



Artful Connections Teacher Guide:

Native Americans

Grades 1+



Videoconference programs at the Smithsonian American Art Museum are supported by the Smithsonian Women's Committee.



Tips for a Successful Videoconference

Before the Videoconference

- ❑ Check with your technology coordinator to ensure your school has compatible videoconferencing equipment (H.323 protocol).
- ❑ **At least four weeks prior** to your preferred dates, schedule your videoconference with the Center for Interactive Learning and Collaboration (CILC): <http://www.cilc.org>. Search the list of content providers for Smithsonian American Art Museum to view a list of our programs. All requests made on CILC will be routed to the museum and our staff will contact you to set up a test call.

Please note: We recommend you book early due to high demand for limited time slots.

- ❑ **At least one week prior** to your program date:
 - Staff will contact you with the assigned videoconference presenter's name and e-mail. Contact the presenter to discuss your plans for integrating this topic with your curriculum. Your videoconference presenter may suggest ways to customize the content of the videoconference to your needs.
 - Complete a successful test call at the scheduled time with the American Art Museum staff. This is a good time to practice turning the equipment on and off and locating the volume and other functions of your videoconference equipment.
 - Identify a space where all your students will be able to sit comfortably within your camera's view, see a projected PowerPoint, and hear the videoconference presenter.
 - Review videoconference rules and expectations with your students. Students should speak loudly and clearly to the presenter, one at a time. It's helpful to have students raise their hands and for you to call on them before they speak.
 - Review the pre-visit material (available to download at <http://AmericanArt.si.edu/Education/Video>). Encourage your students to write down questions for the videoconference presenter elicited by the pre-visit activities. Questions about the content, artwork, museum, and (within reason) the presenter are welcome!

During the Videoconference

- ❑ Make sure students are comfortably seated within view of the camera and can readily see the videoconference screen and projected PowerPoint presentation.
- ❑ Classroom-appropriate behavior is essential to a successful videoconference program. Students should listen to the presenter as well as each other and should behave respectfully.
- ❑ Encourage your students to ask and answer questions and give their opinions and ideas. Remind students to speak loudly and clearly for the presenter.
- ❑ Encourage your students to exercise the observation and interpretation skills you introduced with the pre-visit materials.



- ❑ Help the videoconference presenter maintain classroom management. Call on students to prompt them to ask and answer questions. Consider rephrasing or restating a question if you know your students have something to say but are shy or may not understand the question. If the presenter cannot hear students, repeat their answers for the presenter.

After the Videoconference

- ❑ Incorporate the appropriate videoconference post-lesson into your classroom curriculum (available to download at <http://AmericanArt.si.edu/Education/Video>).
- ❑ Contact the videoconference presenter with any follow-up questions from your students.
- ❑ Contact American Art staff (AmericanArtEducation@si.edu) with your comments and suggestions. Evaluation and program improvement are a priority and we welcome your comments.
- ❑ Follow the link to CILC below and complete a brief survey about your videoconference experience.
 - Native Americans <http://cilc.org/evaluation.aspx?pass=a9Q6PJU1v>



Native Americans (Grades 1 +)

Overview

Groups examine the cultural heritage of Native Americans as captured by native and non-native perspectives from the nineteenth- and twentieth-centuries. After an introduction to Native American culture through a pre-visit activity, participation in the videoconference, and a post-visit lesson to cement concepts, your students will be better able to:

- Understand the period of westward expansion in America during the 1800s
- Understand the effect westward expansion had on settlers' and American Indians' lives
- Reflect upon and assess artworks depicting westward expansion and the ideals of Manifest Destiny
- Use visual vocabulary to articulate observations and interpretations of artworks

National Standards

Visual Arts

K-12.3 Choosing and evaluating a range of subject matter, symbols, and ideas;

K-12.4 Understanding the visual arts in relation to history and cultures;

K-12.5 Reflecting upon and assessing the characteristics and merits of their work and the work of others;

K-12.6 Making connections between visual arts and other disciplines.

