

# ANNEXURE - I



(Courtesy: Sri Kumar M. Menon)

VOLUME  
5

HERITAGE  
JOURNAL OF MULTIDISCIPLINARY STUDIES IN ARCHAEOLOGY

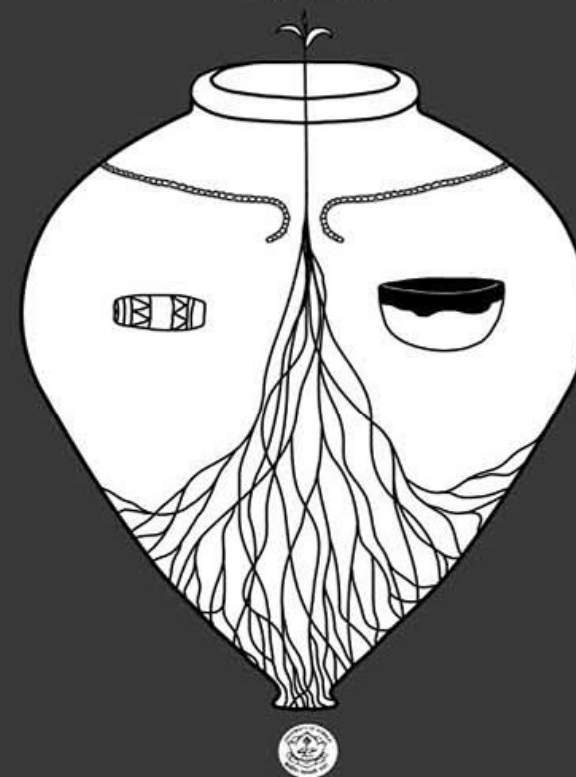
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# HERITAGE

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# Terracotta Toy Artefacts of Harappan Culture: A Medium of Learning for Children

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**Abstract:** *The objects identified as toys by archaeologists and scholars of art, associated with different cultural milieu can be used as a learning material for children of various age. If children were allowed to experiment with various medium and translate their ideas into shapes and forms, through playing and doing, learning will happen automatically. Children should therefore be exposed to such opportunities of doing and learning, which in turn will enhance their skills. Material evidences testimonies the use of clay as a popular medium for construction of toys during the ancient times. The present paper is an attempt to demonstrate the use of terracotta toy artefacts associated with Harappan Culture as a medium of teaching and learning for school children so as to make them understand the cultural contexts and the associated materials in better perspective.*

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**Keywords:** Terracotta, Toy Artefacts, Harappan Culture, Learning, Children, Museum, Workshop

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## Introduction

The toys are generally considered as part and parcel of children's life and they help in developing the child's personality and character in many ways which tend to reflect in the thought process of child's mind. The things with which the child first comes in close contact when his mind begins to grow and which give him a glimpse of the larger and real world outside his nursery are his playthings (Dongerker 1954). Defined by Lonnqvist (1992), "the toy is an element in children's creative activity as a whole. This is irrespective of type, material, production and historical time of use" (c.f. Rogersdotter 2006). Since toys are intimately connected with the activities of the children, who used them for playing and also with adults who designed/made the toys for children; the toys are significant class of objects for student of civilization who attempts to reconstruct the story of the mankind, with the help of toys (Dongerker, 1954). Educational research has led to the production of many types of toys which assist children in sensory training and mathematical calculation, and teach them to

acquire skill in doing various things (Dongerker 1954). From an educational point of view, the toys help the child to manipulate parts of the adult world.

Discovery learning approaches have accepted the idea that learning is an active process, that learners undergo changes as they learn, that they interact with the material to be learned more fundamentally than only absorbing it, that they somehow change the way their minds work as they learn (Hein, 1998-2002). Jean Piaget, a scholar of developmental psychology regards intelligence as a system of structures which assimilate the newly acquired experience with that of known and accommodate the latter to the fresh experience (Paddayya, 1981). Archaeology is probably the latest branch of knowledge to come under the influence of Piaget's genetic epistemology (Paddayya, 1981). Piaget has described 3 developmental stages and the second stage is termed as the period of preparation for and development of concrete operations, dealing with children of 2 to 11 years of age. As per Piaget's operational stages of cognitive development in humans, symbolic play (making toy objects) and imitation are two other manifestations of early childhood and improved representational ability (Paddayya, 1981).

