

American Indian Art

Grade Level or Special Area: Visual Arts, Third Grade

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Length of Unit: Six lessons; 18 days, 45 minutes each day

I. ABSTRACT

In second, third and fifth grade students study American Indians. During third grade within the Visual Arts section in the *Core Knowledge Sequence*, students study American Indian artwork. In the United States, American Indians occupied six different regions. Within each region lived different tribes who were very similar, due to the resources surrounding them. In this unit, we focus on four of the six regions and study the symbolic and practical reasons for their artwork, while also working on the technique to make the art forms and relate them to artistic terms.

II. OVERVIEW

A. Concept Objectives

1. Students will develop an awareness of visual arts in relation to various historical and cultural traditions. (CO Visual Arts Standard 4)
2. Students will understand how Native American artwork is purposeful in its creation.
3. Students will understand the interaction between humans and physical surroundings by use, distribution, and importance of resources to a geographical location.

B. Content from the *Core Knowledge Sequence*

1. 2nd Grade History and Geography: American History and Geography (p. 49)
 - a. Westward Expansion
 - i. Native Americans
 - a) Effects of near extermination of buffalo on Plains Indians
2. 3rd Grade Visual Arts (p. 75)
 - a. American Indian Art
 - i. Become familiar with American Indian works, including
 - a) Kachina Doll (Hopi, Zuni)
 - b) Navajo (Dine) blankets and rugs, sand paintings
 - c) Masks
3. 3rd Grade History and Geography: American History and Geography (p. 71)
 - a. The Earliest Americans: Native Americans
 - i. In the Southwest
 - a) Pueblos (Hopi, Zuni)
 - b) Dine (Navajo)
 - ii. Eastern “Woodlands” Indians
 - a) Woodland culture: wigwams, longhouses, farming
 - b) Major tribes and nations
4. 5th Grade History and Geography: American History and Geography (p. 117)
 - a. Native Americans: Cultures and Conflicts
 - i. Culture and Life
 - a) Pacific Northwest Indians

C. Skill Objectives

1. Students will create art to communicate real and imaginary sources. (CO Visual Arts Standard 1)

2. Students will use principles of design: rhythm, pattern, repetition, and balance (symmetry). (CO Visual Arts Standard 2)
3. Students will use elements of art: line and shape (geometric and organic). (CO Visual Arts Standard 2)
4. Students will explore different techniques and material procedure in a weave. (CO Visual Arts Standard 3)
5. Students will follow directions with safety of tools. (CO Visual Arts Standard 3)
6. Students will understand how art is a historical record and a large part of the culture. (CO Visual Arts Standard 4)
7. Students will recognize some elements of art and principles of design. (CO Visual Arts Standard 5)
8. Students will locate the Plains Indians, Southeast Indians, Northwest Indians and Woodland Indians on a map.
9. Students will identify realistic and non-realistic art. (CO Visual Arts Standard 5)
10. Students will learn the interactivness of environment and its impact on life (human and animals). (CO Geography Standard 5.1)
11. Students will understand the careful management of resources. (CO Geography Standard 5.3)
12. Students will learn how climate and surroundings affect how people live.
13. Understand the need for careful management of recourses. (CO Geography Standard 5.3)
14. Students will explore different techniques and material procedure in a weave.

III. BACKGROUND KNOWLEDGE

- A. For Teachers
 1. Best website for pictures and information:
<http://www.ahsd25.k12.il.us/Curriculum%20Info/NativeAmericans/Index.html>
 2. Scholastic. *Art and Man*. "Native American Art" December 1990/January 1991.
- B. For Students
 1. Second Grade History and Geography: American History and Geography: Geography of the America (p. 51)
 - a. North America
 - i. North America: Canada, United States, Mexico
 - ii. The United States
 - a) Fifty states
 - b) Territories
 - c) Mississippi River
 - d) Appalachian and Rocky Mountains
 - e) Great Lakes
 - iii. Atlantic and Pacific Oceans, Gulf of Mexico, Caribbean Sea, West Indies
 2. Second Grade History and Geography: American History and Geography: Westward Expansion (p. 49)
 - a. Pioneers Head West
 - b. Native Americans
 - i. Some Native Americans displaced from their homes and ways of life by railroads.
 - ii. Effect of near extermination of Plains Indians.

IV. RESOURCES

- A. *Whale in the Sky* by Anne Siberell (Lesson Five)
- B. The following are great Internet resources that can be used during the lessons:
 1. **Plains Indians**
 - a. Parfleche idea:
<http://library.thinkquest.org/J0110072/crafts/plainscrafts.htm>
 - b. Parfleche instruction:
http://www.natureshift.org/oldsite/natureshift/curricula/Wounded_Hawk/pouch/wh_pat.htm
 - c. Photos of teepees: http://www.tipis-tepees-teepees.com/historic_photos_of_tipis.htm
 - d. Great photos of parfleches: <http://www.tribalarts.com/feature/cheyenne/>
 2. **Southwest Indians**
 - a. Mesa Verde site information: <http://www.nps.gov/meve/>
 - b. Kachina doll information:
<http://www.navajoworld.com/navajo/kachina/kachinadolls.htm>
 - c. Kachina doll photos:
<http://store.yahoo.com/bearlanderstradingco/kachinadolls.html>
 - d. Navajo rug pictures:
<http://www.taostradingpost.com/store/navajo.cfm?category=4>
 - e. Navajo rug pictures: <http://www.canyonart.com/rugs.htm>
 - f. Navajo rug information: <http://navajo-indian.org/navajo-rugs.htm>
 - g. Navajo rug information:
<http://www.taostradingpost.com/weaving/index.cfm>
 - h. Navajo rug information:
<http://www.taostradingpost.com/navajo/religion.cfm>
 - i. Weaving information:
<http://www.princetonol.com/groups/iad/lessons/middle/weave.htm>
 - j. Sand painting information and lesson:
<http://www.sanjuan.edu/schools/barrett/stiles/3.12.htm>
 - k. Sand painting information:
http://www.taostradingpost.com/navajo/religion_sandpainting.cfm
 - l. Photos of sand paintings: <http://www.southwest-furniture-store.com/navajo-sand-paintings.html>
 3. **Northwest Indians**
 - a. Information about totem poles:
<http://users.imag.net/~sry.jkramer/nativetotems/>
 - b. Meaning of totem poles:
[http://www.nativeonline.com/totem_poles.htm#Meaning of Totem poles](http://www.nativeonline.com/totem_poles.htm#Meaning_of_Totem_poles)
 - c. Legends of the animals:
<http://inkido.indiana.edu/W310/w310work/romac/animals.html>
 - d. Totem pole photos:
<http://www.seestanleypark.com/totems/page6totems.htm>
 - e. Totem pole photos:
<http://www.npr.org/programs/morning/features/patc/totempoles/>
 - f. Information and photos: <http://www.btigerlily.net/BTTotem.html>
 4. **Northeast Indians**
 - a. Information: <http://www.relist.net/indian/woodland.html>
 - b. Information: <http://www.native-art-in-canada.com/easternwoodlandindians.html>

5. **Wampum**
 - a. What is Wampum:
<http://education.yahoo.com/reference/encyclopedia/entry?id=49918>
 - b. Wampum info and photos:
<http://www.nativetech.org/wampum/wamphist.htm>
 - c. Information for weaves:
<http://www.nativetech.org/beadweav/bweav.html>
6. **Great recourses for all Indians**
 - a. Information:
<http://www.ahsd25.k12.il.us/Curriculum%20Info/NativeAmericans/Index.html>

V. LESSONS

Lesson One: Plains Indian Parfleche (three days, 45 minutes each)

- A. *Daily Objectives*
 1. Concept Objective(s)
 - a. Students will develop an awareness of visual arts in relation to various historical and cultural traditions.
 - b. Students will understand how Native American artwork is purposeful in its creation.
 - c. Students will understand the interaction between humans and physical surroundings by use, distribution, and importance of resources to a geographical location.
 2. Lesson Content
 - a. 2nd Grade History and Geography: American History and Geography
 - i. Westward Expansion
 - a) Native Americans
 - i) Effects of near extermination of buffalo on Plains Indians
 3. Skill Objective(s)
 - a. Students will use principles of design: balance (symmetry).
 - b. Students will use elements of art: shape (geometric and organic).
 - c. Students will follow directions with safety of tools.
 - d. Students will understand how art is a historical record and a large part of the culture.
 - e. Students will recognize some elements of art and principles of design.
 - f. Students will locate the Plains Indians on a map.
 - g. Students will learn the interactivness of environment and its impact on life (human and animals).
 - h. Students will understand the careful management of resources.
 - i. Students will learn how climate and surroundings affect how people live.
- B. *Materials (for a class of 30)*
 1. American Indian Power Point (Download here)
 2. 15 brown grocery bags
 3. 15 scissors
 4. Crayons
 5. 30 Sharpies
 6. 60- 6 inch brown pieces of string
 7. Single hole punch
 8. Appendix A (Buffalo story)-copy for the teacher