US History

5-12.5 Era 5 Civil War and Reconstruction (1850-1877);

5-12.7 Era 7 The emergence of Modern America (1890-1930);

5-12.8 Era 8 The Great Depression and World War II (1929-1945).



Vocabulary

US History/Civics

Great Plains – (n.) prairie and grassland west of the Mississippi River and east of the Rocky Mountains

buffalo – (n.) another name for the American bison, a large ox-like, grass-eating mammal that once roamed the Great Plains

frontier – (n.) the areas in territorial holdings where pioneers and explorers left developed settlements

homestead – (v.) to acquire land outside the established states and territories through occupation and improvement of that land. The Homestead Act of 1862 was signed by President Abraham Lincoln.

indigenous – (adj.) used to describe a country's original, pre-colonial inhabitants. Also, the people with the earliest known historical connection to land that is now the United States.

Manifest Destiny – (n.) the belief that the acquisition and settlement of the American West, from the Atlantic to the Pacific Ocean, was predestined and even preordained

migration – (n.) the movement of populations from one place to another. For example, the movement of humans or animals in search of new or additional resources

nation – (n.) a social group of Native Americans (predating political affiliation) who share a genealogical origin, or kinship. Also known as a tribe.

Native American – (n.) "A person having origins in any of the original peoples of North and South America (including Central America) and who maintain tribal affiliation or community attachment [*US Census*]" . Also, American Indian.

nomadic – (adj.) used to describe communities of people who travel from place to place either to avoid depleting resources in one area or to follow the seasonal migration of wild game

transcontinental railroad – (n.) a railroad built between 1863 and 1869 intended to unite the East and West coasts of the United States

treaty – (n.) a written contract made through negotiation between governments or sovereign people. For example, agreements made between Native American nations and the federal government

Visual Arts

composition – (n.) the arrangement of elements such as shape, line, value, and form within an artwork

interpret – (v.) to derive meaning from observed features or traits

landscape – (n.) a picture representing natural scenery

museum – (n.) an organization traditionally concerned with acquiring, conserving, studying, and exhibiting objects

observe – (v.) to note the visible features or traits of an artwork

portrait – (n.) a pictorial representation of a person, usually showing the face

subject – (n.) the principal idea conveyed by a work of art






symbol – (n.) something that stands for something else due to a relationship, association, or accidental resemblance¹

¹ *Merriam-Webster's Collegiate Dictionary*. 11th ed. Springfield, MA: Merriam-Webster, Inc. 2004. [adapted]




Topic Related Artworks

A representative sample of the artworks in our collection that support the videoconference topic appears below. These are suggested for use during pre-videoconference activities. Images used during your videoconference may vary.

<p>TITLE: Wi-jún-jon, Pigeon's Egg Head (The Light) Going To and Returning From Washington</p> <p>DATE: 1837-1839</p> <p>ARTIST: George Catlin</p> <p>MEDIUM: oil on canvas</p> <p>DIMENSIONS: 29 x 24 in. (73.6 x 60.9 cm)</p> <p>CREDIT LINE: Gift of Mrs. Joseph Harrison, Jr.</p> <p>ACC. NUMBER: 1985.66.474</p> <p>WEB LINK: http://americanart.si.edu/collections/search/artwork/?id=4317</p>	
<p>TITLE: Story Teller</p> <p>DATE: ca. 1925-1935</p> <p>ARTIST: Velino Shije Herrera</p> <p>MEDIUM: gouache and pencil on paperboard</p> <p>DIMENSIONS: sheet: 10 x 15 in. (25.6 x 38.2 cm)</p> <p>CREDIT LINE: Smithsonian American Art Museum Corbin-Henderson Collection, gift of Alice H. Rossin</p> <p>ACC. NUMBER: 1979.144.76</p> <p>WEB LINK: http://www.americanart.si.edu/collections/search/artwork/?id=10335</p>	
<p>TITLE: Avanyu</p> <p>DATE: ca. 1923</p> <p>ARTIST: Julian Martinez</p> <p>MEDIUM: watercolor, ink, and pencil on paper</p> <p>DIMENSIONS: sheet: 15 5/16 x 16 3/8 in. (38.9 x 41.6 cm)</p> <p>CREDIT LINE: Smithsonian American Art Museum Corbin-Henderson Collection, gift of Alice H. Rossin</p> <p>ACC. NUMBER: 1979.144.85</p> <p>WEB LINK: http://www.americanart.si.edu/collections/search/artwork/?id=16384</p>	



