

INDIGENOUS NEW MEXICO—SHARING THE WONDERS OF OUR WORLD!



**MUSEUM OF
INDIAN ARTS + CULTURE**

Laboratory of Anthropology

Summary

Indigenous New Mexico—Sharing the Wonders of Our World! (WOW) is a curriculum packet that includes information and educational lessons to provide background on the following Southwest land-based tribes: Apache tribal communities, Navajo Nation, and Pueblo communities. The resource features a total of 24 tribes. The curriculum packet is intended as a pre-visit companion to the WOW mobile exhibit, which has been developed on essential areas that are important to the three land-based tribal groups: Plants and Foods (corn and yucca; Navajo textiles/dyes); Clothing (Apache, Pueblo, and Navajo); Musical Instruments (drums and rattles); Art (Apache and Pueblo pottery; Navajo textiles); and Hunting Tools (bow & arrow, atlatl, and rabbit sticks). The WOW mobile exhibit also offers interactive, hands-on experiences that are featured around the outside area of the WOW van or that can be arranged as a classroom experience with related touchable artifacts from cultural collections. The educational lessons target K through 8th grade students and are tailored to address New Mexico State Content Standards, Common Core, and Next Generation Science Standards, which focus on the following content areas: Social Studies, Language Arts, Reading, History, Geography, Mathematics, and Science.

Project Partners: State of New Mexico, Indian Education Division, Public Education Department; Smithsonian Institution's National Museum of the American Indian; Leadership Institute of the Santa Fe Indian School; Museum of New Mexico Foundation; and funded by the Institute of Museum and Library Services.

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Indigenous New Mexico—Sharing the Wonders of Our World!

The Museum of Indian Arts & Culture (MIAC) in Santa Fe, New Mexico, the Leadership Institute of the Santa Fe Indian School, The Smithsonian Institution’s National Museum of the American Indian, and the Indian Education Division of the Public Education Department of the State of New Mexico have partnered to support the conceptual development of the Indigenous New Mexico—Sharing the Wonders of Our World! (WOW) mobile exhibit and curriculum packet. The focus of the exhibit and the curriculum lessons is on the three land-based tribal groups in New Mexico (Apache, Navajo, and Pueblo), which include 24 distinctive tribal communities. The primary goal of the Indigenous New Mexico—Sharing the Wonders of Our World! (WOW) exhibit and curriculum is to provide students with an experiential education program that *enriches understanding of how Indigenous People of New Mexico have worked to build, maintain and sustain their way of life and their distinctive tribal communities.*

The WOW mobile exhibit was deliberately developed to emphasize the inclusion of Indigenous youth voices, as echoed in the main title: **Indigenous New Mexico—Sharing the Wonders of Our World!** What surrounds this exhibit are the voices and images of Native youth with a similar age span to that of the students who will experience the WOW exhibit.

Why is it important to share with students the knowledge and histories of these three Southwest land-based tribal groups? The histories and cultures of these Native American tribal communities are a rich part of the Southwest, since the tribal groups that are highlighted in the WOW exhibit and curriculum have their homelands within New Mexico State boundaries. These places include many of the urban areas that are now central locations and cities within New Mexico (i.e., Santa Fe, Carlsbad Caverns, Farmington, and Las Cruces). The 24 tribal groups continue to use the land for subsistence and culturally specific activities and have created a special relationship to the land and the places where they live. Apache, Navajo, and Pueblo Peoples of New Mexico have successfully maintained their distinctive ways of living in the face of federal assimilationist policies and threats to their land base and resources. This success is due to their ability to negotiate and navigate the areas of land use, nature’s resources, politics, economics, and culture in ways that ensure that their respective tribal governments and people not only survive but thrive.

It has been documented that most non-Native students who visit MIAC have very little to no knowledge of the distinctive histories and cultures of the Indigenous tribal communities who live in New Mexico. Stereotypical images of Native Americans tend to overshadow the diverse histories, art, languages, philosophies, and cultures of the modern Apache, Navajo, and Pueblo Peoples who call New Mexico their homeland. Moreover, the history books that are currently in use within the K–12 educational school system have little or no accurate content about tribal communities and how tribes have impacted the histories of the Americas.

Understanding how **Core Values** have directed the actions and leadership of tribes is central to understanding how Indigenous People have survived despite devastating challenges. Tribal Core Values are sets of shared beliefs within a tribal community that reinforce individual and group identity formation, decision making, and communication processes. These values are embedded in everyday life and serve to solidify the wholeness of the community. While each tribal group may have their own distinctive Core Values, they share common tenets that are included throughout the educational activities in the curriculum packet. The section below shares the Core Values common to all three tribal groups.

CORE VALUES¹

Love

As a core value, it refers to the positive emotions that Indigenous People feel for the land, the water, the air, the ecology, the ceremonies, as well as the people themselves and their beliefs. This Love is not romantic, but rather the kind of love that motivates and inspires one to engage in the daily life of the community, including its ceremonial life from a place of deep affection, devotion, and respect.

Respect

Refers to acts of reverence towards one's culture, elders, ceremonial life, the Earth and its natural resources, the air, and the Universe. It is at the foundation of how one addresses and treats all forms of life. This includes acts of reverence to the ecologies, songs, prayers, and all the elements of Native life and culture.

Compassion

Is the expression of empathy, concern, care, and kindness towards the Universe; the ecology, humanity, and all that breathes and is connected to the Earth. This includes acts of providing for those who need sustenance, shelter, prayers, songs, and advice.

Service

Is the act of helping one's family, local groups, and community at large. Acts of service sustain families in times of need, through cultural cycles, and during ceremonial life. The foundation of service is based on love of family and community. Service can mean providing help and resources at times when personal time away from family, work, and recreation is needed. It can also mean the opportunity to be with family and the community to work together.

Faith

Is the trust felt for one's family, community, and humanity-at-large that leads to support, loyalty, and unconditional love. Faith is believing in a sacred way of life.

Balance

Refers to the act of maintaining a healthy equilibrium of the ecosystem and humanity, recognizing the finite or limited quantities of Earth's resources. We take only what is actually needed without depleting the supply. It is connected to the concept of sharing, replenishing, and reciprocity.

¹ Adapted and used with permission from the Indian Pueblo Cultural Center's *Indigenous Wisdom: Centuries of Pueblo Impact in New Mexico; A Pueblo-based Educational Curriculum*.

The WOW exhibit and educational activities focus on the following six areas that are important to the three land-based tribal groups:

1. Tribal Communities (Locations of the 24 Tribal Groups in New Mexico): This activity is intended to introduce the students to the 24 tribal communities that refer to New Mexico State as their *homeland*.
2. Plants and Foods (Buffalo; Corn and Yucca; Sheep): For the section on corn, the lesson provides students with knowledge of the corn plant and engages them in a labeling activity of corn parts. Information is provided on the yucca plant, sheep, and buffalo; however, these sections do not include in-class lessons. To enhance the buffalo section, coloring pages are included for younger students, as well as a few suggested extension activities.
3. Art (Navajo Textiles; Apache and Pueblo Pottery): For the Navajo textiles section, the lesson on Navajo weaving provides students with knowledge on how sheep wool is spun into yarn and used to make a Navajo rug; students will also engage in making a miniature rug. For the section on pottery, the lesson on Pueblo pottery aligns with the interactive activity that students engage with during their visit to the WOW mobile exhibit van.
4. Clothing (Apache, Pueblo, and Navajo): For this section, background on traditional clothing is included for informational purposes. Each tribal group's clothing for males and females is explained in general terms. A lesson plan is included on Apache clothing and a few additional activities are featured in the interactives on the WOW van. Students may engage in a hands-on activity that includes creating clothespin, paper, and cornhusk dolls based on Apache clothing. This is an off-van, or classroom, activity.
5. Musical Instruments (Drums and Rattles): This area is informational and does not include an in-class lesson. It is intended to provide students with knowledge of the importance of musical instruments to tribal communities. Pueblo drums, gourd rattles, and other examples of tribal musical instruments are featured in the interactive area on the WOW van.
6. Hunting Tools (Bow & Arrow; Atlatl; Rabbit Sticks): This area is informational and does not include an in-class lesson. The WOW van features various hunting tools from the tribal groups that are intended to show the students how Indigenous People used nature's resources for survival through hunting practices. Students learn that the hunting tools are made with precision and are cared for with respect for the purposes they are intended.

The lessons are developed to align with New Mexico State Content Standards, Common Core, and Next Generation Science Standards for K–8th grades targeting, but not limited to, Social Studies, Science, Mathematics, Art, Geography, Culture, and History. The following table provides an overview of the educational activities and information of WOW exhibit areas that are included in the pre-visit educator curriculum packet.

It is important to help students understand how these Core Values are essential to the cultures of the 24 tribes featured in this exhibit and curriculum. Student behavior is key toward exemplifying this understanding. We have included a student agreement form in the Appendix to help students honor our Core Values.

Lesson Title	Targeted Tribal Group(s); Apaches, Pueblos, Navajos	Grades: K-5	Grades: 6-8	Informational Background <u>Only</u>	Teacher Notes
24 Tribal Groups of New Mexico/Southwest	All	X	X		Two large maps should accompany this lesson. An extension activity will be featured in the WOW exhibit.
Buffalo	Apache tribes: Fort Sill, Mescalero, and Jicarilla			X	<u>No Lesson included:</u> Background information on nomadic tribes (Apache). Includes three coloring pages with suggested extension activities and a poster of how the buffalo is used among the Apache tribes.
Corn	All	X	X		
Yucca	All			X	<u>No lesson is included.</u> Background information is included in this packet. This area will be featured in the WOW exhibit.
Navajo Textiles/Dyes	Navajo Nation	X	X		Online films are available to support the lesson; thus, access to computer technology and the Internet are required.
Pueblo Pottery	All	X	X		An interactive activity will be featured in the WOW van exhibit.
Apache Pottery		X	X		An interactive activity will be featured in the WOW van exhibit.
Clothing (Apache, Pueblo, Navajo)	All	X	X		The traditional clothing of all three tribal groups is featured in the WOW exhibit. An Apache clothing lesson is included in the curriculum packet and will also be featured as an interactive experience in the WOW exhibit.
Musical Instruments (Pueblo Drums and Rattles)				X	<u>No lesson is included.</u> Background information is included in this packet. This area will be featured in the WOW exhibit for experiential learning.
Hunting Tools	All			X	<u>No lesson is included.</u> Background information is included in this packet. There will be an interactive activity featured as part of the WOW van experience.

This curriculum packet was intentionally created to minimize overload of information on each of the selected areas. The purpose of the background information is to ignite interest among the students and educators to learn more about the 24 tribes of New Mexico through continued engagement opportunities and perhaps be motivated to visit some of these tribal communities in the near future.

You can also learn more about the 24 tribal groups through visiting the Museum of Indian Arts & Culture (MIAC) in person or through our website:
www.indianartsandculture.org

Lesson Plans and Background Information

24 TRIBES OF NEW MEXICO: Background Information

The 24 tribal communities featured in WOW see the importance of *place* as their foundation for existence. While they now live within boundaries, called reservations (a notion of federal and state policy/imposition), their traditional territory was vast, and in some cases extended beyond the borders of the State of New Mexico.

There are three Apache tribal groups (Mescalero, Fort Sill, and Jicarilla), the Navajo Nation, and 19 New Mexico Pueblos. One additional Pueblo is included in this document, Ysleta del Sur, located on the border between New Mexico and Texas, near El Paso. While related through kinship, clans, and language groups, each of these tribes have their own distinctive traditions and ways of knowing the world. What complements them is the notion of their Core Values that are embedded in daily ways of living. While each tribe has a set of Core Values that embodies who they are as the principal people residing in the places they call home, the following are shared Core Values that are common to all three tribal groups:

CORE VALUES²

Love

As a core value, it refers to the positive emotions that Indigenous People feel for the land, the water, the air, the ecology, the ceremonies, as well as the people themselves and their beliefs. This Love is not romantic, but rather the kind of love that motivates and inspires one to engage in the daily life of the community, including its ceremonial life from a place of deep affection, devotion, and respect.

Respect

Refers to acts of reverence towards one's culture, elders, ceremonial life, the Earth and its natural resources, the air, and the Universe. It is at the foundation of how one addresses and treats all forms of life. This includes acts of reverence to the ecologies, songs, prayers, and all the elements of Native life and culture.

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² Adapted and used with permission from the Indian Pueblo Cultural Center's *Indigenous Wisdom: Centuries of Pueblo Impact in New Mexico; A Pueblo-based Educational Curriculum*.

NOTE: For the background on each tribal group, the information below was either extracted, recombined and rewritten, or taken directly from the source to complement the educational lessons. The sources that contain the information are mentioned after the tribal name. We also encourage educators to research the current environments of the tribal groups. Tribes are engaged in wonderful programs, events, enterprises, and current initiatives. More information can be found in the Resources for Extended Learning section at the end of the document.

APACHE TRIBAL COMMUNITIES

1. **Jicarilla Apache:** Traditional Name: **Abáachi**; <http://www.jandol.com/index.php>; www.indianpueblo.org; <https://www.newmexico.org/>; Tiller, Veronica E. Velarde, *Tiller's Guide to Indian Country: Economic Profiles of American Indian Reservations*. BowArrow Publishing Company (2015).

The Jicarilla Apache Nation is located in northern New Mexico near the Colorado border, deep within the Sangre de Cristo Mountains. Their tribal lands expand 879,917 acres. Their historical homelands spanned over 50 million acres and included territory in what is now Colorado, Texas, and New Mexico. There are approximately 3,989 tribal members, most of them living on the reservation. The town of Dulce is at the heart of the tribal government, education, and commerce. The lands are abundant with natural resources and the Jicarilla Apache Nation is world renowned for hunting, fishing, camping, boating, and hiking opportunities. The Tribe maintains Horse Lake Mesa Game Park, the largest elk enclosure in the country, spanning 14,500 acres.

The Jicarilla Apache were nomadic by nature and established a trade system with the Taos and Picuris Pueblos; they traded as far east as Kansas and in the mid-1720's settled into their current location. The language base of the Jicarilla Apache people is inclusive of the Southern Athabaskan (Apachean) language and is related to the Athabaskan speakers from Alaska and western Canada.

The tribal government includes three branches: Legislative, Executive, and Judicial. The Legislative branch consists of eight members, serving staggered terms; the Executive branch consists of the President and Vice-President, who serve four-year terms; and the Judicial branch includes the Tribal Court system, with up to two Judges appointed by the President.

2. **Mescalero Apache:** Traditional Name: **Mashgalénde**; <http://mescaleroapachetribe.com/>

Traditionally, the Mescalero (People of the Mescal) were nomadic hunters and gatherers who roamed the Southwest. They were brilliant and intelligent in military operatives and highly skilled horsemen. The women were known for their ability to find and prepare food from many different plant sources. The people were given the name "Mescalero" because they gathered and ate the mescal plant. It was the staple of their diet and could sustain them in good times and bad. Their nomadic life as hunters and warriors allowed them to develop sophisticated ways of living, including their home dwellings. They often used a temporary brush shelter known as a "Wicki up"—a short, rounded dwelling made of twigs, or teepees made of elk and buffalo hides. These shelters were easy to erect and take down, in concert with their nomadic lifestyle. The Mescalero roamed freely throughout the Southwest and Mexico including Texas, and Arizona, as well as Chihuahua and the Sonora region of México. Today, three sub-tribes—Mescalero, Lipan, and Chiricahua—make up the Mescalero Apache Tribe. The Mescalero currently live in Southern New Mexico on their reservation of 463,000 acres, in what is the heartland of their people's aboriginal homelands. Currently, they have 5,104 enrolled tribal members and currently, approximately three quarters of them live within their tribal community, while one quarter live outside the tribal community (Mescalero Tribal Enrollment Offices; 8/31/17). There are four mountains that are sacred to the Mescalero Apache; they represent the directions of everyday life for the Apache people: Sierra Blanca, Guadalupe Mountains, Three Sisters Mountain, and Oscura Mountain Peak.

3. **Fort Sill, Chiricahua Apache:** Traditional Names: **Chúkúnda (Chiricahua), Chihénde (Warm Springs);** <https://fortsillapache-nsn.gov/>; Tiller, Veronica E. Velarde, *Tiller's Guide to Indian Country: Economic Profiles of American Indian Reservations*. BowArrow Publishing Company (2015).

The Fort Sill Apache Tribe is comprised of the descendants of the Chiricahua and Warm Springs Apaches who lived in southwestern New Mexico, southeastern Arizona, and northern Mexico until they were removed from their homelands and held as prisoners of war by the United States from 1886–1914. Although the Fort Sill Apache tribe had peacefully relocated to the San Carlos Reservation, the U.S. Government imprisoned the entire population, moving nearly 498 people to prison camps in Florida, Alabama, and Oklahoma. Fort Sill Apache Tribal members are descended from 81 former prisoners of war who received allotments in Oklahoma after their release in 1913. The Indigenous languages spoken among the Fort Sill are Athabaskan dialects.

The tribe's territory includes trust lands and non-trust lands in southwestern Oklahoma, New Mexico, and southeastern Arizona that encompass approximately 3,068 acres. Its federally-recognized reservation is located at Akela, New Mexico, in the heart of its historic aboriginal territory. The tribal headquarters is located two miles north of Apache, Oklahoma. The tribe consists of about 670 tribal members, about half over the age of 18; roughly 300 live in Oklahoma.

In December 2013, the Fort Sill Apache Tribe filed a lawsuit against the Governor of New Mexico, Susana Martinez, and her administration in the New Mexico Supreme Court asserting that the Governor was violating a state statute in failing to recognize Fort Sill Apache as a New Mexico tribe. The lawsuit stated that the Governor was discriminating against the Tribe by excluding it from consultations with other tribes, barring it from the State's annual State-Tribal summit, and by refusing to include it on a list of recognized New Mexico tribes. In April of 2014, the New Mexico Supreme Court unanimously ruled in favor of the Fort Sill Apache Tribe, requiring Governor Martinez to recognize the Tribe under state law and include the Tribe in the annual State Tribal Summit.

NAVAJO NATION

4. **Navajo Nation:** Traditional Name: **Ni'hookaa Diyan Diné;** <http://www.navajo-nsn.gov/history.htm>; Tiller, Veronica E. Velarde, *Tiller's Guide to Indian Country: Economic Profiles of American Indian Reservations*. BowArrow Publishing Company (2015).

The Navajo, or the *Ni'hookaa Diyan Diné*, are related to the Athabaskan Peoples of Alaska and Canada, but most closely related by both language and culture to the Apachean Peoples of the Southwestern United States. The Navajo migrated from the Arctic regions of Alaska and Canada to the Southwestern region of the United States before 1300 CE. The Navajo Nation extends into the States of Utah, Arizona, and New Mexico, covering over 27,000 square miles. Diné Bikéyah, or Navajo land, is larger than 10 of the 50 states in America. Today, the Navajo Nation Council Chambers hosts 88 council delegates representing 110 Navajo Nation chapters. There are three satellites to the main Navajo reservation that are all located in New Mexico: the Ramah Reservation (established 1931), the Tohajilee Reservation (established in 1960), and the Alamo Reservation (established in 1964). The traditional homelands, Dinétah, are located in an area defined by four sacred mountains—Mount Blanca, Mount Taylor, San Francisco Peaks, and Mount Hesperus—representing the four cardinal directions of east, south, west, and north. The total Navajo Nation tribal enrollment in 2014 was 227,840, with 101,835 people living within the Navajo Indian Reservation, according to the 2010 US Census.

19 PUEBLOS

Information for the 19 Pueblos of New Mexico is taken from the Indian Pueblo Cultural Center website: <http://www.indianpueblo.org/19-pueblos/pueblos/>

There are 19 Pueblo tribes in New Mexico; each Pueblo is a sovereign nation. Today, Pueblo people are located primarily in New Mexico; however, at one time their homeland reached into what is now Colorado and Arizona, where they established monumental dwellings and trading centers like those located at Chaco Canyon in northwestern New Mexico and Mesa Verde in southwestern Colorado. The 19 New Mexico Pueblos are divided into 3 regions: Southern Pueblos, Rio Grande Pueblos, and Northern Pueblos. In this curriculum, we include one more Pueblo, Ysleta del Sur, located outside of the New Mexico region in the State of Texas near El Paso.

Southern Pueblos

1. **Zuni Pueblo:** Traditional Name: **She-We-Na**; <http://www.ashiwi.org/>

Zuni Pueblo is located approximately 150 miles west of Albuquerque near the Arizona border. With about 10,000 tribal members, Zuni is the largest of the 19 Pueblos and the only Pueblo to speak the Zuni language. For thousands of years, the Zuni people have farmed the land along the Zuni River, raising corn, beans, squash, and other vegetables. Their cultural and religious traditions are rooted in their deep connection to the mountains, forests, and deserts of their homeland. Considered the most traditional of all of New Mexico's Pueblos, the Zuni have a unique language, culture, and history that is the result of their geographic isolation. Today, most of Zuni people make a living in the arts, and Zuni artists are famous for their handcrafted silver inlay jewelry, gemstone jewelry with cluster work in the petit point and needlepoint styles, and beautiful hand carved fetishes.

