

Seminar Title – 20th Century Native American Art

Curriculum Unit Title – Sh7 (Me)

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Diné Institute for Navajo Nation Educators (DINÉ)

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All Native people, whether living on a reservation or separated from a tribal experience are living a double life in some way. Fedderson's self-portraits very touchingly address this issue. He remains an Indian, yet portrays himself through the technology of the late twentieth century (WalkingStick, Kay, 2019).

Context

This curriculum unit focuses on my students' creation of self-portraits that explain their identity as Diné. It will promote awareness of how Diné children themselves would like to be viewed. This curriculum unit will provide the history of how the Diné people were given their clans, discuss what a clan's purpose is and explore how the people have created their self-identity.

My students will create art works that motivate them to freely explain themselves. They will research information about their clans and look at how artists of the twentieth century have created self-portraits to express themselves and express their identities. Students will use the examples they are shown to gain ideas on how to create their own work. The research that is collected will be used to create their portraits. The projects will be assessed to see how students incorporate their clans.

This curriculum will tie Arizona Content, State World and Native Language and Navajo Nation standards. This project's goal is not simply to create self-portraits. It also aims to lead students to recognize that we live in a diverse society and it is okay to be different from other nationalities.

Introduction

I have been teaching Navajo Culture for the past seven years in Chinle Unified School District in Chinle, Arizona. In this field, set units must be taught. Each summer, after ten months of teaching, the Navajo Culture and Language teachers meet and discuss how their year went. In these discussions, the clan unit always comes up as one of the segments that is difficult to teach. We have identified factors that hinder our students from mastering objectives for learning their clans. Some students come to school knowing all their clans, some come knowing only their matriarch clans, and some not knowing any of their clans.

The clan unit is taught as a scaffold from kindergarten to sixth grade. It begins in kindergarten with knowing one's mother's and maternal grandmother's clan and culminates in sixth grade with the knowing of related sub clans for all one's clans of maternal and paternal grandparents. When students do not know their clans, the projects they make for the unit cannot be completed. I would like my students to express their family lineage the best they can, and I feel that with them creating self-portraits, they will have that opportunity to do so.

Demographic Information

Chinle, Arizona is a small town located in the central part of the Navajo Nation. Its estimated population is 4518 people (“Chinle, Arizona,”n.d.). A tourist town, Chinle is near Canyon DeChelly National Monument. On a daily basis, travelers from all over the world come to this small town. Chinle has businesses and community services such as hotels, restaurants, convenience stores with gas stations, a grocery store, a bank, a police station, a hospital, housing apartments, the Arizona Department of Transportation and the local public schools.

In Chinle, there are five schools that are state public schools. There are also two bordering communities that Chinle Unified School District oversees, which are also public state schools. The elementary schools are Mesa View Elementary, Chinle Elementary and Canyon DeChelly Elementary School. There is one junior high school and one high school. The district also has two other schools located in nearby towns. They are in Many Farms and Tsaile. Both schools educate kindergarten to eighth grade students. While each school’s population is estimated at 3,600 students, it includes children of different nationalities, but a majority of them are Navajo (Chinle USD, 2017-18). Students attend Chinle Unified School District from neighboring communities like Many Farms, Tsaile, Lukachukai, Wheatfields, Nazlini, Cottonwood, and Blue Gap. We have students who get up as early as five o’clock to come to school and are there until six in the evening due to participating in sports or afterschool programs. School buses travel over 6,200 miles each day on their routes to pick up and deliver students safely to and from schools (Chinle USD, 2017-18).

The district would like to become an A grade district. Becoming an A district would mean that, despite challenges that reservation schools face, we were able to overcome them and our students are getting the best education there is to be successful in the future. Some of the schools are close to meeting that goal. Through the data we were shown from the Federal Program Department of Chinle Unified School District, in 2015, Chinle Unified School District was a low performing district on the reservation (Chinle USD, 2015). In 2018, the data shows that Chinle is now one of the top schools on the reservation. It exceeds or ties with bordering towns and is on its way to meeting state score expectations (Chinle USD, 2017-18).

The school that I teach at is Canyon DeChelly Elementary School. When I began teaching at this school years ago, we were a low-grade school and within five years of being at this school, it became a B-grade school and has dropped to being a C school. We have worked on every guideline of the Adequate Yearly Progress (AYP) assessed as part of the No Child Left Behind Act (NCLB). In 2002, the national government mandated that all public schools make “adequate yearly progress” and take steps to assure that all students will achieve in reading, science, and math.

Canyon DeChelly Elementary School has gone through principal turnovers and new academic curriculum changes. In 2017, the school finally earned a B grade, but in 2018 the school earned a C grade and is still a C-grade school. Canyon DeChelly Elementary has an estimated population of 320 students (Chinle USD, 2017-18). Some of our students come from different communities, and their numbers include seasonal students. Seasonal students are students who transfer in and out of the school to off-reservation schools due to parents getting jobs off the reservation. Students that go to Canyon DeChelly Elementary School deal with different home situations. Some of our students have academic support from their families while others do not. The mission

statement of Canyon DeChelly Elementary School is, “We are committed to working together with all stakeholders. We will provide clear expectations, promote respect, and set high academic, social, and cultural standards.” The vision statement of the school is, “We, at Canyon DeChelly Elementary School will collectively create a safe environment and rigorous education for success.”

