

American Indian Art

Grade Level or Special Area: 3rd Grade Art

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Length of Unit: Six lessons (approximately three weeks (15 days); one day = 60 minutes)

I. ABSTRACT

This unit focuses on the *Core Knowledge Sequence* Grade 3 topic of American Indians. Students will develop an overview of the history and geography of the art of American Indians. Students will be doing a variety of art activities as they trek across various regions in America. This lesson can be easily modified by art teachers but is intended in design for use of regular classroom teachers.

II. OVERVIEW

- A. Concept Objectives (Colorado Geography Standard – CGS) (Colorado Visual Art Standard – CVAS)
 - 1. Students will understand how to use and construct maps and derive information about people, places and environments. (CGS 1)
 - 2. Students will relate the visual arts to historical and cultural traditions of specific regions and American Indian peoples. (CVAS 4)
 - 3. Students will recognize the spiritual purposes and the use of visual arts as a form of communication. (CVAS 1)
 - 4. Students will recognize the characteristics, merits and meanings of American Indian works of art. (CVAS 5)
- B. Content from the *Core Knowledge Sequence*
 - 1. History and Geography: American History and Geography (p. 71)
 - a. Native Americans
 - 2. Visual Arts: American Indian Art (p. 75)
 - a. Become familiar with American Indian works, including
 - i. Kachina dolls (Hopi, Zuni)
 - ii. Navajo (Dine) blankets and rugs, sand paintings
 - iii. Masks
- C. Skill Objectives (Colorado Visual Art Standard – CVAS) (Colorado Geology Standard – CGS)
 - 1. Students will demonstrate their knowledge of geography by mapping major American Indian cultural areas and landforms. (CGS – 1)
 - 2. Students will demonstrate their understanding of culture and how it is shaped by the geography of the region where people live. (CGS – 4)
 - 3. Students will communicate and express themes and ideas through the use of visual images. (CVAS – 1)
 - 4. Students will identify and apply *Principles of Design* in a variety of media. (CVAS – 2)
 - 5. Students will identify and apply *Elements of Art* in a variety of media. (CVAS – 2)
 - 6. Students will identify and apply material, techniques and processes. (CVAS – 3)
 - 7. Students will demonstrate craftsmanship and safety practices. (CVAS – 3)
 - 8. Students will use historical and cultural themes as a basis for creating art. (CVAS – 4)

III. BACKGROUND KNOWLEDGE

- A. For Teachers
 - 1. Alleva, A.D. *Native American*
 - 2. Murdoch, D. *Native American Indians*
 - 3. Waldman, C. *Encyclopedia of Native American Tribes*
- B. For Students
 - 1. Students should have past knowledge of the following from the *Core Knowledge Sequence*:
 - a. Line, Shape, Color, Texture – Review from Visual Art, Grade 1 (p. 31)
 - b. Texture in American Indian Masks – Review from Visual Arts, Grade 1 (p. 32)
 - c. Using a map – Review from Geography, Grade 2 (p. 47)
 - d. Native Americans – Review from History, Grade 2 (p. 49)
 - e. North Americas - Review from Geography, Grade 2 (p.51)
 - f. Sculpture – Review from Visual Art, Grade 2 (p. 53)
 - g. Design: Pattern, Balance, Symmetry – Review from Grade 3 (p. 74)

IV. RESOURCES

- A. Large wall map or globe of the world (Lesson One)
- B. Large wall map of the United States (Lesson One)
- C. Posters (slides or transparencies):
 - 1. Kachina dolls (Hopi, Zuni) (Lesson Four)
 - 2. Navajo (Dine) blankets and rugs, sand paintings (Lesson Five)
 - 3. Masks (Lesson Six)
- D. Bassman, T. *Treasures of the Hopi* (Lesson Four)
- E. Bassman, T. *Treasures of the Navajo* (Lesson Five)
- F. <http://www.art.com> (Poster Resource: Lessons Two through Five)

V. LESSONS

Lesson One: Mapping Indian Culture Areas (approximately one 60-minute class period)

- A. *Daily Objectives*
 - 1. Concept Objective(s)
 - a. Students will understand how to use and construct maps and derive information about people, places and environments. (CGS 1)
 - 2. Lesson Content
 - a. Native Americans (History and Geography p. 71)
 - 3. Skill Objective(s)
 - a. Students will demonstrate their knowledge of geography by mapping major American Indian cultural areas and landforms. (CGS – 1)
- B. *Materials*
 - 1. Copy of blank outline map (Appendix A) for each student
 - 2. Copy of map of Indian Culture Areas – Teacher’s Key (Appendix B, page 1) for teacher reference
 - 3. Copy of physical map of the Territories – Teacher’s Key (Appendix B, page 2) for teacher reference
 - 4. Large wall map or globe of the world
 - 5. Large wall map of United States
 - 6. Colored Pencils
 - 7. Reference maps
- C. *Key Vocabulary*
 - 1. Physical map – a map of the locations of identifiable landmarks

- D. *Procedures/Activities*
1. Using a large wall map or globe of the world, have students point out the location of the United States. Hand each student a blank outline map of the United States.
 2. Explain to students the characteristics and features found in political/territorial and physical maps. Discuss with them how we use and construct maps and derive information about people, places and environments. Using a large wall map of the United States and following the lead of the teacher, students will label major countries, bodies of water and landforms in American Indian culture areas.
 3. Have them locate, label, and color in with colored pencils on their outline map the five different American Indian cultural areas they will be studying.
 4. Identify and label the major bodies of water located near or in these territories using a different pattern for each body of water.
 - a. Atlantic and Pacific Oceans
 - b. Great Lakes
 - c. Gulf of Mexico
 - d. Major Rivers: Mississippi, Missouri, Colorado, Rio Grande
 5. Identify and label the major landforms located in the territories again using pattern.
 - a. Rocky Mountains
 - b. Appalachian Mountains
 - c. Mt. Saint Helens
 6. Collect completed outline maps to grade. Explain to students that they will be visually traveling through these territories and across the country as they study the art of the American Indians. Once they have completed an art project from a cultural area, they will receive a star on their map for that territory.
- E. *Assessment/Evaluation*
1. Grade students' Outline Map of American Indian Cultural Areas handout (Appendix A) using Teacher's Key (Appendix B). Record grades on Mapping American Indians Cultural Areas Rubric (Appendix C).