2. **Acoma Pueblo:** Traditional Name: **Haak'u**; <http://www.acomaskycity.org>

Acoma is a Keresan-speaking Pueblo that has been occupied from at least 1150 CE, making it one of the oldest continuously inhabited communities in the United States. Called the *Sky City*, it is built atop a 367-foot sandstone mesa and has no electricity, sewer system, or running water. Acoma, located about 60 miles west of Albuquerque, is listed on the National Register of Historic Places and is especially known for its centuries-old tradition of making fine-walled polychrome pottery featuring colorful geometric patterns. Acoma Pueblo has a land base covering 431,664 acres and is home to 4,800 tribal members. The Pueblo was named the 28th Historic Site by the National Trust for Historic Preservation (NTHP) in 2007 and is the only Native American site in the U.S. to be so designated.

3. **Laguna Pueblo:** Traditional Name: **Ka'waika**; <http://www.lagunapueblo-nsn.gov/>

Laguna Pueblo is located 45 miles west of Albuquerque in the foothills of Mt. Taylor. It is the largest Keresan-speaking Pueblo with about 8,000 enrolled members. The land base of Laguna consists of approximately 500,000 acres of land situated in Cibola, Valencia, Bernalillo, and Sandoval Counties. The Pueblo consists of six villages—Laguna, Mesita, Paguete, Seama, Paraje, and Encinal—and is on the National Register of Historic places. Laguna was once home to the largest open-pit Uranium mine in the US, from 1965 to 1982.

4. **Isleta Pueblo:** Traditional Name: **Tue-I**; <http://www.isletapueblo.com/index.html>

The name Isleta comes from the Spanish language, meaning "Little Island." Established in the 1300s, Isleta Pueblo has long been one of the largest Pueblo communities, with a current population of more than 4,000. The Pueblo is located in the Rio Grande Valley, fifteen miles south of Albuquerque and near the foothills of the Manzano Mountains. With a land base of 329 acres, Isleta was once an important crossroads of Pueblo and Spanish trade routes, a central gathering place for people from surrounding villages, and a cultural capital for other Tiwa-speaking communities. By the 19th century, Isleta was a prosperous farming community with a wide trading network. Today, the Pueblo of Isleta remains a traditional society with people still speaking Tiwa and participating in the yearly cycle of ceremonial events.

Rio Grande Pueblos

5. **Sandia Pueblo:** Traditional Name: **Na-Fiat**; www.sandiapueblo.nsn.us

Sandia is a Tiwa-speaking Pueblo located just north of Albuquerque in the Rio Grande Valley, on a site the Sandia people have inhabited since 1300 CE. The Sandia people are members of the pre-Columbian Tiwa language group who once dominated the Albuquerque area and their lineage can be traced back to the Aztec civilization, later migrating to the New Mexico region. The spirituality of the Sandia People is drawn from Sandia Mountains, as well as the plants, animals, and resources that have ensured their survival in the desert. Once the largest Pueblo in the area with over 3000 people, Sandia Pueblo currently has about 500 members, with a land base of 22,877 acres. Today, the people of Sandia have a number of successful commercial endeavors and continue to farm and raise livestock along the Rio Grande. One of Sandia Pueblo's attractions is a 107-acre buffalo preserve established to promote the resurgence of the American Bison, an animal that was nearly hunted to extinction in the 1800s. As a result of efforts like these, buffalo are now thriving in herds across the West.

6. **Santa Ana Pueblo:** Traditional Name: **Tamaya**; www.santaana.org

The Santa Ana Pueblo people have occupied their current site in central New Mexico, 16 miles northwest of Albuquerque, since at least the late 1500s. Like other Pueblos, this Keresan-speaking people believe their ancestors originated from a subterranean world to the north, and their original ancestral village was built against a mesa wall, located about 5,400 feet above sea level, on the north bank of the Jemez River. The Pueblo revolt of 1680 forced the people to flee their village to the nearby Black Mesa and Jemez Mountains. In 1789-1791 the population greatly diminished due to a smallpox epidemic, along with other 19th century epidemics brought in by Europeans. The land base of the Pueblo includes 73,000 acres, which is home to 500 tribal members. The annual cycle of life at Santa Ana continues to be tied to the solar calendar and agricultural and hunting seasons. The Pueblo has close ties and a tradition of cultural exchange with nearby Zia and San Felipe Pueblos and is linguistically linked to four other Keresan-speaking Pueblos. Since the early 1980s the Pueblo has pursued a strategy of developing tribal enterprises, seeing economic independence as a key factor in preserving traditional concepts and values.

7. **Zia Pueblo:** Traditional Name: **Tsi-ya**; http://zia.com/home/zia_info.html

Zia is a small Keresan-speaking Pueblo located about 35 miles north of Albuquerque on a site overlooking the Jemez River, where their ancestors have lived since the 13th century. The Zia are well known to the people of New Mexico for their sun symbol, which depicts a circle with lines emerging towards the four cardinal directions. The symbol appears on the State flag and is the official New Mexico State insignia, adopted as an emblem of friendship among cultures. Once one of the largest Pueblos, Zia's population had fallen to less than 100 at the turn of the 20th century as a result of illness. Now, its population stands around 700 tribal members. Today, the Zia community farms and raises cattle and livestock, maintaining a strong sense of culture and identity.

8. **Jemez Pueblo:** Traditional Name: **Walatowa**; <http://www.jemezpuablo.com/>

Jemez (pronounced "Hay-mess" or traditionally as "He-mish") are a Towa-speaking people whose modern Pueblo village, Walatowa, is named with a Towa word meaning "This is the Place." Jemez Pueblo, located 55 miles northwest of Albuquerque, is the only Pueblo to speak the Towa language. Jemez Pueblo encompasses over 89,000 acres of land and is home to over 3,400 tribal members. Having originated from a place called "Hua-na-tota," the Jemez people migrated from the Four Corners area to the "Cañón de San Diego" region in the late 13th century. By the time of European contact in 1541, they were one of the largest and most powerful Puebloan cultures. Their villages and stone fortresses, sometimes more than four stories high with thousands of rooms, make up some of the largest and most significant archeological ruins in the United States. According to their intricate oral history, as well as early written Spanish records (Espejo Expedition 1583), the Jemez Nation contained an estimated 30,000 tribal members around the time of Spanish contact, indicating that the

population of the Cañón de San Diego area was probably three times larger than it is today. Unfortunately, the Jemez population soon became decimated as a result of warfare and diseases introduced by Europeans. Early Jemez culture was known for its pottery, but the decorative forms died out in the mid-18th century. Pottery-making was revived in the early 20th century and today, in addition to swirl and melon style wares, Jemez potters are particularly known for their use of sgraffito, a technique of elaborately carving designs into the surface of a clay pot. Jemez Tribal Government is inclusive of a secular system that includes the Tribal Council, the Jemez Governor, two Lt. Governors, two Fiscales, and a Sheriff. The 2nd Lt. Governor is also the Governor of the Pueblo of Pecos. Traditional matters are still handled through a separate governing body that is rooted in prehistory. In the year 1838, Jemez culture became diversified when the Towa speaking people from the Pueblo of Pecos (located east of Santa Fe) resettled at the Pueblo of Jemez in order to escape the increasing depredations of the Spanish and Comanche cultures. The Pecos culture was rapidly integrated into Jemez society, and in 1936, both cultural groups were legally merged into one by an Act of Congress. Today, the Pecos culture still survives at Jemez, its traditions have been preserved, and the Pueblo of Jemez still honorably recognizes a Governor of Pecos.

9. **San Felipe:** Traditional Name: **Katishtya**

San Felipe is one of the most culturally conservative of all the Keresan-speaking Pueblos. Located about 35 miles north of Albuquerque on the Rio Grande River, the Pueblo has around 2080 tribal members and a land base of 12 square miles. The community takes great pride in its ancient origins and heritage and, with a strong ceremonial structure and practice of traditional rituals, has remained a vital and distinctive cultural entity.

10. **Santo Domingo:** Traditional Name: **Kewa;** <http://santodomingotribe.org/>

Located on the Rio Grande 25 miles southwest of Santa Fe, Santo Domingo is one of the largest Pueblos in New Mexico. This Keresan-speaking Pueblo is known for carefully preserving its traditional way of life and its legacy of bead-making and traditional pottery. It was established in the 15th century, though the current Santo Domingo village was built after a devastating flood in 1886. Every August, on the Feast Day honoring the Pueblo's patron saint, hundreds of Santo Domingo people participate in traditional corn dances, drawing visitors from around the State. For hundreds of years, Santo Domingo artisans have been creating beaded jewelry, known as heishi, by cutting and rolling turquoise, stone and shell by hand. Historically, the people of Santo Domingo were extremely successful traders, carrying their jewelry and other crafts as far away as Mexico, the Pacific, and the Plains.

11. **Cochiti Pueblo:** Traditional Name: **Koo-Tyit**

Cochiti is a Keresan-speaking Pueblo located 22 miles southwest of Santa Fe. Cochiti is listed as a Historic District on the National Register of Historic Places. There are 1,817 enrolled members, with a land base of 53,779 acres. Cochiti has a traditional form of government, which has been in existence for centuries. The Pueblo Council consists of approximately 40 male members who have served in one or more of the top positions of the Tribal Government and, by tradition, are Council members for life. Cochiti artists are best known for superbly crafted drums and storyteller figures. Cochiti drums are handcrafted from hollowed tree trunks, usually aspen, and hand-cured leather hides. Cochiti is also the birthplace of storyteller pottery, colorful clay figures pioneered in 1964 by artist Helen Cordero. This art form features a seated man or woman surrounded by children and is very popular with Native arts collectors. The Pueblo places premium importance on preserving traditions and cultural practices and has developed many programs to educate the younger generation in their language, arts, and culture.

Northern Pueblos

12. **Tesuque Pueblo:** Traditional Name: **Tet-Sugeh**

A small Tewa-speaking Pueblo located ten miles north of Santa Fe, the site has been inhabited since 1200 CE. The Tesuque people played an important role in the Pueblo Revolt of 1680, with two of its members acting as messengers who spread news of the uprising throughout the territory. Tesuque has a great reverence for its traditions and continues to practice ancient customs despite pressures from other cultures, with traditional Pueblo farming remaining as one of the primary activities of the Tesuque people.

13. **Pojoaque Pueblo:** Traditional Name: **Po-Suwae-Geh**; www.pojoaque.org

Pojoaque or Po-Suwae-Geh, meaning “Water Gathering Place,” is one of six northern Tewa-speaking Pueblos, founded along the Rio Grande in early 1600s. In Tewa origins, all the known Tewa people dispersed to their present villages from Pojoaque, thereby making Pojoaque the “mother” village for all the historic Tewa people. The people migrated into the general vicinity of the present Pueblo from the Four Corners region late in the first millennium CE. Their ancestors built and occupied some of the cliff dwellings of the Mesa Verde area, and one or more of the large villages of the Montezuma Valley in southwestern Colorado. Since the Pueblo Revolt of 1680, the Pueblo has been abandoned three times—most recently in the early 20th century—because of illness and lack of water and land for agriculture. Pojoaque was resettled between 1932-34, and in 1936 the Pueblo received federal recognition as a tribal reservation. The Pojoaque Tribal Government conforms with the provisions of the 1934 Indian Regulatory Act. It consists of a General Council comprised of all enrolled adult members and a Regular Tribal Council comprised of elected officials, which include a Governor, Lieutenant Governor, Secretary, Treasurer, and other Council members. In recent decades, the Pueblo has experienced a revitalization of its culture, business, and economy as a result of successful commercial enterprises and the efforts of the renowned Poeh Cultural Center. The Poeh has provided arts education to Native artists of many Pueblos and other tribes, making a significant contribution to the growth of traditional and contemporary Native American arts. Pojoaque’s traditions are being celebrated and preserved through the Poeh’s commitment to teaching their Native language as well as traditional song and dance.

14. **San Ildefonso Pueblo:** Traditional Name: **Po-Woh-Ge-Oweenge**; www.sanipueblo.org

San Ildefonso or Po-Who-Ge-Oweenge, “Where the Water Cuts Through,” is a small Tewa-speaking Pueblo located north of Santa Fe along the Rio Grande at a site they may have occupied since before 1300 CE. At that time, the people came down from Bandelier and before that, they lived among the other communities at Mesa Verde in what is now southern Colorado. The Pueblo has around 750 tribal members and its land base is over 60,000 acres. The San Ildefonso people maintain a strong sense of identity, preserving traditional ceremonies, dances, and practices passed down from their ancestors. Today, San Ildefonso is one of the best-known Pueblos despite being one of the smallest, made famous in the early 20th century by the black-on-black pottery style pioneered by legendary potter Maria Martinez. At the time, San Ildefonso was an agriculture-based society with a dwindling population, and this beautiful pottery style that features highly polished and black matte finishes dramatically revived the economic and cultural life of the Pueblo. Black-on-black pottery continues to be one of the most prized pottery styles in the world.

15. **Nambe Pueblo:** Traditional Name: **Nambe O-Ween-Ge**; www.nambepueblo.org

Nambe, originally “Nanbe,” meaning “Round Earth,” is one of six Tewa-speaking pueblos of Northern New Mexico. It is nestled in the foothills of the Sangre de Cristo Mountains, 20 miles north of Santa Fe. Settled in the early 14th century, Nambé Pueblo was historically known for its robust agriculture and the production of traditional textiles and pottery. Nambe has 1,100 enrolled tribal members and its land base is around 20,000 acres. It is one of the recent tribes organized under the Indian Reorganization Act of June 18, 1934 (25 U.S.C.). It is home to one of the most spectacular natural waterfalls in the Southwest, “Nambe Falls,” situated in the foothills of the Sangre de Cristo Mountains.

16. **Santa Clara Pueblo:** Traditional Name: **Kha'p'oo Owinge**

Santa Clara is a Tewa-speaking Pueblo located along the Rio Grande north of Santa Fe, near Española. It has been occupied since the late 14th or early 15th centuries. Santa Clara's ancestral home, the Puye Cliff Dwellings, is a famed historical and archeological landmark located near the modern Pueblo. The Santa Clara people have preserved many of their ancient traditions, with a strong tribal government, a strong commitment to education, and a prosperous economy.

17. **Ohkay Owingeh:** Traditional Name: **Ohkay Owingeh**; <https://www.newmexico.org/places-to-go/native-culture/ohkay-owingeh-pueblo/>

Ohkay Owingeh, previously identified by non-Pueblo members as San Juan Pueblo, is one of the largest Tewa-speaking Pueblos located on the Rio Grande, 25 miles north of Santa Fe. The tribal enrollment is 2,900 members. Puebloan ancestors migrated to the area from southern Colorado around 1200 CE. The Pueblo Revolt of 1680, the first successful rebellion against the Spanish, was led by the Ohkay Owingeh religious leader Popay (Popé). Traditionally, Ohkay Owingeh was the center of an Indian meeting ground, its people so powerful that only an O'ke native could declare war for the Pueblo Indians. Today, Ohkay Owingeh is home to the headquarters of the Eight Northern Indian Pueblos Council along with thriving cultural traditions and a strong base of economic development in the region. Ohkay Owingeh translates as "Place of the Strong People" in Tewa.

18. **Picuris Pueblo:** Traditional Name: **Pe'ewi**; <http://www.picurispueblo.org>

Picuris, sometimes called "Pikuria," meaning "Those Who Paint," is a small Tiwa-speaking Pueblo located in the Sangre de Cristo Mountains. Sometimes referred to as the hidden valley, it is located 24 miles southeast of Taos, a location the people migrated to around 1250 CE. Located near two historically important mountain passes, it was once a large and prosperous Pueblo with an impressive prehistoric structure that was seven or eight stories tall. Today, it has approximately 300 enrolled tribal members and is one of the most remote Pueblos. In the 1980s and early 1990s, residents completed by hand a major restoration of their 200-year-old adobe church, San Lorenzo de Picuris. The only Pueblo pottery form that is functional, micaceous clay vessels, are recognized for their beautiful, almost metallic, shimmer. This type of pottery is utilitarian and is not usually decorated or painted. Recently, Picuris started a "Picuris Bison Program," in an effort to help restore the bison to the area as a food source and for traditional purposes. Herd numbers continue to increase and now include over 50 bison.

19. **Taos Pueblo:** Traditional Name: **Tuah-Tah**; <http://taospueblo.com/>

Taos Pueblo today stands as the largest surviving multistoried Pueblo structure in the United States. It is the only living Native American community that has been named a UNESCO World Heritage Site and a National Historic Landmark. Most of the present buildings were constructed between 1000 and 1450 CE and they are all made from traditional adobe, which is earth mixed with water and straw. The Pueblo appeared much as it does today when the first Spanish explorers arrived in northern New Mexico in 1540, believing that the Pueblo was one of the fabled golden cities of Cibola. The two structures called Hlauuma (North House) and Hlaukwima (South House) are said to be of similar age. They are considered to be the oldest continuously inhabited communities in the US, with around 150 community members living in the old village year-round. There are over 1900 tribal members and the Pueblo has a land base of 99,000 acres with an elevation of 7,200 feet at the village. This Tiwa-speaking Pueblo became an important trade center for Plains Indians as well as Spanish and Mexican traders because of its location near the mountain pass that connected the region to the Great Plains. In the 17th century, Spanish settlers were attracted to Taos because of these trade networks, its mission, abundant water, timber, and game. Conflict between these settlers and Taos Pueblo people contributed to the Pueblo Revolt of 1680. Today, the people of Taos Pueblo continue to live according to traditional values and are careful not to share their oral traditions, history, and rituals with non-tribal members to preserve their traditional way of life.

There is one important historical event that occurred in Taos Pueblo in 1970 that set a precedent for self-determination for all Native American people, tribes, and nations. On December 15, 1970, former President Richard M. Nixon signed into effect Public Law 91-550, which restored Taos Pueblo lands and the Pueblo's sacred Blue Lake to the Tribe.

20. **Ysleta del Sur Pueblo:** Traditional Name: **Tigua;** <http://www.ysletadelsurpueblo.org/>

Ysleta del Sur Pueblo is located on the border between New Mexico and Texas, near the cities of El Paso and Socorro, Texas. The community left their traditional homelands of Quarai Pueblo due to drought and they became a part of the Isleta Pueblo, just 15 minutes south of Albuquerque, until the Pueblo Revolt of 1680. They were then forced to walk 400 miles to where they now live. Presently, the Pueblo has an enrollment of 1,731 tribal members that includes a total of 70,000 acres of Ysleta del Sur Pueblo land, with 3000 additional acres held in trust for the Tribe by the United States Department of the Interior. The Pueblo's Tribal Government is comprised of a traditional Council. Elected Council seats include a Governor, a Lieutenant Governor, an Aguacil (bailiff or sheriff), and four Council members. The Council acts as a governing body and approves all major strategic decisions. The Governors also provide administrative oversight of tribal operations and business. Additional Council seats include a Cacique (Chief) and a Capitan de Guerra (War Captain). These positions are also elected; however, they are life-long terms. The Cacique and War Captain provide spiritual and traditional guidance.

24 TRIBES OF NEW MEXICO

Lesson Overview

Lesson Plan Title or Topic	24 Tribes of New Mexico
Grade Level	K– 8
Approximate time needed for lesson	Will vary per grade level K–2: 45 minutes 3–5: 2 class periods at 45 minutes each 6–8: 2 class periods at 45 minutes each
Lesson Objectives	<ol style="list-style-type: none"> 1. Students will learn about the 24 Native American tribes whose homeland is now the State of New Mexico. 2. Students will learn where the 24 Native American tribal communities are located on the State of New Mexico map. 3. Students will understand the importance of the Rio Grande River and other bodies of water as a resource to the 24 Native American tribal communities.
Essential Questions	<ol style="list-style-type: none"> 1. Where are the 24 tribes located in State of New Mexico? 2. How many land-based tribal groups are in New Mexico? 3. What is the closest tribal community located to where you live? 4. Why is the Rio Grande River and other bodies of water in New Mexico important to the tribes in New Mexico?
Prerequisite Skills	Students should understand the general concept of statehood, cardinal directions, the location of the Rio Grande River, and natural resources.
Guiding Question(s)	<ol style="list-style-type: none"> 1. Who are the Indigenous People of the Southwest? 2. How long do you think they have lived in the surrounding area? 3. Can anyone name a tribal community that is within New Mexico boundaries? 4. What body of water runs the length of New Mexico? 5. Do you know of any other rivers or lakes in New Mexico?
Core Values	Love, Respect, Compassion, Service, Faith, and Balance
Student Objectives	<ol style="list-style-type: none"> 1. Students will be able to locate the 24 tribal communities on a State of New Mexico map. 2. Students will be able to name the 24 tribes of New Mexico. 3. Students will reproduce a map of New Mexico that shows the locations of the 24 tribes of New Mexico and the Rio Grande River.