9. Appendix B (How to fold Parfleche)-copy for the teacher
10. Appendix C (Geometric Shapes)-copy for the teacher and one copy for every two students

C. *Key Vocabulary*

1. *Parfleche* is like an Indian “backpack.” It is made from a rectangular piece of buffalo hide. A person would place their possessions in the center, and then fold it like an envelope and tie with strings. Plains Indians used parfleches to carry all their belongings when they moved across the plains. They would be made waterproof by covering it with glue made from beaver tails. Then they painted them with geometric shapes.
2. *Geometric Shape* is a shape that can be mathematically figured out or is perfect. It is a shape with a name, for example square, triangle, circle, rectangle, pentagon, oval, etc.
3. *Organic Shape* is a random shape; something that is not mathematically perfect, mostly coming from nature. Some examples are a leaf shape or a splotch of paint thrown on a page.
4. *Symmetrical* is a design that mirrors itself on either side of a middle line. For example, if you fold a design in half, both sides should be the same on either side.
5. *Tanning a hide* means to turn the skin of an animal into leather. Once Indians have killed an animal, they use every part of it in a useful way. To tan the buffalo hide, the person would take the skin off the animal, clean it, and then set it in the sun to turn to leather.

D. *Procedures/Activities*

NOTE TO TEACHER: We are looking at the Plains Indians and how they lived in this lesson. Students will be making an “Indian Backpack” called a parfleche.

Day One

1. Show the slide show about Plains Indians, and share information.
 - a. Slide 3 (Map): Ask students: Where do they think the Plains are? What is the land like on the region? (mountains, water, forest, grass)
 - b. Slide 4: Ask what kind of animals live here. (buffalo, prairie animals) What do you know about Buffalo? (varied answers) What food is produced off this land? (grains and buffalo meat) Who lived in the plains? (Plains Indians) What kind of houses do they live in? (teepees)
 - c. Slides 5-6: Why do they live in teepees? (because they travel to follow the buffalo and need a light portable camp) What is a teepee made out of? (buffalo hide) How did they get the buffalo? (hunted)
 - d. Slide 7: Were there a lot of buffalo? (yes) Are there now? (no) What happened to the buffalo? (The white man was killing them off during Westward Expansion.)
 - e. Slide 8: We said that the Plains Indians moved around. In order to move around they needed bags to carry their possessions. They didn’t have backpack shops. Can anybody think of an idea they could use to make a carrying “bag?” (Various ideas)
 - f. Slides 9-12: They made these bags called parfleche. *Parfleche* is like an Indian “backpack.” It is made from a rectangular piece of buffalo hide. A person would place their possessions in the center, and then fold it like an envelope and tie with strings. Plains Indians used parfleches to carry all their belongings when they moved across the plains. They would be made waterproof by covering it with glue made from beaver tails.

2. Tell the kids we are going to make a parfleche! First, we need to go on a hunt to catch the buffalo!!! Story can be found in Appendix A.
3. Hand out the brown bags. Tell the students we must now tan the buffalo hide. (If you would like to keep pretending they are all Indians, you may embellish the story more.) Then, one partner must take the scissors and cut the stomach from the rear of the buffalo to the head of the buffalo. (The rear is the open end.) Tell them to cut on the crease. Next, they must cut off the head. Cut around the bottom of the bag. Collect the heads. Also, the students should open up the skin and flatten it in front of them.
4. Instruct them to cut it in half so each student has the same size piece. (If they don't cut it the same size, it is not a problem.)
5. Tell them: "This is going to be your parfleche."
6. Show them how to fold it. See Appendix B.
7. Next, open up the last fold, and have students write their name.

Clean- up

8. Pass out a large folder to each table. Label each folder with the table name/color.
9. The students will put their artwork in their table folder. This makes it easier for the teacher to collect and pass back. You only will have to pass back a few folders rather than the whole class. The students can pick out their own work.

Day Two

1. The students will be practicing geometric shapes. Ask the students if they know what a geometric shape is. (Have them give examples.) Ask if they know what an organic shape is. Demonstrate on the board, and show the difference. Tell them we are only doing geometric shapes, because this is what the Plains Indians used.
2. Show slides of the Plains Indian information again. Ask them quick review questions about what you told them the day before. Stop on the parfleche examples, and have students point out the geometric shapes. Go through slides 9-12.
3. Hand out blank pieces of scrap paper and sharpies. Have the students draw a line down the middle of their paper. Don't let them draw yet.
4. You will demonstrate on the board how some geometric shapes can be put together to make a design (Some examples are in Appendix C.) However, you have to make the design symmetrical over the middle line. Ask the students what symmetrical means.
5. Hand out two copies of Appendix C per table (about one sheet per two students). They may practice geometric designs on the scrap paper. Let them practice as much as they want. Remind them it must be symmetrical over the middle line they drew. Also, it is important to mention to make it simple. Don't add too many lines or it will get too complicated. They can look at the Indian examples from the slides. Point out they are not very complex.
6. While they are practicing, you will hand back their table folders with the parfleche in them.
7. Tell them, once you (the teacher) approve their design they may draw it on the back of the parfleche. Demonstrate where the back is (open up the last two folds then flip over). It will be a long rectangular shape. (Make sure the side flaps are still folded under.)
8. Once you approve their design, they may draw it on the back of the parfleche, with the sharpie. Once the design is drawn, they may color it in with crayons.

Clean-up

1. Have them put parfleches in table folders and put supplies away. You collect table folders.

Day Three

1. Continue to work on parfleches. In the beginning of class, ask them: What is a parfleche and what is it made out of? (buffalo hide) Which Indians make parfleches and why? (Plains Indians because their tribe moves around and they need to carry their belongings.) Where do the Plains Indians live? (middle of the country in the open plains) Why is the buffalo so important to those people? (The buffalo is one of the tribe's greatest resources. They need the buffalo survive. The buffalo provide them with food, clothing, shelter and many more things.) What was happening to the buffalo as the white man moved west? (The white man were killing all the buffalo and therefore killing the Plains Indians because they could not use the buffalo to live. The Indians were very careful not to kill too many buffalo, because they knew the buffalo we so important to their way of life. However, the white man didn't care and killed thousands and thousands at a time.)
 2. What are geometric shapes, and give examples? (A shape that has a name, mathematically perfect square, triangle, circle, rectangle etc.) What are organic shapes? (Natural, it doesn't really have a name.) Which are we using? (Geometric) What does symmetrical mean? (the same on both sides)
 3. Remind them to make simple big shapes. They must do a good job coloring! Fill in all the holes during coloring. The shapes they color must be dark and bold.
 4. Hand back table folders. They will continue working.
 5. Once finished, have them raise their hands. Once the teacher approves of the coloring, the teacher will hole punch four holes. (See last picture on Appendix B, as to where to put holes.) Give the students two pieces of string and have them string it and tie the parfleche.
- E. *Assessment/Evaluation*
1. See Appendix I and use to evaluate parfleches.

Lesson Two: Kachina Doll (three days, 45 minutes each)

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students will develop an awareness of visual arts in relation to various historical and cultural traditions.
 - b. Students will understand how Native American artwork is purposeful in its creation.
 - c. Students will understand the interaction between humans and physical surroundings by use, distribution, and importance of resources to a geographical location.
2. Lesson Content
 - a. 3rd Grade Visual Arts American Indian Works
 - i. American Indian Art
 - a) Become familiar with American Indian works, including
 - i) Kachina Doll (Hopi, Zuni)
 - b. 3rd Grade History and Geography: American History and Geography
 - i. The Earliest Americans: Native Americans
 - a) In the Southwest
 - i) Pueblos (Hopi, Zuni)

3. Skill Objective(s)
 - a. Students will use principles of design: balance (symmetry).
 - b. Students will use elements of art: shape (geometric and organic).
 - c. Students will follow directions with safety of tools.
 - d. Students will understand how art is a historical record and a large part of the culture.
 - e. Students will locate the Plains Indians on a map.
 - f. Students will learn the interactivness of environment and its impact on life (human and animals).
 - g. Students will understand the careful management of resources.
 - h. Students will learn how climate and surroundings affect how people live.
- B. *Materials (for a class of 30)*
 1. American Indian Power Point
 2. 30 pieces of light brown construction paper 12" x 18"
 3. 30 pencils
 4. Erasers (a few per table)
 5. 30 scissors
 6. 30 pieces of gray construction paper 4" x 4"
 7. 30 pieces of gray construction paper 4" x 6"
 8. Oil craypas (or crayons work as well)
 9. A big bag of feathers
 10. 15 glue bottles
 11. Appendix D (Human Doll Form)-copy for the teacher
 12. Appendix E (Kachina Symbols)-copy for the teacher
- C. *Key Vocabulary*
 1. *Kachina Doll* is a ceremonial doll made by males and given to girls and women to involve them in spiritual rituals within the tribe. The dolls are small wooden images carved to represent the men who dance in custom, masked and painted as Kachina spirits in the Hopi villages.
 2. *Mesa Verde* is located in southwest Colorado. That is where the "cliff dwellings" are located.
 3. *Kiva* is the circular worship room at the "cave dwellings," where the Kachina preformed their sacred dances and ceremonies.
 4. *Sunface* is the sun God.
 5. *Cliff Dwellings* are Indian homes in the Southwest region built into the sides of cliffs kind of like caves.
- D. *Procedures/Activities*