<p>TITLE: Bird's-eye View of the Mandan Village, 1800 Miles above St. Louis</p> <p>DATE: 1837-1839</p> <p>ARTIST: George Catlin</p> <p>MEDIUM: oil on canvas</p> <p>DIMENSIONS: 24 1/8 x 29 in. (61.2 x 73.6 cm)</p> <p>CREDIT LINE: Smithsonian American Art Museum Gift of Mrs. Joseph Harrison, Jr.</p> <p>ACC. NUMBER: 1985.66.502</p> <p>WEB LINK: http://americanart.si.edu/collections/search/artwork/?id=3922</p>		 A panoramic view of a Mandan village from a high vantage point. The scene shows numerous circular, earth-covered dwellings arranged in a circular pattern. In the center, several tall poles with black and white banners or flags stand prominently. The background features rolling green hills under a cloudy sky.
<p>TITLE: Indian Women Making Pottery</p> <p>DATE: ca. 1924</p> <p>ARTIST: Catherine C. Critcher</p> <p>MEDIUM: oil on canvas</p> <p>DIMENSIONS: 40 1/8 x 37 1/8 in. (101.9 x 94.3 cm.)</p> <p>CREDIT LINE: Smithsonian American Art Museum Gift of Arvin Gottlieb</p> <p>ACC. NUMBER: 1991.205.6</p> <p>WEB LINK: http://americanart.si.edu/collections/search/artwork/?id=32640</p>		 An indoor scene depicting three women engaged in pottery-making. One woman in the foreground is seated and focused on shaping a piece on a pottery wheel. Another woman stands behind her, observing. A third woman is seated to the left, also working. The setting appears to be a simple, rustic interior with a window in the background.
<p>TITLE: Stu-mick-o-súcks, Buffalo Bull's Back Fat, Head Chief, Blood Tribe</p> <p>DATE: 1832</p> <p>ARTIST: George Catlin</p> <p>MEDIUM: oil on canvas</p> <p>DIMENSIONS: 29 x 24 in. (73.7 x 60.9 cm)</p> <p>CREDIT LINE: Smithsonian American Art Museum Gift of Mrs. Joseph Harrison, Jr.</p> <p>ACC. NUMBER: 1985.66.149</p> <p>WEB LINK: http://americanart.si.edu/collections/search/artwork/?id=3949</p>		 A portrait of a Native American man, identified as a head chief. He has a serious expression and is wearing a large, elaborate feathered headdress. His chest is adorned with intricate white and red patterns, possibly representing a specific tribal or personal identity. He is holding a pipe in his hands.



Additional Resources

Pueblo Indian Watercolors

http://americanart.si.edu/education/pdf/pueblo_indian_watercolors.pdf

This teacher guide begins with the history of the Pueblo Indians and uses watercolor paintings to highlight aspects of Pueblo culture.

Artist Interview: Jaune Quick-to-See Smith

<http://americanart.si.edu/luce/media.cfm?key=372&type=Archive&subkey=483>

A member of the Confederated Salish and Kootenai Tribes of the Flathead Nation, a painter and lithographer, Jaune Quick-to-See Smith discusses the inspiration that prompted her to create works such as *State Names*.

Native American History

<http://www.smithsoniansource.org/display/topic/viewdetailshis.aspx?TopicId=1005>

Teacher developed lesson plans and DBQs, organized by grade level, intended to supplement the curricula, textbooks, and materials you currently use for lessons on Native history.

Harvest Ceremony: Beyond the Thanksgiving Myth

http://www.nmai.si.edu/education/files/NMAI_Harvest_Study_Guide.pdf

Harvest Ceremony: Beyond the Thanksgiving Myth includes information on which Native peoples met the first European immigrants in 1621, the harvest celebration, the Wampanoag today, the importance of corn, and instructions on how to make johnny cakes.