In the archaeological discoveries, objects tend to be interpreted as toys, when being quite common, when not being particularly elaborately styled as well as when found scattered all around the settlement (Shinde 2004, c.f. Rogersdotter 2006). The objects identified as toys by archaeologists and scholars of art, associated with different cultural milieu can be used as a learning material for children of various age. If children were allowed to experiment with various medium and translate their ideas into shapes and forms, through playing and doing, learning will happen automatically. In play therapy toys are viewed as the child's words and play as the child's language; a language of activity (Landreth & Bratton, 1999). The toy is proposed as a thing in which the child may canalise its feelings towards adults (Rogersdotter 2006). Children should therefore be exposed to such opportunities of doing and learning, which in turn will enhance their skills. Toys or playthings are made up of variety of material such as clay, wood, soft stone, paper machine, cotton, straw, shells and metals. Clay was a popular medium of construction of toys during the ancient times as evidenced from the material assemblages. The present paper is an attempt to illustrate the terracotta toy artefacts from the first civilization of the Indian Subcontinent, popularly known as Harappan Civilization as a medium of teaching and learning art, craft, history and culture to school children.

## **The Harappan Toy Artefacts**

The Harappan Civilization is well known for its technology, art and craft. The wide range of artefacts unearthed provides an insight into the diverse and innovative lifestyle of the inhabitants who were eager to put their creativity in almost everything they made and left behind. Apart from the architectural edifices, sculptural masterpieces, pottery and other artefacts that bear the testimony to the life of Harappans, every object unearthed extend the archaeologists' thoughts with

mystifying stories and theories of the people of that time. Toys are not only an index to human activity but reflect the strong undercurrents in the structure of society (Dongerker, 1954). The Harappan art was both elite and popular, and the very famous inscribed seals are assigned to elite category while terracotta objects such as mother goddess, human mask and toy cart and animals come under the popular category.

Large number of objects have been assigned toy status but some of them that look morphologically simple might have been used for amusement and others for teaching children to socialize their role as adults. The materials of Harappan toys mainly originate from all around the settlement (c.f. Rogersdotter 2006) and the remains of toy objects like terracotta wheels or discs occur within habitation layers, adjacent to structural remains like floors. The silent archaeological record can provide further information if the evidence is analysed according to the context of objects found, the association of terracotta figurines within their group and in relation to other artefacts and to the structural remains (Jansen, 2002). Various artefacts such as diverse figurines, miniature carts and others, mostly in terracotta, are frequently found to be briefly mentioned as toys in traditional Harappan accounts (Rogersdotter, 2006). Besides terracotta, other materials used for making toys include: faience, stone, shell, copper and bronze. Large numbers of toy artefacts from archaeological contexts are usually made of terracotta might be due to the easy availability of clay locally. Among the terracotta toy artefacts the dominant category was figurines of animals and birds followed by cart frames.

### **Animal and Bird Figurines**

The presence of animal figurines is a common feature observed in almost all major urban centres of Harappan Civilization and domestic and wild animals were represented in terracotta as figurines. The animal figurines include bull, dog, horse, ram, pig and rhinoceros. Figurines with moveable heads and holes for attaching wheels also said to have used as toys. Wavy lines on the neck of the terracotta animal figurines along with other features and making techniques observed on the TC objects discovered from Harappa and Mohenjo Daro suggest their provincial style. Squirrel, monkeys, parrot, duck, snake, mongoose and tortoise are among other creatures which are realistically created and at times coloured. These popular artefact categories reflect the type of animals and birds seen during that time and skillfully copied them in clay by the Harappans. Through portrayal of strength and vigour in animal figures the terracotta craftsmen exhibited their mastery over the technique. Many bird figurines are hollow inside, and peacocks, pigeons and ducks are represented in the form of figurines and are painted on pottery as well. A man holding a duck, a mythical bird with wheel, a bird in the cage, a peacock and hen are unique specimens of bird images and sculptural representation. Pear shaped cages were specially made to keep the birds, and this might have been one of the hobby of people of the past which is reflected through terracotta models of bird cages. Few such specimens are displayed at the National Museum, New Delhi's, Harappa gallery as well as in Lothal Site Museum, Lothal.

