

# Shisa: The Guardians of Okinawa

My name is [REDACTED]. My grandparents on my dad's side are Okinawan. My creative piece is an illustration of Okinawan shisa on dictionary paper. The Okinawan language, Uchinaaguchi, is considered to be a "severely endangered" language. Okinawa is not a very large region to begin with, so it doesn't get much representation. The audience is anyone, because not many people hear about Okinawa as much as the city regions of Japan. Shisa serve to ward off evil, and typically come in pairs. Since the language is considered endangered, I figured that it would be appropriate to use dictionary paper as a canvas. I used colored pens, dictionary paper, and highlighter. Initially, this project was meant to be a painting, but after lots of trial and error, I realized that painting would not work out. After re-creating it for the nth time, now in pen, I liked the illustration much better. This relates closest to monument theory 6, because it is about preserving the culture of a certain group of people. In *Like Water for Chocolate*, strong emphasis is placed on the magical realism that surrounds the characters. Similarly, the story behind the shisa follows a fantasy-like theme where spirits and such mythical creatures are acknowledged as normal. I hope that the viewer walks away knowing a new thing about Okinawa, whether being made aware of its existence or learning something about the culture.

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I am [REDACTED] and my memory and legacy project is a memorial for the victims of school shootings. For my artistic medium I decided to make a clay garden and make a flower for each of the victims. I've chosen to memorialize the victims of school shootings because unlike me, they do not have a voice to advocate and tell their stories. It's important to remember their legacy because they were unable to create their own and it's important to prevent others from prevailing the same future. I decided to use this clay garden as a representation of all of the victims because it shows just how many lives have been lost by school shootings. It is the best way to represent the victims because it can bring the attention of school shootings and just how big of a problem they are while also remembering all of the victims. To make the flowers, I used clay and used a toothpick as the stem of the flower. I then placed them on dry foam blocks. Each color represents a different school. I found it to be really hard to work with the clay because it was very sticky which made it stick to the table and somewhat messed up the shape of the actual flower. I also realized that it takes a lot of clay to make 175 flowers, so some of the colors for each school are different, but are for the same school. Some successes I had was that the flowers that I made actually look good. I'm not really an artist and this project was going to test my art abilities because I didn't want the representation of school shooting victims to not look good, I wanted to represent them well and I think my flowers did that perfectly. I also found that making each flower, though tedious, was very relaxing and kind of fun. My creative piece connects to the monument theory of Alois Riegl that people in the future remember important events. The event is the school shootings and they are important to remember because there are so many lives lost to school shootings and not just any lives, but young lives, these people who are getting killed are innocent kids and adults. The topic of school shootings relates to Like Water for Chocolate because just like how Tita cannot continue her story because of the tradition of the youngest daughter not being able to marry until her mother dies, these kids and adults cannot continue their story of legacy because their lives were cut short. My creative piece might not tell their story, but it remembers the victims, so others can tell their stories. I hope that my piece shows to people that the problem of school shootings isn't a problem that continues to be overlooked by everyone, but instead should be taken seriously and that something should be done about the problem.



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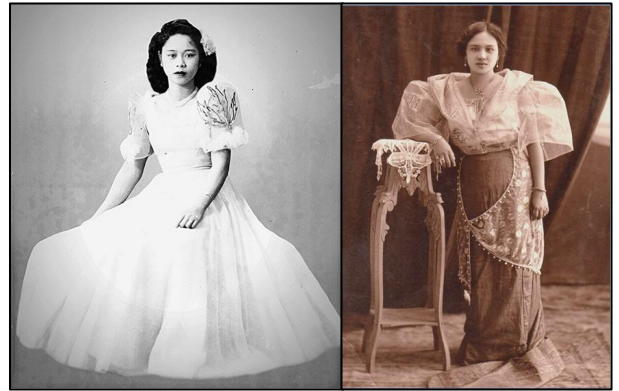
Columbine High School April 1999 13 dead Colorado • Red Lake High School March 2005 9 dead Minnesota •  
West Nickel Mines Amish School October 2006 5 dead Pennsylvania • Virginia Tech April 2007 32 dead  
Virginia • Northern Illinois University February 2008 5 dead Illinois • Oikos University April 2012 7 dead  
California • Sandy Hook Elementary School December 2012 27 dead Connecticut • University of California  
Santa Barbara May 2014 6 dead California • Marysville-Pilchuck High School October 2014 4 dead  
Washington • Umpqua Community College October 2015 9 dead Oregon • Marjory Stoneman  
Douglas High School February 2018 17 dead Florida • Santa Fe High School May 2018 10 dead Texas.



