

Resilient and Empowered:
Artistic Expressions of the O'odham

Terilyn Esplin
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Author Note:

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Context

The Salt River Pima Maricopa Indian Community is a unique community comprised of 2 tribes with their own custom and languages: the Akimal O'odham, meaning River People, and the Xalychdom Piipaash, meaning Upriver People. The Salt River Pima Maricopa Indian Reservation once encompassed 680,000 acres. The span of this land once encompassed all of what is now the Metropolitan Phoenix. However, due to colonization, the reservation was reduced to 46,627 acres and is now located east of Scottsdale, AZ. Other Metro cities like Tempe, Mesa, and Fountain Hills surround it. "Out of respect for their land, the Community maintains 19,000 acres as a natural preserve. The secondary land use is agriculture, which supports a variety of crops, including cotton, melons, potatoes, brown onions, and carrots". In 2022, it was recorded that this Community serves 7,386 O'odham and Piipaash.

The Salt River Pima Maricopa Indian Community is a thriving community that has houses many local businesses as tenants on their land. Some of these businesses include Walmart, Target, Hobby Lobby, etc. They also own and operate several successful enterprises, including Talking Stick Golf Club, Salt River Fields at Talking Stick, Casino Arizona, Salt River Materials Group, Saddleback Communications, and the Salt River Landfill, as well as two gaming casinos: Casino Arizona and Talking Stick Resort.

The Community also operates many services for the Community, such as the River People Health Center, The Way of Life facility, which includes the Boys and Girls Club, Salt River Schools, which provides for Adult Learning Academy, the Elementary School, and the Early Childhood Education Center. The Salt River Pima Maricopa Indian Community Early Childhood Education Center serves an average of 250 children ages six weeks to 4-year-olds through a blended Head Start/Early Head Start Program and childcare. ECEC provides childcare for families that may need extended hours for work or educational purposes, and this begins after Head Start hours and ends at 2:30 pm. ECEC also funds 300 tribal CCDF-certificated students around the Valley. The school's population is approximately 98% Indigenous students, mostly O'odham or Piipaash. Other tribes represented are from neighboring tribes such as Gila River, Tohono O'odham, Navajo, and Apache.

Sk:ek Tas/ Kamdum/ Good Day. Ani an ap ce:gig (My name is) Terilyn Esplin. Ani an ap Mascamdum (I am the teacher) of the Tobi (Cottontail) classroom. I teach in the Salt River Pima Maricopa Indian Community. I have been teaching at the ECEC for 15 years now. This Community has been like a home away from home for me. I am Dine, and I originally grew up in Tuba City, Arizona, on the Navajo Reservation, but I moved to Phoenix almost 20 years ago. The city life took some time to get used to because of the hustle of everyday life. When I got hired to work for Salt River, I remember driving onto the land for the first time. Once I crossed the 101 freeway and drove east on Chapparral Road, I passed Scottsdale Community College and felt calm and familiar. I noticed vast fields of corn and cotton lined up in rows, and homes were scattered across the land among those fields. I scanned the area and saw mountains sitting far in the distance, like a shadow in the sky. Two miles passed, and I came to an end in the road, and

off to my right sat a school building. The school sat south of a canal. The canal sourced water for the fields that lined the roads of the Community. As I began to scan the area, I noticed two playgrounds sitting on the north and northeast side of the building. They were separated by a section of the building that protruded out, and it looked like it housed some classrooms. Later, I would find that this was the Head Start side of the school. I now teach on the northwest side of the school. My classroom has changed several times since I started working here. Lately, it has moved due to construction taking place on-site.

My classroom now sits facing the north on the northwest side of the building. Each classroom on site has an O'odham/Piipaash name of a desert animal. We are encouraged to help students identify and say them in the O'odham/Piipaash language. In my experience, there is more familiarity and interaction with the O'odham language than the Piipaash. My classroom is the Cottontail class, and in O'odham, we are named Tobi (that). I teach sixteen 3-4-year-old students at the beginning of every school year. We are a year-round program. The childcare portion extends into the summer for working families, so I will eventually have some 5-year-old students ready to transition to kindergarten.

