



National Park Service  
Teaching with **MUSEUM** Collections  
Management Program  
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- **Title:** A New Deal for Artists
  - **Developers:**  
Ranjit Khalsa, Teacher, Cesar Chavez Community School  
Karen Sixkiller, Teacher, Turquoise Trail Charter School; Santa Fe, New Mexico
  - **Grade Level:** 4<sup>th</sup> – 6<sup>th</sup> grade, can be adjusted for others
  - **Length of Lesson:**
- 
- **Overview of this Collection-Based Lesson Plan**
    - **Park Name:** Bandelier National Monument
    - **Theme:** Art impacts people and society, and creates lasting change.
    - **Essential question.**
      - How did the artists who were commissioned to produce artwork for the Works Progress Administration [WPA] during the New Deal create a cultural legacy?
    - **Relevance**
      - Emphasis on connecting the idea of the school and school community to the artistic depictions of Native American culture, and on the idea that one person can make a difference through art.
    - **Museum Collections Used in this Lesson Plan**  
Pablita Velarde paintings [see below for detailed descriptions]
  
  - **National Educational Standards**  
Chapter 3, US and World History Standards for Grades 5 - 12  
Topic: 2: The History of Students' Own State or Region  
Standard 2C: The student understands opposition to the New Deal, the alternative programs of its detractors, and the legacy of the New Deal. Evaluate the significance and legacy of the New Deal.  
  
Standard 2A: The student understands the New Deal and the presidency of Franklin D. Roosevelt. Analyze the involvement of minorities and women in the New Deal and its impact upon them (Assess the importance of the individual in history).
  
  - **New Mexico Educational Standards**  
Content Standard 4: Demonstrate an understanding of the dynamics of the creative process. Grade 5-8 B. Understand how qualities and characteristics of various art media, techniques, and processes influence the creative process to communicate experiences and ideas. 1. Discuss specific instances in which culture influences art.



K-4 Benchmark I-A: Describe how contemporary and historical people and events have influenced New Mexico communities and regions. 1. Identify important issues, events, and individuals from New Mexico pre-history to the present.

❑ **Student Learning Objectives**

- Critically analyze objects from the Bandelier National Monument museum collection that were created as part of the Works Progress Administration [WPA]
- Use the analysis to develop an understanding of the impact of art on American culture
- Communicate their ideas and hypotheses through an artistic presentation of similar work and verbal discussion of their experience and its impact.

❑ **Background and Historical Context**

The WPA was part of the Federal Works Agency, a program begun to provide useful work in the arts as well as other areas during the Great Depression. Between 1936 and 1940 many artists were commissioned to produce public works in New Mexico. Two notable artists, Pablita Velarde and Helmuth Naumer, were commissioned to depict New Mexican Pueblo life for Bandelier National Monument. As it turned out, not only did their work fulfill its purpose in showing aspects of the Pueblo culture to park visitors, but in Pablita's case it also created a legacy of its own. Through her work at Bandelier and later, Pablita opened doors for other artists, especially Pueblo women, and changed people's attitudes about Native Americans and Native American art.

Pablita Velarde, from the Pueblo of Santa Clara near Española in northern New Mexico, was in her teens when she was commissioned to make drawings for the museum at Bandelier. As a child she attended St. Catherine's Boarding School in Santa Fe. There, and at the Santa Fe Indian School where she was a student of Dorothy Dunn, she was encouraged to develop her artistic ability, even though in her culture at that time painting was not considered a suitable career for girls. She dreamed of following in the footsteps of the only other Pueblo woman painter at that time, Tonita Peña, from San Ildefonso Pueblo. After the project at Bandelier, she went on to become one of the best-known Pueblo easel artists.

Helmuth Naumer Sr. was born in Germany and as a young man moved to the United States, as he wanted to experience the West that he had read about in novels of the cowboy life. After a time in the Merchant Marines, he settled in Santa Fe and began learning the use of pastels. In the 1930s, as part of the WPA, he created a series of pastel paintings showing scenes in Bandelier National Monument and nearby pueblos, including the one featured in this lesson. Although his luminous scenes were highly admired by those who knew of them, he never gained recognition in the art world since he preferred to give his works away rather than selling them. He passed away in 1990.

