

KEYSTONE PRIMARY UNITS
STEREOGRAPHIC AND LANTERN SLIDES

INDIANS OF THE SOUTHWEST

KEYSTONE VIEW COMPANY
MEADVILLE, PA

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INDIANS OF THE SOUTHWEST

Pueblo
Navaho

INTRODUCTION

The American Indians have been selected to exemplify a primitive type of life and culture, and no other choice could be more suitable for primary children. Indians are not one people, but many; and children must be taught to realize how the Indian's environment conditions his mode of living. In order to give children a living experience that will enable them to gain an understanding and appreciation of the Indian's real contribution to America's social heritage, it is wisest to concentrate upon particular tribes.

Perhaps the most interesting are the Pueblos and the Navahos, whose reservations are dotted over the states of New Mexico and Arizona. These Indians were living in towns and villages and were doing things in civilized ways when the first white men came into their country more than four hundred years ago.

A study of the Pueblo and Navaho Indians makes a splendid unit for the second or the third grade, since the children have developed a background from the study of the Primitive Indians Unit, their readers contain much material about these Indians, and the children are capable of grasping this type of social living, which is not of their own environment.

The great wealth and variety of worth-while material on these Indians of the Southwest should make for a more thorough and vigorous development of the unit. The mass of activities and numerous suggestions given in this teachers manual are more than could be used in one year's work. The motive is to provide stimulation only. The material is given in outline form as an aid to teachers.

The unit material given is divided into six parts:

- I Suggestions to Teachers
- II Purposes and Suggested Problems

III Stereographs, Lantern Slides, and Source Material
IV Activities
V Checks
VI References

PART I

SUGGESTIONS TO TEACHERS

1. The Unit

Teaching the child through units is teaching him to live. The vital living of experiences gives him a rich background, which will not only help him to interpret present-day living conditions but will lay the foundation for a larger social consciousness. Teaching him through units develops in the child the ability to think, to plan, to carry out, to solve problems that are worth while, and to evaluate his own work. The meaning and value he receives from these experiences give him the right attitude toward school work and an appreciation of life.

A good background and a wealth of illustrative material on the teacher's part are necessary to get the best results from the unit.

2. The Approach

There are many ways by which the teacher can guide the children's interest in this unit.

It may be introduced through--

- (a) Objects that have come from the Southwest:
 - Pieces of Indian jewelry
 - Blankets
 - Pieces of pottery
 - Kachina dolls
- (b) Post cards that the children have received.
- (c) Movies that they have seen.
- (d) Desert plants or animals.
- (e) Excursions to museums.
- (f) Magazine articles and pictures.
- (g) Stories in their books.
- (h) People who have visited there.
- (i) Travel talks.
- (j) Discussions.
- (k) The Indians themselves.

Too much stress cannot be laid on the fact that this material is only suggestive, that every point is not supposed to be learned by every child. The teacher should use her own judgment as to the material to be taught and the material to be omitted. The grade, ability, and interest of the class should be her guide.

3. Picture Study

Children should acquire a rich background in order to solve the problems that arise during the working out of an activity. Much of this period of background building should be spent in studying pictures. They are visual aids, and children should be taught to understand and read them through discussions and questions that have been carefully planned by the teacher.

Many new and unusual words will be added to the child's vocabulary. Many erroneous conceptions will be eliminated by having the child touch or outline the object in the picture while the lantern slide is being shown.

4. Stereograph Study

Children learn more from each other than one realizes. If the stereographs are placed on a table or desk before school, and the children are permitted to look at them and discuss them with each other before the lantern slides are shown, they enjoy the lantern slides more.

5. Lantern Slides

(a) Discussion

Part III of this manual suggests questions that may be used during the discussion period, while the stereographs or lantern slides are being shown. The teacher and the class may make different ones relating to the particular activity on which they are working.

(b) Language

(1) Paragraphs.--After several slides have been studied, the children may compose interesting paragraphs describing the lantern slides. These paragraphs may be given for an assembly program, they may be copied into the Indian books the children are making, or they may be copied on lantern slides and read for the reading lesson.

This is an example of a paragraph composed by the child-

ren in the second grade:

CLOTHES

Navaho Indian Woman

One interesting thing about the Indians is their clothes. The Navaho Indian women wear straight, dark dresses fastened over their right shoulders. The skirts reach to their ankles. They have many, many yards of cloth in them. The more yards of cloth and the more jewelry the Indian women have, the better they like it. They have silver buttons on their shoes. Their beautiful blankets are to keep them warm. The Navaho Indians make everything they wear.