For the 2024-2025 school year, the Salt River Schools motto is "Salt River Rising- SGEVKAM 'I GEGIKUAN KAM O 'I 'E 'U:GKAJ / VA SHLY'AYSH XOTK VDIK." This motto was chosen to encourage high expectations for our children and staff. This motto reminds staff and students to cherish the culture, its' People, and language and to be role models for the children by respecting one another. The District Goal this year is to participate in 10 cultural activities so the staff can become more familiar with the Community and its culture and language. To teach and include these teachings, we as staff must again grow curious about our surroundings and become learners again. The long-term goals for ECEC are to prepare children to be lifelong learners and to strengthen families, so I believe my role in the Community is to carry out this purpose. My role in the Community is as a teacher, a safe keeper, a role model for my kids, a mentor for fellow teachers, and a confidant and support person for the parents. I believe we wear many hats throughout the day and year, and I'll do my best to provide what is needed for my students and parents.

Rationale

In choosing my topic for this paper, the thought of merging the relationship of parents/guardians and children kept coming to my mind. Many children come into our care for long hours of the day. After pick up, they go home ready for dinner and bedtime. We have gone from single-income homes with one parent working and one parent staying at home to raise and care for the children to a society with dual-income homes where both parents work to make ends meet. There are also more single-parent households and grandparents raising their grandchildren. No matter the circumstance, there are more demands on parents and guardians, and balancing your obligations and time spent with your family is hard. As educators, we aim to strengthen parent involvement within the home and extend that learning into the classroom. Despite our efforts, the task of parental participation in the classroom has been difficult, not only due to the reasons stated above but also because of the adverse history of Westernized education and the Native

American population. "American Indian parents reported several barriers to their engagement, including the perception of an unwelcome school environment, negative experience with the education system, a school lack of cultural sensitivity, and differences in interpersonal communication styles (Mackerty & LinderVanBerschot, 2008). Home-related barriers included difficulties with scheduling, transportation, childcare, and finances. (Mackerty & LinderVanBerschot, 2008)." (Dunlap, A., p.1) We are a National Head Start Association-funded school, and Head Start was founded to support vulnerable populations with the support services stated above. So many of our families struggle with transportation, childcare, and finances, as well as a negative stigma on education due to boarding schools.

Growing up, I was fortunate to have a stay-at-home mother. She was a mother of four kids under the age of 5. I can now understand her decision to send my older sister and me away to go to school. We were sent to a Holbrook Seventh Day Indian School. This school was where my parents met and was a home school for both sides of our family. So we were always connected to family one way or another at the school because we had relatives attending as well. I was also grateful to have my big sister there with me. My parents would visit between breaks to connect and buy us necessities until school breaks when we could go home. It was hard for our mom to send us away to school. I vividly remember her wiping away her tears as she packed our suitcases for the beginning of the school year. Two years later, we began school in our Tuba City, AZ, community. My mother was very hands-on in our education. She supported school functions, attended parent conferences, and helped with classroom activities if needed. Our classmates all knew who our mother was. We had a consistent routine and expectations. When we got home from school, we did our homework and helped with chores while she made us a home-cooked meal. We always ate together as a family.

My experience as a mother in an urban city was very different. To make a comfortable living, my husband and I must work. We both work 40 hours a week, and our jobs demand different days a week. I work Monday – Friday; my husband works through the weekend and is off twice weekly. For this to be non-chaotic, we had to build a concise routine in our daily lives so that we felt that we had some stability. This routine made transitions throughout our day more manageable and helpful in raising our children. However, we also thought we had limited time together as a family. We mainly had evenings together, which included dinner and our nighttime routine. My quality time with my boys was during the weekends when I would visit my siblings or find activities that would appeal to my boys. When our boys became school-aged, my husband and I would have to coordinate schedules and decide who would attend essential school functions. We did not participate in most after-school functions outside the Meet the Teacher and Parent Conference because we were exhausted from our daily jobs. Looking back, I felt like we were trying to get through each day and find times when we could sit back and have some time for ourselves. We learned to find productive ways to recuperate from our daily stressors. I enjoy listening to music. During the pandemic, drawing and painting helped to relieve anxiety and transported my mind away from my fears. My boys will play their music or guitars and get lost in their melodies. My husband and I share stories of our day and allow ourselves the time and