❑ **Museum Collections Used in this Lesson Plan**

[1. Mens Dance By Pablita Velarde BAND 674](#)

[2. Buffalo Dance By Pablita Velarde, BAND 706](#)

[3. Taos Pueblo By Helmut Naumer, Sr. BAND 1408](#)



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❑ **Materials Used in this Lesson Plan**

- *Similar items.* Copies of the three artworks, printed in color and possibly laminated
- *Art-making materials:* Pencils and sketch pads, watercolor paints, paint brushes, student-quality water color paper, water cups, non-toxic pastel sticks (or crayons or colored pencils if necessary), pastel paper with "tooth"
- *Technology:* Computers with Internet connection and printers to access the Web.

❑ **Vocabulary**

On a large chart in the classroom, create a word and concept list with students as the lesson unfolds. Write definitions with student input as words come into use. For reference:

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

Casein – a type of paint based on lactose [a protein precipitated from milk]

Commissioned - to arrange with an artist to create a particular painting or object

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.

Legacy - something of lasting value left behind by someone. Sometimes it is an object, but often it is more related to greater understanding or greater appreciation of something.

Masonite – a type of wood-based board that is rigid but brittle

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 descendents.

Pastels – an art medium somewhat like a waxy stick of chalk, which come in a huge array of color tones and are difficult to master.

Pueblo - Spanish word for village, used to mean a community of 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.

Santa Clara - a present-day pueblo located near Española, New Mexico

Tooth - a texture on paper used for art which "bites" the pastel crayon so the color will readily stick to the paper

Works Progress Administration [WPA] - an agency established as a part of the New Deal during the Great Depression which hired artists of many kinds to do works benefiting the public.

**Teacher Tips:**

- Visit the Bandelier National Monument Museum Collections web exhibit at the NPS Museum Management Program website at [www.cr.nps.gov/museum](http://www.cr.nps.gov/museum) to download collection images used in this lesson plan, as well as additional images and lesson plans related to Bandelier National Monument, and materials from other parks.
- Visit the Bandelier National Monument website at [www.nps.gov/band](http://www.nps.gov/band) for more information about the park.
- See general scenery photos of Bandelier National Monument online at [photo.itc.nps.gov/storage/images/index.html](http://photo.itc.nps.gov/storage/images/index.html)
- Ahead of time, download and print the necessary number of pictures of each art object; consider laminating them.
- Read and review all background information and any available resources.



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- Gather all art materials ahead of time.
- Allow 2-3 weeks to receive any books or videos on loan from Bandelier.

#### □ Lesson Implementation Procedures

##### **Activity 1: Introduction and Warm Up**

- With an overhead projector and several color prints of the two Pablita Velarde paintings to pass around, begin a guided discussion, "What do you see in these pictures?" List students' answers on chalkboard or chart paper.

##### **Activity 2: Compare and Contrast**

- Looking at the Naumer *Taos* painting, discuss what you see in it. What can you understand about the people who live here from looking at this picture of their town? These people live and work close together. Create a Venn Diagram comparing and contrasting the elements of the two artists' work. Include differences in technique, subject matter, and style, as well as similarities in what they show of Pueblo culture, community etc. (A Venn Diagram consists of two large circles that overlap, with a subject assigned to each circle. Things that are the same about the 2 subjects go in the overlap area, while, things that differ between them go in the opposing sides.)

##### **Activity 3: Online Exploration of Artworks and Background** (if Internet access is available)

- Have students go online to the Bandelier web exhibit and collection photos at [www.cr.nps.gov/museum](http://www.cr.nps.gov/museum). Ask them to view the paintings by Pablita and Naumer that they have not seen yet, with the idea that they will be creating something similar.
- Partway into the time allowed to work with the computers, stop the activity for a few minutes. As a class, discuss what students are seeing and noticing in the paintings, and how they can use these observations in their own upcoming drawings. Then return to the web work, urging the students to look for particular aspects of the paintings that will help them make their own.

