ART OF THE SOUTHWEST

SELF-GUIDED TOUR

EDUCATION DIVISION

MUSEUM OF TEXAS TECH UNIVERSITY
Art of the Southwest

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Photos courtesy of Bill Mueller, Museum of Texas Tech University

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The Museum of Texas Tech University
The Museum of Texas Tech University is an educational, scientific, cultural, and research element of Texas Tech University. It consists of several components: the main Museum building, the Moody Planetarium, the Natural Science Research Laboratory, the research and educational elements of the Lubbock Lake Landmark, and the Val Verde County research site.

Mission Statement
The mission of the Museum is to collect, preserve, interpret, and disseminate knowledge about natural and cultural material from Texas, the Southwest, and other regions related by natural history, heritage, and climate. The Museum's collections, exhibitions, programming, and research complement the diverse interests of Texas Tech and its role in public and professional education in local, state, national, and international communities. Through classroom instruction, practicum, and fieldwork, the Museum provides both theoretical and practical education. It is dedicated to acting as a responsible partner to Texas Tech and the community of museums.

Group Reservations
Reservations for touring the Museum are required, even for self-guided tours. Bookings must be made at least 2 weeks prior to your visit. Call (806) 742-2456 to reserve your tour time.

Introduction
This packet is designed to enhance Grade 5 core knowledge language arts, math, art, and theatre curricula relating to the art of the Southwest. It includes topics for teacher-led discussions in the William C. and Evelyn M. Davies Gallery of Southwest Indian Art, as well as student activities to accompany the discussions. The focus of this tour is the pottery and storyteller figurines of the Apache, Hopi, Navajo, and Zuni peoples of Northwest New Mexico and Northeast Arizona.

Grade 5 TEKS Standards Met

<table>
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<th>ENGLISH/LANGUAGE ARTS</th>
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(5.1) **Listening/speaking:** The student listens actively and purposefully in a variety of settings.

(5.2) **Listening/speaking/critical listening:** The student listens critically to analyze and evaluate a speaker's message(s).

(5.3) **Listening/speaking/appreciation:** The student listens to enjoy and appreciate the spoken language.

(5.4) **Listening/speaking/culture:** The student listens to and speaks to gain and share knowledge of his/her own culture, the culture of others, and the common element of cultures.
(5.5) **Listening/speaking/audiences:** The student speaks clearly and appropriately to different audiences for different purposes.

**ART**

(5.1) **Perception:** The student develops and organizes ideas from the environment.

(5.2) **Creative expression/performance:** The student expresses ideas through original artworks.

**MATH**

(5.6) **Patterns/relationship/algebraic thinking:** The student describes relationships mathematically.

**THEATRE**

(5.1) **Perception:** Student develops concepts about self, human relationships, and the environment, using elements of drama, and the conventions of theatre.

**Overarching themes:**
Art can come in a variety of ways. It can have form and dimension; it can be very simple or extremely complex. Sometimes art can be tangible such as that found in paintings, drawings, or sculptures. Art can also take on an intangible forms. This type of art includes storytelling, dance, and music. This self-guided tour through the Davies Gallery of Southwest Indian Art focuses on both art forms, the intangible skill of Native American storytelling and the tangible representation through pottery.

Storytelling is a very old art form, dating back hundreds of years. Many cultures, including the American Indians of the Southwest, tell stories during long nights. These stories are created for more than just merely entertainment. They are an oral tradition relating to the beliefs, traditions, legends, and myths of a group of people. As you will see as you enter the Davies gallery, the storyteller figure is represented in katsina dolls and mother/father storyteller figurines.

Pottery, another very old art form, is also featured within this gallery. Pottery was traditionally created for utilitarian use, but today is created for both artistic and commercial reasons. Variations in carving techniques, shaping, and additions to the wet clay allow tribal artists to express their creative and artistic talents.

**Goals of this self-guided tour:**
- To introduce students to the artistry of Native American pottery and storyteller figures.
- To expose students to Native American stories, myths, and legends.
- To encourage students to think critically and creatively.
Before you visit the Museum:
Prepare students by telling them what they will see when they visit the museum, and what they are expected to accomplish while at the museum. Bring pencils (no pens please) to complete the worksheets provided in this packet. Clipboards are available at the Museum upon request. Be sure to request them when booking your visit. Once you have signed in at the guard’s kiosk in the main lobby, proceed to the Davies Gallery of Southwest Indian Art. A map directing you to the gallery is available at the kiosk.

