

DOCUMENT RESUME

ED 410 060

PS 025 744

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TITLE Cognitive Development and the Integration of Visual/Spatial Intelligence into the Curriculum.  
PUB DATE May 97  
NOTE 128p.; Master's Action Research Project, Saint Xavier University and IRI/Skylight. Several pages in the Appendixes may not reproduce well. They contain very small print or are dark.  
PUB TYPE Dissertations/Theses (040) -- Reports - Evaluative (142)  
EDRS PRICE MF01/PC06 Plus Postage.  
DESCRIPTORS Art Activities; Art Education; Classroom Techniques; Cognitive Development; Cognitive Mapping; Comparative Analysis; \*Curriculum Development; \*Instructional Improvement; Intermediate Grades; Junior High Schools; \*Learning Processes; Middle Schools; Visual Arts; \*Visual Learning  
IDENTIFIERS Middle School Students; Stroop Effect

ABSTRACT

This action research project devised a program designed to increase the use of visual elements in middle school core subjects and assessed its impact on student recall, teacher awareness, and use of visual/spatial elements. Observation, surveys, and interviews documented teachers' and students' limited knowledge and use of visual/spatial elements such as visualization, color cues, picture metaphor, idea sketching, and graphic symbols. Results of the Stroop Color Word Test administered to students documented the over-emphasis on verbal/linguistic intelligences. The intervention consisted of one 3-week unit on American Indians, which was taught in two content areas simultaneously, using learning activities that encouraged skills such as visualization, color cues, picture metaphors, idea sketching, and graphic symbols. A research group of fifth graders in one middle school who participated in the program was compared to a control group of fifth graders who had the social studies unit with no corresponding art unit. Evaluation results indicated that students in the research group performed better on a knowledge test and showed a positive impact on the Stroop Effect. Teachers indicated an increase in the use of visual/spatial elements in core subjects. Appendixes include teacher surveys, photographs of student projects, examples of student writing, and sample class materials. (Contains 21 references.) (KB)

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## COGNITIVE DEVELOPMENT AND THE INTEGRATION OF VISUAL / SPATIAL INTELLIGENCE INTO THE CURRICULUM

Cathy L. Edwards Carr

An Action Research Project Submitted to the Graduate Faculty  
of the School of Education in Partial Fulfillment  
of the Requirements for the Degree of Master of Arts  
in Teaching and Leadership

Saint Xavier University & IRI / Skylight  
Field - Based Masters Program  
Chicago, Illinois  
May, 1997

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## Abstract

This summary describes a program for increasing awareness, development and implementation of visual elements into Core subjects. The cognitive development of the targeted students as it pertains to memory and recall may be positively effected. Student tests and surveys of teachers documented and described the extent of visual/spatial deficits.

Analysis of probable cause data reveals that schooling treats the imagination as unimportant. Schools lack the integration of visual/spatial intelligence into other Core subjects and subject area teachers have limited visual/spatial knowledge. The contribution of overlearning and over teaching of verbal/linguistic tasks. Schools are overdependent and place higher value on verbal/linguistic skills when visual spatial skills not only enhance those skills, they are skills of equal value.

As a result of this program employing visual/spatial components and assessments, the students and faculty may have an increased awareness and understanding of the importance of including visual/spatial elements in the teaching and learning of verbal/linguistic tasks.

## CHAPTER 1

### PROBLEM STATEMENT AND CONTEXT

#### General statement of Problem

Students and teachers of the targeted middle school class have a limited knowledge and use of visual/spatial elements to positively effect recall. Integrating visual/spatial intelligence across the curriculum, may have an effect on this development.

Evidence for the existence of this problem includes teacher observation, surveys, and interviews.

#### Immediate Problem

Coal City Middle School in the Coal City Community Unit District #1, houses 492 students in grades five through eight. Based on the 1994-95 school year figures, the average class size for each grade level is as follows; fifth-19.7, sixth- 19.7, seventh- 22.2, eighth- 22.2. There are six classes in each of the grade levels. The building is an air conditioned closed class structure consisting of a cafeteria, media center, two gymnasiums, chorus and band room, art room and two computer labs. Academic classes are held in

individual class rooms. Seventh and eighth grade classrooms are located on the second floor. CCMS is not a fully included setting with three Special Education classes in the building. Full inclusion in Encore classes is currently in place.

As of September 30, 1994, the racial-ethnic make up reported for CCMS students was 97% White, 0% Black, 2.8% Hispanic, and 0.2% Asian Pacific Islander. The percentage of students eligible for bilingual education is 0%. The attendance rate at CCMS is 95.7% district wide. The student mobility rate which is based on the number of times the students enroll or leave a school during the course of a year is 8.4%. This is lower than the district rate of 9.8%. Students who were absent from school without a valid cause for ten percent or more of the last 180 school days comprise 0.6% at CCMS which is lower than the district rate of 1.4% (Coal City Community Unit District #1 School Report Card,1994).

The staff at CCMS is comprised of 38 teachers, 26 female and 12 male with seventeen teachers having their Master's degrees. The average number of years of experience is 15.1.

Students are heterogeneously assigned to a classroom. The core subject areas and the time devoted to them is as follows: mathematics-40 minutes, science-40 minutes, language arts-40 minutes, reading-40 minutes, social studies-40 minutes, and



physical education- 40 minutes. The Encore subject areas are as follows; art-40 minutes for one quarter, health-40 minutes for one quarter, computers-40 minutes for one quarter for fifth and sixth grades and 40 minutes for two quarters for seventh and eighth grade, music-40 minutes for one quarter for fifth and sixth grades. Band and chorus are offered in lieu of a 40 minute study hall three periods per week for fifth and sixth grades and five periods per week for seventh and eighth grades.

Students in the sixth grade are assessed by the state through IGAP in reading, math, and writing, seventh grade is assessed in science and social studies. Students in grades fifth through eighth grade are given Stanford Achievement Tests. Assessment in the Fine Arts in sixth grade are currently devised and administered by the individual Fine Arts teachers.

All students are assessed quarterly on a district-wide progress report. Students in grades fifth through eighth receive letter grades consisting of; A (94-100), B (86-93), C (78-85), D (70-77), and F (0-69).

Art education at CCMS is currently taught to all students by one art specialist. Art education consists of a curriculum devised by the art teacher. A variety of sources are used to create the curriculum in lieu of a specific text for individual grade levels. In

addition, various multi-media are also implemented such as art prints, videos, scholastic magazines, filmstrips, and three-dimensional designs.

#### Description of the Surrounding Community

Coal City Community Unit District #1 is located in Grundy County, Illinois. In the district, 1596 students are enrolled, 8.1% are from low income families and 0.2 are limited English proficient . One hundred percent of the teachers are Caucasian. Male teachers comprise 31.4% and females account for 68.6% of the teaching staff. The average years of service in the district is 15.1, with an average salary of \$40,942. The pupil-teacher ratio is 17.2:1. Teachers with masters degrees and beyond comprise 39.8% of the total of 95 teachers. The administrators earn an average salary of \$57,321, and pupil administrator ratio is 266.0:1. ( Coal City Community Unit Dist.#1 School Report Card, 1995 ).

CCMS is located in the community of Coal City, incorporated as a village in 1881. Coal City is a rural community 60 miles southwest of Chicago, Illinois. It consists of approximately three square miles with a population of 4110. The school district services the students in the surrounding areas within the Carbon Hill and Diamond communities.

As of 1995 the median home value in Coal City was \$104,127. The median family income in 1990 was \$35,728. More than 98% of the population of Coal City was Caucasian. The median age was 35.0.

Of the population of Coal City, 40.6% are high school graduates, 12.5% have college degrees. The employment rate is 93.0%. Part of the labor force consists of 12.68% having some high school credit and 8.68% having only elementary school experience ( Grundy County Economical Society 1995).

#### Regional and National Context of the Problem

Curriculum is not so much transmitted to the students as reconstructed by them. It would seem that the learning of all students, certainly that of students who are functioning at what Piaget,1960 would call the pre-operational stage of development, would be enhanced if the notion of artistic construction was approached more literally than metaphorically. Despite rhetoric about multiple intelligences, students given the opportunity to exercise and consequently develop only a limited range of their abilities in school. It is a concern that those with a particularly strong predilection toward artistic intelligence are often unable to make a significant contribution in most classes and are in many cases consequently failing (Donmoyer, 1995).

On creating the self, Domasio suspects that convergence zones,

thousands of them, spread throughout the cortex, do more than just process language. They may also coordinate every other sort of information the brain needs - perception, memory, emotion - to be fully functional. And if that is true, the convergence zones, merging disperate pieces of information into a semblance of a whole, could be responsible for the most elusive of the brain phenomena; consciousness, the sense of being in the here and now (Lemonick,1995 ).

According to Lazear,1991 the human brain naturally thinks in images. Capacity to form images or to visualize is one of its most basic mental processes. Visualization is the way we think. The human brain programs and self programs through its images; when we were children our visual/spatial capacities were very acute. Schooling develops reasoning powers and implicitly, if not explicitly, treats the imagination as unimportant. As the process continues, the growing person finds it more and more difficult to form mental images, simply because this particular faculty goes unused. The imagination is inherent in the nervous system and as such it can be relearned. Art education promotes self expression, creativity, and intuitive and sensory-oriented learning. In addition, arts education fosters both discipline and cognitive and emotional development ( Hanna, 1994 ).

Magnussen, Greenlee, Asplund and Dyrnes,1990 have recently pointed out that as most perceptual discriminations require comparisons across time and space, and it is obvious that the storage of form and spatial relationships is as essential in human memory as content and meaning (Heathcote, 1994). Therefore, visual/spatial intelligence is critical in how we view the world around us. However, its integration into the school curriculum is often limited.

CHAPTER 2  
PROBLEM DOCUMENTATION  
Problem Evidence

In the beginning, before words, language, abstract reasoning, cognitive patterning, and conceptual thinking; were images. The human brain naturally thinks in images. In fact, its capacity to form images or to visualize is one of its most basic mental processes. Just what are images, and how do they function in our lives? They are interior road maps that help us make sense out of life, being unconscious but controlling our conscious behavior. Comprising pictures of our self and our world, they supply an inner guidance system that tells us who we are and give us direction in deciding what to do with our lives. Images are formed and shaped by every experience we have had. These images in turn shape both our present and future experience (Lazear, 1991).

Documentation shows images are innate and necessary in learning. If this is true, why then is visual/spatial intelligence one of the most underutilized focuses of the school system?

Evidence for the existence and extent of this problem are found in teacher surveys, a targeted group consisted of fifth grade students at the targeted middle school and a control group of fifth grade students at the targeted middle school, and test materials developed by the fifth grade social studies teacher, to check recall of subject matter after a given period of time for both the research group and the control group, and the Stroop Effect which is a disruption and delay in the naming of colors of words printed in colored ink when the letters of the words spell the names of incongruous or non matching colors.

An analysis of probable cause data reveals that schooling treats the imagination as unimportant. Schools lack the integration of visual/spatial intelligence into other core subjects and subject area in which teachers have limited visual/spatial knowledge. This also contributes to an over learning and over teaching of verbal/linguistic tasks causing a suppression of visual/spatial intelligence. Schools are too dependent and place a higher value on verbal/linguistic skills when visual/spatial skills not only enhance those skills, but are skills of equal value.

Thinking directly in terms of colors, tones, images, is a different operation technically from thinking in words. There are values and meanings that can be expressed only by immediately

visible and audible qualities, and to ask what they mean in the sense of something that can be put in to words is to deny their distinctive existence (Dewey,1934).

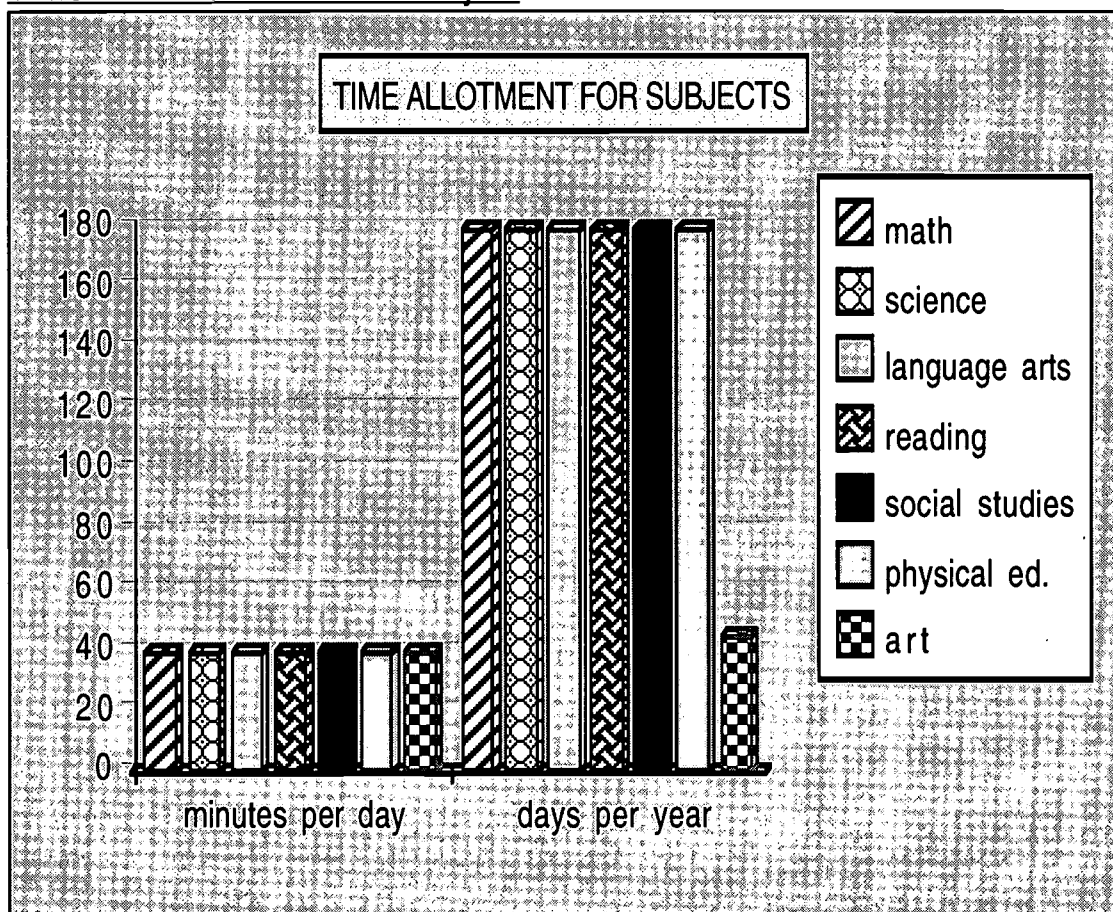
Students who are operating at what Piaget, 1934 called the preoperational stage of development would be enhanced if the notion of artistic construction was approached more literally than metaphorically. Concern is with all other subjects as well as the teaching of the arts when schools are teaching all other subjects while students sit passively as teachers pontificate. Despite rhetoric about the constructivist nature of learning and multiple intelligences, students given the opportunity to exercise and, consequently, develop only a limited range of their artistic intelligence are often unable to make a significant contribution in most classes and are, in many cases, failing (Donmoyer,1995).

Schools allot time to subjects as they deem necessary to provide a well rounded education to the students. Time devoted to each of the multiple intelligences however is grossly out of balance where the visual/spatial intelligence is concerned. Schools as a rule provide three times as much scheduled time spent on classes that utilize intelligences other than those utilized in the visual arts. This in turn defeats the purpose of providing a well rounded education by not allowing equal time to develop all intelligences.



A graph showing the time devoted to each of the subjects is shown in Figure 1.

Figure 1  
Time allotted for each subject



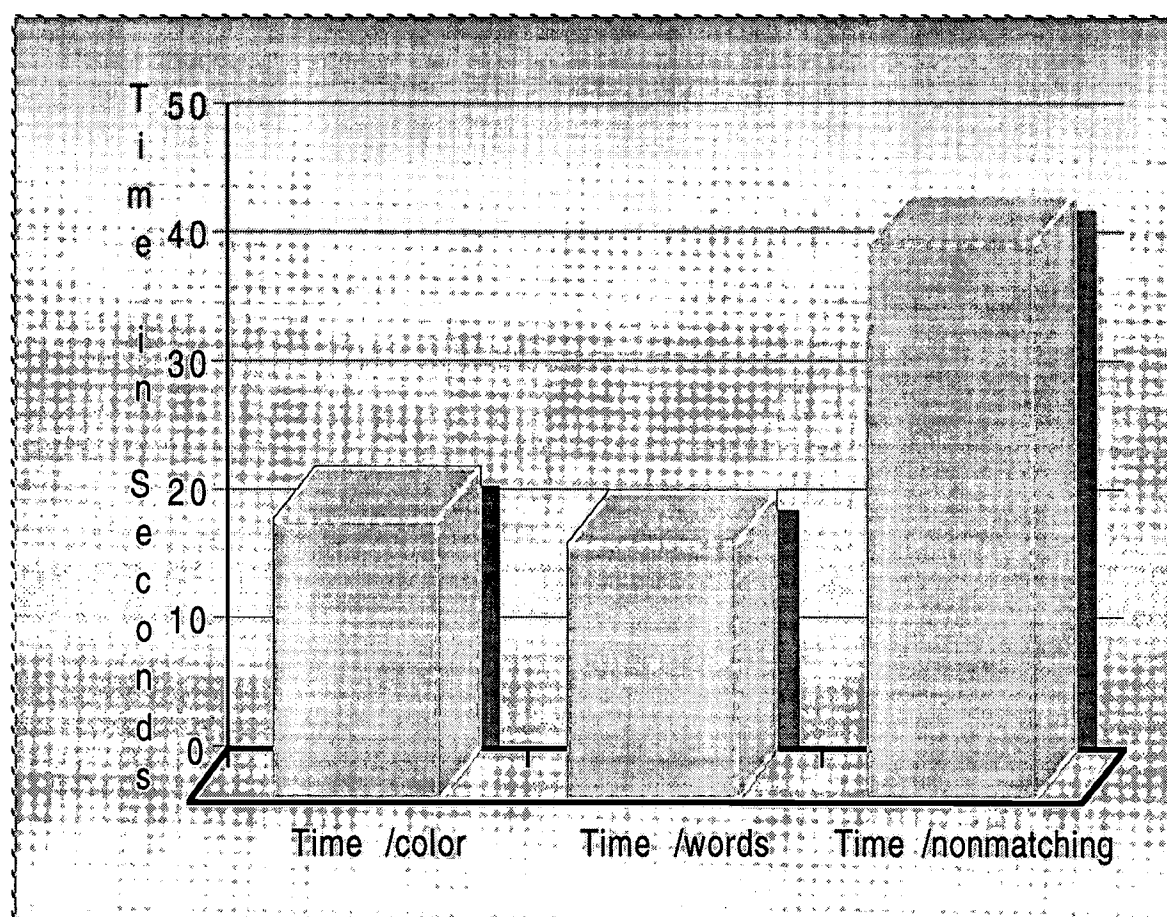
As the graph reveals, where as all subjects are taught an equal amount of time (40 minutes per day), art is offered only forty-five days per year where all other subjects are taught for one-hundred-eighty days, and in so doing, the visual arts which promotes the use of visual/spatial intelligence are offered for a significantly lesser amount of time than other subjects which can contribute to a deficiency in this area.

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When the Stroop Effect (Appendix A) was administered, documentation in Figure 2 supports the statement that verbal/linguistic intelligences are over taught and and hence schools place a higher value on such.

Figure 2

Stroop Effect Results



As the graph reveals, the time for students to name colors when presented with colored words that were incongruent, was significantly higher, the time in fact was doubled for this category.

### Probable causes (site based)

An analysis of the site in relation to the problem evidence suggests several probable causes. The lack of integration of visual/spatial intelligence into other core subjects is evident in the teacher survey (Appendix B) within the site. Results show that teachers do not incorporate these visual/spatial elements overall on a regular basis as revealed in Table 1. Results reflect the responses of the twenty teachers surveyed and percentages of times that the individual teachers used these particular visual cues in the planning and execution of their lessons.

Table 1  
Visual Elements Implementation Survey

#### Frequency Chart

	Visualization	Color Cues	Picture Metaphor	Idea Sketching	Graphic Symbols
0%	3	5	7	5	6
25%	2	9	7	7	5
50%	7	6	6	2	4
75%	7	0	0	5	4
100%	1	0	0	1	1

Table 1 shows twenty-six incidence where teacher used these visual elements zero percent of the time, thirty incidence at only twenty-five percent of the time, twenty-five incidence fifty percent of the time, sixteen incidence seventy-five percent of the time, and only three incidence one-hundred percent of the time that a lesson is implemented in the classroom.

The transfer of visual/spatial intelligence to life can be obtained by discussing the intelligence, tools used, finding applications beyond the lesson to other curriculum areas, and finally integrating it into the task of living in the world outside of the classroom. The brain associates ideas and groups and links them in short-term memory; it engages the pattern-building process in long-term memory and uses primarily visual imagery. You can improve your visual/spatial capacities for knowing. As with each of the intelligences, it involves a process of first awakening the intelligence, amplifying and strengthening it, training it to work for you in the process of learning and thinking, and finally transferring it to daily life as a regularly used tool for knowing and understanding your life and your world (Lazear,1991). The theory of multiple intelligences requires the development of all kinds of intelligence, and the arts education develops areas of intelligence in addition to verbal and computational intelligence (Colwell,1995).

A lack of integration of art into other core subjects is also evident in the results of a second teacher survey (Appendix C) as seen in Table 2.

Table 2

Teacher Survey-Integration of Art into Core Subjects

	<b>Percent of time lessons are integrated with art</b>
<b>0%</b>	3
<b>25%</b>	11
<b>50%</b>	6
<b>75%</b>	0
<b>100%</b>	0

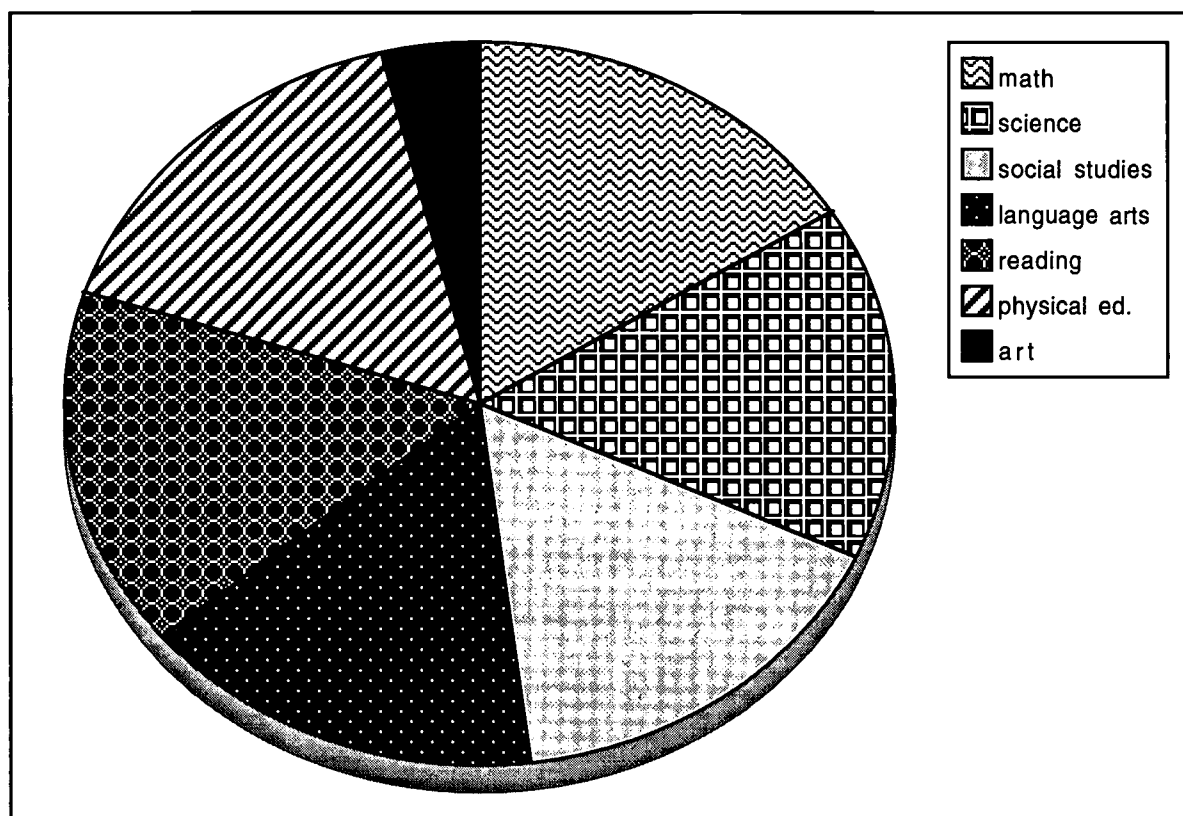
Twenty teachers participated in this survey and the results show the percentage of time that the teachers integrated art into their lessons.

An over teaching of the logical and verbal intelligences as a school system can be seen by reviewing the time allotted for each subject as compared to the arts as shown in chapter one.

Memorization over higher order thinking skills hinders visual/spatial intelligence. Figure 3 shows the time allotted for each subject area where most incorporate memorization skills as compared to the arts which incorporate visual/spatial intelligence, thus promoting higher order thinking skills..

Figure 3

Pie Chart-Subject time frame



The graph shows a balance of time for all subject areas with the exception of art, which is only allotted one fourth of the time devoted to other subjects.

### Probable Causes (literature based)

The cave drawings of prehistoric man are evidence that spatial learning has long been important to human beings. Unfortunately, in today's schools the idea of presenting information to students through visual as well as auditory modes sometimes translates into simply writing on the board, a practice that is linguistic in nature. Spatial intelligence responds to pictures, either the images in ones mind or the images in the external world (Armstrong, 1994).

The image is also a way of knowing about the world that is older and more global than language and verbal symbolism (Lazear,1991).

Given this information, we could elude to the assumption that when given only auditory information, those students who learn best using visual/spatial intelligence would suffer the consequences.

Schooling develops reasoning powers and implicitly if not explicitly, treats the imagination as unimportant. Thought is naturally done employing images. In fact its capacity to form images or to visualize is one of its most basic mental processes. Visualization is the way we think. The human brain programs and self programs through its images (Lazear,1991).

The general educational curriculum, as we know it, tends to be fragmented and compartmentalized, and, until now, attempts to

develop significant linkages from one subject area to another have been rare. Therefore, schooling can be seen, at some levels, more as a series of discrete learning experiences than as a synthesis of related learnings from a wide variety of academic disciplines (Dunn, 1995).

Teachers must teach for and with visual/spatial intelligence by using the tools of this intelligence and apply them to help learn the content, acquire the specific knowledge, and achieve the lesson's goals and/or objectives (Lazear, 1991).

The Stroop effect is one explanation of the difficulty in ignoring or suppressing the reading response in that reading is such an overlearned, compulsive, involuntary evoked skill that individuals can not avoid reading the words despite the task instructions (Schiffman, 1990). It is not surprising that children soon give up being imaginative. As this process continues, the growing person finds it more and more difficult to form mental images, simply because this particular faculty goes unused (Lazear, 1991).

As most perceptual discriminations require comparisons across time and space, and it is obvious that storage of form and spatial relationships is as essential in human memory as content and meaning. Which is why there is a failure to effectively teach when both are not considered (Heathcote, 1994).



A summary of probable cause for the problem gathered by the researchers' data and the literature includes the following:

1. Student scores on chapter test given to them in social studies classes show lower scores for students not concurrently studying the same subject in other classes.
2. Students timed scores on the Stroop Effect Test show the effects of an over learning of verbal/linguistic tasks as compared to visual/spatial tasks.
3. Time devoted to classes that are devoted to visual/spatial intelligence is markedly lower than time devoted to classes where other intelligences are employed.
4. Teacher surveys show a lack of integration of visual/spatial intelligence into other Core subject areas.
5. Students given only auditory information leave students who learn best in the visual/spatial intelligence at a disadvantage and they will suffer as shown in test results of such.
6. Linkages of one subject area to another have been rare and a synthesis of related learnings from many disciplines are needed.

## CHAPTER 3

### THE SOLUTION STRATEGY

#### Review of the Literature

The Stroop Effect will be given to students for the purpose of showing the effect of increased effort when visual and verbal cues do not coincide (Appendix A). Difficulty in ignoring or suppressing the reading response shows an overlearned response to reading and an inability to synthesis instructions and information through visual/spatial intelligence when presented with this conflict. This plan reflects the research in that it shows an overlearned response to reading when given instructions to interpret in visual/spatial intelligence thus showing a need to incorporate more visual/spatial intelligence into the curriculum by integrating visual/spatial elements into other Core subjects .

The arts can be taught in an interdisciplinary manner as part of the broader curriculum and can make immense contributions to the teaching of other disciplines. For example, no one can fully understand the Baroque period for example, without being familiar

with the arts [of that period]... (Bresler, 1995).

This philosophy will be taken into consideration in this intervention in that a prior knowledge of American Indians in a social studies class will be incorporated into the art class and then elaborated on by adding knowledge using the visual/spatial intelligence as its method.

One solution to this problem is a team approach involving arts teachers, classroom teachers, and subject area teachers who participate together in inservice training and then implement the program during the school year. A major theoretical strategy involves the importance of teaching students how to make connections and to transfer and apply learning. Students may learn isolated facts about topics, but they are not taught how these facts are fit together in an understanding of the world, nor are they taught how to transfer information from one compartment or topic to the next. When students are faced with a variety of subject matter or phenomena in a given period of time, well-planned educational experiences are needed to help them develop relations among various elements of experiences (Roucher&Lavano-Kerr, 1995).

One way that a solution to this statement will be addressed is that the same topic will be introduced and taught in two content areas at the same time thus allowing transfer from one subject to

the next to occur and a feeling of connectedness between subject areas to occur for the students.

The brain works by engaging the attention of the decision-maker through prioritizing the level of importance it attaches to ideas and groups and links them in short-term memory; it engages the pattern building process in long-term memory and uses preliminary visual imagery. The image is also a way of knowing about the world that is older and more global than language and verbal symbolism (Lazear, 1991).

Language is not the only form of symbolization that figures into learning and thought. One obvious additional form of symbolization is found in the field of mathematics. Mathematical symbols are fundamental tools of thought in scientific fields such as physics. Another less obvious, but possibly even more fundamental, form of symbolism is imagery, which is the stock and trade of the arts. The case for the importance of imagery and the arts in general in learning and thought can be made with common sense examples from everyday life, with references to the scholarly literature, and with concrete images of teachers using the arts to promote learning in their classrooms (Donmoyer, 1995). To test this idea, surveys and interviews with teachers were conducted to show an interest in using visual images in classrooms (Appendix B&C)

after increasing awareness by providing more information on such. .

When our culture reaches out suddenly beyond its old bounds and makes contacts with other cultures we become interested in new possibilities of feeling. It takes a while, but there comes a point when the beauty of an exotic art becomes apparent to us; then we have grasped the humanity of another culture, not only theoretically but imaginatively. Thus the arts can make us privy to aspects of other places and times in a way that non-literary language can only grossly approximate. In addition, because symbolism in the arts is primarily presentational rather than representational, the arts can help us overcome the sort of ethnocentric bias that is inevitably built into language (Donmoyer,1995)

Broudy,1972 regarded the development of imagination as central to the purpose of education. According to him, the schools have given their primary attention to the intellectual operations of the mind, especially those acquiring facts and of problem solving by hypothetical-deductive thinking. The raw materials for thinking of all sorts are, however, furnished by the imagination. One of the schools' goals is to develop the individual's intellectual and evaluative powers through the use of the cultural heritage conserved through critical traditions, and part of those traditions is the

cultivated imagination. The aesthetic image epitomizes that cultivated imagination. Hence, he regards aesthetic education as training imaginative perception. His vision of the integration of the arts into the curriculum differs from current practice. Instead of the performance approach and the traditional course in art appreciation. Broudy advocates a more global function of aesthetic education, one ought to concentrate on helping the pupil to perceive not only works of art, but also the environment, nature, clothing, etc., in the way that artists in the respective media tend to perceive them. Eisner, 1995 calls for the education of the senses and for the de-dichotomization of the cognitive and the affective. The arts provide an excellent example of the interdependence and inter relatedness of cognition and affect. Different forms of representation (e.g., visual, kinesthetic, auditory) develop our ability to interact with and comprehend the world around us and draw multiple meanings out of it. If we expand these forms beyond the verbal and the numerical, our perception of the world is enriched immensely. The Arts can be taught in an interdisciplinary manner as part of the broader curriculum and can make immense contributions to the teaching of other disciplines. The “how” of integration involves close collaboration in both of these visions between arts specialists and the teachers of academic subjects. Most writings on

integration consist of success stories, mostly by teachers who report about their practice. There are also reports of research that measure the effect of integration on the learning of academic subjects (Bresler, 1995).