## **Toy Carts**

Living on the flat alluvial plains, the Harappan people had developed several types of two-wheeled carts, some of which are preserved in the form of clay toys (Kenoyer, 1998). Scholars are of the opinion that, the toy carts in Harappan cultural milieu resemble the actual carts created in wood and Terracotta toy models used for transportation purpose. Such models resemble the carts which are prevailing even today at various places of India and Pakistan. Some terracotta toy carts have solid floors and side bars; others have hollow frames and holes for setting removable sidings (Kenoyer, 1998). Many of these hollow cart frames which resembles the actual carts claimed to be used for carrying huge pots filled with milk or oil for trade. The terracotta wheels were attached to terracotta carts with frames which were even v-shaped or concave.

## **Learning through Terracotta Toys from Museum Collections**

Museums add special values to the formal school and college education system, as part of the informal sector of education through which the museums enlarge the formal education and offer different ways of learning, enjoyment and discussion (Boylan, 2004). Objects and artefacts typically form the basis of a museum display, but on their own they contain none of the desired meanings. The aim of the display is to give the public access to a way of life through a collection of objects. The meanings that must be communicated concern relationships, involving one or more of the following: (1) origins, (2) manufacture, (3) use and (4) place in a system of values or meanings. The message or meaning which the object offers is always incomplete and we all fill the gaps in our own ways (Pearce 1992). Value accrues to an object according to the place it is given in the classificatory system and it becomes legitimate by the institutional signatory (Pearce 1992). First-hand information with learning materials tantalizes senses not usually exercised in symbolic school experiences (Hooper Greenhill 1999).

Many museums in India have the privilege of possessing and exhibiting Harappan cultural materials in their collection namely National Museum New Delhi, State and District Museums of Punjab, Haryana and Gujarat, Museums in the universities such as the Maharaja Sayajirao University of Baroda, Deccan College, Pune and Rajasthan Vidyapeeth. The site museums under the jurisdiction of Archaeological Survey of India at Dholavira and Lothal showcase a major part of the Harappan material remains unearthed from the respective sites. Museums add special values to the formal school and college education system, as part of the informal sector of education. They enlarge the formal education and offer different ways of learning, enjoying and discussing (Boylan, 2004). The objects in museums can provide the knowledge and stimulate thinking skills, social and academic skills, and values and attitudes that can help to achieve society's goal for multi-cultural living (Hooper Greenhill, 1999). Gordon Childe succeeded in bringing home the realization that archaeology is not interested in the objects *per se* but studies the societies who made them – their economic, political and social institutions, material culture, and religious and ideological aspects (Paddayya,

1981). The very nature of a museum holds up promise for the future of education (Wittlin, 1970). Museums and gallery collections offer rich and dense experiences that can be recalled and valued over long periods of time (Clarke et.al 2002).

To convey the meaning of the museum object and to enhance understanding, a range of educational methods can be used. Here, the learning process evolves through thinking, perceiving, examining and recognizing (Boylan, 2004). Emotionally significant experiences can be expressed more comfortable and safely through the symbolic representation the toys provide (Landreth & Bratton, 1999). The objects themselves become the focus of activities; judgement, interpretation, appreciation and meaning making (Leinhardt et.al.2002). Therefore, the terracotta toy artefacts from the Harappan Civilization sites can be used as a medium for teaching and learning art, craft, history and culture to school children.

Engaging children into a creative way of education, which includes practical application of making a replica of an artefact, is the way of introducing the concept that was prevalent in the past and continued till present. Learning by doing leaves a much long lasting impact and thus as child uses his/her imagination and creative instinct, the object formed adds to the whole idea of transmission of knowledge from one generation to other. Educational research has led to the production of a number of toys which assist in sensory training and mathematical calculation, and teach children to acquire skill in doing various things (Dongerker, 1954). Clay being an easily mouldable medium for creative endeavours, children love to experiment, play and learn, if indulged in an activity with it. Here the success is visible once the final form arrives out of the lump, giving shape to imagination and understanding that stayed in the mind of the child.