(2) Directions.--The children's visual vocabulary may be increased by showing the lantern slides on or near a blackboard. Directions suitable for the grade and reading ability of the class may be written on the blackboard while the lantern slide is being shown. One direction at a time should be written, and it should be read silently and carried out before the next one is written. Three or four directions are sufficient for each lantern slide.

Suggested direction: Color the headband of the Indian to show to what tribe he belongs.

The teacher should have the class read it silently, and then ask one child to do what it says.

Teacher's question: "What did you do, Mary?"

Mary's answer: "I colored the Navaho Indian's headband red."

Teacher's question: "What did she do, John?"

John's answer: "She colored the Navaho Indian's headband red."

The teacher then asks another child to read what it says.

The past tense of many difficult verbs may be taught in this manner, and the child acquires the habit of answering questions in complete sentences.

(3) Contests.--The teacher may have three or four children turn their backs while the direction is being written on the blackboard. Then, at a signal, the children, turn, read the direction silently,

and see who can carry it out first. This is a great aid in speed and comprehension in reading.

(4) Finding objects.--Many new and unusual words may be figured out by the class and easily remembered if the teacher writes four or five names of objects down one side of the picture, and then writes the same names down the other side, but in different order, as:

pueblo
burro
squaw
kiva

burro
pueblo
kiva
squaw

She then has two children come and draw lines from the words to the objects in the lantern slide. The object of the game is to see who can finish first.

6. Time

When showing the lantern slides, have many short periods rather than a few long ones. Show each lantern slide several times while working on the unit, each time teaching something new or unusual. Conclude each lesson with an interesting problem or question, the answer to which the children will enjoy finding, by asking someone or looking it up. Make the showing of the lantern slides the happiest time of the day, so that the children will look forward with pleasure to this period. They should ask for the use of the lantern and the lantern slides.

The amount of time necessary for the completion of this unit depends upon the activities selected, the number of plans to be made, the ability of the class in making suggestions and the teacher's ability in guiding and stimulating the children's interests.

7. Conclusions

Finish the unit with something new or unusual. The children may have a museum, a trading post, or an Indian village to show to their parents, another grade, a club, or friends. They may give interesting talks while showing the lantern slides, tell about the things they have made, read from their books, explain their charts, dramatize their stories, give their original plays, and have Indian songs and dances or a pageant.

Many other suggestions are given in Part V of this manual.

Every subject in the curriculum is correlated with the unit as it is being worked.

PART II

PURPOSES AND SUGGESTED PROBLEMS

There are thousands of Indians living quiet, peaceful lives in our country today. Due to the arid and desert environment, the Indians of the Southwest had to persist in certain pursuits in order to survive. The same desert that protected them from their enemies also tended to preserve their culture from early extinction by the white men.

The name "Pueblo," a Spanish word for town, was given to these Indians by the early Spanish explorers because of their habit of living in towns, or clans, formerly in one big building, known as a pueblo. The Navahos are a more roving people, who move over the plains with their sheep and build their hogans of whatever the country near at hand has to offer.

Purposes

1. To develop an understanding of difficulties that the Indians encountered in securing food, shelter, clothing.
2. To develop an appreciation of every-day living conditions by comparing them with primitive modes of living.
3. To help the children gain an understanding of the way the Indians interpreted nature in terms of religion, art, music, and dance.
4. To bring an understanding of the history of the Indians before the white man came and of how his coming changed their conditions.
5. To lead the children to an appreciation of the Indians' contribution to the progress of mankind.
6. To bring to the children some knowledge of the Indians of the Southwest as they live, dress, and act today.

Suggested Problems

- | | |
|-------------------------------|---------------------------|
| 1. How the Indians looked | (Appearance) |
| 2. How the Indians dressed. | (Clothes) |
| 3. Where the Indians lived. | (Homes) |
| 4. What the Indians ate. | (Food) |
| 5. What the Indians did. | (Occupations) |
| 6. What the Indians believed. | (Religion and ceremonies) |

- | | |
|---|----------------------|
| 7. How the Indians were governed. | (Government) |
| 8. How the Indians cared for their sick. | (Health) |
| 9. How the Indians talked. | (Communication) |
| 10. How the Indians traveled. | (Transportation) |
| 11. What the Indians left us. | (Arts and crafts) |
| 12. What Indians of the Southwest are doing
today. | (Modern development) |

PART III

STEREOGRAPHS, LANTERN SLIDES, AND SOURCE MATERIAL

A. PUEBLO INDIANS

1. How the Pueblo Indians Looked

Slide or Stereograph No. 1

A Hopi Indian

Discussion

Tell how you know this man is an Indian.
How did the Indians receive their name?
To what tribe does this Indian belong?
Where do the Hopi Indians live?
What does the word "Hopi" mean?
Why don't all the Indians live in the same way?
How do their food, shelter, and clothing differ?
How do the Hopi Indian men wear their hair?
What does the band around his head signify?
Why do these Indians look much older than they really are?