Imaginative perception will be tested when students are made to produce a product that contains both factual information and their interpretation of how to apply that knowledge to both an art project and a creative writing assignment (Appendix D&E).

For a piece of art to make sense to the observer as well as to the artist, students should be able to clearly express the meaning behind their creations (Ernst,1995). Sometimes teachers need to overcome the limitations imposed by their own interests, abilities, or preparation and expand the opportunities that they are offering children (La Farge,1994).

Based on the literature, the intervention selected will include testing materials that can measure the effects of; scores both with and without this intervention, integration by students of multiple intelligences, connections and transfer from one subject to the next, and an increased awareness and implementation by classroom teachers of visual/spatial elements.

## Project Objectives

As a result of a program employing visual/spatial components and assessments implemented during the period of September of 1996 to January of 1997, the fifth grade students and faculty will have an increased awareness of the importance of including visual/spatial elements in the teaching of verbal/linguistic tasks and will be measured through teacher constructed tests, published tests, and teacher surveys.

In order to accomplish the project objective and effect the desired change, the following processes are necessary:

1. Both research and control groups will study a unit on American Indians (Bacon,1993), receiving instruction and written information from their Core Social Studies teacher (Appendix F).

2. The Stroop Effect will be tested (Appendix A).

3. Research group will study a unit on American Indians, receiving instruction and visually aided materials (Appendix G) from their Art teacher (researcher).

4. Teacher survey for self awareness in teaching methods pertaining to the inclusion or exclusion of visual/spatial elements in their presentation of subject matter will be given (Appendix B).

5. A synopsis containing the importance of including visual/spatial elements in Core subjects and the effects on memory



by using such will be constructed and given to Core teachers along with the teacher survey results (Appendix H).

This action plan describes a program for increasing awareness, as well as developing and implementation of visual elements into Core subjects. The cognitive development of the targeted students as it pertains to memory and recall may be positively affected. Students' tests and surveys of teachers documented and described the extent of visual/spatial deficits.

#### Action Plan

##### Process Statement One:

Visually aided test materials will be developed. In order for the students to better understand that they can recall and retain information at a greater rate when visual aids are used, they will be tested along with students who had no added visual aids to show the greater recall of students that had both visual/spatial and verbal/linguistic cues. Scores will be recorded and shared with the students; an explanation will be given to the students as to why they scored higher on the latter.

Testing will be administered during the first quarter of the school year, occurring during the students regularly scheduled art and social studies classes.

This plan represents the research in that it will be established

in the students' minds the possibilities of the use of visual/spatial elements to positively effect recall. A report of these scores will be included in a final synopsis for core teacher use.

#### Process Statement Two:

The Stroop Effect will be given to the students for the purpose of showing the effect of increased effort when visual and verbal cues do not coincide. In showing the difficulty in ignoring or suppressing the reading response shows an overlearned response to reading and an inability to synthesis instructions and information through visual/spatial intelligence when students are presented with this conflict.

This plan reflects on the research in that it reflects an over teaching of verbal/linguistic intelligence thus creating a suppression of the visual/spatial intelligence.

#### Process Statement Three:

Learning activities that encourage visual/spatial skills such as visualization, color cues, picture metaphors, idea sketching and graphic symbols will be presented to the students (Appendix I). Visual/spatial activities will also be linked directly to a current social studies unit they are studying. Students will be encouraged to

employ these visual/spatial elements into the study of their current course of study.

This represents the research by showing an increase of test scores and recall by those students who employ both verbal/linguistic and visual/spatial skills in learning of new information.

#### Process Statement Four:

A teacher survey will be given to the teachers of the students in the targeted fifth grade group to be filled out and returned. The survey will ask which and to what degree visual/spatial elements are currently in use in the presentation of their classes. The survey will be given during the first quarter of the school year. The survey will be scored and the results put in a final synopsis and given to the teachers to review along with student test score results of both research and control groups. The survey will be repeated during the second quarter of the school year to record any rise in the use of visual/spatial elements in the presentation of the teachers' lessons as a result of the information showing findings of this research.

#### Process Statement Five:

A synopsis containing the importance of including visual/spatial elements in core subjects and the effects on memory

will be given during the second quarter of the school year to the teachers involved in the original survey. This synopsis will also contain all of the results of the students tests and student findings in relation to the future use of visual/spatial components and the effects on recall.

This is related to the research in that it will heighten the awareness and increase the knowledge of teachers of the positive effects on recall elicited from the implementation of visual/spatial elements into a Core subject.

#### Methods of Assessment

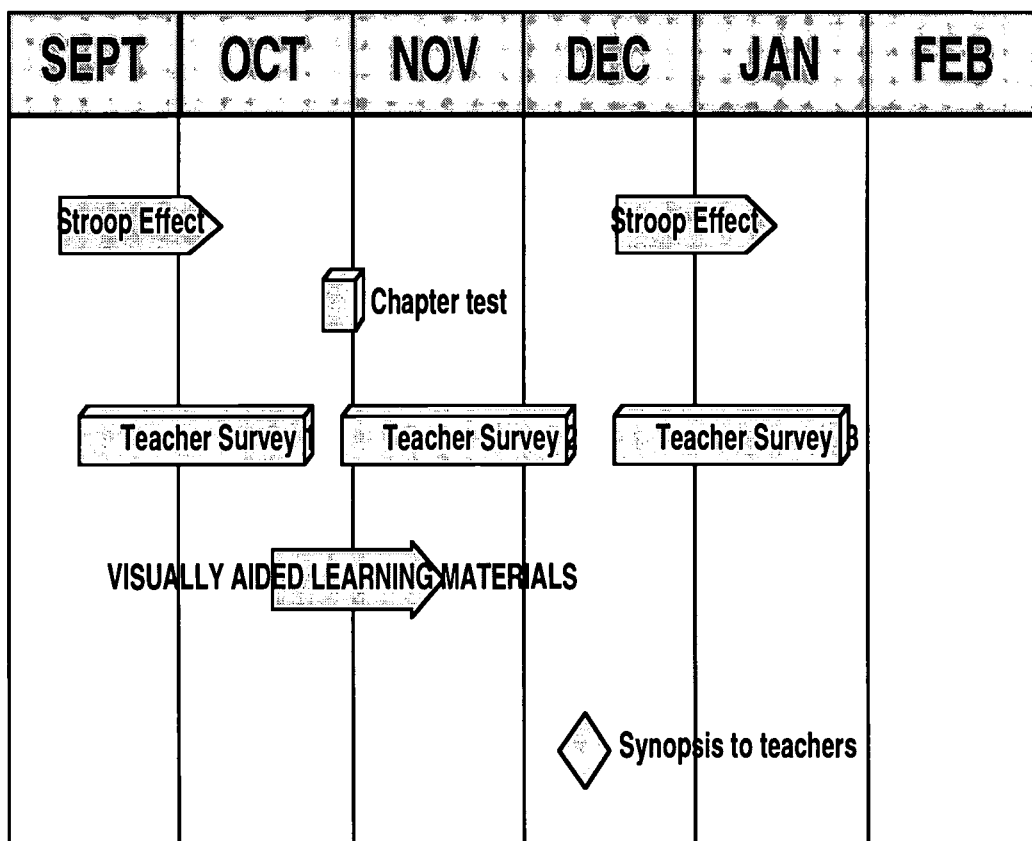
Assessment of the targeted fifth grade students' progress in this report is focused primarily on an increase of percentage points in test results in the research group over the control group. The pretest and posttest in relation to the Stroop Effect, are being assessed on a time basis. Surveys of Core teachers are assessed numerically, through teacher observation, and personal interviews.

A time line of assessment events are illustrated in Figure 4.

Figure 4

Timeline of Intervention

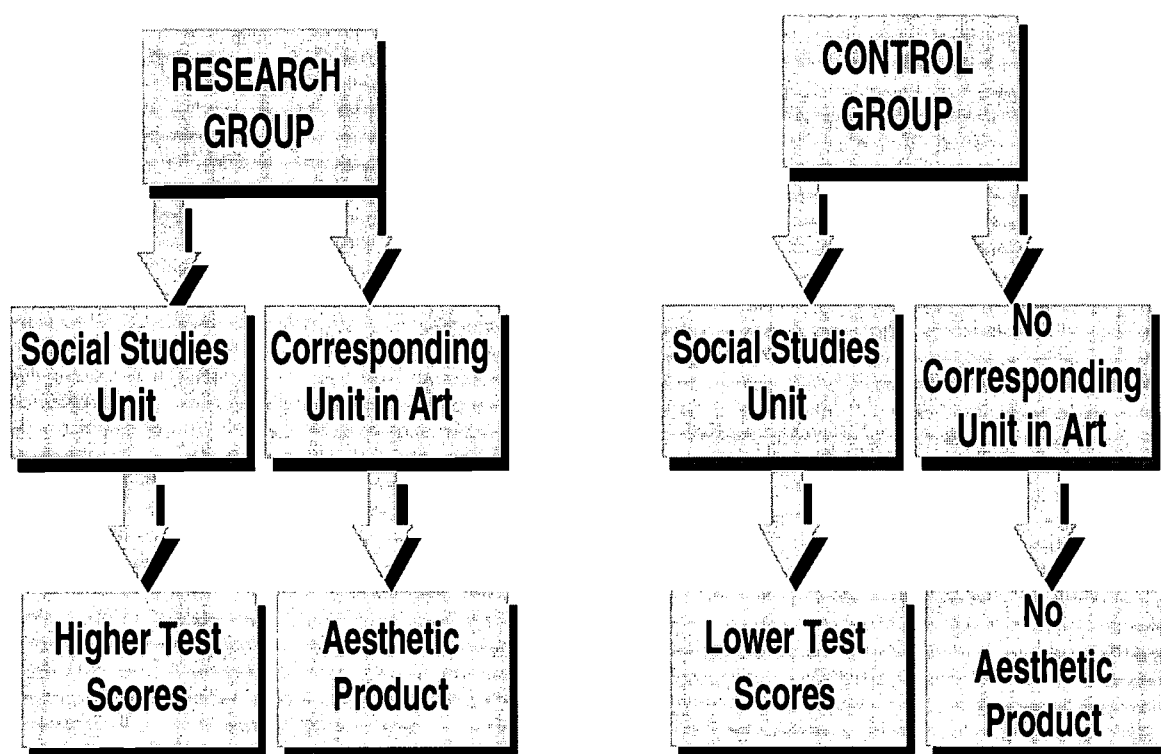
### TIMELINE OF INTERVENTION



A flow chart depicting the projected course and outcome of the intervention is shown in Figure 5.

Figure 5

## FLOW CHART OF INTERVENTION



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## CHAPTER 4

### PROJECT RESULTS

#### Historical Description of the Intervention

The objective of this project was to see if a change could be affected in test scores in a Core subject when visual/spatial intelligence was employed by simultaneously teaching a unit in an art class and a social studies class. A copy of the abstract for this project was given to the principal of the targeted school for review and approval (Appendix J).

The implementation of a unit on American Indians was approached through a visual arts perspective in an art class to a research group of fifth graders when they were studying, along with a control group, the same topic through the perspective of a social studies class.

Three weeks were spent on this unit. Instruction employed the use of visually aided materials to coincide with the area of study such as videos, art prints, symbols, mind maps, and hands on projects (Appendix K). Both research and control groups were then

tested in a subject matter test (Appendix L) to compare the results of the group that had received this intervention over the group who had not. Parent permission was obtained by the means of a teacher written letter for the participation in the community field experiences (Appendix M).

Students also created their own visual aids through the use of mind maps (Appendix N) and apply visual cues on such. Students demonstrated an ability to integrate subjects when asked to write a story about their project using both facts obtained through literature and the use of their imagination to distort these facts (Appendix E).

Students participated in a reenactment of the Stroop Effect Test both before and after practicing it to show an overlearned response to the verbal/linguistic intelligence and to show an ability to improve the visual/spatial intelligence through practice (Appendix A).

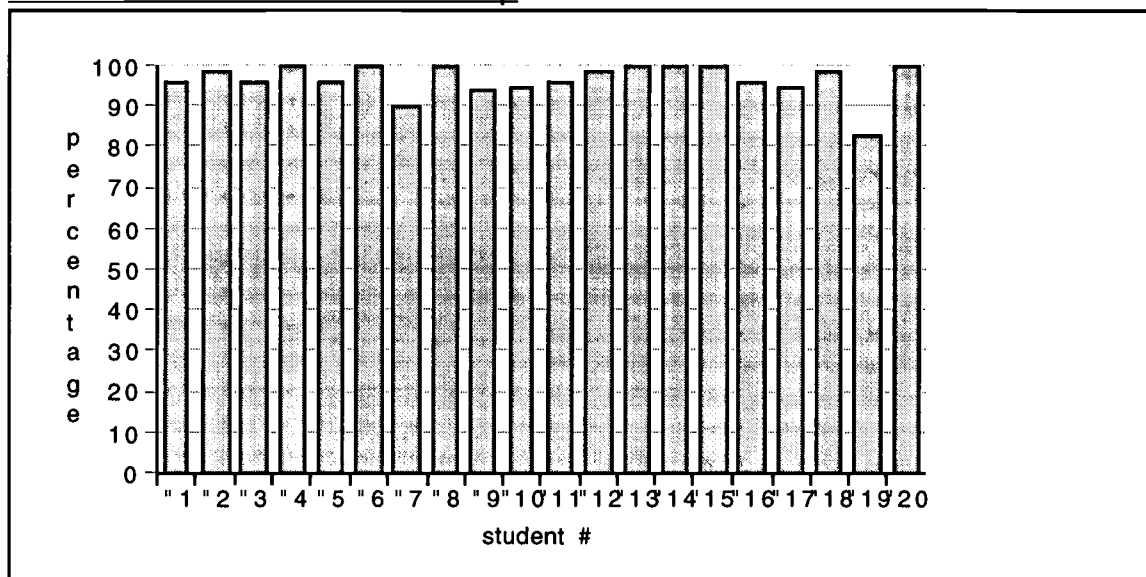
Core subject teachers also participated in this intervention through the use of surveys asking for the percentages they employed visual elements into their lessons both before a synopsis of the results of this intervention was given to them to read and after they had read it (Appendix B&C). Teacher permission was obtained by means of a teacher written letter for participation (Appendix O).



## Presentation and Analysis of Results

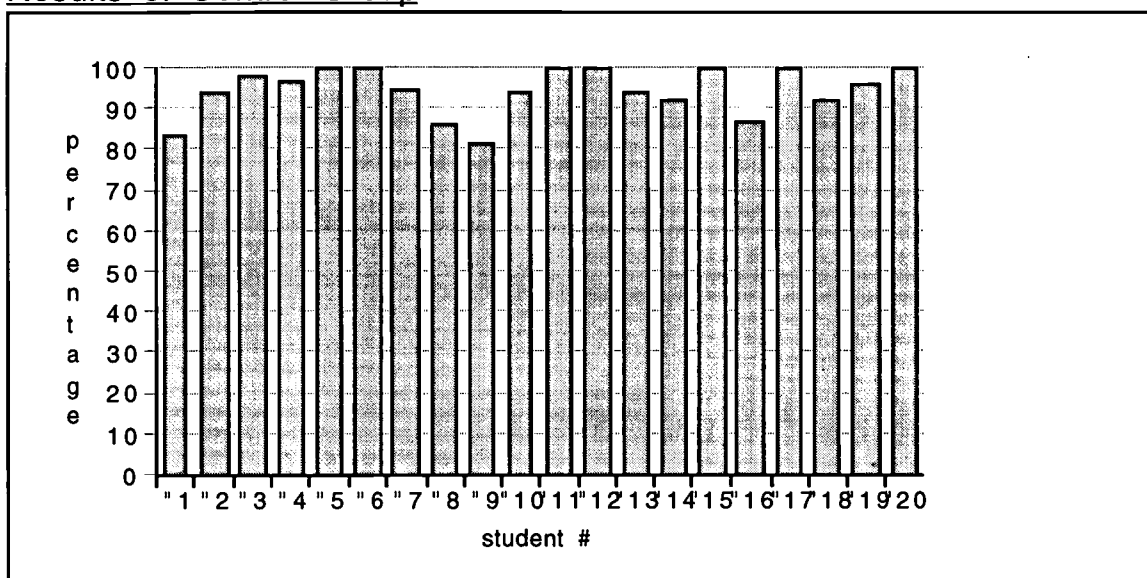
In order to assess the effects of this intervention, the same test was given to both the research and the control groups. The data showing the results of the testing are shown in Figure 6 and 7.

Figure 6  
Test Scores of Research Group



Student Scores	
Students	Scores/%
Student 1	96
2	99
3	96
4	100
5	96
6	100
7	90
8	100
9	94
10	95
11	96
12	99
13	100
14	100
15	100
16	96
17	95
18	99
19	83
20	100

Figure 7  
Results of Control Group



Student Scores	
Students	Scores/%
Student 1	84
2	94
3	98
4	97
5	100
6	100
7	95
8	86
9	82
10	94
11	100
12	100
13	94
14	92
15	100
16	87
17	100
18	92
19	96
20	100

The intervention seems to have had a positive effect on the test results of the research group. An increase of 2.25% in the mean score and 2.88% in the median test score was shown in the research group over the control group.

To test the statement that visual/spatial intelligence can be increased, Figure 8 shows the results of the Stroop Effect before students had a chance to practice and Figure 9 showing the results of the Stroop Effect after students had practiced it.

Figure 8

Stroop Effect before practice

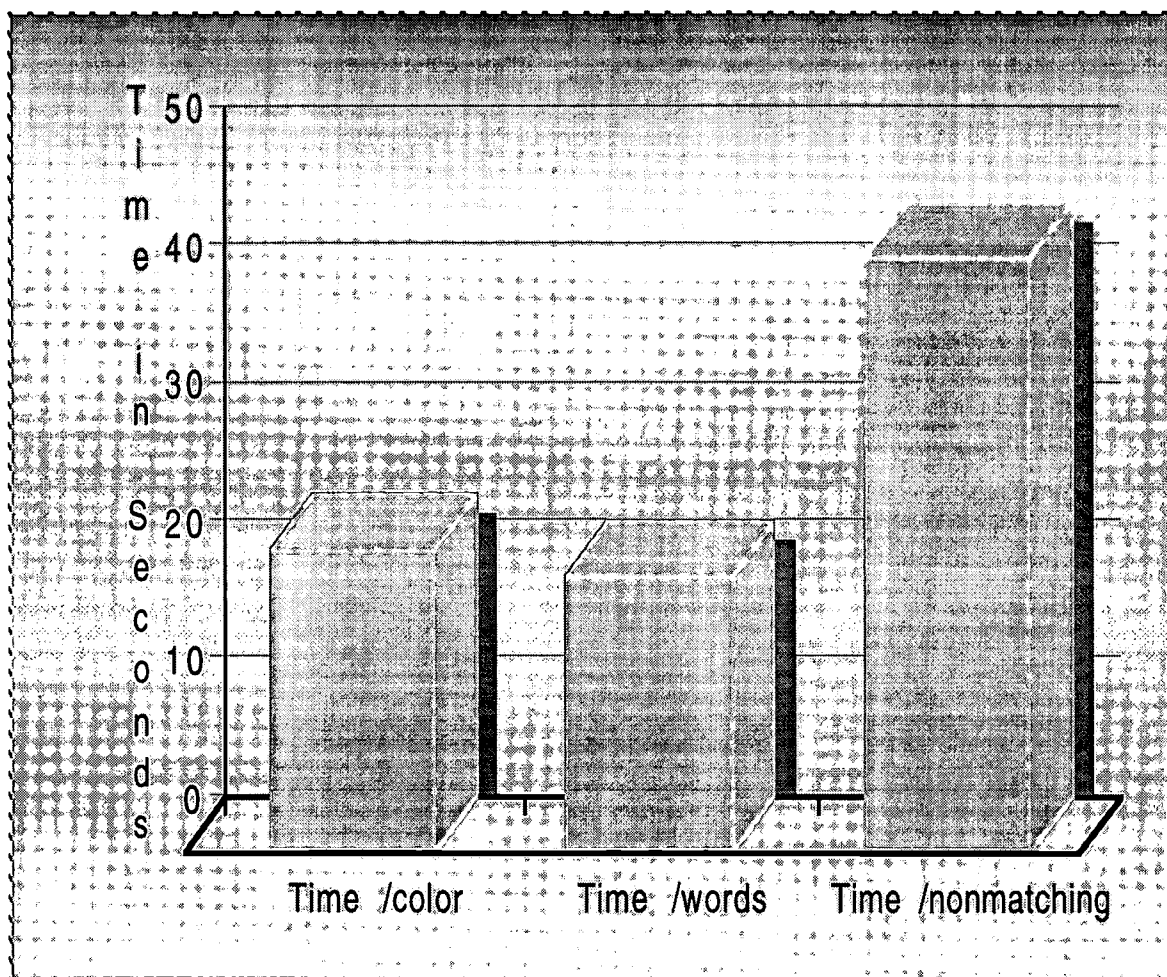
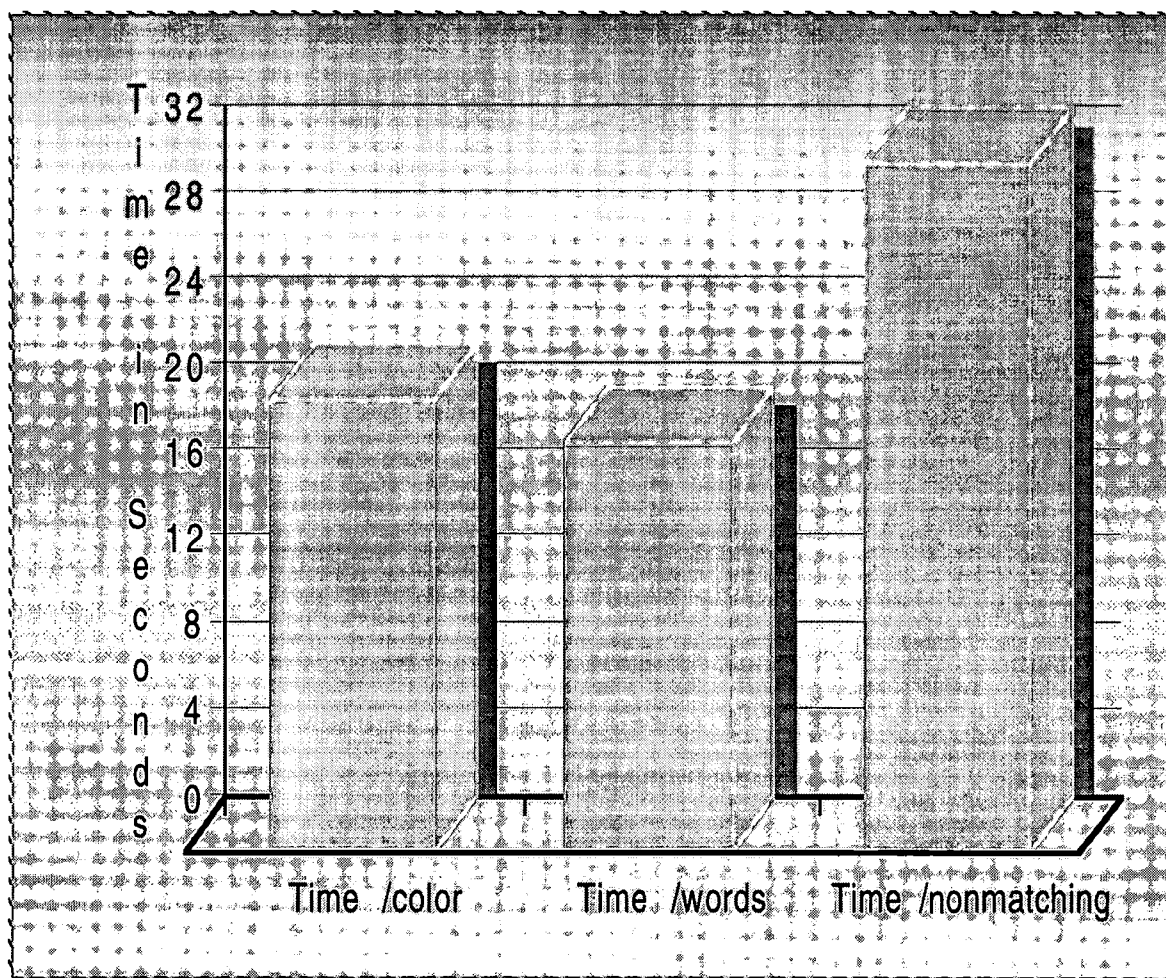


Figure 9

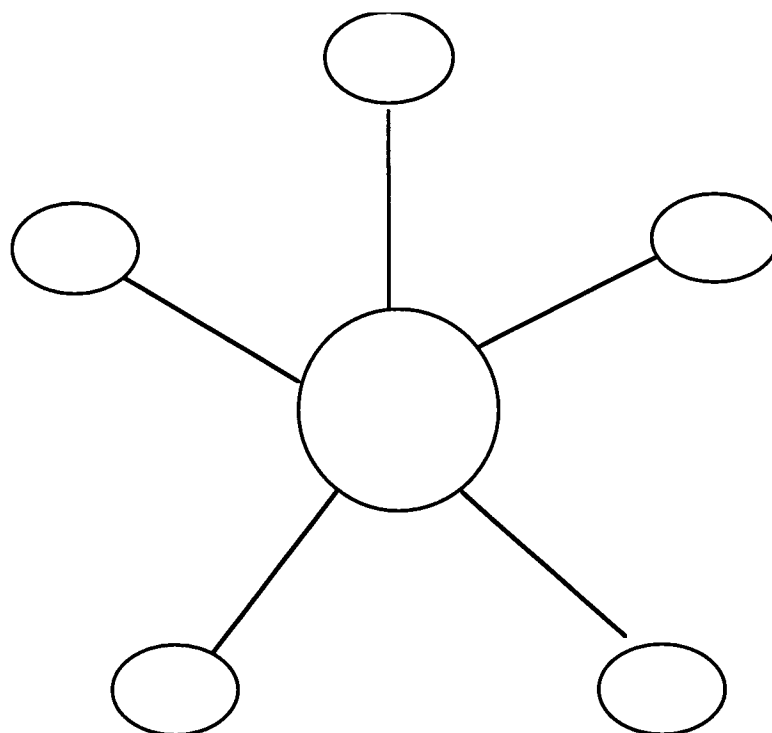
Stroop Effect after practice

This intervention also had a positive effect in that when students were given time to practice this visual exercise, their test scores improved on the visual/spatial element of this test showing that exposure to and practice of the visual/spatial intelligence can increase a student's abilities in this intelligence.

A learning activity that was created to encourage visual/spatial skills and integrate them into academics was done through mind mapping as shown in Figure 10. Literature shows that mind mapping once used is seldom needed again. The very act of constructing a map itself is so effective in fixing ideas in memory that very often a whole map can be recalled without going back to it at all.

Figure 10

Mind Mapping Outline



This intervention appears to have been successful because the students were able to display the ability to link an academic subject with a visual/spatial element. Students also displayed excellent

recall in class when verbally quizzed on the subject matter covered on the mind map.

In order to assess the results of a teacher survey for self awareness in teaching methods pertaining to the inclusion or exclusion of visual/spatial elements in their presentation of subject matter, a survey was given to them before this intervention and the same survey was given to them again after a synopsis of the importance of including visual/spatial elements into core subjects was given to them to review. This data is compared in Table 3 and Table 4.

Table 3

Teacher Survey before Synopsis

Frequency Chart

	Visualization	Color Cues	Picture Metaphor	Idea Sketching	Graphic Symbols
0%	3	5	7	5	6
25%	2	9	7	7	5
50%	7	6	6	2	4
75%	7	0	0	5	4
100%	1	0	0	1	1

Table 4

Teacher Survey after Synopsis

## Frequency Chart

	Visualization	Color Cues	Picture Metaphor	Idea Sketching	Graphic Symbols
0%	0	0	0	0	0
25%	1	0	0	4	0
50%	3	5	4	3	3
75%	8	7	7	7	7
100%	8	8	9	9	10

This intervention seemed to have a positive effect on the use of visual/spatial elements into core subjects after teachers awareness was heightened through the reading of the synopsis. Table 4 shows a substantial increase over Table 3 in the amount of implemented visual/spatial elements by teachers.

### Conclusions and Recommendations

Based on the presentation and analysis of the data on the integration of art into a social studies unit, the students showed a marked improvement in test scores. The results and data on the implementation of the Stroop Effect showed a marked improvement in scores when the information was studied by these students.

Based on the presentation and analysis of the use of visually aided material in teacher's lessons, an increased awareness and willingness to implement visually aided materials into future lessons was shown in the surveys of teachers both before and after this intervention. The visual skills learned by students appear to have been transferred to their social studies lesson in that academic scores in such were improved.

Other areas of note are the transfer of information by the students into other core subjects. Students were also able to create a story about their art project that tied in both their art experiences



and their social studies experience. With the project as the motivator for the students, it allows them to become an involved and active part of their learning instead of the passive observer of a blur of information. As a form of assessment, ideas are expressed that students have encountered which increases their perception and manipulative abilities. Combining various approaches to a given subject allows for the various learning styles of students to be addressed. Projects provide an opportunity for students to draw on their senses instead of just their left brain. It is the culmination of subjects which allows the students a greater advantage when approaching new subject matter. Assessment then becomes a process and not merely an ends. Integration of subjects and an ongoing assessment causes projects to become personalized and relevant to a students life. In the area of art for example, a vast wealth of information and project ideas can come from other Core subjects. Finding the subjects that the students are studying in a given course and drawing on them for project ideas is an approach the students are very receptive to because it allows for prior knowledge of the student to be drawn from. Hence making students more receptive to further information on the subject. It appears to be more effective to have the students be a part of their own learning experience than merely a spectator. Another area of benefit

is in the area of assessment because under these circumstances, they can be as varied as there are students and students are actually passing through assessment on their own merit thus being an active participant in assessing their own work. Every part of the project becomes a process in which students build on their knowledge. The final product becomes less significant than the transgressions of the student progressing to that point. Integration is an integral part of classes in that creativity can not draw upon a blank state.

Based on the findings of this project, the researcher has several recommendations. First, using an integrated approach to subject matter provides a means for identifying and for building on content for the student and thus provides an environment that is more conducive to learning. This enables students to excel and should be an active part of a teachers' planning for future lessons. Second, students can improve in a given intelligence given exposure to such and should have this opportunity so that they may have a chance to draw upon creative abilities thus allowing them to reach their full potential. Third, teachers need to be made aware of the advantages of incorporating multiple intelligence into their lessons both by training in their college courses and continued inservice training on the job. A heightened awareness of such showed an increase in teacher willingness to both learn about and incorporate

multiple intelligences into their classrooms. Finally, teachers should continue to research and to explore various combinations of intelligences and subject matter to give all students an equal opportunity to learn.

In conclusion, the researcher believes the ability of teachers to reach students and to allow them to learn skills lies with the ability of the teacher to continually search for more and better ways to allow students to become fully functional adults in an ever changing society.