Canyon DeChelly Elementary School educates students from pre-kindergarten to sixth grade. We have twenty teachers, three elective/specialty teachers, and two extended school services teachers for the lower and upper grades. We also have instructional aides that help the self-contained teachers and the extended school services teachers. At Canyon DeChelly, estimated numbers per class range from eighteen to twenty-five.

Due to the demands of the State of Arizona for education, the pre-Kindergarten to sixth grade teachers have several increased and new programs to implement. They have grade-level reading and math curriculums to teach, their intervention program which is a reteach and enrichment program, reading programs like the 100 Book Challenge or Achieve 3000 and data/ assessment programs. The district has adopted Beyond Textbook from the Vail School District for reading, math, social studies, writing, and science. With everything that the teachers have to do, they are on a tight schedule throughout the day in their classrooms. Each teacher has a set block of time to do these different types of programs.

As a specials/elective teacher, I am given a set amount of time each day. With my new schedule for school year 2019-2020, I will teach four classes a day of fifty minutes and I will see my students once a week. While I teach my curriculum, the classroom teachers attend meetings to discuss their lesson plans, data, and assessments, and plan out their instruction. The curriculum I use was already developed and set in place by the collaboration of regular content teachers and previous Navajo culture teachers. In the eight years I have been with the district, the Navajo culture and language teachers were given the opportunity to update, create resources and research, and they were given professional developments for the curriculum. Our focus became geared to creating a curriculum similar to the one used by the district, Beyond Textbook. Every part of the curriculum was uploaded to the district website and is accessible to the Navajo culture and language teachers. Other content teachers can access the curriculum but, if they wish to do so, they must obtain a password from the Navajo Culture and language teachers. This curriculum integrates regular content standards. It is a continuous document.

Rationale

The key to understanding this sense of the sacred in art is that whether traditional or modern, a piece of art is sacred if it is associated in the mind of the artist or the audience with the cosmogonic stories that comprise the core of Navajo history and philosophy. A piece of sacred art reminds the viewer of the teachings of the ancient ones, and thus the mind is guided, via the object and its narrative associations, back onto the path of beauty and harmony. The art object must be experienced as a portal into the sacred teachings, or it simply is no longer “Navajo” (Laughlin, C.D., 2004).

The quote above from Laughlin's article, "Art and Spirit: The Artistic Brain, the Navajo Concept of Hozho, and Kandinsky's 'Inner Necessity'," asserts the importance of teaching and reminding students of their cultural history. The curriculum that I am designing will incorporate contemporary art with Diné kinship. The curriculum will focus on the sixth graders. Each year my students struggle with the unit on clans and how to best explain their background. My students are members of both Western and Navajo societies. Though they live on the reservation, they experience Western influence. They make choices each day to be of one society and then of another. I believe this project will allow students to recognize their clans, express and recite them. I would like to see in their self-portraits what attributes represent their maternal and paternal families. I would like my students to use three styles of art to create their self-portraits.

Students will be instructed to create their art work using one or more of several different art techniques, which will be first identified and discussed in the self-portraits of several well-known Native American artists. Each artist has his or her purpose for the way they portray themselves and their people in their self-portraits. Each artist explains that their identity is produced through their own beliefs, family and culture. This is the goal I want my students to recognize in creating their self-portraits.

Trends change from generation to generation. Children tend to cling to these changes. The artists I have chosen create art that appeals to modern society and make statements about and for their people. The artworks they create hold special meaning to themselves, their people and society. As Amina Martlon explains:

These artworks hold special value because they represent a continuing commitment to, and reaffirm the vitality of, the customs, beliefs and experiences that distinguish the unique and separate identity of tribes. Moreover, the creative expressions are interconnected with the spiritual health of the community, which in turn is crucial to maintaining tribes' social and economic health (Martlon, Amina Para. 2004, p 211).

Native American artists in the twenty-first century create ethnic, environmental and political statements. In this curriculum unit, I would like my students to create an ethnic statement with their art work. I would like them to tell us who they are as an Indigenous people and be proud of it.

The three Native American artists who create self-portraits that I would like my students to learn from in creation of their own self-portraits use 21st century techniques and artistic conventions to express their ethnic identities. The three artists are Hulleah J. Tsinhnahjinnie, Mateo Romero and Diego Romero. These artists use different art media, including **collage**, **printmaking**, **painting** and **ceramics**, and my students will have the option of using any single one of them or combining them.

I would like my students to take risks. I want them to create art works that showcase their Indigenous culture and of which they will be proud. The chosen artists make powerful statements. Cherokee artist Kay WalkingStick describes what I would like my students to achieve in their work.