Appearance

Characteristics:	Sober, patient, industrious, obedient, honest, home-loving, religious, self-sufficient.
Height:	Medium stature. Very strong. Men from dragging large loads long distances. Women from carrying heavy water jars.
Color:	Reddish brown, or cinnamon, skin; faces and bodies painted and greased.
Hair:	Long, straight, black, and coarse. Men: Front -- banded. Sides -- cut in line with mouth.

Sometimes greased, shaved, wrapped or twisted in two clubbed quees, called chongos.

Women:

Unmarried girls: Huge whorls on each side of head to represent squash blossoms.

Married girls: Hair hanging down, or twisted and wrapped in strings to represent dried squash blossoms.

Face: Skin dried and wrinkled at an early age due to the hot climate, thus making them appear much older than they are.

Forehead: Receding, very high, covered with bangs.

Eyebrows: Thick, heavy, and black.

Eyes: Small, dark, keen, trained to observe closely.

Cheek bones: Very high.

Nose: Large, wide, flattish, high-bridged.

Teeth: Good from eating coarse food.

Ears: Trained to hear the slightest sound.

Feet: Generations of climbing have made them able to use the big toe like a thumb. With it and the first toe they can grasp the smallest knob. Hence they can climb at a speed impossible to a white man.

2. How the Pueblo Indians Dressed

Slide or Stereograph No. 2

Zuni Indians

Discussion:

Are these people Indians?
How can you tell?

Why do the men dress their hair differently?
 Describe the dress of the men; the women; the children.
 What kind of blankets do they have?
 Why do you think each man wears his blanket differently?
 Tell something interesting about their moccasins.
 Name the pieces of jewelry they are wearing.
 Why do they wear so much?
 What do you see hanging outside the house?
 Can you tell what these Indians were doing before they posed for this picture?

Clothes

Materials: Skins, grass, wool, feathers, claws, shells,
 beads, jewelry.

Dress of men:

Breechcloth: A strip of skin several feet long and decorated
 at each end.
 Held in place by a belt.
 At present a narrow one of white cotton is the
 only essential garment.

Shirt: Made of buckskin.
 Reached to the knees.
 Decorated or painted.

Belt: Blue or green.
 Three inches wide.
 Long and handsome.
 Ceremonial one white.

Moccasins: To protect their feet.
 Made of white buckskin cut to fit the shape of
 the foot.
 Terminated at the heel in a long, broad strip
 that wound along the leg.

Leggings: Made of buckskin or red flannel.
 Fitted tightly over the leg.
 Fringed or decorated.

Robe: Wrapped around the shoulders.
 Made of woven rabbit skins, or net decorated with
 feathers.

- Blanket:** Dark blue with colored borders were the real old ones.
Made from goatskin.
This was his overcoat and bed covering.
In Taos men must go without hats inside the pueblo but must wear blankets. In summer white sheets are worn for blankets.
- Arm bands:** Worn in dances.
Two inches wide.
Worn above the elbow.
Beaded and feathered.
- Ornaments:** Headbands, necklaces, bracelets, rings, earrings.
Made from teeth, silver, shells, and beads.
- Dress of women:**
- Dress:** A single garment.
Deerskin, cotton, or yucca fiber, woven dark-blue cloth, colored border at each end.
Reached from shoulders to knees.
Fastened over the right shoulder but opened on the left.
- Belt:** Worn at waist.
- Moccasins:** White buckskin ending at the heel in a long, broad strip which was wound around the leg, sometimes up to the knees.
Beaded, fringed, or plain.
- Papoose:** The baby was kept in a cradle till two years of age.
- The cradle:** A board covered with moss, and then with skins made into a pocket
or
Branches bound together with strips of leather.

3. Where the Pueblo Indians Lived

Slide or Stereograph No. 3

Pueblo of the Taos Indians

Discussion

Which is the best type of Indian home?

What kind of house is this?
 How was it made?
 Why did these Indians build this kind of house?
 For what was the ground floor used?
 How did the Indians enter their homes?
 Why did they use ladders instead of building steps?
 About how many families lived in a pueblo?
 Why was each floor set back from the one below?
 For what were the cone-shaped structures beside the pueblo used?
 Tell what the Indian men of Taos had to do before they went into their homes.