	<p>4. Students will be able to locate the cardinal directions on a State of New Mexico map.</p> <p>5. Students will understand that the 24 tribes are divided into three land-based tribal groups (Apache, Pueblo, and Navajo).</p>
NM State Content Standards	<p>K–4 Benchmark II-A</p> <p>K–1 Understand maps and globes as representations of places and phenomena. Identify and use the four cardinal directions to locate places in community, state, and tribal districts. Create, use, and describe simple maps to identify locations within familiar places (e.g., classroom school, community, state).</p> <p>K–4 Benchmark I-A. New Mexico: Describe how contemporary and historical people and events have influenced New Mexico communities and regions.</p> <p>5–8 Benchmark 1-A. New Mexico: Explore and explain how people and events have influenced the development of New Mexico up to the present day.</p>
Common Core	<p>CCSS.ELA-Literacy.RI.1.2</p> <p>CCSS.ELA-Literacy.RI.3.2</p> <p>CCSS.ELA-Literacy.RI.4.3</p> <p>CCSS.ELA-Literacy.RI.5.3</p> <p>CCSS.ELA-Literacy.RI.6.2</p> <p>CCSS.ELA-Literacy.RI.7.3</p> <p>CCSS.ELA-Literacy.RI.8.3</p>
Next Generation Science Standards	<p><u>ESS3.A: Natural Resources</u></p> <p>Living things need water, air, and resources from the land, and they live in places that have the things they need. Humans use natural resources for everything they do. (K-ESS3-1)</p> <p>Maps show where things are located. One can map the shapes and kinds of land and water in any area. (2-ESS2-2)</p> <p><u>ESS3.A: Natural Resources</u></p> <p>Humans depend on Earth’s land, oceans, atmosphere, and biosphere for many different resources. Minerals, fresh water, and biosphere resources are limited, and many are not renewable or replaceable over human lifetimes. These resources are distributed unevenly around the planet as a result of past geologic processes. (MS-ESS3-1)</p>
Procedure (Step-by-step Activities)	<p>Prior to the lesson, display two large, laminated N.M. State maps in a central location. Make sure that the laminated tiles of the names of the 24 tribal communities (Handout 2) and tape are nearby.</p>

Whole Group Lesson

1. Open the lesson by eliciting prior knowledge using questions such as:

Does anyone know how many tribes are in New Mexico? Does anyone know any of the tribes in New Mexico?

2. Using a flip chart sheet or whiteboard, write down students' responses.

3. Using the large laminated N.M. State map with the 24 tribal groups of New Mexico, ask the class if anyone can show where any of the tribes are located? Allow for several volunteers to show a tribal community on the New Mexico map and ask if they can name the tribe.

4. Teacher Script: Today we are going to learn about the 24 tribes that call New Mexico their home and have lived in this area for centuries, long before European contact in 1540.

Share selected information on the background of the 24 tribes from the background information provided.

5. Hand out the list of the 24 Native American tribes to students and the blank map of the State of New Mexico (Handouts 1 and 2).

6. Go through the list of tribes together.

7. Using the large N.M State map, point out the cardinal directions.

8. Beginning with northern New Mexico, point out and share the name of each tribal community, ending with the tribal communities in southern New Mexico. Make sure you tell the students that Ysleta del Sur is now located in Texas, but that their original homelands were in NM.

9. Ask students what they notice about the location of most of the tribal groups? Probing question: What natural resource is along the pathway of most of the tribal communities? (Answer: Rio Grande River; also point out other bodies of water near the tribal communities). Why is this important to point out?

10. Repeat #8 through #9.

11. Ask students: "What tribal community is nearest to where you live?"

Grade Level Activities:

Prior to the Class Activity: Display maps in a central location. Ask the class to recall the cardinal directions located on the N.M. State map and have the class locate the Rio Grande River. Have students write cardinal directions and draw the Rio Grande River on their individual maps.

12. **For K–2:** Guided Activity: Using the large blank laminated N.M. map and the laminated name tiles of the 24 tribes, have the students take turns placing the 24 tribes in the current location of the tribal community (tape them onto the map). As a group, the class will review the locations of the tribes and together they will say the names of the tribes.

For 3–5: Using the large N.M. State map with the 24 tribal communities

	<p>listed, review the tribal locations and names of the tribes with the students. Using the blank map handout and the list of the 24 Native American tribes, have the students cut out the tiles with the names of the 24 tribes (the small print version). Have students place the tribes in their appropriate location on their N.M. state map (students should work together to confirm tribal locations). Using glue, have students glue the tiles onto the N.M. State map. Have peers check each other's maps.</p> <p>For 6–8: Using the large N.M. State map with the names of the tribal communities, review with the students where the tribal communities are located. Cover the N.M. State map. Using the blank map handout and list of 24 Native American tribes, have the students cut out the tiles with the names of the 24 tribes (the small print version). Have the students place the tribes in their appropriate location on the N.M. State map. Using glue, have the students glue the tiles onto the N.M. State map. Uncover the large N.M. State map, and as a group, the class will review where each tribe is located and see how many students were able to recall the current location.</p>
Assessment	<p>During the visit to the WOW van, students will find a large New Mexico State map with magnetic tiles of the 24 tribes. Have the students review the names of the 24 tribal communities. Next, see if the students can place the 24 tribes in their correct location on the map.</p> <p>For upper grade levels, play the tiles game (an extension activity). Students will learn that the 24 tribes are divided into 3 tribal groups (Apache, Pueblo, and Navajo).</p>
Materials and Resources Required for the Lesson	<ul style="list-style-type: none"> • Background Document: 24 Tribes of New Mexico • Whiteboard or poster board and marker • Laminated posters of the N.M. State map with the 24 tribal communities listed, blank NM State map, and tiles with the names of the 24 tribes • Handouts 1 and 2: Blank New Mexico State map and the list of 24 tribal communities • Glue, tape, and scissors
Reading Materials/Websites	<p>Before beginning the lesson, read through the background on the 24 tribes of New Mexico. Visit the website for each tribal community (URL for each tribe, when available, is listed in the background information).</p>
Note to Teachers:	<p>Teachers may want to conduct independent research on tribal groups prior to the lesson.</p> <p>Optional Extension Activity: The teacher may want to use the Musical Tile Game as an alternative assessment for upper grade levels.</p>

Extension Activity for Assessing Student Learning

The Musical Tile Game: Prior to the activity, place three flip chart sheets in a central location, each labeled with one of the three land-based tribal groups: Apache, Pueblo, and Navajo. You will need music for the game (if possible, utilize Native music from one of the 24 tribes). Have the list of the 24 tribes handy, as well as the printed name tiles for the 24 tribes (in Appendix).

Before beginning the game, review or share knowledge on how the 24 tribes are divided into three land-based groups and what tribal communities are within each of the groups.

1. Place the tiles with 24 tribal names randomly in a small central area (face up, showing tribal names).
2. Divide the class into three groups and have each group select which of the three land-based tribal groups they want to represent. Note: if your class has a small student population, you can divide them into two groups.
3. Line up each group and have the first three individuals from each group come to the center of the space where the tiles are located (each student on opposite sides of the tiles, facing one another).
4. The teacher will turn on music and students walk around the tiles in a clockwise direction. At any given time, the teacher stops the music and calls out a name of one of the tribes; the first student to step on the correct name of the tribe is the winner.
5. Next, the winning student needs to decide which of the 3 land-based tribal groups the tribe is from. Tape the tribe to the appropriate tribal group on the appropriate flip chart.
6. The next three students come to the center, and repeat steps 3 to 5.
7. Keep track of team scores (or have the students keep track on the flip chart sheets). The winning team is determined at the end.

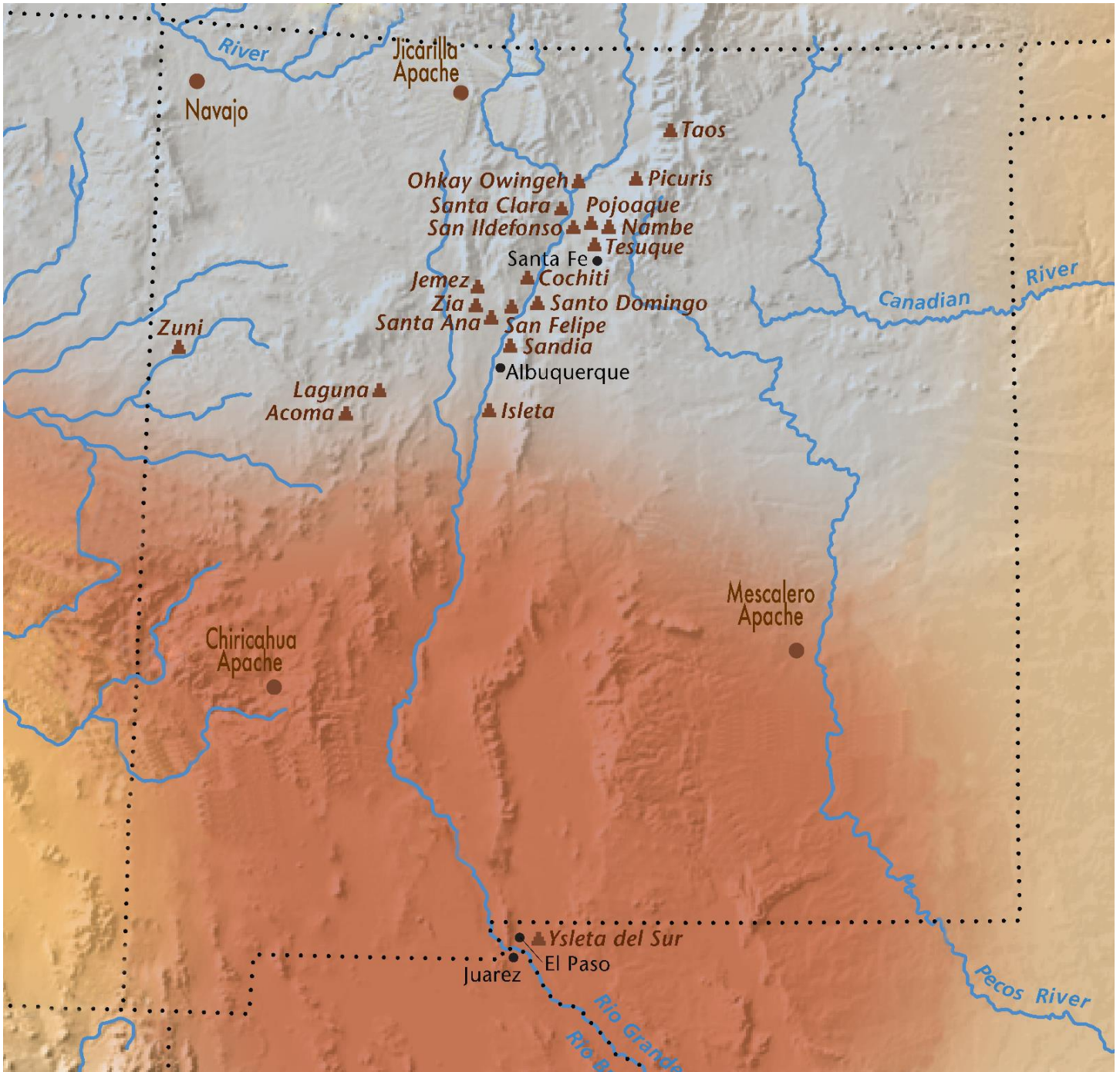
RULES OF ENGAGEMENT IN THE MUSICAL TILE GAME:

1. All teammates can help their team members out using the following guidelines:
 - a. **No pointing with fingers!** No student can use fingers to point to the tribe's name. However, teammates can point using elbows, hips, and lips! Any other strategies that the team can think of applying are welcome!
 - b. **No talking!** No one can talk to the teammate that is in the center. If anyone talks to the teammate in the center, then that team is disqualified for that round.

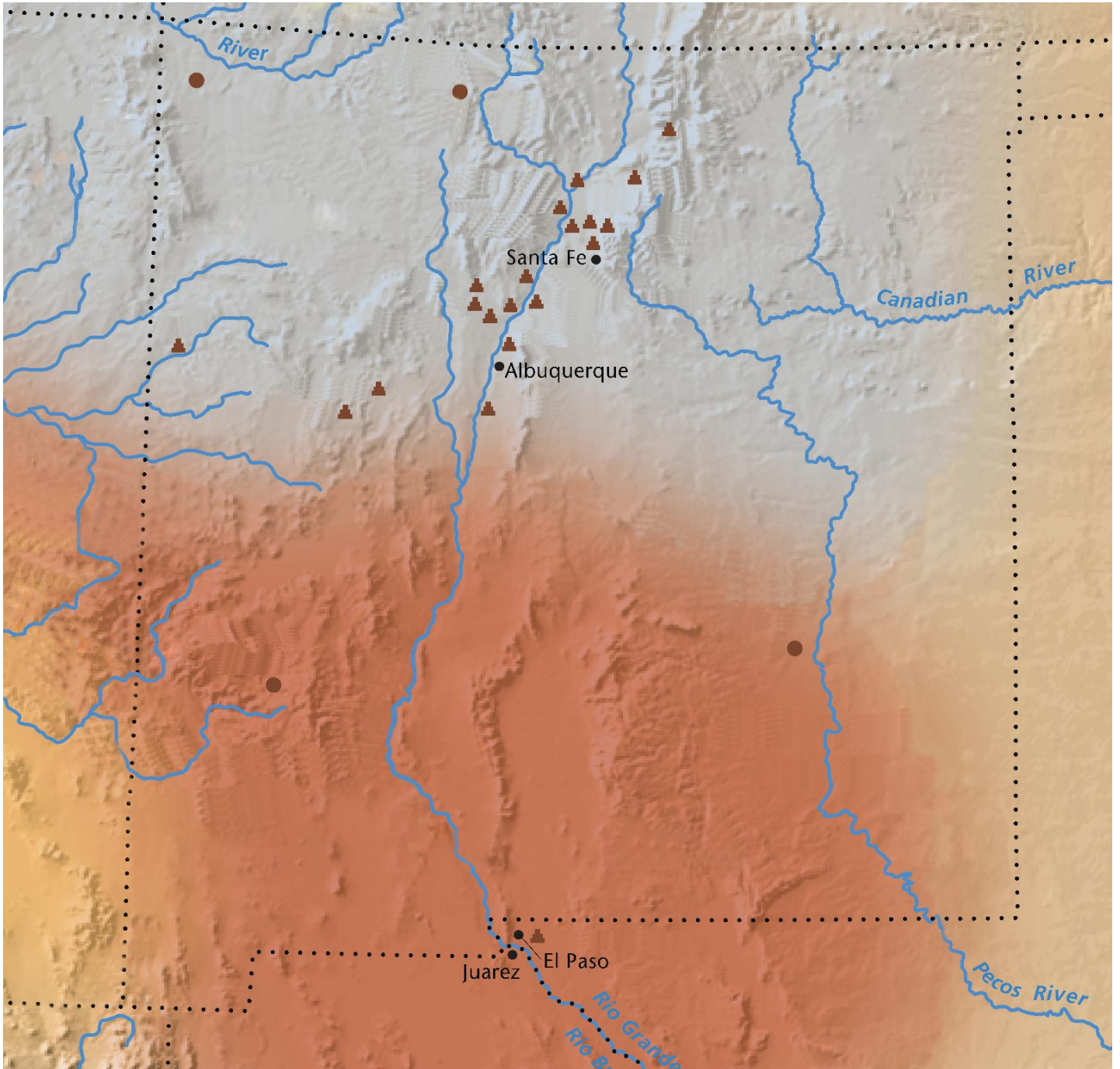
Materials Needed:

- 3 flip chart sheets & markers
- tape
- printed tiles of 24 tribes
- stereo with speaker
- Native American music

Map Key: 24 Tribes of New Mexico



Handout 1: Blank New Mexico State Map



Handout 2: List of 24 tribes of New Mexico (Enlarged tiles for the Musical Tile Game are provided in the Appendix). Laminate the tiles, if desired, to preserve the tiles for future use.

San Ildefonso Pueblo	Zia Pueblo
Santa Ana Pueblo	Jemez Pueblo
Ohkay Owingeh	Santo Domingo
Acoma Pueblo	Picuris Pueblo
Nambe Pueblo	Cochiti Pueblo
Zuni Pueblo	Isleta Pueblo
Tesuque Pueblo	Santa Clara Pueblo
San Felipe Pueblo	Taos Pueblo
Pojoaque Pueblo	Sandia Pueblo
Laguna Pueblo	Nambe Pueblo
Ysleta del Sur	Fort Sill
Jicarilla	Navajo Nation
Mescalero	

Cut out name tiles for map activity-----



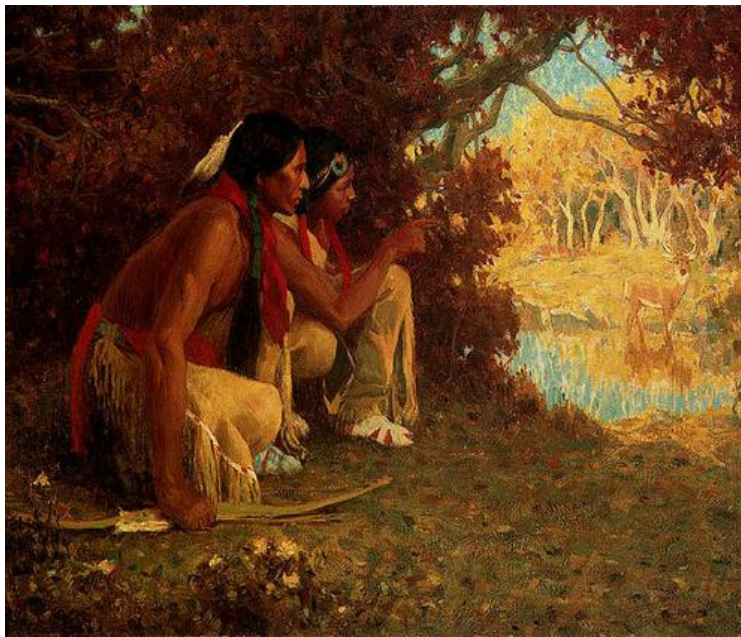
San Ildefonso Pueblo	Zia Pueblo	San Felipe Pueblo	Taos Pueblo
Santa Ana Pueblo	Jemez Pueblo	Pojoaque Pueblo	Sandia Pueblo
Ohkay Owingeh	Santo Domingo	Laguna Pueblo	Nambe Pueblo
Acoma Pueblo	Picuris Pueblo	Ysleta del Sur	Fort Sill
Nambe Pueblo	Cochiti Pueblo	Jicarilla	Navajo Nation
Zuni Pueblo	Isleta Pueblo	Mescalero	
Tesuque Pueblo	Santa Clara Pueblo		

Nomadic Life: Apache Ways

Apache people live in the mountains of the greater Southwest area of the United States. Because of the extreme weather cycles in various parts of these mountains and a harsh terrain, farmland is scarce and growing seasons for crops are very short. Apache tribes adapted their lifestyle to become nomadic hunters and gatherers for their food. That means they moved often to follow their major food sources like elk, deer, and buffalo. As nomadic people, they had the greatest *faith, compassion, and respect* for hunting the wild game that provided their food, clothing, and shelter; taking care not to overharvest or overhunt their food sources. They had a deep understanding of the ecosystems that supported their livelihood and had *faith* on the environment for their continued way of life. They gathered various plant foods to add variety and increase nutrition in their diet. Examples of local wild and edible plants, still used today, include pinions (pine nuts), chokecherries, plums, spinach, carrots, parsley, mint, tea, and onions.

The Jicarilla Apache people currently live at the base of the Rocky Mountains. This is a semi-arid climate, where rainfall is less than 20 inches per year (less than 2 inches per month). The growing season for farming ranges from five to ten weeks from spring to summer. Temperatures might drop below freezing (32 degrees F) any day of the growing season and freeze cultivated plants like corn or squash. These types of plants are not endemic to the region and grow better at lower altitudes and warmer climates. For these reasons, Apache people were not farmers. This fact is also reflected in the language and culture. Apache do not have many words to describe the plants that are farmed, like corn, squash, lettuce, radish, etc. Corn and corn pollen are used in various ceremonies in Apache culture, but not as often as they are used in ceremonies for other New Mexico Indigenous Peoples.

Finally, Apache people have always taught their children to *respect* the environment, and to take only what they need, not to be greedy, and to have *compassion* for *sharing* what they have with others, and not to waste; a reflection of their community's Core Values.



<https://s-media-cache-ak0.pinimg.com/originals/22/6c/1c/226c1c1f76e1daf9c781edf186786cd9.jpg>



Drying Meat: No refrigerators or freezers meant many food items were dried.

<http://mediacenter.smugmug.com/010-HISTORICPHOTOS/National/2013-12-18-Edward-Curtis/i-pRTr5Kn/0/L/curtis050-L.jpg>

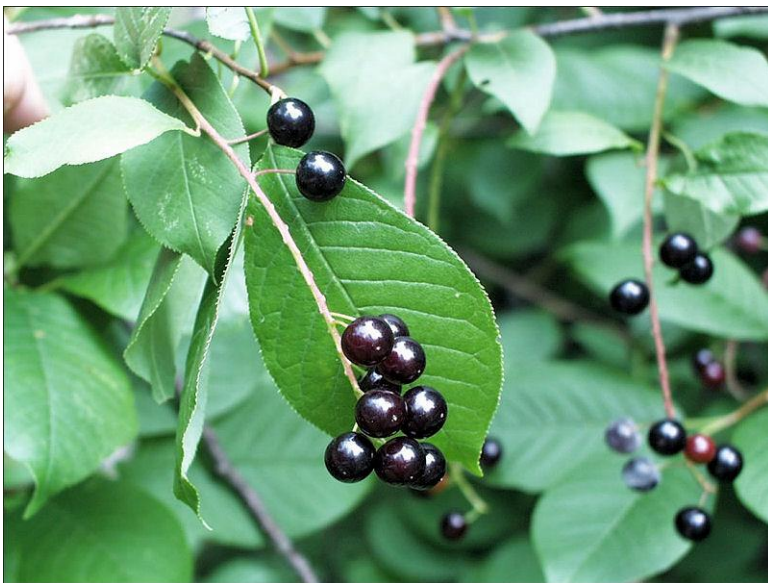


Present-day bison herd owned by the Jicarilla Apache Nation. This herd was relocated last year.