According to Connolly (1914), the best teaching is that which causes the pupils to apply promptly the knowledge that they gain. The teachers who teach the curriculum related to ancient civilization in schools are usually aware of the cultural materials available in museums. But many a times the teachers were not able to provide an opportunity to the children to explore museum collections with a view of knowing its significance to cultural and social aspects. The level of understanding and learning can be enhanced by engaging the children by involving them in making or replicating objects from the collection, in order to enable the young ones to imbibe deeper perspectives of the object. Hands on activities like replicating museum objects, mainly archaeological objects by using moulding mediums like clay or plaster, along with a prior orientation and understanding of the process and the techniques of making of the same in actual archaeological context not only enrich the students but also add the educational value of the object. Among the various museum collections, toy objects made of clay, i.e., terracotta forms the major group. Majority of the museum collections of Harappan culture showcase a variety of animal and bird figurines, in various forms and postures, painted or incised ones, crude and finely carved ones made out of clay. Cart frames and wheels form another group of toy artefacts.



The NCERT and the Gujarat state board included Harappan civilization as a part of course taught in the social science curriculum from 6<sup>th</sup> class onwards. Gujarat state board social science book cover the Harappan civilization as '*Story of Harappa*' and also mention about terracotta;...*"many terracotta toys have been found and a long time ago children must have played with these."*... followed by depiction of toy cart through an image. Similarly books of NCERT also describe cart and animal (unicorn) figurine as toys found from the remains of Harappan Culture. These text books are meant for the young ones to learn and understand about the material remains of the first civilization in Indian context, further state *"many terracotta items of animals, carts, toys and human figures were recovered from the sites"*. It is observed that Gujarat state board books touch upon idea of terracotta toy Harappan artefacts very briefly, with very few images to furnish the information. The data and information being very limited in the text books, children often lack the clear understanding of various aspects related to the unique aspects of the first civilization of the Indian Subcontinent. Therefore, hands on sessions for the children of 6<sup>th</sup> grade were designed to supplement the school curriculum after close comparison with the same.

### **Activity1: Clay Workshop at Experimental School, Vadodara**

In order to make the children undergo active learning of museum objects, hands on activity sessions were conducted whereby opportunity was extended to children of 6<sup>th</sup> grade to have close observation of the museum objects, i.e., actual archaeological terracotta artefacts from Harappan cultural context followed by session on replicating the actual artefacts by using clay. This workshop was an effort to make children understand terracotta objects found from various Harappan sites (Figure 1) and uniqueness of them as cultural materials.



**Figure 1: Original Terracotta Objects Displayed for Close Observation for the Students** (Courtesy: Department of Archaeology and Ancient History, MSU Baroda)



This activity was also aimed to motivate children to explore this theme beyond the school text books and to encourage frequent museum visits in order to observe the original objects. The act of conducting a workshop by enabling students to experience doing and learning, was also aimed to estimate and understand how school children learn and recreate an artefact of an ancient civilization through fun activity. Clay is a good medium in making children understand and create three dimensional objects. The students who were selected for the sessions already had a prior acquired understanding about the Harappan civilization from their textbooks through class room learning.



**Figure 2: Orientation about Harappan Culture Prior to Activity Session, Experimental school, Vadodara**

During the workshop, firstly the students were provided an orientation about the Harappan culture, its materials assemblages and in detail about terracotta objects specifically through power point presentation by the second author (Figure 2). Secondly the students were provided an opportunity to closely observe the original terracotta toy artefacts from Harappan sites, collection belonging to the Museum of Archaeology, Department of Archaeology and Ancient History. Handling good replicas also will help the pupils to get familiarity with the main types of objects (Dyer, 1983). After orientation and close observation of the real terracotta objects, students were provided with clay to replicate the Harappan terracotta objects.

As an outcome of the workshop, children created (Figure 3) different variety of animals (like elephant, camel, deer), human figurines, masks and cart frames (with and without

rider). It was noticed during the activity session, the clay moulding process and designing was done by children included methods like pinching, incising and appliqué (for eyes and nose). Though this activity was fun filled for children, along with enjoyment, this practical session left a positive impact on children about Harappan culture and the terracotta art. The children were found immersed in recreating variety of terracotta figurines by applying their ability & thoughts to create variety of figurines. The interaction with the actual materials and recreation of the same provided the students with better learning opportunities beyond classrooms.