space to laugh, get mad, and unleash our feelings. These give us a sense of feeling seen and heard. Our ways of dealing with everyday stressors center around one main thing- ART. This brings me to my topic of bringing Art into the home to build parental home involvement in the homes. "Shumow and Miller (2001) described parental home involvement as those conversations between parent and child that focused on school experiences...Research indicates that home involvement had a greater impact on academic achievement (VanVoorhis, 2003)." (Bardoshi, G. pp.3-4) Art would be the medium to bridge those conversations and interactions. Art can heal those who have or are going through stress or trauma. I want to provide a weekly art backpack for my children and their families. This backpack would have the medium the family will use with words and vocabulary their child is working on in O'odham. (Colors, family, food, verbs). The child could produce their Art, and the parent/guardian. They would set time aside to make their pieces and, in the end, tell us the meaning behind the piece they created. They can do shared writing about what their child drew as well as the piece that they made themselves. To help each parent become comfortable, I may even create my own to share with the family. The topics of the backpacks may touch on different art mediums from the O'odham people, such as basketry, murals, pottery, beading, mosaics, etc.

Topic Summary

As human beings, we have experienced many events in our lives, some good and others bad. Many of us live our day-to-day lives in constant stress. It is unhealthy for our mind and body to live in a state of stress continually; it can become toxic. Many factors contribute to toxic stress, such as chronic neglect of stress, economic hardship, unemployment, and food insecurity. Though many factors can contribute to toxic stress and trauma, the arts have been proven to be an effective healing treatment. "The arts engage these human resources [joy, awe, wonder] to help us begin to heal...they unarm you and are a way that gets underneath the defensive mechanisms." (Magsamen & Ross, pp. 66-67) The arts put you in a meditative state. This state allows you to shut down the part of your brain responsible for judgment and personal criticism. As this part of your brain gets shut down, the more generous, perspective-taking point of view comes to the forefront and becomes more accessible. I have chosen two O'odham Artist profiles that showcase how the arts have been beneficial in addressing mental health.

Artist Profile

Dwayne Manuel, Contemporary Indigenous Artist

Dwayne Manuel is from the Salt River Pima Maricopa Indian Community and a professor at Tohono O'odham Community College Campus in Tucson, Arizona. Dwyane is an Indigenous artist who delves into many techniques, from charcoal, acrylic and spray paint to digital design. Throughout his journey, Dwayne has challenged his creative expression and the mental barriers that have tried to confine him.

Dwayne interest in drawing began in his younger years. Just like many Native American children, he was surrounded by family members who created art, whether that be drawing, making pottery, or silver smithing. Dwayne's mother was an O'odham basketmaker. Later in his

career, he would draw inspiration from the designs of the O'odham baskets, just like the ones his mother would weave. Dwayne states that his life could have taken many different turns, but because drawing and creating art were passions, they were the paths he wanted to pursue. He states, "Pursue a passion; you never know where it can take you." Although he didn't know where art could take him, he persevered. After high school, he enrolled in Fundamentals of Art and Drawing classes at SCC and began to sharpen his techniques. Next, he enrolled in the Institute of American Indian Arts in Santa Fe, New Mexico. There, he began to develop his artistry and style. His art was dark. It incorporated a movement of emotions that he was experiencing at the time. These experiences were "rooted in his experience as a Native person" but were not the cliché native art with horses, feathers, and landscape. As he began analyzing his art, he found that his art was therapy at that time. He states, "I was maturing and letting things out. When I let things out, it leaves more room for other things... (Art) was more for therapy and to clear my conscience." (Larkin, A)

