

## Exhibition Overview

### ***Native American Picture Books of Change: The Art of Historic Children's Books***

This is the story of children's books from the last century, beautifully illustrated by Native American artists. During the early 1920s, the federal government's approach to Indian education made a radical shift from assimilation to acculturation. The Bureau of Indian Affairs brought together writers, ethnologists, linguists and Native American artists to create picture books and readers for Indian students based on Native American oral traditions and narratives.

For the next four decades books were produced for Pueblo, Navajo, and Lakota/Dakota children. Lauded children's authors Elizabeth DeHuff, Ruth Underhill and Ann Nolan Clark were paired with Native American artists including Allan Houser (Chiricahua Apache), Fred Kabotie (Hopi), Vellio Shije Herrera (Zia) and Hoke Denetsosie (Navajo).

This body of work was largely lost to history in 1960, with the dismantling of the program that brought it forth. The exhibition, organized in conjunction with the publication of the book by Rebecca C. Benes by the Museum of New Mexico Press, gathers these works together again for the first time and presents them within the context of Native American self-determination.

This exhibition is part of a statewide outreach programming partnership with the New Mexico State Library, Museum of Indian Arts & Culture, the Palace of the Governors and others, in conjunction with the exhibition *Lasting Impressions: The Private Presses of New Mexico*. Funding has been provided by the Institute of Museum and Library Services (IMLS), a federal grant-making agency dedicated to creating and sustaining a nation of learners by helping libraries and museums serve their communities.

## Exhibition Text

### ***Native American Picture Books of Change: The Art of Historic Children's Books***

#### 1920s DeHuff & Kabotie

Native American Picture Books transcend the usual category of American children's books because of their educational and visual brilliance. When they were written in the 1920s, 1930s and 1940s, these books attempted to be culturally sensitive and to promote a Native perspective—something that had not been done before.

Author Elizabeth DeHuff set this example by creating books that were visually exciting and culturally authentic. The later bilingual books of the Bureau of Indian Affairs, intended for educational purposes, were at the forefront of Indian and bilingual education in this country.

The unusual and beautiful artwork presented in these books provided a wide range of styles and designs. The earliest illustrations varied from the colorful painting techniques of self-taught artists Fred Kabotie (Hopi) and Velino Shije Herrera (Zia), to the black-and-white line drawings of Navajo artist Hoke Denetsosie, a student of Lloyd Kiva New, and to the gentle sketches of Tonita Lujan (Taos), a student of Dorothy Dunn. A few years later, Allan Houser (Chiricahua Apache), who studied with Dunn, illustrated numerous books. In the 1950s, Pablita Velarde (Santa Clara) both authored and illustrated her dramatic work, *Old Father the Story-Teller*.

The illustrations and the Native American picture books themselves demonstrate remarkable beauty, and they played an integral role in the political and cultural change of this period in the early twentieth century when Indian people began practicing self-determination. They were among the first books in which both non-Indian and Indian people collaborated to produce works for the benefit of Indian children.

#### **THE 1920s—THE EARLY BOOKS**

Native American picture books bridged Native American and white cultures with stories collected by authors connected with Indian boarding schools. The stunning illustrations were by Native American artists, most of whom had been introduced to painting at the same government schools.

When Elizabeth DeHuff arrived at the Indian School in 1918, she found an archaic, nineteenth-century educational system that pursued a goal of forced assimilation with heavy-handed methods, such as strict military discipline and an English-only policy.

Her greatest gift to children's picture books was asking Fred Kabotie to create the illustrations. This bestowed on her four books an authenticity that was lacking in national and regional collections of folktales. When Kabotie agreed to illustrate the group of Pueblo stories that she had collected, both writer and artist became part of a

fledgling bicultural movement in children's books that developed throughout the twentieth century. This emerging tradition acknowledged and celebrated the multiple cultural traditions of Native America.