##### **Activity 4a: Creating Pastel Scenes of the School Community**

- Discuss your school as your community. Compare/contrast your school community to the communities shown in the paintings.
- Inform students the class will be creating art using their school and/or teachers and students as subjects.
- Choose a place outside where students have the choice of viewing and sketching either the playground or the school building. As a class or as individual students, sketch preliminary "landscapes" leaving room for details and people to be done later.
- Return to the classroom and fill in the details of the buildings and the related people with pastels, crayons, colored pencils, or watercolors; this probably should be completed on another day.
- Discuss what someone who had never been to your school could learn about your community from the class' drawings. Perhaps consider what they would tell someone looking at them sixty years later, as happens with us when we look at Pablita Velarde's drawings.

##### **Activity 4b: Art and/or Mapping**

- For younger students, divide the class into separate groups, each with crayons, a piece of paper, and an adult leader. Assign each group a different room/area of the school to



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draw, including both the structure and the people who use it. Assemble the drawings, mural-style, into a large portrait of the school. This can be used to build mapping and math skills.

**Activity 5: Effects of Art**

**Wrap Up Discussion and Writing Activity**

- Discuss the effects of this artistic process.
- Did creating these pieces of art have an effect on you? The way you view each other? The way you view our school as a community?
- How were others affected by the work?
- What kind of changes came from this work? Changes in student artists' and others' perceptions, ideas, feelings, etc.

□ **Evaluation/Assessment for Measurable Results**

- Assess participation during initial discussions while analyzing the art pieces.
- Display all the works of art in a public space like the hallway or cafeteria. Have students view and invite others (classrooms, parents, and staff) to view the artwork. As a part of the exhibit, have the students write labels, captions, or an introduction to explain what they did, how, and why.
- Encourage students to observe how others react to their work. Look for specific comments, reactions, feelings, and effects.
- Instruct students to write a reflection about their art show focusing on 3 key questions:
  - What were the effects of this art project on you?
  - What were the effects of this art project on others?
  - What kinds of changes do you think this art project and/or other art can create?

□ **Extension and Enrichment Activities**

As you discuss the Pablita Velarde paintings, have students split into small groups to research the activities shown in the images, and report their findings back to the whole class. Emphasis could be on the artistic aspects of the costumes, or the dances themselves and their meanings, or individual items used or worn by the dancers and their importance to the pueblo culture.

Among the Pablita Velarde paintings in the web collection are ones showing activities other than dances. Look at some of these images with the idea of learning about other aspects of the pueblo culture. Another Bandelier NM Teaching with Museum Collections lesson plan at [www.cr.nps.gov/museum](http://www.cr.nps.gov/museum), *Community Roles of Pueblo People Past and Present*, deals with this topic.

□ **Resources**

**Charts** such as 'How to Read an Object' [to be launched at [www.cr.nps.gov/museum](http://www.cr.nps.gov/museum)]

**National Park Service websites:**

Bandelier National Monument Museum Collections web exhibit: [www.cr.nps.gov/museum](http://www.cr.nps.gov/museum) and [www.nps.gov/band](http://www.nps.gov/band)

Bandelier National Park website: <http://www.nps.gov/band>

Bandelier scenery at [photo.itc.nps.gov/storage/images/index.html](http://photo.itc.nps.gov/storage/images/index.html).



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National Park Service Museum Collections website: <http://www.cr.nps.gov/museum>

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

**Books and videos on/by Pablita Velarde**

Nelson, Mary Carroll, *Pablita Velarde, The Story of an American Indian*, Dillon Press, Inc., Minneapolis, Minnesota, 1971.

Ruch, Marcella J., *Pablita Velarde Painting Her People*, New Mexico Magazine, New Mexico, 2001. \*\*\*

Velarde, Pablita, *Old Father Story Teller*, Clear Light Publisher, Santa Fe New Mexico, 1989. \*\*\*

Videos: *Pablita Velarde, Golden Dawn*, 24 min, KNME (De Colores series) \*\*\* (content general biographical, including information on her family)

*Pablita Velarde*, 27 min, available in VHS or DVD (more emphasis on her art, her time at Bandelier, and her ideas about art)