After a few years, he graduated from the Institute of American Indian Arts. This next stage in his life was a struggle for him as he did not know what his next step would be. He found himself stuck in an artist's block. He asked other artists to find a way out, and each recommended that he keep moving and working. He began experimenting with his creative process and tried something new. He began to delve into watercolors, where he found new ideas and slowly began to find new life in his drawing and painting. These pushed him to move forward again, and he enrolled at the University of Arizona School of Art. He states that this era was very challenging because he had to be his own critic and give more depth and understanding to the art he was making. He was asked to show the "what and why" of his art. This criticism had to be personal. He was being asked, "What have you seen? What have you experienced? What scares you? Where are you from? These questions led Dwayne to do some reflection, and his experience as a Native American male let him think about issues facing his people, such as Diabetes and Alcohol. He began to research the Rivers of the O'odham and how colonization of the land and resources led to the current state of his people. He cried tears of sorrow, coming to terms with what his people had to endure and are continuing to go through. His art, such as "Beer Can Sam, Popover Queen, and Toby," reflects the effects of alcohol and diabetes in his native community. He also began to depict O'odham basket designs in the background to represent his community. The use of the basket designs in his art came from the designs of the O'odham baskets his mother used to weave.

The use of the basket designs led him to find more contemporary ways to showcase these images. When studying the designs, he saw the urban cities in the designs. He began to use the "urban sprawl" to make the designs more contemporary. He drew out his designs and gave them more depth, just like the layers of the cities with their buildings at different heights. As he explored this new creative expression of who he was, he asked himself, "How can I push myself further?" Graffiti and Muralism were the answer. He was always fascinated with graffiti art and began doing commissioned work as a mural graffiti artist. Today, Dwayne continues to push himself to learn more and find new ways to bring the Indigenous perspective to the forefront through new artistic mediums. (Larkin, A)

August Wood, Basket Maker

August Wood is an O'odham Basket Maker from the Salt River Pima Maricopa Indian Community. The community used O'odham baskets for gathering, preparing, and storing food. The basket was also used in ceremonies. August knew few basket weavers were in the community, especially those that wove with traditional, natural textiles such as devils' claw, cattail, and willow. He began learning his craft in June 2009. August learned through perseverance. He kept working and improving little by little. He states this about basket making, "I think of it as being a way to express who we are as a people. We take inspiration from the land around us, and I think it's a great way to express how we have managed to be here for many centuries." (Sublette, M) August doesn't work on one basket at a time. Instead, he circulates between several baskets, so he doesn't get bored or lose interest in his work. He states that basket-making is labor-intensive and time-consuming but also very rewarding. Some baskets can be cooperative, while others may need to be manipulated more to achieve the desired result. Many new learners are enthusiastic about starting but get discouraged when they see how labor-intensive it is to gather materials from the land. The natural materials used to grow in abundance in the past because of the rivers and riparian wetlands spread throughout the O'odham lands. However, due to the rivers being re-routed and dammed up, the ecosystem has drastically changed, and many materials are now scarce. To combat this, August and other basket makers have begun to grow their own materials so that they have access to the materials when needed.

In portraying these two O'odham artists, I am hopeful that the children in my classroom and the center will be able to engage in the arts to express themselves and tap into their resilient selves. Their interactions with the adults in their lives will empower their lives and give them a sense of peace when they engage in the activities I have included. ["[Through arts] children can gain skills for self-reflection, self-expression, and verbal communication. These become the tools they carry with them, hopefully for the rest of their lives. Ensuring exposure to and engagement with different art forms, different senses are engaged, different processes of decision making and problem-solving and organizing take place, and different parts of the brain are stimulated in ways that support healthy brain function."] (Magsamen & Ross, p. 87)

Early Learning Standards

SOCIAL-EMOTIONAL DEVELOPMENT

- S1.C1.a. Demonstrates knowledge of self-identity/autonomy.
- S1.C1.e. Demonstrates developmentally appropriate cultural curiosity and responsiveness.
- S1.C2.d. Expresses feelings of satisfaction in independent activities.
- S2.C1.a. Expresses interest, curiosity, and trust with familiar adults
- S2.C3.c. Shows respect for learning materials in the learning environment.

APPROACHES TO LEARNING

- S1.C2.a. Shows interest in learning new things and trying new experiences.
- S2.C1.a. Displays ability to pay attention when engaged in an activity

S2.C1.c. Ability to return to activities after distractions and interruptions.

