



## Lesson Plan Four: Living in the Community

Using the works of Pablita Velarde, students gain greater understanding of the many community roles in the culture of Ancestral Pueblo and Pueblo people and compare and contrast them with students' own.



**Location:** Classroom

**Suggested group size:** whole class, small groups, individuals

**Subject(s):** Social studies, history, community roles, art, home skills

**Concepts covered:** cooperation, community responsibilities, Pueblo crafts, changes in Pueblo culture over time, necessary jobs in a community

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**Student outcomes:** At the end of this activity, students will be able to describe how the roles of people are shaped by their culture and environment, and how these roles change with changes in culture. Students will recognize changes in the pueblo culture from pre-European contact times to the 1940s and into the 21st century.



## EDUCATIONAL STANDARDS

### New Mexico State Standards

#### **Language Arts**

K-4 Benchmark I: Acquire reading strategies: Grade 4

Increase vocabulary through reading, listening, and interacting

#### **Social Studies**

K-4 Benchmark III-C: Be familiar with aspects of human behavior and man-made and natural environments in order to recognize their impact on the past and present.

1. Explain how geographic factors have influenced people, including settlement patterns and population distribution in New Mexico, past and present.
2. Describe how environments, both natural and man-made, have influenced people and events over time, and describe how places change.

#### **Art**

Content standard 4: Demonstrate an understanding of the dynamics of the creative process.

#### **Visual arts: Grade 5—8:**

- A. Understand that works of art come from diverse personal and cultural experiences and inspirations.
1. Research and discuss instances in which history and culture affected specific public art in the local community.

## NATIONAL STANDARDS

**Standard 1A, Grades K-4:** The student understands family life now and in the recent past: family life in various places long ago.

**Grade K -4:** Compare and contrast various aspects of family life, structures, and roles in different cultures and in many eras with students' own family lives (compare and contrast)

#### **History**

Standard 1A, Grades K-4: The student understands family life now and in the recent past: family life in various places long ago.



Grade K -4: Compare and contrast various aspects of family life, structures, and roles in different cultures and in many eras with students' own family lives (compare and contrast)

### **Background and Historical Context**

In the late 1930s-early 1940s, Pablita Velarde of Santa Clara Pueblo was hired to do illustrations of Pueblo life for the museum at Bandelier National Monument. The work she did there depicts the life of early 20th-century Pueblo people as she remembered it from her childhood at Santa Clara, as well as various Pueblo groups' traditions she researched at the time she was working. Some of her paintings show composites of practices from several Pueblos rather than strictly portraying one particular group. The paintings were done to help visitors understand the Ancestral Pueblo sites at Bandelier. They are homes of people whose direct descendants live in pueblos along the Rio Grande in New Mexico today.

The Ancestral Pueblo people lived in what is now Bandelier before the Spanish came to New Mexico. They had no written language, but passed their traditions and knowledge from generation to generation by word of mouth. By the 1550s, the ones who had lived in Bandelier had moved to new homes along the Rio Grande, and between then and now tremendous changes have gone on around them. Other cultures have come into the area, bringing different customs and different ways of life. Holding onto their own languages even as they learned Spanish and, later, English, the Pueblos have continued passing on their old traditions.

Pablita's paintings show many roles within Pueblo society in the early- to mid-1900s, people doing many of the jobs necessary to keep the community strong. In addition, looking at the paintings and knowing what objects and materials were brought in by the Spanish and other newcomers to the area, we can consider what is old and what is new. This can give us a window into what life may have been like for the ancestral people. Knowing what materials have been in the culture throughout the centuries, we have a feeling for what jobs were done throughout the generations; new materials gave rise to new jobs. By looking at the combinations, we can get a feeling for the adaptations the Pueblo people have had to go through in order to keep their culture through all the changes.

For the Ancestral Pueblo people the crops available were corn, beans, and squash, along with cotton grown at villages at lower elevations, and tobacco for ritual use. The only domestic animals were dogs, turkeys, and the very occasional parrot acquired through trade. Tools were made of stone, bone, and wood, and clay for pottery. Meat came primarily from hunting rabbits and deer, while wild plants provided food, dyes, and medicines. Cotton was hand-spun and woven into cloth.