The buffalo is an important animal and one of the main staples of the Apache tribal communities. Today, there are many tribes, including the Jicarilla Apache Nation, who are bringing back the buffalo herds that once were abundant on the land.

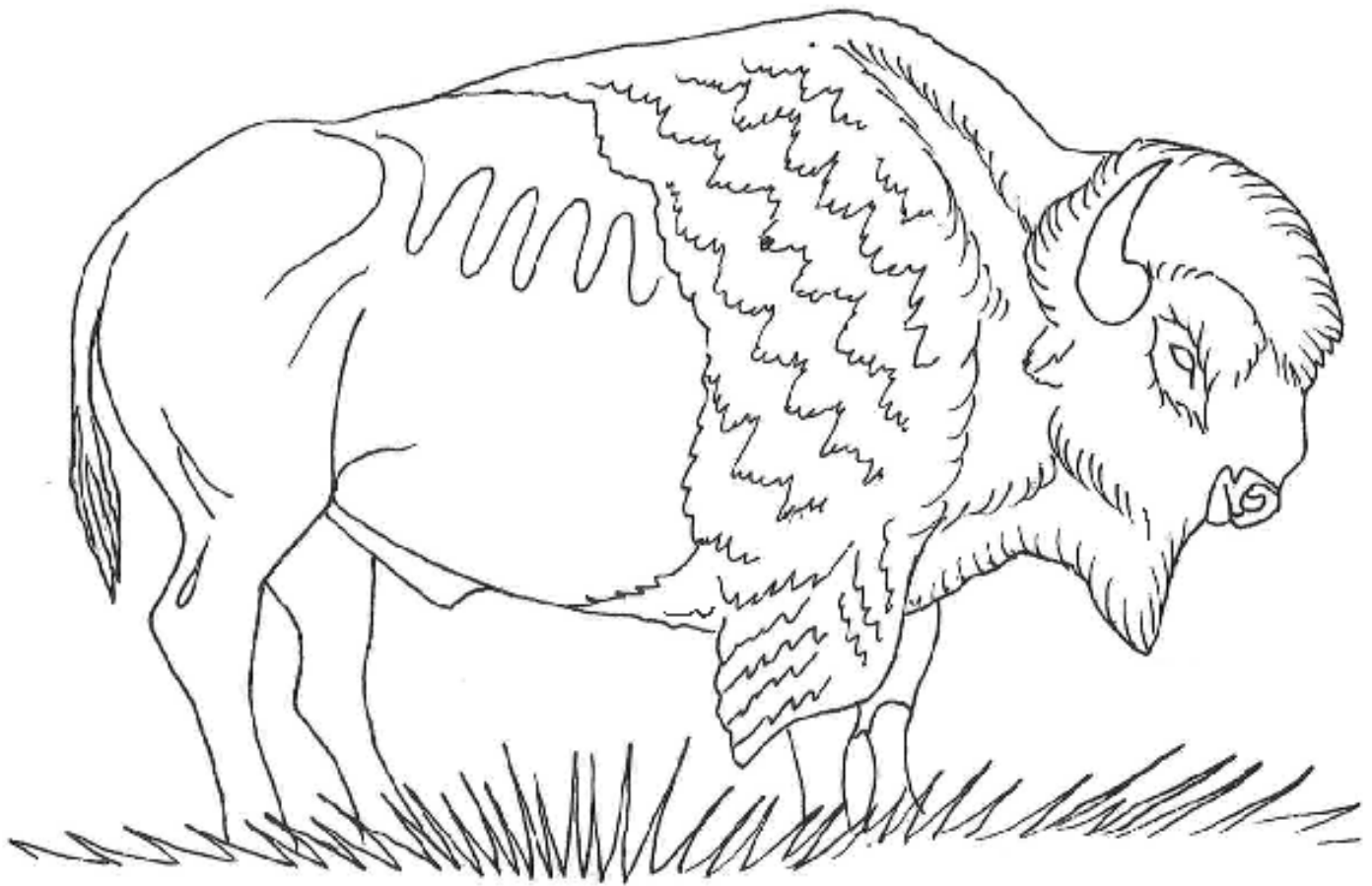


Chokecherry Tree



Chokecherry Berries

The Chokecherry is a very important plant to the Jicarilla Apache. They mash the fruit, and form balls that are dried and stored for later use, while fresh berries are eaten and used in other food recipes. The branches are stripped and used for utility forks and arrow shafts.



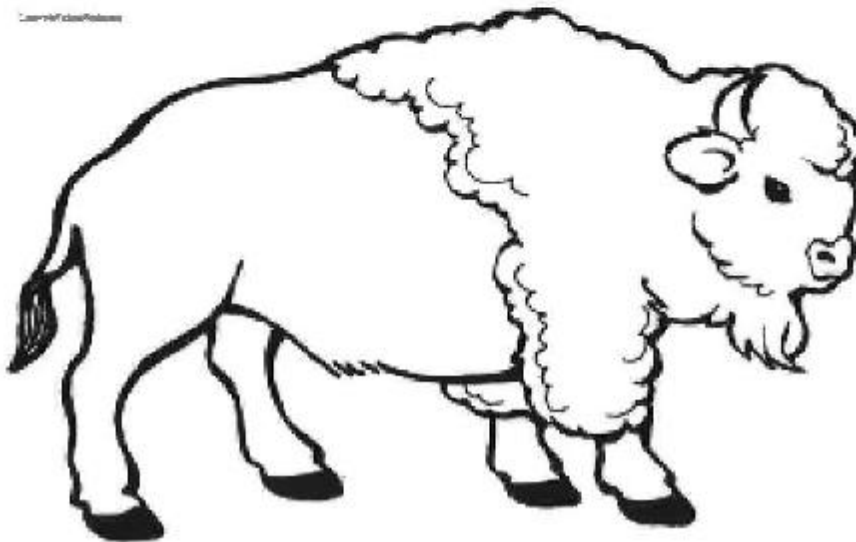
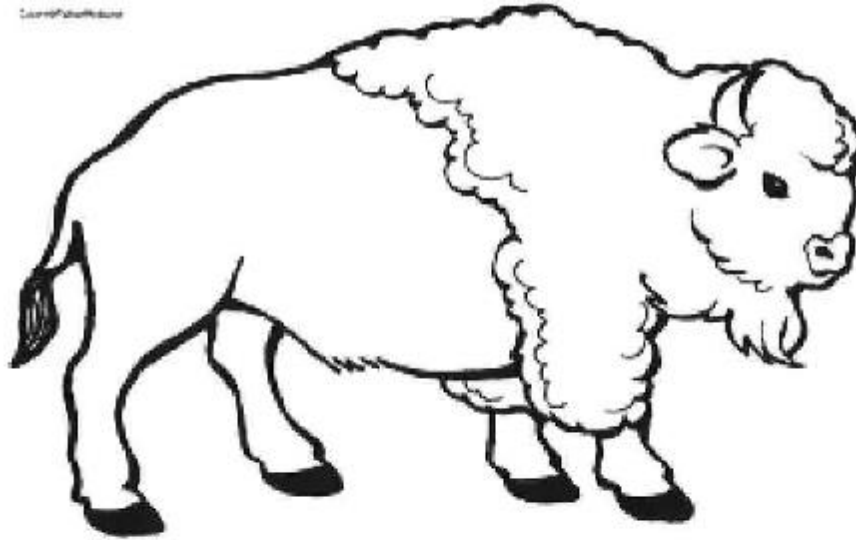
The North American bison, or buffalo, is the largest land mammal on the North American continent. A male buffalo, called a bull, can weigh up to 2,500 pounds and stand 6 1/2 feet tall from the ground

to the top of his hump. Two kinds of buffalo exist, the Plains buffalo and the Wood buffalo. The Plains buffalo now lives all over the United States and most Wood buffalo now live only in Canada.

Handout 1 for Buffalo Lesson: Here are a few ideas for extending student learning:

A. Using a measuring tape, measure out the height of the buffalo on the floor (mark the height). Now measure the height of students in the class and see which student stands closest to the height of 6.5 ft.

B. Have students research the two types of buffalo. What are their similarities and differences?



Handout 2 for Buffalo Lesson (makes 2 buffalo cutouts): Here are a few ideas for using the pictures of the buffalo:

A. After reviewing the poster, “Traditional Uses of the Buffalo” (page 32), have the students recall how Apache tribes use the buffalo (as many ways as possible) and have the students label these, corresponding to the correct part of the body.

B. For younger students, require less, such as: name four important uses the Apache tribes have for the buffalo that you feel are important and would like to share with your family.



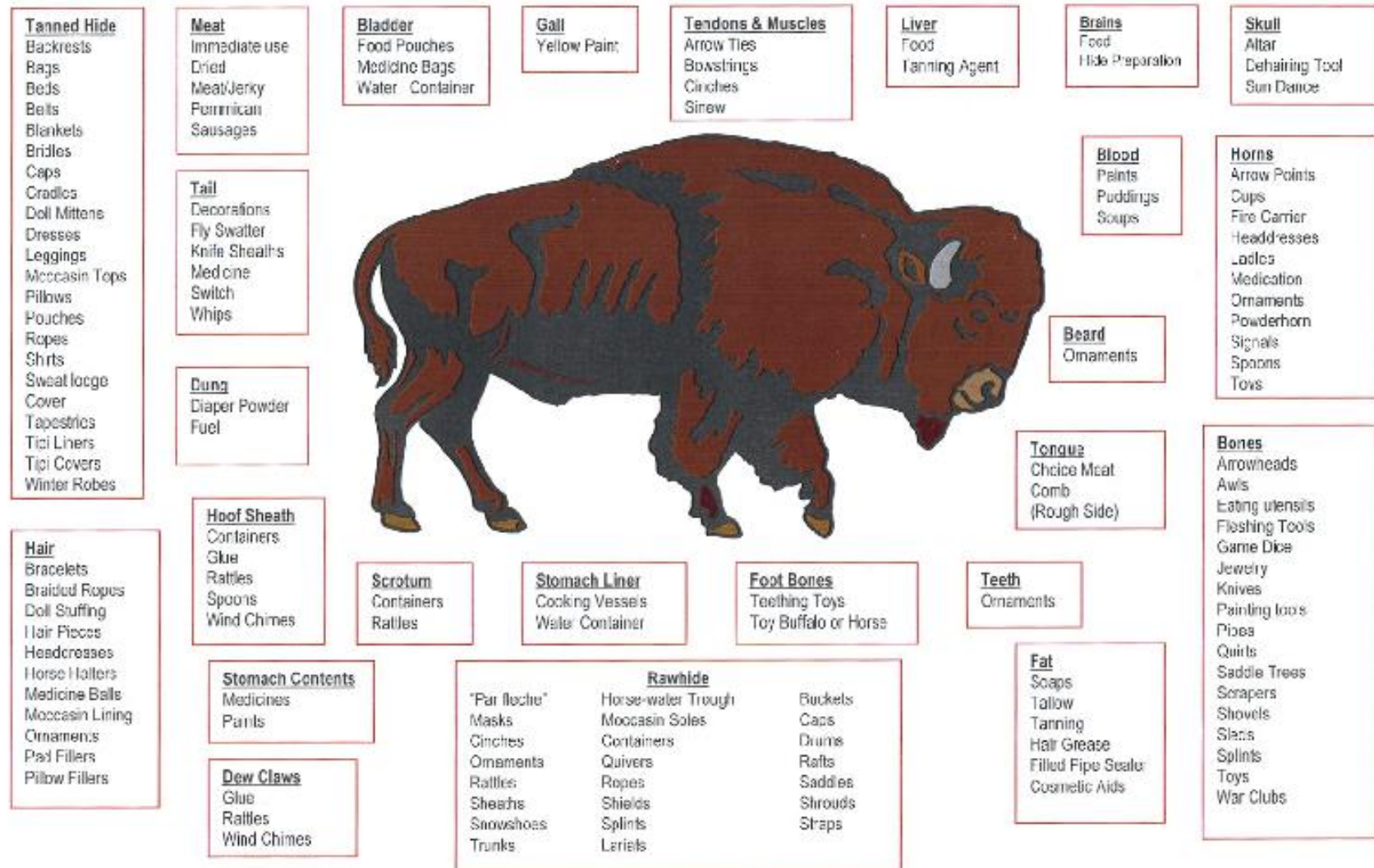
The buffalo had to be hunted and killed to get the meat, along with the hides and bones for clothing, tipi covers, and tools. Buffalo can run 35 miles per hour and the hunters used

specially trained horses to hunt. The horse had to be very quick to escape a charging buffalo. Sometimes the buffalo were hunted after they drank water because they could not run fast.

Handout 3: Here are some ideas for extending student learning:

- A. The next time the students take a ride in a vehicle, have them clock the speed until they reach 35 miles. This will provide firsthand knowledge on how fast a buffalo can run.
- B. Have the students research and compare the nutritional value of buffalo to beef.
- C. Have the students research and create a recipe book on ways to cook with buffalo meat.

Traditional Uses of the Buffalo



Background on Corn



There are many colors and varieties of corn that are grown around the world. Along with the array of colors and varieties, are the stories tied to the emergence and migration of corn. Indigenous groups that are tied to corn have various ways of honoring, *respecting* and using corn, including referring to corn as “Mother” or the “Source of Life.” They honor their relationship to corn and *love* it through songs, stories, dances, agriculture practices, ceremonies, art, trade, clanships, cooking, and utilitarian uses. The 24 tribes of New Mexico have their own distinct names for corn. The most common name heard throughout the Americas is *mahiz* (maize) from the Arawak and Taino languages of pre-Columbian Caribbean cultures.

Among many Indigenous community’s stories of migration, corn plays an essential role. While Indigenous People have their own stories of how corn was gifted to them and shared and traded among them, anthropologists have traced corn back some 9,000 years, emerging somewhere in Mesoamerica as a wild grass. In the 1950s, anthropologists found fossilized corn pollen that was 8,000 years old and they found tiny ears that were carbon dated to 5,000 BCE (Carlson, 2016). Popcorn kernels dating back 3000 to 6,700 years have been found around Peru, near its northern coast (Oliver, 2012). While Indigenous People *respectfully* feel their relationship to corn goes back to time itself, in the Southwest, around the New Mexico borders, the Cañada Alamosa Project found evidence that corn was grown in New Mexico nearly 4,000 years ago.

http://www.academia.edu/29440187/Faunal_Analysis_for_the_Canada_Alamosa_New_Mexico

As Europeans began filling the landscape of the Americas, they transported many indigenous commodities back to their European homelands, and corn was one of the prized items, soon becoming popular and quickly spreading all over the world. Through *compassion* for their new neighbors, Indigenous People taught Europeans how to plant and care for corn, including teaching them about preservation techniques that are still used today; this was a great *service* to their survival. Many tribes across the Americas have their own distinctive ways of care taking of corn, including: agricultural practices, drying techniques, cooking techniques, harvesting techniques, and the various ways they process corn for ceremonial uses and consumption.

The book, “Corn Is Maize: The Gift of the Indians,” by Aliko (1986), describes the five major varieties of corn—flint, dent, sweet, pop, and flour, as well as the different ways corn was used among Indigenous Peoples. In more modern times, people seem to prefer sweet corn and popcorn is one of the world’s favorite snacks! Another book that shares a story about popcorn, is “The Popcorn Book,” by Tomie de Paola (1978). Through the journey that corn has taken to connect and feed our world, it has grown into a sustained and diverse commodity with over 3,000 uses from its different parts. For example, husks are used to make brooms, baskets, dolls, uses for ceremony, and in cooking practices (e.g., tamales). Cobs can be used for fish bobs, fuel, scrub brushes, toilet paper, insulation, pipes, and container stoppers. Additionally, corn has incredible nutritional value. It is high in fiber, folate, vitamins B and C, and has especially high

concentrations of antioxidant carotenoids. A person can get 12% of their daily fiber by eating one ear of corn! Today, corn is processed in different ways that are even more versatile. One of the most common is cornstarch. Once cornstarch is made, it can be used for all sorts of products used today. A few examples of products include paint, papermaking, cosmetics, medicines, ink, film, toothpaste, plastics, and many more. Today's corn supplies about one third of corn by-products for livestock feed and many pet foods.

A Challenge for the Caretaking of Corn

The following excerpt is taken from Indian Country Today Newspaper (2017):

ICMN Staff (July 11, 2017). *Genetically modified corn, sugar beets, and aspartame are among the deadliest crops on the market.* <https://indiancountrymedianetwork.com/culture/health-wellness/5-genetically-modified-foods-you-should-never-eat/>. Indian Country Today, 2017.

“An alarming and heightened concern has grown within Indigenous communities with the introduction of genetically modified foods, which includes scientific research on modifying corn. Since genetically modified foods were introduced in 1996, the United States has experienced an upsurge in low birth-weight babies, infertility, and an increase in cancer.

Corn is the worst offender on the GMO list, because at least 65 percent of the US corn production is genetically modified, and it is found in so many products and forms—on the cob, in nearly every processed food with high fructose corn syrup, in the corn feed consumed by the chickens and cows you may eat, and the list goes on.”

Indigenous farmers are confronted with powerful food production and processing giants as they encroach onto or near Native communities and, in some cases, force out the Indigenous farmers. This is a very real and pressing situation going on today, and because of the **compassion, love, and respect** that Native people show for corn, Native communities are fighting to preserve and protect their sacred corn.

General Uses of Corn for New Mexico Tribes

Corn is easily stored and preserved during the cold winter months and is often dried for future use. Some uses of dried corn include the corn being made into hominy by soaking corn in water with an alkali element until the kernels split open. Some Indigenous communities use natural lime (calcium hydroxide), while others use wood ash (sodium carbonate) to release corn's niacin and neutralize amino-acid deficiency diseases, such as pellagra. When using the natural lime or the ash (from various native plants and trees), Indigenous People process corn into *nixtamal*. The hominy is used for stews or fried over a fire.





Native people also continue to grind corn into corn meal, and the cornmeal is used in food preparation or ceremonially used. Grinding the corn includes using mortars and pestles made from either rock or wood, and indigenous communities have their own distinctive words to describe this tool. The corn pollen is a prized part of the cornstalk and is used for ceremonial purposes.



The husk from the corn cob is also used in a variety of ways. For cooking, the husk is most often used to blanket foods, such as tamales and bean-bread. Historically, braided husk would become sleeping mats, baskets, and even cornhusk dolls. Shoes were sometimes made of corn husk.

The corncobs are used to make darts, to burn as fuel, or made into ceremonial rattling sticks.

Resources:

- Oliver, Amy. <http://www.dailymail.co.uk/sciencetech/article-2088857/Ancient-popcorn-discovery-6-700-year-old-popcorn-Peru.html>; January 19, 2012.
- Aliko. Corn Is Maize: The Gift of the Indians. <https://www.scholastic.com/teachers/books/corn-is-maize-by-aliko/>; January 1986.
- De Paola, Tomie. The Popcorn Book. Holiday House, New York, 1978,
- James, Roan. The Nutrition of Corn, 2018, <https://www.fitday.com/fitness-articles/nutrition/healthy-eating/the-nutrition-of-corn.html>

Supports the Common Core and Next
Generation Science Standards

Corn Stalk Lesson

Lesson Plan Title or Topic	Corn Stalk Labeling
Grade Level	K–8
Approximate time needed for the lesson	20 minutes
Lesson Objectives	<ol style="list-style-type: none"> 1. Students will label the parts of a corn plant. 2. Students with second languages may also use their native language to name the parts of the corn plant.
Essential Question	What are the names the various parts of a corn plant?
Prerequisite Skills	<ol style="list-style-type: none"> 1. Students will recall information they know about plants and corn. 2. Students will practice the think/pair/share cooperative strategy. 3. Students will ask their peers questions to check for better understanding.
Guiding Question(s)	<p>Focus Question:</p> <ol style="list-style-type: none"> 1. What are the parts of a corn plant? 2. What are the parts of a plant? 3. How do plants grow? 4. What do plants need to help them grow?
Core Values	Respect, Love, Compassion, Service, Faith, and Balance
Student Objectives	<ol style="list-style-type: none"> 1. Students will tap into their prior knowledge to help them recall information to label the parts of a corn plant. 2. Students will work with their peers by discussing the things plants need in order to grow (water, sunlight, soil, air) and the various parts of plants including the corn plant. 3. Students will make educated guesses about the various parts of a corn plant by using labels to place on the corn stalk. 4. Post Assessment: Students will label the various parts of a corn plant on the WOW van.

