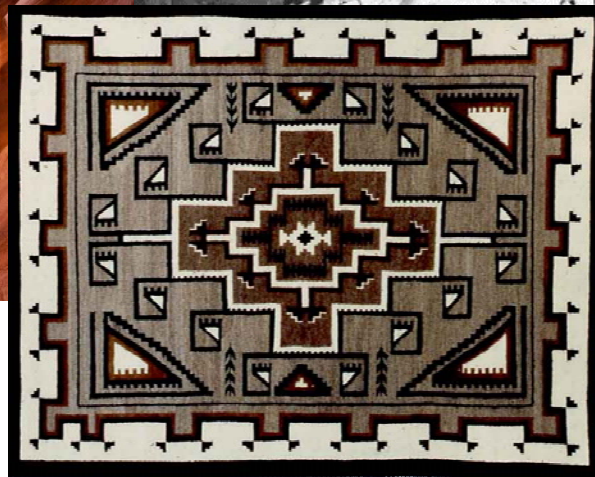


Hózhó: Navajo Beauty, Navajo Weavings
Curriculum Guide



By Joanna Burke



MATHERS MUSEUM
OF WORLD CULTURES

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“Woman weaving rug, Canyon de Chelley.” Mathers Museum of World Cultures, Wanamaker Collection.

Navajo rug, Mathers Museum of World Cultures.

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How to Use this Guide

This guide was created as a supplementary resource for the exhibit *Hózhó: Navajo Weavings, Navajo Beauty* at the Mathers Museum of World Cultures in Bloomington, Indiana. However, the lesson plans and materials are designed so that they can be used outside of the context of the exhibit, as a part of a more general unit in Native American Studies.

The activities are designed for students in the fourth grade through the sixth grade, but some are more rigorous than others. All of the activities are scalable to accommodate different needs for various age groups and experience levels, and you should augment or simplify the lesson plans as needed.

In addition to the core activities, each lesson includes “essential questions” to identify specific learning objectives and “enduring understandings” to express the lifelong knowledge we hope to impart to students. Each lesson also includes a section at the end for optional extensions.

The Appendix contains templates for all of the custom materials designed for the lessons, and features a list of additional resources for teachers organized by topic and medium.

If you choose to bring your students to the Mathers Museum for a field trip, we have provided some templates for pre- and post- visit reflections. We think you will find them helpful regardless of whether or not you choose to implement these lesson plans in your classroom.

We are very excited to share these resources with you, and hope that you find them useful in your teaching! If you have any questions about the guide or about acquiring any of these resources, please email us at museumed@indiana.edu.

About the Exhibit

Hózhó: Navajo Weavings, Navajo Beauty was curated by Jason Baird Jackson, Professor of Folklore and Director of the Mathers Museum of World Cultures. The exhibit, sponsored by the IU College of Arts and Sciences initiative *Themester*, is one of many special programs across Indiana University inspired by the 2016 theme of beauty.

This exhibit explores the expression of beauty in the designs of traditional Navajo weavings through the lens of *hózhó*, a core concept in Navajo philosophy and cosmology. *Hózhó* is a complex understanding of universal beauty that encompasses many other elements and values, such as harmony, balance, kindness, blessedness, order, and well-being. Explained as both a way of life and state of being, the idea of *hózhó* is reflected in all life relationships, including, importantly, the relationship between an artist and her or his art. The exhibit will run until May 7, 2017.

Lesson: Exploring Historical Attitudes and Perspectives through Primary Sources

Summary: Students will use primary source documents to investigate non-Native attitudes toward Native Americans following the annexation of American Indian territories, the reservation system, and the Dawes Act of 1887.

Essential Questions:

- What is a primary source, and why are they useful to study?
- How can we identify and understand bias in primary sources?
- What was the Dawes Act, and what was its goal?
- What do these documents tell us about the relationship between Native Americans and the Federal Government in the late 19th/early 20th centuries?

Enduring Understandings:

- Primary sources are documents or other materials that were created at the time period being studied.
 - They are useful for gathering first-hand information about historical events, but are not objective and subject to personal bias.
- Beginning in the colonial period, American Indian territories were gradually taken over and annexed by other nations.
 - Native Americans were eventually forcibly removed from their lands onto reservations by the American government.
 - The reservation system was just one of the ways the American government tried to control the Native American population. Other methods included American Indian-only boarding schools, registration, and distributing land allotments in exchange for American citizenship.

Materials Required:

- Computer lab with internet access, OR computer and projector with internet access, OR printed copies of the primary source documents
- A map of the United States (optional)
 - If you do not have access to a map, you can draw a quick one on the board using the Tribes Map in the Appendix for reference

LESSON

Introducing Primary Sources	<p>Take a moment to briefly introduce the concept of a primary source:</p> <p>A primary source is a document, photograph, or other material that was created in the time period being studied.</p> <p>Explain how this differs from a secondary source:</p> <p>A secondary source is any source about an event or time period created after that time has already passed.</p> <p>Prompt students to orally identify whether a source is primary or secondary, for example:</p> <p>“If I were solving a mystery from 50 years ago and used newspapers from that time to hunt for clues, would I be using a primary or secondary source?”</p> <p>“Is your textbook a primary or secondary source?”</p> <p>Prompt the students to answer the following questions:</p> <ul style="list-style-type: none">• Why would it be helpful for us to use primary sources to study history?• How do we know the person who wrote a primary source was right? <p>Explain what “bias” means before asking the following questions.</p> <p>A bias is a personal opinion that favors one side of an idea over another, instead of looking at both sides equally.</p> <ul style="list-style-type: none">• What are some ways we might be able to tell when someone is writing with bias?• Do you think bias is a good thing, a bad thing, or neither? <p>Before moving onto Historical Background, check that the class has arrived at the following basic conclusions:</p> <ol style="list-style-type: none">1. Primary sources can help us gather first-hand information about the past.
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	<p>2. All documents are influenced by their authors' personal experiences.</p> <p>3. Bias isn't necessarily good or bad, but it's something we should look out for when using primary sources.</p>
<p>Historical Background</p>	<p>Displacement of Native Americans was happening to many tribes across the United States during this time frame, but we have chosen Navajo events in the following timeline to reflect the context behind the Mathers Museum exhibit: <i>Hózhó: Navajo Beauty, Navajo Weavings</i>.</p> <p>Hang a map of the United States and draw a big timeline on the board showing the following events (you may wish to do this in advance):</p> <ul style="list-style-type: none"> • 1848: Annexation of Navajo territories • 1861-1865 American Civil War • 1863: Navajo surrender to Kit Carson's American Indian raids • 1864: Long Walk of the Navajo • 1864-1868: Navajo Internment at Bosque Redondo • 1868: Treaty of Bosque Redondo • 1887: Dawes Act • 1934: Indian Reorganization Act • 1939: World War II Begins • 1945: World War II ends <p>Give students an overview of the timeline, briefly explaining the events pertaining to Native Americans in more detail.</p> <p>DEFINITIONS: Kit Carson was an American frontiersman, Indian agent, and Army officer who led a series of raids to suppress Native Americans in the West.</p> <p>The Long Walk of the Navajo refers to the forced displacement of the Navajo people from their land to an internment camp in Bosque Redondo, an area near Fort Sumner in eastern New Mexico. The march took 18 days, covered 300 miles, and resulted in the death of about 200 Navajo people from starvation, exhaustion, and exposure.</p> <p>The Navajo internment at Bosque Redondo resulted in a dramatic decline in the Navajo population, from 25,000 to just a few thousand in 1868.</p>

	<p>Internment is the act of imprisoning a person without formally issuing criminal charges, often for political purposes or in times of war.</p> <p>The Treaty of Bosque Redondo was signed between the United States and the surviving Navajo leaders. It established the reservation, a mandatory education system for Navajo children, raid restrictions, and trade and supply agreements.</p> <p>The Dawes Act authorized the American government to divide up Native American tribal lands into individual plots called “allotments,” which were then distributed among Native Americans. Native Americans who accepted allotments were granted American citizenship and agreed to live separately from the reservation.</p> <p>The Indian Reorganization Act, passed in 1934, restored the rights of Native Americans to manage their own tribal lands, resources, and assets.</p>
<p>Primary Source Comparison</p>	<p>Navigate to https://www.docsteach.org and search for the “Assimilation of American Indians” activity. The guided questions provided in the activity are recommended for middle school, but we have adjusted the activity here to suit slightly younger students.</p> <p>The activity compares two Indian agency survey documents. We recommend doing this part of the lesson as a guided activity.</p> <p>Read through the first survey together, asking students what they see and asking the following guiding questions:</p> <ul style="list-style-type: none"> • When was this document written? Where does it fit into our timeline? • What do you think this document is? • Who do you think wrote it? • What do you think the author’s tone or attitude is in this document? (And what makes you think that?) • Do you think this is an example of bias? Why or why not? <p>Before moving on to the next document, provide the students with the following details:</p> <ul style="list-style-type: none"> • This document was written by J.W. Balmer, Superintendent of the Lac du Flambeau Indian

Agency. Indian agencies were created as a way to keep track of Native Americans participating in the allotment system from the Dawes Act.

Pull up the second survey, and prompt the students to discuss the following questions:

- What do these documents have in common?
- What differences do you see?
 - If/when a student brings up the more positive language, ask why the students think the tone is different in this document.

Set these documents aside, and click “Documents” in the DocsTeach menu. Search for “A Hopi (Moqui) petition signed by all the Chiefs and headmen of the tribe asking the Federal Government to give them title to their lands instead of individually allotting each tribal member.”