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## Appendices

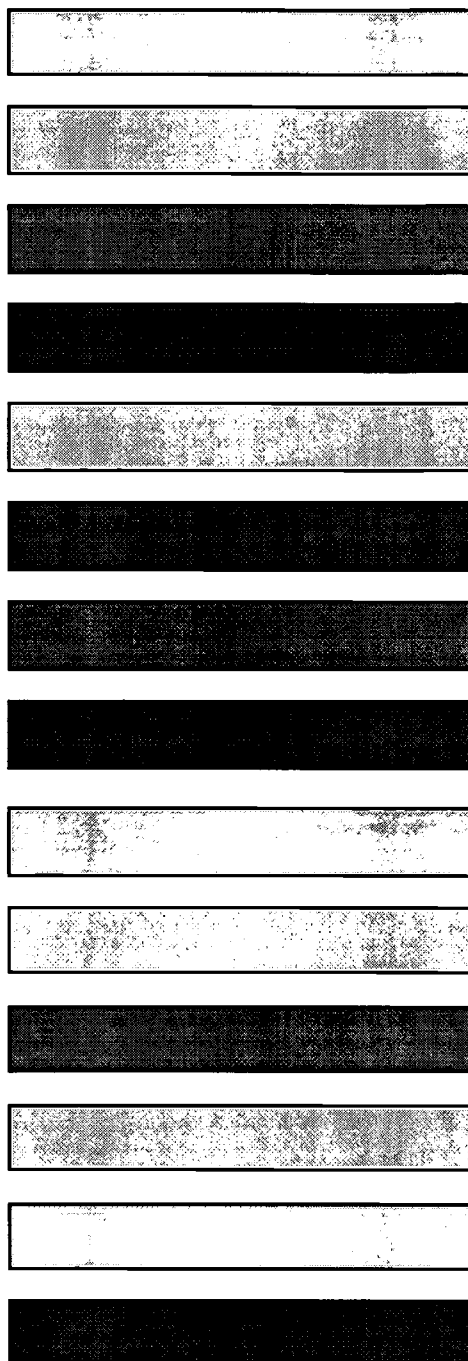
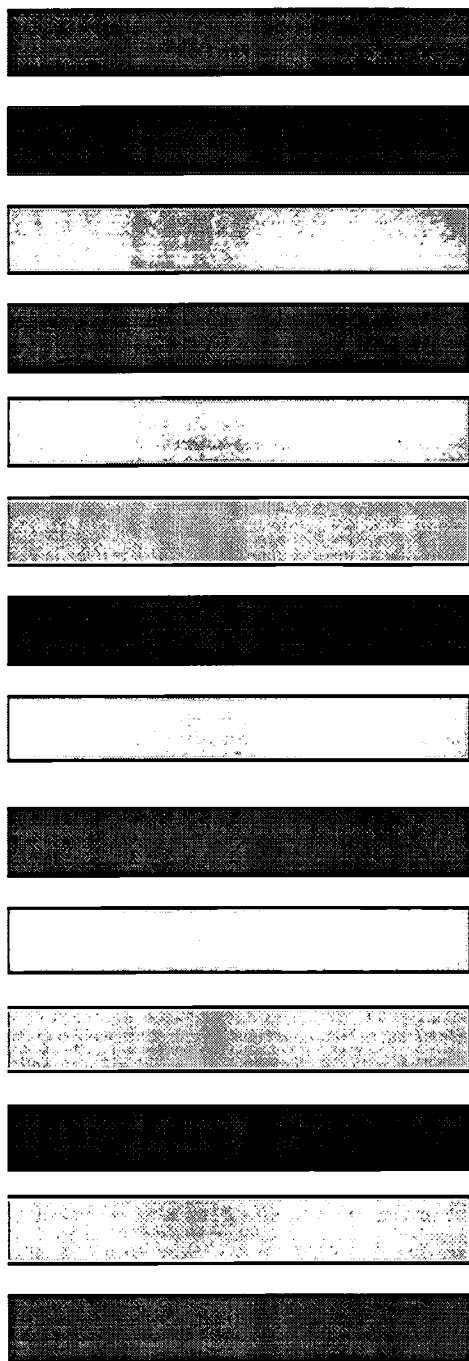
## Appendix A

## The Stroop Effect Test (words)

<b>RED</b>	<b>GREEN</b>
<b>BLUE</b>	<b>YELLOW</b>
<b>GREEN</b>	<b>RED</b>
<b>RED</b>	<b>BLUE</b>
<b>GREEN</b>	<b>YELLOW</b>
<b>YELLOW</b>	<b>BLUE</b>
<b>BLUE</b>	<b>RED</b>
<b>GREEN</b>	<b>BLUE</b>
<b>RED</b>	<b>GREEN</b>
<b>GREEN</b>	<b>YELLOW</b>
<b>YELLOW</b>	<b>RED</b>
<b>BLUE</b>	<b>YELLOW</b>
<b>YELLOW</b>	<b>GREEN</b>
<b>RED</b>	<b>BLUE</b>



Appendix A cont.  
The Stroop Effect Test (colors)



Appendix A cont.  
The Stroop Effect Test(non matching)

<b>YELLOW</b>	RED
GREEN	<b>GREEN</b>
BLUE	YELLOW
RED	<b>GREEN</b>
YELLOW	BLUE
RED	RED
GREEN	<b>YELLOW</b>
BLUE	RED
YELLOW	BLUE
<b>BLUE</b>	RED
<b>GREEN</b>	BLUE
BLUE	<b>GREEN</b>
GREEN	RED
<b>YELLOW</b>	<b>YELLOW</b>

## Appendix B

## TEACHER SURVEY FOR VISUAL SPATIAL INTELLIGENCE

**Please estimate the frequency with which you use the following visual tools in your instruction:**

\_\_\_\_\_ **Visualization**

\_\_\_\_ 0%, \_\_\_\_ 25%, \_\_\_\_ 50%, \_\_\_\_ 75%, \_\_\_\_ 100%

\_\_\_\_\_ **Color Cues**

\_\_\_\_ 0%, \_\_\_\_ 25%, \_\_\_\_ 50%, \_\_\_\_ 75%, \_\_\_\_ 100%

\_\_\_\_\_ **Picture Metaphors**

\_\_\_\_ 0%, \_\_\_\_ 25%, \_\_\_\_ 50%, \_\_\_\_ 75%, \_\_\_\_ 100%

\_\_\_\_\_ **Idea Sketching**

\_\_\_\_ 0%, \_\_\_\_ 25%, \_\_\_\_ 50%, \_\_\_\_ 75%, \_\_\_\_ 100%

\_\_\_\_\_ **Graphic Symbols**

\_\_\_\_ 0%, \_\_\_\_ 25%, \_\_\_\_ 50%, \_\_\_\_ 75%, \_\_\_\_ 100%

## Appendix C

**TEACHER SURVEY**

**1. Has your educational background provided you with the knowledge to adequately incorporate the visual arts into your lessons?**

\_\_\_\_\_yes      \_\_\_\_\_somewhat      \_\_\_\_\_no

**2. Has your educational background provided you with knowledge about the importance of teaching utilizing multiple intelligences?**

\_\_\_\_\_yes      \_\_\_\_\_somewhat      \_\_\_\_\_no

**3. When teaching a new unit, do you incorporate the visual arts into your lesson plan?**

\_\_\_\_\_yes      \_\_\_\_\_somewhat      \_\_\_\_\_no

**4. Please prioritize the following subjects, 1-8, as you regard their importance in a students education.**

\_\_\_\_\_Math

\_\_\_\_\_Social Studies

\_\_\_\_\_Science

\_\_\_\_\_Art

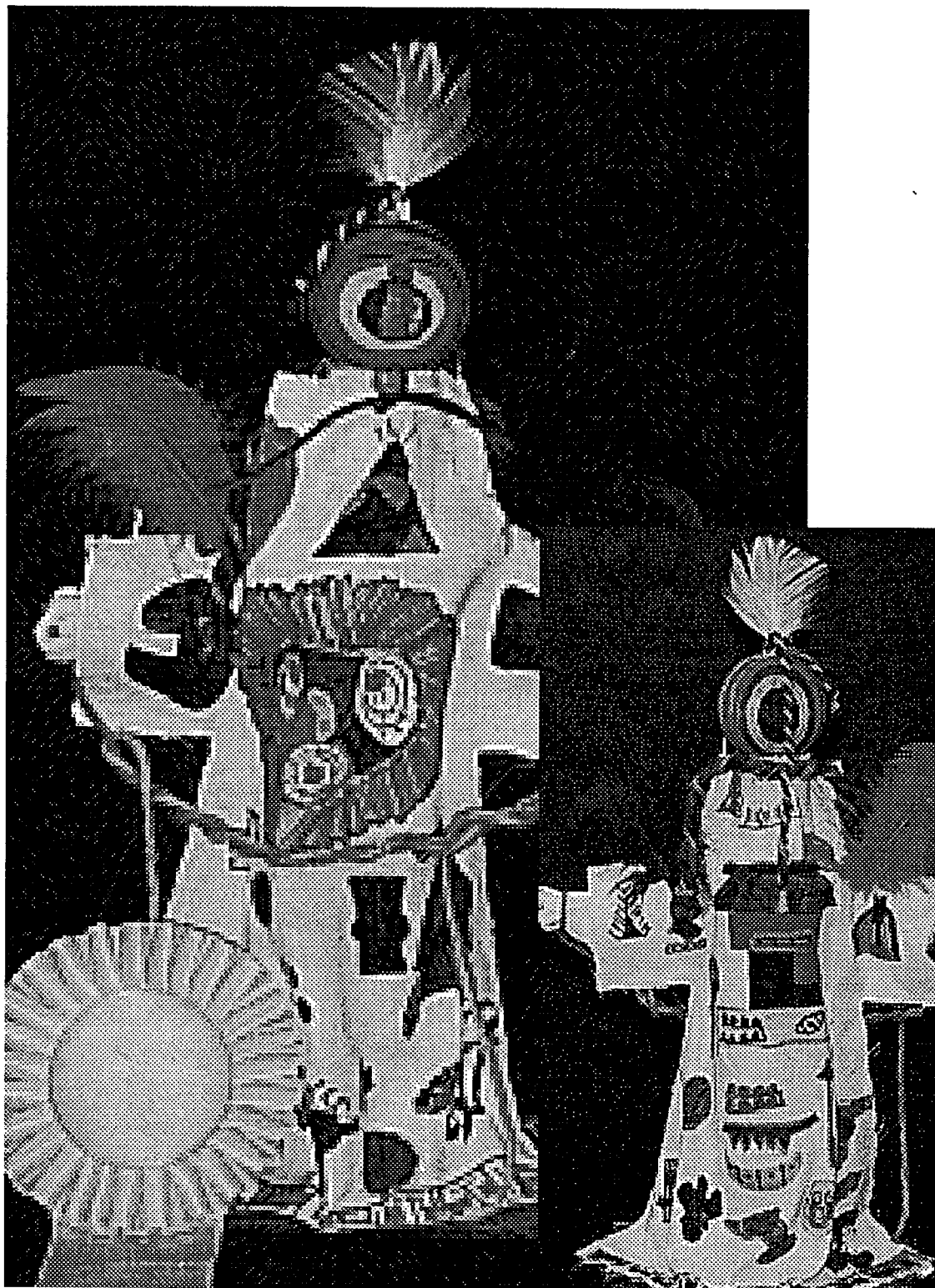
\_\_\_\_\_Language arts

\_\_\_\_\_Physical Education

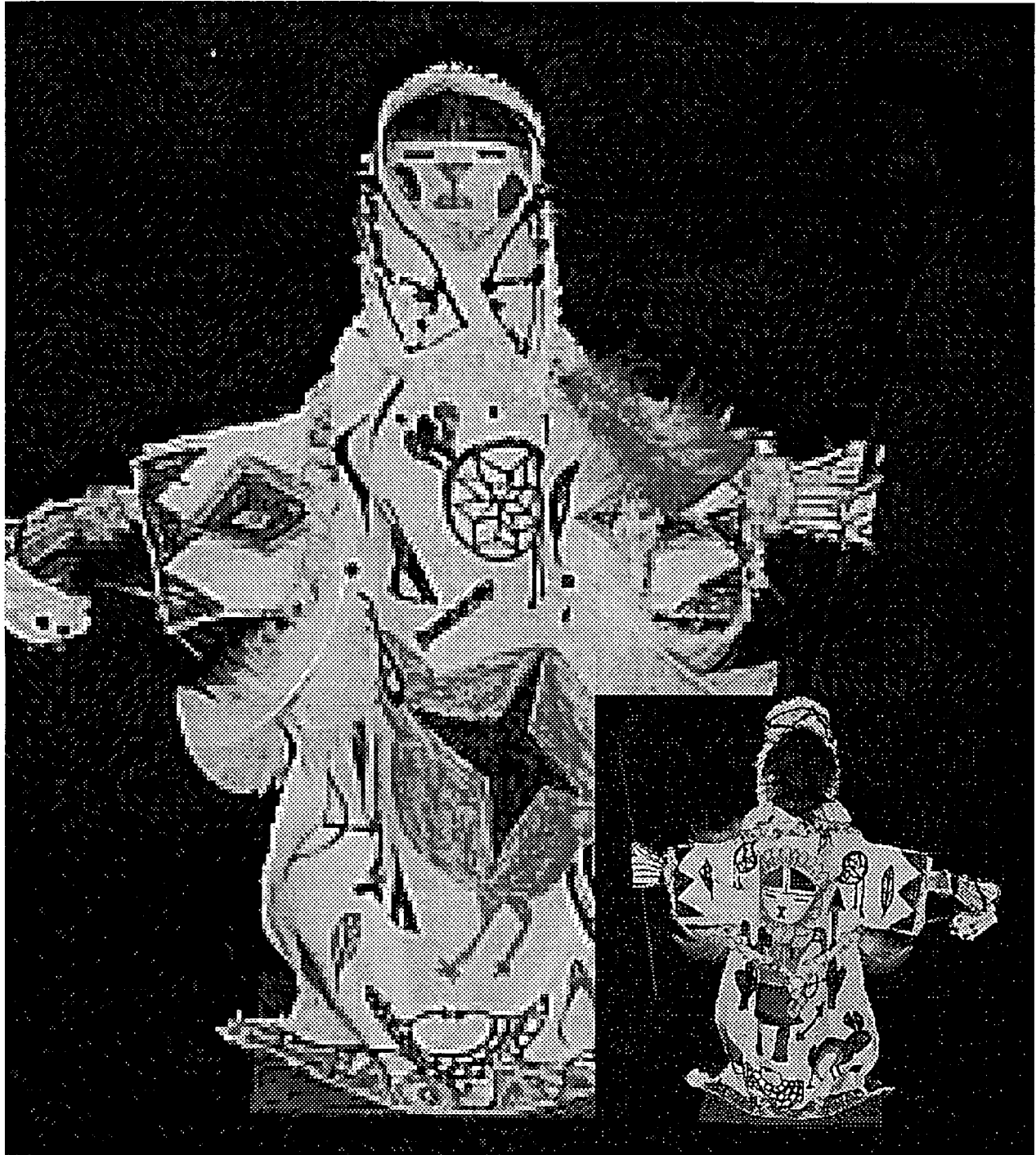
\_\_\_\_\_Music

\_\_\_\_\_Reading

Appendix D  
Student Project



Appendix D cont.

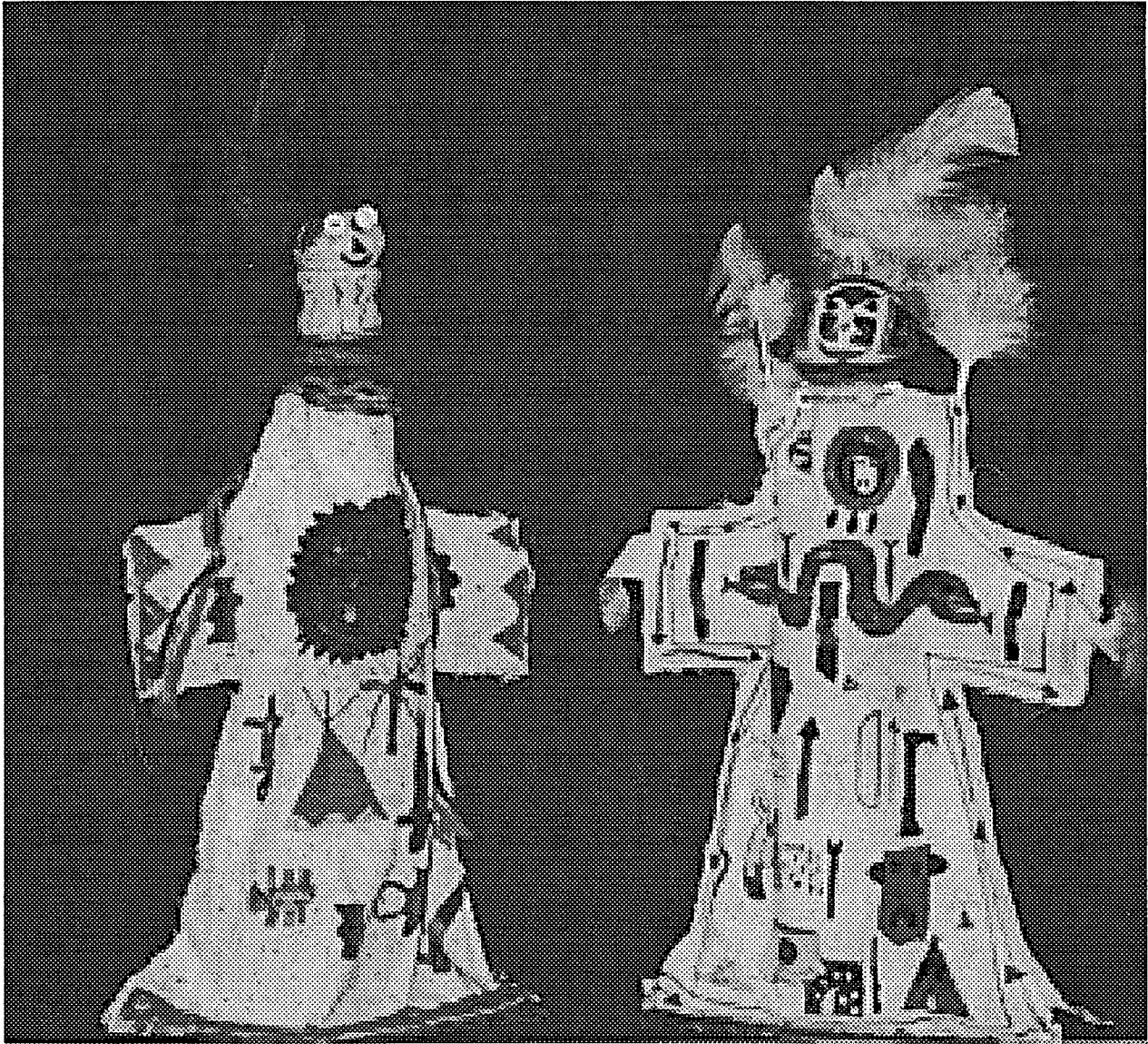


Appendix D cont.



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Appendix D cont.



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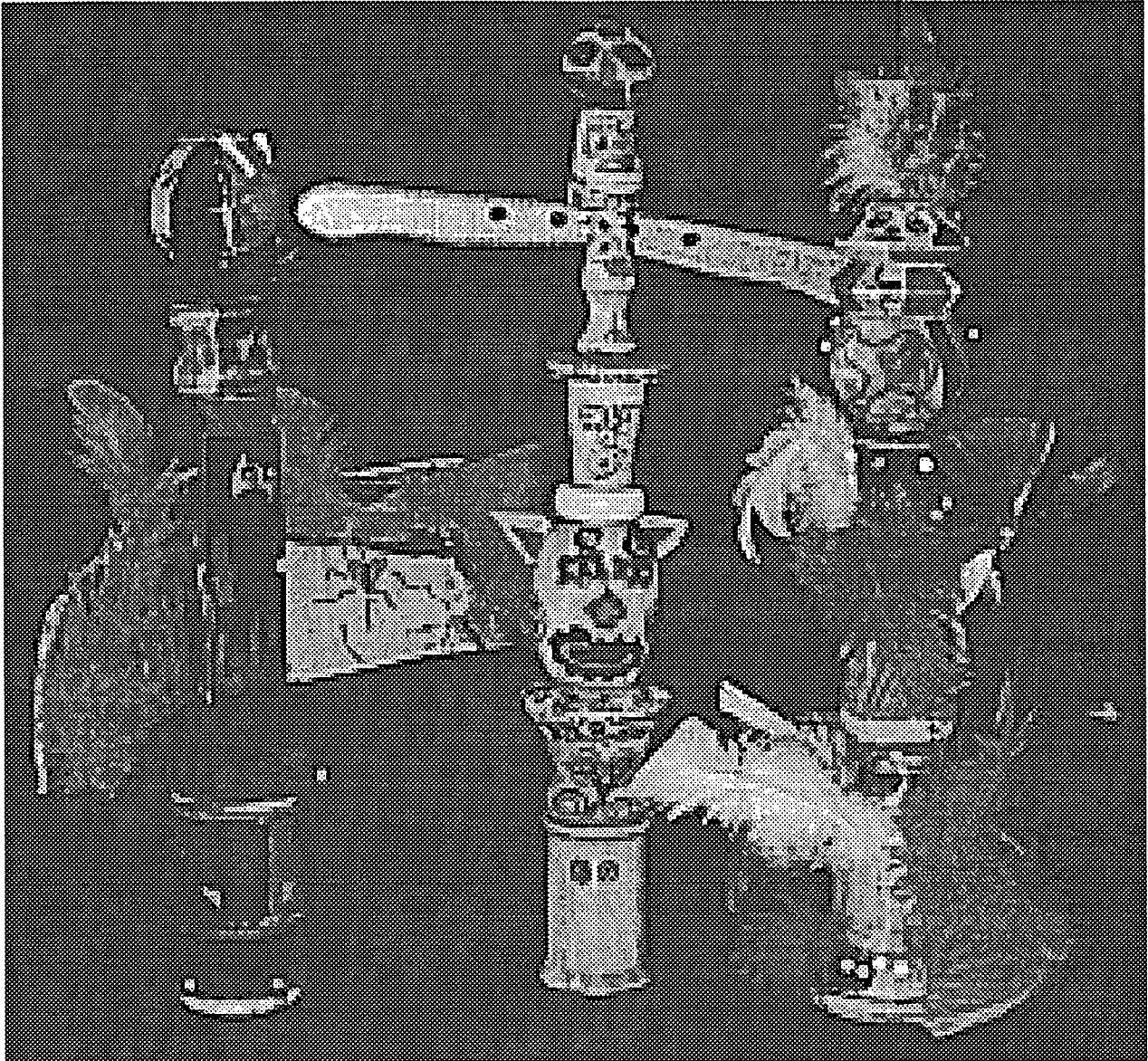


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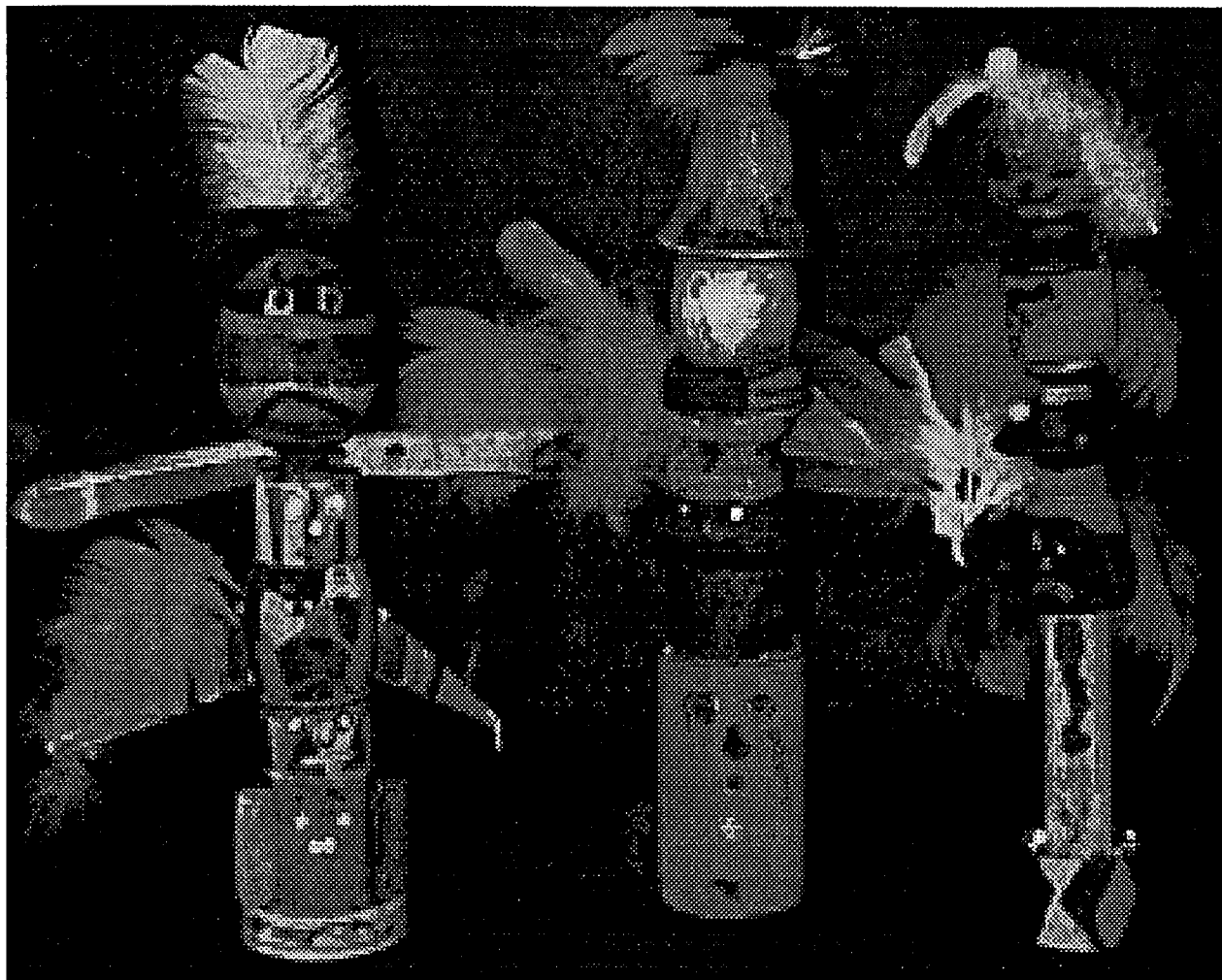
Appendix D cont.  
Student Projects  
Totems



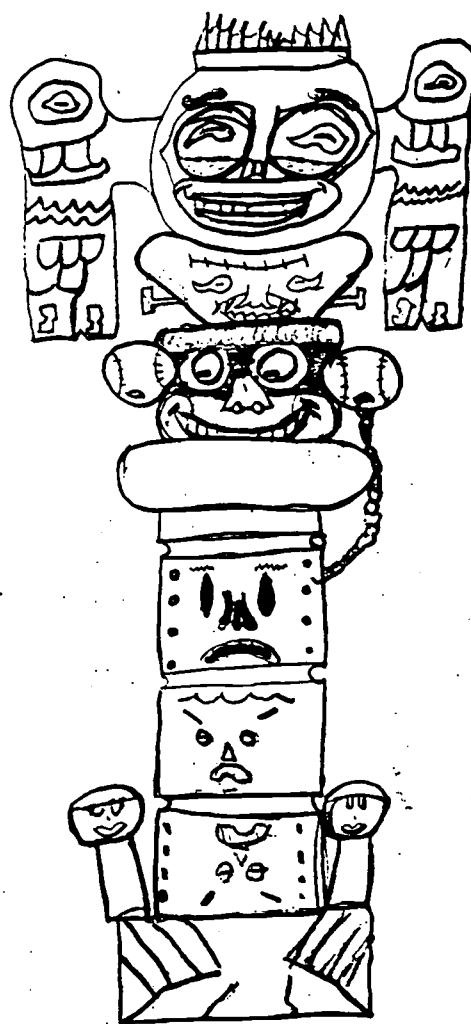
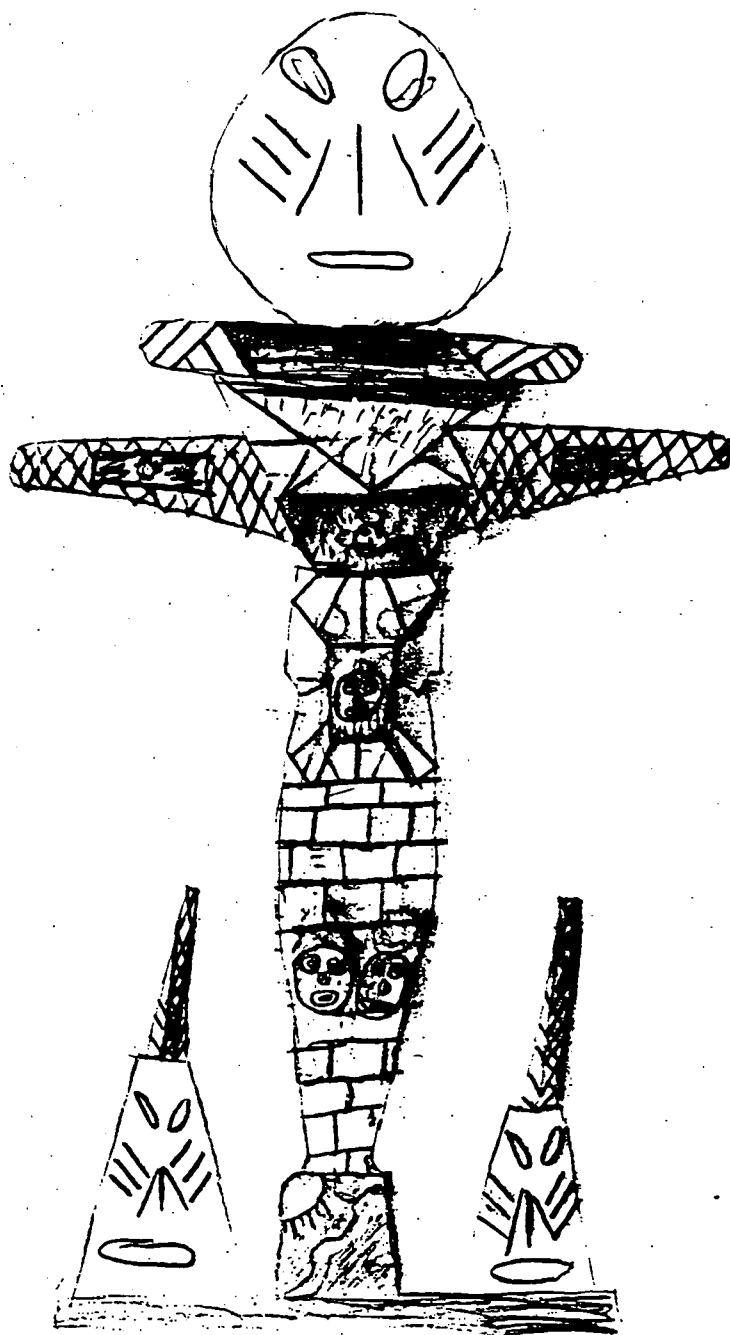
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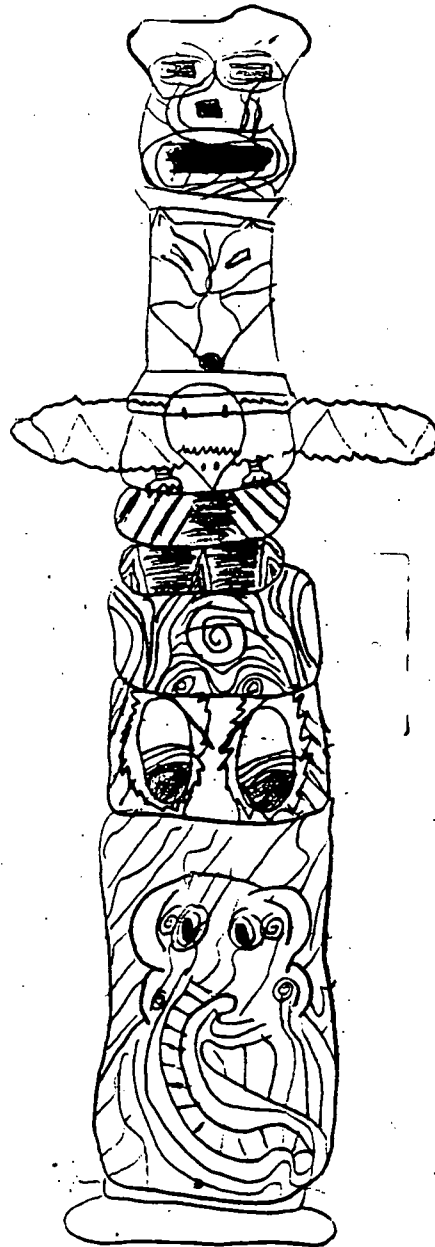
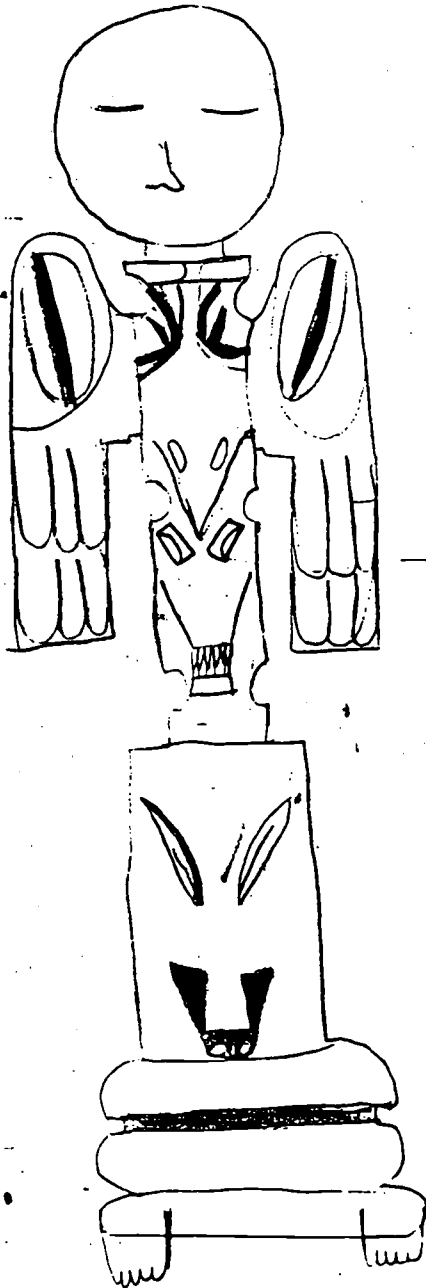




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Appendix D cont.



