

british museum history of the world in 100 objects

British Museum History of the World in 100 Objects: A Journey Through Time

british museum history of the world in 100 objects is more than just a phrase; it represents a captivating journey that takes us through the vast timeline of human civilization using tangible artifacts. This unique approach to history, curated by the British Museum, offers an engaging way to connect with our shared past. Each object tells a story, revealing insights into the cultures, technologies, and lives of people from different eras around the globe. Whether you're a history enthusiast or simply curious about the world, exploring history through objects makes the past come alive in an incredibly vivid way.

The Concept Behind History of the World in 100 Objects

When the British Museum teamed up with BBC Radio 4 to create the "History of the World in 100 Objects," the goal was to tell a sweeping narrative of human history through a carefully selected collection of artifacts. Instead of focusing on dry dates or complicated events, this project used physical items to illustrate the evolution of civilization, art, technology, and culture. These artifacts range from ancient tools and coins to intricate jewelry and manuscripts, each representing a pivotal moment or trend.

This concept resonates deeply because objects provide a tangible connection to the past. They hold the fingerprints of their makers and users, making history feel personal and immediate. By examining these objects, we gain a better understanding of the social and technological advancements that shaped humanity.

Highlights from the British Museum's 100 Objects Collection

The collection spans hundreds of thousands of years, covering a wide geographical area. Here are some standout pieces that exemplify the diversity and richness of the British Museum history of the world in 100 objects.

The Olduvai Stone Chopper: Early Human Innovation

One of the oldest artifacts featured is a simple stone chopper from Olduvai Gorge, Tanzania, dating back about 1.8 million years. This tool represents one of humanity's earliest technological breakthroughs in tool-making, showcasing the ingenuity that set our ancestors apart. It's incredible to think that such a primitive object marks the beginning of our long journey.

The Rosetta Stone: Unlocking Ancient Languages

No list exploring human history would be complete without mentioning the Rosetta Stone. Discovered in Egypt, this artifact was key to deciphering Egyptian hieroglyphs. Its inscriptions in three scripts—Greek, Demotic, and hieroglyphic—unlocked the secrets of a civilization that had been mysterious for centuries. This object underscores the importance of language in preserving and understanding history.

The Sutton Hoo Helmet: Anglo-Saxon Power and Prestige

Found in England, the Sutton Hoo helmet is an exquisite piece of craftsmanship dating back to the early medieval period. This helmet, part of a ship burial, tells a story of leadership, warfare, and artistry during the Anglo-Saxon era. It's a vivid reminder of how objects can reveal social hierarchies and cultural values.

Benin Bronze Plaques: African Artistry and History

The Benin Bronzes are a group of plaques and sculptures from the Kingdom of Benin (modern-day Nigeria). These artifacts highlight the sophisticated metallurgy and artistic traditions of African societies, often overlooked in mainstream historical narratives. They provide valuable insights into the political systems and cultural expressions of West Africa before European colonization.

How the British Museum Curates This Collection

Curating 100 objects to tell the history of the world is no small feat. The British Museum's curators had to balance representing various civilizations, time periods, and themes. They carefully selected items that not only hold historical significance but also evoke curiosity and invite storytelling.

The selection process involved considering objects' ability to illustrate broader historical trends such as the development of agriculture, the rise of empires, trade networks, religious practices, and technological innovations. This method provides a layered understanding of how human societies have changed and interacted over millennia.

The Role of Storytelling in Museums

Storytelling is at the heart of the British Museum history of the world in 100 objects. Each artifact is more than a static display; it's a narrative device. Through expert commentary and contextual background, the museum brings these objects to life, helping visitors and readers visualize the people and events connected to them.

This approach is especially powerful in today's digital age, where multimedia presentations and podcasts accompany physical exhibits, expanding accessibility and engagement. The BBC radio series that accompanied the project allowed millions globally to tune in and learn about history through

everyday objects.

Why Objects Matter in Understanding History

Objects provide a tangible dimension to history that texts or images alone cannot always convey. They encapsulate the skills, beliefs, and daily lives of those who created and used them. When you hold or even just see an ancient pot, a piece of jewelry, or a weapon, you're connecting directly with a human story thousands of years old.