<p>NM Content Standards</p>	<p><u>Content Standard II:</u></p> <p>Students understand how physical, natural, and cultural processes influence where people live, the ways in which people live, and how societies interact with one another and their environments.</p> <p><u>K-4 Benchmark II-A:</u></p> <p>Understand the concept of location by using and constructing maps, globes, and other geographic tools to identify and derive information about people, places, and environments.</p>
<p>Common Core Standards</p>	<p>None</p>
<p>Next Generation Science Standards</p>	<p><u>ESS3.A: Natural Resources</u></p> <p>Living things need water, air, and resources from the land, and they live in places that have the things they need. Humans use natural resources for everything they do. (K-ESS3-1)</p> <p><u>LS1.A: Structure and Function</u></p> <p>Plants and animals have both internal and external structures that serve various functions in growth, survival, behavior, and reproduction. (4-LS1-1)</p> <p><u>ESS3.C: Human Impacts on Earth Systems</u></p> <p>Human activities in agriculture, industry, and everyday life have had major effects on land, vegetation, streams, oceans, air, and even outer space. Individuals and communities are doing things to help protect Earth's resources and environments. (5-ESS3-1)</p>
<p>Procedure (Step-by-step Activities)</p>	<ol style="list-style-type: none"> 1. Teacher will write Focus Question on board or document camera along with visual of corn plant. 2. Teacher and students read Focus Question. 3. Students will turn to a partner or group members and discuss the parts of a corn plant. 4. Teacher will continue conversation and ask the rest of the guiding questions. 5. Teacher will distribute blank corn plant handout and students will label the parts of the corn with vocabulary words provided. 6. *Students in grades 4-8 may not need vocabulary words to label corn stalk, at teacher's discretion.

Assessment	<ol style="list-style-type: none"> 1. Students label corn plant on their own after discussing with partner/group. 2. Teacher will review words and definitions and give students correct labels to determine how many they had correct. 3. WOW van: Students will access knowledge from classroom and label corn plant on WOW van.
Materials and Resources Required for the Lesson	<p>Corn Plant Template (Blank)</p> <p>Corn Plant Template (Completed)</p>
Reading Materials/Websites	<p>Books:</p> <p><u>Corn is Maize</u> by Alik</p> <p><u>The Corn Grows Ripe</u> by Dorothy Rhoads</p> <p><u>Corn</u> by Gail Gibbons</p> <p><u>The Popcorn Book</u> by Tomie De Paola</p>

Can you identify the parts of a full size corn plant?

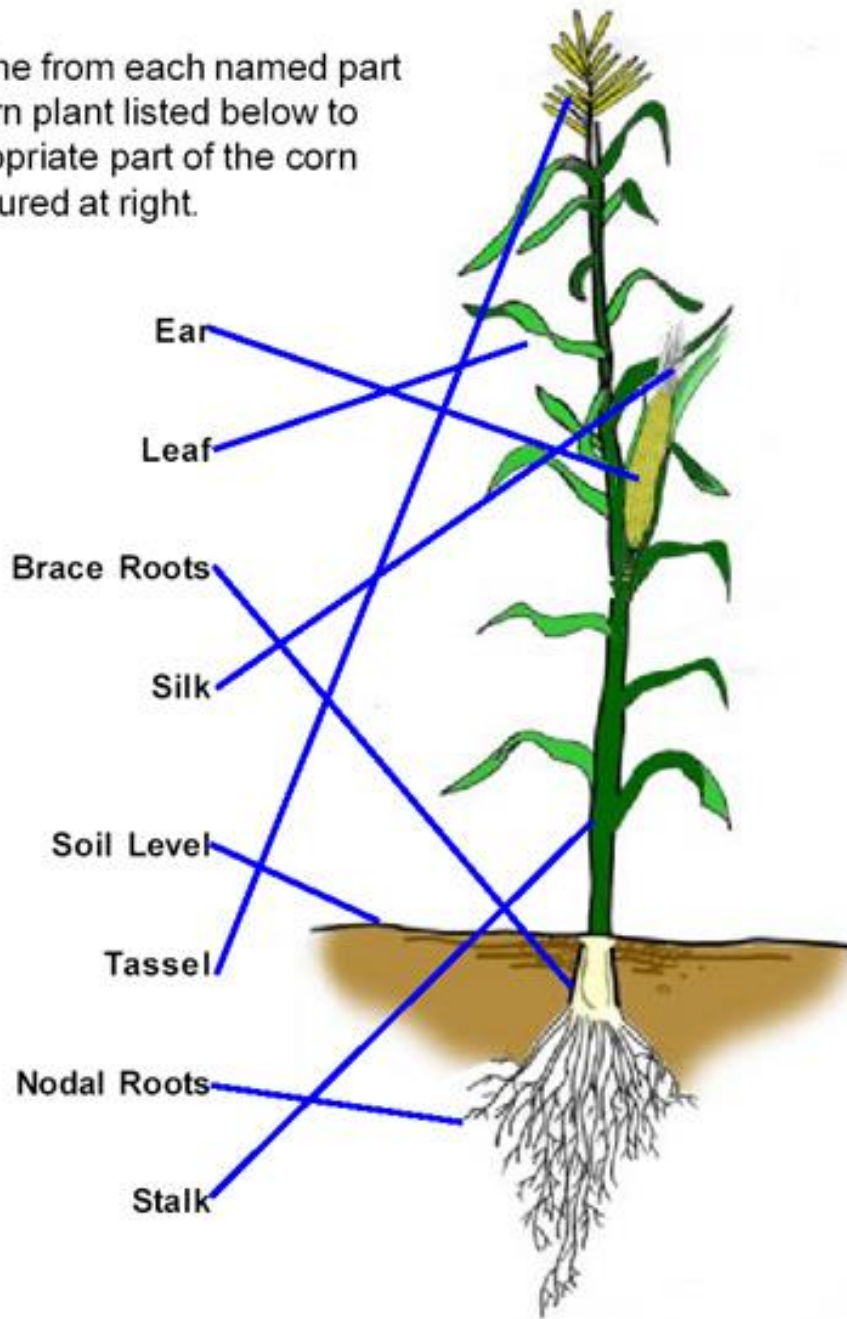
Draw a line from each named part of the corn plant listed below to the appropriate part of the corn plant pictured at right.

- Ear
- Leaf
- Brace Roots
- Silk
- Soil Level
- Tassel
- Nodal Roots
- Stalk



Can you identify the parts of a full size corn plant?

Draw a line from each named part of the corn plant listed below to the appropriate part of the corn plant pictured at right.



ANSWER SHEET

WOW PROGRAM



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General Use of Yucca

The name yucca is a variation from the Taino tribe's (Caribbean) word, for the plant, 'yuca'. There are 40-50 species of the yucca plant, and they have distinct features, like rosettes of evergreen, sword-shaped leaves, and large terminal clusters of whitish flowers. Yucca grows in high desert areas. It requires little water and is resistant to heat, drought, and cold temperatures. Yucca plants survive solely by pollination from the yucca moth. The female moth, working at night, is attracted by the sweet scent of yucca flowers, where she gathers pollen from stamens of one plant and deposits them on the stigma of another. While she does this, she lays her eggs in the yucca flowers, so the larvae are protected and have a food source. It is a mutually-beneficial relationship, and the yucca moth exists only to pollinate this family of plants (New Mexico Enchantment, 2017).

The Yucca Glauca plant was adopted as the New Mexico state flower in 1927. As a plant native to the area, yucca plays an important role in the cultural fabric for many Indigenous tribes of New Mexico. It is harvested for medicinal purposes, food, utilitarian tools, and cleansing solutions. When harvesting yucca, individuals are taught to take only what is needed for specific purposes, **respecting** the continued **balance** of the ecosystems. The most common use of yucca is for hygiene. Roots of the *yucca baccata* are pounded to remove extracts that are made into shampoo and soap. The Zuni Pueblo uses a mixture of soap made from yucca sap and ground aster to wash newborn babies to stimulate hair growth. Other Indigenous groups used yucca soap to treat dandruff and hair loss.



Washing hair with yucca root.

Did you know the yucca root has many health benefits? The root can be ground into a powder and used for arthritis symptoms, lowering cholesterol and high blood pressure, and it reduces inflammation as well as serving as a fiber supplement!

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Watch the short film with **Mary Weahkee** to learn how sandals are made: <https://www.youtube.com/watch?v=sCN6S8wZPGE>

S

licing yucca root for washing.

Indigenous People also made use of the entire plant, including using yucca for a variety of other utilitarian purposes, such as making sandals, belts, cloth, baskets, woven fiber bags, fishing nets, bow strings, mats, thread, and for food preservation. The fruit and flower petals were also part of the daily diet for many tribal groups. Some of these processes are still being used today among New Mexico tribal communities.



The Apache use yucca leaf fibers to make dental floss and rope, and the yucca fiber is used to sew together the Mescalero Apache carrying baskets (burden baskets).

The Navajo tie a bundle of yucca fibers together and use it as a brush for brushing and cleaning their hair.



Other tribes used yucca leaves as paintbrushes to paint designs onto pottery.

The Pueblos use the yucca leaves to make baskets, primarily used for winnowing trays, sifters, and for drying foods and seeds.

Extend your learning around yucca: Research recipes for yucca and try a few at home or in class!



Yucca is a very important plant that is *loved* and *respected* for its strength and for sustaining the overall holistic wellness of social groups who live in New Mexico.

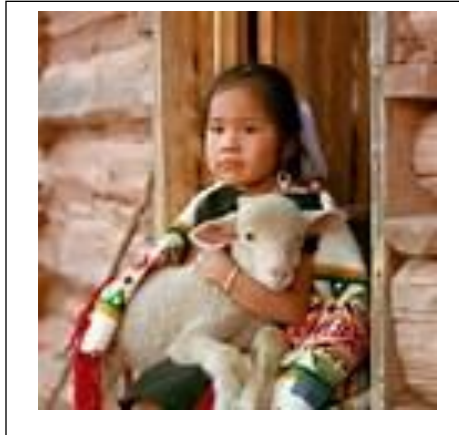
Resources

- William, Wilfred. Ethnobotany of the Tewa Indians; publisher unknown, 1916.

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- [New Mexico State Flower](https://www.theflowerexpert.com/content/aboutflowers/stateflowers/new-mexico-state-flowers) (2017); <https://www.theflowerexpert.com/content/aboutflowers/stateflowers/new-mexico-state-flowers>
- [New Mexico Enchantment](http://www.newmexicoenchantment.com/p/yucca-plant.html) (2017); <http://www.newmexicoenchantment.com/p/yucca-plant.html>
- Goddard, Pliner (1927). [Indians of the Southwest](#); Third Edition, New York

Sheep and Diné (Navajo) Culture



Diné philosophy, spirituality, and sheep are intertwined like wool in the strongest weaving. Diné people have a profound relationship to the sheep that is filled with *love, balance, and respect*. While wild mountain sheep provided meat and the Diné gathered wool from their shedding places, this species of North American sheep do not have a herd behavior that permits domestication.³

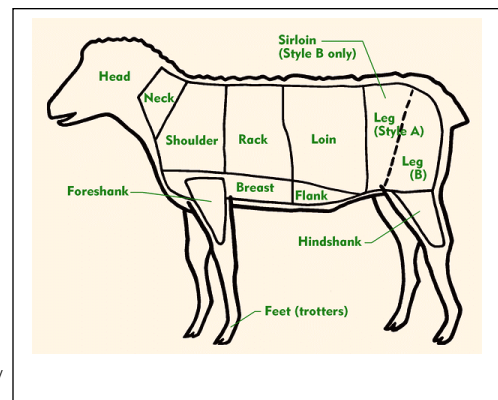
Navajo-Churro are descended from a cross between the Churra, an ancient Iberian breed, and the Jacob Sheep, a breed found in ancient Biblical History. The Churra (renamed Churro by American frontiersmen) was first imported to North America in the 16th century and used to feed Spanish armies and settlers.⁴

Thereafter, the return to their lands, wool production and weaving, and whatever comes from that became the culture of Navajo life. Sheep is food and clothing to a family.⁵



Annual sheep shearing activities are a family event where many people gather to assist in removing the winter wool from the sheep to help the sheep stay cool. The wool is cleaned (sticks and trash are removed) and then washed a few times to remove the oily film. The washed and dried wool is carded until smooth. Then, careful spinning of the wool into strands is the next step; balls of white yarn are created. The yarn is boiled in pots of hot water with colors made from local plants.

A sheep butchering activity is a chore and it is carefully done with *compassion* and *respect*. The inside parts of the sheep are cleared from the cavity. Intestines, stomach sack, liver, etc. are removed and all are washed until clear liquid persists. Some items are combined to create food combinations. Sausages are made, sheep fat is wrapped with stringy intestines, and meat cuts are made for cooking; boiled in stews or grilled on open flames. Even the sheep head is grilled in the red, hot coals.



- ³ <http://navajolifeway.org/a-short-history-on-navajo-churro-sheep/>
- ⁴ [Navajo-Churro sheep - Wikipedia](https://en.wikipedia.org/wiki/Navajo-Churro_sheep) en.wikipedia.org/wiki/Navajo-Churro_sheep
- ⁵ <http://www.bbc.com/news/av/magazine-18304874/the-dying-art-of-navajo-sheep-shearing>

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A Brief History of Diné (Navajo) Weaving

The Navajo do not have a word for “art.” Art is not seen as separate from other cultural components like music, philosophy, religion, or history. To study Navajo art, one must study the whole culture (Walters, 29).

Technically, Diné (Navajo) weaving fully developed during the post-Spanish era in the late 17th Century (Luomala, 12). Navajo stories say that weaving was taught to them by Spider Woman because she wanted the Navajo to create beauty in their lives and to have harmony in the mind, body, and spirit. This philosophy amplifies Diné the Core Values of **love, compassion, respect, balance, and service** in their way of life.

Sheep are important to the Navajo. Sheep provide food and wool for clothing, and for this reason are treated **respectfully**. Weavers believe that if one raises a sheep well and **respectfully**, it will have a positive result in one’s textile. There are even special songs for sheep in ceremonies (Walters, 31).



Historically, Navajo people wove textiles for everyday use, such as dresses, ponchos, horse blankets and rugs. As their talents were recognized, some weavers started to sell and trade their work for goods at local trading posts and became known for their innovative and complex geometric designs. In the 19th century, there was a big demand for Navajo textiles, and shoulder blankets/ponchos were very popular among the wealthy (Luomala, 18).



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Navajo textiles go from simple lines and borders to more complex geometric shapes like serrated diamonds, diagonal twills, and zig zags. The colors on traditionally dyed rugs include earthen tones like grey, brown, white, red, and black. The dyes were made from plants and roots found in their homelands.

After commercial yarns and dyes were introduced through trading posts, brighter colors were seen in textiles. Bayeta was a material unraveled from red flannel and re-spun for

weaving. This was later replaced by aniline dyes (Luomala, 20). An example of Bayeta can be found in early chief blankets.

In 1863 the Navajo were forced to Bosque Redondo by the US Army, and weaving came to a dramatic halt. When the Navajo were allowed to return to their homelands in 1868, they went home to reservations controlled by the US Government. Poor, and without sheep left to make wool for clothing or blankets, the Navajo adjusted to cotton clothing (Luomala, 24).

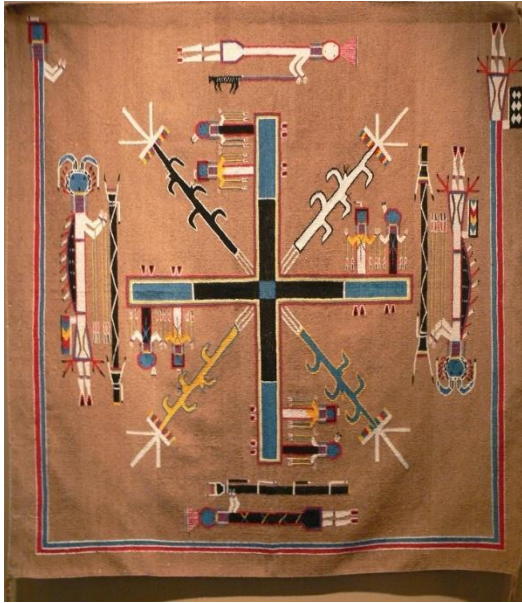


“It can be said that around this time traders helped revive Navajo weaving by seeing the economic value in the weaver’s work. Some traders respected the workmanship of Navajo weavers because they used natural materials to create their textiles, while other traders offered commercial yarns to make a quick buck. Traditionally made textiles sold for more money, while textiles made with Germantown yarns sold for less.” (Luomala, 26-28)



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Nowadays, Navajo weavers either use traditional dyes and methods, or a combination of both. A variety of Navajo textiles are available in traditional designs, Yeibichei (religious deities removed from their ceremonial significance), everyday pictorial, or experimental images.



Today, textiles are not necessarily utilized for everyday use, instead special clothes are woven for social occasions, such as weddings and graduations. Rugs are also woven for commercial sale by Navajo textile artists.



Resources:

- LuomaIa, Katherine. "Navaho Weaving: A History". In *Navajo Weaving Handbook*, compiled by the editors of El Palacio Magazine. Santa Fe: Museum of New Mexico Press, 1974.
- Walters, Harry. "The Navajo Concept of Art." In *Woven by the Grandmothers, 19th Century Navajo Textiles from the National Museum of the American Indian*. Eulalie H. Bonar, ed. Washington and London: Smithsonian Institution Press, 1996.

IMAGE SOURCES:

- Library of Congress
- Wikimedia Commons

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Diné (Navajo) Textiles and Clothing Lesson

Lesson Plan Title or Topic	Navajo Textiles in Rugs and Clothing
Grade Level	K–8
Approximate time needed for the lesson	K–5: 20 minutes for the lesson, 20 minutes for the hands-on activity. 6–8: 20 minutes for the lesson, 20 minutes for the hands-on activity.
Lesson Objectives	<ol style="list-style-type: none">1. Students will learn about the basic shapes and colors found in Navajo textiles.2. Students will learn how a textile is woven and what it is made of.3. Students will practice making their own textile (4-8).
Essential Questions	<ol style="list-style-type: none">1. What art elements make up a Navajo textile?2. What can be woven?3. Why is this art form important to Navajo people?
Prerequisite Skills	Basic understanding of geometric shapes. Familiarity with classroom art materials for activities.
Guiding Question(s)	<ol style="list-style-type: none">1. What shapes and colors do you see?2. What do you think these shapes and colors mean?3. What is a rug made of and what is its texture?4. Why do you think textile, sheep, and songs are important to the Navajo people?
Core Values	Balance, Love, Respect, and Compassion.
Student objectives	<ol style="list-style-type: none">1. Students will learn about Navajo textiles through shape, color and materials.2. Students will learn about how textiles are made from plants and animals.3. Students will work on an activity related to Navajo textiles.
NM Content Standards	<u>K–5 benchmark 1A:</u> Participate in the process of making and looking at works of art to understand the elements of art, such as: Color, form, line, shape, size, space, texture, and value.

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	<p><u>K-4 Benchmark 4A:</u> Understand that works of art come from diverse sources of inspiration including personal and cultural experiences.</p> <p><u>6-8 Benchmark 2A:</u> Apply art concepts to communicate ideas about self, communities, cultures, and the world.</p> <p><u>6-8 Benchmark 3A:</u> Explore the characteristics of works in two or more arts disciplines that share similar subject matter, historical periods, or cultural contexts.</p>
<p>Common Core Standards</p>	<p><u>NM CCS:</u> Develop an understanding of people, cultures, and societies.</p> <p><u>Navajo Nation CCS:</u> Recognize cultural items. Harmony with plants and animals.</p>
<p>Next Generation Science Standards</p>	<p><u>PS2.A: Forces and Motion</u> Pushes and pulls can have different strengths and directions. (K-PS2-1), (K-PS2-2)</p> <p><u>1-PS4-4: Influence of Engineering, Technology, and Science on Society and the Natural World</u> People depend on various technologies in their lives; human life would be very different without technology. (1-PS4-4)</p> <p><u>PS1.B: Chemical Reactions</u> Heating or cooling a substance may cause changes that can be observed. Sometimes these changes are reversible, and sometimes they are not. (2-PS1-4)</p>
<p>Procedure (Step-by-step Activities)</p>	<p>Using a KWL Chart ask and record student answers on the board.</p> <p>K-8</p> <p><u>K: What do I know?</u></p> <ol style="list-style-type: none"> 1. What is a textile? 2. What material is needed to weave a rug or clothing? 3. What Native American tribe is best known in New Mexico for their textiles? <p><u>W: What do I want to know?</u></p> <ol style="list-style-type: none"> 1. Student will share why they are interested in learning about Navajo textiles.

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	<p><u>L: What did I learn from the WOW van exhibit?</u></p> <p>1. Students will share what they observed and learned at the WOW exhibit and compare it to their class rug making activity.</p> <p><u>Learning How a Navajo Rug is Made:</u></p> <p>Depending on the grade level, select one of the Navajo Weaving films for students to watch:</p> <p>How It's Made: Navajo Rugs: https://www.youtube.com/watch?v=Vyw93hJt_g</p> <p>Navajo Rug Weaving, Monument Valley: https://www.youtube.com/watch?v=DeAllgHhPAE</p> <p><u>Weaving a Navajo Rug:</u></p> <p>Depending on the grade level, select the film that best meets the student's learning style. Follow the steps for creating a miniature rug:</p> <p>#MetKids: Weave on a Mini Loom https://www.youtube.com/watch?v=AWLIy-Um7_0</p> <p>Instructables (Creative Commons License) - How to Weave on a Cardboard Loom http://www.instructables.com/id/how-to-weave-on-a-cardboard-loom/</p>
Assessment	<p><u>K–2 KWL Chart In Class:</u> Students explain their rug activity in class; what their designs and colors mean to them.</p> <p><u>3–8 KWL Chart In-Class:</u> Students explain their rug activity in class; What their designs and colors mean to them and how it relates to the WOW exhibit.</p>
Materials and Resources Required for the Lesson	<ul style="list-style-type: none"> ● Yarn ● Scissors ● Large plastic or metal needles ● Cardboard (various sizes depending on the skill of the student) ● Standard ruler
Reading Materials/Websites	<p>Read the information on sheep and Navajo weaving provided in this curriculum packet.</p> <p>How It's Made: Navajo Rugs https://www.youtube.com/watch?v=Vyw93hJt_g</p>

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	<p>Navajo Rug Weaving, Monument Valley</p> <p>https://www.youtube.com/watch?v=DeAlIgHhPAE</p> <p>#MetKids: Weave on a Mini Loom</p> <p>https://www.youtube.com/watch?v=AWLIy-Um7_0</p> <p>Instructables (Creative Commons License) - How to Weave on a Cardboard Loom</p> <p>http://www.instructables.com/id/how-to-weave-on-a-cardboard-loom/</p>
Note to Teachers:	Remind students that all cultures have textiles. Show videos and/or pictures of other cultures' weavings.