Day One

 1. **Set up:** *In a bucket on each table put one eraser per two students, and scissors for each student.*
 2. Show American Indian Power Point:
 - a. **Slides 1-14:** Breeze through the Plains Indians; start on Southwest Indians.
 - b. **Slide 15** (map): Show location of the Southwest Indians; also show where the Plains Indians are located. Ask them what they think the land is like (climate) in the southwest. (wooded, desert, plains, mountains)
 - c. **Slide 16:** Tell them the land is very open and in order to be safe, where do you think the people lived? (varied answers from kids)
 - d. **Slide 17:** Show them the picture; ask if they see a house.
 - e. **Slide 18:** Point out the house on the left side. Ask them who they think lived there. (Pueblos: Hopi and Zuni) Why don't they make teepees like

the Plains Indians? (They are no buffalo or big animals to give them hides. It would be too hot; these people need shade from the sun. They don't move around.) Show slides 19-20.

- f. Slides 21-26: They made these Kachina Dolls. Information: <http://www.navajoworld.com/navajo/kachina/kachinadolls.htm> (This is great information, short and concise.)
3. Tell students we are going to make a Kachina Doll. First, we must make the doll then we will dress him for the ceremony.
 4. Hand out a pencil and brown piece of paper to each student.
 5. We are going to draw a human form, follow teacher on the board. Refer to Appendix D. (It will be made all from rectangles and squares.)
 6. First, draw the body.
 7. Then draw the straight leg (first the thigh, then shin, then foot).
 8. Draw the dancing leg (first the thigh, then shin then foot).
 9. Draw the straight arm (first upper arm, then forearm, then hand (circle)).
 10. Draw the arm in the air (first upper arm, then forearm, then hand (circle)).
 11. Draw the neck and head (make the neck thick).
 12. Cut it out. (Be sure to tell the students to be very careful not to cut off any body parts. If they do, just tape it back on.)
 13. Write name on back put in table folder. Put all supplies away.

Day Two

1. **Set up:** *At each table have scissors, erasers, oil craypas or crayons. Print the pictures of the Kachina Dolls and hang them in the front of the room.*
2. Show Power Point to start the lesson. Ask some review questions of what they learned the first day of this lesson. Where do they live and what kind of recourses do they have?
3. Hand back the table folders. Have each student find their doll. Today we must make their special ceremonial outfit.
4. We will first start with the skirt. Tell them each doll has the ceremonial skirt on. We must make one for our doll. Have them look at the designs on the skirts. Are they geometric or organic shapes? (geometric) Are they simple or complex? (simple) Are there a lot of colors or just a few? (few) The teacher demonstrates some patterns on the board.
5. Once you feel the students understand, hand out the 4" x 6" gray sheets of paper. They should cut the skirt out of this to fit their doll. They can cut a half circle shape at the bottom so it looks like the doll is actually dancing. They must decorate the skirt with a simple geometric design. Let them work for a bit.
6. As they get closer to finishing, stop them and tell them, once finished with the skirt they will write their name on the back. (Don't glue it down.) Then give students 4" x 4" gray sheet of paper. They will be drawing the mask with this piece of paper.
7. Tell them they must pick out an animal or Sunface for the mask. They may copy one from the front board or make their own. Ask them to look at the dolls faces; do they look realistic, or are they just representational of a face? (Representational) The Pueblos had a style for the face features. The heads were either a simple circle, square or rectangle. The eyes were just two dots, circles or rectangles. They were not perfect with eyelashes and eyeballs. The noses were generally triangles; the mouths were circles or rectangles. What kinds of shape are all these? (geometric) Is the mask symmetrical? (yes) Point out that they use simple shapes to decorate the face in Appendix E. They may use these shapes if they like, otherwise they may color how they want, being sure to keep it

simple. In addition, point out that Sunface will always have the two perpendicular lines on its forehead. So, if they are creating Sunface, they must those lines there. Tell the students that once they finish drawing and coloring the face, they will be able to add feathers around the perimeter of the mask.

8. Let them keep working. Some will finish today; have them glue the skirt on, glue the mask the glue feather around the perimeter of the mask. Set these aside to dry.
9. Everybody else put their stuff in the table folder and clean up supplies.

Day Three

1. **Set up:** *Have glue, scissors, crayons or craypas on the table.*
 2. Start with the Power Point and ask review questions on the Southwest Indians. Who lived in the “cliff dwellings?” (Hopi and Zuni) What was the climate like? (desert) Were there a lot of trees? (no) What artwork were we looking at? (Kachina dolls)
 3. Ask them why the Hopi and Zuni made the Kachina dolls. (religious ceremonies) Who were the Kachinas? (Gods) What kind of God do you think they worshiped? (Sunface, cloud, rain, lightning, crow, corn, owl, wolf) Why? (In order to survive they need those things. They have limited resources they need to use what they have.)
 4. Why do cultures make masks? (Varied answers) The Native American “masks” had many and varied purposes, from entertainment to spiritual and/or medicinal purpose. Many Tribes believe/believed that when a person donned certain masks for specified ceremonies or rituals, the actual spirit of the animal depicted entered the individual wearing it and thus the individual was able to share this creatures power to some degree, be it strength, purpose, wisdom, and the like (www.snowwowl.com/naartmasks.html).
 5. Let the students keep working.
 6. Once these are all finished with the mask they may glue it on the body, and then add the feathers to the mask.
 7. If some students finish early, have those students make and glue on wrist and ankle tassels, like the dolls in the pictures.
- E. *Assessment/Evaluation*
1. See Appendix I and use to evaluate Kachina dolls.

Lesson Three: Navajo Rugs (three days, 45 minutes each)

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students will develop an awareness of visual arts in relation to various historical and cultural traditions.
 - b. Students will understand how Native American artwork is purposeful in its creation.
 - c. Students will understand the interaction between humans and physical surroundings by use, distribution, and importance of resources to a geographical location
 2. Lesson Content
 - a. 3rd Grade Visual Arts
 - i. American Indian Art
 - a) Become familiar with American Indian works, including
 - i) Navajo (Dine) blankets and rugs, sand paintings
 - b. 3rd Grade History and Geography: American History and Geography
 - i. The Earliest Americans: Native Americans

- a) In the Southwest
 - i) Dine (Navajo)
- 3. Skill Objective(s)
 - a. Students will use principles of design: rhythm, pattern, repetition, and balance (symmetry).
 - b. Students will use elements of art: line and shape (geometric and organic).
 - c. Students will explore different techniques and material procedure in a weave.
 - d. Students will understand how art is a historical record and a large part of the culture.
 - e. Students will locate the Plains Indians, Southeast Indians, Northwest Indians and Woodland Indians on a map.
- B. *Materials (for a class of 30)*
 - 1. American Indian Power Point
 - 2. 30 pieces of 12" x 6" cardboard with many notches on either ends one inch apart (Appendix F)
 - 3. 30 large craft stick with one notch at either end
 - 4. 30 pre-cut string (two body lengths) Color: either brown, white, black
 - 5. 30 pre-cut string (two body lengths) Color: varied
 - 6. 30 combs
 - 7. A lot more yarn
 - 8. Appendix F (Weaving)-copy for the teacher
- C. *Key Vocabulary*
 - 1. *Adobe* is a style of architecture, built by the people in the southwest region. It is a small square house with a final coating of mud, which keeps the house cool during the hot weather.
 - 2. *Pattern* is a shape or lines that repeat themselves.
 - 3. *Rhythm* is a pattern repeating itself, giving a design or picture continuity.
 - 4. A *loom* is a frame (or machine) on which weaving is done.
 - 5. The *warp* is the vertical threads, which form the base of the weaving.
 - 6. *Warping the loom* means to string the threads onto the loom.
 - 7. The *weft* is the horizontal threads, which are woven across the warp.
- D. *Procedures/Activities*
 - 1. **Preparation**
 - a. Notch the cardboard.
 - b. Notch the craft sticks.
 - c. Cut 30 lengths of string (choose one color: brown, white, or black).
 - d. Cut 30 lengths of colored string (varied).