*Taytay's Tales* launched DeHuff's career as one of New Mexico's early folklorists and a prolific author of books and articles on the state's peoples and history. It also set Hopi artist Fred Kabotie on his path to becoming one of the most important Native American painters of the century.

#### IN MY MOTHER'S HOUSE:

*In My Mother's House* grew out of a schoolteacher's frustration with the inadequacy of government-issue books. Drawing on progressive education ideas, Clark who was teaching at Tesuque Pueblo in the 1930s had the inspiration to ask her students to write and illustrate small workbooks. The mistake she had made in saying "good-bye" to them at noontime instead of "I'll see you this afternoon" taught her how little they liked school. "Home" was the most important word in their vocabulary, so she made the end of the day a period when children could write about their homes. This activity was very popular, and she soon typed up their words and turned them into a small primer for each child, hoping to capture his or her imagination.

The next year she wrote her own book bringing in many of the children's ideas. This book, entitled "Third Grade Home Geography," became the children's classic *In My Mother's House*, published in 1941 by Viking Press. The care and precision that went into the art for this book paid off handsomely the next year when Velino Herrera won a prestigious Caldecott Honor Award from the American Library Association for one of the best illustrated books of 1942. Author Ann Nolan Clark's metaphorical poetry and Velino Herrera's beautiful illustrations have kept this book in print for more than sixty years. This is one of the most outstanding children's books of the twentieth century, and one that influenced government education policies for the next twenty years.

#### INDIAN LIFE SERIES READERS, PUEBLO BOOKS

*In My Mother's House* launched an unprecedented era in the history of American picture books. For the first time, teachers and policymakers recognized the effectiveness of cross-cultural education that involved a child's home culture and language in the learning process.

When John Collier was appointed commissioner of the Bureau of Indian Affairs in 1933, he gave federal education programs more generous budgets than they had had for decades. New emphasis was placed on Indian arts & crafts, which were to have a stronger role in educational and economic development. Large off-reservation schools were closed and replaced by hundreds of community day schools on the principle that education must involve parents and tribal communities. He believed that schools should help preserve and strengthen Native cultures and values as a firm basis from which children could go on to learn about the white world.

BIA Director of Education Willard Beatty envisioned a series of illustrated bilingual readers at the third-grade level to teach reading in both English and a Native language. At the outset, readers were planned for the Pueblos, Navajos and Sioux. Facing pages would pair a column of English with a column of Spanish, Navajo or Lakota. Principal writer Ann Nolan Clark was hired and given an office in Washington, D.C., from which she traveled frequently to the Southwest and to Pine Ridge to conduct research.

*Little Boy With Three Names*, illustrated by Tonita Lujan (Taos), is the story of a Taos Pueblo boy and his confusion over his three names. Another fine example entitled *Young Hunter of Picuris*, with art by Velino Herrera (Zia), shows a young boy's relationship with his grandfather and with the closely held traditions of their pueblo. And *Sun Journey*, with dramatic drawings by Percy Tsisete Sandy (Zuni), tells of the yearlong journey of the sun.

### **NAVAJO BOOKS**

Creating bilingual readers for the Navajo was urgent for the success of Commissioner Collier's administrative and educational goals. Bilingual textbooks would further literacy in both Navajo and English and would strengthen the curriculum at the dozens of new day schools being built by the government. It would be a foundation for understanding modern concepts of special concern to Collier, such as the need for livestock reduction. For the Navajo series, Willard Beatty not only needed authors and illustrators, he also had to convert spoken Navajo into a written language. Robert W. Young, a graduate linguistics student, and William Morgan, a Navajo graduate student, created a new Navajo alphabet for the projected readers.

In writing the books, Ann Nolan Clark focused on what she felt was closest to the heart of these children's lives. Because herding sheep was children's work, Clark made this most important activity the centerpiece of the book.