LANGUAGE AND LITERACY

S1.C1.b. Engages actively in finger-plays, rhymes, chants and songs, poems, conversations, and stories.

S1.C2.c. Makes culturally relevant responses (both verbal and nonverbal) to questions and comments from others.

S1.C3.a. Uses rich vocabulary across many topic areas

S2.C5.c. Asks and answers a variety of questions about books or stories told or read aloud.

S2.C5.d. Draws connections between story events and personal experiences.

MATHEMATICS

S2.C2.a. Recognizes patterns in the real world.

S4.C2.a. Uses and responds to spatial language (e.g., between, inside, under, above, behind).

SCIENCE

S1.C1.a. Exhibits curiosity about objects, living things, and other natural environmental events.

S1.C2.a. Uses a variety of tools and materials to investigate.

SOCIAL STUDIES

S1.C1.c. Describes/discusses own cultural or familial traditions.

S1.C1.e. Develops an awareness of their personal and family history.

Culturally Responsive Principles:

Relationality, relationships, and communities

Relationships within and among local/regional Indigenous communities are understood and reflected

Encourages students to build and sustain relationships

Indigenous knowledge systems and language

Traditional and cultural knowledge is included

Norms, values, traditions, and interests of local/regional Indigenous communities are leveraged for learning opportunities

Local Indigenous language(s) are valued

Local Indigenous language(s) are integrated

Representation of Indigenous peoples

Indigenous people are represented as contemporary (not only historical)

Local/regional Indigenous community is reflected

Clear reference and integration of local/regional Indigenous context

Critical understandings of diversity, and specifically race

Actively works to counter stereotypes of Indigenous people and communities

Diverse narratives and perspectives are integrated

Learning objectives:

Children will explore natural materials used to make O'odham baskets.
Children will learn from community knowledge holders and their craft.
Children will create their own basket weaving using modern materials.
Children will take art materials home and paint with their parents while sharing stories about what they have painted.
Children will construct a classroom mural with a collection of the pieces that were created at home.

Teaching Strategies:

Strategy: Read Aloud

Implementation: We will use books related to our topic to bring the children information, experience, and ideas. These stories will add to our discussion about our topics. Open-ended questions will lead the discussion and allow the children to explore their own experiences with the stories.

Strategy: Open-ended questions

Implementation: Open-ended questions will be used throughout the curriculum to investigate, compare, and contrast the children's experiences with the topics. These questions allow more language and more analytical thought. They incorporate Who, What, Why, Where, and How questions to lead discussions.

Strategy: Parent involvement

Implementation: Parental involvement is an essential component of learning for our children. Children will take ideas that were discussed at school and inform parents at home. Teachers will also give parents an idea of what is being discussed. There will be a packet that goes home, and the parents will have a turn to paint a picture and tell a story about themselves. At the end, we will have a mural walk and share the many stories of our community and families.

Strategy: Guest Speaker

Implementation: A community knowledge holder will be invited to the classroom to share their experiences. This knowledge holder may bring artifacts from their work, pictures of their life, etc. The children will learn about what these knowledge holders do, how they do it, and what makes it a passion for them.

Assessment

Observation notes

We use Teaching Strategies Gold formative assessment at the Salt River Pima Maricopa Indian Community Early Childhood Education Center. It is an observation-based assessment designed to be used throughout the children's day. Observation notes are taken as part of intentional, everyday experiences in the classroom. It is inclusive of all children and meets the needs of every child in the classroom. One additional component is getting parent observations into the

collected data. What are the children doing at home? This collected data will add to our assessment, especially with the parent involvement activity.

Working Portfolios: As teachers, we document experiences that our children engage in. This document will be in addition to the TSG observation notes. Throughout this experience, we will keep a working portfolio using pictures to document learning by doing. Throughout the activities, the teachers will take photographs and write down what the children say as we ask guiding questions to further their understanding. We will then add a reflection piece so the children can draw what they made and add it to their portfolios.

Rubric

A rubric will be used to assess the range of performances made throughout an activity. This rubric will allow the teachers to determine how children are doing with the activity, which children will need additional guidance, and which others understand the activity.