Good, risky, original art is being done by Native Americans, and it is this work that must be shown and supported by serious galleries and museums. This art has been developed by individuals educated in the traditions of twentieth-century modernism, but also in touch with their Indian heritage, their cultural differences, and their spiritual concerns. It is deserving of serious critical analysis and it takes no great leap of faith to analyze or appreciate it (WalkingStick, Kay. 2019).

Hulleah J. Tsinhnahjinnie is Seminole, Muskogee and Navajo, born for the Navajo Tsi'naajini Clan. She is a photographer who creates self-portraits and portraits of other Native Americans and incorporates them into collages. She came into the field of photography to showcase a better representation of Native Americans. She makes statements to white photographers with her art by reusing historical photographs and making Native Americans the subjects of the art. Through her work, Tsinhnahjinnie effects a shift in how audiences view Native Americans. Using her **collage technique**, my students will create self-portraits that truly represent themselves. Tsinhnahjinnie's works resonates with memories for her viewers. In the self-portraits my students will create, I would like them to portray memories of their maternal and paternal family members. Their collages may take any artistic form as long as they offer meanings particular to their paternal and maternal clans.

Two Native American artists who create self-portraits are Mateo Romero and his brother Diego Romero. Mateo and Diego are Pueblos of the Southern Keresan Cochiti people. Mateo creates scenes of Cochiti life through **photography and paint**. He creates his art to communicate, to contextualize and to produce meaning in this fast-moving world. Diego Romero is a ceramicist. His **ceramics combine** Cochiti Pueblo ceramic traditions with comic book art, superheroes, mythology and pop culture. He communicates social, political and historical messages about contemporary Native American life.

Diego created a series of ceramic pieces called "The Brothers Chongo: A Tragic Comedy in Two Parts." This work features figurative and narrative elements that, taken together, make political statements about Native Americans. The Pueblo word "Chongo" designates a Southwest Native man who wears his hair in a traditional bun. In his "Chongo Brothers" series, Romero references Cochiti culture; at the same time, he incorporates elements of ancient Greek vase painting, bringing together disparate elements in one piece. In the "The Brothers Chongo" series Diego's characters represent himself and his brother Mateo. The characters represent laid back Native American heroes. In the pots he's made, Romero touches on how the brothers deal with real issues Native people face and how the brothers are trying to protect their people. Other characters that are portrayed in the series are Coyote, Fox, and Hound. Coyote, the trickster, is a character who tempts the other characters to misbehave. Diego Romero's distinctive style of representation draws on comics and political cartoons to provide a fun and educational depiction of Pueblo history and contemporary life.

Even though the Romero brothers work in different media, they both create self-portraits to make statements regarding Native Americans. I feel my students would be able to do the same with their self-portraits when they see the way the brothers created their work. My students can incorporate their environments into art works representing their maternal and paternal clans. They can also reinvent themselves the way Diego Romero did by incorporating Greek art and

comic book influences into his work, while at the same time keeping their art work relevant to their culture.

Every Navajo holds four clans that are passed down from generation to generation of the matriarch. I would like my students to gather information about their matriarchs to include in their self-portraits. Each of the Native American artists I've selected has a lineage of relatives who are/were artists and from whom they have gained knowledge. This type of knowledge is what I would like my students to use in their art.

In some areas of the Navajo reservation, the people assert that each clan has a characteristic identity or trait. If this holds true, I would like my students to research that aspect by asking their family members about their impressions of the clan. I will then ask them to include those traits, characterizations or identities into their self-portraits like Diego Romero has done.

There are some students who do not know the history of their clans because they have not been informed by their elders. The art my students will make will offer them an opportunity to create a foundation for themselves regarding how they would like their clan to be portrayed. Students will be given an opportunity to show how they would like to be viewed. I would like these character traits they identify to be evident in their self-portraits.

As members of two societies, students tend to forget where they come from. They favor the Western culture over their own culture. I feel that, through these self-portraits, students will be able to bridge the gaps and create masterpieces of two societies. In our school district we have a program called "Why Try," in which students are taught to be resilient. In one of the lessons of "Why Try" there is an activity that teaches about how students tear negative labels off themselves and create positive labels. When my students create these portraits they will be able to tie this in with it.

Coming from a reservation school, our students encounter many different stereotypes about themselves and their people. I believe my students will be able to subvert some of those stereotypes with this project. The assignment will allow me, as a teacher, to gain greater knowledge of my students. I will be able to relate and understand challenges my students face and how they overcome them. My students may also relate to other peers who face those same issues or have the same characteristics. Creation of self-portraits will afford students the opportunity to develop an increased awareness of one another.

History of the Clans

Through Navajo historical records there are approximately thirty Navajo clans. These emerged from four original clans. The Clan system, K'é, is a system that helps a Din4 identify who they come from and how to respectfully conduct themselves among their relatives. In knowing one's Din4 clans, one is able to have kinship and to greet their peers in a more personal and family orientated way.

According to the Din4 oral stories (which will be part of the introduction of the lesson to the students), the clans were created to stop animosity that was occurring among the First People.