Moreover, artifacts often survive where written records do not. This is particularly important for societies without a written language, whose histories might otherwise be lost. The British Museum's collection includes many such objects, helping piece together the human story from multiple perspectives.

Insights Gained from Studying Objects

Studying these objects offers several valuable insights:

- **Technological Progress:** From primitive tools to sophisticated machinery, objects chart the evolution of human innovation.
- **Cultural Exchange:** Trade items reveal connections between distant civilizations.
- **Social Structures:** Jewelry and burial artifacts can indicate social status and cultural values.
- **Religious Beliefs:** Many objects have spiritual significance, shedding light on ancient religions and rituals.

Exploring the British Museum's Collection Online and In-Person

One of the greatest advantages of the British Museum history of the world in 100 objects project is its accessibility. Whether you visit the museum in London or explore the collection online, the stories behind these artifacts are available to a global audience.

The British Museum's website offers detailed images, descriptions, and interactive features that allow you to delve deeper into each object's history. This digital access is invaluable for educators, students, and history buffs alike.

Visiting the museum itself is an unforgettable experience. Walking through the galleries filled with these objects offers a physical connection to the past that no screen can fully replicate. The museum's thoughtful displays and educational programs enhance understanding and inspire further exploration.

The Lasting Impact of the Project

The British Museum history of the world in 100 objects has had a lasting impact on how history is communicated. By focusing on objects rather than just events or dates, it has made history more relatable and engaging for people of all ages.

This project encourages us to look at everyday items around us and consider what stories they might tell future generations. It also emphasizes the importance of preserving cultural heritage, as these objects are irreplaceable links to our collective human story.

Whether you're fascinated by ancient civilizations, art history, archaeology, or anthropology, the British Museum's innovative approach invites you to explore history in a fresh and exciting way. It reminds us

that history isn't just something in books—it's all around us, captured in the objects that have survived the test of time.

Frequently Asked Questions

What is 'A History of the World in 100 Objects' by the British Museum?

'A History of the World in 100 Objects' is a project by the British Museum that presents a narrative of human history through 100 carefully selected objects from its vast collection, showcasing cultural and historical milestones.

Who curated the 'History of the World in 100 Objects' collection at the British Museum?

The collection was curated by British Museum director Neil MacGregor, who also presented a BBC Radio 4 series accompanying the project.

How does the British Museum's 'History of the World in 100 Objects' explore global history?

The project explores global history by selecting objects from different cultures, time periods, and regions around the world, illustrating the interconnectedness and diversity of human civilization.

What types of objects are included in the British Museum's 'History of the World in 100 Objects'?

The collection includes a wide variety of objects such as ancient tools, artworks, religious artifacts, coins, manuscripts, and everyday items that reflect significant moments in human history.

How can visitors experience 'A History of the World in 100 Objects' at the British Museum?

Visitors can experience the project through the British Museum's dedicated exhibition space, an online interactive website, and the accompanying radio and book series that provide detailed stories behind each object.

Additional Resources

British Museum History of the World in 100 Objects: An Analytical Review

british museum history of the world in 100 objects is a compelling and ambitious project that captures the essence of human civilization through an exquisite selection of artifacts. Initiated by the British Museum in collaboration with BBC Radio 4, this initiative presents a narrative of the world's history using 100 carefully chosen objects from the museum's vast collections. Each object serves as a tangible link to a particular era, culture, or technological breakthrough, offering an insightful glimpse into our shared past.

The project transcends a traditional museum exhibit by combining storytelling with rigorous historical context, making it accessible to a global audience. The British Museum's history of the world in 100 objects not only showcases the diversity and richness of human creativity but also invites reflection on the interconnectedness of cultures across time and geography. This analytical review delves into the conceptual framework, significance, and educational impact of the project while addressing some of the controversies and debates it has sparked.

Conceptual Framework of the British Museum History of the World in 100 Objects

At its core, the British Museum history of the world in 100 objects is an exercise in curatorial storytelling. The selection process spanned artifacts dating from the earliest human tools, such as Paleolithic hand axes, to objects from the modern era, including early typewriters and technological apparatus. The project aims to narrate history not through written chronicles but through material culture, offering a tactile and visual dimension to understanding the past.