Hoke Denetsosie, a Navajo who had studied under Lloyd Kiva New at Phoenix Indian School, was chosen to illustrate the four books. Denetsosie said, "I shall always remember the day when I received the first manuscript of the *Little Herder* series. The only instructions and suggestions I received before I began were: 'Here are the manuscripts, let's see what you can do with them.' I had to observe and incorporate in pictures those characteristics, which serve to distinguish the Navajo from other tribes. Further, the setting of the pictures had to change to express local changes as the family moved from place to place. The domestic animals raised by the Navajo had to be shown in a proper setting just as one sees them on the reservation. The sheep could not be shown grazing in a pasture, nor horses in a stable, because such things are not Navajo."

### 1950s-60s

In the mid-1960s, the well-established field of Native American picture books blossomed into multiple new forms. One of the greatest shortcomings of the books had been the

lack of Indian writers. For the first time, Native authors and illustrators directly shaped children's books without a paternalistic government agency looking over their shoulders. Paralleling this flowering of books by talented individuals was the growth of tribally controlled schools that devoted energy and resources to creating books that taught history and culture from a Native perspective. Many of these were bilingual, embracing again Willard Beatty's enlightened philosophy that children should learn to read and write in their own languages.

Other artists such as Allan Houser (Chiricahua Apache) and Pablita Velarde (Santa Clara) illustrated books as they struggled to maintain their artistic careers. Houser created murals of Apache life in the Interior Department in Washington, D.C., then moved to Fort Sill to study mural techniques with Olaf Nordmark, whom he had met in the nation's capital. While teaching at the Intermountain School in Brigham, Utah, Houser illustrated seven children's books including: *Geronimo, the Last Apache War Chief*; *Cochise: Apache Warrior and Statesman*; *Blue Canyon Horse*; *The Desert People*; *The Cave*; *Joe Sunpool*, and *Runner in the Sun*.

Pablita Velarde, who wrote and illustrated *Old Father, the Story Teller*, was one of the first Native Americans to attempt to write and paint her own culture, bringing the stories and art of Santa Clara Pueblo to a wider American audience.

Impelled by the desire to record for her children what Velarde felt was a disappearing heritage, she began to visit her father, Herman Velarde, to ask him about the past. "I remember the stories I heard every winter when I was a girl, told by my grandfather or my grandmother, my uncle or my father. They are not legends to me. They are real."

## **ACKNOWLEDGMENTS**

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Museum of Indian Arts and Culture RainMakers

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Rebecca Benes, Co-Curator

Arif Khan, Co-Curator, Curator of the Governor's Gallery, Museum of Fine Arts

Anita McNeece, Co-Curator, Registrar, Museum of Indian Arts & Culture

## **Suggestions for Docent Training**

### ***Native American Picture Books of Change: The Art of Historic Children's Books***

#### **Exhibition Themes**

We hope that visitors to the exhibition will come away with:

1. A greater appreciation of indigenous cultures through the artistry of these books.
2. A deeper understanding of the importance of language preservation and cultural diversity.
3. Respect for cultural values of Native cultures.

#### **Introduction to the Exhibition**

This is the story of children's books from the last century, beautifully illustrated by Native American artists. During the early 1920s, the federal government's approach to Indian education made a radical shift from assimilation to acculturation. The Bureau of Indian Affairs brought together writers, ethnologists, linguists, and Native American artists to create picture books and readers for Indian students based on Native American oral traditions and narratives. For the next four decades picture books and readers were produced for Pueblo, Navajo, and Lakota/Dakota children. Lauded children's authors Elizabeth DeHuff, Ruth Underhill, and Ann Nolan Clark were paired with Native American artists including Allan Houser (Chiricahua Apache), Fred Kabotie (Hopi), Velino Shije Herrera (Zia), and Hoke Denetsosie (Navajo).

This body of work was largely lost to history in 1960, with the dismantling of the program that brought it forth. The exhibition, organized in conjunction with the publication of the book by Rebecca C. Benes, gathers these works together again for the first time and presents them within the context of Native American self-determination.