**Figure 3: Doing and Learning: Replicating the Terracotta Objects by the Students**

As people learn, their capacity to learn expands; the shape and volume of the mind's warehouse is transformed by the process of grappling with the new information (Hein, 1998-2002). It also provides insight for innovative means of teaching. Through this workshop, the imaginations of children lead to the creation of excellent pieces of moulded clay figurines that resembled many TC artefacts of Harappan terracotta. The greatest success can come from three dimensional model making and in the primary school this can develop to unlimited lengths (Dyer, 1983). Hooper Greenhill (1999) opines, knowledge is acquired in a continuous process of accommodating prior expectations and beliefs to new realities learned through interactive experiences. Finally, the conduction of the workshop proved to be fruitful and creative endeavour in adding the knowledge and skills to school children.



## Activity 2: National Museum, New Delhi

Drama and theatre are powerful media to draw visitors into a scene, make the human connection to objects apparent to some, and allow visitors' imaginations to expand and associate rich meanings with the objects displayed (Hein, 1998-2002). A theatre workshop was jointly organised by National Museum, New Delhi and Herithart, for students of class 5<sup>th</sup> to 10<sup>th</sup>. The performance by Herithart was designed around the Harappa gallery, which is one of the most popular galleries amongst archaeology and history in the National Museum, New Delhi and is frequently visited by heritage lovers. The students of various schools, colleges and scholars of various fields are equally attracted to explore this collection so as to connect themselves with the testimonies of the ancient past.



**Figure 4: Orientation about the Objects Prior to Hands on Activity Session, National Museum, New Delhi**

Session on clay modelling was conducted by the first author (Figure 4) based on the terracotta objects displayed in the gallery. This workshop was aimed to enable participants to have better understanding of Harappan Civilization and also to appreciate the art and craft of the same. Asking questions about the object requires an understanding of the potential of artefacts to reveal information about the societies that made, used and preserved them. The main emphasis of the work should be on observation not reading (Hooper Greenhill, 1999). The students were provided worksheets to write their responses based on their theoretical knowledge. Children recreated almost all varieties of Harappan terracotta including wheeled toys and terracotta bangles. Objects made by the participants were used in the enactment of the drama/play which not only brought a sense of happiness and encouragement to the

children but also added enriching flavour to the gallery based performance. Museums provide information and stimulation by means of objects, in distinction from libraries or classrooms, where experiences are generated by symbols, by the written or spoken word (Wittlin, 1970).

## **Discussion and Conclusion**

Museums furnish first hand experiences and allow children to learn by discovery method. The proponents of discovery learning believe that in order to learn, students need to have experience; they need to do and see rather than to be told (Hooper Greenhill, 1999). An artefact communicates by being what it is and potentially accessible to every sense, so much so that it can be seen, tapped, touched, handled, smelt and even tasted (Hooper Greenhill, 1999). The multi-sensual experience could communicate a complex and open set of messages with an incomparable vividness and immediacy (Hooper Greenhill, 1999). James Dyer (1983) opines, enthusiasm for learning develops to its fullest extent in the primary school. Up to the age of twelve or thirteen most children can be motivated to take an interest in almost anything and is applicable to the discipline of archaeology. Since the objects of archaeology possess strong elements of discovery and the mystery associated with it strengthen its appeal. The activities mentioned in this paper stimulated the children to learn about the terracotta toy objects in the museum display through fun learning.

Museums are remarkable sites for learning about objects that have myriad meanings hidden in their form. Students at each level will see a specific object through the eyes of their own experience and they will bring to it their own questions and make their own observations (Hooper Greenhill, 1999). Objects are seen as the outcome of thoughts, feelings and decisions which have been taken elsewhere, and of which they deemed to be a simple mirror image (Pearce, 1992). A major advantage of using objects in teaching is that, unlike print material, objects are neither age-specific nor tied to a particular grade level (Hooper Greenhill, 1999). These viewpoints were kept as the backdrop while designing the activity sheets as well as in conducting the clay modelling sessions.