Lesson Two: Northwest Coast and California-Intermountain Cultural Areas (approximately three 60-minute class periods)

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students will relate the visual arts to historical and cultural traditions of specific regions and American Indian peoples. (CVAS 4)
 - b. Students will recognize the spiritual purposes and the use of visual arts as a form of communication. (CVAS 1)
 - c. Students will recognize the characteristics, merits and meanings of American Indian works of art. (CVAS 5)
 2. Lesson Content
 - a. American Indian Art (Visual Arts p.75)
 - i. Native Americans (History and Geography p. 71)
 3. Skill Objective(s)
 - a. Students will demonstrate their understanding of culture and how it is shaped by the geography of the region where people live. (CGS – 4)
 - b. Students will communicate and express themes and ideas through the use of visual images. (CVAS – 1)
 - c. Students will identify and apply *Principles of Design* in a variety of media. (CVAS – 2)

- d. Students will identify and apply *Elements of Art* in a variety of media. (CVAS – 2)
- e. Students will identify and apply material, techniques and processes. (CVAS – 3)
- f. Students will demonstrate craftsmanship and safety practices. (CVAS–3)
- g. Students will use historical and cultural themes as a basis for creating art. (CVAS – 4)

B. *Materials*

- 1. Large metal cans (such as juice cans) with both ends removed, or half-gallon milk or juice cartons with the tops and bottoms cut out
- 2. Cardboard rolls from paper towels
- 3. Masking tape
- 4. Scissors
- 5. White glue and super tacky glue
- 6. Construction paper
- 7. Paint and brushes
- 8. Egg crates, paper cups, foam shapes, macaroni and other pasta shapes, string, yarn, fabric
- 9. Small boxes
- 10. Copy of Totem Pole Rubric (Appendix D) for teacher reference
- 11. Star stickers (for map when complete project)
- 12. <http://st.aemilian.tripod.com/projects/totems/index.html> Working with Animal Spirits
- 13. <http://users.imag.net/~sry.jkramer/nativetotems/> Totem Poles: An Exploration by Pat Kramer (Optional Resource)

C. *Key Vocabulary*

- 1. Sculpture – a freestanding three-dimensional object
- 2. Symbol – a form, image, or subject that stands for or represents something else by association or relationship
- 3. Symmetry – the parts of an image or object organized so that one side duplicates or mirrors the other
- 4. Totem pole – a tall, carved cedar log painted and decorated

D. *Procedures/Activities*

- 1. Explain the background and techniques behind Northwest Coast Indian culture and art.
 - a. The Northwest Indian Culture was located in what are today the states of Washington, Oregon, and northern California. The tribes in this culture were much smaller than the other cultures. The Northwest Culture depended on the forests for their shelter. Every home was made of wood, and the whole village pointed toward the water, whether it was a river, a quiet bay, or the ocean. Along the beach were the canoes, covered with bark matting or branches to protect them from the weather. In the back of the house were wooden racks that dried fish, wooden sheds for smoking fish, and storage sheds.
 - b. The Northwest Indians did not make pottery. Instead they used the trees and plants around them to make baskets and wooden boxes. They wove baskets tight enough to hold water, and they used their boxes for many things, even to cook with! They could not put the wooden boxes over the fire, of course, so they heated rocks and put them into whatever food was in the box to heat it up.

2. Explain the background and techniques behind California-Intermountain Indian culture and art.
 - a. The California Indians lived in a culture where food was plentiful and the land was rich. Because of this, these Indians had much less trouble finding food than some of the other Indian cultures. The California Indians were hunters and gatherers. They gathered nuts, seeds, berries, roots, bulbs, and tubers. Deer, rabbits, and game birds provided meat for these Indians. Fish also provided food these Indians.
 - b. The Indians of California lived in communities that had up to 2,000 people. Their houses were arranged in groups. The houses were round frames covered with grass. There was a hole in the roof where light could enter. The beds were made on frames with skins to cover them. Each bed had a divider between it so that if many people slept in one house they could not see each other. In the middle of the floor they made a fire for cooking seeds, fish, and other foods.
 - c. All of the California Indians were basket makers. They made baskets as large as 3 feet wide and as small as a thimble. Some of their baskets were covered with shells, others with feathers. They not only wove baskets, but hats, trays, cooking pots, boats, and baby carriers.
3. Totems:
 - a. Teachers may use the site Totem Poles: An Exploration by Pat Kramer to research totems for instructional use or visit the site with their students to increase knowledge about totem poles. Outside of each Northwest Coast and California-Intermountain home was a totem pole. A totem pole was a tall, carved cedar log painted and decorated. The totem pole of a family might have animals, birds, and religious spirits carved on them. The totem pole told a story of the history of the family. You could tell a family's importance by looking at their totem pole.
 - b. Visit the Working with Animal Spirits site with the students to research animals and their spiritual meanings. Ask students to write down three characteristics about themselves and designate animals to represent those characteristics. These can be symbols from their research or other animals they choose or create on their own. Students should sketch the three symbols they want to construct on their totem poles.
 - c. Distribute to each student three cans or half-gallon cartons to serve as the components of their totem poles. Have students brush one can with glue and cover it with colored paper. Let them begin to glue shapes to the surface of the can that resemble the nose, eyes, beak, mouth, etc. of the animal they wish to represent. Other materials, such as foam shapes, beads, yarn, pasta, and colored tag board can be used to extend the features outward from the surface. Students may use markers to add details to the features.
 - d. Have students create different figures on each of the three components of the totem pole. Students should select which component will sit at the bottom of the pole and glue it to a cardboard base. Have them attach two paper towel rolls to the inside of the can so that the rolls extend over the top by three or more inches. Students then place the second can on top, securing it to the first paper towel rolls on the inside of the can. They should tape or glue another pair of paper towel rolls to the inside of the second can, again extending the rolls over the top of the can. Have students place the third can on top, securing the paper towel rolls on the

inside. (The cardboard rolls secure the cans and keep the three components sturdy.) Students then must create a top for the third can. They may use paint or markers to accent the finished piece, as well as the cardboard base.

- e. Have students write a detailed description of each of the symbols on the totem, including the reasons that they chose each particular symbol and what the symbol means to them.

E. *Assessment/Evaluation*

1. Use Appendix D: Totem Pole Rubric to evaluate students' projects.

Lesson Three: Plains Indian Cultural Area (approximately two 60-minute class periods)

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students will relate the visual arts to historical and cultural traditions of specific regions and American Indian peoples. (CVAS 4)
 - b. Students will recognize the spiritual purposes and the use of visual arts as a form of communication. (CVAS 1)
 - c. Students will recognize the characteristics, merits and meanings of American Indian works of art. (CVAS 5)
2. Lesson Content
 - a. American Indian Art (Visual Arts p. 75)
 - b. Native Americans (History and Geography p. 71)
3. Skill Objective(s)
 - a. Students will demonstrate their understanding of culture and how it is shaped by the geography of the region where people live. (CGS – 4)
 - b. Students will communicate and express themes and ideas through the use of visual images. (CVAS – 1)
 - c. Students will identify and apply *Principles of Design* in a variety of media. (CVAS – 2)
 - d. Students will identify and apply *Elements of Art* in a variety of media. (CVAS – 2)
 - e. Students will identify and apply material, techniques and processes. (CVAS – 3)
 - f. Students will demonstrate craftsmanship and safety practices. (CVAS–3)
 - g. Students will use historical and cultural themes as a basis for creating art. (CVAS – 4)

B. *Materials*

1. 12" x 18" sheet of paper or brown bag
2. Pencil
3. Black marker
4. Colored pencils or crayons
5. Oil pastels
6. Hole punch
7. Yarn
8. Copy of Parfleche Diagram (Appendix E) for teacher reference
9. Copy of Parfleche Rubric (Appendix F) for teacher reference
10. Star stickers (for map when complete project)

C. *Key Vocabulary*

1. Geometric – use of simple geometric forms such as circles and squares in design and decoration

2. Parfleche – flat storage bags made from rawhide, then decorated with geometric designs; when not in use, they hung as decoration inside the tepee
3. Powwow – a celebration or prayer to the Great Spirit
4. Rawhide – the untanned hide of cattle or other animals
5. Tanned leather – animal skin that has been treated to remain soft and pliable
6. Tepee – portable tents that the Plains Indians lived in