In trying to find the Ancestral Pueblo culture within contemporary Pueblo culture, it is important to know that the list of materials available to the people now, but not prior to Spanish contact, includes:

horses	wheat	metals	written language
milk cows	chiles	glass	books
beef cows	melons	cars	Christianity, churches, saints' days
goats	hay	phones	non-religious leaders such as Governors
cats	peas	eyeglasses	computers
chickens	tomatoes	plastic	blue jeans
pigs	fruit trees	carrots	t-shirts
sheep	lettuce	potatoes	tennis

In addition, it is important to think about what each of these things provided and what each required. For instance, horses and cows required winter feed, so it became necessary to grow, cut, and store hay. Sheep provided meat and wool, but needed to be tended. Cows provided milk and cheese. Wheat could be made into the kind of bread that rises, but the baking had to be done in an horno, a beehive-shaped oven introduced by the Spanish. Harvesting wheat required tools that had never been needed for harvesting corn. Metal tools required that someone learn to be a blacksmith. By the 1860s, that skill expanded to the making of silver jewelry.

So, seeing these materials and related skills indicates post-contact influence, while anything employing skills and materials available before European contact may very well have survived from Ancestral Pueblo times. This can also be used when looking at myths and legends, many of which have picked up post-contact themes, and even characters, along the way.

For pueblo people past and present, being a part of a community is one of the most important values in each person's life. They have always known that to survive, everyone must work together. Accomplishing any task takes the efforts and skills of several or many people with their various talents and types of knowledge.

**MATERIALS**

Colored pencils, drawing paper (unlined paper), glue sticks

Images from Bandelier online collection: ([www.nps.gov/band](http://www.nps.gov/band), click on collections icon)

Art Work of Pablita Velarde:

- #672: Pueblo Views
- #654: Rabbit Hunt
- #647: Community Preparation of Rabbits for Cacique
- #662: Three Women Grinding Corn



- #670: Women' s Activities and Hairstyles
- #668: Pueblo Men' s Activities or others

You may want to check through all the items shown on the Bandelier collection website, since this lesson topic is broad enough that you may find other useful ones besides the ones listed above.

Optional: color prints of images downloaded from Bandelier online collection, laminated, to be passed out for student use

### EXTENSION ACTIVITIES

Diorama materials: air drying clay (see lesson "Making Pueblo Pottery" for recipes for play-doh-type clay), dowel rods (teacher can cut into useable lengths for "roof beams"), 1inch thick Styrofoam (students can cut the Styrofoam into blocks with any serrated item – it does not have to be sharp), cardboard boxes for dioramas (students can select the size of box depending on their planned diorama), sand or dirt (students can use liquid glue to glue sand onto their forms made of Styrofoam or cardboard to simulate plaster)

### VOCABULARY

**Adaptation:** to change something to fit in better with its surroundings

**Ancestors:** people related to you who were born before you were; this could include your parents as well as people hundreds or thousands of years ago.

**Ancestral Pueblo People:** the ancestors of the present-day Pueblo Indians. Formerly called Anasazi, a Navajo word often translated as ancient enemies; it is offensive to many Pueblo people, and Ancestral Pueblo is preferred.

**Bandelier:** Bandelier National Monument, near Los Alamos, New Mexico. It was established in 1916 to preserve thousands of archeological sites related to the Ancestral Pueblo people, and was named for early anthropologist Adolph F.A. Bandelier

**Cacique:** the religious leader of a group; among old-time Pueblos, he often also settled disputes and made important decisions for the peoples' day-to-day life

**Cliff dwellers:** people who build their homes along cliffs. This location is often useful for defense or solar energy

**Cultivating:** farming, gardening

**Culture:** a group of people who share traditions, beliefs, and customs. Sometimes the word is used to mean the traditions, beliefs, and customs themselves, and things or activities related to them.