Talboys (2000) opines, artefacts are inherently cross curricular in their nature and can be studied from a number of different viewpoints. Keeping this aforesaid view, the attempt of conducting few workshops for children was undertaken as discussed in the paper. An amalgamation of text, practical activity and an archaeological object in close proximity of the child enable each one of them to imbibe the concept and understand its co-relation with archaeological findings. The activities mentioned in the current paper stand as true testimony for the same and sessions enabled the children to learn better being in close proximity of the subject and object. They receive and imbibe information that must have been highlighted in many books but were not as per their understanding level. The activities discussed in this paper clearly illustrate that engaging children into a creative way of education, which includes practical application of making a replica of an artefact proved to be one of the best way to introduce the concept to the young minds in an efficient and effective way, which is

true for archaeological objects. Also the kind of interaction with the actual materials and recreation of the same provided the students learning opportunities beyond classrooms.

## Acknowledgement

We express our sincere thanks to Principal, Experimental School, Vadodara for permitting us to conduct the Harappan terracotta workshop for the school children. We also extend our sincere thanks to Department of Archaeology and Ancient history, The Maharaja Sayajirao University of Baroda for allowing us to display the original Harappan artefacts for the children during the workshop.

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# ANNEXURE - II



## Urkund Analysis Result

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### Sources included in the report:

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8- Chapter 1- Introduction.pdf (D55776235)  
<https://www.chennai.org.uk/monuments/government-museum.html>

### Instances where selected sources appear:

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| <b>Submitted By:</b>      | ambika.patel-museology@msubaroda.ac.in             |
| <b>Significance:</b>      | 0 %  |

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Sources included in the report:

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Instances where selected sources appear:

7

# ANNEXURE - III



TEACHER  
RESOURCE  
PACK  
ARCHAEOLOGY

Archaeology is the best tool  
we have for solving the  
mysteries of ancient life.  
- Richard Panchyk

This teacher resource pack is  
developed to supplement learning  
archaeology in a meaningful  
way.

The resource pack contains 2  
set of worksheets, 1 envelope  
on pre-history (including  
replica of stone tool), 1 booklet  
on ancient cities, Replica of  
Mother Goddess and  
Harappan Seal.



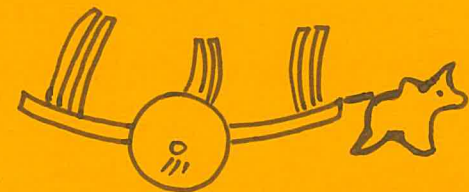
MOTHER GODDESS

Figurine made of terracotta has  
distinctive fan-shaped headdress,  
cup-like attachments on either  
side of head, wears short  
skirt and is heavily ornamented.



SEALS

Archaeologists have  
discovered thousands of  
seals, usually made of  
steatite, and occasionally  
of agate, chert, copper,  
faience and terracotta.  
This is a replica of steatite seal.



Booklet on  
Ancient Cities







SPEAR HEAD  
(material - STONE)