D. *Procedures/Activities*

1. Explain the background and techniques behind the Plains Indians culture and art.
 - a. The Plains Indians lived in the area of our country known as the Great Plains. This culture group of Indians is well-known for the importance of the buffalo, their religious ceremonies, the use of the tepee, and their war-path customs. The buffalo was the most important natural resource of the Plains Indians. The Plains Indians were hunters. They hunted many kinds of animals, but it was the buffalo which provided them with all of their basic needs: food, clothing, and shelter.
 - b. The Plains Indian Culture followed the buffalo migration-or movement of the buffalo. Because of the constant moving of the tribe, they needed a form of shelter that could be quickly and easily put together and taken down. They called this type of home the tepee. The tepee was made by leaning long poles together and covering them with buffalo hide. The long poles of the tepee were dragged behind the horse and used to carry the belongings of the Indians when they moved their village. This was called a travois.
 - c. The Plains Indians believed in many gods. They believed the gods showed themselves in the form of the sun, moon, stars, and anything that was strong or strange, such as an animal, person, or even an odd-shaped stone. The way the Indian men received this power of the gods was from visions. To receive a vision the man had to go to a lonely place. He would stay there for several days without food or water. During this time the vision was "seen" by the man. Indians that became known for receiving many visions became known as medicine men. These men were said to be able to see the future and cure diseases. Powwows were one of the Plains Indian ceremonies. A powwow was a celebration or prayer to the Great Spirit.
 - d. The Indians of the Plains used animal skins in varied and creative ways. They used both tanned leather and rawhide. Tanned leather is animal skin that has been treated to remain soft and pliable. The Indians often made clothing items and tepees out of tanned leather. Rawhide is untanned skin; it is cream-colored, hard but flexible, rain proof, and nearly unbreakable. When rawhide is fresh and wet, it can be shaped, bent and even molded. When it dries, it becomes hard and has an almost plastic appearance. Two uses of rawhide were shields and parfleches.
2. Parfleches:
 - a. The Plains Indians used geometric shapes, such as the square, rectangle, and diamond, to decorate their leather. Repeated geometric patterns would be repeated six, seven, or eight times. They used dyes from fruits and berries to provide colors for the designs. Red, yellow, green and black were common.
 - b. On practice paper the students will create several basic geometric designs. Use squares, rectangles diamonds, or lines to develop ideas. Teachers may use the Parfleche Diagram (Appendix E) to follow steps

with visuals. Begin with a 12" x 18" sheet of paper or brown bag. Mark and fold 3 1/4" borders along the top and bottom. Then mark and fold 5" borders at each end. Folded parfleche size will be 5 1/2" x 8".

- c. They will then unfold parfleche and lightly draw their best geometric design on the middle part of the end sections. Repeat the same design in the opposite middle part of the end section. Outline the designs with black markers.
- d. Finally, the students will color in some of the sections of the design and leave other sections the natural color of the paper. Fold envelopes and use a hole punch to make holes in the end sections of the parfleche. String holes with yarn strips.

E. *Assessment/Evaluation*

1. Use Appendix F: Parfleche Rubric to evaluate students' projects.

Lesson Four: Southwest Indian Culture Area – Hopi and Zuni (approximately two 60-minute class periods)

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students will relate the visual arts to historical and cultural traditions of specific regions and American Indian peoples. (CVAS 4)
 - b. Students will recognize the spiritual purposes and the use of visual arts as a form of communication. (CVAS 1)
 - c. Students will recognize the characteristics, merits and meanings of American Indian works of art. (CVAS 5)
2. Lesson Content
 - a. Native Americans (History and Geography p. 71)
 - b. American Indian Art (Visual Arts p. 75)
 - i. Become familiar with American Indian works, including Kachina dolls (Hopi, Zuni)
3. Skill Objective(s)
 - a. Students will demonstrate their understanding of culture and how it is shaped by the geography of the region where people live. (CGS – 4)
 - b. Students will communicate and express themes and ideas through the use of visual images. (CVAS – 1)
 - c. Students will identify and apply *Principles of Design* in a variety of media. (CVAS – 2)
 - d. Students will identify and apply *Elements of Art* in a variety of media. (CVAS – 2)
 - e. Students will identify and apply material, techniques and processes. (CVAS – 3)
 - f. Students will demonstrate craftsmanship and safety practices. (CVAS–3)
 - g. Students will use historical and cultural themes as a basis for creating art. (CVAS – 4)

B. *Materials*

1. Star stickers (for map when complete project)
2. 6" x 12" tagboard
3. Natural materials:
 - a. Leather
 - b. Paper scraps
 - c. Feathers
 - d. Straws

- e. Shells
 - f. Pebbles
 - 4. Colored matboards in various sizes
 - 5. Oil pastels
 - 6. Colored pencils
 - 7. Bassman, T. (1997) Treasures of the Hopi
 - 8. Copy of Kachinas (Appendix G) for each student
 - 9. Copy of Kachina Rubric (Appendix H) for teacher reference
- C. *Key Vocabulary*
- 1. Desert – a very dry place where few plants will grow
 - 2. Kachina – Hopi spirits or gods which lived within the mountains
- D. *Procedures/Activities*
- 1. Explain the background and techniques behind the Southwest Indians culture and art.
 - a. The Southwest Culture was very different from the Plains Culture. The climate of the Southwest is very dry. Much of the land is a desert. A desert is a very dry place where few plants will grow. Water was a precious natural resource in this culture. The Indians in this culture had strict rules about the use of water. Even the very young children were taught to be careful with the water they used. There were very few animals in the desert. This meant that the Indians could not depend on hunting to find food. They had to find other ways to get food. They became farmers.
 - 2. Hopi Indians:
 - a. The Hopi Indians have lived in the same area of the Southwest since before the time of Columbus. They lived in what is now Arizona. They lived on desert land at the foot of the mesas. The Hopi Indians believed in many gods. The Hopi used Kachinas to talk to their gods. Kachinas were Hopi spirits or gods which lived within the mountains. Hopi dancers would dress like Kachinas to represent, or stand for, the gods. Wooden Kachina dolls were made to teach the children about the gods. The Hopi believed the Kachina costume gave magic power to the man who wore it. They felt a man needed magic to talk to the gods. Hopi Kachinas talked to the gods by singing and dancing. The Kachinas danced and sang for rain. They did their dances over and over. Sometimes the gods did not seem to hear the Kachinas, and it would not rain for weeks. At other times the gods seemed to hear the Kachinas right away, for it would rain and rain.
 - 3. Kachinas:
 - a. The Kachina doll is both a spiritual symbol and representation of relative of the child to whom it is given. The dolls are made by the adult males of a family and given to children at about age seven – the age when they are considered old enough to take part in tribal ceremonies. The aspect of the dolls varies according to their meanings. Some are spiritual, referring to the old gods who once lived among the tribes; others are clowns, made in the form of a variety of animals.
 - b. This lesson stresses were gesture drawing and bodily proportion using the dancing figure, symmetry, texture, complementary and contrasting colors, and atmospheric perspective. Various materials should be gathered in advance for eventual embellishments of their dancing figures.

Give each student a copy of the Appendix G: Kachinas for example pictures.