The objects are organized roughly in chronological order, mapping the evolution of human societies, technologies, religions, and artistic expressions. This chronological structure allows audiences to trace developments such as the advent of agriculture, the rise and fall of empires, the spread of religions, and the acceleration of industrialization. The British Museum's approach underscores the idea that objects carry stories beyond their physical form, embodying the values, struggles, and innovations of the people who created and used them.

Educational Impact and Global Reach

One of the most notable achievements of the British Museum history of the world in 100 objects is its educational outreach. Accompanied by a radio series and a comprehensive online platform, the project has democratized access to world history. Teachers, students, and history enthusiasts worldwide have utilized these resources to deepen their understanding of diverse cultures.

The inclusion of LSI keywords such as “world history artifacts,” “historical objects timeline,” and “cultural heritage collections” reflects the project's broad educational appeal. By providing detailed descriptions, contextual background, and expert commentary, the British Museum ensures that each object becomes a portal to learning.

Moreover, the project's global perspective emphasizes cross-cultural interactions rather than isolated developments. For example, the inclusion of objects from Mesopotamia, Ancient Egypt, China, and the Americas highlights the diffusion of ideas and technologies. This interconnected view aligns well with contemporary historiographical trends that prioritize global history over Eurocentric narratives.

Highlights and Notable Objects

Among the 100 objects, several stand out for their historical significance and symbolic value. These artifacts not only reflect technological or artistic achievements but also encapsulate pivotal moments in human history.

The Standard of Ur

Dating back to around 2600 BC, the Standard of Ur is a Sumerian artifact that offers unparalleled insight into early urban civilization. Its intricate inlaid mosaics depict scenes of war and peace, illustrating the dual aspects of governance and societal organization. The British Museum's inclusion of this object exemplifies how material culture can reveal complex social structures.

The Rosetta Stone

Arguably one of the most famous objects in the British Museum, the Rosetta Stone was crucial in deciphering Egyptian hieroglyphics. Its tri-lingual inscriptions opened the door to understanding ancient Egyptian civilization and language. Within the framework of the history of the world in 100 objects, the Rosetta Stone symbolizes the power of linguistic breakthroughs to unlock historical knowledge.

Benin Bronzes

The Benin Bronzes, originating from the Kingdom of Benin (modern-day Nigeria), represent exquisite craftsmanship and complex political histories. Their inclusion in the British Museum's project has sparked important debates about cultural patrimony, colonial acquisition, and restitution. This controversy highlights the ethical dimensions surrounding museum collections and historical representation.

Critical Perspectives and Controversies

While the British Museum history of the world in 100 objects has been praised for its educational innovation and narrative power, it has not escaped criticism. One major critique concerns the selection process and the implicit narratives embedded within the project.

Eurocentrism and Representation

Some scholars argue that despite its global ambition, the project still reflects a Eurocentric perspective. The British Museum's collection, built largely during the colonial era, contains objects acquired under contentious circumstances. Critics question whether the project adequately addresses the histories of acquisition and the voices of source communities.

Furthermore, the emphasis on objects housed in the British Museum means that certain regions or cultures are underrepresented or interpreted through a Western lens. This raises questions about the inclusivity and balance of the historical narrative presented.

Ethical Implications and Repatriation Debates

The presence of objects such as the Elgin Marbles and the Benin Bronzes in the British Museum has ignited ongoing debates about cultural heritage and restitution. The history of the world in 100 objects project inadvertently highlights these ethical dilemmas by bringing these contested artifacts into the spotlight.

The discussion around repatriation is complex, involving legal, moral, and diplomatic dimensions. The British Museum's role as a custodian versus the claims of source countries illustrates the tension between global access to heritage and rightful ownership.

Technological and Curatorial Innovations

The project's integration of multimedia resources demonstrates how museums can leverage technology to enhance public engagement. The British Museum history of the world in 100 objects is supported by podcasts, interactive online galleries, and educational materials that cater to various learning styles.

This approach not only broadens the audience but also enriches the visitor experience by providing layered content. The use of high-resolution images, 3D models, and expert interviews allows users to explore objects in detail, fostering a deeper appreciation of historical artifacts.