KWL Chart

What do I know ?	What do I want to know?	What did I learn ?

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Clothing (Apache, Pueblo, and Navajo): Background

While most tribal community members from the three land-based tribal groups **live, work, and dress like anyone else in today's modern society**, they still *hold their traditional clothing close to their heart*. Today, traditional clothing among these tribal groups is worn mainly for traditional ceremonies, community celebrations, and special events.



It is important to remind students that Indigenous People do not refer to their traditional clothing as "costumes." Each tribal group in New Mexico has their own distinctive words in their languages to describe their traditional clothing.

Most of the clothing that is distinctive to each tribal group has their own story and is usually made for specific purposes that are held with special regard among tribal community members.

Apache Clothing

Prior to the introduction of cloth, all the clothing was made of buckskin. Buckskin clothing is usually colored yellow. The Apache tribes use a mineral paint for the yellow coloring, and typically beadwork adorns the clothing. Around the mid 1800's, cloth became more popular and changed the clothing style for the Apache. Both men and women continue to wear a boot form of moccasin that has a distinctive turned-up point in the center portion of the toe area, that is purely decorative. Each boot is made of a single buckskin hide sewn down to a piece of rawhide. The boots have a very long upper part that is usually folded to the outside and down to the foot and then all the way back up again. The end-result is three layers covering from just below the knee to the thickest part of the calf. There are several types of moccasins worn among the Apache, including a low-cut type.



<https://fortsillapache-nsn.gov/history-traditional-culture/traditional-clothing/>

Female Dress: Apache women have two styles of dress.

1. The traditionally dress for Apache women is the buckskin dress (the dress varies among the Apache groups). The buckskin dress is a two-piece dress. The top portion is made like a poncho-style blouse that is adorned with buckskin fringe. The skirt is made with two-pieces

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of buckskin sewn together, sometimes with fringes at the seams. Metal jingles are added to the bottom portion of the skirt. The sound the jingles make is said to ward off bad spirits or bad energy. Today, the jingles are usually made from old coffee-cans. The dress represents the deer, so a deer tail is placed in the middle of the back of the blouse.

2. Around the mid 1800's, Apache women began wearing blouses and skirts made of calico cotton in various colors, called "camp dress." Camp skirts and blouses vary among the Apache tribes. Most Apache women prefer bright colors, and the blouses are made by cutting the cloth into rectangles and sewing them together. The cloth skirts usually have an upper tier that is two-three sections of cloth from the waistline to just below the knee. The next section goes from just below the knee to the ankle, and each section is usually gathered to create a pleated or flair effect.



Male Dress: In the mid 1800's, cloth became popular, and Apache men began wearing cloth shirts or tunics. The shirts are made with white cloth or calico print and a pleated panel in the front, which was influenced by the Spanish. Most shirts are sewn with a ruffle at the waistline, which hangs down to the upper thigh. Apache men will typically wear a belt or decorated sash on the outside of the shirt, and a breechcloth, made from long rectangular pieces of buckskin, or a cloth that is tucked over a belt/sash. Baggy, Mexican style pants made from cotton are worn with the bottom leg part tucked into the moccasin boots. Today, pants of any color are usually worn, without a breechcloth, and the pants may or may not be tucked into the boot (based on personal preference).

Native American Actor, Steve Reevis (1962-2017) as Chato in *Geronimo: An American Legend* (1993).

Pueblo Clothing

Pueblo ancestors explored textiles and made clothing in a variety of ways. Using the gifts of their natural environment, they wove, braided, and made nets and clothing from feathers, yucca, milkweed, and other fibers, as well as animal fur, human hair, and cotton. Their shoes varied in style, depending on the weather and climate, from yucca sandals to deer hide moccasins. The men continue to wear a boot-like moccasin along with low cut moccasins (depending on the occasion and personal style); the women continue to wear "wrapped moccasins" that consist of a separate low moccasin that is attached to a long piece of buckskin (this is typically one buckskin hide cut into two pieces, and each piece is attached to one of the moccasins). The buckskin is wrapped carefully around the lower leg, and depending on the person wearing the moccasin, several pieces of deer hide can continue to be wrapped around the lower leg, creating a fuller or stockier effect. Today, Pueblo



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women also are known to wear low-cut moccasins as well.

Female Dress: The Pueblo women have three styles of dress.

1. The Pueblo black woven dress is considered the 'everyday dress' for Pueblo women. It is woven using a diagonal weave that is also common in some of the woven belts. The women's dress consisted of one piece sewed together at the ends worn over the right shoulder and under the left arm; this blanket was cotton or fiber. The dress was held onto the waist with a woven wool or cotton belt.
2. The Pueblo white woven dress is considered a prized possession and is only worn for special ceremonies, including being used as a wedding dress. The dress is made in the same fashion as the black woven dress, with added embroidery work at the bottom of the dress.
3. The Underdress was introduced to the Pueblo women with the arrival of the Spanish. For the Southern Pueblos (Zuni, Isleta, Acoma and Laguna) the Underdress is a full dress, adorned with lace and worn under the black woven dress. For the Northern Pueblos and a few Rio Grande Pueblos, the Underdress aligned with the design of the black woven dress, where the right side was secured on the shoulder and the left side was secured under the arm and was sleeveless.



Male Clothing: The original daily dress of Pueblo men was long leggings made from deerskin, a shirt of deerskin or of native woven cotton fiber, woven breech cloths from cotton or wool, and a woven cotton belt to wrap the back of the hair. By 1879, Pueblo men were wearing loose cotton trousers and cotton calico shirts worn outside that were frequently confined at the waist by a leather belt strung with silver medallions of native workmanship or with a woven sash belt made of wool or cotton. The trousers are made of two straight pieces of unbleached cotton (white cotton being reserved for ceremonial purposes) and sometimes with slits on the outer side of the pants. Today, men wear a variety of pants, depending on preference of style and color. The moccasins are usually made with buckskin tops and rawhide soles.

Navajo Clothing

Traditionally, clothing for both men and women initially was deerskin for shirts and skirts. When the Navajo people migrated to the southwestern United States, they learned the art of weaving from the Pueblo neighbors, and the women started to weave rug dresses. The introduction of cotton and velvet cloth brought a new style of clothing to the Navajo people.

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Female Dress: Navajo women have two styles of dress.

1. Navajo rug dresses are woven in two pieces and then sewn together. Today, one can find a Navajo rug dress that is made from one large woven piece. The body of the dress is usually black and lined with red and/or white designs.
2. A cloth dress made of calico cloth or velvet is mostly worn today. The dress is a two-piece outfit with a matching long-sleeve blouse and pleated skirt. The dress is adorned with jewelry, including a *concho* or sash belt.

Male Clothing: Navajo men mostly wear shirts or tunics made from velvet. The men will typically wear a *concho* belt or decorated sash on the outside of the shirt. White cotton pants are usually worn, along with tanned moccasin boots made from deerskin and cow hide soles. The clothing is typically adorned with jewelry.

Hair Styles

*“As you can see, hair is our strength, and hair has many meanings to us.”
Diane Bird (MIAC, 2014)*

Hair is another important part of the traditional style of dress for the three land-based tribal groups. There are various ways that the hair is worn, and some hair styles are distinctive to the tribes because of their cultural significance, and others are personal preference. Traditionally, long hair was worn by males and females, and no one considered this out of place. In fact, you can still find many Native males wearing their hair long, and this is held in special reverence by some Indigenous groups and shows respect in honoring their indigenous culture.

*“We believe our hair represents rain.”
(Pueblo male, MIAC, 2014)*

The hair is often adorned with wraps, such as leather, yarn, or beads. On the flip side, in today’s modern world, there are many Native males that choose to wear their hair short or in some type of artistic style (e.g., a perm, crewcut, dyed, or tinted), depending on individual preference. Here are some basic traditional hairstyles among the tribal group:



Chongo – The name *chongo* derives from an Indigenous word, meaning knot of hair. This style is worn by both Pueblo and Navajo, but in different ways. For the Pueblo male and female, the hair is made into the *chongo* with these general steps. The hair can be braided in one braid or

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Apache Clothing Lesson

gathered into a ponytail, aligned to the middle of the back. The braid is wrapped vertically around the hands (moving upward until the end of the braid is reached, forming a 3-to-4 inch bun (the Hopi have a wooden hair piece to help make the bun). A small woven belt (around 15-18 inches long and 1-1.5 inches wide) is wrapped around the bun to secure the bun in place (either a white belt or a red, black, and green one). When beginning the wrap, the belt is divided evenly on both sides. One side is completely wrapped around the bun, from top to bottom (leaving a small portion of hair out). The next side is wrapped in a similar fashion, and the loose fringe is used to tie the bun off. The female hair is also tied into a bun, like the Navajo style bun; this is an everyday hairstyle for Pueblo women. The difference is that the yarn tie is smaller and does not have the fringe or knot at the ends, and the bun is smaller.



For the Navajo female, the hair is pulled into a ponytail and aligned to the middle of the back. A yarn tie, made of long pieces of yarn (usually white), and knotted at each end, is tied to the base of the ponytail with the yarn ends even on both sides of the tie. The yarn is wrapped a few times around the top portion of the ponytail to create a sturdy base. The hair is then wrapped, vertically, beginning at the end of the ponytail and folded upward, forming a loose bun which is about 4-5 inches long. The bun is centered between the base of the ponytail, and the yarn wrap is tied around the bun, one side at a time. This is done until both ends are situated near the knotted portions. The sides are then tied securely together. Each end of the bun is fluffed out to create what Navajo's refer to as a squash blossom.

To learn more about Native American hairstyles, watch the short films from the MIAC museum (part 1-3):
<https://www.youtube.com/watch?v=xAYj5MNy7e4>

Braids: The 24 tribes have two styles of braids in common. The *queue* is a braid in the back of the head that is either tied off at the end and left dangling or tied up into a *chongo*. The second style encompasses two braids, with the hair

parted down the middle and divided into two even halves; each side is braided and tied off at the end.

3-Section Haircut: Worn mainly by Pueblo men, this style has the hair cut into three layers/bangs in front, long bangs on the sides, and then the back of the hair is worn long. It is then usually tied to the back, braided in one braid, or worn in a *chongo*.

Resources:

- Hairstyles of the World. <https://hairstylesoftheworld.wordpress.com/2016/11/10/traditional-female-native-american-hairstyles/>. November 2016.
- Carlson, Raymond. *People of the High Mesas*; Arizona Highway. Volume XXVI, July 1950.

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Lesson Plan Title or Topic	Native Americans in New Mexico: Apache Paper Dolls, Clothespin Doll, and Corn Husk Doll
Grade Level	K–6
Approximate time needed for the lesson	Multi-Day (adapt as needed) <ul style="list-style-type: none"> • Pre-lesson – 20 minutes • Lesson on WOW van – 20 minutes • Doll Making Outside WOW van – 30 minutes • Post-lesson – 20 minutes
Lesson Objectives	<ul style="list-style-type: none"> • To increase basic knowledge of traditional Apache clothing and logical function of clothing items. • To name at least one way in which Native American clothing has evolved over time since the 19th century. • To increase awareness that the Native American tribes of New Mexico have their own types of traditional clothing.
Essential Question	How has Apache clothing changed over time? Show how you know this to be true.
Prerequisite Skills	<p>Students: Pre-reading and basic craft abilities (cutting, coloring, gluing, etc.)</p> <p>Teachers: Pre-reading and ability to use guiding questions, basic knowledge of NM Indigenous tribes.</p>
Guiding Questions	<ul style="list-style-type: none"> • What does traditional clothing of Native American tribes in NM look like? • What are useful ways in which clothing helped a person in the environment they lived in (belt, moccasins, etc.)? • What do you think Native American people wear today?
Core Values	Love, Compassion, Respect, and Balance.
Student Objectives	<ul style="list-style-type: none"> • Name two to four differences between Apache, Navajo, and Pueblo clothing styles. • Name one common piece of clothing in most NM Native groups (dress, belt, leggings, footwear, etc.).
NM Content Standards	<p><u>K–4 Benchmark I-A—New Mexico: Describe how contemporary and historical people, and events, have influenced New Mexico communities and regions.</u></p> <p><u>Performance Standards:</u></p> <p>K 1. Identify the customs, celebrations, and holidays of</p>

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	<p>various cultures in New Mexico.</p> <p>1 1. Identify common attributes of people living in New Mexico today.</p> <p>2 1. Describe how historical people, groups, and events have influenced the local community.</p> <p>3 1. Describe how the lives and contributions of people of New Mexico influenced local communities and regions.</p> <p>4 1. Identify important issues, events, and individuals from New Mexico pre-history to the present.</p> <p><u>K-4 Benchmark II-C:</u> Be familiar with aspects of human behavior and man-made and natural environments in order to recognize their impact on the past and present.</p> <p><u>Performance Standards:</u></p> <p>K 1. Identify family customs and traditions and explain their importance.</p> <p>1 1. Identify examples of and uses for natural resources in the community, state, and nation.</p> <p>2. Describe the human characteristics of places such as housing types and professions.</p> <p>2 1. Identify ways in which people depend on natural and man-made environments including natural resources to meet basic needs.</p> <p>3 3. Describe the consequences of human modification of the natural environment (e.g., use of irrigation to improve crop yields, highways).</p> <p>4 1. Explain how geographic factors have influenced people, including settlement patterns and population distribution in New Mexico, past and present.</p> <p>2. Describe how environments, both natural and man-made, have influenced people and events over time, and describe how places change.</p> <p><u>K-4 Benchmark IV-C:</u> Understand the patterns and results of trade and exchange among individuals, households, businesses, governments, and societies, and their interdependent qualities.</p> <p><u>Performance Standards:</u></p> <p>K 1. Describe trade (e.g., buying and selling, bartering, simple exchange).</p> <p>1 1. Define the simplest form of exchange (the barter system being the direct trading of goods and services between</p>
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	<p>people).</p> <p>4 2. Explain how New Mexico, the United States, and other parts of the world are economically interdependent.</p>
<p>Common Core</p>	<p><u>CCSS.ELA-LITERACY.RI.K.1</u></p> <p>With prompting and support, ask and answer questions about key details in a text.</p> <p><u>CCSS.ELA-LITERACY.RI.K.2</u></p> <p>With prompting and support, identify the main topic and retell key details of a text.</p> <p><u>CCSS.ELA-LITERACY.RI.K.3</u></p> <p>With prompting and support, describe the connection between two individuals, events, ideas, or pieces of information in a text.</p> <p>Also corresponding CCSS for grades 1–8 on Informational Texts.</p> <p><u>CCSS.ELA-LITERACY.SL.K.5</u></p> <p>Add drawings or other visual displays to descriptions as desired to provide additional detail.</p> <p>Also corresponding CCSS for grades 1–8 on Speaking & Listening.</p> <p><u>CCSS.ELA-LITERACY.RH.6-8.1</u></p> <p>Cite specific textual evidence to support analysis of primary and secondary sources.</p> <p><u>CCSS.ELA-LITERACY.RH.6-8.2</u></p> <p>Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.</p> <p><u>CCSS.ELA-LITERACY.RH.6-8.8</u></p> <p>Distinguish among fact, opinion, and reasoned judgment in a text.</p>
<p>Next Generation Science Standards</p>	<p><u>K-ESS3-1</u>. Use a model to represent the relationship between plants and animals (including humans) and the places they live.</p> <p>Also corresponding ESS3 for grades 1–8 on Earth and Human Activity.</p>
<p>Procedure (Step-by-Step Activities)</p>	<p>Depending on grade level, age, or dexterity level, students will:</p>

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	<ul style="list-style-type: none"> • Color and cut out Apache paper doll picture and Jicarilla and Mescalero Apache paper cut outs. • Make a cloth, clothespin doll that models basic traditional cotton Jicarilla clothing. • Make a corn husk doll that models basic Apache clothing. <p>Students will complete this activity after they've learned the background material on the Apache clothing.</p>
Assessment	<p>After students visit the WOW van, as time allows, review examples of dolls made and discuss their significance to Apache culture in New Mexico. Discuss similarities between tribes, between Apache or Native American people, and students in the class. For older grades: Discuss how clothing changed after European contact.</p>
Materials and Resources Required for the Lesson	<ul style="list-style-type: none"> • Wooden-type peg clothespins • Corn husks (soaked in water, some cut in small strips for tying or braiding for hair) • Copies of instructions for all types of dolls • Copies of paper doll patterns and material clothing patterns for clothespin dolls • Cloth material scraps, rick rack scraps, chenille wire (any color), yarn, glue, scissors, markers, crayons, small colored feather scraps • Material patterns for cloth (clothespin dolls)
Reading Materials/Websites	<p>Read the background information on Native clothing included in this document.</p> <p>https://www.warpaths2peacepipes.com/indian-tribes/apache-tribe.htm</p> <p>http://www.bigorrin.org/apache_kids.htm</p>
Note to Teachers:	<p>Make note of what worked and didn't work. Feel free to email the writer of this lesson at imontoya@dulceschools.com, as she uses this lesson for her own classes that she teaches at Dulce Elementary.</p>

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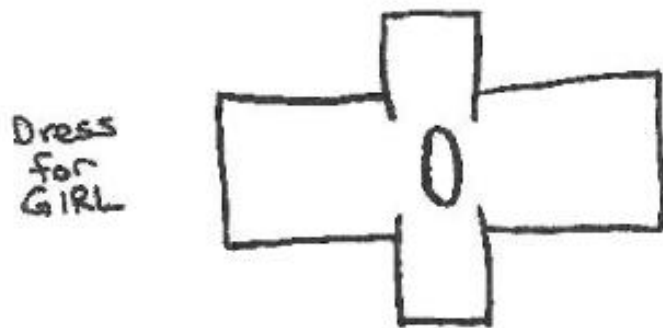
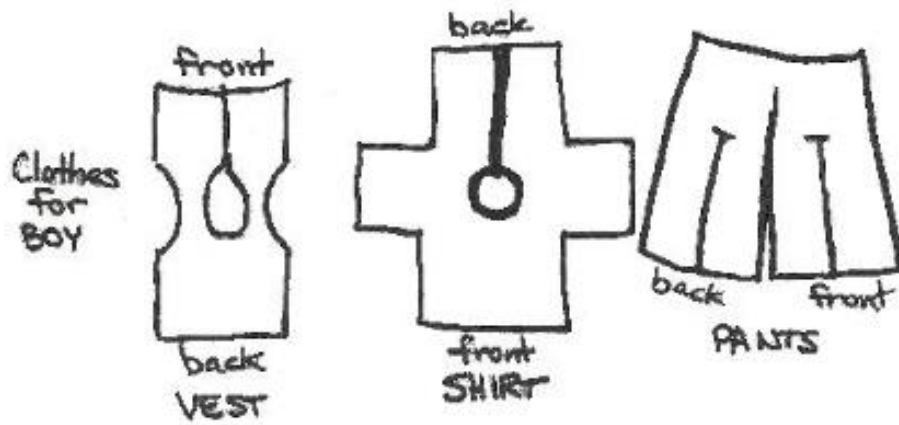
Directions for Making Clothespin Dolls



- You will need a paper pattern for clothing, scissors, glue, pencil, fabric for clothing, one clothes pin, yarn, string, or ribbon
 - Optional – markers, chenille wire, other notions (fabric decorations)
- 1) Cut out paper patterns for clothes
 - 2) Trace paper pattern onto the fabric you chose
 - 3) Glue fabric onto clothes pin
 - 4) Secure by tying fabric with yarn, string, or ribbon (you choose which one you want)
 - 5) Decorate as you want – draw a face with markers, make yarn hair, etc.