- c. After practicing, the students' ideas will be drawn on 6" x 12" tagboard. After the figures were drawn, they are to be cut out and the costuming should be planned. The cut-out figure will become a template for the clothing. The body will be covered using layers of materials. The upper body is traced on a piece of colored construction paper. The tracing is then cut out, making sure to cut outside the line to ensure complete coverage of the tagboard. Designing and decorating will follow.
- d. Materials, cut in a variety of interesting geometric and free-form shapes will be layered and pasted from large to smaller on the white tag figure. When the body is covered with colorful designs using paper, leather, etc., emphasis should be placed on the mask.
- e. Completion of the Kachina came with use of the hot glue gun for adding detail to enhance the Kachinas with natural materials. Finally, the students will design a desert background, using atmospheric perspective. Stress the use of space by discussing graying of distant colors, distant horizon lines, and muted far-away texture. The background could depict mountain horizons with distant desert pueblo dwellings and a sunrise or sunset. Colored pencils and oil pastels on colored mat board of various sizes can serve as a background.
- f. Finally, have the students place their Kachina on the backboard. A piece of colored thread will be used for attachment. The thread should be taped to the back of the head, coming up from the back and over the top of the background where it is to again be taped to the back. Dancing Kachina dolls will appear to be alive when students jiggle and sway their projects to-and- fro.

E. *Assessment/Evaluation*

1. Use Kachina Rubric (Appendix H) to evaluate the Hopi portion of the lesson.

Lesson Five: Southwest Indian Culture Area – Navajo (approximately four 60-minute class periods)

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students will relate the visual arts to historical and cultural traditions of specific regions and American Indian peoples. (CVAS 4)
 - b. Students will recognize the spiritual purposes and the use of visual arts as a form of communication. (CVAS 1)
 - c. Students will recognize the characteristics, merits and meanings of American Indian works of art. (CVAS 5)
2. Lesson Content
 - a. Native Americans (History and Geography p. 71)
 - b. American Indian Art (Visual Arts p. 75)
 - i. Become familiar with American Indian works, including Navajo (Dine) blankets and rugs, sand paintings
3. Skill Objective(s)
 - a. Students will demonstrate their understanding of culture and how it is shaped by the geography of the region where people live. (CGS – 4)
 - b. Students will communicate and express themes and ideas through the use of visual images. (CVAS – 1)

- c. Students will identify and apply *Principles of Design* in a variety of media. (CVAS – 2)
- d. Students will identify and apply *Elements of Art* in a variety of media. (CVAS – 2)
- e. Students will identify and apply material, techniques and processes. (CVAS – 3)
- f. Students will demonstrate craftsmanship and safety practices. (CVAS–3)
- g. Students will use historical and cultural themes as a basis for creating art. (CVAS – 4)

B. *Materials*

- 1. Star stickers (for map when complete project)
- 2. For Sand Paintings
 - a. Practice paper
 - b. Pencils
 - c. 8” x 10” or 10” x 12” illustration boards
 - d. Diluted white glue (3 parts glue, 1 part water)
 - e. Assorted paint brushes
 - f. Plain and colored sands
 - g. Newspaper
 - h. Paper cups
 - i. Spoons
- 3. For Necklace Weavings:
 - a. Cardboard loom
 - b. Brightly colored yarn
 - c. Scissors
- 4. Bassman, T. (1997) *Treasures of the Navajo*
- 5. Copy of Sand Painting Worksheet (Appendix I) for each student
- 6. Copy of Weaving Techniques (Appendix J) for teacher reference
- 7. Copy of Weaving Rubric (Appendix K) for teacher reference

C. *Key Vocabulary*

- 1. Abstract – term applied to works in which traditional motifs have been altered or rearranged.
- 2. Desert – a very dry place where few plants will grow
- 3. Landscape – drawing taken from the environment such as hills, mountains, or rural scenes
- 4. Sand painting – done by Navajo medicine men in religious ceremonies; some served as a source for healing
- 5. Sun design – are stylized drawings that use the sun for inspiration
- 6. Warp – the lengthwise threads of the woven piece in a weaving

D. *Procedures/Activities*

- 1. Sand Painting:
 - a. The Navajo are best known for their wool weaving, silver jewelry, and sand painting. Traditional sand paintings are done by Navajo medicine men in religious ceremonies, with some serving as a source for healing. The paintings are made with colored sands directly on the ground. Then, before sunset, they are destroyed. Until recently, permanent sand paintings did not exist; some of the designs were recreated in the Navajo weavings, but tribal law forbids them to be recreated in other ways.
 - b. Traditional sand paintings portrayed two types of drawings: Yei figures and sun designs. Yei figures are long, narrow, geometric-style images that represent Navajo deity. Sun designs are stylized drawings that use

the sun for inspiration. Many Navajo versions take on a stylized eagle appearance. In modern times other subject are used, such as abstract designs and landscapes. Most often, the drawings are taken from a realistic subject and turned into an abstract.

- c. On practice paper, students will develop several sketches suitable for sand painting. Brush an even coat of glue on a piece of illustration board. Spoon a coat of sand over the entire surface. Lift and tilt the illustration board to let most of the sand slide onto a piece of paper. Return the sand to its container. Allow to dry completely.
 - d. Students will draw their best practice drawing on top of the thin coat of sand. Using a thin brush, they will then paint the outline of the drawing in glue. Next spoon colored sand over the wet outline. Lift and tilt the illustration board to let the extra sand slide onto a piece of paper. Return the sand to its container. Allow to dry completely.
 - e. Finally, the students will paint solid sections of the design one color at a time in the same manner. Allow to dry completely between each color addition. Background may be left plain or sand painted with a different colored sand.
 - f. Give students the Sand Painting Worksheet (Appendix I) to complete at home. Have them return them the following day for grading.
2. Necklace Weaving:
- a. Originally a hunting-gathering people, the Navajo probably began migrating southward from Canada in the thirteenth century, entering the southwestern region of what is now the United States by the fifteenth century. Settling near the Pueblo Indians, the Navajo borrowed and modified existing artistic traditions. It was not until seventeenth-century Spanish mission expansion into the Southwest forced Pueblo villagers to settle among the semi-nomadic Navajo that they adapted Pueblo loom-weaving traditions. Although the Pueblo Indians had a long tradition of weaving cotton cloth, it was not until the Spanish introduced sheep and spun wool that the Navajo began to weave woolen wearing blankets. These Navajo blankets were highly valued and widely traded among American Indians.
 - b. Among the Navajo, hand-weaving is a time-honored activity for women. Preliminary drawings are rarely made; girls gain a command of weaving design and color at an early age. Serape-style blankets such as this one are woven on upright looms. Tightly spun one-ply wool strands strung vertically between horizontal bars at the top and bottom of the loom form the warp. The weaver starts at the bottom, and, using a plain weave, interlaces colored threads across the warp. She creates different patterns by introducing colored thread. In this blanket, the weaver augmented natural handspun white wool with navy blue wool (colored with indigo dye) and vivid reds.
 - c. Using Appendix J: Weaving Techniques, explain step by step to the students how to weave a necklace.

E. *Assessment/Evaluation*

1. Use Appendix I: Sand Painting Worksheet to grade the Navajo portion of the lesson.
2. Use Appendix K: Weaving Rubric to evaluate the Hopi portion of the lesson.