Comparisons with Other Global History Initiatives

In comparison to other world history museum projects, such as the Smithsonian's global collections or the Louvre's cross-cultural exhibits, the British Museum's 100 objects initiative stands out for its focused narrative strategy. While other institutions may present broader collections, the curated selection of 100 objects creates a cohesive and digestible storyline.

This model has inspired similar projects worldwide, emphasizing quality over quantity and the power of objects to communicate complex histories succinctly.

Legacy and Continuing Relevance

More than a decade since its inception, the British Museum history of the world in 100 objects continues to influence museum practices and public history. It serves as a benchmark for how institutions can engage with global history in a way that is both scholarly rigorous and accessible.

The project encourages ongoing dialogue about the role of museums in society, the ethics of collection

and display, and the importance of preserving cultural heritage. As digital technologies evolve, the British Museum's initiative exemplifies how museums can adapt to changing expectations while maintaining academic integrity.

The British Museum history of the world in 100 objects remains a vital educational tool and a testament to the enduring power of artifacts to narrate human history. Through its thoughtful curation and innovative outreach, it invites us to explore the complexities and richness of our shared past, prompting reflection on the diverse threads that weave the fabric of the world today.

British Museum History Of The World In 100 Objects

british museum history of the world in 100 objects: *A History of the World in 100 Objects* Neil MacGregor, 2011-10-06 This book takes a dramatically original approach to the history of humanity, using objects which previous civilisations have left behind them, often accidentally, as prisms through which we can explore past worlds and the lives of the men and women who lived in them. The book's range is enormous. It begins with one of the earliest surviving objects made by human hands, a chopping tool from the Olduvai gorge in Africa, and ends with an object from the 21st century which represents the world we live in today. Neil MacGregor's aim is not simply to describe these remarkable things, but to show us their significance - how a stone pillar tells us about a great Indian emperor preaching tolerance to his people, how Spanish pieces of eight tell us about the beginning of a global currency or how an early Victorian tea-set tells us about the impact of empire. Each chapter immerses the reader in a past civilisation accompanied by an exceptionally well-informed guide. Seen through this lens, history is a kaleidoscope - shifting, interconnected, constantly surprising, and shaping our world today in ways that most of us have never imagined. An intellectual and visual feast, it is one of the most engrossing and unusual history books published in years.

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british museum history of the world in 100 objects: *A History of the World in 100 Objects* Neil MacGregor, 2011-10-27 An enthralling and profoundly humane book that every civilized person should read. --The Wall Street Journal The blockbuster New York Times bestseller and the companion volume to the wildly popular radio series When did people first start to wear jewelry or play music? When were cows domesticated, and why do we feed their milk to our children? Where were the first cities, and what made them succeed? Who developed math--or invented money? The history of humanity is one of invention and innovation, as we have continually created new things to use, to admire, or leave our mark on the world. In this groundbreaking book, Neil MacGregor turns to objects that previous civilizations have left behind to paint a portrait of mankind's evolution, focusing on unexpected turning points. Beginning with a chopping tool from the Olduvai Gorge in Africa and ending with a recent innovation that is transforming the way we

power our world, he urges us to see history as a kaleidoscope--shifting, interconnected, constantly surprising. A landmark bestseller, *A History of the World in 100 Objects* is one of the most unusual and engrossing history books to be published in years. "None could have imagined quite how the radio series would permeate the national consciousness. Well over 12.5 million podcasts have been downloaded since the first programme and more than 550 museums around Britain have launched similar series featuring local history. . . . MacGregor's voice comes through as distinctively as it did on radio and his arguments about the interconnectedness of disparate societies through the ages are all the stronger for the detail afforded by extra space. A book to savour and start over." —The Economist

british museum history of the world in 100 objects: *A History of the World in 100 Objects* Neil MacGregor, 2012-07-31 Neil MacGregor's *A History of the World in 100 Objects* takes a bold, original approach to human history, exploring past civilizations through the objects that defined them. Encompassing a grand sweep of human history, *A History of the World in 100 Objects* begins with one of the earliest surviving objects made by human hands, a chopping tool from the Olduvai gorge in Africa, and ends with objects which characterise the world we live in today. Seen through MacGregor's eyes, history is a kaleidoscope - shifting, interconnected, constantly surprising, and shaping our world today in ways that most of us have never imagined. A stone pillar tells us about a great Indian emperor preaching tolerance to his people; Spanish pieces of eight tell us about the beginning of a global currency; and an early Victorian tea-set speaks to us about the impact of empire. An intellectual and visual feast, this is one of the most engrossing and unusual history books published in years. 'Brilliant, engagingly written, deeply researched' Mary Beard, Guardian 'A triumph: hugely popular, and rightly lauded as one of the most effective and intellectually ambitious initiatives in the making of 'public history' for many decades' Sunday Telegraph 'Highly intelligent, delightfully written and utterly absorbing' Timothy Clifford, Spectator 'This is a story book, vivid and witty, shining with insights, connections, shocks and delights' Gillian Reynolds Daily Telegraph