Assimilation through Education

<http://www.loc.gov/teachers/classroommaterials/primarysourcesets/assimilation/>

Photos, early film footage, federal government reports, cartoons, and maps from the Library of Congress tell the complex tale of the efforts to assimilate Native Americans through education.

George Catlin and His Indian Gallery by Joan Troccoli, Brian Dippie, Christopher Mulvey, and Therese Heyman (Washington, DC: Smithsonian American Art Museum: 2004).

Originally trained as an attorney, George Catlin vowed to paint American Indians, native lifeways, and western landscapes of the diminishing frontier. Explore Catlin's life and art with our exhibition catalogue, *George Catlin and his Indian Gallery*. In addition to four essays and hundreds of images, the book includes an introduction by Rick West, director of the National Museum of the American Indian, and a preface by Smithsonian American Art Museum's director, Elizabeth Broun.

More than Moccasins by Laurie Carlson (Chicago: Chicago Review Press: 1994).

Encourage your students to learn about traditional North American Indian life and values with this activity guide. Each activity is accompanied by a short history lesson, giving children the opportunity to learn while exploring their creativity. With over 100 illustrated crafts to choose from.



Learning to Look: Pre-Visit Lesson

Grades 1 – 4

Overview

After completing these activities, students will have strengthened their visual vocabulary by making observations of and expressing their interpretations of artwork.

Discussion

Define “observation” with students. Observations are statements of fact relating to what students see, not what they think might be happening.

Define “interpretation” with students. Interpretations are statements that ascribe meaning to the artwork based on observations.

Present students with one artwork that relates to your scheduled videoconference topic. (A selection of artworks related to each tour is included in the “Tour Information” document available to download at <http://AmericanArt.si.edu/Education/Video>). Have students begin by sharing only their observations. When students offer interpretations, or ideas about what they think is happening in the artwork, ask: “What do you see that makes you say that?”

Questions that prompt observations:

- *Who or what do you see in this artwork?*
- *What is the largest thing you see in this picture?*
- *What is the smallest thing you see in this picture?*
- *What colors do you see in the artwork?*
- *Is the scene outside? Inside?*
- *If there are people, are their clothes similar to or different from what you are wearing? How?*
- *Is the scenery similar to or different from where you are? How?*
- *What can you tell me about the colors in this artwork? What color do you see the most?*

Next, invite students to share their interpretations about what is happening in the artwork if they haven’t already done so. It is acceptable for students to have different interpretations of the same object. Make sure students support their interpretations with direct observations about the artwork. You may notice that some observation-focused questions lead directly to interpretation-focused questions. All interpretations should be founded on answers to observation questions.

**Questions that prompt interpretations:**

- *What is going on in this picture?*
- *Where do you think this scene is taking place?*
- *What season is it? What time of day is it?*
- *When was this artwork made?*
- *What do the scenery and the clothing or objects tell us about when this artwork was made?*
- *Does this scene look like it could be taking place today? Why or why not?*
- *Indicate a figure in the artwork:*
 - *Who is this person?*
 - *Is s/he similar to or different from you? In what ways?*
 - *What is s/he doing?*
 - *What do you think s/he does for a living?*
 - *How does s/he feel?*
 - *Where do you think s/he is?*
 - *What do you think it sounds like where s/he is?*
 - *What do you think it smells like where s/he is?*
 - *What kind of weather is this person experiencing?*
- *How do you think the artist feels about this person or thing in the painting?*
- *How does this artwork make you feel?*
- *How do you think this artist made this artwork?*
- *What types of materials do you think the artist used? Paint? Clay? Wood?*
- *How long do you think it took to make?*
- *What kind of mood or feelings do the colors give the artwork?*
- *Do you like the colors that are in the artwork? If you were the artist, would you have used different colors?*
- *Why do you think this artist made this artwork?*
- *What do you think the artist is trying to say?*

Activity

Either working in groups or independently, have students select a person or object in the artwork and complete the included worksheet, "Give this artwork a voice!" Have students refer back to their observations to support their interpretations of the person or object they chose. To take this activity further, have students create their own artwork based on the worksheet writing prompts "I wish..." or "Tomorrow, I am going to..."