#### **The BIA and Willard Beatty**

In the 1920s, the Bureau of Indian Affairs (BIA) adopted a policy bringing together Indian Artists with writers, ethnologists and linguists to illustrate literature for Indian students based on Native American oral traditions and narratives about Indian life.

Willard Beatty, BIA commissioner and education director, was responsible for this "Indianization" of the BIA curriculum. The BIA had moved from the War Department to the Interior Department, the New Deal was in effect and the BIA had just undergone a scathing review by the Brookings Institute called the Meriam Report of 1928. Beatty and his group worked with community representatives, cultural anthropologists and linguists in an effort to be culturally sensitive. The result was bilingual material in the curriculum. Of course, for the BIA, motivation for Indian language material was faster acculturation into the American mainstream.

Regardless, these progressive teaching approaches and support of the creation of a written alphabet had a profound and subtle effect on bilingual education not equaled until the 1960s and 70s when tribally-run schools demanded similar materials. For Beatty, teaching in Indian children's native language was an essential piece to meaningful education. Bilingual picture books were designed to preserve Indian cultures while introducing different values; Euro-American values that were part of a larger agenda to acculturate or assimilate American Indians into Western Society.

Beatty gave support to Robert Young, an ethnologist, and William Morgan, a Navajo, to create an alphabet using standard English letters. *The Little Herder* books were bilingual as a result. *Little Boy with Three Names*, illustrated by Tonita Lujan (Taos), is another example of the kinds of books that came out of this movement; one acknowledging the mix and relationship of different cultures affecting Native American students.

### **Elizabeth DeHuff**

Elizabeth DeHuff was an author who created books that were visually stimulating and culturally authentic. When the BIA later adopted her books for educational purposes, they set the bar in terms of bilingual education. When she observed education at the Indian schools, Elizabeth saw that students were taught in a manner she felt was outdated and not effective (strict discipline, English only with a goal of forced assimilation).

As a response to what she saw, Elizabeth began to write down regional folktales of the Pueblo people and asked Native American illustrator Fred Kabodie to illustrate these children's books. The most famous of her books was *Taytay's Tales* which is displayed in the exhibition.

### **Ann Nolan Clark**

Ann Nolan Clark was an Anglo teacher working with Indian students who wanted to incorporate the arts into her curriculum. She was also interested in having culturally relevant material to use with her students. Working from metaphors and ideas her Native American students gave her, she wrote the poetic narration for *In My Mother's House*. Velino Shije Herrera, a teacher at the Albuquerque Indian school and an artist, illustrated this book, which won a Caldecott Honor Award for best illustration in 1942.

Ann Nolan Clark was the most prolific writer of these Native American picture books. She wrote about the Sioux, focusing more on mythical and animal tales. She strove to create resources for teachers to more effectively work with Native American children – resources in Native languages that used images, myths and ideas from Indian cultures.

### **Native American Illustrators**

The Native American artists employed by the BIA as illustrators came from diverse backgrounds and experiences. The result is that this body of books features a wide range of illustrative styles, approaches and talents. The great legacy of the paintings and drawings by these Native American illustrators is the existence of a self-created, self-authored visual record of Indians of the southwest.



Some illustrators were quite accomplished, like Oscar Howe who illustrated Legends of the Mighty Sioux as part of a New Deal project. Others were not as symbolic or iconic, like Andrew Standing Soldier who illustrated some of Clark's Sioux books.

### **What were the Indian boarding schools?**

In 1870, Congress authorized funds to support schools among Native American communities. Churches ran these facilities and attendance was mandatory on many reservations for children aged six through sixteen. Speaking any language other than English was prohibited, as was any attempt to adhere to any Native religious practice. Within the next few years, it was decided that to more effectively assimilate children into Euro-American culture, they needed to be separated from families and communities. The first official boarding school was established in Pennsylvania in 1879 and was called Carlisle Indian School. Many more off-reservation boarding schools were subsequently established.