**European contact:** the point at which Ancestral Pueblo people meet and begin to be influenced by people from Europe, first the Spanish in the 1500s. Usually they are termed Pueblo once this contact has occurred

**Environment:** everything that surrounds a living thing, including other living things, the landscape, plants, water sources, etc

**Habitat:** a place where a creature or plant lives; a good habitat provides everything that a living thing needs, including air, food, water, shelter, space, and the right climate.

**Harvest:** the crops that have grown in a garden and are gathered at the end of the summer to use for food, such as corn, beans, and squash.

**Horno:** an outdoor oven shaped like a beehive, made of thick adobe bricks, for baking wheat bread. A fire is built inside, and when the insides of the walls are well heated, the fire is swept out, pans of bread dough are put in, a board is placed over the door, and the bread is left to bake until crusty on the outside, tender inside.

**Kiva:** a sacred place used by Pueblo people past and present for gathering and learning; usually round and underground

**Mano:** Spanish word for the stone held in one or both hands to grind corn into meal on a metate.

**Mesa:** from the Spanish word for table; a part of a landscape that is much like a hill but flat on top, often with cliffs on the sides

**Metate:** Spanish word for the flat stone on which corn kernels are placed to be ground into meal; the grinding is done with a mano.

**Native Americans:** also often known as Indians. The people who were living on the North and South American continents before explorers from Europe and other places arrived, and their descendants.

**Petroglyphs:** drawings carved or scratched into rocks or cliffs

**Plaza:** an open space often found in the middle of a Pueblo village, used for many activities including ceremonial dances.

**Pueblo:** Spanish word for village, often used to mean a community of Native American people with particular customs, including farming, weaving, and making pottery, and their settlement. There are presently 19 pueblos in New Mexico, plus the Hopis in Arizona and Isleta del Sur outside of El Paso, Texas.

**Roles:** the jobs and responsibilities that people are expected to carry out in their families and communities.





**Volcanic tuff:** Crumbly rock composed of volcanic ash. At Bandelier, the canyon walls and mesas are made of tuff that came out of two huge eruptions of the Jemez Volcano over a million years ago. The Ancestral Pueblo people shaped the soft stone into bricks to build their homes.

## PRE- AND POST-EVALUATION

### Pre-Evaluation:

1. As a class or in small groups, make a list of things that were different between the lives of Ancestral Pueblo people and people in the 1930s (as shown in Pablita Velarde's paintings) or present time.
2. As a class or in small groups, make a list of jobs that Ancestral Pueblo people would have to do to keep their community going.

### Post-evaluation:

1. Divide the class into two parts, one related to the Ancestral Pueblo people and the other related to pueblo life in the 21st century. Have each group come up with ways to help the class review their understanding of life in their time period through: writing and putting on a play set in their time period; making drawings of various roles in the society; dressing as people doing different jobs and having the other students identify them; making flashcards of objects that do and do not belong in their time and having the other students tell which are which; or posting a list on the chalkboard or bulletin board of various items and activities from one period for the other students to tell what is equivalent in the other time period.
2. As a whole class or in smaller groups, choose a Pueblo-related activity and look at the way it would have been done in a particular time period. Make an analysis similar to the one below of all the steps and all the jobs it would take to accomplish that activity; remember to stick with one time period, even though the activity might have been done long ago and still be done today. Try not to skip or miss any details. Some possible activities (among many) might include making stew (dried deer meat, dried squash, corn, beans, wild herbs, plus all the necessary preparations for cooking), being a dancer in a ceremonial dance, making a bow and arrows, or building a house.

## Sample activity, 1930s

### *Baking Wheat Bread*

Based on what you have learned about the roles of people in a pueblo in the 1930s and their responsibilities (roles/jobs), make a list of ALL the jobs people had to do in order to have bread. The list below is a beginning.