Appendix E  
Student Example  
Writing Assignment

Our father is the sun. He gives us heat to live. If father didn't give us heat, we wouldn't be able to live. Father sun gave us life with everything we needed.

Our mother is the sky. She gives us stories to tell our children. Mother sky is the eyes who looks after the children. Mother sky is the memory who sees the past and past beyond.

Our brother is the whale. He gives us food to eat. Brother whale is the person who protects our children. The person who also protects us and keeps us safe.

THE END

Father Sun tall and big.  
He makes the heat for us to live.

Mother Sky smart and bright.  
She makes everything all right.

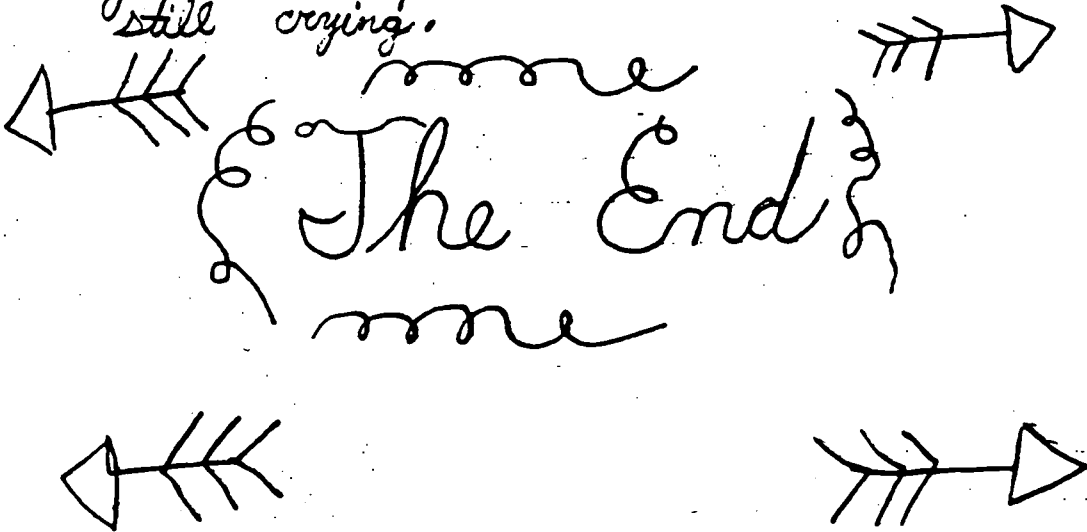
Brother Whale fast and tough.  
He takes care of all of us.

## ⚡ The Crying Bird ⚡

Once a long, long time ago there lived a Northwest family was making their family totem pole with their closest totem spirits on it, their totem spirits were a bird, a frog, a bull, a fish, a lizard, a animal that you can't explain, and a pole with tongues and eyes on it. As they finished they planned for a potlatch. Because the dad was the chief. The shaman of their tribe comes to the potlatch and the chief gave their totem pole to him. When the shaman got home the bird started to cry and cry, and cry some more. But the shaman ignored the crying bird and went along with what he was doing. When the rest of the family found out they told him to get it back from the shaman. But when he asked the shaman for it back the shaman said no. The chief got really, really mad so a war got started with the chief and the shaman. The war between the shaman and the chief lasted



for twenty years finally it  
 was over and the chief  
 didnt make it through the  
 twenty year war. But finally  
 the chiefs family got their totem  
 pole back, but the bird was  
 still crying.



## Appendix E cont.

Once a long time ago there lived a village on the Northwest Coast. The name of the people were the Kachinas. A man named Korok and a few other men were getting ready to go on a 3 month hunting trip. They packed all their things together and went off into the woods. A month and a half passed. But one day the men came out of the woods. The man said "Why are you back so soon?" "Korok was bit by a horrible snake. He needs help fast." They had a great big ceremony to ask the spirits to come help this sick man. But the spirits didn't help any. So some men went out to find some special ingredients to make a medicine to help heal the bite. They found the ingredients and hurried back. But by the time they mixed it up he had passed away. Everyone was very very sad. So they made a totem pole of his courage and life. They put the totem pole next to his burial place. And went on with their sad lives.

## Appendix E cont.

## FAMILY TRIBE



THIS STORY IS ABOUT MY DAD, MOM, DOG, GRANDMA, GREATGRANDMA, MY BROTHER, AND ME. ONE DAY MY DAD WENT FISHING AND CAUGHT A TEN FOOT FISH. THEN BROUGHT THE FISH HOME. BUT WHAT HE DIDN'T KNOW WAS THAT THE FISH WAS POISONOUS. HE COOKED IT. HE ATE THE FIRST BITE AND STARTED COUGHING AND STARTED GETTING PURPLE AND LOOKED PALE. LUCKILY WE HAVE A SHOMON MY GREAT GRANDMA. SHE DID SOME KIND OF DANCE AROUND MY DAD AND SOME KIND OF PRAYER. AND THEN SOMETHING AMAZING HAPPENED. MY DAD WOKE UP AND SAID "I FEEL BETTER THAN EVER AND I DON'T FEEL SICK ANYMORE". THANKS TO GREAT GRANDMA DAD DIDN'T DIE. WE ARE ALL THANKFUL.

MY MOM WAS A GREAT TRIBAL WOMAN. ONE DAY SHE WAS SCRAPING BUFFALO SKIN WHILE DAD WAS HUNTING FOR BUFFALO. OUT OF NO WHERE SHE SAW DAD RUNNING FROM A HUGE CLOUD OF DUST. NEXT THING SHE KNEW SHE WAS BEING ATTACKED BY THE HERD. AS MOM LAY THERE HALF DEAD, THE SHOMON PICKED HER UP AND BROUGHT HER TO THE LONG HOUSE WHERE SHE DANCED AROUND MOM AND SAID PRAYERS TO HEAL MOTHER. SUDDENLY SHE WOKE UP AND GAVE MANY THANKS TO THE SHOMOM GREAT GRANDMA.

DUSTIN KNOWN AS EAGLE TOE WAS SITTING IN HIS LITTLE GRASS HUT NEAR THE STREAM CARVING A NEW PEACE PIPE. ALL OF A SUDDEN HE HEARD AN ENORMOUS SPLASH, HE SUDDENLY SPRUNG TO HIS FEET AND RAN OUT TO THE STREAM AND THERE HE FOUND A GIANT BEAVER THAT WAS STARING STRAIGHT AT HIM. HE RAN TO HIS HUT TO GRAB HIS SPEAR BECAUSE HE KNEW THE VILLAGE NEEDED FOOD DESPERATLY. HE THREW HIS SPEAR WITH ALL HIS MIGHT AND MISSED SO HE JUMPED ON THE BEAVER AND WRESTLED IT UNDER THE WATER UNTIL IT WAS DEAD. IT TOOK THREE TRIBESMAN TO DRAG IT OUT OF THE STREAM AS THEY ALL CHEERED FOR EAGLE TOE FOR GETTING FOOD THAT WOULD LAST THEM FOR THREE WEEKS.

JENNIFER THE SMALLEST ONE IN THE TRIBE, WAS ALWAYS HELPING PICK UP BUFFALO CHIPS AND HELPING MOTHER WITH OTHER JOBS. ONE DAY JENNIFER, OTHERWISE KNOWN AS LITTLE BEAR, TOOK OFF WALKING FROM THE VILLAGE. WHILE WONDERING FROM THE VILLAGE SHE CAME UPON A LARGE PIT OF SNAKES. SHE LOST HER FOOTING AND FELL INTO THE PIT. LUCKILY A TRIBESMAN WHO HAD BEEN OUT LOOKING FOR HER CAME UPON THE PIT. AS HE LOOKED DOWN IN THE PIT HE COULD SEE NO MOVEMENT FROM LITTLE BEAR, ONLY THE SNAKES SLITHERING OVER HER BODY. HE TOOK HIS GRASS ROPE AND FIT IT AROUND HER BODY AND PULLED LITTLE BEAR OUT. HE RAN HER TO THE VILLAGE WHERE THE SHOMON WAS CALLED UPON. THE SHOMON PERFORMED A DIPPING CEREMONY TO TAKE THE EVIL SPIRITS THAT THE SNAKES HAD PUT INTO LITTLE BEAR'S BODY. ALL THROUGH THE NIGHT THE CEREMONY WENT ON, AT DAYBREAK LITTLE BEAR FINALLY CAME TO AND THE VILLAGE PEOPLE ALL CHEERED. LITTLE BEAR NEVER LEFT THE VILLAGE ALONE AFTER THAT!

SHOMON, THE WISEST AND MOST MAGICAL PERSON IN THE VILLAGE WAS OFF MEDITATING ONE AFTERNOON. AS SHE SAT IN HER SACRED PLACE, A LARGE THUMPING SOUND CAME FROM BEHIND HER. WHEN SHOMON TURNED AROUND A HAIRY MAMMOTH WAS LOOKING STRAIGHT INTO HER EYES. THE SHOMON COULD NOT THINK OF ANYTHING TO DO BUT SCREAM AS LOUD

## Appendix E cont.

AS SHE COULD. WITH SUCH A LOUD SCREAM CAME MOOKIE TO HER RESCUE. HE LEAPED UP ON THE MAMMOTH WITH ALL HIS MIGHT. HE BIT SO HARD AT THE MAMMOTH'S NECK IT SENT THE MAMMOTH FLINGING MOOKIE INTO THE AIR. ONCE AGAIN MOOKIE GOT UP AND BIT AT THE MAMMOTH'S GIGANTIC FEET. TERRIBLE SCREAMS COULD BE HEARD EVEN FROM THE VILLAGE. MOOKIE NEVER STOPPED FIGHTING AGAINST THE MAMMOTH UNTILL HE KNEW THAT THE SHOMON WAS SAFE ON HER WAY BACK TO THE VILLAGE. WITH MOOKIE'S LAST BITE TO THE MAMMOTH'S JUGULAR, IT SENT THE GIANT BEAST TO THE GROUND. MOOKIE WENT BACK TO THE VILLAGE WHERE ALL THE TRIBES PEOPLE WERE WAITING TO HOLD A SPIRITUAL DANCE. THANKING MOOKIE FOR HIS BRAVENESS IN SAVING THE SHOMON.

GRANDMA WAS THE OWNER OF OUR LONGHOUSE AND THE TOOLS THAT WERE IN OUR LONGHOUSE. HER JOB WAS TO SCRAPE AND STRETCH THE BUFFALO SKIN WITH THE OTHER TRIBE WOMEN AND COOK ALL THE MEALS. EVERYNIGHT AS WE SAT AROUND THE FIRE GRANDMA WOULD TELL INTERESTING, SCARY, AND ADVENTUROUS STORIES. SHE ALSO TAUGHT US EVERY THING WE KNOW, AND STILL TEACHES US. THATS WHY WE ALL LOVE HER.

OUR WHOLE TRIBE IS VERY PROUD OF ALL THAT WE HAVE DONE AND OF ALL OUR BRAVENESS. THE TRIBE IS ALSO VERY HAPPY WITH MOOKIE AND THE SHOMON (great grandma) FOR ALL THAT THEY HAVE DONE AND THEIR GOOD SPIRITS WITHIN THEM!

THE END

## Appendix E cont.

MY STORY ABOUT MY TOTEM POLE

## MY TOTEM POLE REPRESENTS MY FAMILY:

FIRST, THERE IS A VULTURE THAT REPRESENTS MY BROTHER BECAUSE HE WILL KILL YOU BY ANNOYING YOU TO DEATH. HE DRIVES PEOPLE CRAZY!!!! ALSO, HE BITES YOUR HEAD OFF IF YOU SAY ONE WORD TO HIM.

SECOND, THERE IS A RABBIT. WHICH REPRESENTS MY MOM. SHE'S SOFT, CUDDLY, AND GENTLE. MY MOM LOVES RABBITS AND SHE LOVES TO HOLD THEM. SHE ESPECIALLY LIKES BABY RABBITS.

THIRD, THERE IS A DOG. WHICH REPRESENTS MY SISTER. SHE LOVES DOGS. SHE ESPECIALLY LOVES DALMATIANS.

FOURTH, THERE IS A WOODPECKER, WHICH REPRESENTS ME. I LOVE BIRDS. ESPECIALLY WOODPECKERS. IF I SEE A WOODPECKER I TAKE AT LEAST A DOZEN PICTURES OF IT. I HAVE WOODPECKER POSTERS ALL OVER MY ROOM.

FIFTH, THERE IS A SILLY SMILEY FACE THAT REPRESENTS MY DAD. BECAUSE, HE'S ALWAYS GOOFING OFF. LIKE FOR INSTANCE, HE TOOK MY COUSIN AND TURNED HIM UPSIDE DOWN AND SHOOK HIM.

OK. NOW THAT YOU KNOW WHO IS WHO. I CAN BEGIN WITH MY STORY. I COME FROM A CHEROKEE TRIBE. ONE DAY WE WERE WATCHING T.V. AND WE SAW A COMMERCIAL ABOUT A T.V. SHOW CALLED "INDIAN TRIBES AROUND THE NATION." THEY WANTED A CHEROKEE FAMILY TO COME AND TALK ABOUT WHAT SOME OF THEIR CUSTOMS WAS. THEY SAID WHOEVER CALLED FIRST GOT TO BE ON THE SHOW. THEY GAVE US THIS PHONE NUMBER TO CALL 1-800-23-TRIBE, SO WE DECIDED TO CALL. WE CALLED AND GOT THROUGH. THEY SAID WE GOT TO BE ON THE SHOW. THEY GAVE US THIS DATE AND TIME TO BE THERE 10/9/96 AT 9:00 A.M. THEY GAVE US THE ADDRESS THIS IS WHAT IT WAS: 6090 SOUTH PRAIRIE DRIVE, MORRIS IL. 60450. TODAY IS: 10/7/96 AND IT'S 6:02 P.M.

10/8/96

WE GOT UP TODAY AND EVERYBODY WAS TALKING ABOUT WHAT THEY

## Appendix E cont.

WERE GOING TO WEAR AND HOW THEY WERE GOING TO DO THEIR HAIR. THE DAY WENT ON AND EVERYBODY SET THEIR ALARM CLOCK FOR 6:00 A.M.

10/9/96

TODAY IS THE BIG DAY!!! EVERYBODY IS RUSHING AROUND TRYING TO GET READY TO GO !!!! IT'S 8:00 A.M. AND NOBODY IS READY YET!!! WE'RE ALL RUSHING EVEN FASTER. IT'S 8:40 A.M. WE HAVE 20 MINUTES TO GET THERE!! WE'RE FINALLY READY. WE ALL PILE INTO THE CAR. SMILEY STARTS THE CAR AND OFF TO THE SHOW. WE'RE SPEEDING DOWN THE HIGHWAY AND IT'S ALMOST 9:00 A.M. RABBITS GETTING NERVOUS. WE FINALLY GET THERE. WE RUN INSIDE AND JUST MAKE IT IN TIME. THE SHOW STARTS. RABBIT SAYS A FEW THINGS. SMILEY STARTS IN, THEN DOG, THEN ME, WOODPECKER, AND THEN VULTURE. THEN EVERYBODY TALKS A LITTLE BIT MORE. THEN THE HOST, KYLE PETTY, STARTS TO TAKE QUESTIONS. WE TOOK A COUPLE OF QUESTIONS AND THEN THE SHOW WAS OVER. EVERYBODY CALMED DOWN AFTER THE SHOW WAS OVER. WE GOT 100 FREE TICKETS TO THE SHOW, FOR DOING THE SHOW. FINALLY AFTER WE TALKED MORE WITH KYLE WE LEFT. THE DAY WAS ALMOST OVER. AFTERWARDS, WE WENT AND CELEBRATED. THEN WE WENT HOME AND WENT TO BED. WE HAD A LONG DAY!!

THE  
END

## Appendix E cont.

My totempole represents a Hawk. The bottom of my totempole represents my dad, because it is the base of our family.

The next section represents my mom it unites the base with the upper part of the totempole, which represents the kids in our family.

Above my mom is the totem that represents me, it looks like a cloud with happiness in it.

The next section represents my guinea pig because it is furry.

The next part represents the Hawks wings.

The next part has three lines that represents my three dogs.

My next part is a Hawk that represents my bother, because he likes the Black Hawks.

The last part represents my house, because everything is underneath it and the feather are the chimney.

A long time ago Indians use to live in tepees and they were the only ones who made totempoles. But now many people can make totempole, with wood, and Indians no longer use tepees.

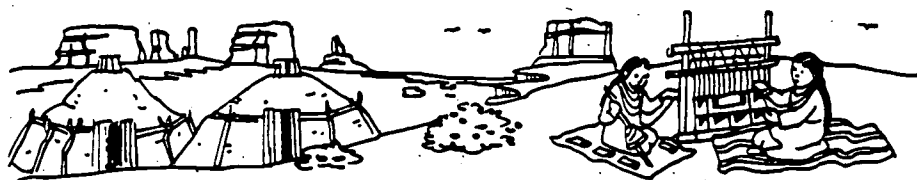
By: Tiffany Watson

Appendix F  
Social Studies Class Materials

## Map of the Past (II)

Name \_\_\_\_\_

Below are some facts about different Native American groups. Use the map and compass rose to figure out which group belongs in each blank.



1. The \_\_\_\_\_ lived in central Canada. They made sleds and snowshoes to travel in winter.
2. The \_\_\_\_\_ lived in the northern part of the Plains area. They were famous for their bravery and fighting ability.
3. The \_\_\_\_\_ lived on the shores of Lake Superior. They made dishes and baskets from tree bark.
4. The \_\_\_\_\_ lived in eastern Canada. They were experts in building and handling canoes.
5. The \_\_\_\_\_ lived on the southeast tip of North America, in Florida. They helped slaves who escaped in the years before the U.S. Civil War.
6. The \_\_\_\_\_ lived near the Great Salt Lake. They went on long trips to collect different types of plants in season.
7. The \_\_\_\_\_ lived in the middle of the Eastern Woodlands area. Many of them had large farms and plantations.
8. The \_\_\_\_\_ lived along the northwest coast of North America. They carved tall totem poles with symbols showing their family history.
9. The \_\_\_\_\_ lived in the central Plains area. They considered corn to be a holy gift.
10. The \_\_\_\_\_ lived in the Southwest area, in the northern part near the California-Intermountain border. They raised sheep.
11. The \_\_\_\_\_ lived in the Eastern Woodlands area, in the southeast part near the Plains border. They worshipped the sun.
12. The \_\_\_\_\_ lived in the Southwest area, in the central eastern part. They made clothing from animal hides and lived in huts and tipis.

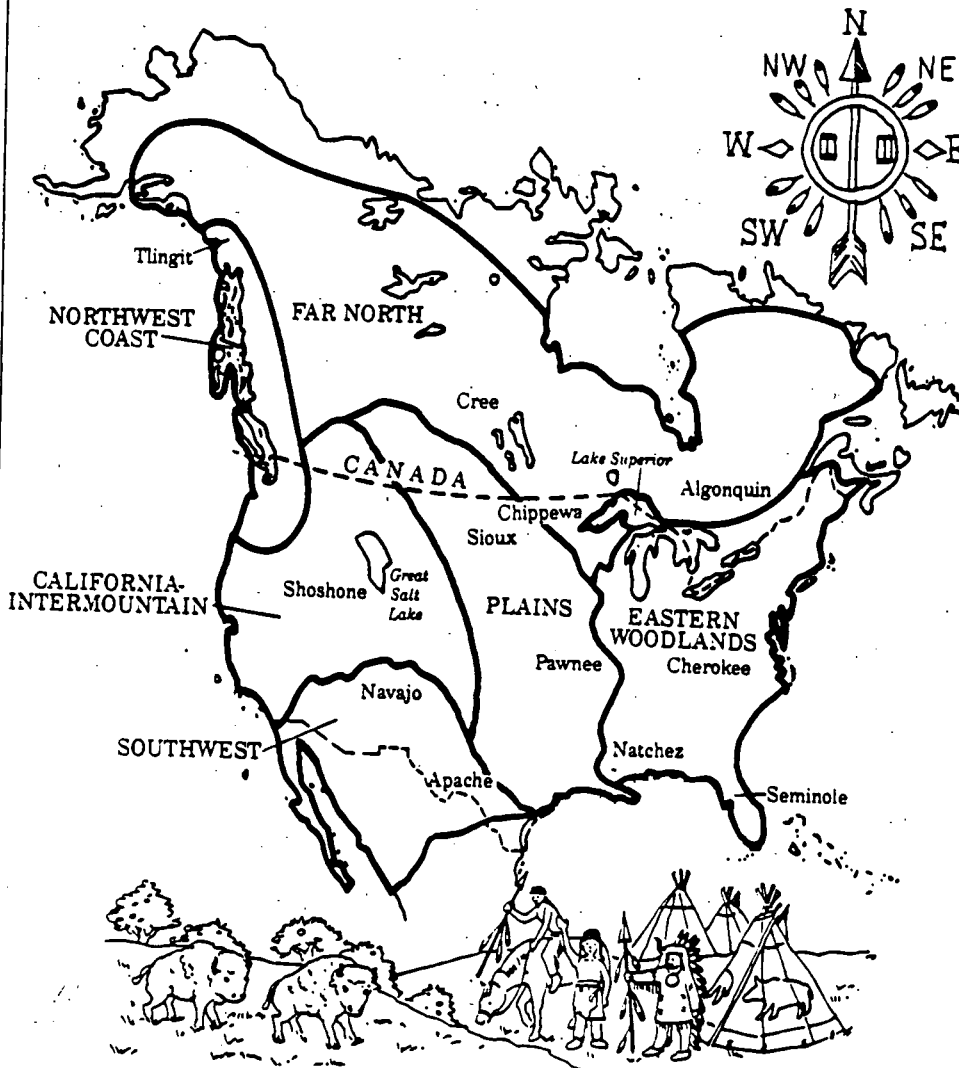


# Map of the Past (I)

Name \_\_\_\_\_

Long before Europeans came to North America, there were more than 200 Native American tribes living here. Today there are still many American Indians, but they no longer all live in their original home areas.

On the map below, you can see where some Native Americans lived.



## Appendix F cont.

Name \_\_\_\_\_

## The Kiva



As you read this story, circle the correct word in each numbered box at the bottom of the page.

A kiva is like a Desert Indian church building. The kiva was either round or rec-

tangular in 1.\_\_\_\_\_. Huge kivas were used by everyone in the village. Smaller kivas were used by families. Some kivas were built above

the 2.\_\_\_\_\_ and had roofs made of mud and logs. Other kivas were large underground rooms.

According to Indian tradition, young boys were 3.\_\_\_\_\_ to the kiva by their fathers and grandfathers. They were taught the songs, dances, and ceremonies of their people.

Rain was very 4.\_\_\_\_\_ for the survival of the Desert Indians and was part of many events. Often kachina dancers performed ceremonies inside the 5.\_\_\_\_\_ to keep rain falling and their crops growing.

One ceremony, called "Powama" was 6.\_\_\_\_\_ at the end of winter in February. The men planted sprout trays 7.\_\_\_\_\_ bean and corn seeds. The seeds were kept moist and warm by the 8.\_\_\_\_\_ that burned all night inside the kiva. When the new seedlings sprouted, they were taken outside for all of the village people to 9.\_\_\_\_\_. If the seedlings were healthy, it meant that the summer crops of beans and corn would be good.

The men spent a lot of time in the kiva. It was like a clubhouse for them. They used the kiva as a workshop, for ceremonies, and meetings. Women were 10.\_\_\_\_\_ allowed to go into the kivas except on special occasions.

1. size circle shape	2. ground houses mountains	3. hidden left brought	4. unusual important useless	5. kivas pueblos hogans
6. played performed taught	7. with of because	8. walls dancers fires	9. see catch sprout	10. maybe sometimes not

## Appendix F cont.

Name \_\_\_\_\_

**Kachinas**

As you read this story, circle the correct word in each numbered box at the bottom of the page.

The Desert Indians of the Southwest believed in friendly spirits called kachinas. Kachina spirits 1\_\_\_\_\_ in the mountains. They were not gods. They were kind and loving spirits that were go-betweens for the people and nature. The kachinas helped the people 2\_\_\_\_\_ to live a good life and to respect the beauty and power of nature.

Kachina dolls and dancers were symbols of the kachina spirits. There were over 250 different 3\_\_\_\_\_ of kachinas. Some were animals, birds, plants, or weather symbols.

Desert Indian people 4\_\_\_\_\_ that the kachinas looked after the weather and the harvest.

Kachina dolls were carved from cottonwood roots by the men of the tribe. They were painted and 5\_\_\_\_\_ with bits

of shells, feathers and turquoise stones. Kachina dolls were given as 6\_\_\_\_\_ to children to teach them about the power, love and spirits of the kachinas.

Each year kachina dancers performed rain ceremonies to 7\_\_\_\_\_ the spirits that rain was needed for their crops. Kachina dancers were men who were trained to 8\_\_\_\_\_ costumes and masks of the kachinas. A man did not become a kachina spirit, but the spirit

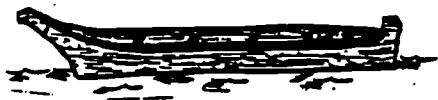
was with him during the ceremonies. At the 9\_\_\_\_\_ of the rain ceremonies, the kachina dancers would often visit the homes of the children. They would ask the children if they had been 10\_\_\_\_\_ and give them gifts of food.

1. lived watching hoped	2. travel play learn	3. kinds dolls spirits	4. wanted believed caught	5. decorated burned planted
6. food warning gifts	7. remind know carry	8. dancing wear dress	9. middle done end	10. good happy kachina

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## Appendix F cont.

Name \_\_\_\_\_

**Woodland Canoes**

As you read this story, circle the correct word in each numbered box at the bottom of the page.

The Woodland Indians used dugout canoes and birch 1. \_\_\_\_\_ canoes for fishing and transportation. Dugout canoes were made by hollowing out large trees.

These heavy canoes could 2. \_\_\_\_\_ from 10 to 15 men. Smaller lightweight canoes were made out of birch bark.

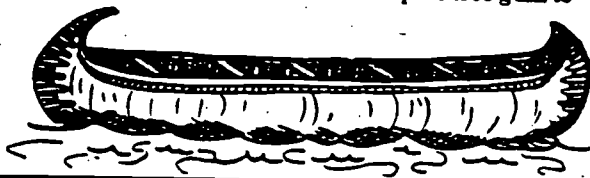
To learn about how birch bark canoes were made, we need to 3. \_\_\_\_\_ more about birch trees. The birch tree used for making birch bark canoes is called the "Paper Birch" or

"White Birch." Sometimes it is also called "Canoe Birch." The Paper Birch 4. \_\_\_\_\_ to be from 60 to 80 feet tall. The bark from these trees grows in horizontal sheet-like layers. A

5. \_\_\_\_\_ birch tree may have as many as nine layers of bark.

In the springtime when the birch trees are moist and pliable, they are 6. \_\_\_\_\_ down. The bark is carefully peeled off 7. \_\_\_\_\_ large sheets. The outside layers of bark are thick and white. Thinner brownish colored layers are 8. \_\_\_\_\_. After the bark is peeled, it is shaped, *dark side out*, over a hardwood canoe frame. It is sewn together

9. \_\_\_\_\_ spruce tree roots. Then it is allowed to dry and is sealed with pine tree gum to 10. \_\_\_\_\_ it water water tight.



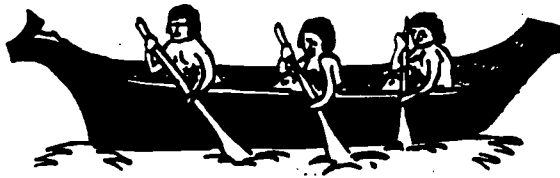
1. dirt skin bark	2. weight hold lift	3. listen see know	4. grows planted falls	5. small strong large
6. pushed cut bent	7. with in beside	8. inside under near	9. because into with	10. carry make float

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Appendix F cont.

Name \_\_\_\_\_

# Canoes



As you read this story, circle the correct word in each numbered box at the bottom of the page.

The Coastal Indians were sometimes called "canoe Indians." Canoes were used as

1. \_\_\_\_\_ for fishing, trading, visiting, and going to war. Shovel nose canoes were small and made to be used for traveling and fishing in rivers. Large, 50 foot-long sharp nose 2. \_\_\_\_\_ were used for whale hunting. They could carry 20 to 30 people and cut easily through 3. \_\_\_\_\_ ocean waters.

Canoes were made from half of a cedar log. The log was roughly shaped by splitting off slabs of wood. The inside was hollowed out by 4. \_\_\_\_\_ burning and scraping away the charred wood. Then, the hollowed-out center was 5. \_\_\_\_\_ with water. Hot rocks were dumped 6. \_\_\_\_\_ the canoe to warm and soften the wood. Wooden crosspieces were put in the center of the canoe to 7. \_\_\_\_\_ the sides and make the canoe wide in the middle and narrow at the ends.

After the canoe was stretched and shaped, the water was then dumped 8. \_\_\_\_\_

The canoe was allowed to dry. When it was dry, it was sanded to make it 9. \_\_\_\_\_. The rough dried skin of shark or dogfish was used for sandpaper. When the sanding was

10. \_\_\_\_\_ the Coastal Indians rubbed the canoe inside and out with whale oil to give it a waterproof seal and preserve it. Canoes were kept covered with mats when they were not being used. The Indians knew that if they damaged their canoes, it would take a long time and a lot of hard work to make a new one.

1. housing transportation traveling	2. canoes longhouses trees	3. smooth light rough	4. slowly chopping quickly	5. chilled carried filled
6. out into over	7. close stretch break	8. out underneath into	9. bumpy clean smooth	10. started finished work

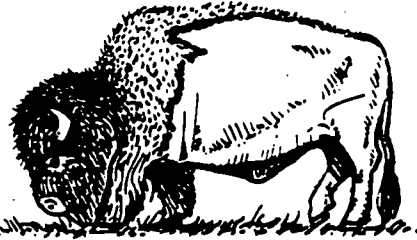
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## Appendix F cont.

Name \_\_\_\_\_

Food Source \_\_\_\_\_

## Hunting the Buffalo



Buffalo meat was a major food source for many Plains Indians. Before these Indians had horses, they had to hunt on foot for buffalo.

Because buffalo have poor eyesight, Indians could get very close to them before being discovered. Then men could use spears or arrows to kill the animals. Sometimes Indians forced the buffalo over cliffs. When the animals landed below, the Indians killed any of the animals that were still alive.

Once a buffalo was killed, it was cut up right away. The most prized parts of the buffalo, such as the tongue, were cooked and eaten as the butchering took place. Then parts of the buffalo were loaded onto a dog travois and taken back to camp. A travois was a type of sled made out of two poles attached to a dog's shoulders. When the buffalo reached the Indian camp, the women tanned the hides and made pemmican, a mixture of berries, animal fat, and dried meat similar to our beef jerky.

There were two major buffalo hunts each year. The biggest hunt of the year took place in the fall. At that time the buffalo had put on weight for the cold winter ahead and they were the fattest they would be all year. Their coats were heavy with wool to protect them against the cold. Indians used the wool and skins and preserved the meat for food throughout the cold winter months. In the spring another hunt took place. This hunt was only for meat and skins. By spring, buffalo had shed their winter coats for the warmer weather.