The boarding school experience separated children from their families. In many cases, children were moved hundreds of miles away from home. Speaking in languages other than English was forbidden. Children had to wear uniforms and were forced to adhere to strict military discipline. Many students were also required to cut their hair – something that went against the spiritual practices of many Native cultures. Moreover, because of poor funding, the conditions of the boarding school were sometimes destitute with students suffering from hunger and malnutrition. For many individuals, these boarding school years were traumatic. And for many Native cultures, they were devastating in that they broke a line of cultural inheritance and structure.

After World War II, Indian education deteriorated. The emphasis on the English language continued. The BIA closed schools and moved children to public schools where parents and communities lacked a voice on school boards. However, social and political activism of the 1960s fed energy to take advantage of federal funds to establish community based schools. And in 1990, the Native American Language act was passed which gave funds to language preservation projects.

### **What are some of the potentially controversial issues associated with this show?**

There has been some criticism of the books featured in the exhibition because they showcase “folktales” but do not authentically reflect some of the oral histories with appropriate cultural sensitivity. When these narratives are told in the oral tradition, there are nuances in terms of gestures and gender differences. Once stories are written down, these subtle messages are blurred.

The most serious controversy, of course, is that Native Americans did not write these books and that they come out of the Boarding School experience. Some have argued that these books are a product of an assimilation curriculum. In the following interview with Curator Rebecca Benes, this issue is discussed at length.

## ***Native American Picture Books of Change: The Art of Historic Children's Books***

### **Interview with curator Rebecca Benes**

The following telephone interview with Rebecca Benes was conducted by Beth Maloney, Education Coordinator for TREX, April 7, 2005. The following is not a transcript of the interview but rather notes intended as a resource for docents, teachers and staff at venues hosting the exhibition *Native American Picture Books of Change*.

#### **What is your background? Are you a writer? Illustrator? Academic?**

I'm an academic and a former Art Gallery owner. The gallery I owned specialized in illustration. I have always been interested in children's books. Even though I've worked as a school librarian and as a professor at a community college, I would say that my field is illustration and children's books.

#### **When did you first encounter these Picture Books?**

When I was working as a gallery owner in the early 1990s, Paul Goble, a children's book illustrator from the UK, introduced me to these books. Once I discovered these Native American picture books I was especially fascinated with the bilingual aspect and how these sources came about. Some Native Americans still feel that the ultimate goal of these books was assimilation. Nonetheless, they are a significant story and their history needs to be told.

#### **Why did you feel this story needed to be told?**

So many of these books were out of print and I wanted to get the word out about them. It's an important part of American history. Also, the illustrations and the prose are stunning and too beautiful to be forgotten. Almost all the illustrators went on to become important artists.

#### **What was the hardest part of the experience of putting together this exhibition?**

The hardest part was knowing where to begin. There was very little information about these stories. Now there are useful websites (abebooks, bibliofind are sources that people can use to find rare books), but when I first worked on this project, it was hard to find the books. Many of them were housed at the Western History Collection of the Denver Public Library. The Laboratory of Anthropology and the State Library of New Mexico have all of them as well. But initially it was very hard to locate the books. Even working with the Santa Fe Indian School and the Bureau of Indian Affairs yielded very little information. There was no one person, catalog or resource to go to. Though this was challenging, it was also intriguing. You get hooked on it, the search.

#### **What was your favorite part of working on the show?**

It was all wonderful. Working with the Staff at the Museum of Indian Arts and Culture was a great experience – they were all very supportive of the project and believed in the process. They helped to locate the art and always believed that we could make an exhibit

out of this story. We wanted to highlight the bilingual books even though we didn't have the art from the Navajo books. We could make these stories more accessible with the "big book" format. What is wonderful about the exhibit is that it travels all over and can spread the story of these books beyond the west and get the story out there in a way the book cannot.