This is a long document, but for the purposes of this exercise we will only use sections from pages 1, 4, 5, and 6. The cursive can be difficult to read, so we recommend showing the original document on a projector and distributing transcribed copies of the excerpts to the students (found in the Appendix).

NOTE: DocsTeach has some wonderful Activity Tools that you may want to explore in advance, such as a spotlight that would be useful for showing students where the excerpts appear in the original document.

Guide the students in reading through the excerpts, clearing up any confusion about word meanings or syntax. Then split them into small groups to discuss the following questions:

1. When was this document written? Where does it fit into our timeline?
2. Who do you think wrote this document?
3. Why do you think this document was written?
4. What do you think is the authors’ attitude in this document?

For each of the questions, encourage the students to circle or underline “clues” or “evidence” to support their ideas, labelling each clue with the corresponding question number. (i.e., for question 1, students would circle the date stamp at the top and write a “1” next to it.)

Regather the group and discuss their responses as a class.

To close the activity, have each student write a brief written response to the following question:

What do these documents tell us about the relationship between Native Americans and the Federal government in the late 1800s/early 1900s?

Encourage the students to provide an example from the documents to support their ideas.

Lesson: Geometry and Symmetry in Navajo Weavings

Summary: Students will identify examples of symmetry, patterns, and geometric transformations in Navajo weavings, and use those concepts to graph their own weaving design.

Essential Questions:

- What is symmetry?
- What are geometric transformations?
 - How do the different types of transformations function in a plane?
- How can we identify patterns of symmetry and transformations in works of art?
- Why are these patterns so prominent and important in Navajo works of art?

Enduring Understandings:

- Navajo weavings are frequently comprised of geometric patterns and shapes that use symmetry and geometric transformations to form complex designs that suggest harmony and balance.

Materials Required:

- Flip Chart Card Templates (found in the Appendix)
- Construction paper or paper scraps
- Paperclips
- Brads
- Scotch Tape
- Graph paper (printable found in the Appendix)
- Print-outs of Navajo weavings with grids (found in the Appendix)
- Colored Pencils
- Projector

LESSON

Introduction	Start by showing the students images of Navajo weavings. Explain to the students that these are traditional wool weavings made by the Navajo. Prompt them to explore the weavings by asking the following questions: <ul style="list-style-type: none">• What do you notice first about these weavings?• What kinds of colors are being used?• What is special about the design of these weavings? Use this discussion to introduce the ideas of symmetry and geometric transformations.
Symmetry and Transformation Flip Chart	Introduce the concepts of symmetry and rotation to the class using the definitions below. This is a difficult idea to understand in the abstract, so it may be helpful for you (and/or your students) to draw examples on the board or use pattern blocks to experiment with manipulating shapes.

A **transformation** is a way to manipulate a shape or function in a plane. A transformation is isometric if the transformed shape maintains the same side length and angle measurements of the original shape. There are four main types of transformations: translation, reflection, rotation, and dilation.

Translation is when a figure is moved without changing shape, size, or orientation. To create a translation, all points of the shape must move the same distance in the same direction. (Slide)

Reflection flips a figure over a line so it is facing the other way. This is what we mean when we say “mirror image.” (Flip)

Rotation is when a figure turns around a central point. The distance to that central point from any point on the shape remains the same. (Spin/Turn)

Dilation is when a shape changes size while keeping the original angles and ratios between side lengths. (Zoom in/out)

Symmetry is when one shape becomes exactly like another if you flip, slide or turn it. There are three main types of symmetry: mirror symmetry (i.e. symmetry of reflection), radial symmetry, and point symmetry.

NOTE: This exercise works primarily with mirror symmetry, but you can include the concepts of radial or point symmetry to scale up for older or more advanced students.

Distribute five flip chart cards to each student. (We recommend printing the flip chart cards on cardstock or heavyweight paper.) On the front of each card, there is space for definitions, doodling/picture drawing, and the name of the transformation (which goes in the narrow strip below the dotted line). You might consider providing both a technical definition as well as having the students describe it in their own words.

When the students have finished defining and doodling, instruct them to cut out at least six polygons (any type) from scrap paper. (The polygons need to be small enough to fit in the graphing plane on the back side of the card.)

Have the students use the polygons and graph paper to demonstrate each transformation on the graph side of the flip chart. Use a paper clip to attach the “translation” polygon and show how it can slide to different places on the graph.

Use the brad to attach the “rotation” polygon to the folder and demonstrate the rotation of a figure around a point.

	<p>Use scotch tape to tape down one edge of the “reflection” polygon and show how the shape can flip directions in the graph.</p> <p>Students can also use the tape to demonstrate dilation: tape down one edge of the polygon. Using the edges of the shape as a guide, draw a larger version around the outside and a smaller version underneath the flap. Flip the shape to compare sizes.</p> <p>For symmetry, have students use two or more different types of polygons to find as many lines of symmetry as they can. They should draw each line of symmetry onto the figures and glue them into the graph on the back of their Symmetry card.</p> <p>When the students have finished their flip chart cards, they should tape them into their notebook on a page titled “Transformations.” Tape the cards with one strip at the top, with the cards overlapping but with just enough of the cards underneath sticking out to read the name. (It sometimes helps to tape them in from bottom to top.)</p> <p>When they are finished, your students will have interactive notes that they can refer to over the course of the lesson.</p> <p>Depending on your class’s specific needs and goals, you may wish to cover this material in a simpler or more in-depth way. The foldable can be scaled up or down in difficulty. For example, to scale down you can focus more on the movement than the graphing component and use index cards instead of the templates. To scale up you can do more with graphing and functions. However, the more in-depth the flip chart, the longer it will take, so you may need to spread out the other activities accordingly.</p>
<p>Guided Graphing of Navajo Weavings</p>	<p>Distribute printed copies of the weaving grids to the students. Project a digital copy of the image so the students can follow along with you as you study the weaving. Together with the students, annotate the weaving, marking lines of symmetry, repeating patterns, and geometric transformations.</p> <p>Repeat with one or two more examples.</p> <p>Divide the students into small groups to briefly discuss the following:</p> <ul style="list-style-type: none"> • What kinds of patterns do you see being used the most frequently? • These types of symmetry and geometric patterning are used frequently in Navajo crafts, not only for everyday objects like blankets, but also for spiritual and ceremonial rituals. Why do you think these ideas and designs are so important to the Navajo?

	Regather into one group and discuss the responses. While the students don't have to come up with a complete answer in this lesson, the intention behind these questions is to prepare them for exploring Navajo spiritual values of universal balance and harmony.
Independent Weaving Design	Distribute sheets of graph paper to the students. Instruct them to use colored pencils to create their own weaving design. In their design, they must include and label the following: <ul style="list-style-type: none"> • 1 line of symmetry • 1 repeating pattern • 3 geometric transformations (include type of translation in the label)

Extensions:

- For more visual art applications of these geometry concepts, you could add one of the following activities or use them as a round of stations:
 - **Easy tessellations**
 - This can be used to demonstrate the difference between patterns and symmetry.
 - Ask students to think about how making a shape into a tessellation changes its lines of symmetry.
 - Example from the blog *Teach Kids Art*:

<http://www.teachkidsart.net/tessellations/>
 - **A symmetry game with a ruler and pattern tiles**
 - The first player creates a design against one side of the ruler, and the second player has to recreate the mirror image on the other side.
 - A great example from the blog *Teaching in Oz*:

<http://teaching-in-oz.blogspot.com/2012/10/geometry-unit-and-symmetry-activity.html>
 - **Independent Graphing of Navajo weavings**
 - Just like the group part of the lesson, but as an independent station.
 - (To save paper you could laminate one or two of each design and provide dry-erase markers for the students to work with.)

Lesson: *Hózhó*, Art, and the Environment

Summary: Students will explore the Navajo concept of *Hózhó* through a variety of different resources, including documentary film, poetry, ceremonial text, and nonfiction excerpts.

Essential Questions:

- What types of information can you get from different types of resources? (i.e., nonfiction vs. poetry vs. religious/traditional)?
 - What factors affect this? (i.e. authorship, background, etc.)
 - Why might we want to use different types of resources to think about an abstract idea like *Hózhó*?
- How is the idea of *Hózhó* represented in traditional Navajo art?
- How do we see the idea of *Hózhó* playing out in the present day?

Enduring Understandings:

- The Navajo philosophy of *Hózhó* is a complex set of teachings encompassing the ideas of harmony, balance, beauty, goodness, and wellbeing. Both a way of life and state of being, *Hózhó* can be achieved by using harmonious thoughts, speech, and actions to build positive relationships with everything and everyone around you.