Great ceremonies were held before buffalo hunts. The Indian men painted themselves and danced in the center of the Indian village. In some tribes, men wore huge hats with buffalo horns as they danced. They asked the spirit of the buffalo to help them have a good hunt.

1. What is a travois? \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_
2. How were buffalo killed before Indians had horses? \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_
3. When were the major buffalo hunts held? Why? \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_
4. Why did Indians have special ceremonies before buffalo hunts?  
 \_\_\_\_\_  
 \_\_\_\_\_

## Appendix F cont.

Name \_\_\_\_\_

Meeting Basic Needs

## How the Buffalo Was Used

Plains Indians had over two hundred uses for buffalo. They used almost every part of the animal. Rawhide was made from the skin of the buffalo. Indian women made it by stretching a hide and drying it in the sun. Then they scraped all the flesh, hair, and fat from it. The result was a strong, thick leather.

Buffalo hide had many uses. It was tanned and made into tepee coverings, robes, blankets, and clothes. Sometimes the shaggy hair of the buffalo was left on the hide to give warmth. Plains Indians stretched buffalo hide to make drums. They also made a round boat called a bullboat out of willow covered with buffalo hide. Even saddles and the shields used in battle were made from the hide.

The hide was not the only useful part of the buffalo. The buffalo sinew, or tough cord of tissue, was used as thread. Indian women sewed tepee coverings and clothing using it. The buffalo stomach was used as a cooking pot, and buffalo shoulder bones were used as hoes. Paint brushes and decorations were made from the hair. The Indians also hollowed out the horns to create eating and drinking utensils. Wearing a buffalo horn headdress was considered one of the highest honors in an Indian society.

Buffalo meat was very important to the diet of Plains Indians. Often it was sliced into thin strips and dried to make jerky. This food could be kept for long periods of time. It was carried by groups moving from place to place and was eaten without further cooking. Sometimes this dried meat was combined with mashed berries and animal fat. This mixture was called pemmican.



1. Why was it very important for the Plains Indians to have successful hunts?

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2. Do you think the Plains Indians would have stayed on the plains if there were no buffalo? Why or why not?

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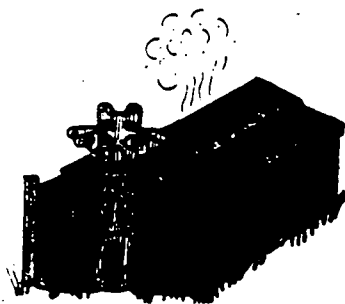


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## Appendix F cont.

Name \_\_\_\_\_

**Longhouses**

As you read this story, circle the correct word in each numbered box at the bottom of the page.

The Coastal Indians lived along the shores of

1. \_\_\_\_\_ water rivers or near the salt water of Puget Sound and the Pacific Ocean. Their winter

2. \_\_\_\_\_ were called longhouses.

Longhouses were made of large overlapping cedar planks. They had pointed roofs to 3. \_\_\_\_\_ the rain.

Some of the longhouses 4. \_\_\_\_\_ 200 feet long. These homes were so large that several families could live together inside.

There were 5. \_\_\_\_\_ windows in the longhouses. Large fires burned in the middle of the dirt floor. A hole in the roof allowed the 6. \_\_\_\_\_ from fires to escape. Cedar and cattail mats were hung up to make small rooms for the families. The mats were also 7. \_\_\_\_\_ for rugs and mattresses.

The floor of the longhouse was covered with cedar 8. \_\_\_\_\_ shavings. If the floor got dirty, the shavings were swept outside and new shavings were 9. \_\_\_\_\_ down on the floor.

The Coastal Indians lived in longhouses from November to April each year. The summer homes of the Coastal Indians were simple lean-tos or huts called cattail

mathouses. The outside was 10. \_\_\_\_\_ with cedar bark mats and cattails. These homes could be easily moved from place to place in the summer as the Indians gathered food to prepare for the next winter.

1. cold warm fresh	2. canoes homes clothing	3. hold catch shed	4. were lasted was	5. near not no
6. chimney smoke air	7. used made taken	8. splinter seeds bark	9. thrown hung gathered	10. under covered nailed

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Appendix F cont.

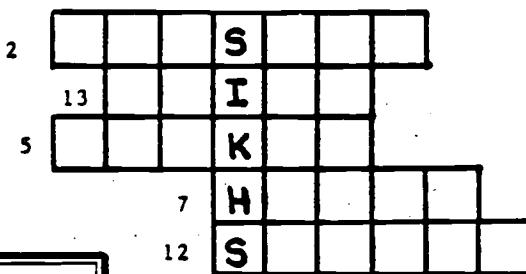
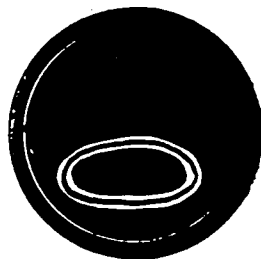
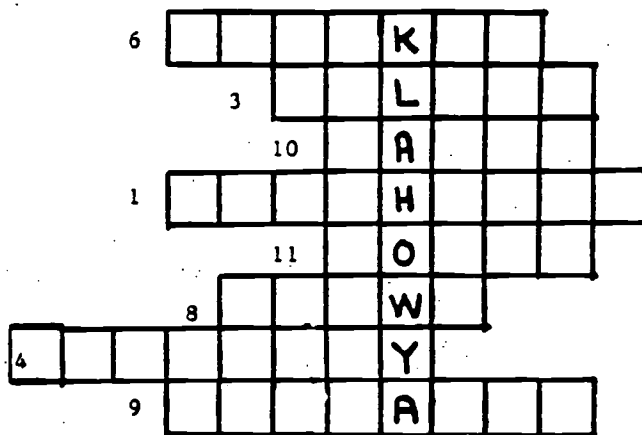
Name \_\_\_\_\_

# "Klahowya Sikhs"

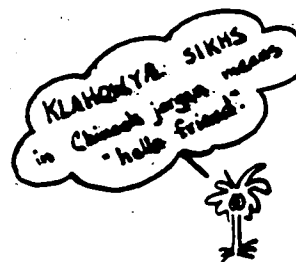


Look at the list of words in the word box. They are words you will learn about as you study the Coastal Indians. Unscramble the letters of each word at the bottom of the page and fill in the word puzzle. One letter for each word has been written for you. When your puzzle is complete, you will have a Chinook Indian greeting.

- |           |
|-----------|
| Blanket   |
| Tribe     |
| Ceremony  |
| Totem     |
| Potlatch  |
| Symbol    |
| Spawn     |
| Coastal   |
| Longhouse |
| Basket    |
| Honor     |
| Salmon    |
| Canoe     |



- |              |            |
|--------------|------------|
| 1. HLOONUSGE | 8. PWSAN   |
| 2. TSCAAL    | 9. OAHFCLT |
| 3. NLMAOS    | 10. AONEC  |
| 4. NREYOECM  | 11. TMEOT  |
| 5. SEBKAT    | 12. BSLMOY |
| 6. ALETBNK   | 13. ITEBR  |
| 7. NHOOR     |            |

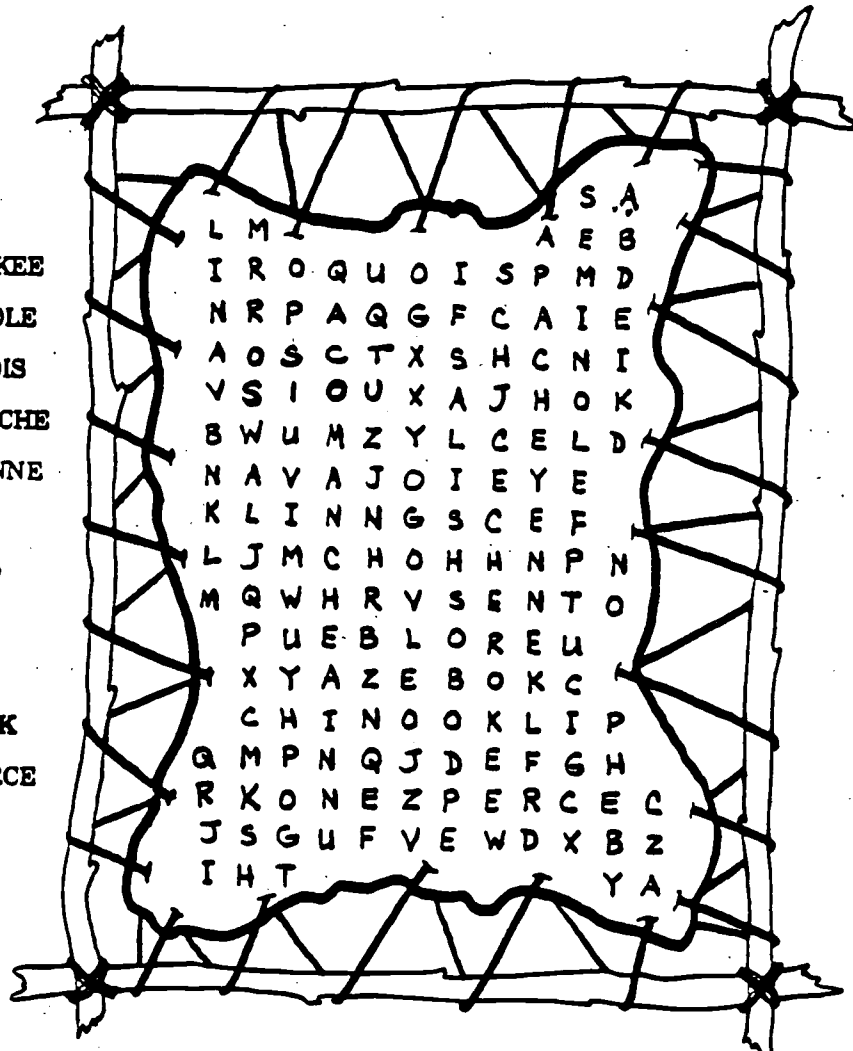


Appendix F cont.

Name \_\_\_\_\_

Look for each of these Native American Tribes in the word search. The names can be found either across or down.

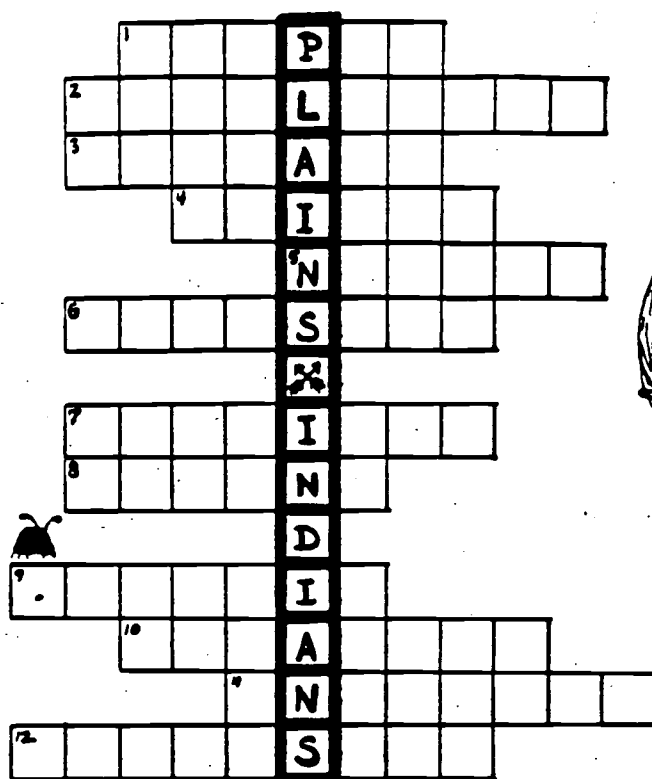
- CHEROKEE
- SEMINOLE
- IROQUOIS
- COMANCHE
- CHEYENNE
- SIoux
- PUEBLO
- APACHE
- NAVAJO
- CHINOOK
- NEZ PERCE
- SALISH



# Tribes Word Search

## Appendix F cont.

Name \_\_\_\_\_



This symbol means  
"sun". The one in the  
puzzle is "friendship."



## Clues

1. cone-shaped skin tents
2. Indian "suitcases"
3. bison
4. Indian groups
5. people living without permanent homes
6. soft leather used for clothing
7. dried meat
8. grass lands
9. type of sled for hauling
10. kind of weapon
11. quick, deerlike animal
12. shoes made of buffalo hide

coup  
 pemmican  
 antelope  
 travois  
 plains  
 moccasins  
 teepees  
 nomads  
 buckskin  
 tribes  
 ceremony  
 tomahawk  
 buffalo  
 parfleches

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## Appendix F cont.

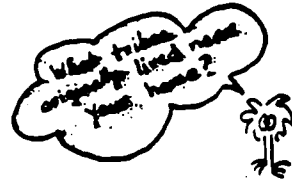
Name \_\_\_\_\_

**Indian State Names**

Thousands of places in the United States have names taken from Native American languages. Many cities, towns, mountains, and rivers are named for the people who first lived in the area.

Eight of the states in the United States got their names from Native American Tribes.

 Unscramble each group of letters to make the name of a state. Each state's name came from the name of a Native American Tribe.



1. NASSAK \_\_\_\_\_
2. ROISMIUS \_\_\_\_\_
3. HUTA \_\_\_\_\_
4. SAANKSRA \_\_\_\_\_
5. SLINLIOI \_\_\_\_\_
6. WOAI \_\_\_\_\_
7. CHAMGINI \_\_\_\_\_
8. MABALAA \_\_\_\_\_

Appendix F cont.  
Chapter 4 Part 2

Major Indian Groups: Review

Directions: Write the word from below in the correct blank.

Pueblo	travois	totem
potlatches	staple food	assembly
Nomads	Hogans	kayaks

1. Eskimos used canoes called \_\_\_\_\_. (122)
2. A \_\_\_\_\_ is a type of carrier used to transport ones belongings.(116)
3. Indians of the Great Plains who had no fixed dwellings were called \_\_\_\_\_. (116)
4. \_\_\_\_\_ is the Spanish word for village.(120)
5. \_\_\_\_\_ are the round or six sided dwellings made from logs and dried mud. (120)
6. \_\_\_\_\_ were forms of animal spirits that the Northwest Coast Indians believed in. (121)
7. The food that people depend on most for their nourishment is called \_\_\_\_\_. (119)
8. An \_\_\_\_\_ is a law-making body. (119)
9. \_\_\_\_\_ are the great feasts hosted by the chiefs of the tribes. (121)

Directions: Circle the correct answer

10. The flat treeless land that stays frozen much of the year.(122)  
swamps                  desert                  tundra

11. Dwellings of the Plains Nomads that were made by lashing poles together to make a cone were: (116)  
tepees                  adobes                  hogans

12. House made of snow blocks: (122)  
adobes                  igloos                  tepees

13. Ground cover that includes grass and grass roots is: (115)  
sod                  potlatches                  cedar bark

14. Circular houses built over shallow pits were called: (115)  
adobes                  lodges                  tepees

**Directions:** Write the letter of the answer that best completes each sentence in the blank.

\_\_\_\_\_15. These Indians depended on the buffalo for their food and shelter.

(116)

- a. Great Plains
- b. Columbia Plateau
- c. Northwest Coast

\_\_\_\_\_16. Because their main foods came from gathering and hunting the Indians of the \_\_\_?\_\_\_ were similar. (118-119)

- a. Great Plains, Great Basin, and California
- b. Great Basin, California, and Columbia Plateau
- c. Great Plains, Northwest Coast, and Eskimos

\_\_\_\_\_17. Acorns were the staple food of the: (119)

- a. Eskimos
- b. Columbia Plateau Indians
- c. California Indians

\_\_\_\_\_18. This group of Southwest Indians farmed and lived in villages. (120)

- a. California Indians
- b. Pueblo Indians
- c. Columbia Plateau Indians

\_\_\_\_\_19. These two groups of Indians were similar because they depended on hunting and fishing.(121-122)

- a. Northwest Coast and Eskimos
- b. California and Columbia Plateau
- c. Eskimos and Great Basin

**Directions:** Write the word True or False in the blank.

\_\_\_\_\_20. Life for the Columbia Plateau Indians depended on cooperation in hunting buffalo. (116-117)

\_\_\_\_\_21. Indians of the Northwest Coast had acorns as their staple food. (119)

\_\_\_\_\_22. The Indians of the Columbia Plateau chose both men and women to serve as chiefs and shamans. (119)

\_\_\_\_\_23. Hopi "means peaceful".(120)

Directions: Use complete sentences and proper grammar to answer the following.

Which animal did the Great Plains Indians depend on to meet their needs? Explain how the Indians used this animal. (116-117)

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Appendix G  
Visually Aided Materials

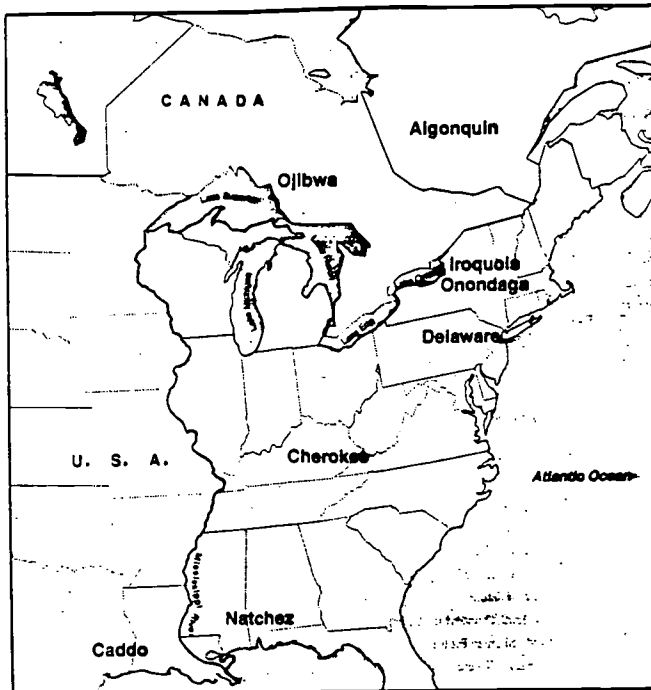
Major Plains Sites and Tribes



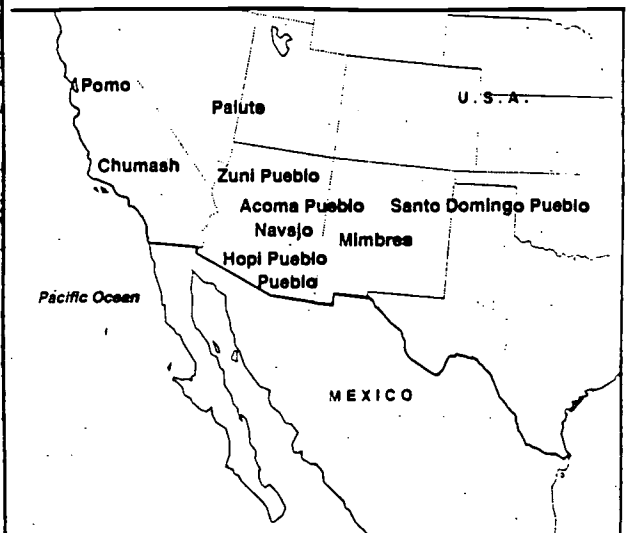
Major Sites and Tribes of North American Indian Art



Major Woodland and Southern Sites and Tribes



Major Southwest and California Sites and Tribes



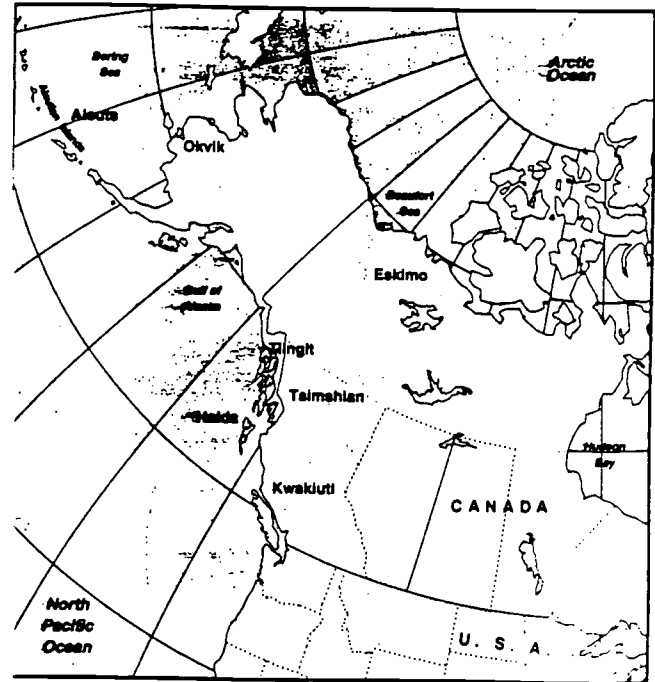


Appendix G cont.

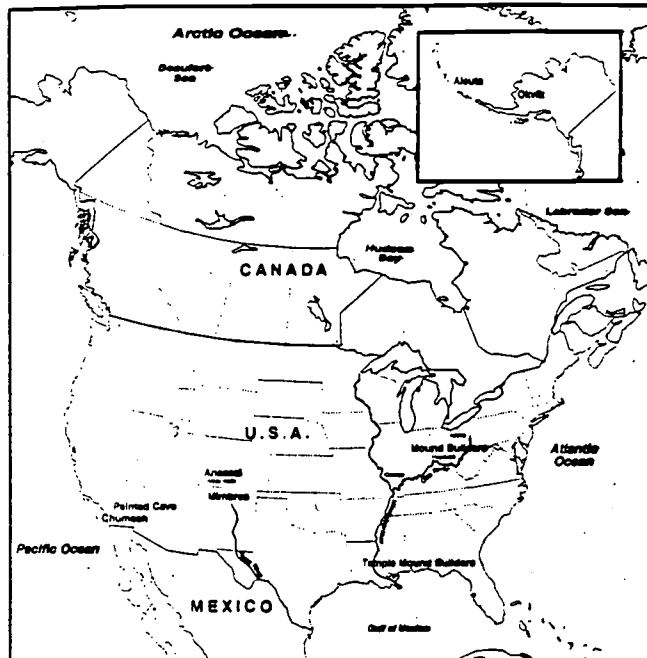
Major Prehistoric Indian Sites and Tribes



Major Northwest Coast and Eskimo Sites and Tribes



Major Prehistoric Indian Sites and Tribes



Picture Commentary

PICTURE 1 *Mother and Child, Hopewell Culture*

This ceramic figurine was found by archaeologists in a burial mound in the Ohio Valley at a site called Hopewell. The Hopewell people were part of the Mound Builders culture of the Mississippi Valley area, the earliest civilizations of what later became the United States. The Hopewell culture produced many different kinds of grave offerings to be buried with the dead. This small sculpture shows a mother and child—the most common theme of the figures found at the burial site. Many of these pottery sculptures represent women in everyday activities.

From everyday objects like these, archaeologists have been able to learn about the way of life of these prehistoric peoples, and how their customs were handed down to modern times. For example, in some of the Hopewell sculptures the women sit with both legs tucked to one side, a tradition that the Sioux Indians have continued.



PICTURE 2 *Stone Effigy Figure, Mound Builders Culture*

The prehistoric Mound Builders cultures produced many kneeling figures with one hand resting on a raised knee. This fascinating example is from Arkansas. It was made in about 100 B.C. The figure is both solemn and intense and seems to be the work of a skilled artist. Such well-made sculptures by Mound Builders peoples have been found across a large section of the southern United States, indicating that skilled carvers worked in many different communities.

No one knows the significance of this pose. Early Spanish explorers found this type of statue in Mound Builders' temples, indicating that they may have been objects of worship. They may have been buried with the dead, or they may represent ancestral figures. Some are male and some, female. Few are preserved today, because the Spanish invaders considered them to be examples of heathen idols and destroyed them.



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## Appendix G cont.

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PICTURE 3 Princess Burial Skeleton, Mound Builders Culture

This extraordinary skeleton was unearthed in a burial mound of the Temple Mound Builders culture of the Southeast. The people of this civilization lived in large cities with huge ceremonial sites for religious rites. They traded with other peoples from hundreds of miles away—perhaps as far away as Mexico.

Great mounds of the ceremonial complexes included homes, tombs, and temples. "Flots" from these burial mounds show that the aristocrats and wealthy lived at a high level of luxury, with elegant homes, jewels, and personal finery. Important men and women (including the nobility and priests) also had many servants who carried them on litters through the streets. (Such servants may have been killed when their masters died, so that they could accompany the dead person to an afterworld.)

This skeleton is known as the Princess because the body was decorated for burial with some 2,000 shell beads in long loops. Mound Builders made other elaborate jewelry—including earrings, necklaces, and arm and leg bands—out of copper, pearls, and shells. The Princess may have worn a brilliant feathered cape in addition to the shells.

PICTURE 4 Jug from Mound Builders Culture

The clay figure seen here was found in a burial mound in Missouri, near the Mississippi River in an outlying area of Cahokia, the largest prehistoric city north of Mexico. Within the burial mounds of Cahokia and its surrounding communities, archaeologists have found pottery vessels, pipes, and other remains of the Temple Mound Builders culture. Although this clay figure looks like a statue, it is actually a useful jug in the form of a kneeling figure.

Though the great civilization that produced these extraordinary objects had disappeared by about 1300, descendants of the Mound Builders spread out into large areas of the continent. Much of what we now know as Indian art was handed down from generation to generation of these descendants over the centuries.

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PICTURE 8 Rock Painting from Southern California

Some of the most striking prehistoric paintings on the continent have been found in Painted Cave, near Santa Barbara, California. This is one of the few major sites where Indian rock painting has been preserved. The walls of Painted Cave are covered with brightly colored designs that may have been made many hundreds of years ago.

This detail seems to represent a winged creature—perhaps a flying spirit who was part bird, part human, part lizard. It might also represent a mystical tribal leader, the shaman, in a trance-like state or in a spiritual transformation from human being into flying creature. Like many cave paintings, this picture was probably painted during a religious ceremony, and it may record an important dream.

PICTURE 9 Chumash Rock Painting

Here is another example of southern California rock painting, made by Chumash Indians more than 700 years ago. We can see a collection of symbolic designs—including a spotted wheel and flower shapes—that may represent the various plants used in tribal rites. Instead of the more realistic horses, deer, and bunnies shown in the tribal art of some of their neighbors in the Southwest, the Chumash preferred these abstract patterns and designs. Among them were circles within circles surrounding smaller designs.

Rock paintings like these were typically red and white; the paints were made of earth minerals that were ground with stones and preserved in casks for storage, to be available for body painting as well as cave painting. When the artist was ready to work on a wall, the paint was mixed with animal or vegetable oil, blood, or egg whites. Brushes were made from bunches of yucca or other twigs. Pigments (found at the scene) were seashells.

PICTURE 10 Prehistoric Arctic Carving

Some of the earliest known prehistoric art on the continent comes from the far north, in the Arctic. This figurine was carved out of walrus ivory by one of the seafaring Eskimo people who crossed the Bering Sea from Asia in about 300 B.C. In their frozen Arctic environment, the Eskimo had little material for making art, but walrus ivory was available.

This example is a typical tiny Eskimo sculpture, with its smooth, polished surfaces incised with geometric lines and shapes. This figure may have represented a god or goddess. Other small Eskimo carvings are in the shape of polar bears and sea animals.

Note the strangely abstract appearance of this little figure, with its large oval face and symmetrical body lines. Archaeologists guess that its style may have been influenced by art objects brought by the Eskimo from their native Siberia.



PICTURE 5 Cliff Palace, Mesa Verde, Colorado

Though the palace cities of the Mound Builders have vanished, we can still see one form of architecture inhabited by Indians of long ago. In about A.D. 1000, tribes in the Southwest began building pueblos—large communal buildings that housed an entire village. An example still visible today is the 200-room Cliff Palace in Mesa Verde, Colorado. Constructed by Anasazi Indians, the Cliff Palace is sheltered in a cave-like canyon with a rocky ceiling that arches to a height of 60 feet. From the cave to the mesa above is a high vertical cliff, which the residents climbed up and down each day.

Built on ledges on the face of sheer cliffs, the pueblos of the Anasazi represent the finest architectural achievement of North American Indians. Although the sheer cliff pueblos were abandoned in the thirteenth century, descendants of the Anasazi in the Southwest continued to construct pueblos in more accessible sites, and some are still occupied today.

PICTURE 6 Mimbres Pottery Bowl

Long before the Spaniards came to New Mexico, a culture called Mimbres was producing elegantly designed black and white pottery. Mimbres pottery production combined geometric stripes, swirls, and zigzags with some of the earliest known animal and bird designs in North America. This example, decorated with two crosses and a fish, was made in the twelfth or thirteenth century. Notice how the complex use of black and white stripes and the reversed cross image give the design a circular or spinning feeling.

Such dishes played an important role in the ceremonial life of the Mimbres people. They buried their dead under the floors of their homes and covered the head of each corpse with a pottery dish or shallow bowl. This burial pottery was ceremonially "killed" or broken in the middle; note the hole in the center of this example.

PICTURE 7 Cave Painting from Texas

This fascinating painting was discovered in a 1,000-year-old cave in the Pecos River area of Texas. The giant central figure is a shaman, a mystical holy leader and healer who was thought to have extraordinary powers over the natural world—a universe that could be terrifying indeed to prehistoric peoples. The shaman is shown here calling forth the spirits of the hunt, to ensure success for his people. He carries pouches for hunting gear made from the tough skin of the prickly pear. In one hand he holds arrows or spears, and in the other, a device for launching them. Deer run across the bottom of the painting; some have already been struck by hunters. Note the small figure of an ordinary hunter at the lower right. The artist has used the different sizes of the figures to show their relative importance in the universe.

PICTURE 11 Eskimo Polar Bear Carving

Descendants of the early Eskimo carvers continued to make art, using the only materials they had at hand. Eskimo artists used ivory from the tusks of the walrus, as well as whalebone, wood, and feathers. Small Eskimo objects like this ivory polar bear, which was carved around 1840, were exceptionally realistic in form. The holes in the mouth—and perhaps the eyes—were once decorated with colored beads.

This carving was probably a charm used by an Eskimo shaman in a ceremony. Eskimos believed that such charms endowed them with supernatural power when they were hunting or ill, or at other vitally important times. If the hunter carried a piece of polar bear bone, for example, it was supposed to make him invisible to the caribou he was stalking.

PICTURE 12 Eskimo Bowl

Here is another example of strikingly realistic Eskimo art. This delicately painted wooden bowl shows two caribou—a major source of Eskimo food and clothing. The caribou hunt lasted only a few weeks each summer, but its importance to the tribes was immeasurable. Food, fur, and skin for housing were all necessities provided by the caribou.

Good hunting and fishing were central to Eskimos' lives, and they hoped that picturing their quarry could help them achieve such success. Therefore, images of the caribou and other Eskimo quarry like the whale and the bear appear on many useful Eskimo objects, from bowls and pipes to game boards and musical instruments. The two caribou seen here are tied with a rope at their necks and pierced with spears—an artistic representation of a successful hunt, which they hoped would help the real-life hunt end in success.

PICTURE 13 Eskimo Shaman's Mask, Canadian Arctic

The Eskimo's belief in magic and the power of the supernatural brought about some of the most dramatic and imaginative art of any group in North America. This highly unusual mask from the Canadian Arctic is a good example. It was worn by a shaman—a holy man. Made of carved and painted wood, the mask contains images of the sun and the moon, hands, and two dog spirits. It probably describes a vision the shaman had. It would have been worn during a public dance or religious ceremony honoring the spirits on the carving. Since dogs were as essential as the kayak and good weather for Eskimo life, their images are often found on shamans' masks.

Eskimos believed that every object and living thing had its own spirit. Thus the creative possibilities for making images of these spirits were unlimited. Because masks like this one were meant to please the spirits that they portrayed, the carvers took great care with their work.

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PICTURE 14 Eskimo Shaman's Mask, Alaska

This fascinating mask comes from the lower Yukon area of Alaska, where it was made for an Eskimo ceremony. It is very large—16 inches high—and is made of wood, whalebone, and seal tallow (a strip of seal hide). It was painted reddish brown and white.

Eskimo masks were often designed to be distorted or grotesque, or even humorous (not unlike some contemporary art constructions). Abstract masks were only used for religious ceremonies. This example represents a face with two unequal eyes (one above the other) and a large gaping mouth stretching up one side. Above it is a skeleton head and a hunting bow. Each element represents various spirits of humans and animals that a shaman has seen in a vision.