**What is your favorite Native American Picture Book and why?**

I have two or three favorites. The first book that caught my eye and compelled me to do this was I am a Pueblo Indian Girl (not in the exhibition) because the writer was a young girl from the Isleta Pueblo and the illustrator was also a Native American youth. It has a special pedigree and beautiful full color paintings in it.

In the exhibition, my favorite ones are the Fred Kabotie books in general. These were the earliest books illustrated in any significant way, the first books published by mainstream publishers to have a Native American illustrator. Beyond those, I love the Little Herder books. There is something so compelling and genuine about the art and Clark's gift for, by osmosis, speaking to the experience of the Navajo Indians. It's still an outstanding series even today.

**Some feel that the exhibition does not address the experience of many Native Americans living in Boarding Schools. How would you address this issue?**

First of all, there are controversies about the Boarding School experience. It was an attempt to erase Native American culture, and this was an intense and horrible thing and we have to acknowledge that. But the bilingual books were an attempt to allow Native Americans language to be spoken and written – to create alphabets so that Native Americans could, if they wished, write their own histories and stories. It's a choice that Native Americans were able to make. The 1930s and 1940s was a time when Indian self-determination was beginning. These books are a part of that. The Government should have included more Native American teachers, elders and interpreters.

The criticism that I have received was mostly about telling the story of these books and not addressing the basis of how dominant cultures try to assimilate indigenous people. These books came out of a very bad time and this project highlights books that make this time seem better than it was. Other people have said that these books, to a certain extent, trivialized this time period. It is one thing for Anglos to write a book about Indians for white people but its another thing to "have the arrogance" to write a book for Indian children about Indian culture.

These books could be construed as improved versions of neocolonialism. Many people feel that the ultimate goal of these books was still assimilation. The Government did not bring in Native American writers. We need to be aware of all the interpretations and opinions about these books. Docents should be prepared to say that these books can be construed as neocolonialism but at the same time these people were trying to do the best that they could given the historical context.

**What are the main themes or messages you want visitors to walk away with after seeing the exhibition?**

To learn and to appreciate this wonderful indigenous culture and the art in these books. To respect cultural values as on-going and alive.

**What are major questions or issues people should keep in mind as they view the work in the show?**

Again, to learn respect for Native cultures. The bilingual books were an attempt by a government agency to teach English and Indian language to Indian children. They were flawed to a certain extent. Maybe it's not the place of the government to do this. It's something the Indians should do for themselves.

**You raise some important issues about history, narrative, voice and communication. Has the Native American Picture Books of Change exhibition influenced the work you have done since?**

This has been a journey for me into learning a new culture and a new sensitivity. I came into this process thinking these books are too beautiful to be forgotten and now, I've learned that I need to listen to diverse voices and interpretations regarding these sorts of materials. It's been a wonderful experience, life changing.

**Audio component**

***Native American Picture Books of Change:  
The Art of Historic Children's Books***

Track one

Excerpt from In My Mother's House

Read by Curator Rebecca Benes

Track two

*Excerpt from Little Herder in Winter*

Comments by Curator Rebecca Benes

Read by Alta Begay a member of the Navajo nation. Alta is from Jeddito and her mother is an accomplished Navajo weaver.

Track three

*Excerpt from Field Mouse in War*

Comments by Curator Rebecca Benes

Read by Lilian Hill, a member of the Hopi nation. She comes from Kykotsmovi on Second Mesa, and will graduate from Northern Arizona University in May of 2005.

Track four

Excerpt from The Desert People

Performed by Camillus Lopez, Tohono O'odham and a lore-master.

*Narrated and produced by Jack Loeffler. He and the featured readers are friends, and together they are working on aural history projects in the Southwest.*

## *Native American Picture Books of Change: Metaphors*

### **Estimated Time**

1 to 2 hours

### **Materials**

Writing materials  
Art materials for  
illustration

### **Vocabulary**

Metaphor  
Prose

### **Standards Met**

National Standards for  
English Language Arts  
(for K – 12) Standards 4, 5, 7,  
10 -12

National Standards for  
Arts Education, Visual  
Arts Content Standards,  
1 - 5

### **Extensions**

Students illustrate their  
poems using images that  
resonate with the  
metaphor they used.