Day One

- 2. Show American Indian Art Power Point:
 - a. Slides 15-27: Quickly go over map and Kachina dolls. We are going to look at another tribe in the southwest territory.
 - b. Slide 28: They didn't live in the cliffs like the others; they lived in houses like this. This is called the adobe style. Adobe is a style of architecture, built by the people in the southwest region. It is a small square house with a final coating of mud, which keeps the house cool during the hot weather. Why would they need something like this for their homes? What kind of weather is it in this region?
 - c. Slide 29: Explain that another style of artwork is weaving. What is weaving? (Varied answers from kids. A weave is interlacing threads or

- sting to make a cloth. It is done on a loom.) Ask them to raise their hand if they have ever seen anyone work on a loom. What is a loom? (the frame for the weave) Tell them that another group of people who live in the southwest region is the Navajos. The Navajo tribe is known for weaving beautiful rugs. This picture might be how they did it in the old days, but now they have machines that are more modern. (A loom is a frame or machine the rug or blanket is weaved on.)
- d. Show slides 30-32: Here are some of the rugs the Navajo weave.
 - e. Did you see a pattern in these rugs? (yes) Who can explain what a pattern is? (shapes or lines that repeat themselves) What does random mean? (no order) Can anyone explain?
 - f. Slide 33: Which one of these has a pattern, which does not? (the rug) Which one feels like it has rhythm? Why? (You should get many different answers; accept all, but explain how the one with pattern should feel like a rhythm. Think like in music class notes repeat themselves and move up and down a scale smoothly. They are not random and all over the scale when ever they want. Neither of these pieces of art is bad, one just has pattern and rhythm giving it an order, where the other doesn't and is more abstract.) Is the rug geometric? (yes)
3. Demonstrate a few patterns on the board. (Use different colored line.) For example, if each letter represent a different color line, make some patterns - a,b,a,b,a,b,a a,b,c,c,b,a,a,b,c,c,b,a a,b,c,d,a,b,c,d
 4. Make sure the students understand before you move on. Then pass out the cardboard pieces; have them write their name on the back with pencil. Tell them this is their loom.
 5. Hand out the pre-cut brown, white or black string. We are going to warp the loom – this means to string the thread onto the loom see. (See Appendix F.) Tie the end of the string around the first notch at the bottom left corner. Then lead the string up to the top and around the notch opposite at the top then back down the front. (Nothing will ever go on the back.) Then repeat until the string is almost gone and tie the end. Be sure to finish on the bottom of the loom.
 6. Next pass out the craft sticks and pre cut colored string. Wrap this string around the craft stick the long way (Don't tie a knot to it). You will be wrapping it using the notches on either end.
 7. We will be learning the simple Tabby weave (one over, one under). The teacher will demonstrate. Start at one side going over, under, over, under each string on the warp. (When you start be sure to leave about 6 inches hanging, you will tie this off later.) When you get to the end, comb it down – meaning take the comb and push the string far to the bottom of the loom. Then you will take the string and go back the other way making sure the first string is going the opposite way of how it ended. For example, if you ended going under the last warped string, you will go over it to start back the other way. Weave all the way across and comb it down. Repeat until string is gone, or you would like to switch colors.
 8. Switching colors – once you are done with a desired color, finish a row then take the extra string of the craft stick. Cut off so there are about 6 inches hanging. Throw the rest in a scrap box; they could be used for tassels later. Wrap another color string around the craft stick and start again. (Be sure to let the students only take two body lengths of string or it will be a tangled mess.)
 9. Weave until the board is full. Then to finish, slip the top loops off the loom. Tie each loop with a tassel. Then repeat on the bottom. See Appendix F.

10. Advanced: If a student is advanced, look on this website for many other ways to weave: <http://www.princetonol.com/groups/iad/lessons/middle/weave.htm>.
- E. *Assessment/Evaluation*
1. See Appendix I to evaluate weaving

Lesson Four: Sand Paintings (three days, 45 minutes each)

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students will develop an awareness of visual arts in relation to various historical and cultural traditions.
 - b. Students will understand how Native American artwork is purposeful in its creation.
 - c. Students will understand the interaction between humans and physical surroundings by use, distribution, and importance of resources to a geographical location.
2. Lesson Content
 - a. 3rd Grade Visual Arts
 - i. American Indian Art
 - a) Become familiar with American Indian works, including
 - i) Navajo sand paintings
 - b. 3rd Grade History and Geography: American History and Geography
 - i. The Earliest Americans: Native Americans
 - a) In the Southwest
 - i) Dine (Navajo)
 3. Skill Objective(s)
 - a. Students will use principles of design: rhythm, pattern, repetition, and balance (symmetry).
 - b. Students will use elements of art: line and shape (geometric and organic).
 - c. Students will explore different techniques and material procedure in a weave.
 - d. Students will understand how art is a historical record and a large part of the culture.
 - e. Students will locate the Plains Indians, Southeast Indians, Northwest Indians and Woodland Indians on a map.
 - f. Students will identify realistic and non-realistic art.
 - g. Students will learn how climate and surroundings affect how people live.

B. *Materials (for a class of 30)*

1. 30 10" x 10" cardboard squares
2. 5 pounds of play sand
3. Cloth dye
4. 30 pieces of scrap paper
5. 30 pencils
6. Glue
7. 30 glue brushes
8. Scooper

C. *Key Vocabulary*

1. *Sand Paintings* are ceremonial design of the Navajo and Pueblo peoples created by sprinkling colored sand on to the ground making a design or picture. They were mostly used in ceremonies, and destroyed during the ceremonies. Today they are done and preserved on board to sell and decorate.

2. *Radial Design* is a design that looks like it is coming from the middle. The design is symmetrical over the x- and y-axis.

D. *Procedures/Activities*

1. **Preparation:** Get buckets of dye ready.

Day One

2. Show slides from American Art Power Point
 - a. Slides 15-33: Breeze through them, telling information as you flip through the slides.
 - b. Stop on 34: Look at the guy making sand painting.
3. Ask the students what they think he is doing. (Various answers) He is making a sand painting. What do you think sand painting is? (Various answers) Sand painting was created during a religious ceremony. The sand painting is an important element in a two to nine day ceremony, which is designed to restore balance (hozho), restoring health or promising “good things.” The medicine man would create the painting with crushed rock, and other pigments. They were created on the ground during the ceremony. He would say chants and touch the painting and touch the people to give them their blessings. All sand paintings were destroyed at the end of the ceremony, symbolizing that bad health or the bad scenario has gone away. More sand painting information and another lesson can be found at: http://www.taostradingpost.com/navajo/religion_sandpainting.cfm and <http://www.sanjuan.edu/schools/barrett/stiles/3.12.htm>.
4. Do you think they paint the sand or design/drew a picture using with colored sand? (Use the colored sand to make the picture.) This is what we will be doing.
5. First, we will dye the sand. Have students come around the buckets of dye. They may each throw in some handfuls of sand into the buckets of dye that the teacher has already prepared. (You may need to put more in.) Let this sit, and the students will start to draw out their design. (Later, the teacher will have to scoop out the colored sand and set it out to dry.)
6. Have everyone sit down. Pass out scrap paper and pencils. Have students write their name on it.
7. We are going to make a radial design. A radial design is a design that looks like it is coming out from the middle. The design is symmetrical over the x- and y-axis. Then you will demonstrate on the board. Draw an x- and y-axis. Show the kids how a circle in the center of the page can be a radial design. It is symmetrical over each line. Add some more design in one of the boxes and show how it can be symmetrical over both lines. Teacher should draw radial designs and non-radial designs and have the students decide which is and which is not a radial design.
8. Show Slides 37-38. Are these radial? (Yes)
9. Pass out paper and pencils. Have the students fold their paper in half and then in fourths. They will be doing a radial design. Tell them to make the designs big. If they make them detailed it will not work because you cannot be very detailed with the sand. They will be following your lead.
 - a. Step one: Draw a circle or square in the center of the page. Ask them if this is radial. (yes) Why? (Because it can be symmetrical over both lines.)
 - b. Step two: In one of the boxes draw a large geometric shape or a couple of them. Hint: they may want it to have an order to it so it is not random it will look unequal.
 - c. Step three: Draw a design on one of the creases. You can give examples.

- d. Step four: Using what they have drawn, make it into a radial design.
10. Explain that once they have finished drawing it in pencil, they will color it in with crayon. To keep it simple, only let them pick three colors plus black. Let them work. (Remind them they only have the color of which you made the sand.)
11. Once they are close to finishing, explain they must hand the drawing into the teacher to be approved. (Very important to be sure the shapes are big enough.) Then they will get a piece of cardboard. They will go back to their area and write their name on the **back** of it. After their name is on it, they may go over to the sand board station and paint the whole front side with glue and cover with an even coat of regular sand. Be very sure to watch the sand station so it doesn't get over crowded, you may have to limit it to a few kids at one time. Put on the drying rack. Make sure name is on the bottom.