Materials Required:

- Text of *Hózhó*, a spoken word poem by Lyla June Johnston (available online)
- Excerpts from “Living in Health, Harmony, and Beauty: The Diné (Navajo) *Hózhó* Wellness Philosophy” from *Global Advances in Health and Medicine* (found in the Appendix)
- Text of the Navajo Blessing-Way Prayer (found in the Appendix)
- YouTube Video: “How It’s Made Navajo Rugs,” by How It’s Made
- Newspaper Article: “From 280 Tribes, a Protest on the Plains,” *The New York Times* (available online)

LESSON

Guided Nonfiction Reading	<p>Distribute copies of the excerpts from “Living in Health, Harmony, and Beauty: The Diné (Navajo) <i>Hózhó</i> Wellness Philosophy” to the students. This excerpt is fairly challenging, so we recommend working with it as a guided activity, unless you want to scale up for higher grades or more advanced students.</p> <p>Depending on your class’s needs and goals, you can pick and choose paragraphs from this excerpt or read them all. If you have time, we recommend reading all of them. You can use this as an opportunity to incorporate a vocabulary exercise, “popcorn” reading, or an annotation exercise wherein students underline topic/key phrases or jot down the main idea of each paragraph, etc. Whatever method you choose, pause after each paragraph to check in and make sure everyone is on the same page.</p>
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	<p>NOTE: In this reading you will see the words “Navajo” and “Diné” used interchangeably. “Diné” is the self-referential Navajo word for their tribe and their language.</p>
<p>Small Group Analysis: Poetry and Prayer</p>	<p>After the nonfiction reading, divide the students into groups and distribute copies of the poem <i>Hózhó</i> and the <i>Blessing-Way Prayer</i>.</p> <p>Instruct the students to read both pieces in their groups and discuss the following questions. They should be prepared to share their responses with the class.</p> <ul style="list-style-type: none"> • Compare and contrast these three readings (including the nonfiction passage). Think about the author, purpose, and tone of each piece. <ul style="list-style-type: none"> ○ What do they have in common? ○ How are they different? ○ What do we learn from them? (What does each of them teach us about the idea of <i>Hózhó</i>?) • Which text do you think provides the best explanation of <i>Hózhó</i>? Why? • As a group, write your own definition of <i>Hózhó</i>, in your own words. <p>Regather the group and discuss the responses. Write the students’ definitions on the board and compare the results.</p>
<p>Video: “How It’s Made Navajo Rugs”</p>	<p>Play the video for the students. Before they watch, ask them to keep their ideas about <i>Hózhó</i> in mind. When you’ve finished watching the video, split them back into their poetry groups for the following discussion questions. They should be prepared to share their responses with the class.</p> <ul style="list-style-type: none"> • Did you see anything that surprised you in the video? If you did, why do you think it surprised you? (What were you expecting instead?) • Why do you think traditional Navajo weavers choose to use this process to create their weavings? • How do these weavings and the process of making them reflect the idea of <i>Hózhó</i>?
<p>Class Discussion: The Dakota Access Pipeline</p>	<p>In this portion of the lesson, the class will discuss the recent events surrounding the Dakota Access Pipeline. Before reading the article from <i>The New York Times</i>, take some time to give a basic explanation of what a pipeline is, how it works, and how that relates to the economy and energy needs of the United States.</p> <p>NOTE: If this is a topic you would like to cover in more detail, (for example, if you are operating within a Nonfiction Unit in Language Arts), this is an opportunity to incorporate an informative nonfiction passage on energy or industry in the United States).</p>

	<p>Project the article for the class to see, and read together. Alternatively, students can work through the article in small groups.</p> <p>NOTE: If you need to excerpt the article or provide individual copies to make it easier to read, we still recommend projecting the article if you have access to a projector. The online article includes several beautiful photographs of individuals with personal stories and reactions to the pipeline. (Alternatively, you could both distribute copies and load the pictures into a Power Point to share or project.)</p> <p>Split the class into two groups. Assign one group to think about the pros or the reasons to proceed with building the pipeline. The other group should brainstorm cons, or reasons not to build the pipeline. If necessary, guide the students and provide any supplemental information they might need to really consider what the needs and goals of each group are. This will provide them with a more complete context to work with.</p> <p>After some discussion, regroup as a class and together create a pros and cons list on the board.</p> <p>As a closing exercise, have the students write a brief individual response to the following question:</p> <p>Which decision do you think fits in most with the concept of <i>Hózhó</i>, and why?</p>
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Extensions:

Hózhó is a complex idea with many applications, so there is a great deal of room to add extensions and spread this lesson over multiple days.

- **Art Extension: Art and Sustainability**
 - In addition to exploring design, studying sustainability is a great way to explore our modern relationship with the environment and potential applications of *Hózhó*.
 - You can explore sustainability in your classroom with art projects that use natural materials, recyclables, or raise awareness about a particular environmental or social issue.
 - *The Puzzles Connection* is a website for early childhood engagement, but many of their ideas could easily be adapted for school-age students, including an interesting idea for a vertical art garden.
 - <http://thepuzzlesconnection.com.au/culture-and-community.php>

Extensions (cont.):

- You could also borrow a technique from the Navajo and do a natural dyes project that incorporates design elements from the Navajo weavings in Lesson 2 (e.g. natural dyes tie-dye, yarn dyeing). The *Playful Learning* blog has a basic tutorial for creating natural dyes:
 - <http://playfullearning.net/2013/06/all-natural-tie-dye-diy/>
- **Cross-cultural connections: Civil Disobedience and Nonviolent Protest**
 - Compare and contrast the philosophies, rationale, and sociopolitical context behind the Dakota Access Pipeline Protest with those of other nonviolent activists such as Martin Luther King Jr. and Mahatma Ghandi.
- **Dakota Access Pipeline: Class Debate or Negotiation Exercise**
 - This is an adaptation of the guided pipeline discussion for students capable of doing independent research.
 - Divide the class randomly into pro-pipeline and against-pipeline groups.
 - After giving them a chance to research their assigned perspective and develop an argument, have both sides present to each other in debate form or in a negotiation exercise where they try to develop a compromise.

Lesson: Weaving and Navajo Folklore

Summary: Students will read and analyze two versions of the Navajo legend of Spider Woman. By comparing and contrasting, analyzing symbolism, and looking for “clues” in reference material, they will investigate what folklore is, where it comes from, and what it can tell us about a particular culture.

Essential Questions:

- What is folklore, and how is it created?
 - What are some characteristics of folklore?
- Why is folklore important?
 - What do these stories tell us about values in the Navajo culture?
 - How do these stories reflect the Navajo philosophy of *Hózhó*? (See the previous lesson for more on *Hózhó*.)

Enduring Understandings:

- Every community with a sense of identity has a shared set of folklore traditions: the things they know, the things they do, the things they believe, and the things they make.* Folklore is usually passed through generations by word of mouth or by example, and frequently includes things like legends. Many different versions of the same folkloric story can coexist, and they can tell us a lot about the values, ideals, and traditions of a particular group.

*From the American Folklore Society.

Materials Required:

- “The Legend of the Loom: A Navajo Legend,” told by Sarah Natani, from *Spider Spins a Story: Fourteen Legends from Native America*, edited by Jill Max
- *The Magic of Spider Woman*, by Lois Duncan
- Handout of Nonfiction Weaving Excerpts (found in the Appendix)
- Optional: Sketchnotes pages (“The Legend of Spider Woman” and “What is Folklore?” found in the Appendix) or a graphic organizer of your choice

NOTE: If you are unable to locate or acquire copies of either of the two books listed above, the Mathers Museum has one copy of each available for short-term lending.

LESSON

Comparison of Navajo Folk Legends	<p>Distribute copies or read aloud as a class <i>The Magic of Spider Woman</i> and <i>The Legend of the Loom</i>. To prepare for a class discussion comparing the two stories, have the students record details about each during the reading, using the Sketchnotes sheet from the Appendix or another graphic story organizer of your choice.</p> <p>NOTE: Sketchnoting (also known as doodle noting or visual notetaking) is a creative alternative to traditional notetaking and organizing. It incorporates doodling and graphic design to maximize engagement in visual learners, and while these templates are designed to give students a place to start, students who respond well to the technique can develop their own methods and learn to implement them at any time, without a template.</p> <p>In using sketchnotes, the idea is to encourage students to record their thoughts about a topic visually, through lettering style (e.g. for emphasizing a term) or drawing small pictures. This method of engagement might be particularly useful for abstract thinking as it relates to big ideas like folklore and <i>hózhó</i>, as well as keeping more advanced readers engaged with a “kids’ book.”</p> <p>Depending on your class’s needs and goals, you may choose to do this in small groups or as a popcorn reading for the whole class. Letting the students guide the conversation as much as possible, go over the key elements of both stories together, including any significant similarities and differences that they notice. (If desired, you might graph this on the board in a Venn diagram, a T-chart, or a table.)</p>
Historical Connections	<p>To get the students thinking about folklore origins, open a class discussion using the following questions:</p> <ul style="list-style-type: none">• Do you think that these portrayals of Spider Woman are two entirely different characters?<ul style="list-style-type: none">○ Why? What makes you think that?• Is it possible for different versions of the same story to be created?<ul style="list-style-type: none">○ Can you think of any examples in your own life when multiple versions of the same story were being told?○ How did that happen? What are some ways that those different versions can develop?

Before working with the nonfiction excerpts, direct students to the reference notes from the storybooks. Ask the students what they notice about these excerpts, using the following questions for guidance:

- Who wrote *Spider Spins a Story*? (Use the title page and the “Story Sources” on page 62)
 - (This is a trick question because *Spider Spins a Story* is an edited volume. Follow up with these questions:)
 - Based on these notes, what do you think the editor’s job is?
 - Why does “The Legend of the Loom” say “told by Sarah Natani,” instead of a more traditional byline (i.e., “by Sarah Natani”)?
 - What does Sarah Natani’s personal history with weaving tell us about where she might have learned this story?
- Read the dedications from *The Magic of Spider Woman*.
 - Who is L. D.? Who is S. B.?
 - What do you notice about the relationships mentioned in Shonto Begay’s dedication?
 - (Note his reference to weavers as “guardians of Spider Woman’s spirit.”)
- Finally, read together “A Note about This Story” from *The Magic of Spider Woman*. This is a nice, succinct summary of where Navajo folklore comes from and how it gets handed down.

As a class, brainstorm a list of some general characteristics of folklore. Aim for the following conclusions, and encourage students to jot down or doodle their thoughts on the “What is Folklore?” sketchnotes page:

- Folklore is a shared set of cultural traditions in a specific community.
- Folklore can include stories, art (e.g. weaving), religion, and customs.
- Folklore includes traditions that are usually passed down orally.
- Many different versions of the same folkloric story can coexist.