Students host a “poetry  
reading” where they read  
their poems out-loud to  
other classes or family.

### **Goal**

To explore poetic expression and the use of metaphor in creative writing.

### **Student Learning**

Students will use metaphorical language to express a unique story about their family life and/or home.

### **Procedure**

1. **Review** the visit to the exhibition *Native American Picture Books of Change*. What were students’ favorite parts? Did anything surprise them? Confuse them? Discuss **Ann Nolan Clark’s** philosophy (to use the stories of her students) and approach (to use language creatively to paint a picture).
2. Clark used metaphors in her writing. A **metaphor** is a figure of speech that makes a comparison describing one thing as another. For example, a fierce person can be referred to as a tiger or an uncommunicative person as being as “silent as stone.”
3. In small groups, students **examine a selected excerpt** from *In My Mother’s House*. How does Ann Nolan Clark use metaphors in this writing? Why does she make the comparisons that she does? Is she successful in “painting a picture” with her words?
4. As a whole class, students **read aloud selected excerpts** and **present their findings** from small group work.
5. Students **reexamine their writings about home** (from the pre-visit lesson) and select one moment or message to explore poetically using metaphor. What metaphors might work?
6. Individually, **students write a poem or short piece of prose using metaphor** as a way to illustrate their message with word.
7. As a whole class, students **share poems** and discuss their decisions, challenges and rationale.

### **Suggested Forms of Assessment**

- Discussion of metaphors and Ann Nolan Clark’s work
- Observe students’ work
- Writing produced

## **Native American Picture Books of Change: *What Does Home Mean?***

### **Estimated Time**

1 – 2 hours

### **Materials**

Writing material

**Art supplies for illustration:  
colored pencils,  
crayons/markers, collage  
materials, etc.**

*In My Mother's House*  
by Ann Nolan Clark

### **Vocabulary**

Illustration

Pueblo Indians

unique

### **Standards Met**

National Standards for  
English Language Arts  
(for K – 12) Standards 4, 5, 7,  
10 -12

National Standards for  
Arts Education, Visual  
Arts Content Standards,  
1 - 5

### **Extensions**

Students transcribe their  
stories into handmade  
books, decorated in ways  
that indicate the subject  
inside, and featuring  
their illustrations.

### **Goal**

To write about the unique qualities of family life and home.

### **Student Learning**

Students will express in writing the unique traditions, anecdotes and feelings of their homes and family lives.

### **Procedure**

**Explain** that students will be visiting an exhibition that presents stories and illustrations of Native American traditions and culture. One of the authors featured, Ann Nolan Clark was a teacher who based her books on her students' writings about their homes. "Home" was the most important word in her students' native vocabulary (the Tesuque Pueblo community). **Read** *In My Mother's House* aloud.

• **Discuss** what "home" means. Is "home" a physical place? A feeling? Does it make you think about family? Can you make a home with your friends? Your community? Does "home" imply traditions? Food? Smells? What is it that makes a home unique? How is your home different or similar to the home described in *In My Mother's House*?

• **Students write a story** about a moment or a feeling or memory of their homes, family, or community. The story should not be long but should communicate a unique aspect of what they define as "home" (location and physical nature of home, what happens inside the home, traditions that remind them of home).

• **Once students have written their stories**, ask them to **select one moment in the story to illustrate**. What moments will they illustrate and why? Students **illustrate** one moment with art materials of their choosing (colored pencils, charcoal, collage)

• **As a whole class**, students **share their stories**, describing their rationale, choices they made, illustrations they created and the story they are communicating.

### **Suggested Forms of Assessment**

- Discussion of "home"
- Students' written and illustrated work

## **Vocabulary**

### ***Native American Picture Books of Change: The Art of Historic Children's Books***

#### **BIA**

An acronym for the Bureau of Indian Affairs, a governmental agency.