Questions to ask students:

- Who or what did you choose to write about and why did you choose them?
- What in the artwork helped you make decisions about what the subject is thinking or feeling?
- Did you use the title or date of the artwork to inform your decisions? If so, how did they influence what you wrote? If not, do they contradict or reinforce your interpretation?



If your students want to know more about the artwork or learn about other interpretations from scholars, art historians or curators, visit <http://AmericanArt.si.edu>, <http://AmericanArt.si.edu/Luce/>, and your school library to research more about the artwork. If you have specific questions about an artwork, you can ask Joan of Art at <http://AmericanArt.si.edu/Research/Tools/Ask>.



Give this artwork a voice!

Choose an artwork and pretend you are one of the people or things in it. How would you finish these phrases?

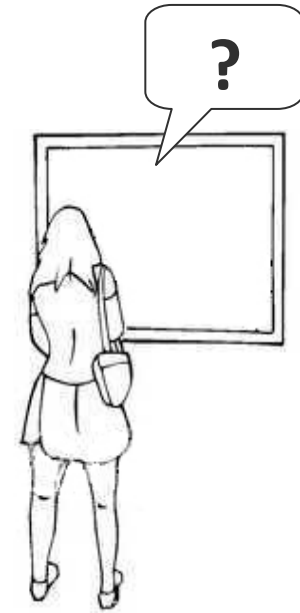
Here I am...

Boy, am I...

I wish...

I think I might...

Tomorrow I'm going to...





Learning to Look: Pre-Visit Lesson

Grades 5 – 12

Overview

After completing these activities, students will have strengthened their visual vocabulary by making observations of and expressing their interpretations of artwork.

Discussion

Define “observation” with students. Observations are statements of fact relating to what students see, not what they think might be happening.

Define “interpretation” with students. Interpretations are statements that ascribe meaning to the artwork based on observations.

Present students with one artwork that relates to your scheduled videoconference topic. (A selection of artworks related to each tour is included in the “Tour Information” document available to download at <http://AmericanArt.si.edu/Education/Video>). Have students begin by sharing only their observations. When students offer interpretations, or ideas about what they think is happening in the artwork, ask: “What do you see that makes you say that?”

Questions that prompt observations:

- *Who or what do you see in this artwork?*
- *What is the largest thing you see in this picture?*
- *What is the smallest thing you see in this picture?*
- *What colors do you see in the artwork?*
- *Is the scene outside? Inside?*
- *If there are people, are their clothes similar to or different from what you are wearing? How?*
- *Is the scenery similar to or different from where you are? How?*
- *What can you tell me about the colors in this artwork? What color do you see the most?*

Next, invite students to share their interpretations about what is happening in the artwork if they haven’t already done so. It is acceptable for students to have different interpretations of the same object. Make sure students support their interpretations with direct observations about the artwork. You may notice that some observation-focused questions lead directly to interpretation-focused questions. All interpretations should be founded on answers to observation questions.

**Questions that prompt interpretations:**

- *What is going on in this picture?*
- *Where do you think this scene is taking place?*
- *What season is it? What time of day is it?*
- *When was this artwork made?*
- *What do the scenery and the clothing or objects tell us about when this artwork was made?*
- *Does this scene look like it could be taking place today? Why or why not?*
- *Indicate a figure in the artwork:*
 - *Who is this person?*
 - *Is s/he similar to or different from you? In what ways?*
 - *What is s/he doing?*
 - *What do you think s/he does for a living?*
 - *How does s/he feel?*
 - *Where do you think s/he is?*
 - *What do you think it sounds like where s/he is?*
 - *What do you think it smells like where s/he is?*
 - *What kind of weather is this person experiencing?*
- *How do you think the artist feels about this person or thing in the painting?*
- *How does this artwork make you feel?*
- *How do you think this artist made this artwork?*
- *What types of materials do you think the artist used? Paint? Clay? Wood?*
- *How long do you think it took to make?*
- *What kind of mood or feelings do the colors give the artwork?*
- *Do you like the colors that are in the artwork? If you were the artist, would you have used different colors?*
- *Why do you think this artist made this artwork?*
- *What do you think the artist is trying to say?*

Activity

Have students select a different artwork and complete the included Observation/Interpretation worksheet. To take the activity further, have students refer to it as they write about the work of art. Students can choose words or phrases that they think best describe the artwork and use them as material in a poem, story or podcast.