The people could not get along, and their solution was to divide. During the separation, the people caused more chaos, in which monsters were born. The people realized what they had caused and began praying to Holy People asking for a solution. In the midst of all this, White Shell Woman was born. She was the solution to the problem. White Shell Woman grew up in twelve days and a *Kinaalda*, a puberty ceremony, was conducted. As time went on, White Shell Woman gave birth to twins. As these twin boys began to grow up, they came to question who their father was. The boys were very persistent in knowing, and they were told Sun Bearer was their father. The boys decided to make their journey to see their father and said they would ask their father for help in destroying the monsters that were created. After facing different challenges the boys met their father. They were finally accepted by their father and were given weapons to destroy the monsters. When the boys returned to their people, they did as they said they would do and reestablished peace. The people no longer had to hide or fear the monsters. White Shell Woman was then sent away from her people for having committed adultery with Sun Bearer. Everything seemed to be back to normal but the people began to feel the animosity again. The Twins feared the monsters would be recreated and so they went back to their mother to ask for her help. The Twins' mother created four groups of clans and told the Twins, "These people that I created will teach the people how to treat one another. They will show the people how to greet one another. They will show you what K'4 is and how to stop the animosity." (This story of how the clans originated is actually much longer and does provide more information about the journey of clanship; however, it is inappropriate to teach it in the season during which it will be addressed. Accordingly, this short version of how the clans came about will be used during the lesson.)

Content Objectives

The main content objective of this curriculum unit will be for students to create a representation of their clans with a self-portrait. The self-portraits will identify students' clans and the character traits they've identified in themselves. The objective will include Arizona Art, Reading, Writing, World and Native Language and the Navajo Nation standards.

The first subobjective will be for students to research the origin and historical facts about the Navajo clan system. They will utilize teacher presentations and oral stories from family members to gain information about their clans. The teacher will use the Chinle Unified School District Clans Posters as the anticipatory set for this subobjective is to gain knowledge to see how many students know their clans. After the identification, students will be given the Navajo academic words to use in expressing kinship. They will read about the creation of clans and have a discussion about why clans are important. In this subobjective, students will gain knowledge about their clans through research. This will generate discussions with family members to see if they have character traits identified with their clans. Students will create questions to ask their families about their clans, and they will create a paragraph about what they have learned about their clans. This subobjective will meet Arizona Reading, Writing, World and Native Language and the Navajo Nation standards.

The next subobjective will be for students to analyze the selected Native American artists' art work to aid in creation of their own self-portraits. Students will look at the imagery the artists used in creating their work, with an eye to what may be similarly useful in their own pieces.

Students will be introduced to contemporary art by Native Americans. They will utilize teacher research to identify art forms and techniques and to discern the reasons why such pieces were created. The anticipatory set for this will be to see how much students know about the arts of the Navajo people and to discuss if anyone in their family creates art and why they create. Students will read, watch videos and look at the artwork to identify the artists' aims. This subobjective will require the students to pick out features the artists use and use them in their own self-portraits.

Classroom Activities

Students will conduct research on their clans. They will gain information from their maternal and paternal family members. Students will be given questions that they will use to ask family members about their clans. They are to learn how their clan originated, from whom they gain this clan, the traits of their family member and what they believe their clan traits are, based on the research. These traits will be displayed in the art the students will create.

Students will gain information about twenty-first century Native American artists and they will decide which type of art form and technique they will use to create their own self-portraits. Students will be given three types of techniques to choose from, which they may use singly or combine. In the self-portraits, their clans are to be represented. Students will present their artwork to their peers.

Teaching strategies

In developing effective strategies, I'd like to foster the creativeness that will allow my students to competently walk in two different worlds. At the core of the strategy is the effort to expose children to their culture and make them appreciate themselves as valuable members of their community.

The strategies I implement that are effective in my classroom are from Robert Marzano's *Nine Effective Instructional Strategies* (2001). Marzano and his team found that, no matter what the challenges a school faces, the socioeconomic conditions of its students, or the school rating, it is the effectiveness of the teacher that makes the learning happen for students. For this reason, I use these 9 effective instructional strategies in all my lessons.

The nine instructional strategies meet requirements I will implement during my instruction. They will be used in the following way.

- In the strategy of compare and contrast, students will classify their related clans and analyze them. Using the strategy of summarize and note taking, students will summarize and take notes of their research.
- In the strategy of reinforcing effort & providing recognition, students will identify family traits to use in their self-portraits.
- In the strategy of homework and practice, students will research and ask their family members for information about their family.
- In the strategy of nonlinguistic representations, students will create self-portrait projects using their clans.

- In the strategy of cooperative learning, students will work in small groups of their clans and discuss how they will convey the meaning of their clans. Using the strategy of setting objectives and providing feedback, I will post the objectives and give feedback to students on their learning.
- In the strategy of generating and testing hypotheses, students will analyze how knowing their clans and relationships benefits them on a social level. In the strategy of cues, questions and advance organizers, students will create questions about their clans and how they benefit their social interaction and generate self-pride.