Since Eskimo masks represented images seen in dreams and visions, they were vividly imaginative in form, as seen here. The free exploration of abstract designs and images by Eskimo artists was very different from the more realistic aims of tribal artists in other parts of North America.

PICTURE 15 Haida Drum Painting

Like their neighbors far to the north, tribes along the Pacific Coast of Canada and the United States were believers in the supernatural and the mysterious powers of air, Haida, Kwakiutl, and Tlingit Indians made some of the most abstract and fascinating designs of any tribes on the continent. This Haida design, which covers a drum shaped like a box, shows typical elements of Northwest Coast art: bold and bright colors, strong black lines, and symbolic patterns, used to decorate objects for daily and ceremonial use. The patterns were based upon a symbolic design "vocabulary" that consisted of animal parts, such as eyes, ears, tails, fins, and paws. Each animal was represented by certain designs.

In this type of artwork, each animal was represented by certain symbolic designs made up of animal parts. The pattern shows bare represents a bear. Note the repeated images of eyes, stylized paws (in the center), and abstract mouths and mouths. A pattern like this allowed the viewer to recall and relate to the animal and spiritual world.

PICTURE 16 Tlingit Wolf Mask

At great meetings called potlaches, the Northwest Indians dressed themselves as animal spirits in costumes and masks for ritual ceremonies involving dance, song, chanting, prayer, and fasting. The Tlingit mask shown here represents a wolf spirit. The person who wore it would have told, through words and dance, fantastic legends that assured the wolf spirit of their historical and spiritual importance. This assurance was necessary because, according to tribal belief, although the natural world of animals and fish lived expressly to nourish human beings, every creature also possessed a bad spirit that could interrupt the supply of riches and bring illness and death. Masks like this were designed to honor and please the animal kingdom and thus keep the bad spirits away.

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PICTURE 20 Tlingit Blanket

The killer whale was apparently also the animal crest of the owner of this ceremonial blanket. A prized possession exchanged by Northwest Coast Indians in both the United States and Canada, the Tlingit blanket was often a gift given in a potlatch ceremony.

Woven of mountain goat wool and shredded cedar bark, this example—like all Tlingit blankets—is decorated with repeated designs that identified the owner and his clan. Note the characteristic angular lines and abstract symbolic patterns; they are recognizably similar to the carved wooden masks and symbols of the tribe. The complicated weaving patterns of these Tlingit blankets make them the most admired textiles of the Northwest tribes.

Tlingit weaving was done entirely by women, from designs made by their husbands or fathers. The richest Tlingits paid a high fee to the women for weaving their blankets.

PICTURE 21 Kwakiutl Thunderbird Costume

Among the most spectacular rites of the Kwakiutl tribes was the Thunderbird ceremony. Imagine a man dressed from head to toe in this costume of eagle skins and feathers, topped by the dramatically carved and painted wooden mask, bursting into a room flapping his wings and uttering piercing shrieks. His giant beak identified him as the celestial spirit called Thunderbird. Just as some ceremonies included artistic representations of salmon or bear, the Thunderbird costume and mask were a disguise that seemed to bring the Thunderbird spirit to life.

PICTURE 22 Haida Shaman Figure

This wood sculpture comes from British Columbia in Canada, where it was made by a Haida carver. It represents a dead shaman, or holy man, as he would have appeared in his grave box or coffin. His feet point downwards under the box to show his position buried in the earth. He is wearing his juncos skin.

The carving emphasizes the shaman's chinness, perhaps to indicate that he had starved to death. (A similar carving—perhaps by the same artist—is said to have pictured a shaman who was lost in the woods and died of starvation after breaking both legs.) The prominent ribs of this carving might also have been influenced by the art of nearby tribes from the Northwest Coast who specialized in "X-ray" carving that revealed the skeletal structure of the body.

Made around 1830, this poignant sculpture shows us a more personal, emotional side of Northwestern tribal art.



PICTURE 17 Tlingit Salmon Man

The Tlingit thought of the salmon as people in another form. According to Tlingit belief, every year the "Salmon People," who lived in a village under the sea, took on the form of the fish and swam upstream to become food for the Indians. After the salmon were caught and their flesh eaten, the Indians threw the bones into the sea so that they could be transformed back into living "Salmon People" to begin the cycle of life and death again.

This fine Tlingit painted wood carving of a Salmon Man shows the mythical relationship of salmon to humans. It shows a man emerging from a salmon's body. The combining of fish and human shapes (note the divided tail that suggests legs) is an example of the creative brilliance of Tlingit wood sculpture.

Picture Commentary • 25



PICTURE 18 Kwakiutl Whistling Mask

This Kwakiutl wooden mask with its large round mouth was known as a "Whistling Grandmother." It symbolized the evil spirits who breathe out illness through their blowing lips and cause children to die. The mask would have been worn during a dramatic performance of tribal myths before the entire village. The main characters in these stories wore masks and costumes to make the happenings seem very real.

Made of carved wood painted red and black, this mask also has fur eyebrows and a fringe of human hair. Hair taken from an enemy's scalp was believed to possess supernatural power. After it was purified it was thought to give the wearer protection from evil.



PICTURE 19 Kwakiutl Killer Whale Mask

The Kwakiutl made some of the most colorful and exciting North American masks, such as this killer whale mask from British Columbia, Canada. Each mask represented a particular spirit—usually that of an animal or bird; this mask symbolized the fierce killer whale. During tribal ceremonies, masks like this one were worn by dancers and storytellers who brought to life mythological tales about the animal spirits in the tribal past. No two masks—even when they represented the same spirit—were completely alike. Each mask was designed according to its owner's interpretation of the legend. Therefore, sometimes the meaning of the mask was lost when its owner died.

Parts of these masks were often movable, making them even more realistic. Note the spring attached to the dorsal fin of this mask; the wearer could activate it while he performed.



PICTURE 23 Tsimshian Totem Poles

Totem poles—giant carved and painted poles like those seen here—are among the most striking and memorable art of any group. Along the Northwest Coast of North America, tribes like the Tsimshian, the Haida, and the Kwakiutl erected these giant carvings in front of the houses of different families.

In elaborate and detailed carving like that shown here, totem poles told the story of the family's ancestry and history, and honored the clan's animal ancestors. They announced to all visitors the family's position in the community; those with high status had many more rights and privileges than others in the village. The center totem shown here, for example, belongs to a family of the Wolf Clan. It honors the Thunderbird, seen in the center. Above and below the giant bird are two rows of children who are the offspring of an ancestor captured by the Mountain Eagle Spirit.



PICTURE 24 Kwakiutl Totem Poles

The Kwakiutl made the magnificent totem poles seen here. They now stand in a park in Vancouver, Canada. They are topped by giant eagle wings and include images of both humans and animals.

Totem poles had several different uses besides announcing the family's history (much like a coat of arms). Totem poles like these could be a memorial to a dead chief; the chief's heir would place the memorial totem pole along the beach in front of the village or alongside the chief's grave. Sometimes the totem pole actually contained the remains of the body. Memorial totems among the Kwakiutl often bore the carving of a birdlike figure at the top, as these poles do. Some totems were actually part of the owner's house, helping to support the roof. Sometimes totems were used to humiliate an enemy. They referred to the owner's success over another chief and were the cause of revenge and continuing feuds between rivals.



PICTURE 25 Pomo Basket

Basket-making was a form of tribal art practiced all over the continent. Some of the finest North American baskets were made by the Pomo Indians of California. Pomo baskets like the one shown here were made of dried grasses and willow branches and feathers, ornamented with beads and shells. Thousands of tiny stitches—some too small to be seen without a magnifying glass—held the materials together. When the explorer Sir Francis Drake reached the coast and first met Pomo Indians in 1578, he described a feathered basket like this one as "so well wrought as to hold water."

The fine work and bright decoration on this basket may have taken a full year to complete. The feathers for Pomo baskets came from birds like the meadowlark, the bluebird, the woodpecker, and the quail; the beads were made from shells like the abalone and clam. Pomo baskets made with these many different natural elements are among the most prized baskets in the world today.



## Appendix G cont.

PICTURE 26 Hopi Baskets

Hopi baskets from the Southwest are also among the most highly treasured for both their craftsmanship and their interesting design. Women were the designers and basket-makers of the Hopi tribes. The reds, yellows, and blacks of the baskets shown here are typical; green was sometimes added. Hopi basket patterns vary from geometric triangles and swirls (as with the top design here) to symbolic designs (like the one on the bottom) that might picture masks, kachinas, or other tribal images. Woven baskets and plaques with particular symbolic patterns were used in many tribal ceremonies.

These baskets were made of grasses sewn together with thin strips of yucca leaves. In addition to ceremonial containers, basket-weaving provided many important necessities for Hopi life, including trays and bowls for corn and other foods and backs for infants' cradle boards.



PICTURE 27 Navajo Rug Detail

The Navajos are world-famous for their skill as weavers. Navajo women were the weavers of their tribes. They spin the wool on a spindle, dyed it with natural colors made from ores and vegetation, and then wove it on large looms made from tree trunks and branches. After weaving, the rug was flattened by burial in damp sand for a few days. (This process is still in use in some places today.)

The design of Navajo rugs has developed from the earliest simple stripes of red and black to more complicated patterns. This example, made about 1880, includes wide dividing strips, which indicate that it was woven for a chief. Like modern op art, Navajo geometric designs often include complex spatial illusions made with repeated patterns. Do the white boxes holding the red stripes on this rug seem to be in front of or behind the crosses?



PICTURE 28 Navajo Storm Pattern Rug

While Navajo rug design seems purely geometric at first glance, it can also be seen as a collection of abstract images of landscapes and nature. This rug's design, for example, represents a storm. The zigzags, squares, and other angular patterns are symbols of a southwestern storm, thunder and lightning on a rainy gray landscape. The importance of the storm to crops is emphasized by the two images of growing corn on each side of the center design.

The close relationship of the Navajo to the land and nature is reflected in every aspect of their art. The long stripes and squared-off patterns in their weaving can be interpreted as abstract views of the southwestern landscape with its buttes, mesas, long horizon lines, canyons, and plateaus.



PICTURE 32 Zuni Pottery Water Jar

Here is another style of Pueblo Indian pottery design. The Zuni created particularly fine jars and bowls. Their distinctive and delicate red and black designs were filled with symbolic and spiritual meaning. Zunis believed that pottery had a conscious existence (if a pot broke during firing, the sound was thought to represent the cry of its escaping spirit). When the Zuni potter (always a woman) had completed her bowl or jar, she left a piece of food in it while it was baked in the kiln because it was now a "Made Being."

The image of a deer often appears on Zuni pottery, as seen here. The deer is painted with a red heart connected by a red line to its mouth. This was called a "spirit path," which represented the deer's breath or life force.

As in this example, different designs appear on the neck and the body of Zuni pottery. The two sections are always divided by a life line, broken somewhere to allow the spirit of the maker to escape.



PICTURE 33 Hopi Helmet Mask

Here we have a Hopi kachina helmet mask. Kachinas are the gods of the various Pueblo Indian tribes of New Mexico and Arizona. During ceremonies throughout the year, members of the tribe put on costumes and masks like this one and impersonate the gods in dance and rituals to ensure their favor. Hopi kachina ceremonies include over 350 different personages, each with a different costume and mask. The most sacred kachina masks never change. The lesser kachina spirit masks have ears, snouts, beaks, and other dramatic features. We can tell that this is a lesser kachina spirit mask because it has a tooth-filled mouth, perhaps representing a wolf. Made of painted leather and feathers, this mask combines typically geometric patterns around the eyes with the fanciful snout and the eagle-feathered crest and decoration.



PICTURE 34 Hopi Kachina Doll

This is a small model of a kachina dancer. Called a kachina doll, it is carved of wood. Kachina dolls are given to Hopi children to play with and to hang in their homes. Since the dolls' purpose is to teach the children the meaning of their tribal heritage, the masks and costumes of each kachina doll are made as realistically as possible. This example shows the elaborate detail of one ceremonial headdress and mask. Because the mask is considered the most important part of the costume, it often dwarfs the body. The complicated carved wooden headdress on this doll is adorned with feathers.

Kachina dolls have become so popular with outsiders that they are now often produced purely for tourists. There is even a Mickey Mouse kachina doll today. But the original dolls are among the most interesting and skillfully made sculpture of any tribal art in North America.



PICTURE 29 Navajo Rug Detail (Four People)

In the late 1800's Navajo weavers began to sell their rugs and blankets to outsiders (including other Indian tribes), who brought them to their homes around the world. As the blankets' popularity grew, the weavers broadened their design ideas to appeal to bigger markets. The result was pictorial rugs like this one, with increasingly complicated patterns and woven pictures that showed Navajo ceremonies and scenes.

This fine example shows a line of Navajo figures dressed in ceremonial dance costumes decorated with feathers. Despite the recognizable figures in decorative clothing, the design remains strongly angular and geometric; the rows of feathers resemble the repeated patterns of the purely abstract rugs. The basic Navajo rug color scheme of red, white, black, and gray also remains.



PICTURE 30 Navajo Silver Jewelry

Silver jewelry made by the Navajos is famous throughout the world. Simple symbolic designs that resemble line drawings and the squared-off images of weaving characterize Navajo jewelry patterns.

On the left is a pendant necklace of a supernatural figure in the form of a dancer wearing a ceremonial headdress, while the two objects on the right are pins in the shape of a sun and a bird with its head turned backwards. All three designs are related to tribal events: Dance is an important part of most Native American ceremonies, while the sun and bird are both symbolic tribal images.

Navajo silver jewelry, like this pendant, is often inset with turquoise stones, for turquoise has both symbolic and artistic value. Ancient peoples in many parts of the world buried their dead with turquoise stones.



PICTURE 31 Pueblo Pottery Jar

The most admired pottery in North America was made by the various tribes of Pueblo Indians in the Southwest. Pueblo tribes, including the Hopi, Zuni, and Acoma, each had their own style of pottery design. Patterns ranged from the severely geometric black-and-white style of the Acomas to the brightly painted, pictorial vases of the Hopi. No matter how different the patterns, however, all Pueblo pottery had special significance and spiritual meaning for its makers and users.

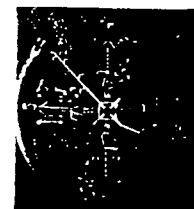
This example comes from a pueblo at Santo Domingo near Santa Fe, New Mexico. Its style of simple geometric circles and triangles in black and cream is typical of the Acoma Indians. The art of making beautiful ceramic ware like this jar was brought to the Southwest by Mexican Indians in prehistoric times. Many Pueblos still make pottery today, using the traditional tribal designs.



PICTURE 35 Navajo Sand Painting

Among the most interesting—but least permanent—examples of Native American art were the sand paintings of the Navajos, used in healing ceremonies. When someone was sick, as many as a dozen artists were called upon to make a symbolic painting using different colors of sand. Crowds came to watch and eat as a medicine man spread a light layer of sand on the floor of the patient's home. He then chose symbolic designs inscribed to bring health as well as good crops to the people of the tribe. Using colors ground from rocks, root bark, crushed flowers, charcoal, and different sands, the powders were sprinkled into a complex pattern. When the picture was finished, the patient was set in the middle of it while the shaman chanted prayers to drive away the evil spirits. When the ceremony was over, the painting was destroyed, even though it may have taken days to make.

This sand painting shows the Navajo gods of the four main compass points. The principal god—the god of the East, painted white—is at the top. He holds various good-luck charms, including a rattle and a basket symbolizing the harvest. Below him is a white diagonal representing corn, one of the four sacred plants of the Navajos. The god of the West, at the bottom, protects another important plant: squash, shown in yellow. The god of the South, on the right side, is seen with a gray beanstalk, while the god of the North appears on the left with a black stalk of tobacco. The four figures are shown within an arching rainbow. As you can see, Navajo sand painting was symbolic; each pattern has a specific meaning.



PICTURE 36 Sioux Deerskin Painting

Images of visions and dreams were especially important in the artwork of Plains Indians. In paintings like this one the actual, the dream, and the spirit world are united. This reflects the strong belief of many Sioux Indians that the visions of dreams are as real as the waking state, and that spiritual forces pervade the world of nature.

This Dakota Sioux painting on deerskin is a vision of spirits in the sky. Both the sun on the left and the moons are shown in their homes in the heavens. The houses in the sky are bigger and better than those on earth. Prayers arrive in the heavens through the eagle-feather-fringed pipe stems. A great medicine man leads a horned spirit figure, warriors, and other tribe members in a ceremonial dance. The Dakota artist who made this painting interpreted his spiritual vision with both realistic details like the houses and figures and traditional geometric patterns representing the earth.



## Appendix G cont.

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PICTURE 37 *Pawnee Drum*

Ceremonial life among Plains tribes included chants and dances, accompanied by music. The major musical sound came from the rhythmic beats of a drum, like this one. The drum itself was decorated and had important significance to the tribe. This drum was made by Pawnee Indians who lived in Kansas or Nebraska. It is made of painted rawhide. It had two sides and was carried and beaten with a stick. Its central cross is symbolic—like most tribal designs. Both colors and symbols represented different things to different tribes. For example, the color red could mean thunder, sunsets, or blood, while black could represent night or safe return from battle. To some tribes a cross represented a star, while to others it could mean the four quarters of the earth.

PICTURE 38 *Plains Indian War Shirt*

Even the designs on clothing had great spiritual significance to the Plains Indians. Here we have a much-prized war shirt, an example of a carefully ornamented piece of clothing that was at the same time decorative and meaningful. This war shirt is made of buckskin, with hanging strips of fringe that increased the impression of motion as the warrior rode his horse. It also bears the geometric, striped bead decorations that were typical of tribal design among Plains Indians. (Sometimes the elaborate beadwork could weigh as much as seven or eight pounds.) In addition, the shirt has a centerpiece of human hair, a scalp, proving the warrior's bravery in a previous battle and hopefully protecting him from danger in the next.

PICTURE 39 *Shoshoni Rawhide Shield*

This shield was made and carried by a Shoshoni in the Utah area. Bead shields, made of rawhide or buckskin, were painted with designs believed to have the power to protect the carrier. The shield's owner did the painting, basing the design's symbols on a personal vision he may have had.

This shield is hung with eagle feathers—an important symbolic element in Plains Indian decoration. The shield is painted with many celestial symbols, including a sun, stars, a moon, and a jagged image that may represent lightning. A buffalo and a bow and arrow complete the design, the significance of which was known only to the shield's owner.

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PICTURE 42 *Chippewa Saddle*

Plains horsemen used a well-decorated and beaded saddle on many occasions. Saddles like this Chippewa one were made of elk or moose hide stuffed with plant materials and then elaborately ornamented. All beading was done by the women of the tribe.

This example of tribal art is especially interesting because both its materials and style indicate great social and political changes in the lives of native North Americans. Originally, tribal art was decorated with quillwork in geometric patterns. Contact with white settlers made glass beads available, which began to replace quillwork in tribal embroidery. Glass beads came in many different colors and were much faster and easier to use.

An even greater change was the use of flower designs, like the pretty blossoms on this saddle. First introduced by French missionaries, floral patterns, like glass beads, spread from the Woodland Indians to the Plains.

PICTURE 43 *Dakota Sioux Parfleche*

This small Dakota Sioux trunk or box, called a parfleche, was used to carry dried meat and other articles. Made of stiff rawhide from which the hair had been removed (by soaking in lye), the parfleche was an important possession of all Plains Indians. Its name comes from the French words for warding off arrows, and it was, in fact, exceptionally strong.

The designs of parfleches, as we can see here, were usually geometric, with triangles, diamond shapes, and zigzag patterns painted in bright colors. Only tops covers, shields, and skin robes of the Plains Indians bore pictures that were representational—usually images of war. Other objects, like this parfleche, were almost always decorated with abstract patterns. The different patterns and colors often identified the tribe.

Objects like the parfleche were prepared and painted by women, who also did all quillwork and beadwork, silk embroidery, and geometric painting. Men produced the symbolic and realistic designs on equipment for ceremonial occasions and warfare.

PICTURE 40 *Cree Quilled Shield*

Native Americans made use of whatever material was available to them for decorating their belongings and creating colorful and meaningful objects. Among the most unusual materials were the quills of porcupines, which were used to ornament many different tribal objects. This rawhide Cree shield, from the Plains of Canada or the United States, is covered with quillwork in a pattern of geometric circles. (Designs for men were often in circle shapes, while women's clothing and objects were frequently decorated with stripes.)

The quills were removed from the carcass of the porcupine. Then they were flattened out by sucking and biting and pulling between the teeth. After dyeing with natural dyes, the quills were wrapped around strips of rawhide in ornamental patterns, with the striking results you see here. This elaborate technique was eventually replaced by the use of glass beads, which were easier to handle and allowed more intricate designs.

PICTURE 41 *Sioux Horse Effigy*

The horse was such an essential part of tribal life among Plains Indians that its image appears frequently in their art. The Sioux were so attached to their horses that they sang to them and made effigies, or models, like this one to those killed in battle. But this graceful carved horse is unique; it is the only complete horse sculpture made by Plains Indians in existence today. It depicts a wounded horse lunging forward with outstretched neck. Its horsehair tail and its leather reins make it seem curiously real, while its narrow, carved wooden body seems almost supernatural in its sense of motion and coming death.

This carved horse was probably used in a Victory Dance ceremony, because wounded horses were sometimes honored by being brought into the dance and covered with paint where they had been struck by a bullet. This effigy would have been a striking addition to the ceremony, for it is more than three feet long and was originally painted in bright colors. The holes painted red represent the horse's wounds.

PICTURE 44 *Dakota Sioux Winter Count*

In addition to purely geometric and visionary art, the Dakota Sioux also produced drawings like this one on buffalo skin that were both pictorial chronicles of events and calendars. These drawings were called "winter counts." Each year the warrior who was keeping this record added to it. A different symbol represented each of the year's major events, such as battles, illnesses, and treaties.

This winter count was made by a warrior called Lone Dog, between the years 1800 and 1871. Though this was a major time of white invasion, Lone Dog's winter count pictorial history is more concerned with tribal affairs. Reading from the center outward, the succession of pictures tells us of twenty-four battles or raids with other tribes (symbols include arrows piercing a tepee or horse), four epidemics (symbols include a body covered with spots—probably smallpox brought by white invaders), a treaty with the Northern Cheyenne (represented by a handclasp—a custom adopted from whites), and a shower of meteors (pictured as dots surrounding a crescent moon).

PICTURE 45 *Plains Indian Buffalo Hide Painting*

Another example of Plains Indian art that was designed to provide a realistic account of true happenings were their pictographs, paintings made on the hide of buffalo. You can see many of the typical characteristics of these paintings in this example. These works described the war and hunting exploits of their owners. They were drawn and colored in with natural paints made from earth minerals and plant juices. Figures of people and animals were usually simple profile views similar to the early designs that ancient ancestors had left on rock formations across the country.

In this buffalo hide painting, you can see a number of activities taking place. On the far right a brave is grabbing the head of a horse that is lunging toward him. In the center a hunter on horseback is pulling a captured bull, while at center bottom two braves are engaged in hand-to-hand combat. Many of the figures shoot bows and arrows, but this picture, made around 1830, also shows an Indian with a gun at the top left, indicating that white people and guns had already arrived.

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## Appendix G cont.

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PICTURE 46 *Crow Shield*

The drastic changes brought about by the coming of white people can be seen in Plains art in many different ways. An example is this spectacular shield, which was once owned by the Crow chief, Big Bear. Crow Indians lived on the Plains in what is now Montana and in mountainous regions around Yellowstone. They were hunters and fierce warriors.

This shield is made of painted buffalo hide and buckskin. Its design shows clearly how the white people's introduction of firearms changed native life: The bear is shown charging into a hail of bullets. The large footprints and repeated line patterns emphasize the speed of the charging animal. The shield's design probably also had special symbolic significance to Big Bear, giving him protection in battle. The painted lines may represent the rays of the sun or thunderclouds, while the bear image is related to Big Bear's name and experiences.

PICTURE 47 *Sioux Pictograph*

A more naturalistic style developed among tribal artists influenced by the painting styles of white artists who visited their settlements. You can see the changes in this example. Instead of the simpler pictographic drawings of the past, tribal artists began to do more realistic paintings of men and horses, and to use cloth instead of animal skins as a background surface. They paid increasing attention to the proportions and real-life action of running horses, and to the colors and details of costumes.

The pictograph seen here was made on a piece of muslin cloth by a Sioux artist. This dramatic scene pictures a battle between white soldiers and Indian braves, with many casualties on both sides. Like the earlier painting, the horses and men are again all in profile, but a much greater variety of movement and action is shown. The many different positions of the horses—including fallen, bucking, and charging teams—shows this new attention to realism. The white men fighting the Indians are clearly pictured in hats and uniforms firing guns, while the Indians are shown in headresses, some with bows and arrows, and others with guns as well.



36 • Native Art of North America

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PICTURE 48 *Arapaho Ghost Dance Dress*

This Arapaho dress represents one of the most tragic periods in tribal history. In 1889 and 1890, Plains Indians living in desperate circumstances on reservations eagerly embraced the new Ghost Dance religion introduced by a Paiute prophet. They developed a new art form—shirts or dresses like this one, painted with mystical symbols and worn during the Ghost Dance. The faithful thought that these specially painted garments had a magical ability to stop bullets. This belief is expressed in the turtle design in the lower center of this dress. The Arapaho often used the turtle as a symbol because the turtle's shell protected it from danger. Other decorations seen here include stars, thunderbirds, a shaman figure, and eagle feathers.

Followers of the new religion believed that if they performed the Ghost Dance and did no harm to anyone, the buffalo would return, the white people would disappear, and all the Indians' dead would return to life. Tragically, white officials observing Ghost Dances in garments like this thought they were viewing a war dance, complete with warrior costumes. This mistake led to the horrifying slaughter at Wounded Knee, South Dakota, in December of 1890.

PICTURE 49 *Chippewa or Ojibwa Doll*

The thick forests of the East and Great Lakes area of the United States and Canada were home to large tribes known as Woodland Indians. Unlike the Plains Indians, they had plenty of trees to use for everyday articles, and their wood carving was highly skilled, as we can see here. This example of ceremonial carving is a wooden doll, made in the Great Lakes region by Chippewa or Ojibwa Indians. One of the most important institutions in Ojibwa life was the Grand Medicine Society, made up of men and women who practiced healing with both herbs and supernatural methods. This small, highly polished doll, which is about 17 inches high, was used by a juggler in a curing ritual.

Woodland Indians also carved many useful everyday items out of wood, and finely decorated them with highly polished and realistic animal heads or human faces. Their wood sculptures carved for magical or religious purposes, like this doll, were even more finely crafted and are greatly admired today.



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PICTURE 50 *Iroquois False Face Mask*

Ceremonies for the curing of the sick were central to life among the Iroquois. Important tribal curing organizations, such as the False Face Society, attempted to call on the power of the supernatural through the use of healing rituals and masks. As you can see from this example, Iroquois False Face masks are among the most fantastic of any tribal carvings. Each mask portrayed a different mood with a distorted face. Some were angry and scowling, some laughed, others looked startled or terrified. Despite their odd expressions, the masks had to be treated with respect: a person who made fun of a False Face mask could expect certain illness.

Though each one was different, the masks were all intended to recall the original False Face, a supernatural being who had been punished by the Great Spirit for being boastful. He was condemned to spend eternity healing the sick. By wearing masks like this one and practicing the proper rituals, society members were supposed to receive the supernatural powers of the original False Face.

PICTURE 51 *Onondaga False Face Mask*

Here is a spectacular example of a False Face mask, carved by the Onondaga, an Iroquois tribe. The Woodland Indians used dreams and visions as inspiration when creating these outlandish faces. Like this one, these False Face masks were often humorous. In fact, among Native Americans, only the Iroquois and the Eskimos allowed humor in their art. This example, with its beak nose, long hair made from a horse's tail, and protruding tongue, is typical of these extraordinary carvings.

Masks like this one were carved directly into the base of a living tree trunk. This red painted mask would, traditionally, have been carved in the morning; black oozes were carved in the afternoon. Only when the mask was complete would the carver cut it away from the tree and hollow out the back. These masks were thought to possess living animal spirits. They were fed corn mush regularly when not in use, and were carefully placed face down when stored.



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PICTURE 52 Iroquois Quilled Bag

This object, from the Great Lakes region, was called a bandoleer bag; it was worn slung across the chest to hold ammunition. The Iroquois tribe of the northern Woodlands made their own versions of the bandoleer bag after the white people had introduced guns and similar cartridge holders. (The Iroquois already had their own different styles of bags and pouches to carry arrows, wampum, and medicines.)

Like this one, Iroquois bags were decorated with traditional tribal designs. The artisans favored dark walrus-stained leather with brightly colored porcupine quilling. On this bag, two thunderbirds made of porcupine quills decorate the black-dyed buckskin surface. The bag's design reflects the arrival of European styles. While early Iroquois designs had geometric stripes and triangles, later examples like this one showed curving lines, plus naturalistic images such as leaves or birds or flowers.



PICTURE 55 Caddo Carved Wooden Figure

This realistic carved figure made of hardwood was once partly painted. It has human hair and a hair mustache. Between the knees of the seated figure is a doeskin bag that contains a sacred bundle. The entire figure is only about six inches high. It was produced by the Caddo, a large tribe descended from the Mound Builders culture of the southeastern United States.

This thoughtful figure, which was made in the eighteenth century—some time after the arrival of the white people and a steady westward push—probably represents a long-haired shaman, or holy man. His pose suggests resignation and perhaps despair, as he clutches his sacred belongings and awaits the unhappy fate of his people.



PICTURE 53 Delaware Beadwork

Decoration using wampum, or tiny shells, was common among the Delaware Confederacy, a group of Algonquian tribes from the eastern Woodlands. Long before the Europeans arrived, various tribes were decorating clothing, moccasins, sleeping mats, storage bags, and other items with embroidery made of these tiny beads.

This decorated cloth is another example of how European art influenced native designs. Glass beads have replaced wampum, resulting in a more colorful and elaborate design. This peaceful pattern also reflects the fact that the Delaware lived on good terms for some time with the Dutch and Swedish settlers in the area. This beadwork even resembles European folk art. Although traditional tribal designs were often symmetrical, as this example is, they were usually abstract and geometric in pattern. European influences brought the use of realistic leaf, flower, and animal shapes—like these two picturesque deer—to Indian beadwork.



PICTURE 54 Cherokee Masks

The Cherokee of the area around what is now North Carolina were distant relatives of the Iroquois tribe of the northern Woodlands. The Cherokee language had some basic similarities to the Iroquois, and Cherokees too used masks for various ceremonies. This collection of masks includes a few of the many varieties the Cherokees made for their rituals. Cherokee masks like these were used in ceremonies to purify the community, to cure sickness, to commemorate past glories in war and hunting, and to make fun of the dreaded white invaders. Unlike the deliberately disordered faces on the Iroquois masks, these Cherokee masks are more realistic, lifelike effigies, which even include painted face markings like those worn by warriors. Though these carved wooden masks were not as dramatic or sacred as the Iroquois False Face masks, Cherokee masks were considered powerful spiritual emblems.