# Tongan Cultural Dance

Through our traditional tongan dance we want our culture to be honored. We would like those who don't already know about tongan culture and tradition to learn. We chose to do a dance because it would be a simple and grateful way to represent. Also, because we already enjoy dancing our cultural ways. We think tongan culture and tradition should be remembered because we are a group of people that exist on this earth. Without our culture and tradition most of us tongans would live the way we do. What we mean by this is that we have "levels" in our families and we treat each differently. But not bad differently, there's just different levels of respect that we give through our actions. We have a certain way of respecting others that all of us understand. We live by these "rules" proudly. Our intended audience is anyone honestly. We want to perform publicly to help those who don't know about our culture or even us as a people to realize we exist and we have these traditions. To be completely honest we chose a dance to represent our culture because we felt that it would be the easiest to complete. But really it is one of the ways that the audience can enjoy and also see a piece of our tradition. We also really enjoy performing our tongan dances. This is the best way to represent our subject because it is one of the more uplifting and spiritual ways to showcase our culture. Through our performance the audience is able to really appreciate the ways we do our tau'olunga (traditional tongan dancing for girls) and haka (traditional tongan dancing for boys). We didn't really have to use any materials. We had to choose a song to use for our performance and we then had to learn a tau'olunga and mako to perform with the song. A success that we had during the process of working on this project was that [REDACTED] had already known a mako to the song we chose. Another success was that [REDACTED] had learned the dance fast so all we had to really do was help [REDACTED] learn the tau'olunga. We had lots of time to spend helping her since she was the only one who had to learn the tau'olunga. Our project evolved over time because originally we were going to our performances separately but we eventually realized that it would be more impactful to perform together. We all believed that our cultures and traditions should be remembered so we knew that it would be a success for sure. We believe our creative piece connects to theories #1 and #6. It connects to #1 because through dance we want people now and in the future to remember the achievements and events that polynesians were able to make possible. It also connects to #6 because we're performing a dance that has been around for hundreds of years which preserves and spreads the history of the Tongan people and culture. Elements from Like Water for Chocolate such as family, respect, and tradition can be connected to our piece. Family because family is such an important thing in the culture. Family values come first and everyone plays an important role in their family. Respect can also be connected to our project because from a young age Tongans are taught to respect their elders or anyone older and to respect the values that are held in our culture. Lastly, tradition is another element that is connected to our piece. The tauolunga and mako are both traditional dances in our culture: the tauolunga for girls and the mako for boys. I hope the viewer is able to learn more about Tongan culture and the traditional dances that we do.

# Preserving Filipino Culture (Through Crafts!)



My name is [REDACTED], and for my project, I decided to crochet a Filipiniana/Terno-inspired top to recognize traditional Filipino culture. Filipino culture is worth remembering for various reasons. First of all, the culture is rarely addressed in school. I want to preserve my culture while also increasing public awareness and education about it. My idea honors traditional Filipina clothing, and can even help me and other Filipinas feel more connected to our identity and culture. I've decided to direct my project toward a general audience in order to raise public awareness and allow Filipinos to be more recognized in history. I want to motivate my audience to learn more about my culture as well as their own. I chose to crochet my project since it is a hobby in which I am passionate and comfortable. I also believed that I could make an effective representation of my culture's clothing through it. A crocheted top is the best way for me to portray my project because it draws inspiration from traditional Filipina tops while also taking a somewhat more modernized turn, making it more appealing to people today. It allows me to express my creativity and culture altogether. To make my project, I used yarn, scissors, measuring tape, and a 4mm crochet hook. All of these items were necessary to create my piece. One challenge I faced throughout my process was time management. Crochet is a time consuming process, and it was difficult to balance my time between school, extracurricular activities, and working on this project. I also struggled with getting the top to fit properly. It's a little large for me, but I plan on giving it to a family member. Luckily, I was successful in completing it. Before starting this project, I intended to make the top exactly like traditional Filipinianas/Ternos. However, because I couldn't completely replicate the design, I had to slightly modernize the top. This worked out well since, as I previously stated, the minor modernization makes it more appealing to people today. Monument theory #1 ("To make sure that people in the future don't forget important accomplishments and events") connects to my piece because I want future generations to look back and embrace Filipino culture. Monument Theory #6 ("To preserve and spread the history of a people") also applies to my project because I am preserving the history and traditions of Filipinos by spreading awareness about the culture through art and fashion. These monument theories accurately convey my motivation for this project. I hope my project inspires the audience to seek out more information about Filipino culture.



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Summary: Let's be realistic, pieces to have life that offer us insight into, and they are always potentially reconstructive if we decide that it's important enough to be reconstructed. Just like any situation or person, for anything to be reconstructed the person, with or without, has no hand. I have decided it that all parts are a fit for example, making a service is probably pretty useful.