for men in Chokwe society. This figure wears elaborate headgear with rolled side elements as a sign of his royal rank. He holds a staff in his right hand and a carved antelope horn in his left. Since the hunter chief was the most sacred subject portrayed by the Chokwe, such figures were attempted only by the most skilled artists. This sculpture conveys the physical strength and stealth of the hunter's body as well as the sensitivity and intelligence of a great leader's face.

DISCUSSION QUESTIONS

- Look carefully at this figure. How is he standing? What words would you use to describe his pose? What is unusual about his feet and hands? What would you do with such big hands and feet?
- Describe Chibinda's face. Do you recognize any shapes? What about his eyes? Why are they so large? What does the beard tell you about him?
- What is Chibinda holding in each hand? How might he use these items? Carefully examine his headdress and describe its details. Is this an important person? What does this elaborate hat tell you about him?
- Look for shapes and lines in and around this sculpture. How does your eye move around the figure? Where do you see straight lines? Curving lines? How is the front of the sculpture different from the side?

ADDITIONAL CONVERSATION STRATEGIES

See, Think, Wonder ([Artful Thinking](#))

Look at the artwork or object for a moment.

- What do you **see**?
- What do you **think** about what you see?
- What do you **wonder** about?

Personal Connections

How might Chibinda relate to your own experience? Consider the following questions as a group.

- **On the topic of heroes:**
 - Who are your heroes? Who are some people that you think are heroic and brave? Where do we encounter heroes in our daily lives?
 - Do any of your heroes wear or hold anything special to communicate their skills or responsibilities?
- **On the topic of journeys:**
 - Tell me about a journey you've been on in the past. Did you learn anything new or share anything with others after your travels?
 - Have you ever traveled or moved to grow or learn something new? What was that like?
- **On the topic of innovation:**
 - Can you think of any innovations or new ideas that have helped society grow in the past?
 - What sort of innovations do you think had the most impact on society and why?
 - What is something or someone that has changed your life?

ACTIVITIES: Heroes

If I Were a Hero . . .

- Imagine yourself as a legendary hero. Write a story relating one of your mighty deeds.
 - What special skills and talents would you have?
 - What challenges might you face and how would you overcome them?
 - Who would help you on your journey to becoming a hero?

Hero Celebration

- Imagine you're throwing a birthday party for Chibinda. Make a checklist of all the things you'll need to celebrate your hero. To get started, ask yourself a few questions:
 - Where is the perfect place to host your party?
 - What delicious treats will you serve?
 - What gifts will you bring?
 - Who else would you invite to the party?
 - Is there music being played? What kind?
 - Will there be a special dress code for your party?
- With the help of your imagination and whatever materials you have on hand, take it a step further and start preparing for your party!

Journey Collage

- Imagine Chibinda is going on an adventure. Explore magazines and newspapers for pictures you might use to tell a story about his journey.
- When you're looking for images, think about the following questions to help you tell your story:
 - What pictures tell us about the setting of your story? Where is Chibinda coming from and where is he going?
 - What images help to illustrate the challenges Chibinda will face on his journey?
 - What pictures tell us about the helpers Chibinda will meet along the way?
 - What pictures help to illustrate the ending of your story?
- Gather your images and share your story with a friend. For an added challenge, glue your images onto a separate sheet of paper and add text to help tell your story.

INTRODUCING PRESENTATION OF CAPTIVES TO A MAYA RULER



Maya Culture, Mexico, Usumacinta River Valley, *Presentation of Captives to a Maya Ruler*
Limestone with traces of paint, c. A.D. 785

Kimbell Art Connections

Storytelling

What do you think these figures are thinking or saying to one another?
Sketch or write your answers below.



Maya Culture, Mexico, Usumacinta River Valley,
Presentation of Captives to a Maya Ruler,
Limestone with traces of paint, c. AD 785

Maya culture, Late Classic period (A.D. 600–900)
Mexico, Usumacinta River Valley

Presentation of Captives to a Maya Ruler

Limestone with traces of paint, c. A.D. 785
Kimbell Art Museum, Fort Worth

This carved relief probably served as a wall panel inside a Maya building or as a lintel over an entrance. It depicts the presentation of captives in a palace throne room, indicated by swag curtains at the top of the panel. The five figures are the Yaxchilan king, seated at top left, his *sahal* (a military chief), on the right, and three bound captives, in the lower left. The glyphic text, which gives a date of August 23, 783, records the capture of a lord and a sacrificial bloodletting three days later under the auspices of the king. The three prisoners may be scribes; the one in front holds a “stick-bundle” associated with Maya scribes, and all three wear headdresses with *hun* (book) knots. All figures but the leftmost captive are identified by name. The inscription on the throne front, of special interest, is carved with the king’s name and titles; the glyphs are inscribed in reverse order, from right to left.