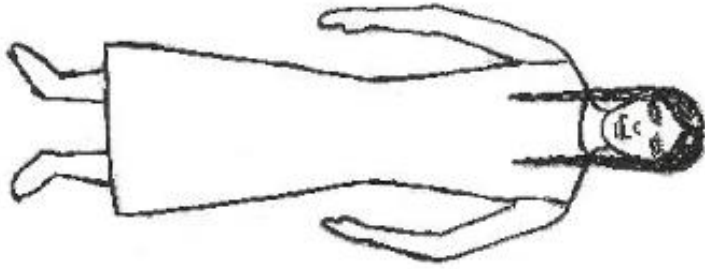


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CLOTHESPIN DOLL CLOTHES PATTERNS

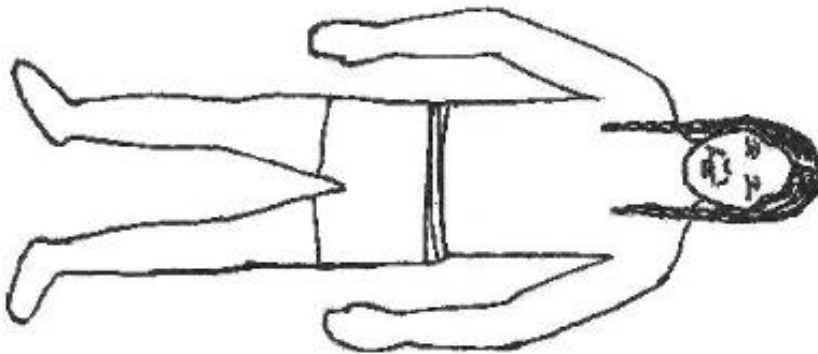
Apache Girl



PAPER DOLL
FIGURES

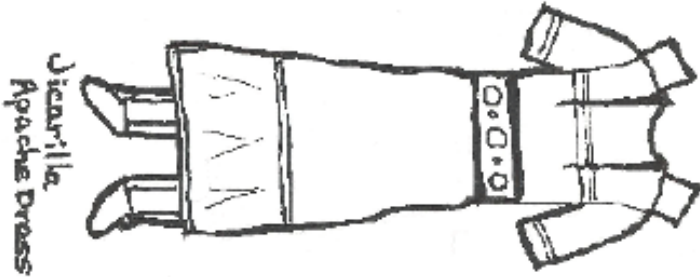
- 1- Color each figure
- 2- Cut out each figure

Apache Boy

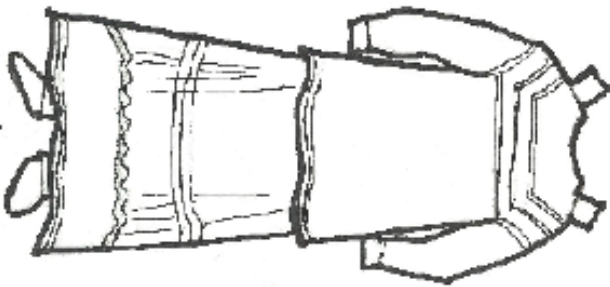


APACHE GIRL PAPER
DOLL CLOTHES

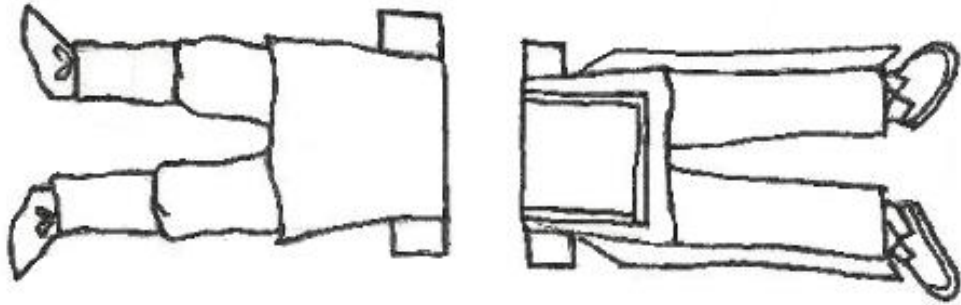
- 1- Color each set of clothes
- 2- Cut out each set of clothes



Jicarilla
Apache Dress

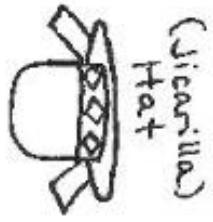


Mescalero
Apache Dress



APACHE BOY PAPER
DOLL CLOTHES

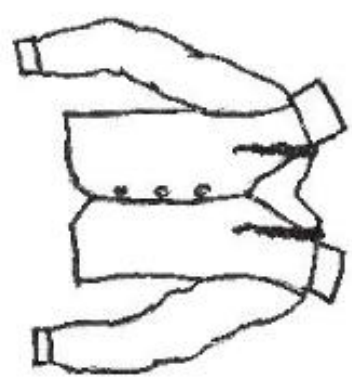
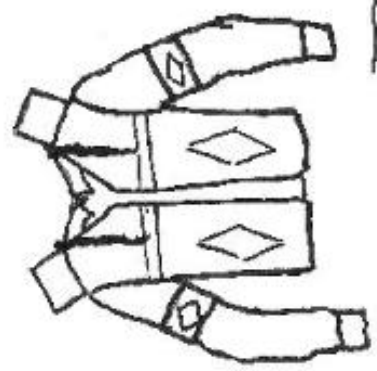
- 1- Color each set of clothes
- 2- Cut out each set of clothes



(Jicarilla)
Hat



Headband
(Mesquero)



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General Information on Pueblo Pottery

For many centuries, Pueblo people have made and used a wide variety of pottery containers including bowls, jars, cups, ladles, and canteens. Pueblo potters also produced figurines, effigy vessels to be used for religious purposes, pipes, and prayer meal bowls. The pottery was, and still is, often highly decorated and traditionally traded throughout the region.

Pueblo pottery-making involves three basic materials: earth, water, and fire. **Respect** is given to each of these resources. In making pottery, clay is gathered in designated clay sites within each Pueblo, and care is taken to acquire only what is needed for continued **balance** of the ecosystems. Temper is also added to clay, which may include sand, pulverized rocks, and ground potsherds. The type of temper, clay, and other materials vary according to the regional preferences of the potters and local availability of materials. At Taos and Picuris, the clay is naturally tempered with inclusive mica, resulting in a very durable ware suited for cooking. At Zuni, potters generally use ground potsherds; thus, pottery that might be hundreds of years old is incorporated into the new pottery. At Jemez, Santo Domingo, and Cochiti, volcanic tuff, usually called “sand,” is used for temper, while at Zia and Santa Ana, potters use water-worn sand.



Pueblo pottery is traditionally formed with a coil technique in which coils of clay are circled around the base of the pot to form the walls of the vessel. To form the pot, the vessel walls are constructed of bands or ropes of clay laid one on top of another. These clay ropes are then pinched together to build the pot in the desired size and



form. The walls of the pot are then smoothed and shaped. Once the basic form is completed, the pot is left to dry. When the pot is dry, it is sanded with sandpaper to give it a smooth surface.

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A red slip is applied to the pot, which is then burnished (polished with a stone) before the slip



has dried. This step gives the pot a glossy finish.

The fuel used and method of firing varies from Pueblo to Pueblo and from potter to potter. Potters either use cedar wood or a combination of wood and animal manure. The Northern Pueblos, such as Santa Clara and San Ildefonso, use both. The fire is smothered at its peak with powdered horse manure which gives the pottery an even, lustrous black surface. The process of firing the pottery is a relatively short process. It usually takes only a few hours. During this time, the fire must be carefully monitored.

Pueblos have their own distinctive decorative styles. In addition, within a Pueblo the work of a particular potter, or the potter's family, can sometimes be recognized. Zia pottery, for example, often uses bird motifs and the undulating rainbow band. Zia designs are sometimes similar to those used in Acoma and Laguna.

Cochiti pottery has traditionally been black-on-cream. Cochiti designs often include free-floating elements and ceremonial motifs such as clouds and lightning. The designs at Tesuque are similar to those used at Cochiti.

Zuni designs often include a semi-realistic deer motif with a line leading from the heart to the mouth. This design is most often called the heart-line deer.

The designs used by Santo Domingo potters tend to be geometric but include some bird and floral elements as well. At San Ildefonso, potters use a combination of geometric and curvilinear design elements, as well as bird and floral motifs.

The most famous San Ildefonso designs are the black-on-black designs pioneered by Maria and Julian Martinez. This technique involves an initial overall polishing of the vessel with red slip. Then, designs are painted over the polished surface using a thinned mixture of slip. Before firing,

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the jar displays a matte red-brown finish on polished red and after the firing process, the more recognizable matte on polished black finish emerges.

Pottery Firing Process of Jemez Pueblo



Pottery is placed in a box-like container made from old roofing tin. A lid made of the same material is placed on top of the box to cover the pottery during the firing process.



Cedar wood is placed around the tin box, then lit to burn. The firing usually takes about an hour to completely burn.

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After the wood has completely burned, ashes are cleared and the box is opened to observe the outcome of the firing.



The outcome of this firing was successful. These are the pieces of pottery that were in the firing.

Pottery Firing Process of Santa Clara Pueblo



Pottery is placed in a metal open box covered with a lid made from old roofing tin.

Cedar wood chips are placed under pottery and lit to burn.



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Manure, metal and other materials are used to cover the fire and block all air passage, thus oxidizing the pottery.

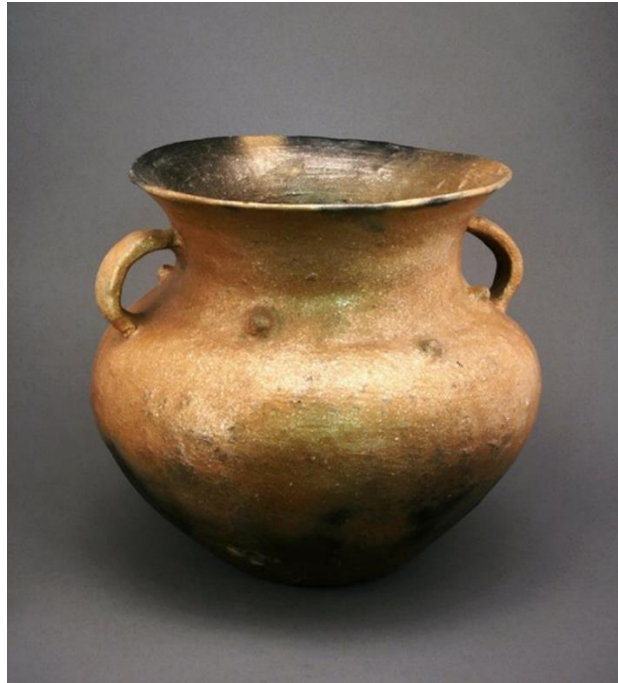


For red ware, the fire is not smothered, allowing air to pass through the pottery to retain its red color. For the “sienna,” or brown and black variations in color, potters often use a blow torch on the black ware. This torching actually “pulls out” the black color just in the places on the pot that are torched.

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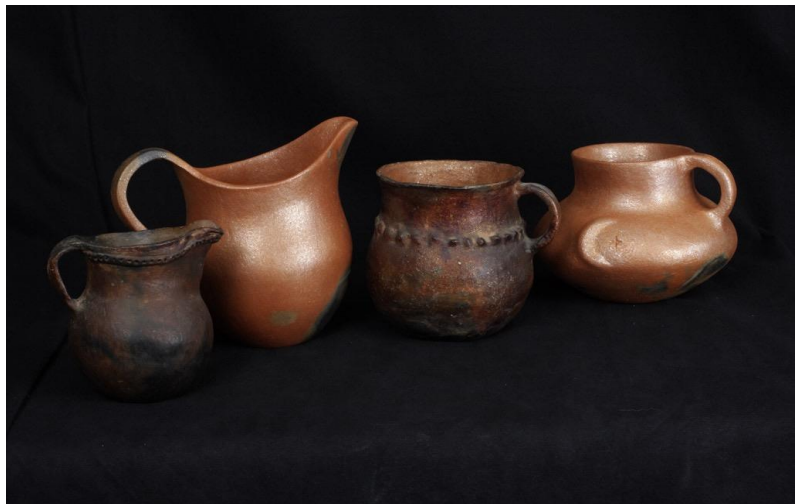
Jicarilla Apache Micaceous Clay Pottery

Made from mica clay, Jicarilla Apache Micaceous Clay Pottery potsherds have been found to date back over 100 years. Spanish settlers and missionaries originally mined mica clay to use for windowpanes. Today, micaceous pottery is intended for ornamental use, but can still be used for cooking a delicious stew for a hearty meal!



Pottery Firing Process of the Apache

Lightweight and durable, micaceous clay vessels have been used to hold water, to cook, and to store food. It is said that water stored in micaceous clay pots becomes purified and sweet tasting, and that food cooked in them takes on a rich flavor that is unlike anything cooked in a metal or cast-iron pot. The mineral-rich clay also takes on a sheen that makes micaceous clay pots immediately identifiable. They are sought after as decorative items as well as for utilitarian purposes. They add a warm glow and a distinctive Southwest ambiance to any décor.



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Pottery Lesson

Lesson Plan Title or Topic	Pottery Making Process among the Pueblo and Apache People
Grade Level	K–8
Approximate time needed for the lesson	45–90 minutes (Depending on grade level) K–2: 45 minutes / 3–8: 90 minutes
Lesson Objectives	<ol style="list-style-type: none"> 1. Students will learn about the history of pottery making and how it originated with the Pueblo and Apache communities. 2. Students will participate in a discussion using a KWL Chart (What do I know?/What do I want to know?/ What did I learn?). 3. Students will learn the pottery making process.
Essential Questions	<ol style="list-style-type: none"> 1. Why did the Pueblo and Apache people start making pottery? 2. How has pottery making changed since its beginnings?
Prerequisite Skills	<ol style="list-style-type: none"> 1. Students will recall information they know about the pottery making process of various tribes. 2. Students will practice using the think/pair/share cooperative strategy. 3. Students will ask questions to check for better understanding.
Guiding Questions	<ol style="list-style-type: none"> 1. If there were no stores, where would Native Americans find cooking wear? And, 2. Where would Native Americans eat with?
Core Values	Respect, Love, Balance, Faith, and Service.
Student Objectives	<ol style="list-style-type: none"> 1. Students will learn about the history of pottery making and how it originated with the Pueblos and Apache people. 2. Students will participate in a discussion using a KWL Chart (What do I know?/What do I want to know?/ What did I learn?). 3. Students will learn the pottery making process.

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<p>NM Content Standards</p>	<p><u>Content Standard II:</u></p> <p>Students understand how physical, natural, and cultural processes influence where people live, the ways in which people live, and how societies interact with one another and their environments.</p> <p><u>K-4 Benchmark II-A:</u></p> <p>Understand the concept of location by using and constructing maps, globes, and other geographic tools to identify and derive information about people, places, and environments.</p>
<p>Common Core Standards</p>	<p>None</p>
<p>Next Generation Science Standards</p>	<p><u>ESS3.A: Natural Resources:</u> Living things need water, air, and resources from the land, and they live in places that have the things they need. Humans use natural resources for everything they do. (K-ESS3-1)</p>
<p>Procedure (Step-by-step Activities)</p>	<p>1. Beginning Class Activity: Post a KWL Chart on a board and record information as students share. Access students’ prior knowledge and determine what knowledge they have about pottery.</p> <p>K: What do I know?</p> <ol style="list-style-type: none"> 1. How and why pottery making originated with the Pueblo and Apache people? 2. What materials are used to make clay? 3. Have you had any experience making pottery? 4. What is the process of making pottery? <p>W: What do I want to know?</p> <ol style="list-style-type: none"> 1. Ask students what they would like to know from the lesson and list their ideas on the chart. <p>L: What did I learn from the WOW van? (Post Assessment)</p> <ol style="list-style-type: none"> 1. Students will discuss what they learned from the WOW van. Record this information on the chart. 2. Read the background information on the Pottery Process and the general information on Yucca and Corn, showing pictures and other visuals.

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Assessment	KWL Chart Fill out the information gathered from the WOW van in the Learning portion of the KWL Chart.
Materials and Resources Required for the Lesson	<ol style="list-style-type: none">1. KWL Chart on poster paper and markers.2. General information on the Pottery Process, Yucca, and Corn.
Reading Materials/Websites	<u>Suggested readings</u> <ol style="list-style-type: none">1. Pueblo Girls: Growing Up in Two Worlds, by Marcia Keegan2. Pueblo Storyteller, by Diane Hoyt-Goldsmith

KWL Chart

What do I know ?	What do I want to know?	What did I learn ?

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Musical Instruments: Background

Music has always played a crucial role in the cultural landscape of Indigenous People. Music within a cultural context amplifies the Core Values of *love, respect, service, compassion, balance, and faith*, and is an essential component of the holistic well-being of tribal communities. While there are variations in music and musical instruments, music is an essential part of ceremonies, healing, self-expression, and socialization. In the three land-based tribal groups in New Mexico, musical instruments such as drums, rattles, and flutes share a certain degree of commonality; however, the design, purpose, and significance of these three instruments is distinctive to each tribal group.

Drums



All three land-based tribal groups have a variation of the drum. For the WOW exhibit we will focus on the Pueblo drum. Pueblo drums are used for various dances as well as ceremonial and social events. They vary in size, style, and sound, and are created with various materials. Most Pueblo drums are crafted from natural materials, and a drum maker must be skilled to know what type of material to look for and

what is the best season for gathering the material, taking into account environmental conditions. Drums are made from wood and deer, elk, buffalo, or cow hide. It takes considerable time to make a drum, which includes visiting the surrounding mountain areas to select the wood and obtaining the hide through hunting, bartering, or trading. Once these two materials are selected, the process for hollowing the log takes anywhere from a few days to a month



To learn more about Pueblo drums, visit these links:

- Laguna Middle School Students Drum Making; <https://vimeo.com/222906012>
- Pueblo Drum Maker, Red Bird: <https://www.youtube.com/watch?v=Y9CYfI4o1f8>

(depending on how many hours of the day are dedicated to the task). The hide is prepared by scraping off the animal's hair followed by soaking until the hide becomes pliable. The hide is measured to fit both ends of the hollowed-out log, and tension is considered throughout the

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process. Holes are pierced around the edges of the circular cut-out hide and used to secure the lacing. A long piece of hide is prepared to be used as lace. The drum maker can also include areas for handles; this is all based on preference. Once the drum is complete, the hide is left to dry and the drum maker crafts a drum stick made of reed or other type of thin, strong wood that is wrapped with a soft leather topping. The sound the drum makes will vary on both sides and includes a high and/or low pitch. Some drum makers will paint their drums with traditional colors and add designs that complement the flow of the material used on the drum. Pine, cottonwood and aspen are among the most sought after and preferred trees to use for drum making.

Flutes



All three land-based tribal groups have a variation of the flute. Traditionally, the flute is used mostly for ceremony, courting, and healing. Today, the flute is used as a contemporary instrument, and there are many Native American artist whose contemporary flute music you can find in stores or on the Internet. Flutes are made using natural materials from the local

environment such as wood, bone, hollow reed, or bamboo and clay. The process for making a flute is tedious and filled with rich learning regarding science, engineering, and physics principles, as well as story. A flute maker must understand the concept of airflow, air pressure, sound and vibration, air chambers and,

importantly, the wood material used for flute making. The sound chamber creates the vibration and releases the different sounds as the flute player blows air into the instrument and manipulates the air holes on the base of the flute. The number and placement of the holes varies among the tribal groups and, in most cases, aligns with the flute player's personal preference. Listening closely as the flute player plays the flute, you can hear sounds of nature, such as birds singing or rhythms that mesmerize and sooth you at the same time.

To learn more about flutes, visit these links:

- [3 hours of Native Flute Music;](https://www.youtube.com/watch?v=Rn2kVmRLc0M)
<https://www.youtube.com/watch?v=Rn2kVmRLc0M>, 2017.
- Stroud, Ward, Jene. [Play the Trees, An Introduction to the Native American Flute Style;](#)

Rattles

The three land-based tribal groups have a variation of the rattle. The material used to make rattles also varies among the groups, and most often are made from clay, hollowed wood or cactus, gourds, or animal parts. The sound of the rattle comes from the small rocks, clay pebbles, or seeds inserted in the hollowed-out portion of the rattle. A wood handle is carved to fit the size of the hole made for inserting the seeds and is attached using some kind of binder or sealant.

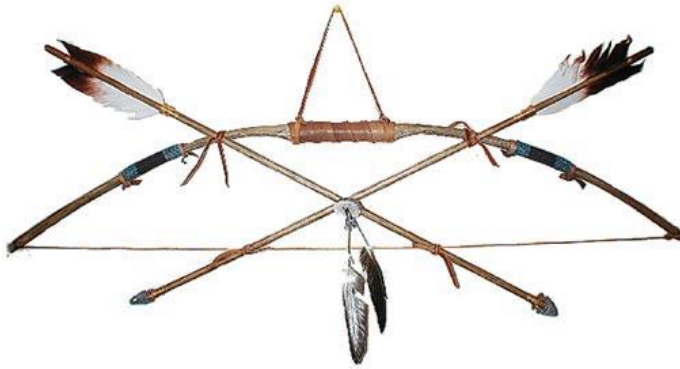


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Pending on the reason when the rattle is used, they are painted with natural colors and designs. Rattles are mostly used for ceremonies, healing, and socialization.

Hunting Tools: Background

Hunting tools evolved as tribal groups encountered new environments. Native groups have developed many innovations through experimentation on materials and resources used to create the tools needed to help their tribe survive. Based on the laws of physics, engineering skills, environmental conditions, resources, and the knowhow of the engineer or tool maker, hunting tools were carefully crafted to ensure efficiency, durability, quality, suitability for the purpose, and craftsmanship.



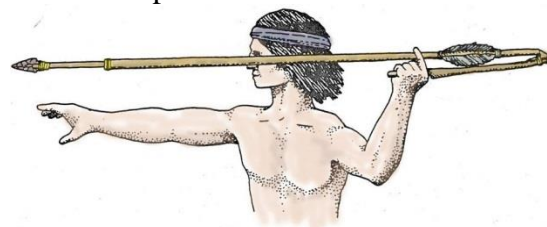
The bow & arrow is the most common hunting tool used by Apache, Navajo, and Pueblo groups. This tool was also used as a weapon during warfare. While this hunting tool is not used as much for hunting today, there are still a few hunters and bow & arrow makers that continue caretaking the knowledge and practice regarding this tool. Pending on the size of the bow, hunters use this weapon to harvest large animals such as bison, elk,

deer, pronghorn antelope, and bighorn sheep, as well as small game like rabbits, squirrels, and prairie dogs. Bow & arrow is also used to hunt for birds such as turkeys, grouse, and quail.