Day Two

1. Show them the slides again for sand painting. Ask review questions about what you learned the previous day.
2. Hand back their sand board and radial drawing. You will demonstrate how to use the charcoal to transfer their picture.
3. Hand out charcoal pencils and let them transfer their outline onto the board. Once finished they may put glue over their lines and cover with black sand. Let it sit next to them to dry. For the rest of class have them free draw more radial designs. When there are about 5-10 minutes left, have students dump extra sand into the buckets and set their picture on the drying rack.

Day Three

1. **Set-up:** *At each table, have a cup of each color of sand. Each student will have a piece of paper bigger than his or her design. Set out diluted glue buckets and brushes.*
 2. Teacher demonstration: Set your sand painting on the bigger piece of paper. Brush glue on all the areas you would like to be one color. Then take that color and sprinkle it on the picture; let it set to dry. Then you will dump the sand on the paper and pour the sand back into the correct color bucket.
 3. Note that after every color it will have to set to dry for a short time. Have the kids do the first round, set it aside and works on radial design free draw. Then you tell them about every 10 minutes to switch to the new color.
 4. Once they are finished, place on a drying rack.
- E. *Assessment/Evaluation*
1. See Appendix I to evaluate sand paintings.

Lesson Five: Totem Poles (three days, 45 minutes each)

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students will develop an awareness of visual arts in relation to various historical and cultural traditions.
 - b. Students will understand how Native American artwork is purposeful in its creation.
 - c. Students will understand the interaction between humans and physical surroundings by use, distribution, and importance of resources to a geographical location.
2. Lesson Content
 - a. 5th grade History and Geography: American History and Geography
 - i. Native Americans: Cultures and Conflicts

- a) Culture and Life
 - i) Pacific Northwest Indians
- 3. Skill Objective(s)
 - a. Students will create art to communicate real and imaginary sources.
 - b. Students will use principles of design: rhythm, pattern, repetition, and balance (symmetry).
 - c. Students will use elements of art: line and shape (geometric and organic).
 - d. Students will understand how art is a historical record and a large part of the culture.
 - e. Students will locate the Plains Indians, Southeast Indians, Northwest Indians and Woodland Indians on a map.
 - f. Students will identify realistic and non-realistic art.
 - g. Students will learn how climate and surroundings affect how people live.
- B. *Materials (for a class of 30)*
 - 1. American Art Power Point
 - 2. *Whale in the Sky* by Anne Siberell
 - 3. 30 pencils
 - 4. 30 Sharpies
 - 5. 30 24" x 12" pieces of white poster board (cut a large square in half)
 - 6. Paint for 30
 - 7. 30 brushes
 - 8. Water buckets for tables
 - 9. About five staplers
 - 10. Appendix G-copy for the teacher
- C. *Key Vocabulary*
 - 1. A *totem pole* is a log carved and painted with animals to represent family or clan. Each animal has a symbolic meaning particular to its character.
 - 2. A *Potlatch ceremony* is a feast held by a family to honor an event. During the Potlatch ceremonies, the families give away large amounts of gift to the guesses according to their rank or status. These soon turn into completions about who can give away the best gift at their Potlatch, because the more extravagant the gift displays more wealth.
 - 3. *Exaggerated features* is to enlarge feature bigger than the true size. In the case of totem pole design, it was used to simplify the design and enunciate a particular feature.
- D. *Procedures/Activities*
 - Day One:**
 - 1. Show American Indian Power Point:
 - a. Slide 40 (map): Explain where they live.
 - b. Slide 41: Talk about the climate and what it looks like. Ask them: Do these people live the same as the other Indians? (no) They live in wood houses.
 - c. Slide 42: Why don't they live like the other Indians we studied? (They live in the wood houses and have different resources.) Where do you think they get their food? (water and hunting) From where? Do they need to follow their food around, like the Plains people with the buffalo? (no) How can they use the resources around them to help them the most? (Use trees for homes, canoes to fish, totem poles. Hunt in the wood and use the ocean.)

- d. Slide 43: They made totem poles. What is a totem pole? What is carved **on** a totem pole? (animals) Why did they make totem pole? (You will get varied answers.) Totem pole info: Originally an important part of the potlatch ceremony, totem poles were once carved and raised to represent a family-clan, its kinship system, its dignity, its accomplishments, its prestige, its adventures, its stories, its rights and prerogatives. A totem pole served, in essence, as the emblem of a family or clan and often as a reminder of its ancestry (http://www.cdli.ca/CITE/totem_poles.htm). More information about totem poles: http://www.nativeonline.com/totem_poles.htm#Meaning%20of%20Totem%20poles <http://users.imag.net/~sry.jkramer/nativetotems/>
 - e. Slide 44-46: Did they draw these animals realistically or are the representational? (representational) Are the features like the eyes exaggerated; meaning made bigger than they were suppose to be? (yes) Do you think the artist did this on purpose? (yes) Did they use the exact right color and make it very detailed? (no) But can you still tell what animal it is representing? (yes) Show rest of the Slides 47-49
 - f. Ask what kind of animals they think live in the Northwest Territory. (otter, bear, deer, frog, salmon, hawk, thunderbirds) Read story *Whale in the Sky* by Anne Siberell. They need to pick one animal, tell them what each animal means (Appendix G).
2. Hand out half sheet of tag board and pencil. Make sure they right their name on the back. Flip it over, and then lay it down landscape. Draw a light line down the center of the page. (Teacher demonstrates and students follow along.) Tell them we are going to draw the face of an animal. It has to be symmetrical over that line. First, we draw two large circles for eyes. Then draw the pupils. Demonstrate round pupils and slitty pupils. (Teacher knowledge: These papers are going to be wrapped into a tube. So draw the face over the whole paper. You may want to explain this to the students so they don't draw a head, because the whole tube will be the head.) Next, draw simple lines or shapes on the side of the head. Make sure it is symmetrical. Give them about one-two minutes or they will get too complex. Emphasize that the totem pole designs were simple, not complex. Once two minuets are up, tell students to get a Sharpie and go over the lines. When they are done, put it in the table folder and put Sharpies and pencils back.

Days Two and Three

1. **Set-up:** *Have paint, water, and paintbrushes ready to pass out.*
2. They will be painting the faces, then cutting and attaching wings, beaks, ears, etc.
3. Show American Indian Power Point for Northwest Territory. Ask them review questions for what they learned the day before.
4. Point out that they should pay attention to how the totem poles are painted. Are the simple or complex? (simple) Are they painted realistically? (No, they use bold solid colors.)
5. Explain that they must paint the entire piece pf paper unless something is going to be white. Demonstrate that you will curl the paper into a tube, like to totem pole piece, and staple it. They will be able to cut out wings, beaks, ears, etc. If they would like to be creative and add other parts, let them try it. Demonstrate cutting out the objects, pointing out they don't need to cut in the middle of the paper. Use the edges that are already there. A beak is a triangle bent in half.

6. Once they are finished painting everything, the teacher will go around and staple the tubes. The teacher or they may staple on wings, and ears. Beaks will have to be put on by the teacher. Slice an upside down “v” slit in the tube where you want the beak then slip in break in.
 7. Display: Tape them on top of each other to make the whole totem pole.
- E. *Assessment/Evaluation*
1. See Appendix I to evaluate the totem poles.

Lesson Six: Wampum Bracelets (three days, 45 minutes each)

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students will develop an awareness of visual arts in relation to various historical and cultural traditions.
 - b. Students will understand how Native American artwork is purposeful in its creation.
 - c. Students will understand the interaction between humans and physical surroundings by use, distribution, and importance of resources to a geographical location.
2. Lesson Content
 - a. 3rd Grade American History and Geography
 - i. The Earliest Americans: Native Americans
 - a) Eastern “Woodlands” Indians
 - i) Woodland culture: wigwams, longhouses, farming
 - ii) Major tribes and nations
3. Skill Objective(s)
 - a. Students will use principles of design: rhythm, pattern, repetition, and balance (symmetry).
 - b. Students will use elements of art: line and shape (geometric and organic).
 - c. Students will explore different techniques and material procedure in a weave.
 - d. Students will understand how art is a historical record and a large part of the culture.
 - e. Students will locate the Plains Indians, Southeast Indians, Northwest Indians and Woodland Indians on a map.