british museum history of the world in 100 objects: *The Cambridge History of the Pacific Ocean: Volume 1, The Pacific Ocean to 1800* Ryan Tucker Jones, Matt K. Matsuda, 2023-01-05 Volume I of *The Cambridge History of the Pacific Ocean* provides a wide-ranging survey of Pacific history to 1800. It focuses on varied concepts of the Pacific environment and its impact on human history, as well as tracing the early exploration and colonization of the Pacific, the evolution of Indigenous maritime cultures after colonization, and the disruptive arrival of Europeans. Bringing together a diversity of subjects and viewpoints, this volume introduces a broad variety of topics, engaging fully with emerging environmental and political conflicts over Pacific Ocean spaces. These essays emphasize the impact of the deep history of interactions on and across the Pacific to the present day.

british museum history of the world in 100 objects: *Museum Diplomacy in the Digital Age* Natalia Grincheva, 2020-07-06 *Museum Diplomacy in the Digital Age* explores online museums as sites of contemporary cultural diplomacy. Building on scholarship that highlights how museums can constitute and regulate citizens, construct national communities, and project messages across borders, the book explores the political powers of museums in their online spaces. Demonstrating that digital media allow museums to reach far beyond their physical locations, Grincheva investigates whether online audiences are given the tools to co-curate museums and their collections to establish new pathways for international cultural relations, exchange and, potentially, diplomacy. Evaluating the online capacities of museums to exert cultural impacts, the book illuminates how online museum narratives shape audience perceptions and redefine their cultural attitudes and identities. *Museum Diplomacy in the Digital Age* will be of interest to academics and students teaching or taking courses on museums and heritage, communication and media, cultural studies, cultural diplomacy, international relations and digital humanities. It will also be useful to practitioners around the world who want to learn more about the effect digital museum experiences have on international audiences.

british museum history of the world in 100 objects: *Essential Primary History* Christopher

Russell, 2016-07-16 This book is an essential handbook on teaching primary history, combining subject knowledge with practical teaching ideas to ensure your teaching of history is both imaginative and creative. Emphasizing the importance of history and its wider skillset, the book explores the concepts and skills that are the fundamental building blocks of history teaching such as:

- Chronological understanding
- Concepts and skills
- Interpretation and evidence

Each chapter offers a structured approach and provides a range of activities that both address specific elements of the history curriculum and help develop this wider skillset. It includes practical ideas for lessons through an essential toolkit of ideas, teaching strategies and activities, with each activity designed to focus on a key skill or attribute associated with teaching primary history. The practical insights accompanied by a grounded rationale for each aspect of history will help you learn the best methods for approaching the teaching of history in the primary school, as well as plan and deliver effective history lessons. This book is ideal if you are training to teach as it will help you with your assignments and your teaching placements. It is also recommended if you are a more experienced practitioner or history coordinator and want to provide the very best experiences in primary history to children in your school. "An essential and inspirational guidebook for the successful teaching of history within the primary classroom! If you are in any way involved with the teaching of history, you owe it to yourself to read this book. A 'must have' for all history coordinators and teachers within the primary sector, from trainees to the experienced, who wish to raise the profile of history within their school. Closely tied to the new primary curriculum, it is enriched with excellent ideas to make history in the classroom a fun and memorable experience." Julia Wilson, Primary Teacher, Hensingham Primary School, UK "This book is easy to read and will enable all teachers (whatever their stage of career development) to become even better at teaching History. The chapter about the history of the curriculum is particularly interesting because it helps us all to understand what has influenced curriculums and pedagogies over time, whereas the Planning, Assessment and Toolkit chapters are useful on a more practical level. What is particularly ideal for trainee teachers is the Theory into Practice chapter that blends the pedagogy of History with learning theory. I will certainly be recommending this text to all my student teachers." Maggie Webster, Senior Lecturer and RE Subject Coordinator, Edge Hill University, UK "Chris Russell has provided a gem of a guide with lots of practical advice for the student and practising teacher of history in the primary classroom, as well as a good book to read in its own right. Marian Hodgson, Head Teacher, St Philips CE Primary School, Litherland, UK