Lesson Six: Eastern Woodlands Culture Area (approximately two 60-minute class periods)

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students will relate the visual arts to historical and cultural traditions of specific regions and American Indian peoples. (CVAS 4)
 - b. Students will recognize the spiritual purposes and the use of visual arts as a form of communication. (CVAS 1)
 - c. Students will recognize the characteristics, merits and meanings of American Indian works of art. (CVAS 5)
2. Lesson Content
 - a. Native Americans (History and Geography p. 71)
 - b. American Indian Art (Visual Arts p. 75)
 - i. Become familiar with American Indian works, including Masks
3. Skill Objective(s)
 - a. Students will demonstrate their understanding of culture and how it is shaped by the geography of the region where people live. (CGS – 4)
 - b. Students will communicate and express themes and ideas through the use of visual images. (CVAS – 1)
 - c. Students will identify and apply *Principles of Design* in a variety of media. (CVAS – 2)
 - d. Students will identify and apply *Elements of Art* in a variety of media. (CVAS – 2)
 - e. Students will identify and apply material, techniques and processes. (CVAS – 3)
 - f. Students will demonstrate craftsmanship and safety practices. (CVAS–3)
 - g. Students will use historical and cultural themes as a basis for creating art. (CVAS – 4)

B. *Materials*

1. Star stickers (for map when complete project)
2. 10” wooden embroidery hoops
3. Natural materials:
 - a. Balsa strips
 - b. Feathers
 - c. Beads
 - d. Felt pieces
 - e. Raffia straw
4. Copy of Eastern Woodlands Mask Rubric) for teacher reference

C. *Key Vocabulary*

1. Mask – a covering worn on the face during ritual or to conceal one's identity
2. Proportion – relationships of size or amounts of color, line, space, and shapes
3. Symbol – an object or design used in art which signifies a particular meaning

D. *Procedures/Activities*

1. Explain the background and techniques behind the Eastern Woodlands Indian culture and art.
 - a. The Indians in the Eastern Woodland Culture lived east of the Plains Indians. These Indians, like the Indians of the other cultures depended on the natural resources around them for all of their basic needs. Because these Indians lived in the forests, they were called the Eastern Woodland Indians. Their food, shelter, clothing, weapons, and tools came from the forests around them. They lived in villages near a lake or stream. The Woodland Indians lived in wigwams and longhouses.

2. Spirit Masks:
 - a. Masks exhibit deep, symbolic, and complicated connections with the natural world. They often express emotion as well as a sense of humor or fear or the power of a spirit-being who controls hunting success. The series of rings represents the layers of heaven. The appendages are characteristic of the central animal or figure.
 - b. Students can browse internet sites for spirit mask inspiration or look at pictures of masks that the teacher may have. Then have the students sketch what they want to depict. Some may choose a favorite animal from the region, others may chose an animal they want to honor. Have them make a list of all materials and colors they plan to use.
 - c. Use a hot glue gun to attach balsa strips, feathers, beads, felt pieces and raffia straw. Students will cut out patterns of what they need onto tagboard. They will then trace those patterns onto felt pieces for a finished product.
- E. *Assessment/Evaluation*
 1. Use Appendix L: Eastern Woodlands Mask Rubric to evaluate student projects.

VI. CULMINATING ACTIVITY (approximately one 60-minute class period)

- A. “The Art of American Indians” Exam (Appendix M) on concepts covered throughout the previous weeks will be given at the end of the unit.
- B. Use “The Art of American Indians” Exam Teacher’s Key (Appendix N) to grade.

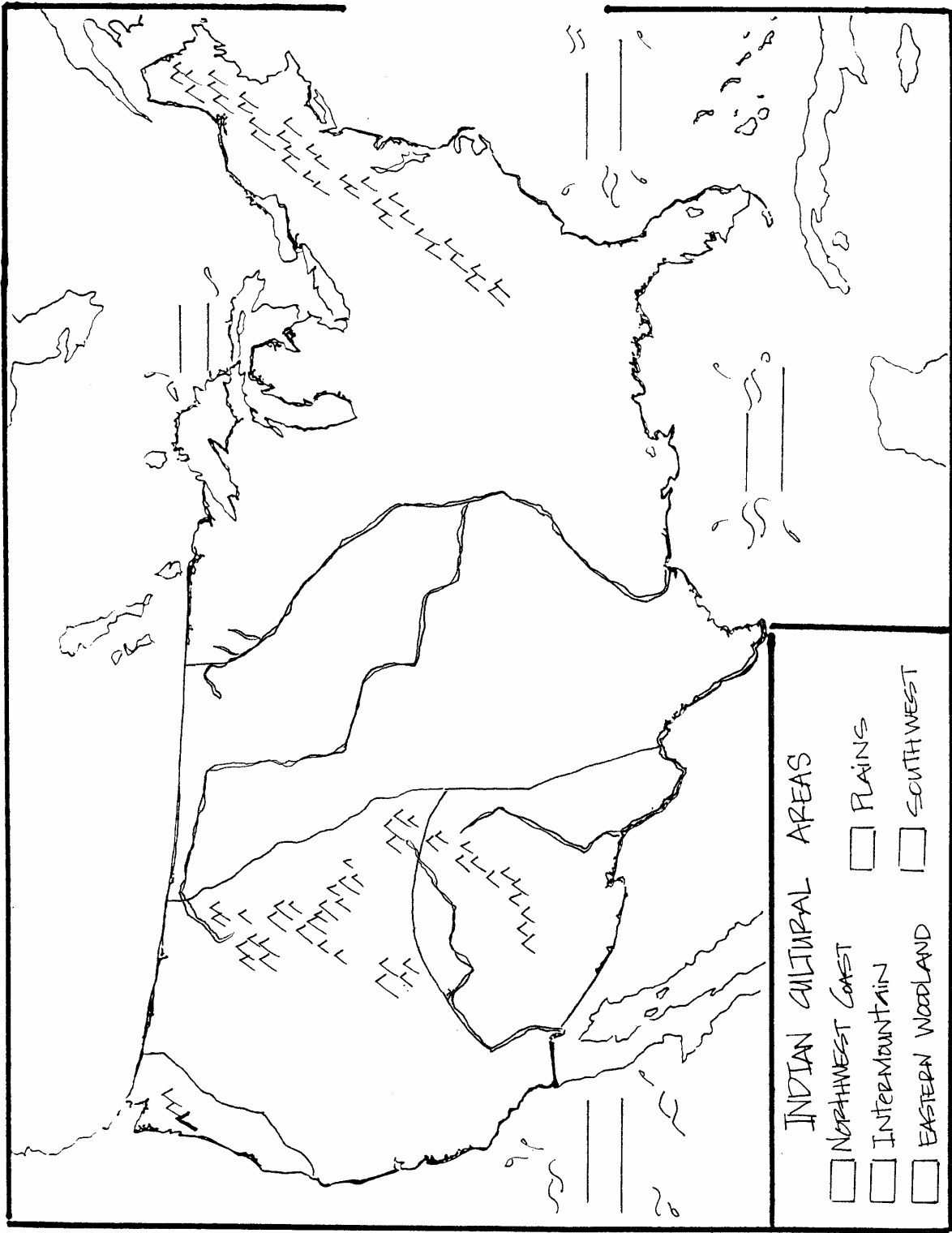
VII. HANDOUTS/WORKSHEETS

- A. Appendix A: Outline Map of Indian Culture Areas
- B. Appendix B: Physical Map of Territories and Map of Indian Culture Areas – Teacher’s Keys (two pages)
- C. Appendix C: Mapping Indian Culture Areas Rubric
- D. Appendix D: Totem Pole Rubric
- E. Appendix E: Parfleche Diagram
- F. Appendix F: Parfleche Rubric
- G. Appendix G: Kachinas (two pages)
- H. Appendix H: Kachina Rubric
- I. Appendix I: Sand Painting Worksheet
- J. Appendix J: Weaving Techniques
- K. Appendix K: Weaving Rubric
- L. Appendix L: Eastern Woodlands Mask Rubric
- M. Appendix M: “The Art of American Indians” Exam (two pages)
- N. Appendix N: “The Art of American Indians” Exam Teacher’s Key