B. *Materials (for a class of 30)*

1. 30 notched cardboards
2. 30 big plastic sewing needles
3. 30 precut white string (one body length)
4. Yarn
5. Beads (about 21 per student)

C. *Key Vocabulary*

1. *Wampum* beads are made from polished shells, used by Northeast Indians as currency and jewelry or sometimes used in ceremonial exchanges.
2. *Woodland* is a term used to describe the Northeast Indians, because the Northeastern part of the USA is mostly all woods, unlike the other regions.
3. *Longhouses* were large houses made by Northeast Indians. They were one-story long spaces occupied by more than one family.
4. *Wigwam* is a dwelling made by Northeast Indians mostly having an arched roof and overlaid with bark, hides, or mats.

D. *Procedures/Activities*

Day One

1. Show American Indian Power Point:
 - a. Slide 51 (map): Point out where the Northeast Indians are.
 - b. Slide 52: Show them this is what the region looks like. Tell them the Northeast people are called “Woodland Indians.” Why do they think that is so? Ask them what kinds of animals live there. (deer, bear, birds, fish) How do you think the Indians used the woods, rivers and lakes? Did they hunt stay in one place or move around? (stayed in one place) What kind of houses do you think they lived in? (longhouses, wigwams)
 - c. Slides 53-54: A big thing that these Indians had was wampum. Ask them to raise their hand if they ever heard of wampum before. Wampum can come in many forms, but it initially starts out as a shell. They will make beads out of the shells. The Northeast Indians used wampum like money. They were mostly white and purple. Purple was worth more than white.
 - d. Slide 55: These are the shells that wampum comes from. Tell them to notice the purple. There is a lot less purple and that is why it is more valuable.
 - e. Slide 56: This is a big wampum piece. They also wore it as jewelry. Some can be big beads, and some can be small beads.
 - f. Slide 57: This is a necklace.
 - g. Slide 58: These are bracelets.
2. We are making bracelets. We will be weaving again, but in a much smaller proportion.
3. Hand out the cardboard looms. Pass out the precut string. The loom will need to be warped again. Tie the string at a bottom notch. String it up around the top loop opposite it, then back down around the bottom loop. (Example in Appendix F). The warp will have four strings on the loom frame. Tie it around the loop at the bottom.
4. Pass out the big plastic needles and precut colored string, have students weave like the Navajo rug (over, under, over under, then opposite on the way back). After every row, comb it down. Weave until you are about two inches up the bracelet.
5. Next, string three beads on the string. Weave across the line. When you pull it tight, you will have to pull through the beads as well. One should set in each column. String three beads again and go back the other way repeat the same thing. Weave beads in for about two inches.
6. Once they have 2 inches with the beads, resume back to regular weave again, until the bracelet is finished.

Days Two and Three

1. Show slides again, ask review questions about the Woodland Indians. Explain how to do the weaving again. Then let them start working.
2. To finish, take one string and string it through all the loops and tie a knot leaving extra string to hang. You should be left with string hanging off each end to tie the bracelet on wrist.

E. *Assessment/Evaluation*

1. See Appendix I to evaluate bracelets.

VI. CULMINATING ACTIVITY

- A. Where are they now?
1. Since the arrival of the white man, the American Indians have been pushed farther and farther west. At first, it was an agreement between the American Indians and the first settlers. There were boundary lines and each was to stay in their own area. As more settlers came, the boundaries were crossed by the settlers. British were promising land to new settlers in the Indian Territory. As the settler grew in population and strength, the American Indians were forced farther west. They were killed and even purposely stricken with disease to move them out of the settler's new land. As the settlers moved west, starting in the 1800 the government started to create things called reservations for the Indians. This was land set aside for the American Indians to live in. The government constrained them with many rules and regulations. Many of the Indians were not able to provide for themselves. As the settlers kept moving west, they still kept pushing the reservations west and making the land smaller. The people became poorer, and unhealthy. As the 1900 came along, the reservations were small and a place of poverty and no work. Indians started to move out of these reservations to find work. Now, about 2% of the land belongs to Indian reservation, and governments are starting to help out the reservation population. But there is still a large problem giving the Native American Indians good living conditions, letting them run their own governments and practicing religious freedom.
(college.hmco.com/history/readerscomp/.../na_033000_reservations.htm)
 2. More than half of all American Indians live off the reservations today, most often in large urban areas. Throughout the U.S., Indians today keep their heritage alive through participation in tribal government, celebrations, ceremonies, pow wows and cultural arts. They also compete in the economics of the state, working to support their families like other American citizens.
(www.pps.k12.or.us/depts/indianed/about_native.shtml)
Map of Indian reservations today: www.census.gov/dmd/www/pdf/512indre.pdf.
- B. Quiz : Appendix H

VII. HANDOUTS/WORKSHEETS

- A. Appendix A: Buffalo Hunt Story
B. Appendix B: Parfleche Example
C. Appendix C: Geometric Shapes
D. Appendix D: Human Doll Form
E. Appendix E: Kachina Symbols
F. Appendix F: Weaving
G. Appendix G: Northwest Indian Animal Symbolic Meaning
H. Appendix H: Quiz
I. Appendix I: Rubric

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Appendix A

Buffalo Hunt Story

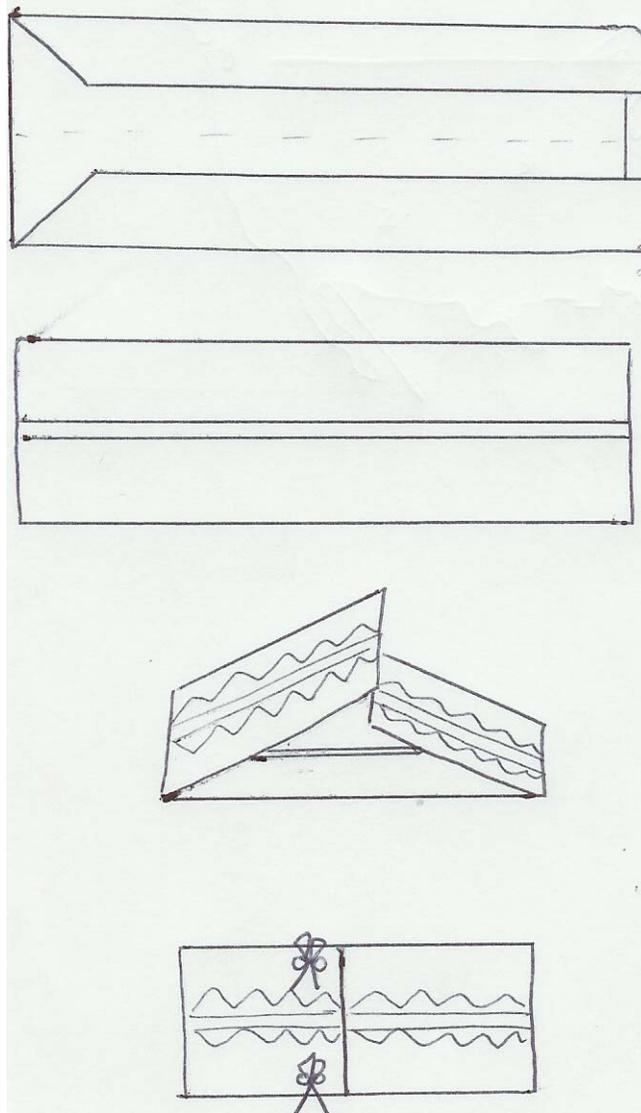
Teacher must set the stage: Tell the students they are no longer in school. They are in a Plains Indian campground. (Either you can ask what they see, or you can just tell them.) They are sitting around the fire with others, and they are surrounded by teepees. They are sitting in the wide-open plains in the middle of North America. There are no mountains, only grasslands for miles and miles. The others around camp are preparing food and tanning some hides. But YOU are preparing for a hunt. You and the others must put on spiritual face paint and special hunting cloths and say spiritual chants. Tell them they must get a partner and help each other put on face paint and each will put their own cloths on, and get their spear. (All imagination.)

You are now ready to go. You as the teacher are the leader; lead the kid around the room looking for buffalo. Duck under desks and scout in the distance. Point out that you see them, there in the horizon; hundreds of them. Make sure to tell the kids they need to creep up to them slowly, and there may be no sound. Creep closer and closer, finally teacher instructed, throw your spear!!! Yeah!!! You got the buffalo. Tell them to get their buffalo and go back to their desks.

Tell them, buffalo are so big that they only need one buffalo for two people. You hand out one opened brown bag per two students. (I make them be partners with who they are sitting next to.)