Read Aloud: Weaving a California Tradition: A Native American Basket maker	
Objective: The children will be introduced to basket making by Indigenous Peoples. They will see the process from beginning to end.	
AZ Learning Standards:	
Social Emotional: <ul style="list-style-type: none"> • S1.C1.a • S1.C1.e Language & Literacy: <ul style="list-style-type: none"> • S1.C2.c • S2.C5.c • S2.C5.d 	Mathematics: <ul style="list-style-type: none"> • S1.C2.a Science <ul style="list-style-type: none"> • S1.C1.a Social Studies: <ul style="list-style-type: none"> • S1.C1.c • S1.C1.e
Culturally Responsive Principles:	
Relationality, relationships, and communities <ol style="list-style-type: none"> 1. Encourages students to build and sustain relationships Indigenous knowledge systems and language <ol style="list-style-type: none"> 1. Traditional and/or cultural knowledge is included 2. Norms, values, traditions, interests of local/regional Indigenous community are leveraged for learning opportunities Representation of Indigenous peoples <ol style="list-style-type: none"> 1. Indigenous people are represented as contemporary (not only historical) 	
Materials:	
<ul style="list-style-type: none"> • Book • Natural materials that children can see and touch. 	
Procedure:	
Day 1: Book Walk	
<ul style="list-style-type: none"> • The teacher will introduce the book to the children and choose various pages as she asks: <ul style="list-style-type: none"> ○ Can you name something familiar on this page? ○ What do you think is happening? ○ What are we going to learn from this book? 	
Day 2: 1st Book Read	
<ul style="list-style-type: none"> • The teacher will introduce the story as a non-fiction story of how another tribe makes their baskets. • The teacher read the story and shows the children some natural materials they could use to make baskets. • The teacher will highlight the important points in making baskets. 	
Day 3: 2nd Book Read	
<ul style="list-style-type: none"> • The teacher will walk through the book but allow the children to share what they remember about the story that was read. • She will ask prompting questions that will allow children to draw from previous interactions with the story. <ul style="list-style-type: none"> ○ What is the person going to make? Why? ○ Where does she go to gather materials? ○ What are some things that she needs to do before she starts? ○ Is a basket easy or hard to make? ○ What will she use this basket for? 	
Assessment: Rubric	

Below:	Meets Widely Held Expectations:	Exceeds:
The child is not able to answer any of the questions.	The child can answer 1-2 of the questions. The child May need some prompts from the pictures to help answer some questions.	The child can answer 3-5 questions and use the pictures to show understanding.

Read Aloud: Maybe Something Beautiful by: F. Isabel Campoy and Theresa Howell	
Objective: The children will be introduced to the idea of a mural and expression of art on a big surface.	
AZ Learning Standards:	
Social Emotional:	
<ul style="list-style-type: none"> • S1.C1.e 	
Language and Literacy	
<ul style="list-style-type: none"> • S1.C2.c • S2.C5.c 	
Culturally Responsive Principles:	
Relationality, relationships, and communities	
1. Encourages students to build and sustain relationships	
Indigenous knowledge systems and language	
1. Local Indigenous language(s) is valued	
Critical understandings of diversity, and specifically race	
2. Actively works to counter stereotypes of Indigenous people and/or communities	
Materials:	
<ul style="list-style-type: none"> • Book • Paintbrushes • Color palette with colors written in O’odham/English. <ul style="list-style-type: none"> ○ Red- Svegī ○ Pink-Svegium ○ Brown- Soam ○ Yellow- Soam ○ Orange- Soam ○ Green- Scedagī ○ Blue- Scedagī ○ Purple- Sibhaimagī ○ Black- Scuk ○ White- Stoa ○ Gray- Skomagī 	
Procedure:	
Day 1: Picture Walk	
<ul style="list-style-type: none"> • The teacher will introduce the book to the children and choose various pages as she asks: 	