### **Horno**

- Making bricks: making tools to use, finding and digging the right soil, getting water, making a pot to carry the water (see jobs below for making the pot) making something to mix the soil and the water, making a mould for the brick, finding and preparing the wood to make the mould
- Finding and preparing clay for mortar (as above)
- Actual building: learning how from someone, making a wagon to carry the bricks, loading the bricks, caring for a horse to haul the wagon, making mortar, making tools to spread the mortar

### **Fire**

- Gathering wood
- Splitting and stacking
- Starting the fire, keeping it going

### **Wheat**

- Planting: making tools, preparing the soil, acquiring seeds, and digging an acequia to bring water
- Cultivating: making tools to use, pulling weeds
- Harvesting: making tools to use, making baskets to carry crops: learning how, knowing where and when to find the right materials, gathering the materials, making tools to cut the materials, making the basket
- Grinding: making tools to use, or taking it to a mill, including making a sack to carry it, making a wagon to go there, getting and caring for a horse to haul the wagon
- Mixing ingredients
- Making bowl in which to mix the ingredients: learning how, gathering clay, forming bowl, firing bowl; getting wood for firing, splitting, starting fire.
- Learning the recipe from someone.
- Getting all the ingredients: water: pottery to carry it in, and all the steps to make the pottery. Getting and preparing yeast. Lard. Salt.

### **Baking**

- Making a tool to get bread in and out of the oven
- Getting firewood
- Making oven door
- Knowing when the horno is hot enough for baking, and when the bread is done
- Carrying, storing, distributing, serving, and eating the bread

### **An extra challenge:**

See if the class can decide how many different individuals it would take to actually accomplish the task in question, since most people would have multiple skills and kinds of knowledge.





Does it make sense to the students that people often or usually live in communities? How could living in a community help tasks to be accomplished?

**PROCEDURES: ACTIVITIES TO CHOOSE FROM**

1. Have the students imagine themselves as Pueblo people as depicted in Pablita Velarde’s paintings. Display for the class “A Look At Pueblo Life, #672”, a painting done in 1941

Point out to the class these elements of Pueblo culture at that time, as depicted in the painting

- 1. Multi-story building, common in pueblos
- 2. Kiva
- 3. Farm land
- 4. Horno: describe the oven and explain its use

Ask students to observe and comment on what they see in the painting, discuss all the activities depicted and identify who is doing each activity

Have each student choose a role from the painting, visualize themselves doing it, and write a descriptive paragraph or story about their imagined experience in doing that role. Consider asking them to include interactions with other people in their village.

**Roles to identify in the painting:**

- 1. bread maker
- 2. drummer
- 3. butcher
- 4. childcare giver
- 5. farmer (no person shown, but hay and corn show that farming is happening)
- 6. corn grinder
- 7. builder

2. A picture is worth a thousand words:

Display for the class another of the Pablita paintings available in the Bandelier collection on the web (see specifics below)

Discuss with the class what they observe by asking the group questions about it. What roles do they see? How can they tell who is responsible for doing different jobs?

Divide the class into small groups, have each group choose another painting, and have students write their own questions that could be answered from the details in the painting. #668 and #670 are especially useful.



### POSSIBLE QUESTIONS:

- How does the painting #654, “The Rabbit Hunt” depict how the environment affected the type of food available and the methods the people used to acquire their food?
  - In the painting, who are the ones acquiring food?
  - What are the hunters using to hunt the rabbits?
  - Describe the area in which they are hunting
  
- In the painting #647, “Community Preparation of Rabbits for the Cacique,” who is doing what in the preparation?
  - What are they using to store and prepare the food?
  - What are they using to cook the food?
  
- In the painting #662. “Three Women Grinding Corn,” who is shown grinding? Why would it be good to have company when you were grinding corn? (Especially for people as community-oriented as these, having company was enjoyable, as well as making the task easier by working together)
  - In #708, “Basket Making” who is making baskets?
  - In painting # 670, “Women’s Activities and Hairstyles” what are some of the activities shown?
  - What are some of the utensils being used?
  - How did the environment affect the types of tools and utensils used?