#### **Linguist**

A specialist in linguistics or the scientific study of language.

#### **Metaphor**

A figure of speech in which a word or phrase that ordinarily designates one thing is used to designate another, thus making an implicit comparison, as in “*a sea of troubles*” or “All the world's a stage” (Shakespeare).

#### **Oral tradition**

The spoken relation and preservation, from one generation to the next, of a people's cultural history and ancestry, often by a storyteller in narrative form.

#### **Assimilation**

1: People of different backgrounds come to see themselves as part of a larger national family.

2: The social process of absorbing one cultural group into harmony with another, The process whereby a minority group gradually adopts the customs and attitudes of the prevailing culture.

#### **Neocolonialization**

A policy by which a major power (for example the US government) uses its economic and political strength to perpetuate or extend its influence on a less strong or underdeveloped nation.



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*Books for adults and teachers*

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Archuleta, Margaret, et al, eds. Away From Home: American Boarding School Experiences. Phoenix: Heard Museum, 2000. The book is based on the exhibit "Remembering Our Indian School Days: The Boarding School Experience," the Heard Museum.

Cooper, Michael L. Indian School: Teaching the White Man's Way. New York: Clarion Books, 1999.

Hyer, Sally. One House, One Voice, One Heart: Native American Education at the Santa

Fe Indian School. Santa Fe: Museum of New Mexico Press, 1990.

Qoyawayma, Polingaysi (Elizabeth White). No Turning Back: A True Account of a Hopi Indian Girl's Struggle to Bridge the Gap Between the World of her People and the World of the White Man. Albuquerque: UNM Press, 1964.

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Szasz, Margaret Connell. Education And The American Indian: The Road to Self-Determination since 1928. 3rd ed. Albuquerque: UNM Press, 1999.

#### Websites

Navajo Nation Department of Education  
<http://www.navajo.org/nnwebsites.htm>

Navajo Nation Council Standing Education Committee  
<http://www.lapahie.com/Education.cfm>

Navajo Language and Bilingual Links  
<http://www.sanjuan.k12.ut.us/linknavj.html>

Dine College, Tsaille  
<http://www.ncc.cc.nm.us/>  
Includes information on admissions, programs, and employment.

Dine College, Shiprock  
<http://shiprock.ncc.cc.nm.us/>  
Includes information on admissions and programs.

Dine College Library Education Links  
<http://dclib.ncc.cc.nm.us/links/edu.html>

AISES (American Indian Science and Engineering Society)  
<http://www.aises.org/>  
For information on education for Native Americans in science and engineering.

ERIC: American Indians and Alaska Natives  
<http://www.ael.org/eric/indians.htm>  
A clearinghouse for material on education for Native Americans. Includes directories, forums, and ERIC digests related to native education. Also includes email for reference service.

#### Four Directions

<http://www.4directions.org/>

The 4Directions community consists of 19 Bureau of Indian Affairs schools partnered with 11 private and public universities and organizations. 4D schools use technology to share diversity of cultures and to ensure that voices of Native people are heard.

#### Indian Schools, Colleges, Tribes

<http://www.kstrom.net/isk/schools/schools.html#top>

Includes information on a variety of native education initiatives and resources, including those related to the Navajo Nation.

#### Oyate.org

<http://www.oyate.org/aboutus.html>

For evaluation of texts, resource materials and fiction by and about Native peoples; conducting of teacher workshops, in which participants learn to evaluate children's material for anti-Indian biases; administration of a small resource center and library; and distribution of children's, young adult, and teacher books and materials, with an emphasis on writing and illustration by Native people.

#### NWIC Virtual Library: Education Resources

<http://www.gslis.utexas.edu/%7Evlibrary/edres/index.html>

Includes links to education pathfinders, curriculum material, and lesson plans.

*Program contacts*

***Native American Picture Books of Change:  
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