Slide or Stereograph No. 4

A Hopi Indian Home

Discussion

How many homes can you see in this picture?
 What do you think they have in their storerooms?
 How is the inside of a home furnished?
 Give three reasons why the Hopi Indians keep turkeys.
 Give three reasons why the burro is their best friend.
 Can you find the owner of a house?
 On a terrace find some corn and meat drying in the sun.
 Notice the nets of red chilies hanging on the wall.
 For what are they used?
 How do they keep their jars of water cool?
 Why are the earthen pots on the roof?
 Where do they keep the eagles they capture?

Slide or Stereograph No. 5

A Hopi Indian Reservation

Discussion

Where is this pueblo built?
 About how old do you think it is? Does the worn path help you tell its age?
 What is a mesa?
 What can you see in the distance?
 Why can these Indians run and climb so quickly?
 What do they do all day?
 Where do you suppose they are going?
 Describe the desert.
 Why is it difficult to pick a desert flower?

What animals live on the desert?

Tell about the origin of our modern apartment house.

Homes

- Location: Usually on a cliff, or bluff, above a stream.
Built on high mesas, or tablelands.
Accessible only by steep, narrow paths -- sometimes 300 or 400 feet long -- because of the protection afforded.
- The Pueblo: Many rooms.
Each ~~home~~ had one or two rooms.
Whole village lived in one big house.
Origin of the Zuni:
A couple built the ground floor; their children built the second story; their children built the third story; and so on for seven stories.
Origin of our apartment house.
- Bricks: Blocks of sun-dried clay, called adobe.
Last generations on account of dryness of the climate.
- New home: One or two rooms added, perhaps of different heights.
- Beams: Placed across top to support roof.
- First story: Wide at the bottom; no openings in walls; entrance through opening in roof which was reached by outside ladder. Inside ladder provided means of descent to interior.
Storehouse for stacks of corn, pumpkins, watermelons, dried peaches, huge earthen water vessels.
- Second story: Set back on first story, making a front yard for each house.
Door opened directly into it from roof of first story.
- Ladder: To top of each floor.
Cedar -- as sound today as it was 100 or more years ago.
- Chimney: Bottomless clay pots placed upside down on top

of each other.
Opening for light, ventilation, and smoke.

Portholes: Small openings for light and ventilation.

Doors: Rough.

Roof: Flat. Formed terrace on which corn and meat were dried.
On it a large, loosely built cage in which eagles were kept for their feathers was often found.

Inside:

Walls: Whitewashed, and decorated with painted symbols and designs.
From pegs hung clothes, toys, tools, household articles, and meats.

Fireplace: Usually built in one corner.
Used for cooking food and heating room.

Bed: Bench near the fire.
Mats of yucca strips.

Niches in walls: Cupboards for storing --
Earthen water jugs
Cooking vessels of clay

Metate: Mealing stone at one end of living room.
Corn grinding trough.

Outside:

Turkeys: Tame ones.
Provide eggs, meat, feathers.

Drying foods: Corn, meat, nets of chili peppers.

Utensils: Household.

Jars: Large, earthen ones wrapped in blankets frequently drenched with water to keep contents cool.

Ovens: On ground and roof. Conical structures.

Material: Brush and rocks plastered inside and out with thick coatings of adobe mud.

Openings: On the side.

Firewood: Piled near ovens.

Kilns: For firing pottery.

Temporary Huts: Sometimes built near river land where crops were being grown.

4. What the Pueblo Indians Ate

Slide or Stereograph No. 6

A Government Well

Discussion

What do you think these Indian women are doing?
 How are they carrying the water jars?
 Tell another way by which they may carry water.
 What is the Indian name for water jar? (Olla.)
 How far must they carry the water?
 How do they keep it cool?
 Why do you suppose they do not use the pump?
 Why doesn't the man help the Indian women?
 What do you see in the distance?
 Why don't these Indians move into modern houses?

Slide or Stereograph No. 7

A Pueblo Woman Making Bread

Discussion

What is this Indian woman doing?
 How was the oven made?
 How do their ovens differ from ours?
 What did she use to make her bread?
 How do they make "piki"?
 How do these Indians raise their foods?
 Explain how the corn was ground.
 Why do these Indians have a smaller variety of foods than we do?
 What candy could the Indians make?
 Why does the Indian like mutton so well?

Name some other foods they eat.