Pronunciation Guide

Acoma . . . . . 'k-a-mo	Onondaga . . . . . 'n-nan-dog-e
Adena . . . . . 'a-d'e-na	Paiute . . . . . 'pi-(y)ut
Adobe . . . . . 'a-d'e-b'e	particle . . . . . 'p'ar-'flesh
Anasazi . . . . . 'a-n-'a-sa-z'e	Pueblo . . . . . 'pwe-(j)blo
Arapaho . . . . . 'a-'rap-'a-'ho	shaman . . . . . 'sha-'man
Caddo . . . . . 'ka-(j)do	Shoshoni . . . . . 'sha-'sho-'ne
Cahokia . . . . . 'ka-'ho-'ki-'o	Sioux . . . . . 'sio
Cherokee . . . . . 'cher-'(j)ki	tepee . . . . . 'te-(j)pe
Chumash . . . . . 'chu-'mash	Thingit . . . . . 'tliŋ-(g)it
Crow . . . . . 'kro	Tsimshian . . . . . 'tshim-'sh'e-an
Hoia . . . . . 'hi-'da	wampum . . . . . 'wam-'pum
Hopi . . . . . 'ho-(j)pe	yucca . . . . . 'yu-'ka
Iroquois . . . . . 'i-'ro-'kwoi	Zuni . . . . . 'zu-'ne
Kachina . . . . . 'ka-'che-'na	
Kiowa . . . . . 'ki-'a-'wa	
Kwakiwut . . . . . 'kwak-'ki-'(y)u-'d'i	
mesa . . . . . 'mi-'sa	
Mimbres . . . . . 'mim-'bres	
Natchez . . . . . 'nach-'as	
Nevada . . . . . 'nev-'a-'ho	
Ojibwa . . . . . 'o-'jib-'wi	
Ovik . . . . . 'ik-'vik	

Glossary

- abalone—snail of the Pacific Coast whose spiral-shaped shell, lined with mother-of-pearl, was used in Pacific Coast Indian art.
- abstract design—nonrepresentational design; art that does not try to be realistic—instead, it emphasizes lines, colors, forms, and arrangement of pattern.
- adobe—sun-dried brick of earth and straw, used by Pueblo Indians to make their homes.
- archaeologist—person who scientifically studies historic and prehistoric people and their cultures through remains that have been unearthed.
- artifact—any object made by human beings, especially of historic interest.
- artisan—a person who is skilled in an artistic craft.
- bandoleer bag—bag worn slung across the chest to hold ammunition.
- beadwork—technique of decorating tribal objects with beads—at first the beads were small seashells; later, the beads were glass, acquired from white people.
- buckskin—soft, pliable leather made from the skin of a buck (male animal, especially a deer or antelope).
- buffalo—large wild oxen, central to Plains Indians' existence, providing food, clothing, and many other necessities of life; the American "buffalo" is actually a bison.
- butte—in the western United States and Canada, an isolated hill that rises abruptly and steeply from the surrounding land; its flat summit is smaller than the flat top of a mesa.
- canyon—a deep valley with steep sides, common in the U.S. Southwest.
- caribou—large animal of the deer family that provides food, fur, skin for housing, and other necessities of life for Eskimos and other northern Native Americans.
- ceramic ware—objects made from clay or a similar material and finished by firing (heating).
- charm—a typically small object worn or carried because it is supposed to have magical powers.
- effigy—an image or representation of a person or animal, especially a sculptured image.
- False Face—supernatural being (or mask of the being) punished for being boastful by having to spend eternity curing the sick.
- False Face Society—tribal organization that called on the power of the supernatural through rituals and "False Face" masks to cure the sick.
- figurine—a small ornamental figure of pottery, metal, wood, or some other material.
- firing—heat processing of pottery.
- geometric design—design that emphasizes lines and angular shapes in space.

## Appendix G cont.

**Ghost Dance religion**—religious movement among western and Plains Indians, introduced by a Paiute prophet in 1889, that emphasized a ceremonial dance.

**Ivory**—hard white substance that is the main part of elephant and walrus tusk, used by Native Americans in the far north to make carved and sculpted artwork.

**kachinas**—gods of the Pueblo Indian tribes of the U.S. Southwest, especially the Hopis, derived from ancestral spirits and impersonated in religious ceremonies by masked dancers.

**kayak**—an Eskimo hunting watercraft with a skin cover over a light framework.

**kiln**—oven, furnace, or other heated enclosure used to finish pottery with heat.

**longhouses**—long, communal buildings of the Iroquois and some other American Indians, consisting of a wooden framework covered in bark.

**loom**—device used to weave fabrics.

**magic**—the art of producing a desired effect by using supernatural agencies and forces of nature.

**medicine man**—another term for shaman; a person believed to have supernatural powers for healing the sick.

**mesa**—a Spanish word meaning "table," applied to a flat-topped hill with steep sides, standing alone, and found in the southwestern United States and Mexico.

**moccasins**—soft leather bootless shoes often decorated with quillwork, beadwork, or wampum embroidery.

**nomadic**—living in temporary communities, moving around from place to place.

**op art**—style of abstract art that arranges forms and space in a way that produces optical illusions.

**palette**—flat surface used by a painter to hold and mix different color paints.

**parfleche**—small trunk or box used to carry dried meat and other articles, made from stiff rawhide.

**petroglyph**—a record of an event made with pictorial symbols, as in prehistoric cave paintings.

**plateau**—a large land area with a relatively flat surface that rises sharply on at least one side from the surrounding land, common in the U.S. Southwest.

**potlatch**—giant ceremonial dinner of Northwest Coast Indians.

**pre-Columbian**—occurring before the arrival of Columbus in the Americas.

**prehistoric**—occurring before written or recorded history, investigated by archaeology.

**pueblo**—large communal building that housed an entire village.

**quillwork**—technique of using flattened and dyed porcupine quills to decorate tribal objects.

**rawhide**—untanned (raw) animal skin.

**reservation**—a piece of U.S. public land set aside as a place for Indians to live.

**salmon**—saltwater and freshwater fish important to Northwest Coast Indians.

**sand painting**—a symbolic, mainly Navajo artwork "painted" on a background of sand, using sand and natural dyes of different colors as "paints."

**shaman**—a holy man and mystical leader; part priest, part magician, part doctor.

**shield**—broad piece of defensive armor; Plains Indian warriors carried decorated shields made of animal hide into battle.

**smallpox**—contagious, infectious disease introduced to the Americas by Europeans; because Native Americans had not developed any immunity to the disease, smallpox killed vast numbers of them.

**spindle**—rounded rod used in hand-spinning fibers for weaving.

**stylized design**—design that conforms to a particular style or convention of art.

**symbolism**—representing things by symbols or images that have a set of meanings, or that stand for something other than what they are.

**symmetrical design**—well-proportioned design characterized by matching forms or arrangement of parts.

**tepee**—cone-shaped tent made of skins stretched around a frame of poles, used especially by Plains Indians.

**thatched roofing**—roof covered by a material like straw, rushes, or leaves.

**thunderbird**—a huge, eagle-like, mythical bird believed by western American Indians to cause thunder and lightning.

**totem pole**—giant carved and painted pole showing a family's history and status in the community, created by Northwest Coast Indians.

**treaties**—formal peace agreements, such as those made between white governments and Indian tribes.

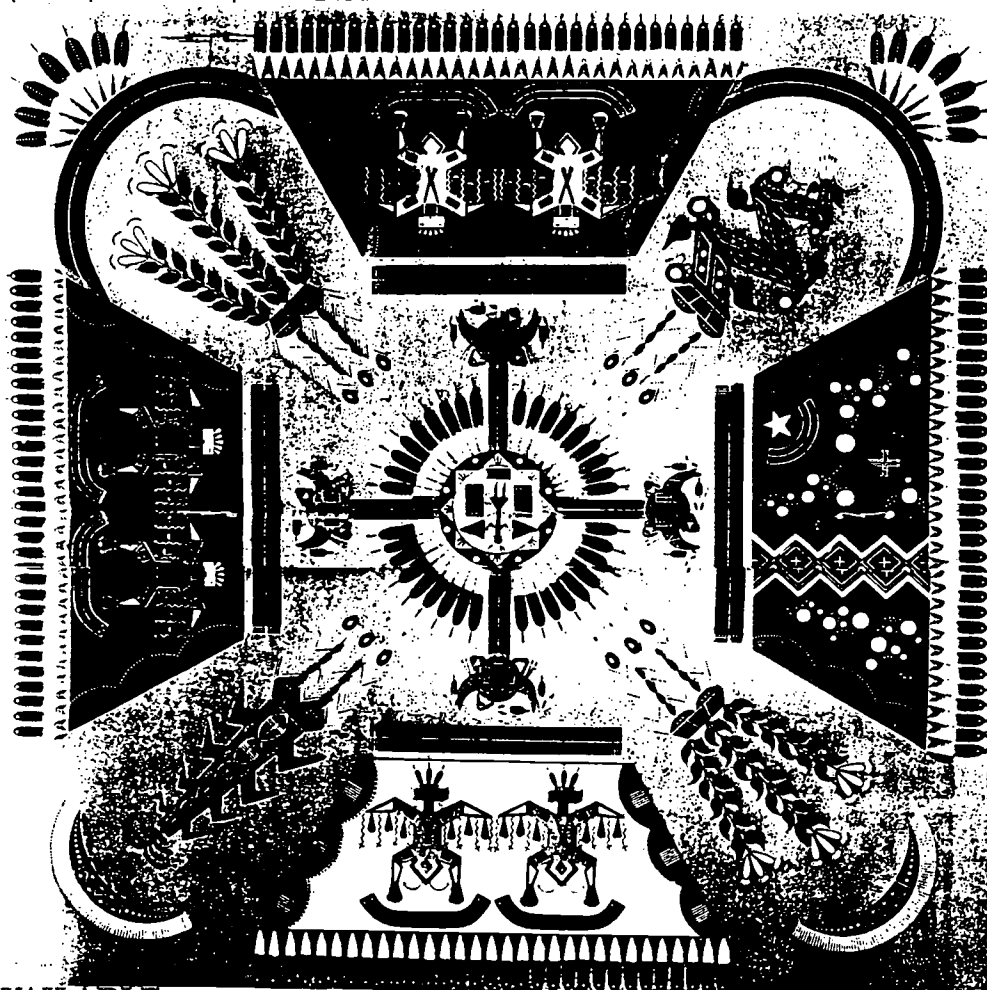
**turquoise**—a blue, greenish blue, or greenish gray mineral, valued as a gemstone when it is sky blue, often used in Southwest Indian jewelry.

**wampum**—tiny seashells used to decorate tribal objects and as currency; replaced by glass beads introduced by white settlers.

**war shirt**—carefully embroidered shirt worn into battle; the shirt was supposed to demonstrate the warrior's bravery and protect him from injury.

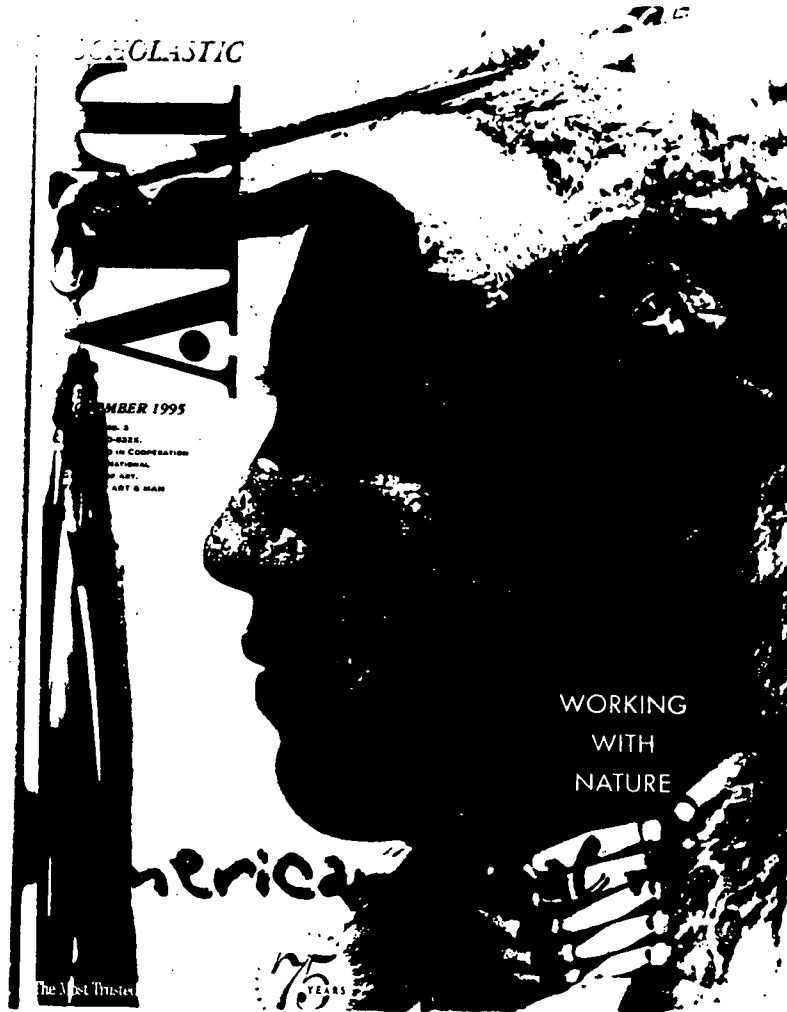
**winter counts**—Sioux drawings on buffalo skin that were pictorial calendars and chronicles of events; the drawing was added to each year.

**yucca**—stiff-leaved plant, sometimes in tree-like form, found in warmer areas of the Americas.





Appendix G cont.



Appendix G cont.



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**ART**

**ARTIST**  
 Name: [Name]  
 Address: [Address]  
 City: [City]  
 State: [State]  
 Zip: [Zip]

**ARTIST STATEMENT**  
 I am a [Nationality] artist living in [City]. I have been painting since [Year]. My work is inspired by [Subject]. I use [Medium]. My work is exhibited in [Gallery].



If you visit Bristle Cone National Park in Colorado, you can see these ancient drawings carved hundreds of years ago by the first Native American artists.

As I stand in this special place, I feel the presence of my ancestors. I hear their voices in the wind calling me to respect the earth and all its creatures.  
 —Arapaho song



Many tribes shared food, clothing, and stories. Some used the vast buffalo herds, lived in portable tents, or built a Lakota Sioux word that means "a place to stay."



Almost all tribal art was functional, like this headdress. The feathers were made of porcupine quills.

**T**he first Americans lived in the Americas long before Columbus. They were not just hunters and gatherers, but also farmers and traders. They had a rich culture and art. They used natural materials to create beautiful objects. Their art was functional and decorative. They used animal skins, feathers, and bones. They created headdresses, jewelry, and tools. Their art was a reflection of their life and beliefs. They were skilled and creative. They lived in harmony with nature. They were the first Americans.

Photo © 1999 John J. Young



Welcome Ancient Ones.  
 You have come again  
 and I pray you hear me  
 Before you return once more  
 to the place where you  
 always disappear.  
 Give me your blessing during  
 the brief time you are here  
 —Kwakiutl chant

Northwest tribes created tall totem poles filled with stylized creatures which told a family's history.

**The Sea.**

**T**he tribes that lived on the vast central plains—Cheyenne, Arapaho, Comanche, Kiowa, Cree, Sioux—spent most of their time following their only source of food, the enormous herds of buffalo. As a result, most of the art of the Great Plains people was limited to clothing, blankets, and small, useful objects. But the tribes living on the Pacific coast had a mild climate, an endless supply of food from the sea, and were surrounded by vast forests. So the Northwestern people had the time and the resources to create large, complex works of art.

The Northwest tribes—unlike most Native American people—put a high value on wealth and possessions. They constructed huge, elaborately decorated wooden buildings (below, right) which housed several related families. Each building was a symbol of the tribe's way of life. The totem pole in the center was the center of the family, the common representation of the natural world of earth and sky, the passage of smoke through the chimney symbolized the passage between this world and the heavens above. Attached to the front of the building was a tall central post carved from a tree trunk. The oval hole cut in the bottom of this "totem" pole was part of its design and served as the house's front door. A series of animals representing natural spirits that were im-

portant to the family were carved into the totem. Totems also identified each family. When arriving in a strange village, a traveler could look at the totem and recognize the families related to his.

The huge totem poles were tall and slender. They were made up of simplified natural images. To make a totem, the artist would select a tree that had the characteristics he wanted. He would cut the tree for part of its power, then cut away as little as possible so as not to damage the tree spirit. The head of the house's guardian spirit would always be placed on top. The animals and mythical beings were usually very stylized. The lines, shapes, and colors of the figures tended to blend together into one visual rhythm. The birds and animals can be identified by their most distinguishing feature. Can you find the beak of a raven or an eagle, the giant eyes of an owl, the large teeth of a beaver, the black fin of a killer whale?



This man from the Chinook tribe wears a raven mask. His hand- woven blanket is decorated with patterns made of sheep's wool.

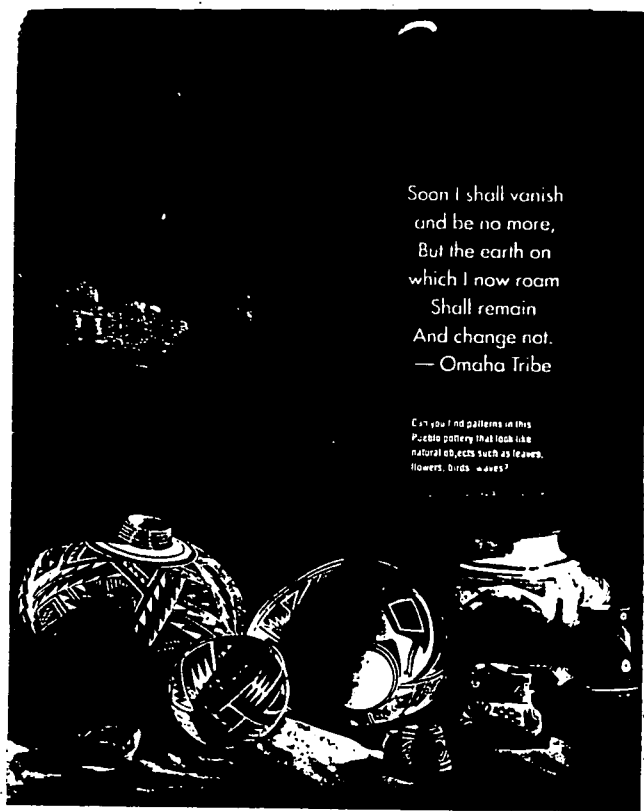
Photo by Margaret M. Moore of the Northwest.



The artist who created the "Weeping Totem" (seen center) used repetition to tell a visual story.

Many Northwest long houses (left) were the size of modern apartment buildings. They were over 100 feet long, and they housed hundreds of people.

Photo © 1999 John J. Young



Soon I shall vanish  
and be no more,  
But the earth on  
which I now roam  
Shall remain  
And change not.  
— Omaha Tribe

Can you find patterns in this Pueblo pottery that look like natural objects such as leaves, flowers, birds, waves?

# in The Sky,

MASTERPIECE OF THE MONTH

Preview



The tribes living in the hot, dry Southwest used natural materials—such as the rocks in the cliffs above to the sand under their feet—to create everything they wore, ate, and lived in. They used stones and mud to build entire cities, called pueblos (Poh-EB-ee-oh), high up in canyon walls.

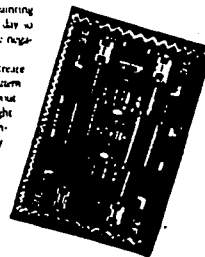
The same clay used for the pueblos was rolled into coils and made into a special kind of pottery (left), decorated with stylized patterns. These designs were based on lines, shapes and textures found in plants and animals. Can you find shapes and colors in the Navajo rug (right) that remind you of the rocks, canyons, and lightning typical of a Southwestern desert?

The Hopi held ceremonies to maintain a relationship with the spirits of nature who gave them rain, food, and protection. In these ceremonies, Kachinas (kah-EE-nas)—spirit-like figures—were represented by dancers in large masks. Small Kachina "dolls" (below)—made from tree bark—were given to Hopi children,

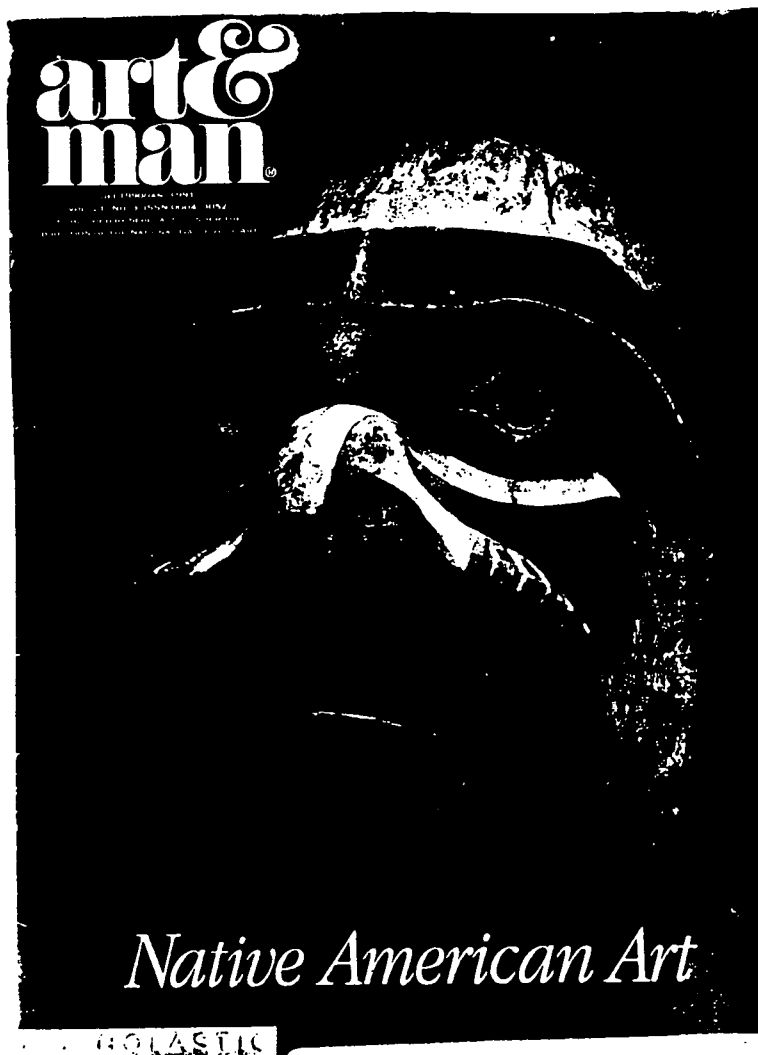
not a tree, but to teach them about nature. Another Southwestern tribe, the Navajo, communicated with nature by creating images of sand. After days of ceremonies, which included preparing the sand, the fine painting would be done. Working from inside to outside, the painter would trickle brightly colored sand over an area as large as 15 feet across. The sand would then slowly begin to absorb the forces of evil and illness. The painting would be destroyed at the end of the day so the sand, which had soaked up all the negative forces, could be returned to nature.

Today, artists use tribal imagery to create decorative sand paintings. Sunn Eastern (pages 3-4) refers to a Navajo myth about the creation of the days. The Black Night sky with moons and stars (left), leads on to white Dawn (top), Blue-green Day (right), and ends with yellow Sunset (bottom). Corn and bean plants represent Earth. Rainbows and crocuses mark the connection between the times of day.

In the photo at the top of the page, can you spot the ancient structures carved into the rock walls of the Grand Canyon, high above the Colorado River?



Many Native American art, such as the Kachina doll and sand painting, were created during religious ceremonies to mark special events or to help



# Tribes of the Totem

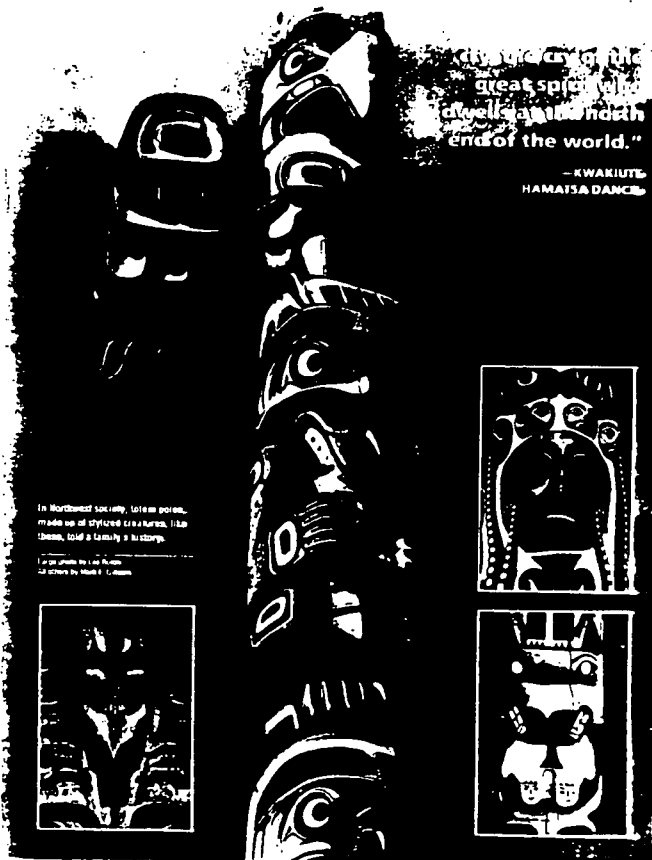
What images come into your mind when you think of Native American art? You may think of headdresses, turquoise or blanket designs. But you might also think of totem poles. This unique art form was created by the tribes living along the Pacific Coast in the Northwest. Because of the relatively mild climate and wealth of food from the sea, the people living here had leisure time in which to create art objects. And, owing to the dense forests of hemlock, fir, and giant redwoods, they had plenty of wood to work with. Their totem poles were

of cedar, larch, and large sycamore canoes, bowls, and utensils of spruce. They even wore wide-brimmed wooden hats (below), built to keep off the frequent rains.

Unlike most other groups of Native Americans, many of these tribes put their values on wealth and possessions. Some of the leading families hired professional artists to carve their position in the community. Large totem poles, carved from tree trunks, stood in front of most houses. These totems showed the titles of the head of the household or represented spirits important to the family. When looking at a totem, strangers could immediately recognize which families were connected with their own, and know where to find food and shelter. In the totem in the right, an eagle or hawk is carved in a position suggesting that the head of the household's guardian spirit was some type of bird. The bird is very stylized, and the animal and mythical beings below it shift and blend into one another to form a powerful, rhythmic, overall pattern. The whole bird or animal was sometimes symbolized by its most outstanding feature—beak, tail, or feet—beak claws. Since Northwest artists were interested only in positive shapes, they tended to fill up every negative space, creating elaborate textures and repeating lines and shapes over and over. Unlike elsewhere, they used no paint, and faces of whole animals were put into blank areas. Even representations of internal organs were put into these empty spaces.



This Coastal man wears a headdress carved a winter wearing a wooden and hat he made a coat table



...the cry of the great spirit who dwells at the end of the world."

—KWAKWAKWAK  
HAMATSA DANCE

In Northwest society, totem poles, made up of stylized creatures, like totems, told a family's history.



## ART SPOTLIGHT

### Artists of Today: What kind of works are today's Native American artists creating?



#### Visual Links

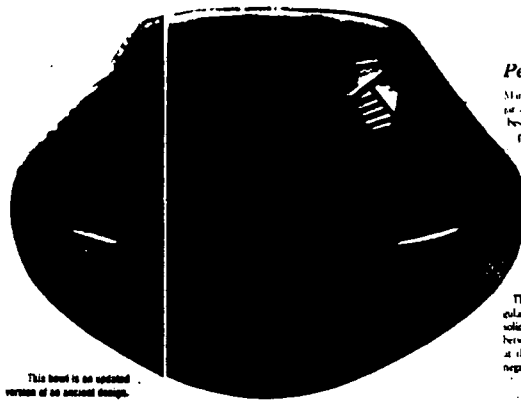
Contemporary American artist Jaune Quick-to-See Smith, who did the painting above, thinks of herself as a "birdmaker." The artist, who is of Cree/Shoshone descent, has a master's degree in art. Her work combines elements of European painting with such indigenous symbols as the eagle. In this painting, she uses the rock wall of an airport, which is a link to her family's history.

any similarities between the two works? How has Jaune Quick-to-See Smith developed new symbols, creating her own modern petroglyphs? The artist uses colors and shapes of a very abstract (based on reality, but not realistic) way. The blue, red, and yellow shapes serve as flat background areas that link the linear symbols. The title of this work is "Village of Ee'ee'ee," which is the name of a village

outside Santa Fe. Jaune Quick-to-See Smith usually includes humor in her paintings. As a child she traveled around the west with her father, who was a game trader. In this painting can you also spot a house, a branch, a hand, a telephone? What kind of story do you think Jaune might be telling? What does the artist mean when she refers to her paintings as "landscapes of the mind?"

The work above is a combination of European and Native American painting styles.

Jaune Quick-to-See Smith, "Village of Ee'ee'ee," 1987. Oil on canvas. 100 x 100 cm. © 1987. Museum of Contemporary Art, Chicago.



This bowl is an updated version of an ancient design.

Maria Montoya (1880-1950), San Raphael Pueblo, ca. 1920. Each on the pottery, 9 1/2" x 6 1/2" (approximate). National Society Santa Anthonio in memory

#### Perfecting Tradition

Maria Montoya, who did the pot on the left, was one of the best known Native American potters who has worked in the southwestern United States. During the 1920s and 1930s, she developed elegant designs based on pottery originally produced by the ancient people who lived in her Pueblo. The design on this pot is a "streamlined" version of an ancient "beak" motif. The geometric (straight, angular) shapes contrast with the solid, organic (curved) shapes between them. When you look at the work, which shapes are negative (background) and



#### Ironic Images

"Irony" is when what is stated means just the opposite. How does the work on the left by American painter Fritz Scholder seem "ironic"? A dark figure stands in the middle of a bright orange car in The surrounding color is so powerful, it seems to overwhelm the figure. Its small animal head is tilted and it appears to wear a puzzled expression. What might the title, "Magic Puma" mean?

Fritz Scholder, a painter who is also a Mountain Indian, is probably the most famous Native American artist to work in the United States. He has a unique style that combines traditional Native American motifs with modernist techniques. In this painting, the dark figure of the puma is set against a bright orange background, creating a strong contrast. The puma's head is tilted, and its expression is somewhat enigmatic. The title "Magic Puma" suggests a sense of mystery and magic.

America's most famous Native American artist to work in the United States. He has a unique style that combines traditional Native American motifs with modernist techniques. In this painting, the dark figure of the puma is set against a bright orange background, creating a strong contrast. The puma's head is tilted, and its expression is somewhat enigmatic. The title "Magic Puma" suggests a sense of mystery and magic.

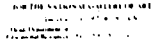
Appendix G cont.



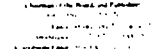
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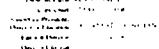
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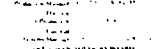
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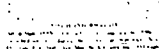
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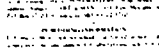
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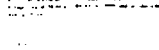
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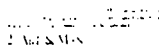
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Our Mother the Earth,  
Our Father the Sky...  
We, your Children, bring you  
the gifts you love.

—LAKOTA (SIOUX) PRAYER TO THE FORCES OF NATURE

Early Native American artists drew these symbols on rock walls. Nearly 2,000 years before Columbus came to the New World.

# Americans

Next year, in 1992, this country will be celebrating an important event. Does the year 1492 sound familiar?

Some 500 years ago, on October 12, Christopher Columbus landed on an island near the coast of what is now Florida. He had come across the Atlantic to find a shorter route to the East Indies. Instead, he had "discovered" a New World. But, this "New World" had been home to many civilizations for 20,000 years before Columbus arrived.

Most scientists believe that the first Americans came from Asia more than 20,000 years ago, when Alaska and Siberia were joined by land. Over many thousands of years, these Native Americans spread out through North and South America and developed hundreds of different cultures, languages, and ways of life. Some tribes lived in large cities, some in small towns, while others kept moving, all year long, hunting animals and gathering wild plants. One of the earliest Native American cultures was located in what is now the southwestern United States. If you go to this part of the country—around Utah and New Mexico—you can still find traces of signs and symbols (left) painted and engraved 900 years ago on the surfaces of canyon walls.

Although there were a great variety of native American cultures, several qualities seemed to be shared by all of them. Every culture acknowledged the power of nature and both feared and tried to communicate with its mysterious, magical forces. Almost all Native American art had a practical purpose or was created to be used in a religious ceremony. Each piece was made out of natural materials.

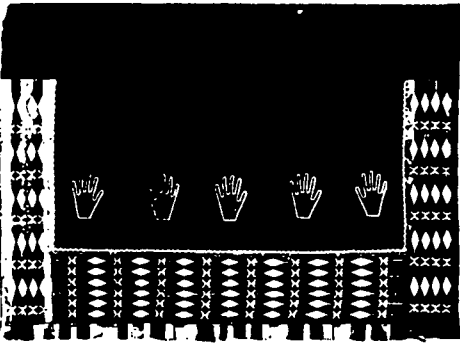
The vital connection between Native American art and nature can be seen clearly in the two wooden masks shown on these pages. Artists carved these masks, but they weren't created merely to be decorative. The masks were used primarily in religious ceremonies. The Northwest coast mask on the cover was worn by a dancer who was tem-



This face was probably created to carry a sacred message.

porarily transformed into the spirit of the bird. The mask shown above is from the Northwest coast. It represents a vision that the maker saw in a dream and was created as part of a religious ceremony. Carved into the trunk of a cedar tree, the mask was separated from the tree only after the artist completed carving, so that it would retain the tree's spirit. Most likely, it was used by a dancer (pictured on the cover) to represent the spirit of a bird.

Can you see the overall organic, curved shape of the face of the mask above? The features are stylized, simplified, and distorted. The feature repeats the circle of the wood grain. The bright, unnatural color of the twisted diagonal of the cedar bark is a signature of the artist.