Now distribute copies of the Nonfiction Weaving Excerpts handout. These excerpts present the academic historical perspective on the emergence of Navajo weaving as an alternative to the folkloric history. This is a good opportunity to get students to practice isolating main ideas; the most important thing for them to take away from this passage is that the academic perspective is that the Navajo were taught weaving by members of another tribe.

Split the class into small groups to discuss the following questions. They should be prepared to share their responses with the class.

	<ul style="list-style-type: none"> • What do these passages tell us about how the Navajo learned to weave? • How is this perspective different from those in the legends? • How is it similar to that perspective? • Why might the Navajo choose to pass down oral traditions? What can oral histories tell us that academic histories cannot? • What do legends tell us about the Navajo people? What kinds of things are important to them? <p>Rejoin as a class and share responses to prepare for the following written response question.</p>
Hózhó Connection	<p>(If you have chosen not to use the previous lesson plan on <i>Hózhó</i>, skip this section or substitute a different closing activity of your choice.)</p> <p>If you have used the lesson plan on <i>Hózhó</i>, prompt the students to remember that discussion and think back to connect that idea to these stories.</p> <p>Have students write an independent response to the following questions:</p> <p>Why do you think folklore is important in the Navajo culture? How do these legends reflect the idea of <i>Hózhó</i>?</p>

Extensions:

- If you have more class time available for this topic, you may consider adding the Navajo legend of Creation to your curriculum. It’s long and complicated, but provides opportunities for more in-depth analysis of characters, symbolism, and the role of folklore in culture.
 - You may also consider comparing and contrasting origin stories from different tribes. These would be easier to find in a kid-friendly format than a detailed edition of the Navajo Creation story.
- Finding folklore in our own lives
 - Once you have an awareness of what folklore is, you can find examples of it in action just about anywhere, including our daily lives.
 - You could incorporate some sort of project here where students are challenged to find an example of folklore tradition being passed down in their own family or community.
 - This project, for example, could take the form of an informational interview and an “apprenticeship”, where the student shadows someone in the “teacher” role and/or receives lessons in whatever tradition is being passed down. The final culmination could be a class demonstration or presentation.

You're Invited to the Mathers Museum!

- 1. What exhibits are you most curious about?**
 - 2. What kinds of things do you think you will see at the museum?**
 - 3. Think about the word "culture." What does "culture" mean to you?**
-

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Thanks for visiting the Mathers Museum!

Come see us again soon!

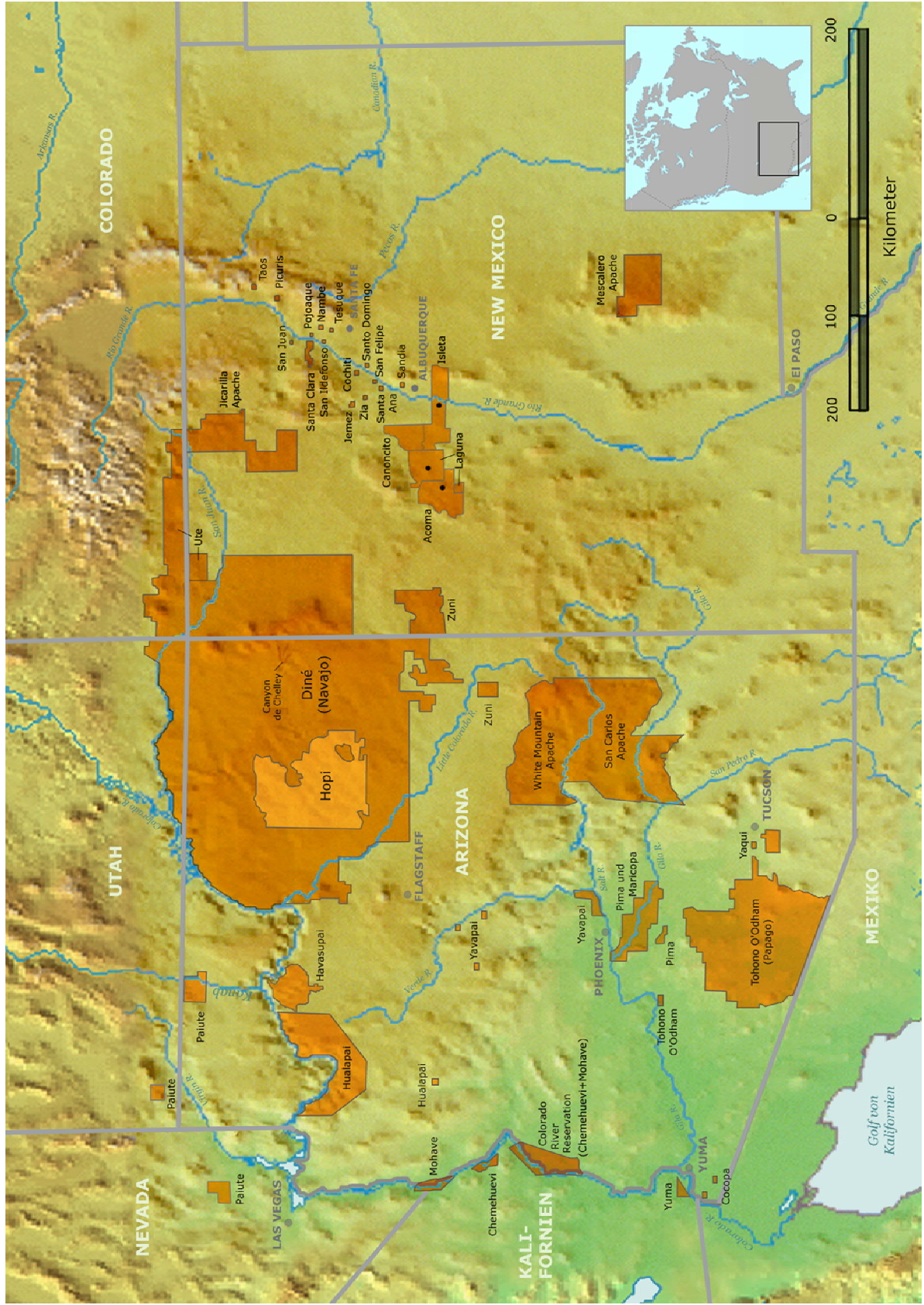
- 1. What's something you learned that you didn't know before?**
 - 2. Which exhibit did you think was the most interesting, and why?**
 - 3. Why is it important for us to study and care for objects?**
 - 4. What connections did you see with what we've been learning in class?**
-

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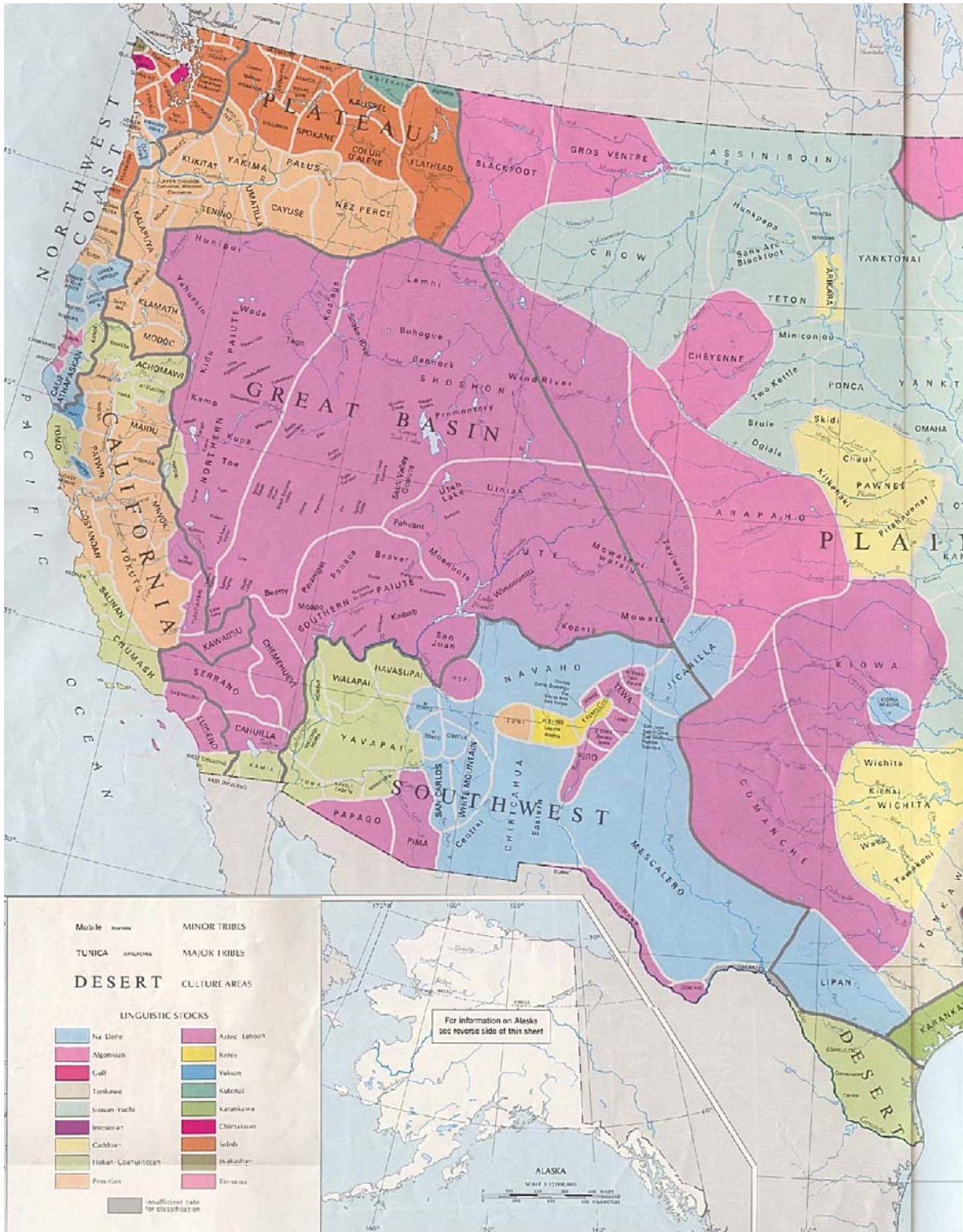
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Appendix



“Indian Reservations of the Southwest (2007)”

<http://www.demis.nl/home/pages/Gallery/examples.htm>



“Early Indian West”

The National Atlas of the United States of America (Arch C. Gerlach, editor). Washington, D.C.: U.S. Dept. of the Interior, Geological Survey, 1970.