Food

Plants: Depend on their crops.
Corn, or maize, is the staple food.
Blue, red, and black corn, roots, herbs, berries, melons, nuts, fruits, seeds, vegetables, beans, wheat, squashes, watermelons, peaches, pinon nuts, and chili peppers.

Animals: ~~Buffaloes~~, deer, bears, elk, rabbits, sheep, goats, turkeys, fish.

Procured: Cultivation, hunting, digging, fishing, trapping.

Prepared:

Ground: Corn and wheat.
Ground on flat stone, or "metate."
Rubbed with a cylindrical, pestlelike stone, or "mano."
Ground three times, usually.
Stored in beautiful decorated jars.

Baked: Bread.

Earthen ovens: Heated -- a very hot fire built inside.
Cleaned -- fire drawn out, floor swept with fresh green boughs dipped in water.
Floor sprinkled with corn meal.
Baking -- dough inserted.
Openings sealed. Baked by heat of walls and floor.

Piki: "Hewe," "wah-yah-vi," or paper bread.
Corn meal mixed with water; cooked on hot, flat stone; stacked or rolled; stored until used.

Roasted: ~~Meat~~ and vegetables cooked in ovens.

Stewed: Wild game and turkeys

Boiled: Hot stones dropped into the mixture.

Broiled: Held over the fire on sticks.

Smoked: Over fire.

Dried: Corn and peaches.
Keep for years.

Fire: Spark struck from rocks.
Sticks rubbed together.
Yucca wood cut from central flower proved to be the best.
Easily struck fire.
Easily obtained.
Light to carry.

Cooking Utensils: Sticks; heated stones; stone, wooden, or clay dishes; reed and skin baskets.

5. What the Pueblo Indians Did

Slide or Stereograph No. 8

A Hopi Squaw Making Pottery

Discussion

What is one of the oldest arts of the Pueblo Indians?
Why did they excel in the making of pottery?
Tell how they prepared the clay.
How is this squaw shaping her vessel?
What will she do to preserve it?
How do these Indians glaze their pottery?
Where is she working?
What makes good pottery?
For what do you suppose she will use this vessel?
Name some other things you see in the picture.

Slide or Stereograph No. 9

Hopi Women Decorating Pottery

Discussion

What are these squaws doing?
How did they make their dyes?
What do they use for a brush?
Find as many Indian designs as you can, and tell what each means.
Why is the bird pattern used so frequently?
How is the pottery fired?
For what are they making these pieces of pottery?
Why do these women wear their hair differently?

What do you call the way their hair is dressed?
 Where are these Indian women working? How can you tell?
 Name the things you see hanging on the wall.

Slide or Stereograph No. 10

Art as Understood by Pueblo Indian Women

Discussion

Why do you suppose this Indian is making these small pieces of pottery?
 What is she using to decorate the small pieces?
 How do the Indians get the things they use?
 How do the Indians use their pottery?
 Notice the beautiful jar on the girl's head. How does she hold it there?
 When do they wear all their jewelry?
 Can you tell the meaning of the design on the blanket?
 Notice the border on the girl's apron. What does it signify?
 Why does the Indian usually use these colors: red, black, yellow, blue, gray, and white?

Slide or Stereograph No. 11

Hopi Girls Weaving Baskets

Discussion

What are these Indian girls making?
 For what are plaques used?
 How do the Indian girls make them?
 Where do they get their materials?
 How do they color the grass and yucca leaves?
 What patterns do they use most frequently?
 Why do some of the plaques have breaks in their patterns?
 What two types of basketry are used among the Hopi Indians?
 How do you know these girls are unmarried?
 What materials did they use to make their blankets?
 Where are the girls working?

Slide or Stereograph No. 12

Home Duties of the Hopi Men

Discussion

Who made the cloth in this tribe?

Where did they get their material?
 How did they prepare it for weaving?
 Where did they get the dyes with which to color it?
 What colors did they use in making a dress, a blanket, a belt?
 How did they make the cloth?
 What clothes did the women need?
 Why are they dressing differently today?
 Tell other things the men did.

Occupation:

Work of men:	Farming, herding, weaving, hunting, fishing, working with metals, making tools and weapons.
Farming:	Irrigating their crops. Protecting the sprouting corn from crows. Fencing the young corn against sand blasts and sheep. Reaping and storing the ripe corn.
Herding:	Tending sheep and goats. Penning them in the corral at night.
Hunting:	Taming wild turkeys. Trapping eagles, bears, antelopes, and deer. Rabbit drives were common.
Fighting:	Generally peaceful because of type and location of homes.
Silver work:	Used coin silver to make necklaces, bracelets, earrings, rings, belts, and buttons. Silver melted and molded or pounded. Art became highly developed.
Ornaments:	Turquoise broken into bits. Polished by being rubbed on stones. Indian jewelry is much in demand on account of its beauty and original design.
Work of women:	
Household:	Cooking, carrying water, preserving foods, cur- ing skins, sewing, weaving, making pottery, farming, and caring for children.
Pottery:	Art very old due to permanent homes.