Bows are typically constructed out of cedar, juniper, or oak. Arrow shafts are made from shoots of willow, ash, chokecherry, wild rose, and other local woods. The technology around arrow making involves detailed and careful oversight that ensures consistency and proper function. The bowstring consists of sinew, which is commonly available from an animal's back or leg tendon. Arrow shafts are fletched for stability with feathers from birds such as turkey, eagle, hawk, and crow. Arrowheads are made of various stones, but the most common arrowhead tip is the obsidian and flint. There are special methods and criteria that are applied in bow & arrow making depending on cultural practices. While this varies from tribe to tribe, the overall characteristics of the bow & arrow tool were constant and distinct within a tribal group. Arrowheads are very symbolic and are often worn by young boys and men as protection and courage.



A spear is another hunting tool that was used for hunting and warfare. In terms of hunting animals, a spear was primarily used to hunt large game animals such as bison, deer, and elk. Spears were constructed in a similar manner as an arrow shaft without the fletching, with a larger stick for the base. The spearhead was similar to an arrow tip, but much larger.

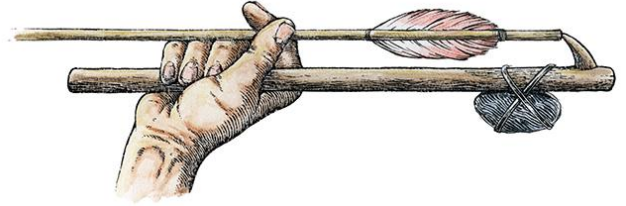


Before the innovation of the bow & arrow, the atlatl was a

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weapon used by Pueblo hunters. The atlatl is a throwing device used for propelling spears to great distances. It allowed for greater precision and provided a further reach than the spear alone. An atlatl spear (dart) could be launched to reach a distance up to 500 feet. Most atlatl spears were roughly 4–5 feet in length. The atlatl spear was constructed in a similar fashion as an arrow and a spear, using similar materials such as wood, feathers, and stone.

The main difference between this hunting tool and the two previously presented ones was the throwing stick where it was placed. The atlatl spear also has fletching like that of an arrow shaft. The animals that were hunted with this weapon were deer, elk, turkey, and rabbit. Today, the spear and atlatl are no longer used for hunting.



The throwing stick or throwing club is commonly referred to as a “Rabbit Stick” for hunting that animal. This hunting tool was one of the first known hunting tools or weapons used by many Native American tribes. The throwing stick is also used for hunting other small game such as prairie dog and quail. The rabbit stick is typically made from various tree roots or various types of dense trees including oak, juniper, cedar, and pinon.

References:

- <https://archaeology.uiowa.edu/american-indian-archery-technology-0>
- <https://www.warpaths2peacepipes.com/native-indian-weapons-tools/atlatl.htm>
- https://en.wikipedia.org/wiki/Throwing_stick
- Justice, Noel D. *Stone Age Spears and Arrow Points of the Southwestern United States*; Indiana University Press, 2002.

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Resources for extended learning

Title	Resource	Publisher	Topic
Apache History	Veronica E. Velarde Tiller. <i>Culture and Customs of the Apache Indians.</i>	Greenwood (2010)	Apache
Navajo History	Jennifer Nez Denetdale. <i>Reclaiming Diné History: The Legacies of Navajo Chief Manuelito and Juanita</i>	Arizona (2007)	Navajo Nation
Pueblo History	Joe S. Sando. <i>Pueblo Nations: Eight Centuries of Pueblo Indian History.</i>	Clear Light Publishing (1992)	Pueblo People
Native Science	Gregory Cajete. <i>Native Science: Natural Laws of Interdependence.</i>	Clear Light Publishing (2016)	
Braiding the Sacred: A network that brings together indigenous corn cultures	Videos: http://www.nativeland.org/videos	The Cultural Conservancy: www.nativeland.org	Corn
Mary Weahkee makes Mogollon sandals from yucca	Video: https://www.youtube.com/watch?v=sCN6S8wZPGE		Yucca
Surviving Columbus	Video: https://www.youtube.com/watch?v=sJJ-t2RQknI	PBS-COLORES	Pueblo History
A Thousand Voices: A documentary on the role of women in Native cultures	Film: http://silverbulletproductions.com/documentary-films/a-thousand-voices/	Film by Silver Bullet Productions	Native Women
Welcome to the Navajo Nation	Video: https://www.youtube.com/watch?v=n-qcPiJvTqE	You Tube	Navajo History
Navajo Nation Tourism Video	Video: https://www.youtube.com/watch?v=86HrrriwqIE	You Tube	Navajo History
Navajo Hogan	Video: https://www.youtube.com/watch?v=0E6as5KIX7U	You Tube- Wood Culture Tour	Navajo History
Shepherding:	Video: https://www.youtube.com/watch?v=pIP4Z-R5p34	You Tube-	Navajo

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Navajo Traditions, Monument Valley		Finleyholiday	History
Nita Nez, Navajo Rug Weaver	Video: https://www.youtube.com/watch?v=La-y8p4GGKk	You Tube-Tom Grier	Navajo History
Miss Navajo	Film: http://www.pbs.org/independentlens/missnavajo/film.html	PBS-Billy Luther	Navajo Culture
How Many Different Apache Tribes Are There?	Video: https://www.youtube.com/watch?v=fdrK7vE2qh0	You Tube-MAD	Apache History
1000 Years of Song: The Apache	Video: https://www.youtube.com/watch?v=v3D-nozz_k8	You Tube-	Apache History
Jicarilla Apache Nation Tribute	Video: https://www.youtube.com/watch?v=h2-wgpJWdoA	You Tube-Marisol T.	Apache History
Apache War: A Story of One of America's Famous Wars	https://www.warpaths2peacepipes.com/native-american-stories/apache-war.htm	Francis F. Drake	Apache History
Pueblo Voices On Language	Video: https://www.youtube.com/watch?v=LlquWhdDlxQ	You Tube- Crow Canyon Archeological Center	Pueblo History
Pueblo Voices on Water	Video: https://www.youtube.com/watch?v=KDmIYixXLNM	You Tube – Crow Canyon Archeological Center	Pueblo History
Pueblo Voices: More Than Planting a Seed	Video: https://www.youtube.com/watch?v=2x23FF_kUyo	You Tube – Crow Canyon Archeological Center	Pueblo History
Grab: A documentary of “Grab Day” in Pueblo Communities	Film: https://www.visionmakermedia.org/films/grab	Film by Billy Luther; Vision Maker 2011	Pueblo History
Canes of Power: A documentary on Pueblo Canes	Film: http://silverbulletproductions.com/documentary-films/canes-of-power/	Film by Silver Bullet Productions	Pueblo History

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<p>Ancient Pathways, Modern Leaders: Voices of Pueblo Leadership: A documentary on Pueblo Leadership</p>	<p>Film: http://silverbulletproductions.com/documentary-films/ancient-pathways-modern-leaders/</p>	<p>Film by Silver Bullet Productions</p>	<p>Pueblo History</p>
<p>Zia Pueblo, Home of the Sun Symbol: A video on the Zia Symbol that Adorns the New Mexico State Flag</p>	<p>Video: http://silverbulletproductions.com/documentary-films/zia-pueblo-home-sun-symbol/</p>	<p>Film by Silver Bullet Productions</p>	<p>Pueblo History</p>
<p>Pueblo-Hopi Weaver, Louie Garcia: Shares His Story of Being a Weaver</p>	<p>Video: https://www.youtube.com/watch?v=PXkAXhMvY4o</p>	<p>Film by the Indian Pueblo Cultural Center</p>	<p>Pueblo History</p>
<p>American Indian History</p>	<p>Jean Mendoza (Adapter), Debbie Reese (Adapter), Roxanne Dunbar-Ortiz (Author). <i>An Indigenous Peoples' History of the United States for Young People.</i></p>	<p>Beacon Press (2019)</p>	<p>U.S. History</p>

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Bartlett, Katherine. Hopi Yucca Baskets; University of Arizona Press, Volume 21, no. 3, (1949).

Indian Pueblo Cultural Center's *Indigenous Wisdom: Centuries of Pueblo Impact in New Mexico; A Pueblo-based Educational Curriculum*; <http://www.indianpueblo.org/learn/teachers> (2016).

Kitzit: Laguna Youth Dance Group; Chaco Canyon Solstice, 2011. <http://friendsofchaco.org/solstice-dances-at-chaco-canyon/>

Museum of Indian Arts & Culture. <http://www.indianartsandculture.org>

Native Clothing, Pinterest:

<https://www.pinterest.com/search/pins/?q=traditional%20native%20clothing&rs=typed>

Tiller, Veronica E. Velarde, *Tiller's Guide to Indian Country: Economic Profiles of American Indian Reservations*. BowArrow Publishing Company (2015).

Valdez, Shelly (2016 – 2017). Personal photographs of corn, musical instruments, and clothing.

Appendices

San Ildefonso Pueblo

Santa Ana Pueblo

Ohkay Owingeh

Acoma Pueblo

Nambe Pueblo

Zuni Pueblo

Tesuque Pueblo

San Felipe Pueblo

Pojoaque Pueblo

Laguna Pueblo

Jicarilla

Mescalero

Zia Pueblo

Jemez Pueblo

Santo Domingo

Picuris Pueblo

Cochiti Pueblo

Isleta Pueblo

Santa Clara Pueblo

Taos Pueblo

Sandia Pueblo

Nambe Pueblo

Navajo Nation

Fort Sill

WOW PROGRAM

Indigenous New Mexico—Sharing the Wonders of Our World! (WOW)
STUDENT AGREEMENT FORM FOR VISITING THE WOW EXHIBIT

One of the main Core Values of most Native American tribes is **RESPECT**.

Respect

Refers to acts of reverence towards one’s culture, elders, ceremonial life, the Earth and its natural resources, the air, and the Universe. It is at the foundation of how one addresses and treats all forms of life. This includes acts of reverence to the ecology, songs, prayers, and all elements of Native life and culture.

Native children are taught at a very early age that cultural items and belongings need to be respected and cared for in a special and sensitive way. During your visit to the **Indigenous New Mexico—Sharing the Wonders of Our World! (WOW)** exhibit, we hope that you will honor OUR CORE VALUE of RESPECT. We would like to invite you to sign a contract, prior to your visit, that will help remind you that all items in the exhibit, including the interactive items, need to be treated respectfully.

I, _____ will honor and respect the Core Values of the 24 tribes of New Mexico and will enter the WOW exhibit respectfully, and will do my best to help take care of the cultural items that I will be invited to see, feel, touch, and interact with.

Student's Signature _____ **Date** _____



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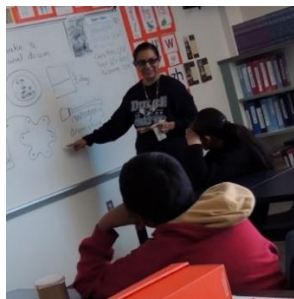
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WOW PROGRAM

Biographies of the WOW Curriculum Development Team and Exhibit Team



Hi, my name is Ina Montoya and I am Jicarilla Apache and Navajo from Dulce, New Mexico. I have been teaching Jicarilla Language and Culture at Dulce Elementary since 2012, where my students know me as Mrs. Ina. I have a Bachelor's degree from the University of New Mexico majoring in Ethnic Minority Studies and Family Studies. I also completed a Master of Education degree majoring in TESOL (Teaching English to Speakers of Other Languages) in 2015 while still teaching in my hometown. I live on the Jicarilla Apache Reservation with my husband and three of our four children. I helped to develop the WOW lesson plans.



Hi, my name is Sherwin Sando and I am from the Pueblo of Jemez. I come from a family of farmers and ranchers. I have two beautiful children: my daughter Mia, 17 and son, Levi, 9. I am currently working at the Jemez Day School as the 3rd grade teacher. I have been in education going on 12 years this year. I have a degree in Elementary Education from New Mexico State University and a Master's in Educational Leadership from New Mexico Highland's University. I helped to develop the WOW lesson plans.



Hi, my name is Mia Toya and I am from the Pueblo of Jemez. I come from a family of potters and started making pottery at a very young age. I attended the University of New Mexico and earned a Bachelor of Science in Elementary Education, a Masters in Elementary Education and a Master's degree in educational leadership. I am a teacher at Jemez Day School in Jemez Pueblo, where I have worked for 16 years. I became a teacher because I wanted to make an impact on our young children of Jemez. My passion for teaching led me to pursue my National Board Certification for Teachers. I helped to develop the WOW lesson plans.



Hi, my name is Melissa Henry and I am a Navajo artist and filmmaker who teaches Art to elementary school children in New Mexico. You can find more information on my art work online at melissahenry.com and <https://vimeo.com/redant>. I helped to develop the WOW lesson plans.



Hi, my name is Lenora Tsosie and I am Diné (Navajo). I am Tsin si kaadni (Grove of Trees) Clan; my Father's Clan is Bi taahni (Folded Arms). I live near the small town of Shiprock, New Mexico. I went off to college and acquired a Computer-aided Drafting degree, then went to work for Sandia National Laboratories in Albuquerque, New Mexico. In 2001, I completed my Bachelor's degree from Fort Lewis College, majoring in Anthropology. I'm currently a Tribal Realty Specialist for my tribe. I became associated with the Museum of Indian Arts and Culture through an invitation by a fellow archaeologist, Dr. John Torres-Nez in 2006 and currently serve on the museum's Indian Advisory Board. I provided advice for the WOW Exhibit.

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Hi, my name is Dina Velarde and I am a Jicarilla Apache artist focusing on micaceous pottery and photography. I am an Institute of American Indian Arts graduate with a Bachelor's degree in Museum Studies and an Associates degree in Studio Arts. I currently work as an Assistant Educator at the Museum of Indian Arts & Culture in Santa Fe, NM.



Hi, my name is Joyce Begay-Foss (Diné) and I am MIAC's Director of Education. I have more than 20 years of experience developing K–12 curriculum on Southwest history, ethnobotany, and traditional arts. The curriculum I develop is designed to address reading, oral history, writing, and hands-on activities for K–12 students. I also make outreach visits to local schools and Native and non-Native communities in the State of New Mexico. I am an award-winning Navajo weaver and textile designer who practices permaculture food production based on Indigenous concepts and methods.



Hi, my name is Amy Montoya. I grew up in the Taos Valley of Northern New Mexico and have ties to Spanish and various Native groups within the state of New Mexico. I have connections to a rich and complex history of interactions between various local and non-local groups that have shaped my personal, academic, and artistic endeavors. I am currently the Bureau of Indians Affairs Collections Specialist at the Museum of Indian Arts & Culture, conducting research and inventorying archaeological BIA collections including NAGPRA items to ensure compliance with federal law. In addition to my extensive archaeological and museum background, I am an award-winning jeweler specializing in expressing my complex New Mexican identity and incorporating discarded objects into my art. I hold a Masters of Art degree with honors in Anthropology from Northern Arizona University.



Hi, my name is Tony Chavarria (Santa Clara Pueblo). I am Curator of Ethnology at MIAC with a BA degree from the University of Colorado, Boulder. I am a lead curator, publication editor, and contributor. I am responsible for coordinating the content produced by the staff curators, tribal community co-curators, and consultants. I have more than 20 years of experience in the curation of Southwest Indigenous exhibits. I have served as a cultural/exhibit consultant for the Miami University of Ohio, the Pojoaque Pueblo Poeh Center, the National Park Service, the Peabody Museum of Archaeology and Ethnology, the Haak'u Museum at the Sky City Cultural Center, and the Southwest Association for Indian Arts. I also served as a Community Liaison and Curator for the inaugural Pueblo exhibition at the National Museum of the American Indian in Washington DC.

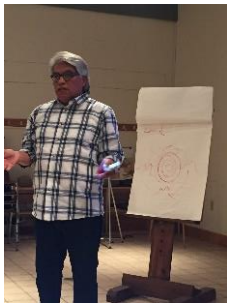
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Hi, my name is Allison Colborne and I am a Canadian citizen who grew up in the city of Edmonton in the province of Alberta. I emigrated to the United States in 1996. I have a Bachelor of Fine Arts, a Master of Art History, and a Master of Library and Information Studies as well as a post-graduate degree in Information Studies. I have worked primarily as a librarian at universities and colleges and was a tenured faculty at three academic institutions. My position as the Art and Architecture Librarian at the University of Michigan is what brought me to move to the United States. I moved to New Mexico in 1999 and have lived here ever since. I have had the honor and privilege of being the librarian for the Museum of Indian Arts & Culture since late 2008. I provided research and reference support for the WOW van exhibit.



Hi, my name is Carnell Chosa, (Jemez Pueblo). I have a doctorate degree and am the Co-founder and Co-Director of the Santa Fe Indian School Leadership Institute, an Indigenous Think Tank, now in its 20th year, devoted to bringing the Native people of New Mexico together in forums to discuss issues challenging Indigenous nations. I have been a Chamiza Foundation Fellow under the First Nations LEAD program and a founding board member of the Walatowa Charter High School in Jemez Pueblo. Currently, I serve on the board of the Santa Fe International Folk-Art Market, Chamiza Foundation, and an Advisory Member on the Native American Advised Fund at the Santa Fe Community Foundation as well as on the Global Center for Cultural Entrepreneurship.



Hi, my name is Regis Pecos (Cochiti Pueblo) and I am the Co-founder and Co-Director of the Santa Fe Indian School Leadership Institute, an Indigenous Think Tank, now in its 20th year, devoted to bringing the Native people of New Mexico together in forums to discuss the issues challenging Indigenous nations. I am Chairman of the Board of Governors at the John F. Kennedy School of Government's Honoring Nations Program at Harvard University. I am a member of the Native Nations Institute and International Advisory Council at the Udall Center for Studies in Public Policy at the University of Arizona. I am a retired Trustee of Princeton University, where I was the first Native American ever to be appointed as Trustee among all Ivy Leagues schools. I received my undergraduate degree at Princeton University. I am the former Chief of Staff (for 12 years) to the late Representative Ben Lujan, Speaker of the House, New Mexico House of Representatives. I am a Senior Policy Advisor to the Majority Office, New Mexico House of Representatives. In 1999, I received New Mexico's highest honor: New Mexico's Distinguished Public Servant.

WOW PROGRAM



Hi, my name is Della Warrior (Otoe-Missouria). I hold a BA degree from Northeastern State University and an MA from Harvard University. I am the Executive Director of the Museum of Indian Arts & Culture (MIAC) and am responsible for project fundraising and the coordination of the HNA curators to conceive, coordinate, and direct the exhibition's in-gallery educational programming and public education outreach activities. I am a national leader in Indian education policy and development and have over 40 years of experience in management, tribal government, education, planning and evaluation, resource development, facility planning, and economic development. I am the former president of the Institute of American Indian Arts (IAIA) and was the first female Chairman of my tribe, the Otoe-Missouria Tribe in north-central Oklahoma.



Hi, my name is Marla Redcorn-Miller (Kiowa/Osage). I am the former Deputy Director for the Museum of Indian Arts and Culture (MIAC). I hold a M.Phil. degree from Columbia University and a BA degree from Dartmouth College. I will coordinate the various teams to complete the overall development and implementation of the WOW project, including convening planning and production meetings as well as managing budget and procurement processes. I have 14 years of experience in developing interpretive programming on Indigenous subjects with a focus on projects that incorporate tribal community-based forms of knowledge. I am a contributing essayist in the *Thaw Collection of Native American Art*, edited by Janet Catherine Berlo, and *St. James Press' Guide to Native North American Artists*. I am a Ford Fellow and have served on the Boards of the Native American Arts Studies Association and the Santa Fe Children's Museum.



Hi, my name is Jessie Ryker-Crawford (White Earth Anishinaabe). I am an Associate Professor and prior Chair of the Museum Studies Department at the Institute of American Indian Arts (IAIA). I received my Ph.D. from the University of Washington, where I conducted research around Indigenization of the museum field. I currently sit on the Board of the Journal for Museums and Social Issues and continue to act as a consultant for the Peabody Essex Native American Fellowship, the University of Indiana Repatriation Education Project, and the UNM Indigenous Design & Planning Institute. I am the Lead Curator for the WOW mobile exhibit.



Hi, my name is Shelly Valdez (Pueblo of Laguna and Hispanic). I own and manage a small nonprofit business, Native Pathways (<http://www.nativepathways-edu.net/>), located in central New Mexico that specializes in educational programming, program evaluation, curriculum development, and educational research. I am also a potter and storyteller. I have a Ph.D. in Multicultural Teacher Education, emphasizing research around Indigenous science within K–12. I am an advocate for culturally-based learning environments for K–12 education and informal learning settings. I sit on various boards and advisory committees at local, state, and national levels. I am currently serving as the lead educator for the WOW exhibit.

Not pictured:

- Angela Crespín (MIAC Executive Assistant/Events Coordinator)
- Ben Calabaza (Santo Domingo), Graphic Designer, Iroots Media, LLC <https://irootsmedia.com/>
- Dr. Isabel Hawkins, Text Editor, <http://7adelfes.org>