In the Native American setting of educational setting, most students are taught by teachers who are the products of an Anglo middle-class culture and educational system and who, in their own teaching, conform to a European educational model. It is important to understand the students' home culture, in and out of the classroom, along with how language reflects behaviors. It is important to know the type of culture you work in and know what types of behaviors are acceptable in that culture. If there are differences between the teacher's and students' cultures, conflicts and misunderstanding will arise. Cooperative learning results in higher learning experiences, high levels of self-esteem, healthier processes of deriving conclusions and self-worth. Cooperative learning is appropriate for Native American children because they learn best by using their senses which cooperative learning emphasizes (Hirst & Slavik, 1989). The cooperative learning and engagement methods in the classroom I implement are the Kagan strategies. The Kagan strategies help in building interactions among the students through which they learn from one another. They foster social skills, character virtues and emotional intelligence. With the different strategies, students will share in the different types of grouping of their clans, the history of the clan, who they attained the clan from and why it is important to them. They will introduce themselves and they will figure out relations in these groups. Students will learn from each other how to greet relatives and enact that greeting with each other.

In my instruction I will also implement the Gradual Release Model. I will create a teacher and student expectation with the model. In the "I do", I will present the lesson to my students with a PowerPoint of the artists and how they create their work. I will create my self- portrait using the techniques of the three artists. In the "We do" of the Gradual Release Model, I will work with my students in creating sentences they will ask their family members. We will also look at the book, "The Origin of the Clans," to see how clans were created. In the "You do," students will create their work with the help of their research and the modeling from the teacher. The Gradual Release Model is a great strategy that scaffolds instruction for the students to master the objective.

Student Assessment Plan

Students will be given a rubric scale for both the research and the self-portraits. Both rubrics will be on a scale of 1-4.

Research Rubric:

1	2	3	4
No traits were discovered	A minimum amount of detailed	Detailed informational traits of	Explicit detailed informational traits of

	informational traits of either maternal or paternal family members were given. (1 sided family traits)	maternal and paternal family members were given. (5-10 traits)	maternal and paternal family members were discovered and can be used in student self-portraits. (10 + traits)
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Self Portraits Rubric:

1	2	3	4
No traits are displayed in the self-portraits.	A minimum amount of detailed informational traits of either maternal or paternal family members are displayed in the self-portraits. (1 sided family traits)	Detailed informational traits of maternal and paternal family members are displayed in the self-portraits. (5-10 traits)	Explicit detailed informational traits of maternal and paternal family members are displayed in the self-portraits. (10 + traits)

Alignment with Standards

Arizona State Art Standards

Artistic Process – Creating: Anchor Standard #1 - Generate and conceptualize artistic ideas and work

VA.CR.1.6a

- a. Combine concepts collaboratively to generate innovative ideas for creating art.

VA.CR.1.6

- b. Formulate an artistic investigation of personally relevant content for creating art (such as drawing on traditions of the past to generate new ideas).

Anchor Standard #2 - Organize and develop artistic ideas and work

VA.CR.2.6a

- a. Demonstrate openness in trying new ideas, materials, methods, and approaches (such as using elements and principles of modern art, applying artistic norms of diverse cultures, addressing social issues in contemporary art, etc.) in making works of art and design.

VA.CR.2.6b

- b. Explain standards of craftsmanship, environmental implications of conservation, care, and clean-up of art materials, tools, and equipment.

VA.CR.2.6c

- c. Design or redesign objects or places (such as eating utensils, vending machines, wheelchair-friendly nature trails, etc.) that meet the identified needs of diverse users.

Anchor Standard #3 - Refine and complete artistic work

Reflect on whether personal artwork conveys the intended meaning and revise accordingly.

Artistic Process – Responding: Anchor Standard #7 - Perceive and analyze artistic work

VA.RE.7.6a

- a. Use art-specific vocabulary to identify how artworks/artifacts made in different cultures reveal the lives and values of the people living at that time and place.

VA.RE.7.6b

- b. Analyze ways that visual characteristics and cultural associations suggested by images influence ideas, emotions, and actions (such as white associated with Western weddings and with mourning in some Asian cultures).

Anchor Standard #8 - Interpret intent and meaning in artistic work

VA.RE.8.6

Interpret art by analyzing elements and principles in modern art or visual characteristics of diverse cultures, and other visual characteristics, contextual information (such as the artist's life and times), subject matter, and use of media to identify ideas and mood conveyed.

Visual Art: Artistic Process: Visual Arts: Anchor Standard #10 - Synthesize and relate knowledge and personal experiences to make art

VA.CN.10.6

Generate a collection of ideas reflecting current interests and concerns that could be investigated in artmaking.

VA.CN.11.6 Analyze how art reflects changing times, traditions, resources, and cultural uses (such as a comparison of an Egyptian tomb fresco, the Mayan mural at Bonampak, or Arizona's Robert McCall's space murals).