british museum history of the world in 100 objects: British Museum Treasures Logan Rodriguez, AI, 2025-02-22 British Museum Treasures explores the iconic artifacts housed within the British Museum, offering a journey through millennia of world cultures and cultural heritage. It delves into the historical context and global significance of selected treasures, revealing how these objects reflect the interconnectedness of human civilizations. The book examines the museum's role as a repository of world cultures, the historical circumstances of object acquisition during the British Empire, and the ongoing debates about repatriation and cultural ownership. For instance, many objects arrived during periods of colonial expansion, raising ethical questions that persist today. The book uniquely situates the museum within the broader context of colonialism, acknowledging the controversies surrounding artifact acquisition. It highlights how the British Museum, despite its origins, serves as an archive for understanding ancient technologies, social structures, and artistic achievements spanning cultures and continents. Structured thematically, the book progresses from an introduction to the museum's founding to detailed analyses of specific items, grouped by regions like Ancient Egypt, Classical Greece, and Arts of Asia, culminating in a discussion of ethical challenges.

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research activities, and practices with the public and of their digital context. The handbook applies an international and comparative approach, looks at the historical development of the field, focuses on technical background and the use of specific digital media and tools. Furthermore, the handbook analyzes connections with local communities and different publics worldwide when engaging in digital activities with the past, indicating directions for future research, and teaching activities.

british museum history of the world in 100 objects: Museums as Ritual Sites Lieke Wijnia, James S. Bielo, 2024-10-14 Museums as Ritual Sites critically examines the assumption that museums inherently function as ritual sites and, in turn, are poised to exert influence on cultural and societal change. Bringing together a diverse, international group of interdisciplinary scholars and curators, the volume celebrates and critically engages with Carol Duncan's seminal work, *Civilizing Rituals*. Presenting a wide-ranging exploration of how museums function as liminal zones in broader societal contexts, the book discusses major topics identified as functioning at the heart of the above-mentioned paradigm shift: diversity and inclusion, consumption, religion, and tradition. These topics are studied through the lens of their ritual implications in museum practice. Presenting case studies on ethnographic, art, history, community, and memorial practices in museums, the book reflects the diversity of the contemporary international museum field. As such, the volume presents a critical and updated revision of the ritual perspective on museums - both as it was presented by Duncan and as it has since been developed in the field of museum studies. *Museums as Ritual Sites* will be essential reading for academics and students working in museum studies, heritage studies, cultural anthropology, religious studies, and ritual studies. *Museums as Ritual Sites* will also be of interest to those working across the humanities and social sciences who are interested in the intersection of museums or archives with indigeneity and decolonization.

british museum history of the world in 100 objects: Museum Transformations Annie E. Coombes, Ruth B. Phillips, 2020-11-19 MUSEUM TRANSFORMATIONS DECOLONIZATION AND DEMOCRATIZATION Edited By ANNIE E. COOMBES AND RUTH B. PHILLIPS Museum Transformations: Decolonization and Democratization addresses contemporary approaches to decolonization, greater democratization, and revisionist narratives in museum exhibition and program development around the world. The text explores how museums of art, history, and ethnography responded to deconstructive critiques from activists and poststructuralist and postcolonial theorists, and provided models for change to other types of museums and heritage sites. The volume's first set of essays discuss the role of the museum in the narration of difficult histories, and how altering the social attitudes and political structures that enable oppression requires the recognition of past histories of political and racial oppression and colonization in museums. Subsequent essays consider the museum's new roles in social action and discuss experimental projects that work to change power dynamics within institutions and leverage digital technology and new media.

