

**WISDOM OF THE ELDERS RADIO: SERIES 3, PROGRAM 5
HONORING THE UMATILLA NATIONS
GRADES 5-8 * TRADITIONAL ARTS**

Lesson plan written by Wren Christopher, Eastern-Band Cherokee Heritage.

SUBJECT AREAS

Arts and culture
Petroglyphs
Rock art

SKILLS

National Standards for Arts Education – Visual Arts Standards
Choosing and evaluating a range of subject matter, symbols and ideas
Understanding the visual arts in relation to history and culture

Oregon Common Curriculum Goals – Benchmark 2 for the Arts
Aesthetics and art criticism
Historical and cultural perspectives
Student will create, present and/or perform

LEARNING OBJECTIVES

After completing the lessons in this unit, students will be able to:

- Identify the different names and locations of the original homeland of the Confederated Tribes of the Umatilla and what reservation they live on today (go to “Our History” at <http://www.umatilla.nsn.us> for maps, and tribal history of the three tribes)
- Research a class poster using a Venn diagram: Define what is a traditional artist and a contemporary artist, what is different about each and what do each share in common (see glossary for definition of a Venn diagram; download a copy of a Venn diagram at <http://www.eduplace.com>)
- Describe the difference between a petroglyph and a pictograph
- Name a favorite petroglyph with its location along the Columbia River Area and, if available, the tribal homeland in which it is located

INTRODUCTION

“It is characteristic of Native people to artfully embellish the mundane, transforming everyday items into objects of beauty. Today, some Native people are given to learning an array of tribal skills, to help sustain their living culture.”

Arlie Neskahi (Dine)

Overview

This lesson provides information about the three peoples that make up the Confederated Tribes of the Umatilla Reservation of Oregon: the Walla Walla, the Cayuse and The Umatilla. <http://www.umatilla.nsn.us>

By listening to Umatilla artist, Thomas Morning Owl, students will learn to distinguish between a traditional artist and a contemporary artist, and will be introduced to petroglyphs and rock art.

Students with computer internet access will research the history of the geographic areas of the Confederated Tribes of the Umatilla and the history and importance of ancient rock art along the Columbia River areas of Oregon and Washington.

The lesson will provide students 5th to 9th grades with art activities, such as designing a banner reminiscent of the rock art created long ago in the Columbia River Region.

Design and print art cards with the location and tribal region of a petroglyph. Create a personal petroglyph and story. Draw a traditional and/or a contemporary petroglyph design on fabric, such as a shirt or book bag.

Lesson 1: Introduction to the Cultural History of the Confederated Tribes of the Umatilla

Lesson 2: Venn Diagram the Definitions of Traditional and Contemporary Artists

Lesson 3: Define Petroglyph and Pictograph

Lesson 4: Print a Card with a Petroglyph Design

Lesson 5: Research Key Questions

GUIDING QUESTIONS

Before presenting the lessons the teacher will create a **KWL learning poster** (**K** is for what we know, **W** is for what we want to learn and **L** is for what we have learned) for the classroom:

- **K**—What does homeland mean? Where were the Walla Walla, the Cayuse, and the Umatilla Nations original homeland?
- **K**—What is a reservation? Where do these three tribes live today?
- **K**—What is a traditional artist? What is a contemporary artist? Can a person be both?
- **K**—What do we know about rock art called petroglyphs? What is a pictograph?

KWL questions and answers are generated daily by students and are written by a student and/or teacher.

More questions to ask after listening to the radio segment:

- **W**—is for what the students want to learn about the petroglyphs of the Columbia River Region. How old are they? How were they made? What was used use for paint? What do the petroglyphs represent?
- **W**—is why do the petroglyphs inspire contemporary and traditional Umatilla artist Thomas Morning Owl? Would ancient drawings from your ancestors inspire you to create something of beauty?
- **L**—is for what the students have learned about ancient rock art and about traditional and contemporary Native artist, Thomas Morning Owl.

Revisit these questions after the lessons using a different colored pen to answer the original questions. Allow students to write down second go-around answers to the questions asked in class.