AZ State Standards & Navajo Nation Standards

Navajo Nation Standards:

Standard: I will develop and apply critical thinking to establish relationship with the environment.

Concept 1: Nitsahakees - I will express critical thinking to establish relationship with the environment.

PO 1. I will recognize ways to express relationship.

PO 2. I will respect my immediate family.

PO 3. I will recognize self-respect.

Concept 2: I will practice and maintain the sacredness of self-identity.

PO 1. I will listen and observe cultural teaching

PO 2. I will recognize Diné Teaching of Self-Identity.

PO3. I will identify the teaching of home life.

PO 4. I will demonstrate self-discipline by following Diné Teachings.

Concept 3: I will have self-respect.

PO 1. I will identify respectful terms

PO 2. I will demonstrate self-respect.

PO 3. I will demonstrate and express kindness.

Concept 4: I will understand and appreciate all things.

PO 1. I will demonstrate ways to be thankful for my home immediate family.

PO 2. I will express and value my parent's Diné way of life teaching.

PO 3. I will identify and appreciate the teachings of life surrounding the home.

PO 4. I will express and value my grandparent's Diné way of life teaching.

Standard: I will develop an understanding of Diné way of Life.

Concept 2: Nahat'a – I will apply and practice way of life through planning.

PO 2: I will use appropriate kinship terms.

Standard: I will understand and apply the Diné Nation Laws (Traditional Law, Customary Law, Natural Law and Common Law).

Concept 2: I will identify my life goals.

PO 4: I will demonstrate appropriate greetings.

Concept 4: I will demonstrate to be self-sufficient citizen with a positive attitude.

PO 4: I will identify and recognize clan relationship.

Standard: I will understand historical/factual events, people and symbols that influence my family.

Concept 1: I will able to understand cultural knowledge that has influenced my family.

PO 1: I will name my four (4) immediate clans.

Concept 2: I will understand historical events, people and symbols with significant ties to my family.

PO 3: I will identify my maternal clan and my extended family.

PO 4: I will name my maternal clan so I will be recognized appropriately by people related to me.

Standard: Utilizing the Diné language and culture, I will listen, communicate, observe, and understand what I am being taught.

Concept 4: Siihasin – I will utilize Diné language in the context of my community and culture.

PO 3: I will introduce myself appropriately in public.

AZ State World & Native Languages Standards

Communication

Interpersonal Communication

1. Participate in conversations on familiar topics by using simple sentences.
2. Carry out short social interactions in everyday situations by asking and answering simple questions.

Interpretive Listening

1. Understand the main idea in short, simple messages, presentations, and overheard conversations on familiar topics.

Interpretive Reading

1. Understand the main idea of short and simple texts when the topic is familiar.

Presentational Speaking

1. Present information on familiar topics by using a series of simple sentences.

Presentational Writing

1. Write and share short messages about familiar topics using a series of simple sentences.

Cultural Competencies

Cultures

1. Recognize basic practices, products, and perspectives of cultures where the target language is spoken (e.g., greetings, holiday celebrations, body language, gestures, traditions).
2. Participate in age-appropriate and culturally authentic activities such as celebrations, songs, games, and dances; recognize products of culture (e.g., food, shelter, clothing, transportation, toys).

Connections

1. Identify and use familiar vocabulary and phrases in the target language supported by resources (e.g., maps, graphs, visuals, audio, digital media) to reinforce prior knowledge and make connections to new knowledge of familiar topics in other content areas (e.g., geography, history, arts, math, science).

Comparisons

1. Recognize and compare words, true and false cognates, sound patterns, and basic grammatical structures of the target language with his/her own language (as applicable).
2. Identify and compare products and practices (e.g., celebrations, dances, oral stories, food) typical of the target culture with his/her own culture (as applicable).

Communities

1. Communicate using key words and phrases in the target language within the school setting (and beyond, as applicable).
2. Participate in simple activities and cultural events within the school setting (and beyond, as applicable).