The name of the artist responsible for sculpting the relief appears on the vertical panel of four glyphs under the *sahal*’s outstretched arm. Signed works of Maya art are rare, and the signature on this relief suggests that it was considered of great value in its time.

DISCUSSION QUESTIONS

- What do you see happening in this picture? Where is this place? Who is the most important person? How do you know?
- Describe the individual costumes. What differences do you see? What is happening to the figures at the bottom? What do you notice about their gestures and expressions?
- Where do you see Maya writing or glyphs? What information would be useful for understanding this artwork? What kind of facts do we often learn in history?
- Where do you think this was originally placed? What message does it send to visitors?

POST-VISIT ACTIVITIES

Figures in Profile

- 1. Illustrate a scene from a story of your own using only figures in profile! First, observe how the Maya artist uses this strategy in *Presentation of Captives to a Maya Ruler*:**
 - Notice how all the faces of the figures are depicted in profile, meaning from a side view. Other parts of their bodies are seen in profile as well.
 - Explore how the artist layers the action in different areas—some figures are directly communicating, while others appear to be observing the action or thinking to themselves.
 - What do the gestures and expressions tell us? What other details help to tell the story of what's happening?
- 2. Next, think about the events of your own story. What part of the action would you tell using only figures in profile? Plan your scene with the help of these questions:**
 - Who are the main characters? Is there a conflict they need to resolve? Who needs to face each other in order to interact or communicate in this scene?
 - Where are the other characters focusing their attention? Does anything important happen when someone isn't looking?
 - Where does this part of the story take place? What objects or background elements might help to illustrate the scene?
 - How can you layer the action in different areas to fill the page?
- 3. Start with a few quick preparatory sketches or jump right into your final drawing!**
 - Sketch individual characters in profile and include any important gestures or expressions that help to explain their role in the story.
 - Play with the arrangement of your sketches to plan your final drawing.

Zoom-In Gesture Studies

- Choose a favorite hand gesture or facial expression from the relief. For more detail, zoom in on the Kimbell's [website](#).
- Study this area closely and begin to sketch from it using a number two pencil. Challenge yourself to fill a whole sheet of paper with your drawing!
 - Add lines with the tip of your pencil wherever you see crisp hard outlines of forms.
 - Use the side of your pencil tip to add shade wherever you see shadows cast by the carved forms.
 - Consider adding other marks to suggest the smooth or rough textures of the stone.
- To finish your drawing, soften your shadows by blending them with your fingertips or add sharp highlights by going back into your drawing with an eraser. If you have colored pencils on hand, add soft touches of color wherever you see them.

Storyboard It

Think you have a good sense of what happens before and after this scene? Lay out your ideas in a storyboard or a series of comic book frames!

- First, ask yourself a few questions to help you get started:
 - Did the Maya ruler send his military chief to capture these men?
 - What were these men doing before they were captured?
 - Will the captives be punished, or will the Maya ruler show them mercy?
 - Will the military chief be rewarded for capturing these men?
- Divide a sheet of paper into four or six equal sections and assign one section to be *Presentation of the Captives to a Maya Ruler*.
- Begin laying out your story in the other frames. Reserve some space at the bottom of each frame for a caption or text to explain the scene, its characters, and happenings. What happens when you say “ACTION!”?
- Illustrate your frame by modelling the figures in the relief, or use stick figures or another preferred style to draw characters symbolizing a ruler, chief, and captives.
 - How does body language help to tell your story? Feel free to add thought or speech bubbles as well!
- When you have your story mapped out, share it with a friend! Are there any details you want to add to your frames? Back to the drawing board!

Extra, Extra! Read All About It!

- Imagine an image of this relief serves as the cover image of a morning newspaper or magazine. What’s the headline?
- Next, write an attention-grabbing caption for the image.
- Then, write the first few lines of your cover story. What would you write to encourage people to turn the page and keep reading?
- For an added challenge, continue your story and add text on the following page! What other images would you add to illustrate your article?

Click [HERE](#) to share your creations in the Kimbell Student Art Showcase!

POST-VISIT: ADDITIONAL RESOURCES & ACTIVITIES

Connecting to *The Cardsharps*

- **WRITE** a ten-sentence story from the perspective of one of the characters and share it with the class.
- **DISCOVER** more about this and other artworks in the museum’s collection using Kimbell Teen Art Scope! This free app designed just for teens includes bonus photos, videos, challenges, and more. Download through your app store or surf the web version [HERE](#).
- **COMPARE** this work with another [painting](#) in the Kimbell’s collection featuring a risky game of cards. What’s similar? What’s different?
- **WATCH** a brief conversation with [Kimbell educators](#) as they unpack the subtle details of this masterpiece. Then, **EXPLORE** more works by [Caravaggio](#) and his many [followers](#).
- **LEARN** how the Kimbell’s conservation team confirmed that *The Cardsharps* was the real deal—[Scroll down](#) for the photographic proof!
- **UNCOVER** the rebellious life of [Caravaggio](#). Then, **LISTEN** to a recent [podcast](#) about the role of his early biographers in defining his legacy.
- **READ** the [Parable of the Prodigal Son](#), a story from the Bible that also warned Cardinal del Monte and other worshippers about the pitfalls of greed. Discover how [other artists](#) depict this theme. How do these images compare to Caravaggio’s painting?
- **LISTEN** to a recent episode of the Kimbell’s [ArtMinded](#) podcast about the development and characteristics of Baroque painting in Italian art.