Appendix B

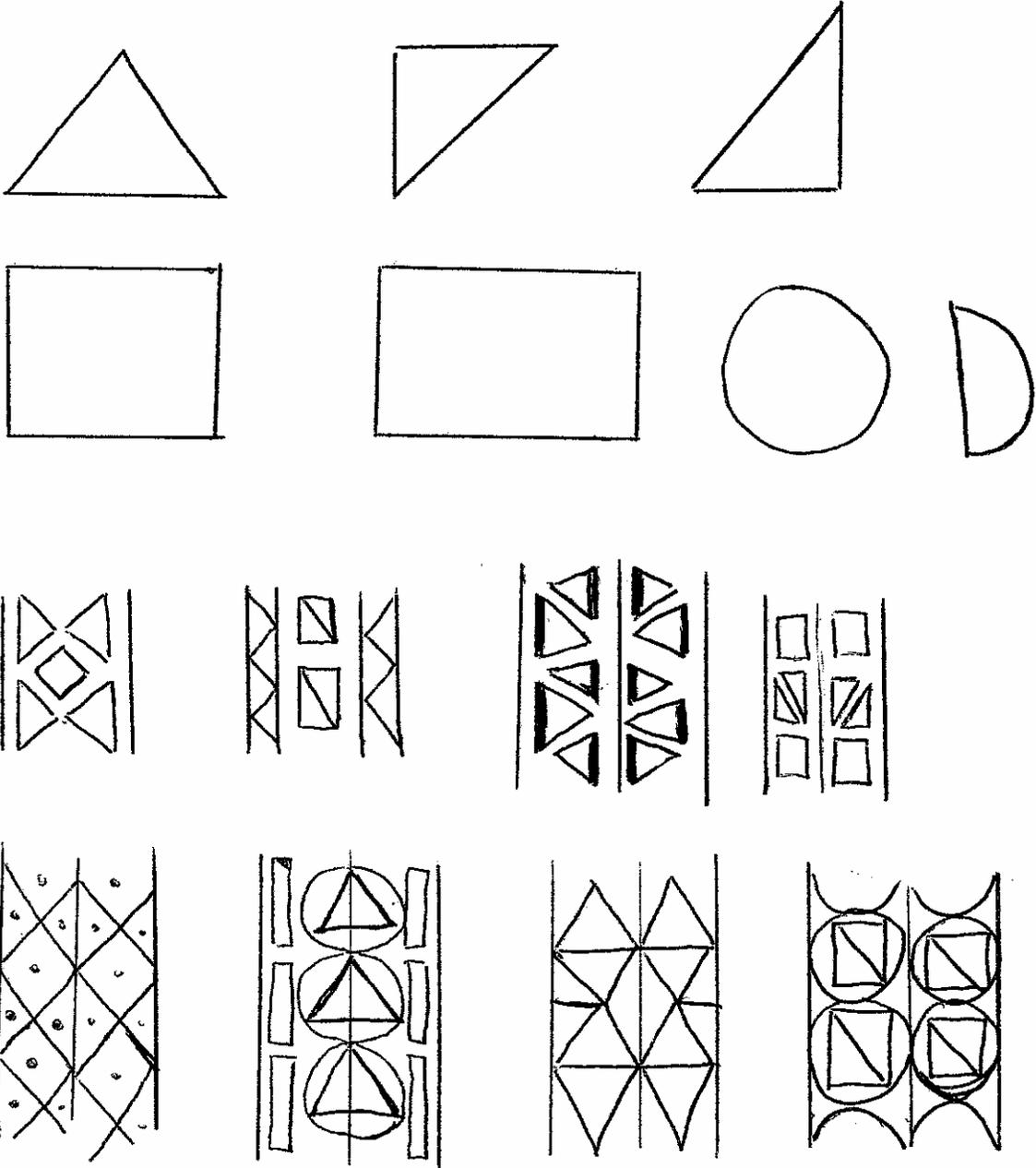
Parfleche Example



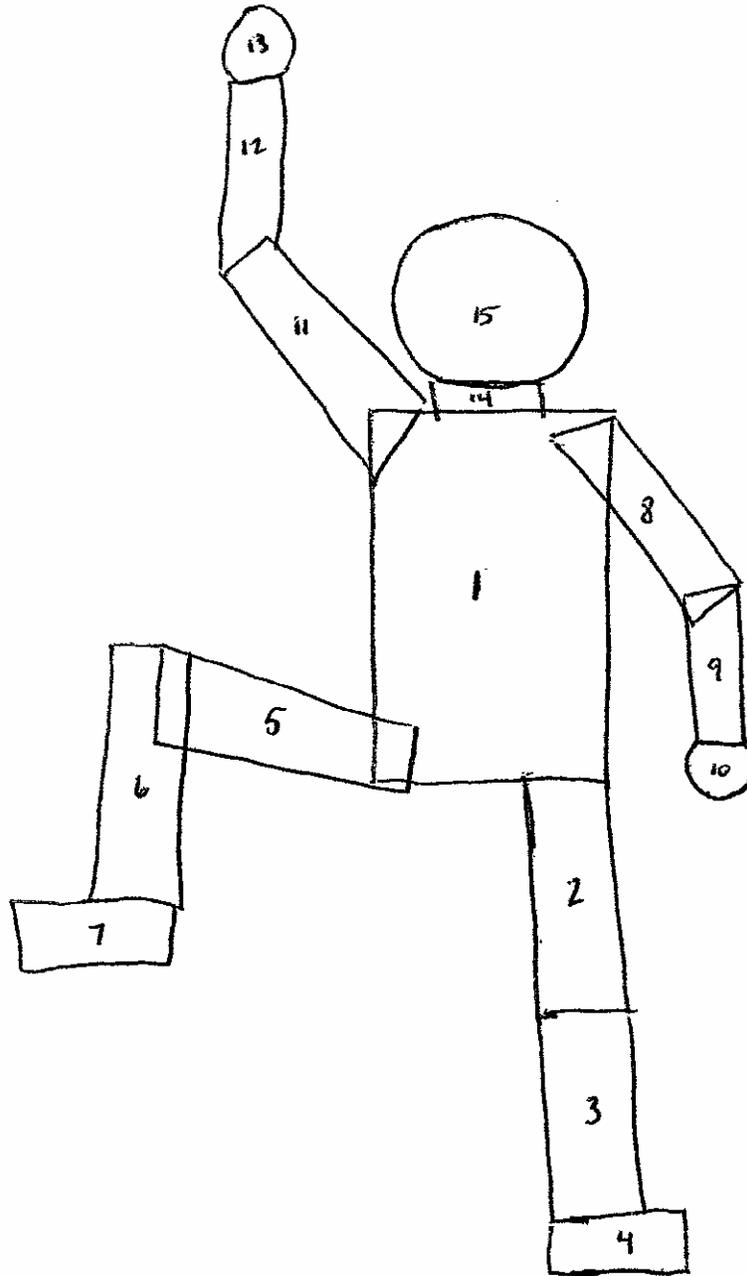
Note: You do not have to cut the Parfleche in this shape. It will work just as well using a rectangle.

http://www.natureshift.org/oldsite/natureshift/curricula/Wounded_Hawk/pouch/wh_pat.htm

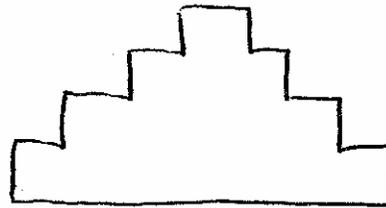
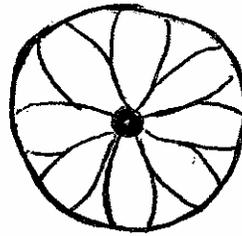
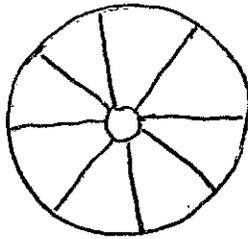
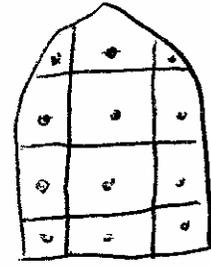
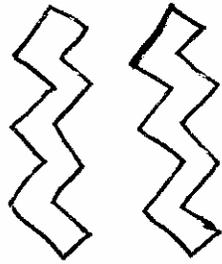
Appendix C
Geometric Shapes