Resources

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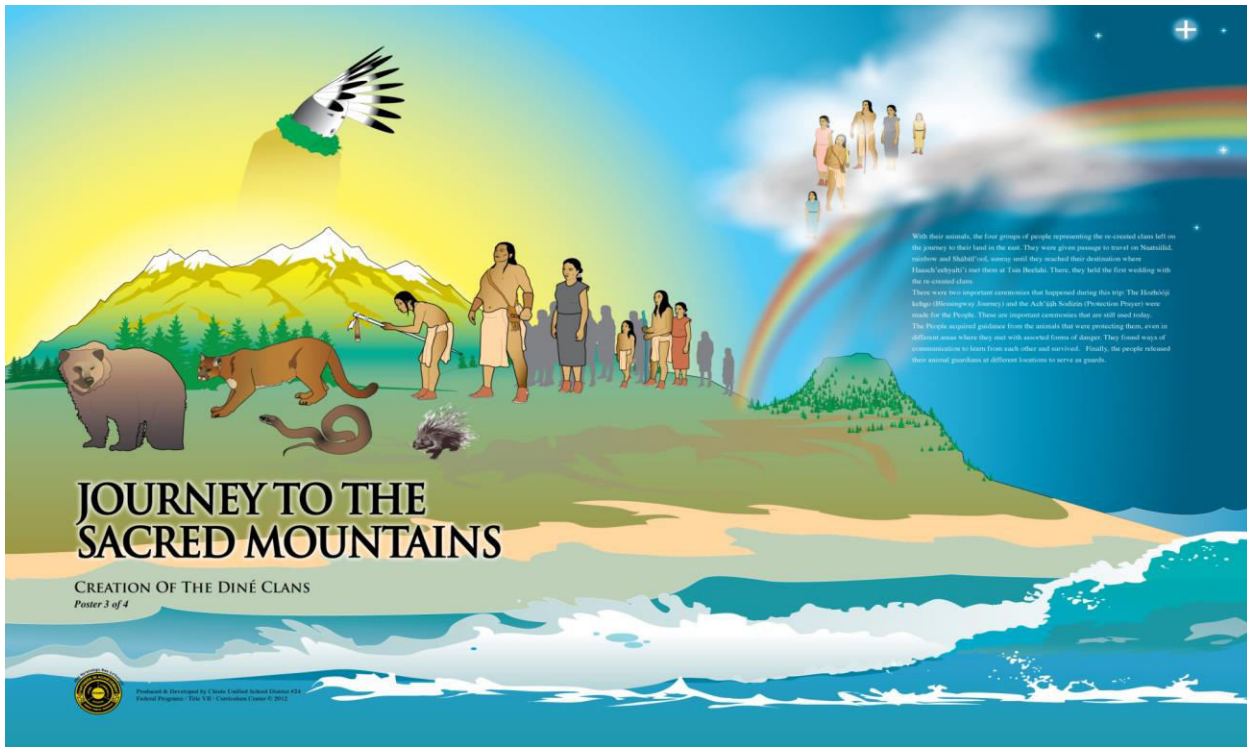
Appendix