Best pottery made by Oraibi women.
They discovered the art of glazing, a process which, it is claimed, was not known in Europe until late in history.

- Pueblo method: Coils a long, thin strip, or rope, of clay.
Shapes the vessel by making the coil wider or narrower.
Smooths out coils markings.
Cooking vessels not smoothed outside.
- Vessels: Water jars (ollas).
Cooking utensils.
Storing jugs.
- Firing: Baked for nearly an hour in fire of dry cedar wood, cedar bark, and other fuel to make them hard.
Fire smothered to change the color of the clay.
- Colors: Mineral earths ground in mortars. Put on with a brush of yucca fiber.
- Black: Obtained by using dust, fine fuel, crushed charcoal.
- Basketry: Materials -- grasses, yucca leaves, cactus twigs, cedar, willow.
- Dyed: Buried in mud to make them black.
Soaked in water to make them creamy white.
Steeped in juices to give them color.
- Spinning: Made thread from goat's hair and sheep's wool.
- Weaving: Blankets, dresses, etc.
Most of the weaving done by men.
- Dyeing: Extensively used.
Colors obtained from:
Minerals -- brown, purple, orange, yellow, green, blue, and red.
Limestone, gypsum, and kaolin -- white.
Charcoal and soot -- black.
Vegetables -- variety of colors.
- Uses: Clothes, baskets, pottery, houses, musical instru-

men, picture writing, and sand painting.

6. What the Pueblo Indians Believed

Slide or Stereograph No. 13

The Dance Rock of the Hopi Indians

Discussion

What two elements did Nature use to carve this rock?

Why do you think the Hopi Indians worship this rock?

Name several of their ceremonial dances.

When do they have them?

Can you locate the entrance to the kiva?

Tell how it is made.

For what is it used?

Who may not enter?

How are the Pueblo Indians governed?

Tell some interesting things about the squaw's possessions.

What do you see in the distance?

Slide or Stereograph No. 14

The Hopi Corn Festival

Discussion

Why do you suppose the corn is featured in their religious ceremonies?

When are the corn festivals held?

Who do you suppose control the corn ceremonies, the men or women?

Why?

What is the prominent feature of the women's corn ceremonial?

How is the corn ground? What is each tool called?

Of what are they made?

What are the men doing?

Can you tell the Indian name for the clubbed queues, or the way they wear their hair?

How can you tell the Indian blanket is one of the real old weaves?

Why were the chilies hung up to dry?

Slide or Stereograph No. 15

Hopi Indian "Rain Makers," or Masked Kachinas

Discussion

For what do you suppose the Pueblo Indians prayed most?

Why are these called the "rain makers"?

What does "kachina" mean?

Describe a kachina.

Why did the men make kachina dolls for the little girls?

Notice the masks, the jewelry and the designs, the arm bands, and the feathers.

When do they have this dance?

Tell about the various ceremonies of the dance.

What other dances do they have?

Tell about the snake dance.

Why do they release the snakes?

Religion and Ceremonials

Ceremonies: Express their beliefs.
Consciousness of unity with Nature.

Time: Of harvest, want, joy, illness, and death.

Dance: Every dance had a meaning.
Expressed feeling of joy, sorrow, anger, love.
Old in tradition.
Steps varied in each formation -- circle or lines.

Music:

Instrumental: Instruments few and simple.
Used in certain ceremonial dances.

Drums:

Hand drums: Used for dancing and by the medicine man when singing to cure the sick.

Large drums: Hide stretched over hollow log, or stakes in the ground.

Drumstick: Straight stick with padded end.
Decorated with feathers or quills.

Rattles: Gourd -- containing small stones or pieces of clay.
Shell -- filled with small objects.
Rawhide -- pressed into shape and filled with pebbles.