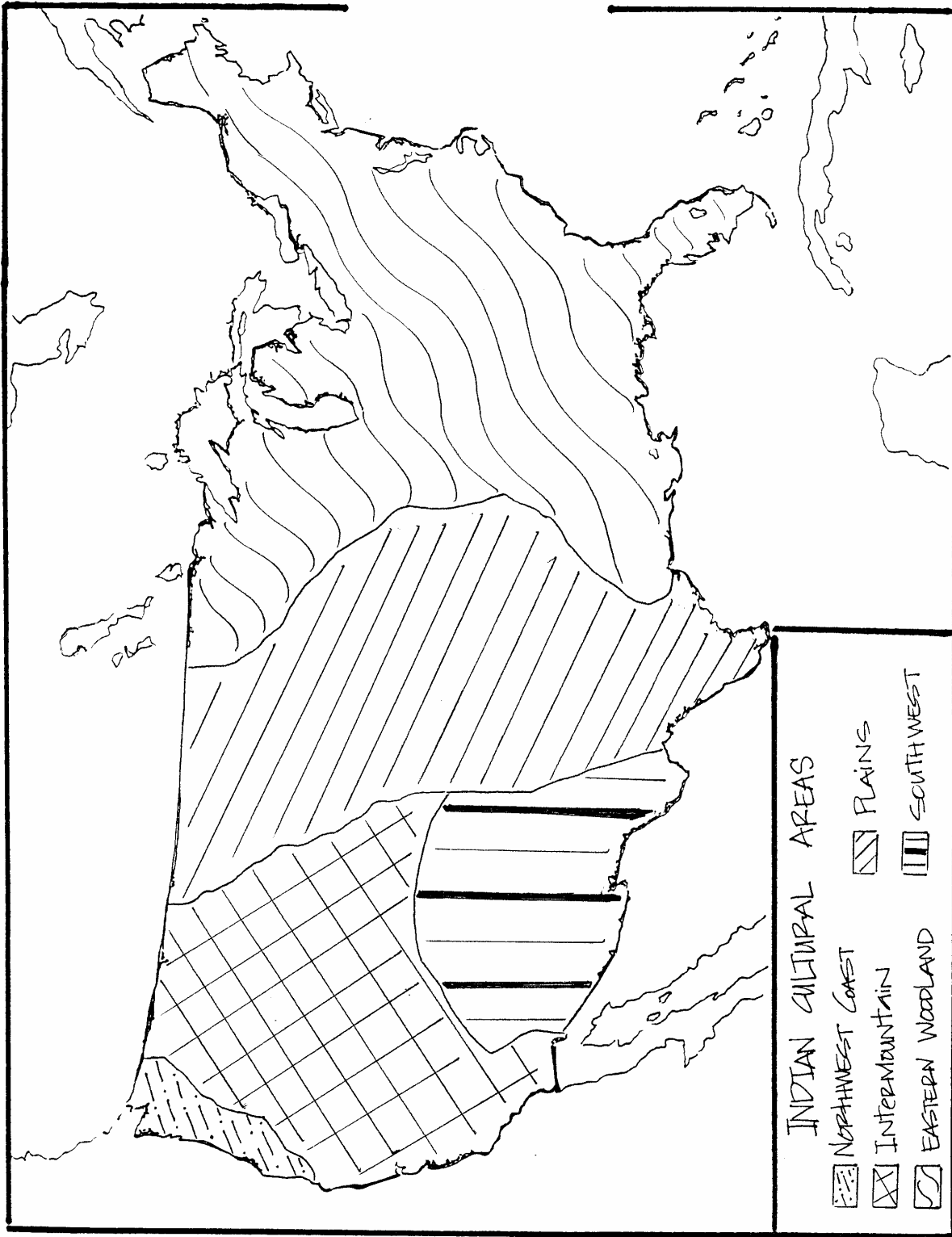
VIII. BIBLIOGRAPHY

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- B. Bassman, T. (1997) *Treasures of the Hopi*. Arizona: Northland Publishing Co. ISBN: 0-87358-672-7
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- D. Murdoch, D. (1995) *Native American Indians*. New York: Dorling Kindersley Publishing, Inc. ISBN: 0-7894-6028-9
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APPENDIX A
Outline Map of Indian Culture Areas



APPENDIX B, page 1
Map of Indian Culture Areas – Teacher's Key



APPENDIX C
Mapping Indian Culture Areas Rubric

	Excellent (9-10)	Good (7-8)	Fair (5-6)	Poor (0-4)
Labels	At least 90 % of items labeled and located correctly	80 % of items labeled and located correctly	70 % of items labeled and located correctly	Fewer than 70 % labeled and located correctly
Spelling/Cap	At least 90 % of spelling and capitalization correct	At least 80 % of spelling and capitalization correct	At least 70 % of spelling and capitalization correct	Less than 70% of spelling and capitalization correct
Neatness	All labels/features can be easily read	Most labels/features can be easily read	Some labels/features can be easily read	Few labels/features can be easily read
Landforms/Physical Features	Student has complete understanding of landforms and physical feature locations.	Student has 75% understanding of landforms and physical feature locations.	Student has some understanding of landforms and physical feature locations.	Student has no understanding of landforms and physical feature locations.
Countries/Bodies of Water.	Student can name and locate major culture areas and bodies of water.	Student can name and locate 75% of culture areas and bodies of water.	Student can name and locate some of the culture areas and bodies of water.	Student cannot name or locate any of the culture areas or bodies of water.

APPENDIX D
Totem Pole Rubric

Dimensions of Performance	Below Standard: 1-2	Accomplished: 3-4	Excellent: 5
Content concepts to learn	Cannot identify shape, symmetry, balance, or pattern	Identifies some elements and principles of art that apply to project	Easily identifies elements and principles of art that apply to project
Craftsmanship skillful use of materials	Sloppy, decorations are not detailed	Good form and shape, decorations have detail	Excellent form and shape, mask decorations have detail and professional looking
Connections historical or cultural awareness	Little or no cultural or symbolic connection in final product	Decides on cultural and symbolic connection with some assistance	Independently decides on cultural and symbolic connection
Creativity inventive new ideas personal expression	Same ideas as others, uses commercial ideas	Creates an original mask, uses new knowledge and skills with links to a cultural heritage	Independently creates an original totem, uses new knowledge and skills with sophistication and cultural significance
Commitment performing to best of ability, shows progress	Needs help from teacher consistently, does not take risks, does not make good use of class time	Easily understands directions and key concepts, usually works independently.	Easily understands directions and key concepts, helps others, works independently
Completion finished in a timely way makes good use of time	No purpose for totem, project and paper not finished on time	Completes project and paper on time	Independently completes project and paper on time