**Books and video on Works Progress Administration**

Flynn, Kathryn A., *Treasures on New Mexico Trails*, Sunstone Press, Santa Fe New Mexico, 1995.\*\*\*

McKinzie, Richard D., *The New Deal for Artists*, Princeton University Press, Princeton, NJ, 1973

Video: *Promises Kept...The New Deal Art of New Mexico*, 24 min, KNME\*\*\*

**Book on Helmuth Naumer Sr.**

Gerald Peters Gallery, *Helmuth Naumer, Old New Mexico*, The Peters Corporation, 1996 (this will probably be hard to find)

**Books on Bandelier**

*Bandelier National Monument*, Western National Parks Association, Tucson, 1990. \*\*\*

\*\*\* Materials marked with \*\*\* are usually available for free loan from Bandelier National Monument. Contact 505-672-3861 x 513

□ **Site Visit**

Virtual NPS Pre-Visit

- Visit the Bandelier National Monument Museum Collections web exhibit at [www.cr.nps.gov/museum](http://www.cr.nps.gov/museum)
- Visit the Chaco Culture National Historical Park Museum Collections web exhibit at [www.cr.nps.gov/museum](http://www.cr.nps.gov/museum)

Pre-visit:

- If planning to visit Bandelier National Monument, contact the Visitor Center (505-672-3861 x 517) to find out if any of the items you are interested in showing to the students are currently on display.
- Other locations for learning about Pueblo culture include:  
*Museum of Indian Arts and Culture*, Santa Fe, New Mexico  
<http://www.miaclab.org/indexfl.html>



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*Maxwell Museum of Anthropology*, Albuquerque, New Mexico.

<http://www.unm.edu/~maxwell/>

710 Camino Lejo, Santa Fe, NM 87501 505-827-6463 [www.miaclab.org](http://www.miaclab.org)

*Millicent Rogers Museum*, Taos, New Mexico

1504 Millicent Rogers Rd, Taos, NM 87571, 505-758-2462

[www.millicentrogers.com](http://www.millicentrogers.com)

*San Ildefonso Pueblo Museum*, San Ildefonso Pueblo, New Mexico

Rt 5 Box 315A, Santa Fe, NM 87501 505-455-2273

*Indian Pueblo Cultural Center*, Albuquerque, New Mexico

2401 12<sup>th</sup> St, Albuquerque, NM 87104 1-800-766-4405 [www.indianpueblo.org](http://www.indianpueblo.org)

*Southwest Museum*, Los Angeles, California

234 Museum Dr, Los Angeles, CA 90065 323-221-2164

[www.southwestmuseum.org](http://www.southwestmuseum.org)

*Museum of Northern Arizona*, Flagstaff, Arizona

3101 N Ft. Valley Rd, Flagstaff, AZ 86001 928-774-5213 [www.musnaz.org](http://www.musnaz.org)

*Florence Hawley Ellis Anthropology Museum*, Ghost Ranch Conference Center,

HC 77 Box 11, Abiquiu, NM 87510 505-685-4333 [www.ghostranch.org](http://www.ghostranch.org)

- To learn more about current Native American art students and their work, Institute of American Indian Art (IAIA), 108 Cathedral Pl, Santa Fe, NM 87501, (505) 983-8900 or 983-1777
- To get acquainted with artwork in the New Mexico state collection, Museum of Fine Arts, 107 West Palace Ave (on the Santa Fe plaza), Santa Fe, NM, 87501 (505) 476-5072. FAX (505) 476-5071, [www.mfantafe.org](http://www.mfantafe.org)
- Contact the proper office at the institution to make reservations, and find out practical matters you will need to handle ahead. Arrange for plenty of active, assertive, interested chaperones.
- Before the visit, have students visit the institution's website for an overview, or obtain brochures and other written/visual materials about the site. Have the class come up with a list of questions to guide the visit. Work with site staff to arrange the visit with challenging activities.

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Site visit:

- At the site, have students select at least two objects to analyze. Provide "How to Read an Object" sheets, which include an object sketch sheet (white space to make a detailed sketch of the objects). For younger students, develop a "scavenger hunt" object list to encourage close observation skills.

Post-visit: See extension activity list for ideas for post-visit student presentation ideas.