- Whistles: Wing bone of bird decorated.
Hollow piece of wood decorated.
- Songs: Nature, lullabies, corn grinding, or spinning
to fit the dance.
- Property of the tribe.
Exact transmission of songs.
Sang accurately.
- Dances:
- Costumes: In keeping with each ceremony
- Ceremonies:
- Corn festival: A thanksgiving to their pagan gods.
- Girl's costume: High moccasins, dresses of hand-woven cloth.
tablita.
Gourd rattles carried.
- Boy's costume: Low moccasins, kilts, downy eagle feathers.
- Kachina dance: Most important feature of their religion. Dance
of masked men.
- Kachina means: (1) Supernatural beings.
(2) Masked men or women impersonating these.
(3) Dolls.
Small, of cottonwood carved, painted,
and dressed to represent dancers.
Dancing skirts and belt painted
Face: Sky blue.
Headdress: Feathers.
Feet: Flat, broad, red moccasins painted.
Ears: Red pieces pushed into the head.
Made by the men for the little girls to
play with and learn the tradition of their
people.
- Ceremonies Dance, costumes, masks, altars, offerings, symbolic
of the dance: sand paintings, cloud blowers, all forms of prayers.
- Snake dance: Best known to white men.

Snake catchers in costume catch snakes and keep them in the snake kiva. Priests carry the snakes in their mouths, hands, or around their necks while dancing. Then they release them and take them to the foot of the mesa that they may carry the Hopi's prayers to the Great Water Snake who lives in the underworld.

Butterfly dance: Held during the summer to bring rain.

Headdresses: Tablitas decorated with downy eagle feathers painted with figures representing rain and rain clouds. The feathers are supposed to carry the Indian prayers to the Great Spirit in the sky.

Autumn dances: To compel rain.
To compel warm winds to ripen corn.

7. How the Pueblo Indians were Governed.

Kiva

Shape: Circular underground council room with closed-in roof.

Entrance: Access accomplished by descending a ladder through a hole in the roof. Concerning the mysteries that take place here practically nothing is known. No women are permitted to enter.

Council meets: To discuss tribal matters. Called together by beat of war drums.

Governor: Head of tribe.

Men: When a man marries he goes to his wife's house. Zuni man takes his wife's name

Women: The woman is property owner. Looks after home and properties. Gathers knowledge. Guardian of customs.

8. How the Pueblo Indians Cared for Their Sick

Medicine Man

Duties: Cared for the sick and wounded.
 Found the cause of sickness.
 Cured by herbs, dreams, sleight of hand tricks,
dances, noises, powders.
 Cured rattlesnake bites by means of herbs.

9. How the Pueblo Indians Talked and Kept Records

Slide or Stereograph No. 16Indian PictographsDiscussion

How did the Indians send messages and keep records?
 Why can't we read their old pictographs today?
 How did they carve them on the rocks?
 About how many different symbols do they have?
 Describe a sand painting.
 Tell what some of the geometrical designs on their bracelets mean.
 Why wouldn't they make two baskets exactly alike?
 Talk, using their hand symbols.
 How many symbols the meanings of which you know can you draw?
 How many can you read on the pictograph?

Means of Communication

Sign language.
 Smoke signaling.
 Picture writing.
 Trail marking.
 Sand writing.
 Markings cut on stones.

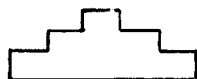
Common Pueblo Indian Designs:



Light.



Sun rays -- Constancy.



Mesa or mountain.



Pueblo or village -- Permanent home.



Many fires.



Lightning -- Swiftmess.



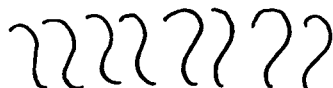
Lightning -- Snake of the sky.



Clouds.



Rain -- raindrops -- Good prospects.



Running water -- Constant life.



Medicine man's eye.

Idea of safety -- Wise -- Watchful.



Days and nights -- Time.

Thunderbird -- Sacred bearer of happiness.

Swastika -- Good luck.

Arrow -- Protection.

Pictures of animals and plants.

B. NAVAHO INDIANS

1. How the Navaho Indians Looked

Slide or Stereograph No. 17A Little Indian GirlDiscussion

How can you tell this is a Navaho Indian baby?
 How do the Navaho Indians differ from the Hopis?
 Why don't all Indians live in the same way?
 How do their food, shelter, and clothing differ?
 Could you tell a Navaho Indian if you saw one? How?
 Tell some interesting facts about these Indians.
 How are their children dressed?
 Describe this baby's bangles and necklaces.
 Notice the beautiful basket. For what was it used?
 Tell the meaning of some of the designs.
 Where do you think this picture was taken?

Appearance

Characteristics:	Humorous, tempermental, hospitable, friendly, courteous, happy. Do not worry or grieve long. Do fine team work. Fine riders and singers.
Height:	Small or tall. Lean -- athletic race.
Color:	Cinnamon skin, painted and greased.
Hair:	Long, coarse, straight, black.
Men:	Long or tied in knot in back. Long bob held in place by headbands.
Women:	Rolled in knot at back of neck.
Face:	Happy; always smiling.
Forehead:	High, receding.
Eyebrows:	Thick, black.