PREPARING TO TEACH THIS LESSON

- Have on hand the following supplies: writing and drawing paper, pencils, erasers, paint brushes; tempera paints in brown, red, white and black, cookie sheets, colored pencils, brayers (art roller with a handle for rolling paints), pencils, popsicle sticks, tooth picks, synthetic fabric cut in banner sizes, wooden dowels, scissors, fabric crayons, iron and everyday items made of synthetic materials such as book bags and shirts; also, white art paper, newspaper, small smooth rocks, poster board and materials for KWL board, card-sized art paper, CD player, CD of traditional flute music; dictionary.
- If time permits, conclude each lesson with a “Talking Circle” (see glossary for definition).

SUGGESTED ACTIVITIES

Lesson 1: Introduction to the Cultural History of the Confederated Tribes of the Umatilla

Standards

ENGLISH LANGUAGE ARTS

- EL.04.RE.03—Listen to, read, and understand a wide variety of informational and narrative text.
- EL.04.RE.05—Demonstrate listening comprehension of more complex text through class and/or small group interpretive discussions across the subject areas.

CD Segments to Play

For this topic, go to *Wisdom of the Elders Radio Series 3, Program 5, Track 11* (with traditional artist Thomas Morning Owl).

Background

Suggested Strategies

- Obtain and display pictures of petroglyphs along the Columbia River from the websites listed in the references at the end of this lesson.
- Have a variety of books on Native rock art for students to look at and use. Create a comfortable working library for the students to quietly sit and draw ideas and to use as a reference station for KWL questions.
- Have a CD player with head-phones and the Thomas Morning Owl segment available as well as a computer with internet and the websites listed.
- The teacher should make copies for each student of a tribal map of the Confederated Tribes of the Umatilla Reservation of Oregon at <http://www.umatilla.nsn.us>. This site also has other related information to support student research and for teacher reference. Older students can continue to research the history and the geographic areas of the three different tribes as extra credit and/or a homework assignment.

Activities

1. Discuss

After listening to the Thomas Morning Owl segment, discuss the following questions:

- Who is Thomas Morning Owl?
- From what Oregon tribes does he descend?
- From what Canadian tribe?
- On what reservation was he raised?

Lesson 2: Venn Diagram the Definitions of Traditional and Contemporary Artists

Standards

ENGLISH LANGUAGE ARTS

- EL.04.RE.05—Demonstrate listening comprehension of more complex text through class and/or small group interpretive discussions across the subject areas.

- EL.04.SL.07—Ask thoughtful questions and respond orally to questions with appropriate discussion.

THE ARTS

- AR.03.CP.02—Explore aspects of the creative process and the effect of different choices on one's work.

CD Segments to Play

Background

Suggested Strategies

Activities

1. Discuss

- Who taught Thomas Morning Owl how to make traditional objects?
- What is a traditional artist?
- What is a contemporary artist?
- What do both of these types of artists have in common?
- What makes both of these artists different?

2. Share

Teacher will write the students' answers in a Venn diagram template for younger students to copy and append answers. Older students can work in teams to create their own group Venn diagram of answers.

3. Talking Circle

The groups can share their answers in a talking circle at the end of the lesson. Remember to add new answers and/or write new questions on the KWL board. Post all student work/group work Venn diagrams in the library research area for students to use as a resource.

4. Research

The teacher will facilitate the class to synthesize the students' research into a final poster using the Venn diagram format.

Lesson 3: Define Petroglyph and Pictograph

Standards

ENGLISH LANGUAGE ARTS

- EL.04.RE.03—Listen to, read, and understand a wide variety of informational and narrative text.
- EL.04.RE.05—Demonstrate listening comprehension of more complex text through class and/or small group interpretive discussions across the subject areas.

CD Segments to Play

For this topic, go to *Sacred Landscape* (features Judy BlueHorse-Skelton sharing a story on the Columbia River petroglyph known as “She Who Watches”).