No design artist used European materials—fibers and glass beads—to make the blanket on the right. © 1998 Arts & Crafts Museum. All rights reserved. This is a reproduction of the original work of the artist.

The words of the Lakota song below reflect the art of the Native Americans who lived in the region stretching from the Mississippi River to the Rocky Mountains.

In our Canada to Mexico, As the Plains people moved from region to region following the buffalo herds, even about their made had to be functional, light, and easy to carry.

Before Europeans came to the Great Plains in the 15th century, the original Plains tribes lived in villages along the rivers, where the land was good for growing crops. During the summer they made occasional trips out onto the grasslands to hunt buffalo. When the Europeans came, they brought horses and guns with them. This changed the life-style of the Plains people. Now that they were able to keep up with the herds, their daily life centered around the buffalo—for food, clothing, shelter, and incidentally, their art.

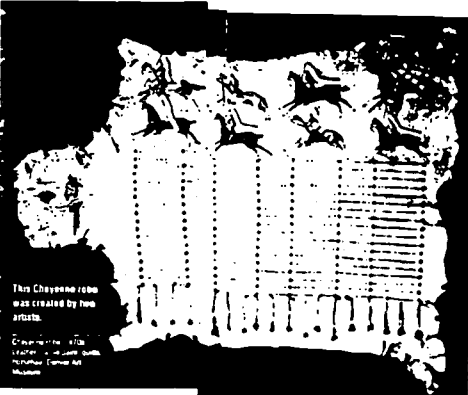
Plains artists utilized nearly all the natural materials they found around them. They used leather, fur, feathers, horn, claws and bark. But their main natural material was the buffalo.

Tape covering, clothing, blankets, weapons, shields—all came from the buffalo.

The best example of the below left was decorated with patterns made from plants, rocks, and berries. There are two painting styles because it was created by two different people. Women in most Plains tribes used nonrepresentational, geometric designs. So the wife probably painted the bottom, while her husband depicted the more realistic, narrative battle scene at the top. Only those who had actually been in battles or hunts were allowed to paint these kinds of scenes. The figures are highly stylized. The horses are simplified, and are seen in profile. The negative spaces on between are as important as the positive shapes of the figures. Rather than looking, the two styles of painting seem to melt visually, especially when the robe is worn.

## People of the Plains

"Friend, in polite life the customs are many. Friend, those are not my interest."  
—LAKOTA (SIOUX) WAR SONG.



This Cheyenne robe was created by two artists. © 1998 Arts & Crafts Museum. All rights reserved. This is a reproduction of the original work of the artist.

Nothing was wasted in Plains society. The ingenious Lakota spoon on the right was made by boiling a fresh buffalo horn in water until it was soft enough to bend. The bird-head handle was carved after the horn had dried. The large, flat, curved shape at the bottom contrasts with the long, thin, linear form at the top, while the different angles of the handle and bowl complement each other. This piece may originally have been designed for eating food, but it is "art" usually from all angles, as an art of sculpture should.

The Ute blanket above left was woven with European materials. Since the patterns are geometric, this work was probably created by female artists. The dramatic contrast between the small area of busy, brightly colored repeat patterns and the large flat black space makes this blanket a well-designed work of art.

Plains artists turned the most utilitarian objects, like this spoon, into small sculptures. © 1998 Arts & Crafts Museum. All rights reserved. This is a reproduction of the original work of the artist.

# Laird of the Sun



This small sculpture was originally meant to be a child's doll.

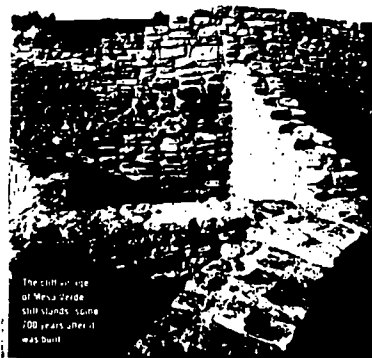
Photo: Helen Schreier Dorr  
Photo by Lee Mann

The white bean and the great corn plant are tied with the white lightning. Listen! Rain approaches!

—NAVAJO SONG

The Native Americans living in the Southwest also make creative use of natural materials from the steps of wood they found between rocks in the sand blowing on the hot desert. The Hopi Indians used stone plastered with mud to construct elaborate cities built into the surrounding canyon walls. One of the most famous of these towns, built around 1200 A.D. in Mesa Verde (M.D. = OUR A.C. which means green table in Spanish) has been seen above right, these pueblos of the Hopi and Spanish for now) were like large modern skyscrapers. They were often several stories high and contained an entire village. Some were built up to 500 feet high, which the Indians called "cliff dwellings" because they could be reached only by climbing a wooden ladder. The ladders could be removed quickly in case of an attack.

In an area where farming was not possible for their food. Most of their time was spent centered around rainmaking ceremonies. The Navajo (Nay-uh) had to travel long distances to find powder made from colored earth and used in religious ceremonies. During what was called "rain-making" under the direction of a medicine man, it took hours to complete a ceremony.

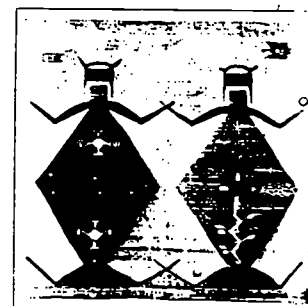


The cliff dwelling of Mesa Verde still stands, since 700 years after it was built.



between sand and. Overall, the desert could not be seen by anyone except the astro and the medicine man, but now they sometimes serve as the basis for hand-drawn maps, like the one on the right. Father Sky, the male figure on the left, is symbolized by stars on the night sky. The female figure on the right, Mother Earth, serves as a guardian of the sacred crop—corn, beans, squash. The stylized, diamond-shaped figures connect with each other and the negative spaces formed by the background.

The Hopi tribe of the Pueblo tribes had many ceremonies to maintain harmony with the natural world. Kachinas (kah-see-EE) were, or a little spirit, were represented by dancers wearing huge, elaborate masks. During the ceremonies, the dancers were believed to be temporarily transformed into the spirits themselves. There were more than 400 of these spirits, so the colors, symbols, and shapes of the masks were important in identifying them. Small Kachina dolls were given to the children at the end of each ceremony to teach them about the spirits. The doll on the left may represent a corn spirit, corn was such an important food that some Pueblo tribes even worshipped it. The curved, organic shape of the corn is echoed and repeated in the headdress, as well as on the bracelets. The earth colors—red, tan, purple of the sun, and the blue of the sky are also reflected in this work.

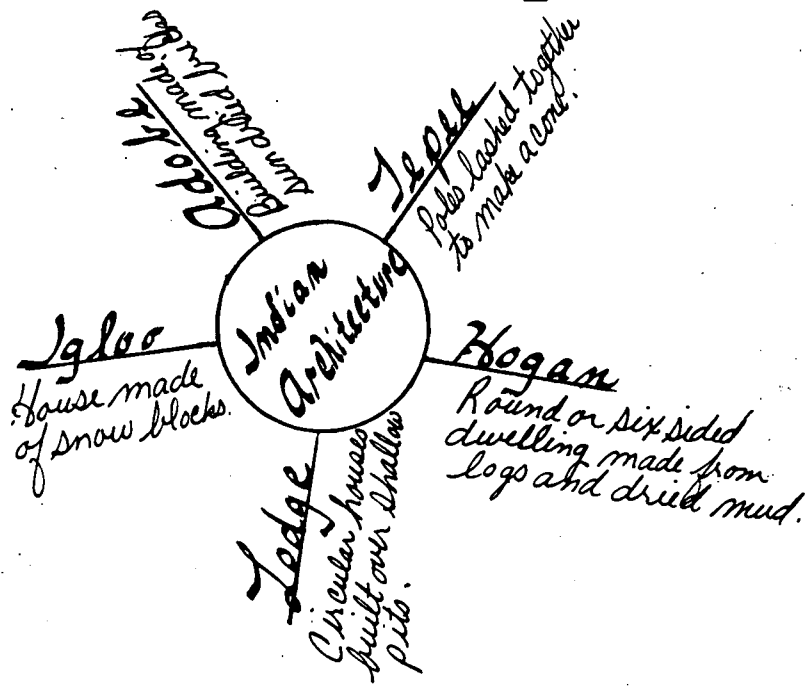
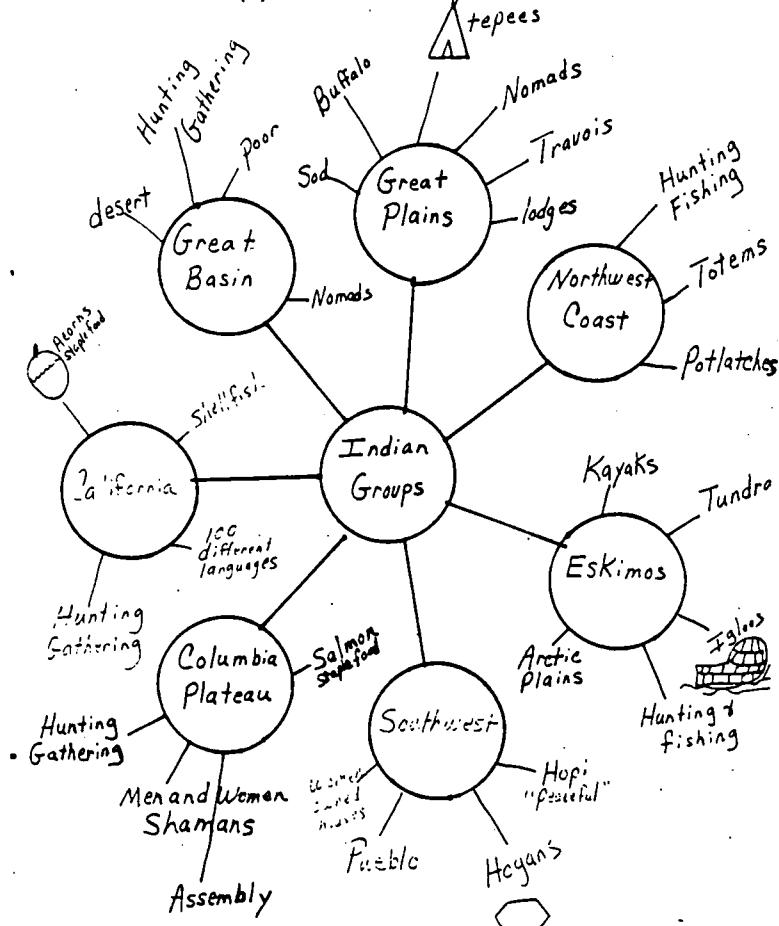


This modern Navajo rug was based on an ancient design created with ordinary sand.

Same weaving rug, Navaho, Early 20th century. Gift of the Denver Art Museum.

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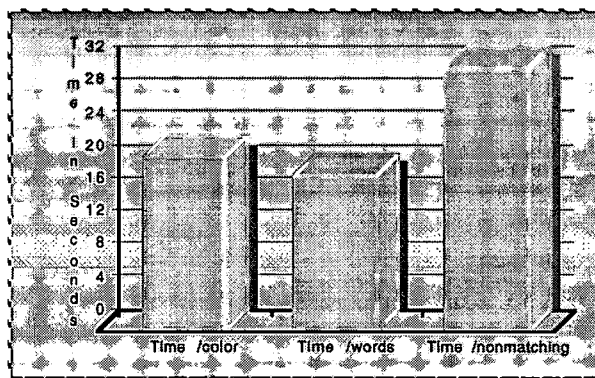
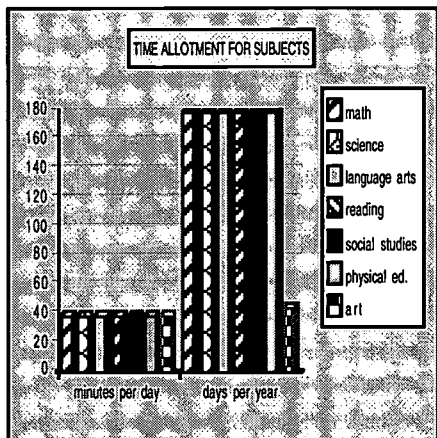
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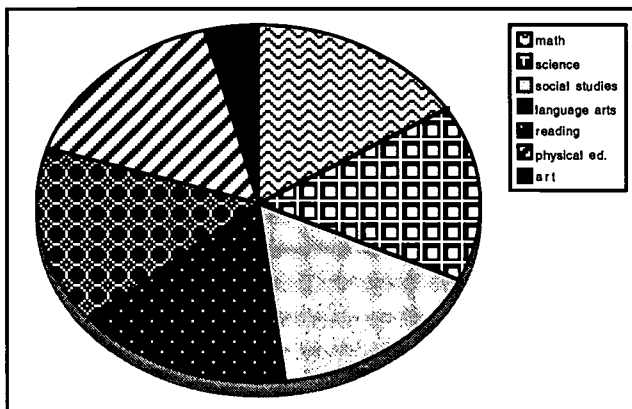


## Appendix H Synopsis of Intervention for Classroom Teachers



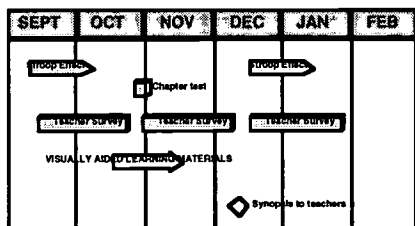
Frequency Chart

	Visualiza-tion	Color Cues	Picture Metaphor	Idea Sketching	Graphic Symbols	Percent of time lessons are integrated with art	
0%	3	5	7	5	6	0%	3
25%	2	9	7	7	5	25%	11
50%	7	6	6	2	4	50%	6
75%	7	0	0	5	4	75%	0
100%	1	0	0	1	1	100%	0

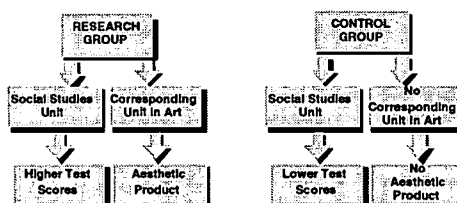


Appendix H cont.

TIMELINE OF INTERVENTION



FLOW CHART OF INTERVENTION

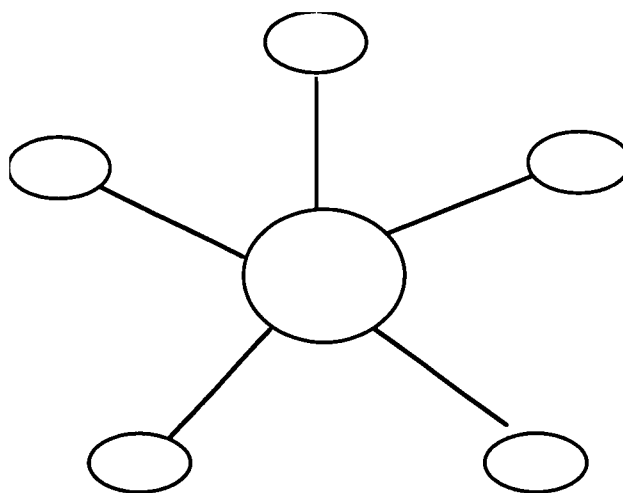


Student Scores	
Students	Scores/%
Student 1	96
2	99
3	96
4	100
5	96
6	100
7	90
8	100
9	94
10	95
11	96
12	99
13	100
14	100
15	100
16	96
17	95
18	99
19	83
20	100

Student Scores	
Students	Scores/%
Student 1	84
2	94
3	98
4	97
5	100
6	100
7	95
8	86
9	82
10	94
11	100
12	100
13	94
14	92
15	100
16	87
17	100
18	92
19	96
20	100

Appendix H cont.

## MIND -MAPPING



- 1. Start in the center of the page with the topic idea.**
- 2. Work outward in all directions producing a wide pattern that**
- 3. Have well defined clusters and sub-clusters, keeping to between five and seven groupings.**
- 4. Use key words and images.**
- 5. Use color imagery and 3-D perspectives in your symbols.**
- 6. Print the words rather than write them to make for more distinct and memorable images.**
- 7. Put the words on the lines, not at the end of the lines.**
- 8. Use one word per line, it is more concise.**
- 9. Make the pattern noteworthy, even odd. The mind remembers things that stand out.**

**Appendix H cont.**

- 10. Use arrows, colors, designs, etc. to show connections.**
- 11. Use personal short forms, codes for fun and effectiveness.**
- 12. Build at a fast pace. It's more spontaneous and you capture more associations as they occur to you.**
- 13. Be creative and original.**
- 14. Have fun.**

## Appendix I Visual Cues

Name \_\_\_\_\_

Please record or bring notes to share with the class any time you use any of the following In other classes to help you study.

	Visualization	Color Cues	Picture Metaphors	Idea Sketching
Monday				
Tuesday				
Wednesday				
Thursday				
Friday				

## Appendix J

## Abstract

This summary describes a program for increasing awareness, development and implementation of visual elements into core subjects. The cognitive development of the targeted students as it pertains to memory and recall may be positively effected. Student tests and surveys of teachers documented and described the extent of visual spatial deficits.

Analysis of probable cause data reveals that schooling treats the imagination as unimportant. Schools lack the integration of visual spatial intelligence into other core subjects and subject area teachers have limited visual spatial knowledge. The contribution of overlearning and over teaching of verbal linguistic tasks. Schools are overdependent and place higher value on verbal linguistic skills when visual spatial skills not only enhance those skills, they are skills of equal value.

As a result of this program employing visual spatial components and assessments, the students and faculty may have an increased awareness and understanding of the importance of including visual spatial elements in the teaching and learning of verbal linguistic tasks.

Appendix K  
Visually Aided Material

Videos:

- Bush, Jane B. (1993). If Rocks Could Talk: Dale Seymor Pub.  
 Rosenfeld, Lucy (1993). Native Art of North America: Portland, Maine: Walch.  
 Thomasson-Grant (1990). The Indian And His Homeland: Whittier, CA: Finley-Holiday Films

Art Prints:

Tribal Carvings, Tsimshian Totem Poles: Cave Painting from Texas, Shaman Summoning Spirits of the Hunt: Ceremonial Healing Design, Navajo Sand Paintings: (New York Public Library Picture Collection)

Battle Scene Painted On Cloth, Sioux Pictograph: Hunters And Warriors, Plains Indian Buffalo Hide Painting, circa 1830: Design With Deer Image, Zuni Pottery Water Jar: Carved Wooden Dancer, Hopi Kachina Doll, (Department Of Anthropology, Smithsonian Institute)

Painted Wooden Carving, Eskimo Shaman's Mask, (P.A. Hearst Museum Of Anthropology).

Painted Leather With Eagle Feathers, Hopi Helmet Mask, (St. Louis Art Museum).

Wooden Mask And Feathered Robe, Kwakiutl Thunderbird Costume, (Milwaukee Public Museum).

Student Projects:

- Kachinna Dolls, Totem Poles,  
 Student Project Examples:  
 Teepees, Ghost, Dance Shirts,

Magazines:

- Robinson, Maurice R.(1991&1995). Scholastic Art:Art & Man: Vol. 21, No. 3 &Vol.26, No. 2

## Appendix L

## Subject Matter Test

## CHAPTER 4 PART 1 TEST

**DIRECTIONS:** WRITE THE LETTER OF THE ANSWER THAT BEST COMPLETES EACH SENTENCE IN THE BLANK.

- |                        |                     |            |
|------------------------|---------------------|------------|
| a. natural environment | d. slash-and-burn   | f. extinct |
| b. shamans             | e. passenger pigeon | g. wampum  |

- \_\_\_\_\_ 1. A wall made of sharpened tree trunks.
- \_\_\_\_\_ 2. The most common food bird of the Woodland Indians.
- \_\_\_\_\_ 3. Consists of the land, water, plants, and animals around us.
- \_\_\_\_\_ 4. Made from porcupine quills and shells.
- \_\_\_\_\_ 5. No longer existing.
- \_\_\_\_\_ 6. Priests and healers.
- \_\_\_\_\_ 7. Method of clearing fields for farming.

**DIRECTIONS:** CIRCLE THE ANSWER THAT BEST COMPLETES EACH SENTENCE.

8. The Woodland Indians were
- gatherers, hunters, and doctors.
  - doctors, farmers, and gatherers.
  - farmers, gatherers, and hunters.
9. A bark covered shelter was a
- wigwam.
  - hogan.
  - longhouses.



## Appendix L cont.

10. Dwellings made of poles covered with elm bark were
- pueblos.
  - longhouses.
  - wigwams.
11. This was used by the Iroquois to help them remember important events and as a form of money
- tobacco.
  - wampum.
  - wigwams.
12. The shaman who persuaded five of the Iroquois tribes to stop fighting each other and unite in a league
- Mulberry.
  - Blackfoot.
  - Hiawatha.
13. A union of people joined together for a common purpose is a
- league.
  - nation.
  - descendant.
14. The most powerful of the Indian groups in the Northeast to join the Six Nations were the
- Iroquois.
  - Tuscarora.
  - Mohawks.
15. The Five Civilized Tribes consisted of the
- Kiowa, Comanche, Cheyenne, Crow, and Creek.
  - Creek, Choctaws, Chickasaws, Cherokees, and Seminoles.
  - Sioux, Apache, Navajo, Natches, and Shoshone.

## Appendix L cont.

**DIRECTIONS:** UNDERLINE THE WORD(S) THAT BEST COMPLETES EACH SENTENCE.

16. The Creek men went on hunting parties that lasted (5 to 6 weeks or 5 to 6 months).

17. The Indians peoples of the (Southeast or Northwest Coast) lived in farming villages.

18. In the Iroquois culture the (children or women) were the most important people.

19. In the Northeast the Indians made maple sugar from the sap of the (oak tree or the maple tree).

**DIRECTIONS:** WRITE THE WORD TRUE OR FALSE IN THE BLANK.

\_\_\_\_\_ 20. In order for 8 to 10 families to live together in longhouses the people had to have cooperation and patience.

\_\_\_\_\_ 21. The two major language groups of the Northeast Indians were the Iroquian and the Cheyenne.

\_\_\_\_\_ 22. American Indians all had a form of religion.

\_\_\_\_\_ 23. The Indians believed in living in harmony with the spirits.

\_\_\_\_\_ 24. The Indians were willing to learn the Canadian way of life.

**DIRECTIONS:** WRITE SENTENCES TO EXPLAIN WHY MANY INDIAN CULTURES DID NOT SURVIVE THE COMING OF THE EUROPEANS.

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BONUS

ANSWER ONE, TWO, OR ALL THREE OF THE FOLLOWING.

1. WHAT COULD HAPPEN WHEN ONE CULTURE MEETS ANOTHER OR A NEW CULTURE? \_\_\_\_\_

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2. WHAT WOULD BE SOME EXAMPLES OF THE IMPORTANCE OF WOMEN AMONG THE IROQUOIS? \_\_\_\_\_

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3. TELL THREE CHARACTERISTICS THAT THE WOODLAND INDIANS HAD IN COMMON

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Appendix M  
Student Permission Letter

**CATHY L. EDWARDS CARR**

**SAINT XAVIER UNIVERSITY**

**As part of my graduate work at SXU, I am implementing a project to improve students recall and retention of material in Social Studies by integrating an art project with a unit they are currently studying. I would like your permission to use their test results in my report on the findings. Students responses will be held in confidence, their names will not be published. Please indicate your permission by signing and returning this letter.**

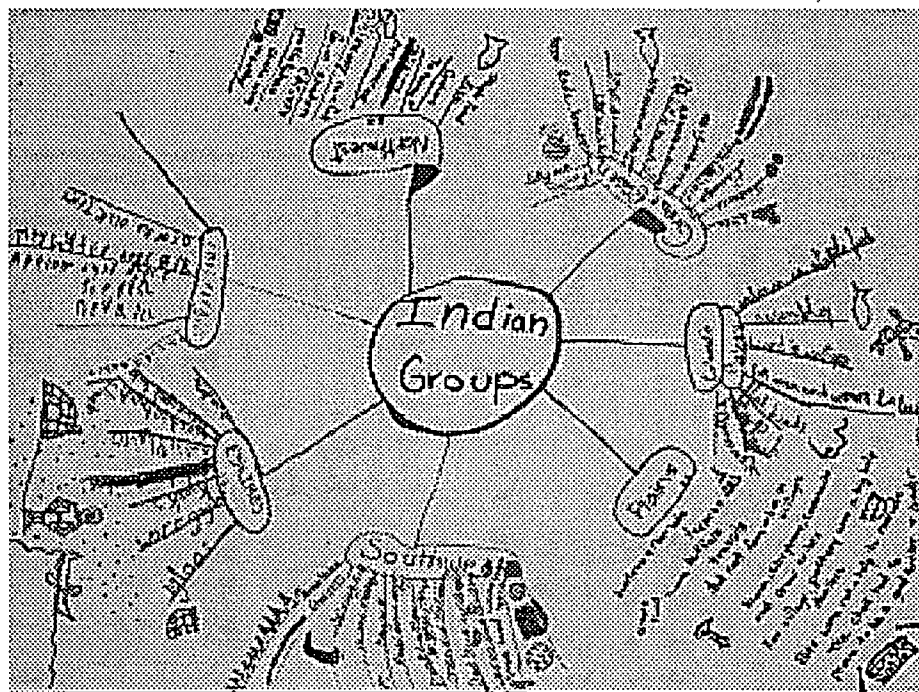
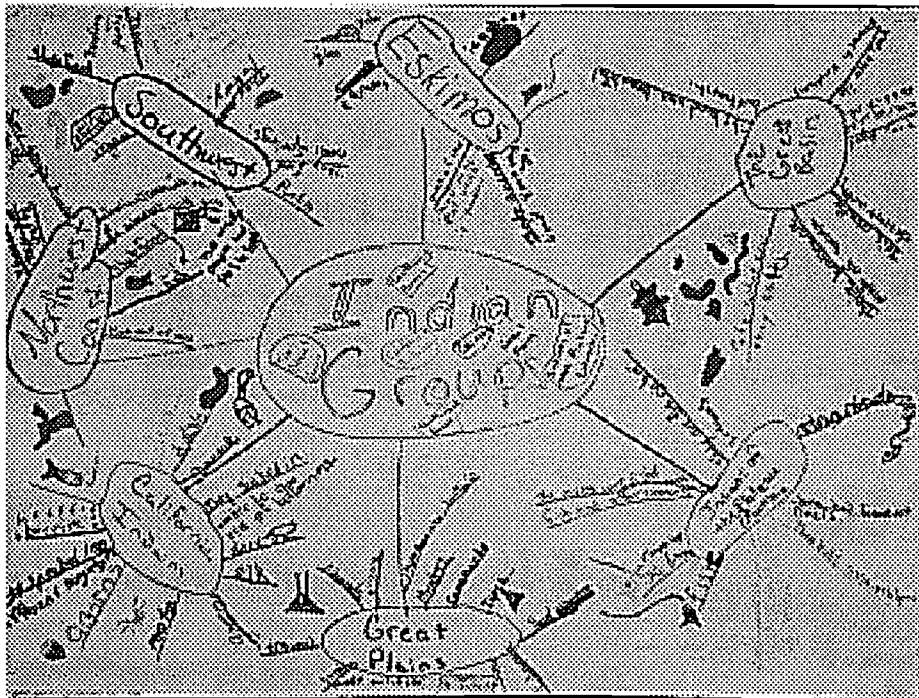
**Thank you for your**

**cooperation.**

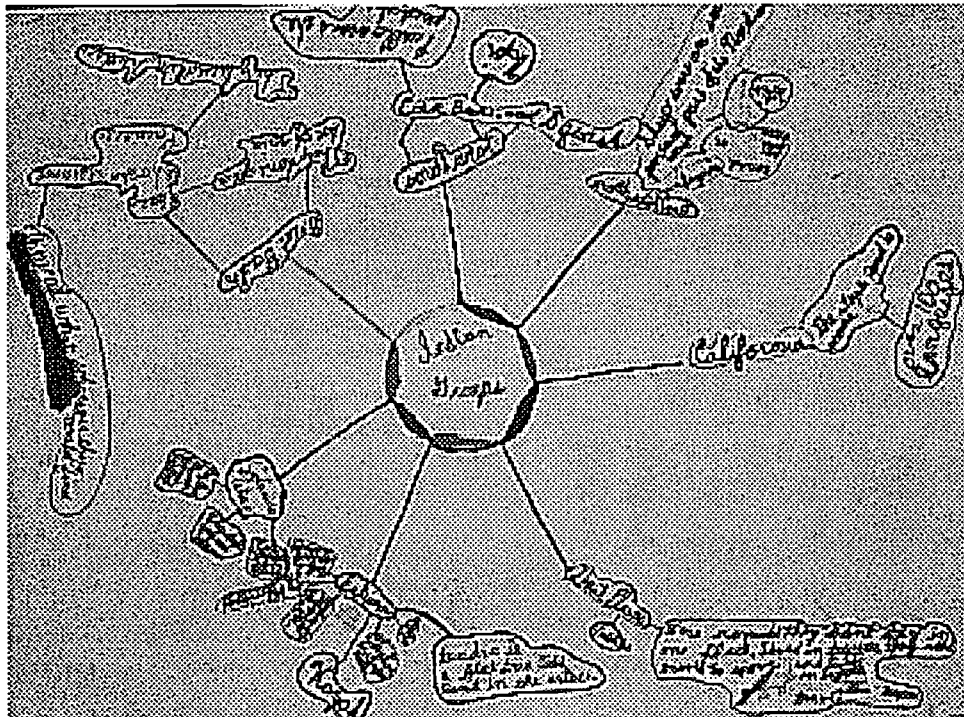
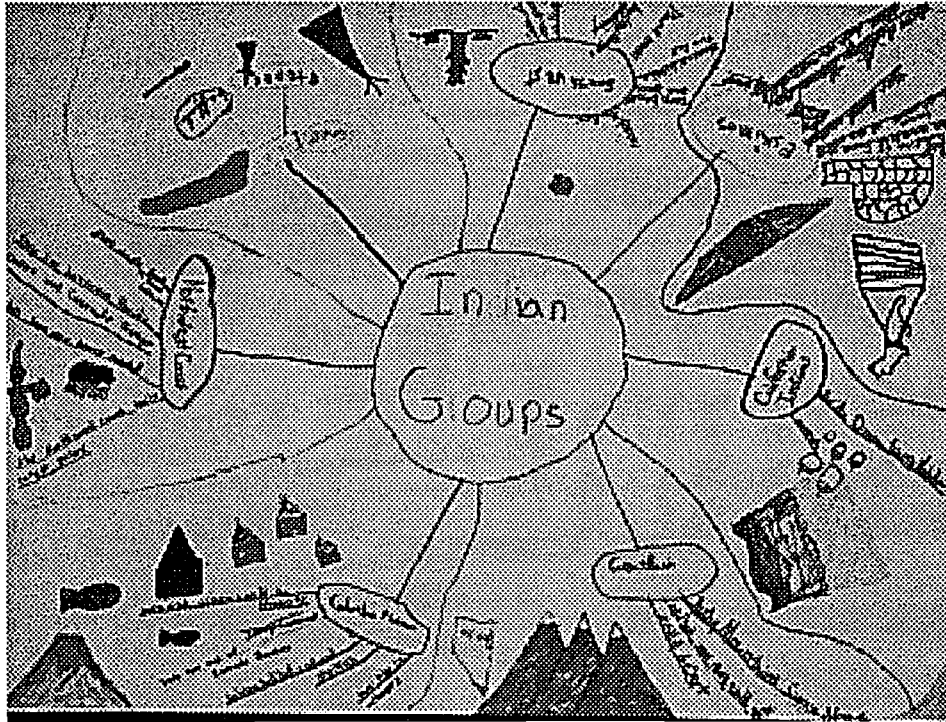
**Cathy Carr**



Appendix N cont.



Appendix N cont.



## Appendix O

Teacher Permission Letter

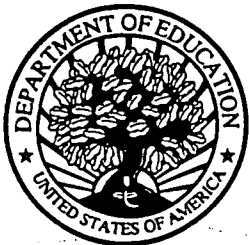
**CATHY L. EDWARDS CARR****ST. XAVIER UNIVERSITY**

**As part of my graduate work at SKU, I am implementing a project to improve students visual spatial skills. As part of my work I will be asking teachers to fill out the attached survey. Teacher responses will be held in confidence. Participation in the survey is voluntary. Please indicate your permission by signing and returning this letter along with the completed survey.**

**Thank you for your  
cooperation.**

**Cathy Carr**





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Printed Name: <i>Cathy L. Edwards Carr</i>	Organization: School of Education
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