Questions to ask students:

- *Why did you choose that artwork?*
- *Who did you choose to write about and why did you choose them?*
- *What in the artwork helped you make decisions about what the subject is thinking or feeling?*
- *Did you use the title or date of the artwork to inform your decisions? If so, how did they influence what you wrote? If not, do they contradict or reinforce your interpretation?*



Student: _____

Artwork Title: _____

Artist: _____ Date: _____

Observation	Interpretation
<i>Definition: What you see?</i> <i>Example: Dark grey sky, no rain, dry ground</i>	<i>Definition: What you think based on what you see?</i> <i>Example: A storm is approaching</i>
What is the main idea of the artwork?	



Imagine yourself inside this work of art.

What do you hear?	What do you smell?
What do you taste?	What do you feel?

Imagine that the artwork is one part of a larger story.

What happened right before this moment?
What will happen next?



Post-Visit Lesson: Native Americans

Grades 9 – 12

Overview

After completing this lesson, students will better understand the historical, geographical, and political forces that influenced the configuration of state lines in the United States and how the borders between states influence the lives of the people living therein.

Background

Jaune (pronounced JA-aun) Quick-To-See Smith has painted several maps of the United States to show how the land already occupied by ancient native communities was colonized by European settlers. In *State Names*, she included names of states that derive from Native American words, such as Wyoming, from a Delaware Indian word that means “mountains and valleys alternating,” and Kansas, from a Sioux word meaning “people of the south wind.” Smith is a member of the Confederated Salish and Kootenai Tribes of the Flathead Nation in Montana and works to raise recognition of Native American art and peoples. She paints maps of the United States to show how European colonists colonized land that ancient native communities already occupied. *State Names* expresses her anger that the country’s lands were divided without regard for existing tribal territories.

Smith has said, “We are the original owners of this country. Our land was stolen from us by the Euro-American invaders. I can’t say strongly enough that my maps are about stolen lands. Our very heritage, our cultures, our world-view, our being. Every map is a political map and tells a story that we are alive everywhere across this nation.”

Discussion

Share Jaune Quick-to-See Smith’s *State Names* with students. Encourage discussion by asking the following questions:

- What do you see in this picture? Which state names *were* and *were not* included?
- The artist has excluded the state names that have no connection to Native American words. Why do you think she has chosen to do that?
- Why do you think the artist chose to allow the paint to drip or run rather than painting a more legible – and typical – surface?

Activity

Have students do basic research about their state to answer the following questions:

- When was your state founded? How did your state get its name?
- Was your state a territory or colony before it was a state?
- What geographical features, if any, serve as part of your state’s current borders? What might the use or lack of geographical features tell you about how the state lines were drawn?