Eyes: Small, dark, very keen.
 Nose: Large, wide.
 Ears: Trained to hear the slightest sound.
 Feet: Fast runners.

2. How the Navaho Indians Dressed

Slide or Stereograph No. 18

A Navaho Indian Mother

Discussion

Why do you think this Indian brought her children to the railroad station?

What would you ask her to do if you were a tourist?

Tell how the cradle is made.

Describe the mother's dress.

Notice the buttons on the mother's shoes. From what are they made?

Tell some interesting facts about the old Navaho blankets.

How is the women's hair dressed?

When do they wear their jewelry?

What stones do they set in their jewelry?

Why are these Indians always happy?

Clothes

Materials:

Men's dress:

Trousers: White.

Jacket: Dark velveteen.

Belt Bright colored.
 Concho -- leather with silver disks.

Headband: Silk or calico.

Leggings: Knit.

Shoes: Tan. Uppers of buckskin colored deep red,
 brown, or terra cotta.

Silver buttons on the side.

Blanket: For warmth -- coat, covering.

Ornaments: Necklaces, bracelets, rings, earrings, arm bands.

Women's dress:

Tunic: Velveteen, cotton, or woolen.
Border of blue.

Belt: Blue or green; three inches wide.

Skirt: Full; many yards of calico.

Boots: Buckskin; low.

Jewelry: Strings of turquoise and shells; silver necklaces; bracelets; earrings; rings.

Blanket: White with blue and red borders.

Girl's dress:

Skirt: Long, full; made of cotton or wool.
Sixteen to twenty-five yards around.
Border of blue.

Waist: Calico with long sleeves.

Jacket: Worn on special occasions.
Velveteen of soft dark blue, red, green, or purple.

Jewelry: Beads, rings, necklaces, bracelets.

Headband: White cloth.

Blanket: Beautiful ones for coat or covering.

Boy's dress: Same as father's.

Headband: Usually red.

3. Where the Navaho Indians Lived

Slide or Stereograph No. 19A Navaho Indian Home on the DesertDiscussion

How many homes did the Navaho Indian have?

What were they called?

Name the different kinds of hogans built, and tell for what each was used.

Which one does this picture show?

How was it built?

Why did they build this type of home?

Where did they get their materials?

What are these Indians doing?

What color is the man's headband?

Tell something about the plants and animals that live on this desert.

Homes

Navaho homes:

Winter hogan.

Summer hogan.

Ceremonial hogan.

Sweathouse.

Ceremonies:

Every act in the building of the hut, from thinking about it to moving in and lighting the fires, celebrated by songs.

Place:

Each family has a prescribed area upon which it moves.

Summer:

Moves up the mountains and builds temporary home.

Door:

Always faces the east.

Winter Hogan:

More carefully built.

A row of cedar posts is placed around a circular hollow about fifteen feet across, coming nearly together at the top.

An opening for smoke at the top.

A layer of brush is fastened over the poles.

A layer of adobe is spread last.

It is worked up by being mixed with water and trodden on by the feet.

- Summer Hogan: Simple shelter.
 Something like winter home.
 Changed frequently on account of water conditions and fields.
 Semicircular hogan
 Two uprights with a ridge pole.
 Many small saplings leaned against the ridge pole.
 Sloping sides covered with brush, straw, dried grass, or bark.
 Protection against sand storms.
- Inside:
- Walls: Around the walls of hogan hang saddles, harness, saddlebags of buckskin decorated with beads, medicine bags made of buckskin and containing plants, herbs, and charms.
- Furnishings: Rugs, skins, earthen cooking pots, kettles, fireplace, clothes pole, rug for door, blankets, and baskets.
- Niche: Opposite doorway.
 Ceremonial masks kept here.
 Covered by skins.
- Fire: Under smoke hole in winter hogan.
 Indian rolls sticks between palms of hands over bits of leaves or twigs.
 Requires two minutes to start fire.
- Moving customs:
- Men: Drive ponies and cattle.
 Carry two or three blankets each.
 Go first to ward off coyotes.
- Women: Drive sheep and goats.
 Ponies loaded with packs, bags, buckskin and cotton blankets, household goods, food, loom, baskets, and water bottles.
- Sweat hogan: For cleansing properties and medical treatment.
 Holds one person at a time.
 Like the winter hogan only smaller.
 Entrance closed with a blanket.