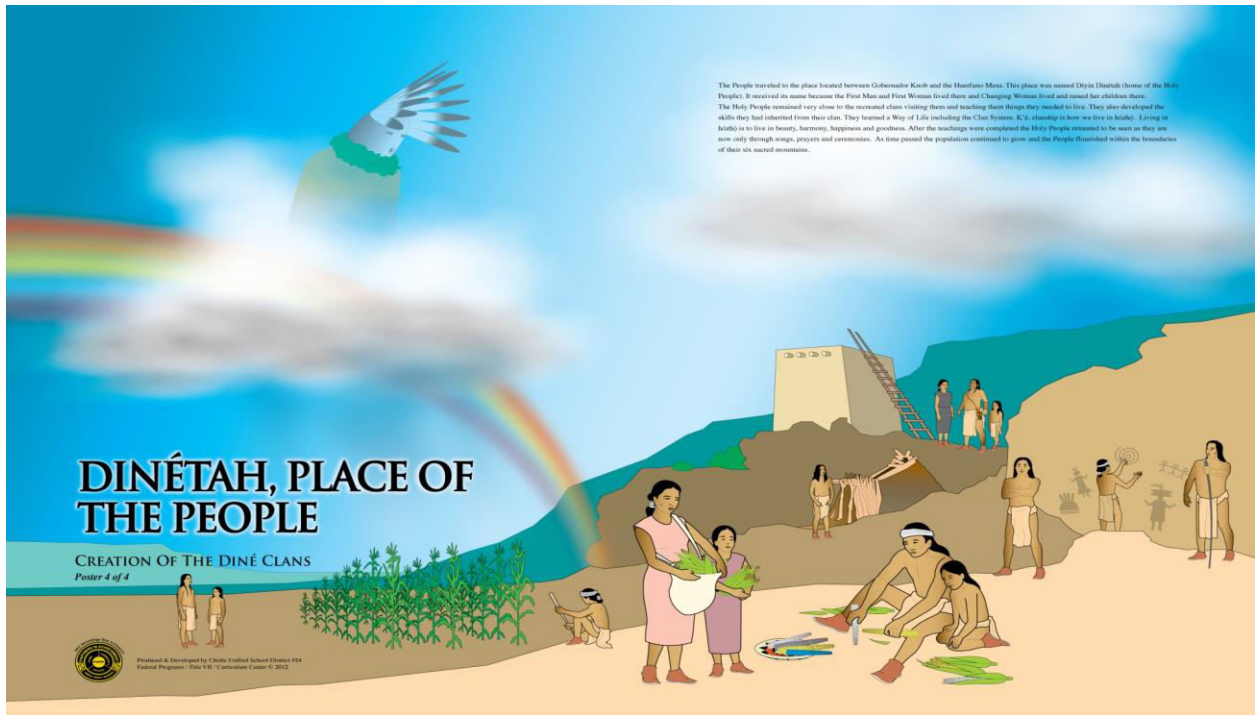
THE BIRTH OF WHITE SHELL WOMAN

CREATION OF THE DINÉ CLANS
Poster 1 of 4

In the fourth world, there was much turmoil and conflict among the people and inhabitants. This was at least partly because they were living in a way that was not respectful to each other, and there was not a system to create order and harmony. To relieve this situation a special baby girl, born of Haya-wkhal, Dawa and Chah-shah, Dadekwa was found by an Onwey Divinity, Haa-nah'eh-yah'ti (one of the Holy People on Ch'ooli's, Gobernador Knob. First Man and First Woman (also Holy People) lived at Haa-fano Mountain, where they became the foster parents of the baby who was later known as White Shell Woman and then as Changing Woman. They resided on Doh' Ni'oo'ohli, Haa-fano Mesa. They raised her under the guidance of Holy People, such as Haa-nah'eh-yah'ti's, Onwey Divinity. Haa-nah'eh-yah'ti showed the people how to build the first female Hogan. After emerging from the 3rd World where they had corrupted their own way of life, the people knew that they had to make changes and restore harmony, hahli to their living. The male Hogan (shown here) was made strictly for sweat bathing and purifications. The female Hogan was built secondly and later to serve as a living space where all activities could occur including spiritual and ceremonial gatherings. The Holy Twins were the sons of Changing Woman and Sun Brother, and they were raised and protected by Changing Woman. Their names were Monster Slayer, Naayé' Neizgahani and Child Born of Water, Eo' Haa-gah-shani. As children, the Twins prepared themselves with the Haa-nah'eh-yah'ti's, Onwey Divinity's teaching and various trainings to later visit their father to get more powerful weapons. When they became old enough they journeyed to the Sun to meet their father and to request his help in arming them to be able to hunt and slay the monsters that were making the world unsuitable for people to live. While they were there he agreed to loan them the weapons of bows and arrows made of thunder and lightning that would help them in destroying the monsters. After this, they did hunt and eradicate the monsters, and the world was made fitting for the people (and Clan and system of IC's) that Changing Woman would later create.

Produced & Developed by Chino Unified School District #24
Federal Programs - Title VII - Curriculum Center © 2012





Source: Navajo Language Curriculum Center, Chinle Unified School District (2013). Creation of the Dine Clans. Chinle, AZ.

PowerPoint used for the class.

**NATIVE AMERICAN ARTISTS:
 SELF PORTRAITS**
 6th Grade Project
 Canyon DeChelly Elementary School

SELF PORTRAITS

- o What are self portraits?
 - A representation of an artist that is drawn, painted, photographed or sculpted by that artist.
 - They are the main subject or the important characters in their work.

HULLEAH J. TSINHNAHJINNIE



o <https://www.hulleah.com>

Hulleah uses photographs. She does a cut and paste style. She takes photographs of Native Americans and then selects famous backgrounds and pastes the pictures to the background.

MATEO ROMERO



Mateo uses photographs and paint. He does a cut and paste style too. He takes photographs of Native Americans and then creates a background with paint.

DIEGO ROMERO



<https://www.youtube.com/watch?v=7vWPWoKmqYY>

Diego uses pottery/clay. His love for comics is how he creates the pictures on the pot. He uses Greek style of pottery art on his art but his Pueblo people are represented in the pots he makes.

The art you will create...

If you are going to use Hulleah's style, you will bring a photo and cut out your picture. Behind your picture, you will display traits about you and representations of your clan.

Look at my example:

Ma'ii Deeshgiizhni nishij : I am Coyote Pass Clan
 Ashijhi bshishchijn: Born for the Salt People Clan
 Hooghan Lani dah shicheii: My maternal grandfather's clan is the Many Hogan Clan
 Hashk'aan Hadzoo'i dah shinaii: My paternal grandfather's clan is the Yucca Fruit Clan



THE ART YOU WILL CREATE...

IF YOU ARE GOING TO USE MATEO'S STYLE, YOU WILL BRING A PHOTO AND CUT OUT YOUR PICTURE. BEHIND YOUR PICTURE, YOU WILL DISPLAY TRAITS ABOUT YOU AND REPRESENTATIONS OF YOUR CLAN USING PAINT.

LOOK AT MY EXAMPLE:

Ma'ii Deeshgiizhni nishij : I am Coyote Pass Clan
 Ashijhi bshishchijn: Born for the Salt People Clan
 Hooghan Lani dah shicheii: My maternal grandfather's clan is the Many Hogan Clan
 Hashk'aan Hadzoo'i dah shinaii: My paternal grandfather's clan is the Yucca Fruit Clan



This has my photograph with a painting in the back. For your project, you will paint the clan representations. This is just an example...

THE ART YOU WILL CREATE...

IF YOU ARE GOING TO USE DIEGO'S STYLE, YOU WILL DISPLAY TRAITS ABOUT YOU AND REPRESENTATIONS OF YOUR CLAN.

LOOK AT THE EXAMPLE:

This plate here shows traits and designs of Diego's culture, his Pueblo Culture. It is drawn in black and white. Your drawing will be on black and white too. If this is what you are going to use, you will be creating on a paper plate.