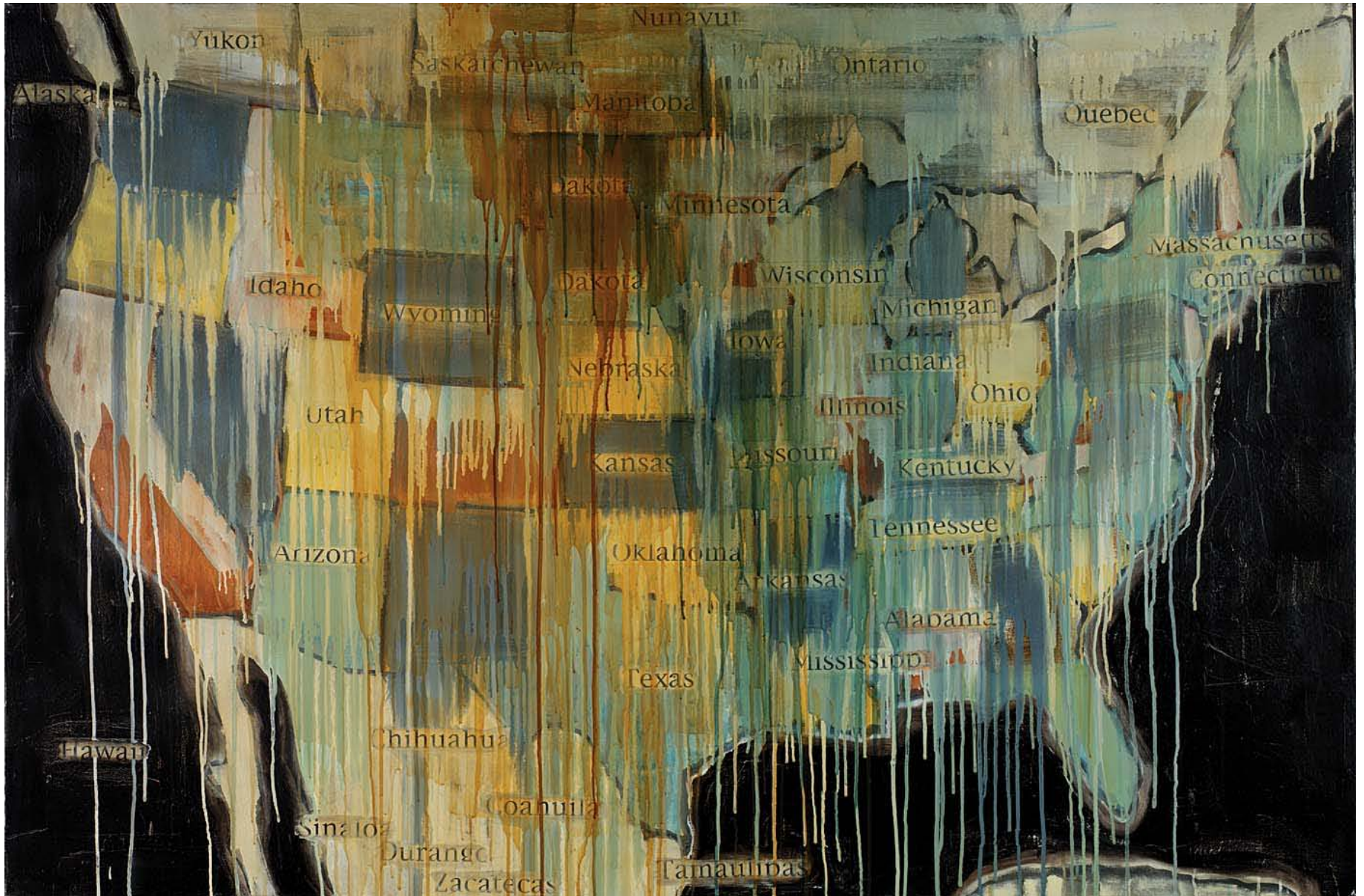
Have students collect political, population, and language maps that reflect your state's history, including the pre-European period if possible. For help finding distribution of Native American populations, consult the Native American language map available at the National Museum of the American Indian:

<http://americanindian.si.edu/education/codetalkers/html/chapter2.html>

Discussion

- Looking back through history, how did your state's borders change? What caused those changes?
- How was the land your state currently occupies allocated *before* it was a territory or state? Who inhabited areas of your state before European settlers arrived? How was the land used?
- How has the population changed? Reflecting on information gleaned from your American history classes, what do you think caused those changes?
- How have the changing borders affected the lives of people who lived there?
- Jaune Quick-To-See Smith has said, "I like to use maps because maps can tell stories." What story do your maps tell you about the lives of the people who have lived on that land?

Revisit *State Names* with your students. How has their research influenced their understanding of this artwork? Now that they have more information, what story is this artwork telling them? Have students create an artwork that tells the story of their state across the known history of that land using the understanding gained in this lesson.



Jaune Quick-to-See Smith *State Names* 2000 2004.28