<https://s-media-cache-ak0.pimg.com/originals/c4/fe/f9/c4fef94bcd324dadeed0c9a7ec28842a.jpg>

[Page 1]

Moqui Villages

Arizona March 27 & 28, 1894

To the Washington Chiefs:

During the last two years strangers have looked over our land with spy-glasses and made marks upon it, and we know but little what this means. As we believe that you have no wish to disturb our possessions, we want to tell you something about this Hopi land.

None of us ever asked that it should be measured into separate lots, and given to individuals for this would cause confusion...

[Page 4]

...We believe you have no desire to change our system of small holdings, nor do we think that you wish to remove any of our ancient landmarks, and it seems to us that the conditions we have mentioned afford sufficient grounds for this requesting to be left undisturbed.

Further it has been told to us, as coming from Washington, that neither measuring nor individual papers are necessary for us to keep possession of our villages, our peach orchards and our springs. If this be so, we should like to ask what need there is to bring confusion into our accustomed system of holding corn fields.

We are aware that some ten years ago [Page 5]

a certain area around our lands was proclaimed to be for our use, but the extent of this area is unknown to us, nor has any Agent ever been able to point it out, for its boundaries have never been measured. We most earnestly desire to have one continuous boundary ring enclosing all the Tewa and all the Hopi lands, and that it shall be large enough to afford sustenance for our increasing flocks and herds. If such a scope can be confirmed to us by a paper from your hands, securing us forever from intrusion, all our people will be satisfied.

Adapted from "A Hopi (Moqui) petition signed by all the Chiefs and headmen of the tribe asking the Federal Government to give them title to their lands instead of individually allotting each tribal member," archived on www.docsteach.org.

Define It!

Doodle It!

Define It!

Doodle It!

Define It!

Doodle It!

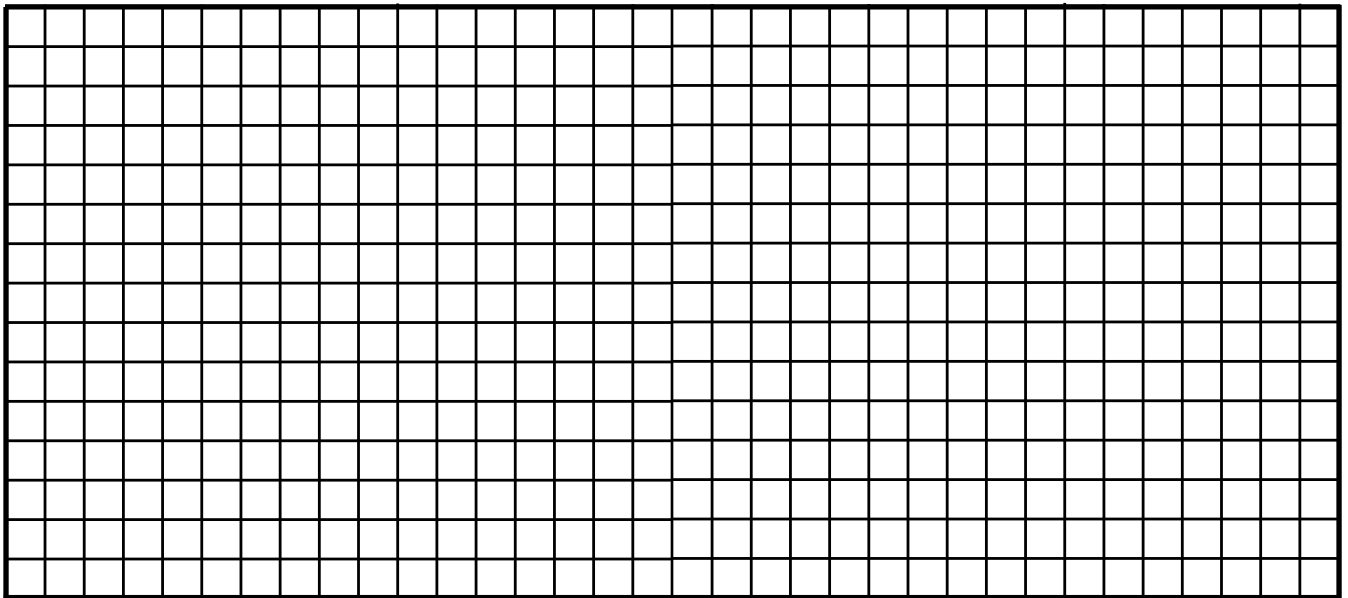
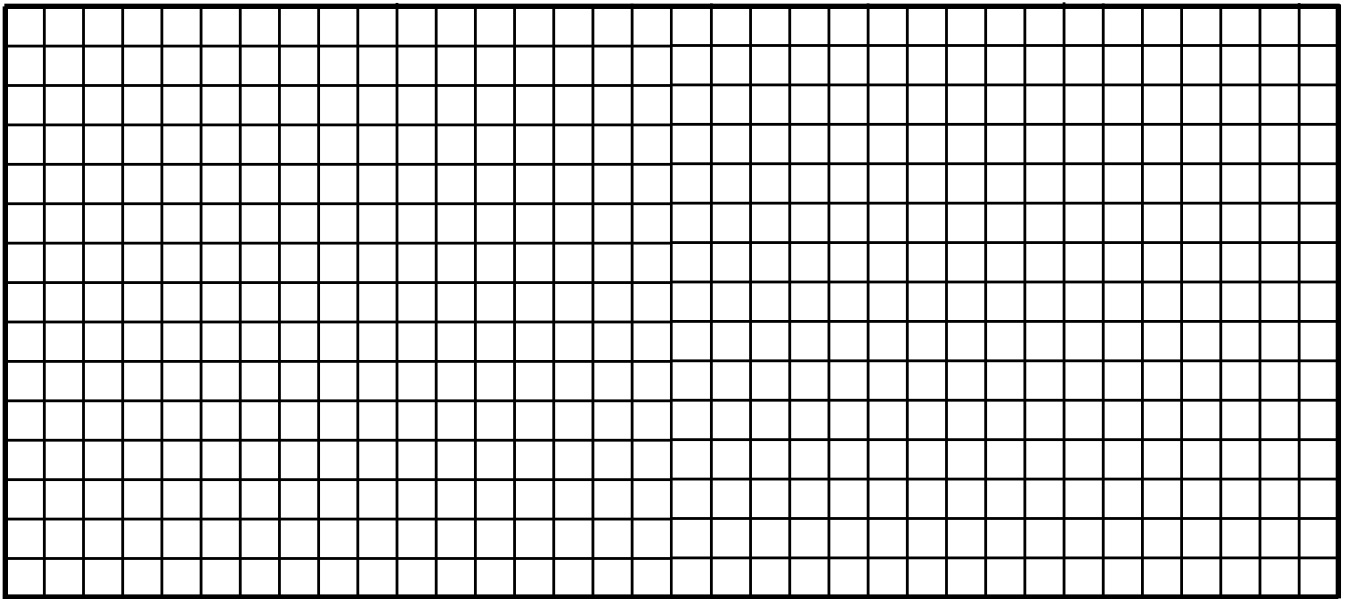
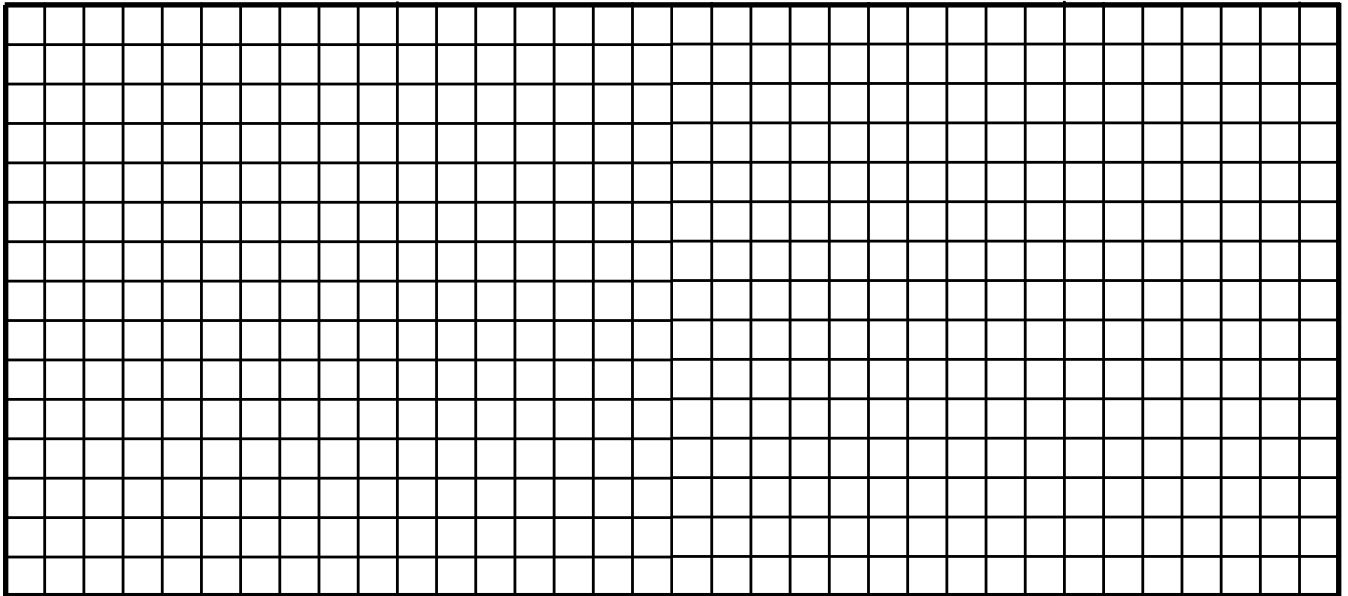