APPENDIX E
Parfleche Diagram

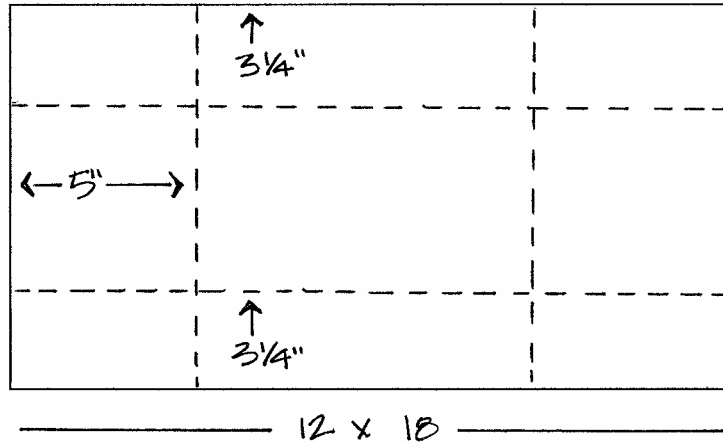


Figure 1:
Demonstrates how to measure and fold a 12" x 18" piece of paper to develop a parfleche.

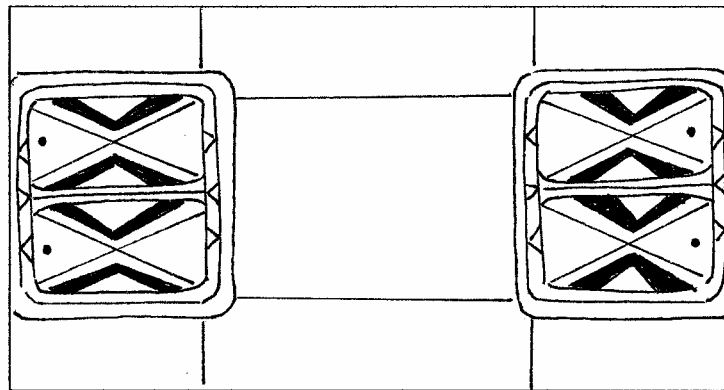


Figure 2:
Shows where the designs on many containers are placed. Freehand drawings were the norm. Therefore, the use of rulers or compasses are discouraged. Only portions of the designs were colored, leaving the parfleche mostly the natural color of the hides.

APPENDIX F
Parfleche Rubric

Possible Points: 25 points

Student Name: _____

Dimensions of Performance	Below Standard: 1-2	Accomplished: 3-4	Excellent: 5
Content concepts to learn	Student does not use design symbols accurately, difficult to interpret renderings	Student uses some design symbols accurately	Student uses design symbols accurately, very easy to interpret renderings
Craftsmanship skillful use of materials	Sloppy, parfleche is not detailed	Good use of pattern and shape, parfleche some has detail	Excellent use of pattern and shape, parfleche has detail and professional looking
Creativity inventive new ideas personal expression	Same ideas as others, copies existing ideas without incorporating own ideas	Creates an original project, uses new knowledge and skills and tries to incorporate own ideas	Independently creates an original project, uses new knowledge and skills with sophistication and incorporates own ideas
Commitment performing to best of ability, shows progress	Needs help from teacher consistently, does not take risks, does not make good use of class time	Easily understands directions and key concepts, usually works independently.	Easily understands directions and key concepts, helps others, works independently
Completion finished in a timely way makes good use of time	Project not finished on time	Completes project on time	Independently completes project on time

APPENDIX G, page 1
Kachinas



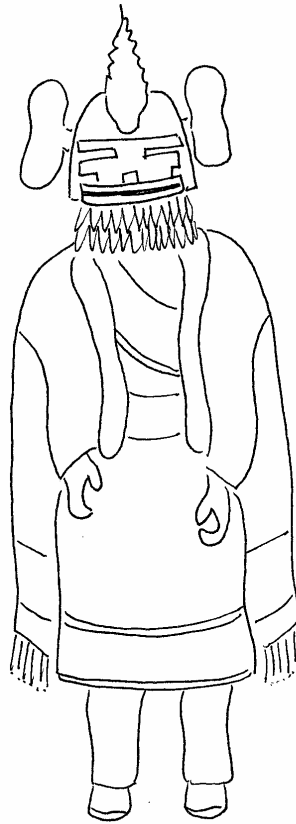
WUPAMO



AHÖLA



HAKTO



A-HA KACHIN MANA



ALO MANA

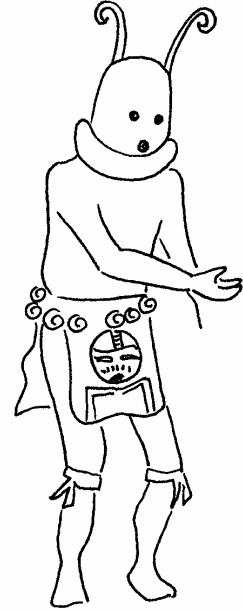
APPENDIX G, page 2
Kachinas



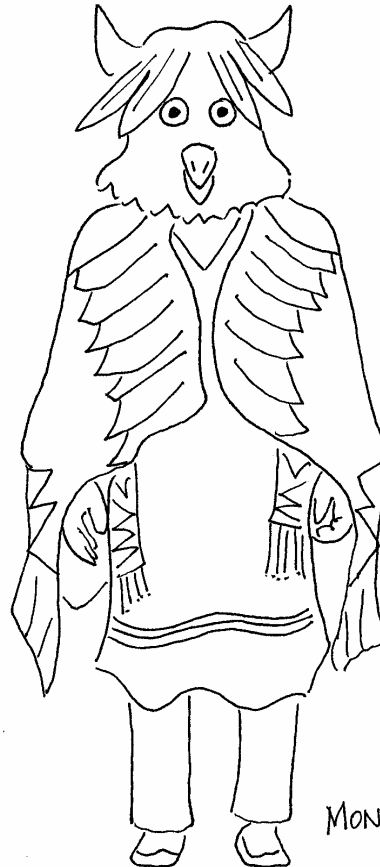
ANGWUSNASOMTAKA



HÖLOLO



SUSÖPA



MONGWA WURA



MASAU'U MANA

APPENDIX H
Kachina Rubric

Possible Points: 25 points

Student Name: _____

Dimensions of Performance	Below Standard: 1-2	Accomplished: 3-4	Excellent: 5
Content concepts to learn	Student does not use proportion to create interesting kachina doll, color and design are not implemented into project	Student uses some components of design & the element of color to create kachina doll	Student uses proportion to create interesting weaving, color and design are interesting
Craftsmanship skillful use of materials	Sloppy, kachina is not detailed	Good design and color, kachina has detail	Excellent design and color, kachina has detail and professional looking
Creativity inventive new ideas personal expression	Same ideas as others, copies existing ideas without incorporating own ideas	Creates an original project, uses new knowledge and skills and tries to incorporate own ideas	Independently creates an original project, uses new knowledge and skills with sophistication and incorporates own ideas
Commitment performing to best of ability, shows progress	Needs help from teacher consistently, does not take risks, does not make good use of class time	Easily understands directions and key concepts, usually works independently.	Easily understands directions and key concepts, helps others, works independently
Completion finished in a timely way makes good use of time	Project not finished on time	Completes project on time	Independently completes project on time

APPENDIX I
Sand Painting Worksheet

Short Answer: *Write the definition of each of the words listed below. Then write each word in a complete sentence.*

1. The Southwest _____

2. Navajo Indians _____

3. Sand Painting _____

4. Yei _____

5. Sun design _____

6. Abstract _____

7. Landscape _____

APPENDIX J Weaving Techniques

Beginning the weaving:

Place the warp on the cardboard by tying a knot in the end of the yarn and placing it through one of the slits on the end until the knot touches the back of the cardboard. With the yarn in a vertical position, place the yarn through the slit at the opposite end, and then go under the tab and up through the next slit. Continue placing the yarn through the slits and under the tabs until the yarn has been pulled through the last slit. Then, tie a knot with the remaining yarn on the back.