### 3. Roles in an Ancestral Pueblo village

Pablita drew activities in pueblos as they were done during her childhood and early adulthood, in the 1920s, 1930s, and 1940s. Pueblo people try hard to hold onto their traditions and old ways, but as the world changes, some things in their lives change too. As a class, look at Pablita’s drawings and think of as many things as you can that are different than they would have been when the Ancestral Pueblo people lived here before they met the Spanish and other people coming from other cultures. Use the list under “Background” for reference.

Have the students either individually or as a class use this information to make: A drawing or mural similar to the Pablita paintings they have seen, but set in Ancestral Pueblo times. Be sure to consider differences in clothing, tools, domestic animals, and crops.

### 4. Roles in a present-day Pueblo village

Use the book “Pueblo Girls” or “Children of the Clay” (available from Bandelier, 505-672-3861 x 517) to read to the class as an introduction to what



life is like for Pueblo people now in the 21st century. Look at the Pablita paintings once more and, as a class or in small groups, think of as many things as you can that are different now from the way the Pueblo people lived in the 1930s and 1940s.

Have the students either individually or as a class use this information to make: A drawing or mural similar to the Pablita paintings they have seen, but set in a pueblo now in the 21st century. Be sure to consider differences in clothing, transportation, furnishings, and ways of spending time.

## EXTENSION IDEAS

### 1. Make a diorama

- Have individual students or very small groups make a model of a pueblo structure in a box, including cutouts (“paper dolls”) of people going about their everyday jobs. Be sure to identify the time period.
- Or, if the class has been studying Bandelier or some other particular Ancestral Pueblo site, have each small group make a particular structure from that site and bring them together on a table or other location in the classroom to represent that actual community. (you may want to refer to the lesson “Be An Ancestral Pueblo Architect”)
- Invite a park ranger or archeologist to give a presentation about preserving artifacts so that future generations can appreciate the history of the area. This would include leaving artifacts where they are found, not moving or collecting them, and what can be learned from them. (see also the lesson plan, “What Can Pot Sherds Tell Us About the Past?”)

2A. What are your roles in the many groups to which you belong? Discuss with class: while different students may belong to various diverse cultures, each of us also belongs to a school, community and national culture. What are our roles in each?

2B. Compare and contrast our roles with those of the Pueblo people depicted in the paintings. Have students draw themselves in at least one of their own roles:

- As a member of their family
- As a member of their religious/ethnic group
- As a member of their community
- As a student in their school (what is our role as students? What responsibilities do we all have as students in our particular school?)
- As a citizen of our city/state/nation



## RESOURCES

### Books:

Clark, Ann Nolan, *In My Mother's House*, Puffin Books, Troll Associates, New York, originally published 1942. many later editions\*\*\*

Noble, David Grant, *101 Questions About Ancient Indians of the Southwest*, Western National Parks Association, Tucson, AZ, 1998 (ISBN 1877856-87-8) \*\*\*

O'Donnell, Joan K, *Here, Now, and Always, Voices of the First Peoples of the Southwest*, Museum of New Mexico Press, Santa Fe, New Mexico 2001 (ISBN 0-89013-387-5) \*\*\*

Ruch, Marcella J., *Pablita Velarde Painting Her People*, New Mexico Magazine, Santa Fe, NM, 2001 (ISBN 0-937206-65-2) \*\*\*

Spivey, Richard L., *Maria*, Northland Publishing, Flagstaff, AZ, 2003 (ISBN 0-89013-420-0)

### Videos/DVDs:

Pablita Velarde: "Golden Dawn" (from De Colores on KNME) 24 min \*\*\*

"Anasazi: (Hisatsinom)–The Ancient Ones" (30 min) \*\*\*

"Pablita Velarde", National Park Service Video, Cortez, Colorado, \*\*\*

\*\*\* Items marked with asterisks are available for free loan from Bandelier, 505-672-3861 x 517

### Web Resources:

Bandelier National Monument: [www.nps.gov/band](http://www.nps.gov/band)

Museum Collections website: <http://www.crnps.gov/museum>

Library of Congress: <http://memory.loc.gov/ammem>

There are also general scenery photos of Bandelier on the web at:  
<http://photo.itc.nps.gov/storage/images/index.html>