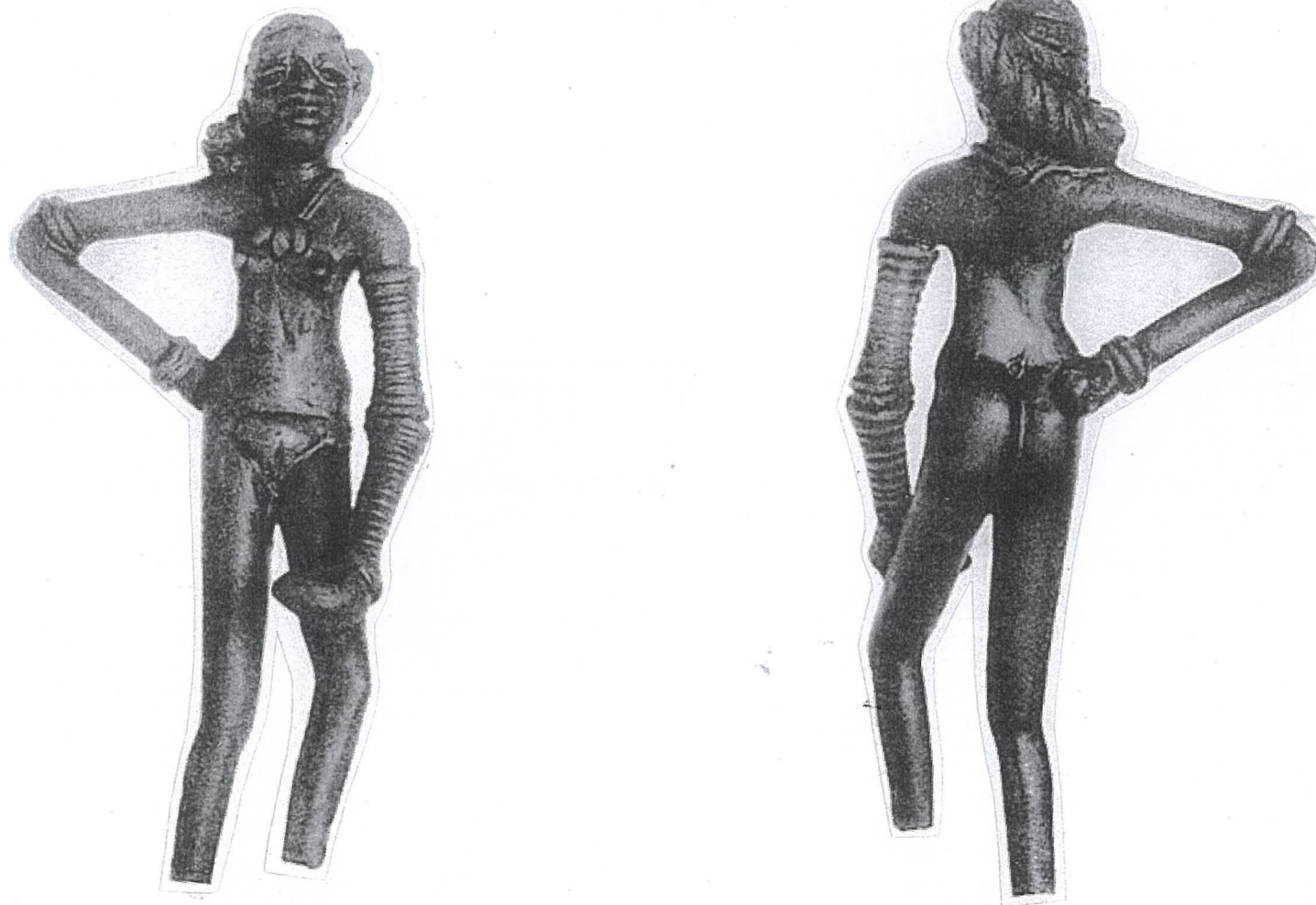




## Harappan Ornaments

Below is an image of Dancing Girl. Can you write names of the ornaments she adorns? If you observe from all sides you will find an exclusive hair design also.

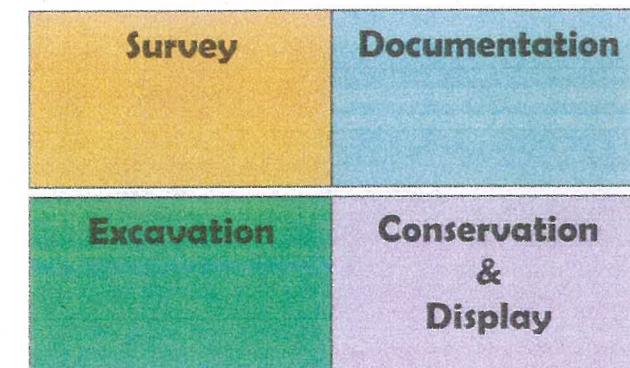
*Dancing Girl*



❖ You must have observed this figure in the showcase. Can you draw some ornaments which you think Harappans must have adorned? Name them also and guess what material they used to create them.

## How do archaeological artefacts reach Museum?

Archaeologists dig for clues to picture and interpret how past societies lived. You must have observed artefacts in the showcase of Museum. We find pots, sherds, terracotta figurines, seals, jewellery, stone weights, and many artefacts that give hints of past civilizations. We will understand how these artefacts reached the museum.



The process of locating a potential archaeological site initiates with *Surveys* and after proper *Photography* like aerial views of site/ mound, *Excavation* begins that reveals *Stratigraphy* of the site.

*Stratigraphy* is superposition of layers that form over time. Can you spot the artefacts in drawing below? Circle and name them. These artefacts are displayed in showcase here.