Background

Suggested Strategies

- The teacher could play some traditional flute music for the students during their research time. Music is a nice way to open and close class time and during the studio time, also. Students will: use internet access, if available, to do research either working independently or in teams. Use the websites listed in the references, students will need to access the teacher created resource library and audio center for the Thomas Morning Owl radio segment and the Yakama Program.

Activities

1. Read

Teacher will have printed articles and reading materials on petroglyphs already downloaded from the websites listed in the references. The students could choose an article to read and highlight the important points to share with a partner or with the group at the Talking Circle.

2. Talking Circle

At the end of the student research period, allow time to go to the Talking Circle to share their findings. Have students sitting in a circle with a student or teacher scribe recording the students’ findings on what is a petroglyph and pictograph on the **KWL** board.

Lesson 4: Print a Card with a Petroglyph Design

Standards

ENGLISH LANGUAGE ARTS

- EL.04.RE.18—Find information in specialized materials.

THE ARTS

- AR.03.CP.01—Use experiences, imagination, essential elements, and organizational principles to achieve a desired effect when creating, presenting, and/or performing works of art.
- AR.03.CP.02—Explore aspects of the creative process and the effect of different choices on one’s work.
- AR.03.CP.03—Create, present, and/or perform a work of art that demonstrates an idea, mood, or feeling.

CD Segments to Play

Background

Research what is a mono print technique at <http://www.kinderart.com/printmaking/mono.shtml>.

Suggested Strategies

- Have on hand tempera paints, brayers, cookies sheets, white drawing paper cut to fit a cookie sheet, tools to draw in the wet paint—pencils, toothpicks, popsicle sticks

Activities

1. Research

The teacher will prep the student studio and demonstrate a mono print card. Students will use lesson number three and the information for this lesson as well as using the resource library and web-sites to continue to research and choose a favorite petroglyph. If the information is available, the student will write on their card the location of the petroglyph and the ancestral tribe that lived at the location of the petroglyph.

2. Art project

- Squeeze a small amount of tempera paint onto the cookie sheet.
- Quickly, roll the brayer through the paint creating a smooth even layer of paint across the cookie sheet.
- Using different “tools” such as the toothpick, pencil, and/or popsicle stick, scratch away a petroglyph design. Remind the students that their artwork will print reversed from what they are drawing.

- Wash and dry hands! Carefully place a piece of art paper over the wet drawing on the cookie sheet. Do not wiggle the paper! Firmly, yet gently, rub with the flat of the hand across the entire paper.
- Lift the paper up and peel carefully away from the cookie tray. The design has transferred to the paper. Place the paper in a safe place to dry. Repeat the process.

Lesson 5: Research Key Questions

Standards

ENGLISH LANGUAGE ARTS

- EL.04.RE.03—Listen to, read, and understand a wide variety of informational and narrative text.
- EL.04.RE.05—Demonstrate listening comprehension of more complex text through class and/or small group interpretive discussions across the subject areas.

THE ARTS

- AR.03.CP.03—Create, present, and/or perform a work of art that demonstrates an idea, mood, or feeling.

CD Segments to Play

Background

Suggested Strategies

Activities

1. Research

The teacher will allow students to access the websites on traditional and contemporary Native artists. The teacher will download the information from the websites and highlight the important points for the students to read. Students will report back to the class in a talking circle.

The teacher will create a Venn Diagram poster with the student's findings on the contemporary Native artist and the traditional Native artist, as well as what is different about them and what they both have in common.

2. Discuss

What did the radio announcer mean in his introduction by stating that, “It is characteristic of Native people to artfully embellish the mundane, transforming everyday items into objects of beauty?”

The teacher should ask the question, What does “mundane and transforming” mean?

The teacher should ask two students to use the dictionary and read aloud the definitions to the class.

The class will make a list of what everyday items that traditional Native artists embellished and transformed into an item of beauty. Next, have the students make a list of everyday items that could be artistically embellished, such as school notebooks, sneakers, a cloth book bag, etc.

3. Art project

Print an everyday item with a contemporary rock art design using the Lesson 4 mono print technique. Teacher note: Another technique to create designs on cloth is to use fabric crayons,

For information, adaptive ideas and lesson plans with Crayola Fabric Crayons, go to http://www.crayola.com/art_education.