Image Courtesy of the Honolulu Museum of Art

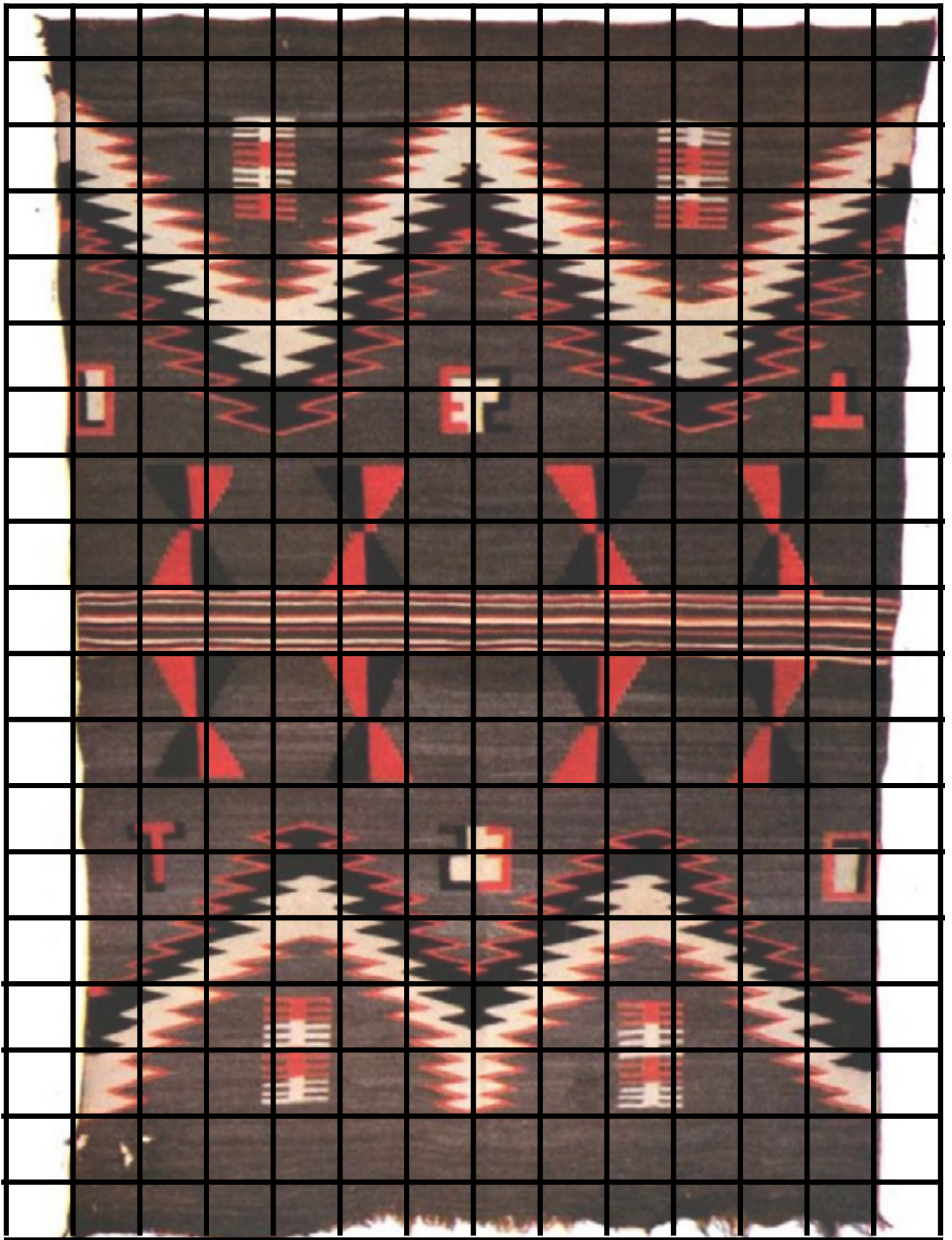
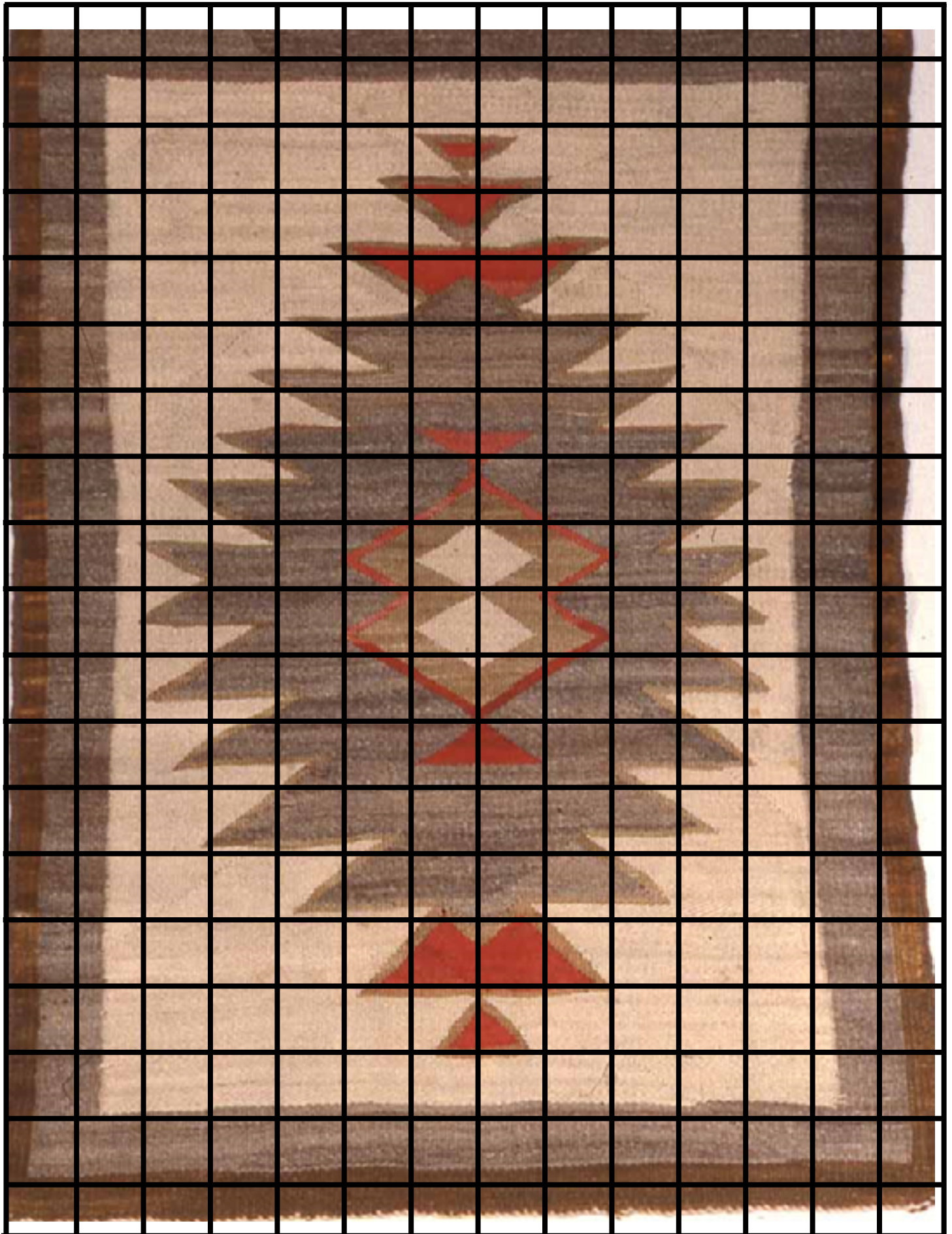
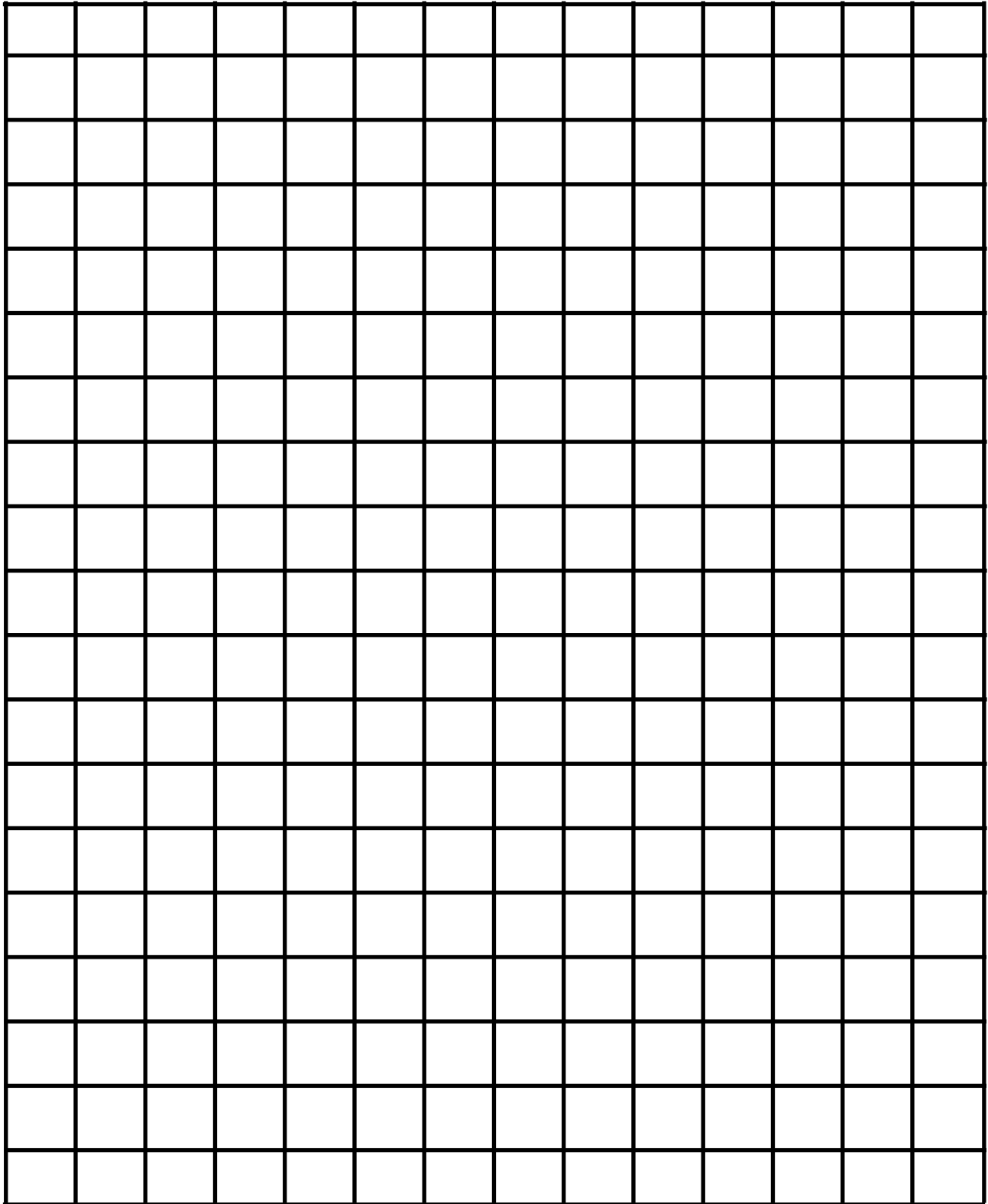