<ul style="list-style-type: none"> ○ What do you see on this page of the book? ○ What do you think the story is about? ○ What is happening? 		
<p>Day 2</p> <ul style="list-style-type: none"> • The teacher will introduce the story and the main character. • The teacher will read the story and use the props throughout the book to help with engagement and understanding. 		
<p>Day 3</p> <ul style="list-style-type: none"> • The teacher will walk through the book and ask prompting questions that allow the children to draw on their previous interactions with the story. <ul style="list-style-type: none"> ○ What did the character like to do? ○ What did she do with her art? • Who did she run into? • What was he making, and what did they do together? 		
Assessment: Rubric		
Below:	Meets Widely Held Expectations:	Exceeds:
The child cannot answer any of the questions, and answers do not reflect the story.	The child can answer 2-3 of the questions. The child May need some guiding questions and pictures for help.	The child can answer 4-5 questions and retell the story using the pictures from the story.

Guest Speaker: Community Member- story of their basket	
Objective: Children will learn about the baskets of the Salt River Community and what they were used for and its importance.	
AZ Learning Standards:	
Social & Emotional: <ul style="list-style-type: none"> • S1.C1.e • S2.C3.c Language and Literacy <ul style="list-style-type: none"> • S1.C2.c • S2.C5.c • S2.C5.d 	Science <ul style="list-style-type: none"> • S1.C1.a Social Studies <ul style="list-style-type: none"> • S1.C1.c
Culturally Responsive Principles:	
Relationality, relationships, and communities <ol style="list-style-type: none"> 1. Relationships within and among local/regional Indigenous community are understood and/or reflected 2. Encourages students to build and sustain relationships Indigenous knowledge systems and language <ol style="list-style-type: none"> 1. Traditional and/or cultural knowledge is included 2. Norms, values, traditions, interests of local/regional Indigenous community are leveraged for learning opportunities 	

<p>Representation of Indigenous peoples</p> <ol style="list-style-type: none"> 1. Indigenous people are represented as contemporary (not only historical) 2. Local/regional Indigenous community is reflected
<p>Materials:</p> <ul style="list-style-type: none"> • Promethean Board (if speaker has slides and pictures to show) • Baskets
<p>Procedure:</p> <p>Day of</p> <ul style="list-style-type: none"> • Children will gather in large groups as the speaker enters the room. • We will let them introduce themselves, and the children will also get to introduce themselves. • The speaker will then share their stories, pictures, and artifacts with the children.
<p>Assessment: Working Portfolio/ TSG observation notes</p> <ol style="list-style-type: none"> 1. Observe and document the children's interaction with the speaker. 2. Take pictures/ recordings will be documented in TSG 3. Questions to check for understanding <ul style="list-style-type: none"> • What did the speaker say about the baskets that they brought? • What materials did they use to make the basket? • Have you seen a basket like the one that he has? • What were the baskets used for?

<p>Art: Weaving Basket</p>	
<p>Objectives: The children will create a yarn basket. They will follow the patterning of over and under to create the basket.</p>	
<p>AZ Learning Standards:</p>	
<p>Social Emotional:</p> <ul style="list-style-type: none"> • S1.C2.d <p>Approaches to Learning:</p> <ul style="list-style-type: none"> • S1.C2.a • S2.C1.a • S2.C1.c 	<p>Mathematics:</p> <ul style="list-style-type: none"> • S2.C2.a • S4.C2.a <p>Social Studies:</p> <ul style="list-style-type: none"> • S1.C1.c
<p>Culturally Responsive Principles:</p>	
<p>Indigenous knowledge systems and language</p> <ol style="list-style-type: none"> 1. Traditional and/or cultural knowledge is included 2. Norms, values, traditions, interests of local/regional Indigenous community are leveraged for learning opportunities 3. Local/regional context is leveraged for learning opportunities 	
<p>Materials:</p> <ul style="list-style-type: none"> • Paper plate • Medium yarn/thick yarn of different colors. 	
<p>Procedure:</p> <ul style="list-style-type: none"> • Cut thick paper plates with slits that are 1” apart and .5” deep around the entire plate. • Use a thin string to line slits from one end of the circle to the opposite and follow that pattern as you make a star around the plate. • Tape the string behind the plate. 	