Regular weave: Allow about 2" of yarn to hang off the side when beginning. Weave by alternating the yarn over-under the warp.

Weaving stripes: Choose two colors of yarn. Let a piece of yarn measuring about 2" hang off the side. Weave one line of the first color using the regular over-under technique. If the first color of yarn is under the warp on the edge, place it on top of the second color on the outside. If the first color is over the warp on the edge, place it under the second color on the outside. One has to include the yarn on the outside in the alternating over-under technique. Alternate weaving the two colors.

Weaving a diagonal: Allow about 2" of yarn to hang off the side and place the yarn over the first warp string. Place the yarn underneath the first warp string to return to the side. Use the regular weaving technique of over-under adding one warp string each time. After a warp string is added, always weave back to the side where the weaving of the diagonal began. After weaving on each warp string, pack the weaving tightly together and repeat the procedure filling in the empty space so the two diagonal lines meet.

Finishing the weaving: When the weaving is finished, remove it from the cardboard by slipping the yarn off both ends and either tuck the yarn, which is hanging off the side, into the woven loops on the back or tie them together. Turn the weaving upside-down, and use the bottom as the top because the loops at the bottom can be used to hang the weaving so it can be worn. Pull gently on the loops so that the small loops on the other end will disappear into the weaving. Using the same color as the loops, tie two loops of yarn together at a time so the weaving will stay in place; otherwise, some of the weaving can slide down the loops. Repeat the colors of yarn in the weaving and combine them to form a band from which the weaving can hang. Thread the band through the loops, and the necklace is done.

APPENDIX K
Weaving Rubric

Possible Points: 25 points

Student Name: _____

Dimensions of Performance	Below Standard: 1-2	Accomplished: 3-4	Excellent: 5
Content concepts to learn	Student does not use pattern to create interesting weaving, color and design are not implemented into project	Student uses some pattern & color to create weaving	Student uses pattern to create interesting weaving, color and design are interesting
Craftsmanship skillful use of materials	Sloppy, woven necklace is not detailed	Good pattern and color, woven necklace has detail	Excellent pattern and color, woven necklace has detail and professional looking
Creativity inventive new ideas personal expression	Same ideas as others, copies existing ideas without incorporating own ideas	Creates an original project, uses new knowledge and skills and tries to incorporate own ideas	Independently creates an original project, uses new knowledge and skills with sophistication and incorporates own ideas
Commitment performing to best of ability, shows progress	Needs help from teacher consistently, does not take risks, does not make good use of class time	Easily understands directions and key concepts, usually works independently.	Easily understands directions and key concepts, helps others, works independently
Completion finished in a timely way makes good use of time	Project not finished on time	Completes project on time	Independently completes project on time

APPENDIX L
Eastern Woodlands Mask Rubric

Dimensions of Performance	Below Standard: 1-2	Accomplished: 3-4	Excellent: 5
Content concepts to learn	Cannot identify shape, color, symmetry, balance, pattern	Identifies some elements and principles of art that apply to project	Easily identifies elements and principles of art that apply to project
Craftsmanship skillful use of materials	Sloppy, decorations are not detailed	Good form and shape, decorations have detail	Excellent form and shape, mask decorations have detail and professional looking
Connections historical or cultural awareness	Little or no cultural connection in final product	Decides on cultural connection with some assistance	Independently decides on cultural connection
Creativity inventive new ideas personal expression	Same ideas as others, uses commercial ideas, copies existing mask on handout	Creates an original mask, uses new knowledge and skills with links to a cultural heritage	Independently creates an original mask, uses new knowledge and skills with sophistication and cultural significance
Commitment performing to best of ability, shows progress	Needs help from teacher consistently, does not take risks, does not make good use of class time	Easily understands directions and key concepts, usually works independently.	Easily understands directions and key concepts, helps others, works independently
Completion finished in a timely way makes good use of time	Not finished on time	Completes project on time	Independently completes project on time

APPENDIX M, page 1
The Art of American Indians Exam

Short Answer: *Answer the following with complete sentences.*

1. List two reasons why the Navajo make sand paintings. _____

2. List the four design motifs the Navajo might use to create sand paintings. _____

3. Name three types of art done by the Navajo Indians _____

4. Why did certain American Indian cultures create totem poles? _____

5. Name and describe the type of homes that Eastern Woodlands Indian built and lived in?

6. Why were buffalo important to the Plains Indians? _____

7. Name each of the American Indian Culture Areas that were studied in this unit. _____

APPENDIX M, page 2
The Art of American Indians Exam

Matching: Match column B with column A. Write the correct letter in the blanks.

A	B
a. totem pole	1. _____ drawing taken from the environment such as hills, mountains, or rural scenes
b. symmetry	2. _____ relationships of size or amounts of color, line, space, and shapes
c. parfleche	3. _____ an object or design used in art which signifies a particular meaning
d. warp	4. _____ the lengthwise threads of the woven piece in a weaving
e. Kachina	5. _____ a map of the locations of identifiable landmarks
f. sculpture	6. _____ a freestanding three-dimensional object
g. landscape	7. _____ a covering worn on the face during ritual or to conceal one's identity
h. symbol	8. _____ a celebration or prayer to the Great Spirit
i. physical map	9. _____ flat storage bags made from rawhide, then decorated with geometric designs
j. mask	10. _____ Hopi spirits or gods which lived within the mountains
k. proportion	11. _____ the parts of an image or object organized so that one side duplicates or mirrors the other
l. powwow	12. _____ a tall, carved cedar log painted and decorated

APPENDIX N
The Art of American Indians Exam Teacher's Key

Short Answer: Answers are relative. Check student answers for content, understanding and complete sentence structure.

Matching:

A	B
a. totem pole	1. <u>g</u> drawing taken from the environment such as hills, mountains, or rural scenes
b. symmetry	2. <u>k</u> relationships of size or amounts of color, line, space, and shapes
c. parfleche	3. <u>h</u> an object or design used in art which signifies a particular meaning
d. warp	4. <u>d</u> the lengthwise threads of the woven piece in a weaving
e. Kachina	5. <u>i</u> a map of the locations of identifiable landmarks
f. sculpture	6. <u>f</u> a freestanding three-dimensional object
g. landscape	7. <u>j</u> a covering worn on the face during ritual or to conceal one's identity
h. symbol	8. <u>l</u> a celebration or prayer to the Great Spirit
i. physical map	9. <u>c</u> flat storage bags made from rawhide, then decorated with geometric designs
j. mask	10. <u>e</u> Hopi spirits or gods which lived within the mountains
k. proportion	11. <u>b</u> the parts of an image or object organized so that one side duplicates or mirrors the other
l. powwow	12. <u>a</u> a tall, carved cedar log painted and decorated