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british museum history of the world in 100 objects: Theory of Knowledge for the IB

Diploma: Teaching for Success Carolyn P. Henly, John Sprague, 2020-05-26 Confidently navigate the new syllabus with a variety of teaching resources to help you plan engaging lessons that are directly aligned with the Student Book. - Confidently teach the new course with a clear overview of the TOK course and your responsibilities as a TOK teacher. - Ensure full coverage of the syllabus with specific guidance relating to the core theme, the optional themes and the areas of knowledge. - Easily navigate the new course with lesson plans, activities and extension material. - Help guide students through the assessment process with advice relating to the exhibition and essay.

british museum history of the world in 100 objects: A Story of Islamic Art Marcus Milwright, 2023-12-22 Providing an introduction to the artistic and architectural traditions of the Islamic world, *A Story of Islamic Art* explores fifty case studies, taken from different regions of the Islamic world and from the seventh to the twenty-first centuries. The novel aspect of these case studies is that they are presented as fictional narratives, allowing the reader to imagine art and architecture, either in their original cultural settings or at some later point in their histories. These stories are supported by a scholarly framework that allows the reader to continue their exploration of the chosen artefacts and their historical context. The fifty case studies take the form of short stories, each of which focuses on one or more object from the Islamic world. These encompass portable items in a wide variety of media, book illustrations, calligraphy, photographs, architectural decoration, buildings, and archaeological sites. The book also provides a detailed introduction, maps, timeline, glossary, and guides for further reading. This book offers accessible answers to key questions in the scholarship on Islamic art and architecture from its earliest times to the present. The issues dealt with in each of the stories include iconography, attitudes towards representation, the role of script, the elaboration of geometric decoration, the creation of sacred and secular spaces in architecture, and the socio-cultural context of art production and consumption. Artistic interactions between the Islamic world and other regions including Europe and China are also discussed in this book. *A Story of Islamic Art* is an engaging and informative introduction for interested readers and students of Islamic art, history, and architecture.

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british museum history of the world in 100 objects: Symbol, Pattern and Symmetry Michael Hann, 2013-11-21 *Symbol, Pattern and Symmetry: The Cultural Significance of Structure* investigates how pattern and symbol has functioned in visual arts, exploring how connections and comparisons in geometrical pattern can be made across different cultures and how the significance of these designs has influenced craft throughout history. The book features illustrative examples of symbol and pattern from a wide range of historical and cultural contexts, from Byzantine, Persian and Assyrian design, to case studies of Japanese and Chinese patterns. Looking at each culture's specific craft style, Hann shows how the visual arts are underpinned with a strict geometric structure, and argues that understanding these underlying structures enables us to classify and compare data from across cultures and historical periods. Richly illustrated with both colour and black and white images, and with clear, original commentary, the book enables students,

practitioners, teachers and researchers to explore the historical and cultural significance of symbol and pattern in craft and design, ultimately displaying how a geometrical dialogue in design can be established through history and culture.

british museum history of the world in 100 objects: Ornamental Nationalism Seonaid Valiant, 2017-09-25 In Ornamental Nationalism: Archaeology and Antiquities in Mexico, 1876-1911, Seonaid Valiant examines the Porfirian government's reworking of indigenous, particularly Aztec, images to create national symbols. She focuses in particular on the career of Mexico's first national archaeologist, Inspector General Leopoldo Batres. He was a controversial figure who was accused of selling artifacts and damaging sites through professional incompetence by his enemies, but who also played a crucial role in establishing Mexican control over the nation's archaeological heritage. Exploring debates between Batres and his rivals such as the anthropologists Zelia Nuttall and Marshall Saville, Valiant reveals how Porfirian politicians reinscribed the political meaning of artifacts while social scientists, both domestic and international, struggled to establish standards for Mexican archaeology that would undermine such endeavors.

british museum history of the world in 100 objects: Situated in Translations Michaela Ott, Thomas Weber, 2019-04-10 Cultural communities are shaped and produced by ongoing processes of translation understood as aesthetic media practices – such is the premise of this volume. Taking on perspectives from cultural, literary and media studies as well as postcolonial theory, the chapters shed light on composite cultural and heterotypical translation processes across various media, such as texts, films, graphic novels, theater and dance performances. Thus, the authors explore the cultural contexts of diverse media milieus in order to explain how cultural communities come into being.

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