Image Courtesy of George Wharton James, *Indian Blankets and their Makers*, A.C. McClurg & Co., Chicago, USA: 1914. fig.26, facing p.40. (Public Domain in the United States.)



Graph Your Own Weaving Design!



Did you remember to show...

- at least 1 line of symmetry?
- at least 1 repeating pattern?
- at least 3 geometric transformations?

Excerpts: “Living in Health, Harmony, and Beauty: The Diné (Navajo) Hózhó Wellness Philosophy”

Hózhó is a complex wellness philosophy and belief system comprised of principles that guide one's thoughts, actions, behaviors, and speech. The teachings of *Hózhó* are imbedded in the *Diné* traditional teachings, given to the *Diné* by the holy female deity White Shell Woman and the *Diné* spiritual deities. *Hózhó* philosophy teaches that humans have the ability to be self-empowered through responsible thought, speech, and behavior. Likewise, *Hózhó* acknowledges that humans can self-destruct by thinking, speaking, and behaving irresponsibly. The *Hózhó* philosophy describes the key morals and behaviors for a long healthy life, stressing the importance of maintaining relationships by “developing pride of one's body, mind, soul, spirit, and honoring all life.”

Hózhó is difficult to explain because it means both a way of living and a state of being. For the Navajo, it expresses such ideas as *beauty, perfection, harmony, goodness, normality, success, wellbeing, blessedness, order, and ideal*. *Hózhó* reflects the process by which an individual strives toward and attains this state of wellness.

Hózhó may be best understood by describing characteristics of a *Diné* individual who excels in his or her journey to achieve this respected state of being. *Diné* elders are the ideal role models; they have both received the ancient teachings of *Hózhó* and have had a lifetime of experience in working toward attaining *Hózhó*.

People living consistently with *Hózhó* ideas are humble; intelligent; patient; respectful and thoughtful; soft spoken; good and attentive listeners; disciplined, hardworking, physically fit, and strong; generous; supportive, caring, and empathetic; positive in thought, speech, and behaviors; spiritual; loyal and reliable; honest; creative and artistic; peaceful and harmonious; perceptive, understanding, and wise; confident; calm; deliberate in actions; gentle yet firm; and self-controlled. *Hózhó* teaches that respectful thought, speech, and actions should be nurtured in all life relationships.

Adapted from “Living in Health, Harmony, and Beauty: The Diné (Navajo) Hózhó Wellness Philosophy,” by Michelle Kahn-John and Mary Koithan, in *Global Advances in Health and Medicine*, 4(3), 24-30, 2015.

Navajo Blessing-Way Prayer

**In beauty may I walk.
All day long may I walk.
Through the returning seasons may I walk.
On the trail marked with pollen may I walk.
With grasshoppers about my feet may I walk.
With dew about my feet may I walk.
With beauty may I walk.
With beauty before me, may I walk.
With beauty behind me, may I walk.
With beauty above me, may I walk.
With beauty below me, may I walk.
With beauty all around me, may I walk.
In old age wandering on a trail of beauty, lively, may I walk.
In old age wandering on a trail of beauty, living again, may I walk.
It is finished in beauty.
It is finished in beauty.**

THE LEGEND OF
SPIDER WOMAN

The Magic of Spider Woman



WHO:
WHAT:
WHEN:
WHERE:
WHY:

The Legend of the Loom

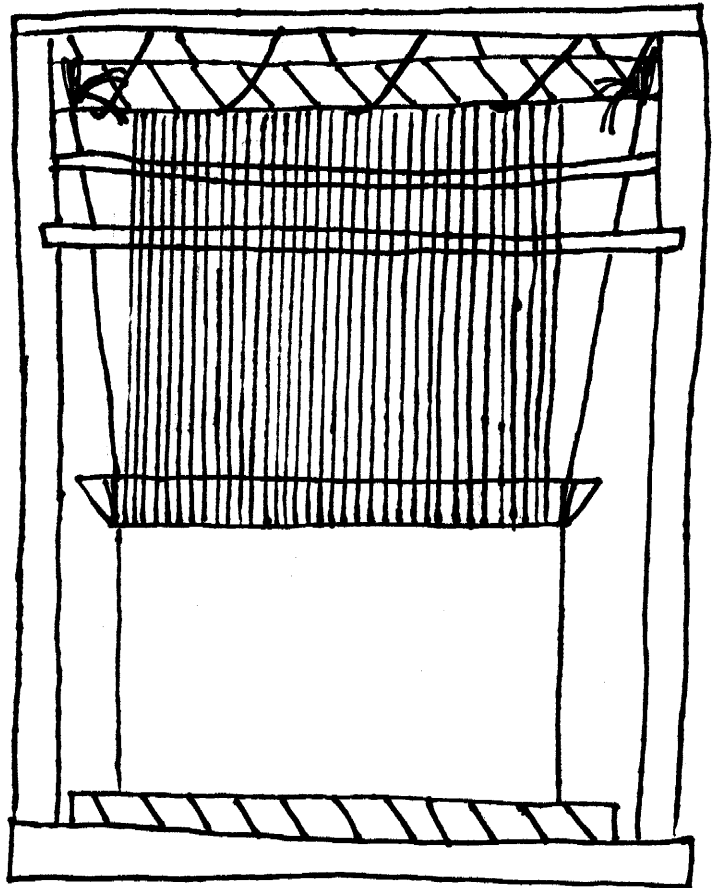
WHO:

WHAT:

WHEN:

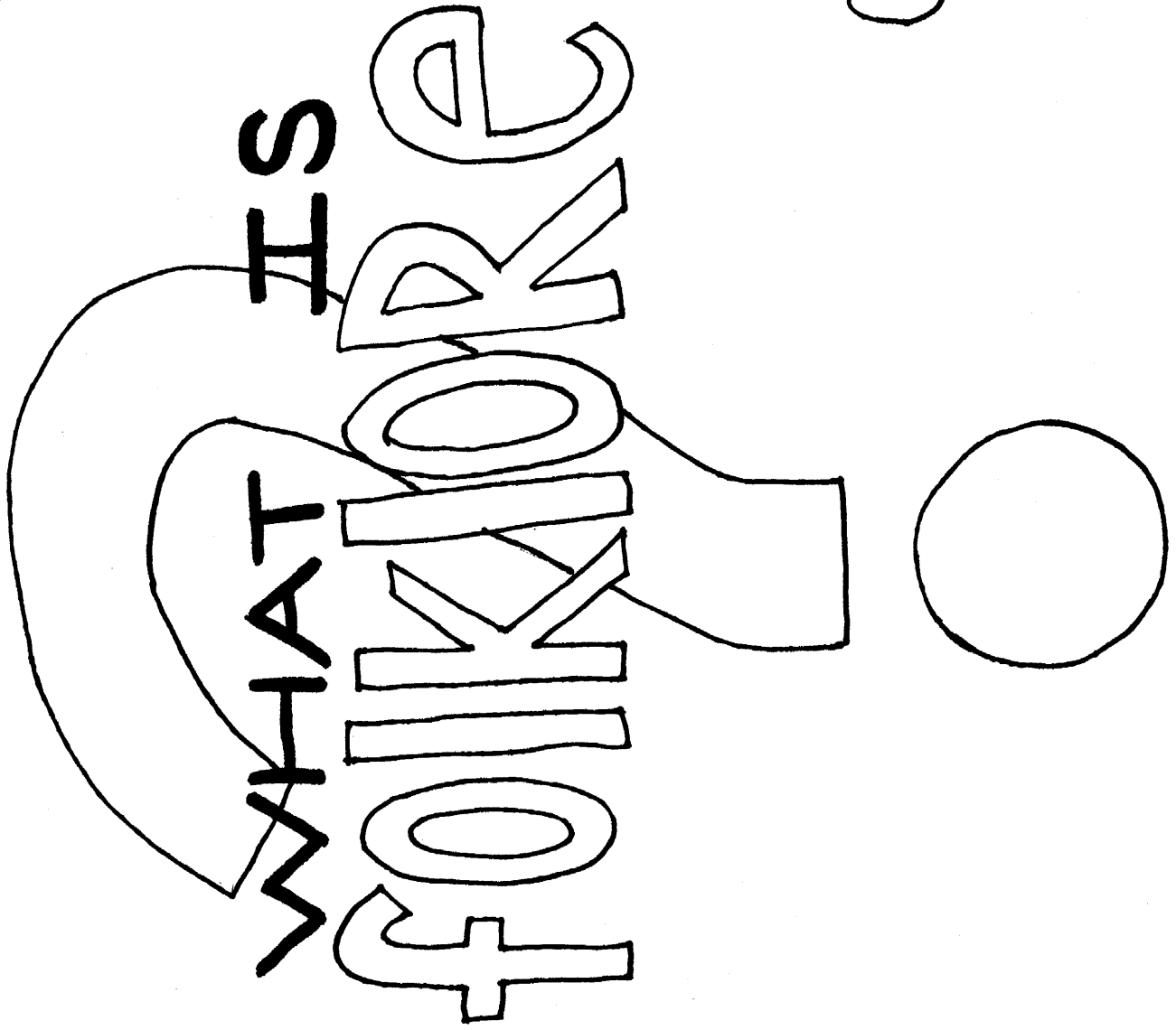
WHERE:

WHY:



what

why



who

how

Excerpt from *Southwest Indian Craft Arts*

There is no precise date for the beginning of the textile craft among the Navajos. However, the consensus is that it was somewhere around the beginning of the 1700s. After the Pueblo Revolt of 1860, many Pueblo villagers from the Rio Grande went to live with the Navajos in what is now Northern New Mexico. It was probably after this date that the Navajo learned to weave, but exactly when is still unknown...

...There are several points of technique and artistry that support the idea that the Pueblo people taught the art of weaving to the Navajo. The form of the loom and the techniques used by the Navajo are similar to those of the Pueblo people, and the striped shoulder blankets worn by Navajo men and women in the early years repeated the same style of the Pueblo manta.

Adapted from "Textiles," *Southwest Indian Craft Arts*, by Clara Lee Turner. University of Arizona Press: 1968. Pages 64-65.

Excerpt from *Weaving the Dance: Navajo Yeibichai Textiles (1910-1950)*

The Navajos did know how to weave baskets prior to their migration to the Southwest and perhaps had a rudimentary knowledge of weaving textiles. They learned more sophisticated weaving techniques from the Pueblos. Navajo women quickly became recognized as experts in the craft, surpassing their Pueblo mentors in the quality of their weaving.

Adapted from *Weaving the Dance: Navajo Yeibichai Textiles (1910-1950)*, by Rebecca M. Valette and Jean-Paul Valette. University of Washington Press: 2000. Page 7.

Additional Resources for Teachers

American Indian Removal:

Student Books

Runs with Courage, by Joan M. Wolf. Sleeping Bear Press: 2016. Ages 9-12.

My Name is Seepeeeta, by Shirley Sterling. Greenwood Books: 1998. Ages 10-12.

The Lost Ones, by Michaela MacColl. Calkins Creek: 2016. Ages 9-12.

Adult Books

Dispossessing the Wilderness: Indian Removal and the Making of the National Parks, by Mark David Spence. Oxford University Press: 2000.

Indian Removal: The Emigration of the Five Civilized Tribes of Indians, by Grant Foreman. University of Oklahoma Press: 1974.

Online Resources

www.docsteach.org : Primary source documents from the National Archives.

<https://www.khanacademy.org/humanities/us-history/the-gilded-age/american-west/a/the-gold-rush> : An overview of the industrialization of the American West, by Khan Academy.

<http://www.okhistory.org/research/airemoval.php> : Timeline of American Indian Removal, by the Oklahoma Historical Society.

http://www.pbs.org/indiancountry/history/interactive_map.html : Interactive Map, by PBS.

Videos

<https://www.youtube.com/watch?v=YUq17gP-OLs> : Memories of Migration - The Navajo Long Walk (4:17), by Andrew Shepard.

<https://www.youtube.com/watch?v=XLxsSGO2VWE> : Kit Carson- Wild West History Documentary (1:18:56), by Wild West History.

<https://www.youtube.com/watch?v=yfRHqWCz3Zw> : Into the West – Carlisle Indian School (9:57), from TNT’s mini-series “Into the West.”

Geography:

Reference Books

Atlas of the North American Indian, Revised Edition, by Carl Waldman. Checkmark Books: 2000.

Online Resources

<https://www.learner.org/interactives/historymap/indians.html> : Interactive United States History Map, by Annenberg Learner.

Weaving and Traditional Arts:

Student Books

Songs from the Loom: a Navajo Girl Learns to Weave, by Monty Roessel. Lerner Publishing Group: 1995. Ages 8-11.

The Chief's Blanket, by Michael Chanin. H. J. Kramer, 1998. Ages 4+.

Adult Books

Southwest Indian Craft Arts, by Clara Lee Tanner. University of Arizona Press: 1968.

Spiderwoman: A Story of Navajo Weavers and Chanters, by Gladys A. Reichard. University of New Mexico Press: 1997.

Videos

<https://www.youtube.com/watch?v=DeAllgHhPAE> : Navajo Rug Weaving ~ Monument Valley (3:05), by Finley Holiday Films.

https://www.youtube.com/watch?v=fAFSHjd_6tA : “Navajo Rugs” with Anecita Agustinez (28:08), by Native Voice Television.

Online Resources

<https://www.khanacademy.org/humanities/art-americas/native-north-america#beg-guide-native-am-1600> : Introduction to Native American Art after 1600, by Khan Academy.

<http://www.discovernavajo.com/navajo-arts.aspx> : Traditional Navajo Arts, by Navajo Tourism Department.

Hózhó:

Adult Books

Hozho: Walking in Beauty: Native American Stories of Inspiration, Humor, and Life, edited by Paula Gunn Allen and Carolyn Dunn Anderson. McGraw-Hill: 2001.

Folklore:

Student Books

Thirteen Moons on Turtle's Back: A Native American Year of Moons, by Joseph Bruchac and Jonathan London. Puffin Books: 1997. Ages 4-8.

The Girl Who Helped Thunder, and Other Native American Folktales, by James Bruchac and Joseph Bruchac. Sterling: 2008. Ages 8-12.

Between Earth and Sky: Legends of Native American Sacred Places, by Joseph Bruchac. HMH Books for Young Readers: 1997. Ages 4-7.

Adult Books

Diné Bahane': The Navajo Creation Story, by Paul G. Zolbrod. University of New Mexico Press: 1987.

Videos

<https://www.youtube.com/watch?v=XK-4DgDx7lk> : Animated version of Coyote and Lizard (in Navajo language) (6:19).

<https://www.youtube.com/watch?v=TSw80XrENpc> : Little Boy Telling Navajo Story of Coyote and Lizard (in Navajo language) (2:51), by Jerald Cleveland.

Online Resources

<http://www.twinrocks.com/legends/179-coyote-and-lizard-navajo-animal-stories.html> : Transcription of "Coyote and the Lizards," by Twin Rocks Trading Post.

General Native American Reference:

Adult Books

Diné: A History of the Navajos, by Peter Iverson. University of New Mexico Press: 2002.

The Book of the Navajo, by Raymond Friday Locke. Holloway House: 2002.

Online Resources

<http://nationalgeographic.org/topics/native-americans/> : National Geographic Native American Collection.

<https://www.britannica.com/topic/Native-American/Native-American-history> : Survey of Native American history, by Encyclopaedia Britannica.

Films

Seasons of a Navajo, Films for the Humanities and Sciences (2004).

Miscellaneous

Sketch Notes

<https://www.smashingmagazine.com/2014/11/how-to-get-started-with-sketchnotes/>: "How to Get Started with Sketchnotes," by Elisabeth Irgens, for *Smashing Magazine*.

<http://www.schrockguide.net/sketchnoting.html> : "Sketchnoting in the Classroom," from *Kathy Shrock's Guide to Everything*.

<http://www.edweek.org/tm/articles/2016/01/04/the-benefits-of-using-doodling-and-sketchnotes.html> "The Benefits of Using Doodling and Sketchnotes in the Classroom," by Deidra Gammill for *Education Week Teacher*.