EXTENDING THE LESSON/REFERENCES

Books

Buan, Carolyn M. and Richard Lewis (eds.). The First Oregonians. Portland, Oregon: Oregon Council for the Humanities, 1991.

Guilliford, Andrew. Sacred Objects and Sacred Places: Preserving Tribal Traditions. University Press Colorado, 2000.

La Pierre, Yvette. Native American Rock Art, Messages from the Past. Thomasson-Grant, 1994.

Loendorf, Lawrence, Christopher Chippindale, and David Whitley. Discovering North American Rock Art. University of Arizona Press, 2005.

Moore, Sabra. Petroglyphs, Ancient Language/Sacred Art. Clear Light Publishers, 2003.

Websites

Contemporary, Wasco Indian, Lillian Pitt, website with Art Based on Columbia Gorge Petroglyphs

<http://www.lillianpitt.com> (go to art based on petroglyphs)

Contemporary photograph of and information on a petroglyph of a "River Devil," Columbia River Gorge, Washington

<http://www.dmcphoto.com/PetroglyphCRG.html>

Crayola fabric ideas on printing techniques and other related lesson plans

http://www.crayola.com/art_education

Cultural history and map of the Confederated Tribes of the Umatilla Indians of Oregon

<http://www.umatilla.nsn.us>

Dictionary of Native American Art Symbols (Replicas of Native American, Hawaiian and Indian Rock Art)

<http://www.rarepetroglyphs.com>

Mono printing techniques

<http://www.kinderart.com/printmaking/mono.shtml>

Petroglyph photograph

<http://www.trailtribes.org/umatilla/content/umaancientstoneuosaylor.jpg>

Rock art of the Columbia River Gorge site (explains the differences between petroglyphs and pictographs and contains additional resources)

http://co.essortment.com/rockartcolumbi_rouf.htm

Traditional and Contemporary Native culture and artists of the Umatilla, Walla Walla, and Cayuse

<http://www.trailtribes.org> (click on tribes and continue to cultural and artist menu)

Information on Thomas Morning Owl for older students and teachers can be found at the Oral History Archive, Umatilla, Oregon. This site has written transcripts of interviews for the Umatilla Community History Project, including Thomas Morning Owl's.

<http://www.ccrh.org/comm/umatilla/oralarc.htm>

Venn diagrams

<http://www.eduplace.com> (click on Graphic Organizers, then Venn Diagram)

CDs

Wisdom of the Elders Radio Shows:

Honoring the Umatilla Nation, Series 3, Program 5, Track 11: *Artists Circle* with Thomas Morning Owl.

Honoring the Yakama Nation, Series 3, Program 4, Track 7: *Sacred Landscape* with Judy BlueHorse-Skelton.

Attachment

Glossary

Glossary

Ancestor A deceased family and/or tribal member from beyond living memory.

Artist A person who creates something using different types of materials called media, such as watercolors or clay, etc. Usually, the item created is not for everyday use, but is valued for its own sake.

Traditional Artist A person who has learned the proper way to gather the materials of the object to be created. An example of the proper way would be to know the correct season, songs and prayers when gathering the materials. Usually, traditional artists make the utilitarian item beautiful as an embellishment rather than as “art for arts sake.”

Petroglyph A carved design and/or picture on a rock, sometimes called rock art.

Pictograph Also, sometimes called rock art, a painted design and/or picture on a rock. The paint was made with minerals, volcanic ashes, plants, animal blood, etc.

Reservation Land upon which Indians were restricted, relocated, or otherwise confined apart from or much reduced from their original homelands. Today, reservations are thought of as pieces of land in the U.S. where Native Peoples established their Nations through treaties with the U.S. government.

Talking Circle Traditionally used as a speaking forum by tribal members seated in a circle. The speaker holds a talking stick or feather when addressing the other members who listen without interrupting until the stick or feather is passed to the next person seated to the left.

Venn Diagram A drawing of two circles that overlap. The student can compare and contrast two subjects using the spaces inside the two circles.