Appendix D
Human Doll Form



Appendix E

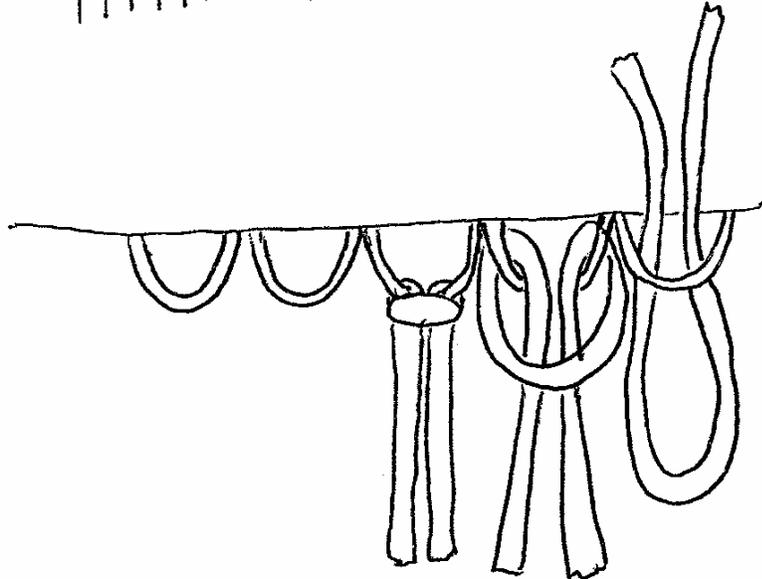
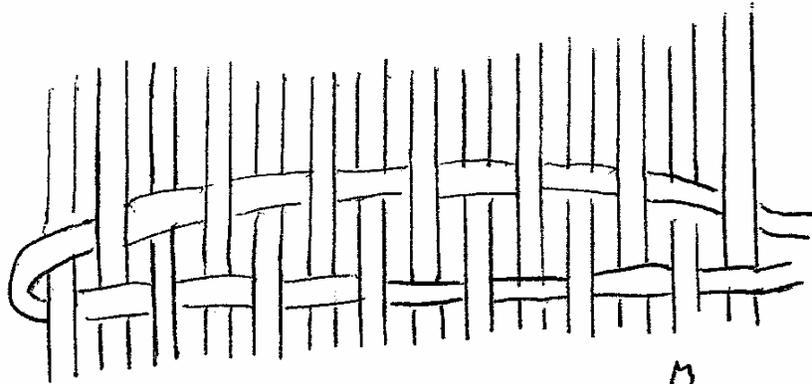
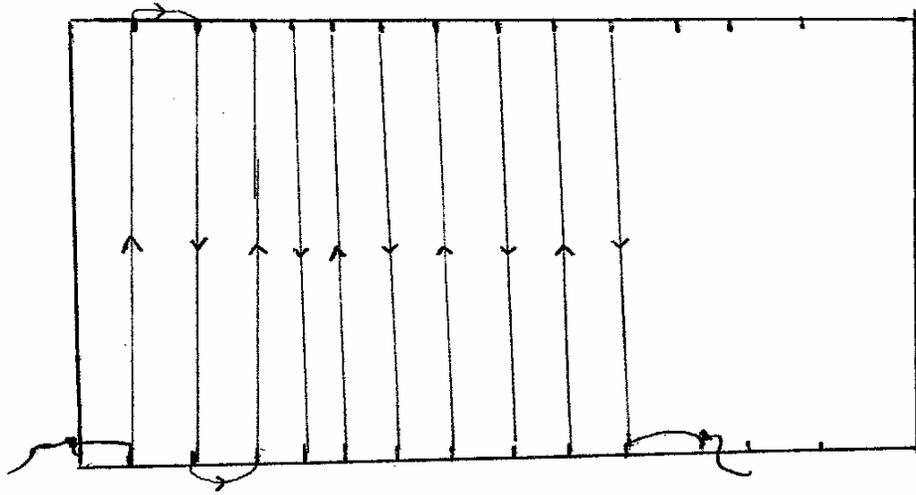


In order from top left:

Lightning, Bird Track, Corn
Blossom, Blossom, Sunface
Rainbow, Cloud

Adapted from Baltimore Curriculum and Core Knowledge Foundation

Appendix F Weaving



Adapted from: <http://www.princetonol.com/groups/iad/lessons/middle/weave.htm>

Appendix G

Northwest Indian Animal Symbolic Meaning

The Northwest Indians believed that animals were spirits that lived among them. The animals symbolized and represented very important roles within the rituals of their tribes. Each animal represents certain characteristics and play roles in the stories of their culture.

Bear: Strength

Beaver: Symbolized hard worker and teacher, always prepared for survival know for being wise and helpful.

Bumble Bee: Symbolizes honesty and good thinking, as well as a hard worker.

Dove: Symbolizes love and kindness

Eagle: Symbolizes strength and power, as well as being very smart.

Hawk: Known for great eyesight and good hunting skills, the Indians respected his great skills and wished they could have his skill.

Killer whale: Symbolizes good luck.

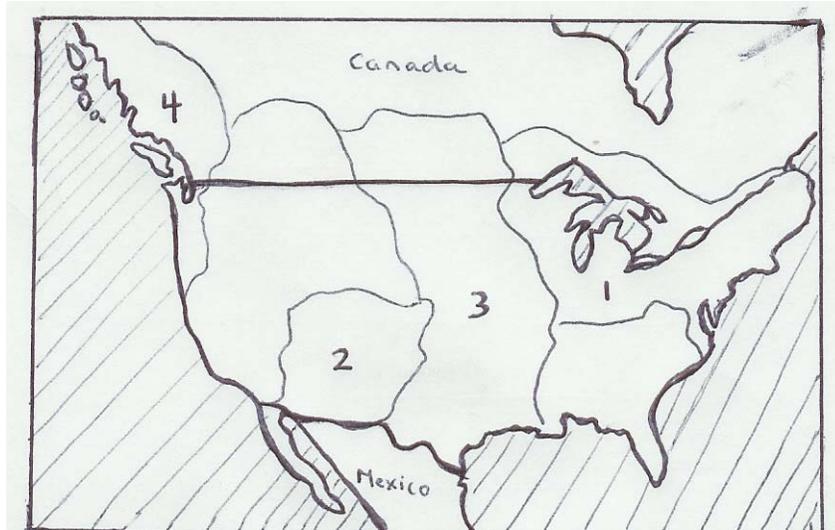
Otter: Symbolizes friendship and enjoys both work and play.

Salomon: Seen as the provider of life, because it fed so many of their people.

Wolf: Seen as being strong, also symbolizing family.

Appendix H, page 1
Final Quiz

Name _____



Label each region: (Put e number on the line)

- 1. Plains _____
- 2. Woodland _____
- 3. Northwest _____
- 4. Southwest _____

Multiple Choice:

- 5. Which group of Indians used teepees?
a. Plains Indians b. Southwest Indians
c. Woodland Indians d. Northeast Indians
- 6. Which group of Indians lived in the desert?
a. Plains Indians b. Woodland Indians
c. Southwest Indians d. Northeast Indians
- 7. Which group of Indians used Wampum?
a. Southwest Indians b. Woodland Indians
c. Plains Indians d. Northeast Indians
- 8. Which group of Indians made sand paintings?
a. Northeast Indians b. Southwest Indians
c. Woodland Indians d. Plains Indians
- 9. Which group of Indians carried parfleches?
a. Southwest Indians b. Woodland Indians

c. Plains Indians

d. Northeast Indians

Appendix H, page 2

Word Bank

Totem Pole Cliff Dwellings Wampum Potlash
Buffalo Kachina Doll Symmetrical Mask

- 10. _____ are where the Hopi and Zuni live in the southwest.
- 11. The totem pole faces were _____, because both side of the face were the same.
- 12. _____ was used as money for these Indians.
- 13. The Plains Indians hunted and used _____ to survive on the plains.
- 14. The Northwest Indians had a huge _____ ceremony to invite all their friends and show off their wealth and art.
- 15. _____ were created to represent a family clan.
- 16. The _____ was very important in Indian cultures because they “change” a person into a god like figure. These were usually seen during ceremonies.
- 17. _____ were representations of men who perform rituals at Southwest Indian ceremonies.
- 18. Draw four geometric shapes in the box: 
- 19. What did you like or not like about Indian artwork?

_____.
- 20. Today, half Native Americans live on _____ which is land given to them by the government.
The other half have move to city urban areas and preserve their heritage through _____.

Quiz Answer Key

1. 3
2. 1
3. 4
4. 2
5. a
6. c
7. b
8. b
9. c
10. Cliff dwellings
11. Symmetrical
12. Wampum
13. buffalo
14. Potlatch
15. Totem pole
16. Mask
17. Kachina Doll
18. Draw, circle, square, triangle, semi-circle, rectangle, etc.
19. (Option question)
20. reservations,
participation in tribal government, celebrations, ceremonies, pow wows and cultural arts

Appendix I

Rubric

Topic	0 points	1 point	5 points	10 points	Total
Effort	Poor classroom behavior; talking interrupted class.	Did just enough to get by; didn't use class time appropriately to work on project.	Focused most of time; used most of the class time to work on the project.	Worked the complete time and had good classroom behavior.	
Complete	Not complete	Just started or created with little effort.	Half or more completed.	Fully complete or finished due to paying close detail to work.	
Concept	Used no element or principal taught in the lesson.	Used some of the elements and principals taught in the lesson.	Used most of the elements and principals taught in the lesson.	Used all elements and principals of art taught in the lesson.	