Connecting to Chibinda Ilunga

- **WATCH** a 2-minute [video](#) (for grades 3–6) about this sculpture, also available in [Spanish](#).
- **WRITE** an acrostic poem about Chibinda Ilunga. Think of different adjectives or phrases that describe Chibinda and connect your ideas into sentences or a short poem, like this:

C hiefs revere him near and far
H ero to the Chokwe and the Lunda people
I nspiring decades of leaders
B road muscles poised to pounce
I tinerant traveler sharing knowledge from afar
N otice how he meets our gaze
D ivine kingship he does inspire
A nother fearless hunter made

- **DESIGN** your own headdress inspired by Chibinda! First, sketch your ideas on a sheet of scratch paper. Then, look for materials around the house to bring your creation to life. Here are some ideas for what you might use:
 - Construction paper, printer paper, tissue paper, and/or newspaper
 - Cardboard or cardstock (cereal boxes work well, for instance!)
 - Foil
 - Fabric
 - Markers or crayons
 - Tape or glue
 - Scissors
 - Stapler
 - Rubber bands
 - String
 - Measure and try on your creation as you go. When you're done, snap a photo and share it with us in the [Kimbell Student Art Showcase](#)!
- **COMPARE** the Kimbell's sculpture with other [works](#) by the Chokwe people in the collection of the Metropolitan Museum of Art, including this sculpture of a [Chokwe chief](#). What similarities or differences do you notice?
- **DRAW** yourself as a legendary hero. For inspiration, ask yourself a few questions:
 - What would you wear to symbolize your power?
 - What would you hold to signify your talents?
 - How might your figure change to emphasize your special skills?
- **LEARN** more about the importance of [ancestor portraits](#) in African history and Chibinda Ilunga's importance to the [Luba and Lunda Empires](#). Then, take a deep dive into the art and living traditions of the Chokwe [people](#) and [neighboring cultures](#).

Connecting to *Presentation of Captives to a Maya Ruler*

- **INVESTIGATE** how the Maya used [glyphs](#) to represent words and sounds. **LEARN** how to write the sounds of [your name](#) using Maya glyphs.
- **ACT** it out! Write a short dialogue between the figures, as though they were performing on stage. Assign roles to friends and act out the scene together!
 - For an added challenge, expand your story into three acts and imagine what happens before and after this scene.
- **EXPLORE** the [Usumacinta River Valley](#), home to centuries of Maya history and where this relief was originally created.
- **BUILD** a case for what you think is happening in this scene. For every observation you make, support your claim with three pieces of evidence.
 - What other questions do you have? What other information do you need to understand the story?
- **DISCUSS** what would happen next in the story if . . .
 - this was part of a trap to capture the Maya king.
 - the captives were discovered to be friends of the Maya Ruler.
 - the captives were freed by the military chief.
 - the captives were rescued by invaders.
 - *What other changes to the story can you imagine?*
- **COMPARE** the Maya ruler in this relief with another representation of a Maya ruler in the Kimbell's [collection](#), this one from around the same time period in Guatemala. What's similar or different about these depictions?
- **CREATE** a log of the gestures and expressions that you see and what meanings these details suggest to you. Sketch or write what you see. What are the figures feeling based on how they're posed? What are their motivations?

SURVEY

Please share your experience with Kimbell Virtual Student Outreach.

Click [HERE](#) to complete our survey.

To learn more about Virtual Student Outreach programs, visit kimbellart.org.

Art, You, and Your Community

Students will explore the needs and benefits of community, revealing shared experiences and the importance of mindfulness and giving.

Storytelling

Students will mine visual clues and personal experiences to collaborate and tell stories about characters and events found in Kimbell masterpieces.

'Scapes

Students will investigate a variety of 'scapes by land and sea to discover how artists use space, form, color, and characters to convey narrative and mood.

Working in the Museum: Professional Skills and Experiences

Middle and high school students will learn about different areas of responsibility in the museum, with related skills, interests, and career paths.

Special Exhibition: Queen Nefertari's Egypt

This program will highlight the different roles of women in ancient Egyptian culture, brought to life by New Kingdom sculptures and sarcophagi as well as jewelry and objects from daily life.