- Make enough for your class, and each child will be given one.
- When the children receive the plate, they choose a string color for their basket.
- Tie their string around the center of the plate. You will model going over and under around the basket. Practice with the child and continue to reinforce the pattern of going over and under.
- This activity will last a couple of days. The children can participate in it at their own pace until it is completed.

Assessment:

Working portfolio:

1. Observe and document the children's interaction with different parts of the activity.
2. Take pictures/ recordings will be documented in TSG
3. Questions to check for understanding
 - What were some of the materials that we used to make our basket?
 - What did you have to do to make sure the basket was secure?
 - What did you like about this activity?
 - What can you use your basket for?

Cottontail Mural- Family collective

Objective: The children and their families will create a piece each to make a mural for our classroom. The child and family will share their muse for their art piece.

AZ Learning Standards:

Social Emotional:

- S1.C1.a
- S2.C1.a

Approaches to Learning:

- S1.C2.a
- S2.C1.a

Language & Literacy:

- S1.C1.b
- S1.C3.a
- S2.C5.d

Social Studies:

- S1.C1.e

Culturally Responsive Principles:

Relationality, relationships, and communities

1. Relationships within and among local/regional Indigenous community are understood and/or reflected
2. Encourages students to build and sustain relationships

Indigenous knowledge systems and language

1. Local Indigenous language(s) is valued
2. Local Indigenous language(s) is integrated

Critical understandings of diversity, and specifically race

1. Actively works to counter stereotypes of Indigenous people and/or communities
2. Diverse narratives and perspectives are integrated

Materials:

- Canvas
- Art palette with various colors
- Color sheet of colors written in O'odham
 - Red- Svegĩ
 - Pink-Svegium

- Brown- Soam
- Yellow- Soam
- Orange- Soam
- Green- Scedagī
- Blue- Scedagī
- Purple- Sibhaimagī
- Black- Scuk
- White- Stoa
- Gray- Skomagī
- Names of family members written in O’odham
 - Father- Heñ Og
 - Paternal Grandfather- Heñ Vosk
 - Paternal Grandmother- Heñ Ka:k
 - Mother Heñ Je’e
 - Maternal Grandfather Heñ Ba:b
 - Maternal Grandmother Heñ Hu’ul
 - My older brother Heñ Si:s
 - My older sister Heñ Si:s
 - My younger brother Heñ Sikul
 - My younger sister Heñ Sikul
- Paintbrushes

Procedure:

1. After reading the story "Maybe Something Beautiful", the teacher will invite the children to create a piece of art that they will get to share with their families.
2. When finished, the children will tell the teacher what they painted and why. The teacher will document the children's words and put them with the piece.
3. The piece will be shared with the parents, and material packs will be sent home. The parents will be encouraged to make their own piece of art. The parents will also share their muse for their work and the story behind their art.
4. The collection of the children's art will be proudly displayed in the classroom, and their creativity will be celebrated with the entire class, fostering a sense of achievement and pride in their work.

Assessment-Working portfolio

1. Observe and document the children's interaction with different parts of the activity.
2. Take pictures/ recordings will be documented in TSG
3. Questions to check for understanding:
 - Tell me about your art.
 - What colors are you choosing to use?
 - Where did you get this idea?
 - What is happening in your picture?
 - What did your family make with their picture? Why do you think they chose to make that?
 - How did you feel about this activity? How did your family feel when doing this activity?

Resources:

Bardhoshi, G. (2016). Predictors of parent involvement and their impact on access of postsecondary education facilitators among White and American Indian parents. *Journal of School Counseling*, 3–4. <https://eric.ed.gov/?id=EJ1092708>

Dunlap, A. (2012). Student achievement beyond the classroom: Engaging families and communities. <https://files.eric.ed.gov/fulltext/ED524044.pdf>

Larkin, A. (2022, June 25). YouTube. <https://www.youtube.com/watch?v=RbUJo-KGxpo>

Magsamen, S., & Ross, I. (2023). *Your brain on art: How the arts transform us*. Random House.

Sublette, M. (2024, April 6). 0:03 / 5:54 *Basket Weaver* August Wood (Akimel O’odham/Diné) | Artist Insight. YouTube. <https://www.youtube.com/watch?v=e90rfNf3DGY>