Storytelling

Suggested Pre-visit Activities:
For a total and complete learning experience, students should experience at least one of the following suggested ideas prior to visiting the museum and at least one suggested post-visit activity. (Italicized text is suggested dialog for teacher/student interaction.)

1. Teacher-led discussion about the various forms of art. For example, many people think that art only consists of paintings, sculpture, drawings, or multimedia collage. Discuss some of the world’s intangible art forms such as storytelling, dance, music, and the cultures that create them. Locate on a map where these cultures exist. Do you think the environment where these cultures are located have any bearing on the art form itself?
2. Identify the Southwest region of the United States and have students create their own maps, including a legend, compass rose, and major geographic landmarks. Identify where the Navajo, Hopi, Apache, and Zuni reservations are located.

3. Research the symbolic meanings of animals within the Navajo, Hopi, Apache, and Zuni cultures.

4. Discuss and review elements common to storytelling including character development, problem or conflict, repetition, and moral or value lessons.

**At the Museum Activities:**
**Discuss the following topics:**
Discuss as a group the Native American tribes of the Southwest. These tribes consist of the Apache, Hopi, Navajo, Pueblo, and Zuni tribes. Locate the map of the American Southwest within the gallery. Most of the land in which these people live is dry and covered with cactus and hills, and sometimes mountains. Each of these tribes has its own language, religious customs, and laws that they follow. Most people belonging to these tribes live in villages and make their livelihood as farmers, however some make their living as artists. These artists create jewelry, pottery, baskets, and other textile weavings. Their art is used as a symbol to represent ideas, beliefs, dreams, and visions to each other and to outside groups.

Not all art forms are tangible. The art of storytelling too, is very important to the Native American culture. The artists who create these figures combine their love for storytelling with their skill at sculpting. Although every Native American tribe utilizes some form of storytelling, the Davies family collected many of the figures of the peoples of the Southwest. As you look around the gallery, you will notice several storytelling figures. Storyteller figures usually feature a man, woman, or animal, usually with children around them. Their mouths are always shown as open, illustrating that they are entertaining their listeners.

In 1964, Helen Cordero, an artist from the Cochiti Pueblo tribe, created her first storyteller figure. It took the form of several children sitting on a man's lap, (her grandfather). By gathering the children and telling stories of the past, the figure continues the tradition of relaying oral history and legends that has been practiced for hundreds of years.

**Group activities in the gallery:**
1. Look at the storyteller figures within the exhibit. Ask students if they can tell by looking at the storyteller's pose and expression the type of story it might be. *Is the storyteller at the beginning or end of the story? How can you tell? What words come to mind as you study the storyteller figures? What do you notice about the children on the storyteller figures?*

2. Have students sit in a circle on the floor. Explain that the art of storytelling is passed from one generation to the next orally and is usually never written down. Because of this, sometimes the actual words may change, or in some cases, the entire meaning of a story can change from one generation to the next. Begin by whispering
the phrase: "The lonely cat chases the playful squirrel into the tree." (or some other phrase suggested by the teacher) into a student's ear. **Participants may only repeat the phrase once.** Have the student whisper exactly what they heard to the student sitting next to them and so on all the way around the circle. The last person in the circle then says out loud exactly what they heard.

3. Ask your students what they like best about listening to a story. *How do they like to sit, stand, or lay when listening? Where do they like to listen to a story? What is it about listening to a story they like the best?* Allow the students to sit on the floor gathered around the teacher (a rocking chair is available upon request) in a circle. Tell students that they will work together as a group to create their own story. The teacher begins the story. When an exciting part comes up, he/she is to stop, point to a student, who is then to add his or her own flair until another exciting point. Teacher stops the story again, points to a different student, who then continues on with the story, and so on. Each student should be able to add a bit to the story before the resolution of the conflict.

4. Choose two to three of the stories within this packet to read aloud. Have students pay special attention to the similarities and differences between Southwest and other Native American stories. Discuss the common elements of Native American stories (moral/values lesson, trickster, conflict/resolution.) After hearing the provided story, students create their own story based on this formula of storytelling. For inspiration and help, students should fill out the storyteller worksheet, "Create Your Own Story." (pgs 15-16)

**Suggested Post-visit Activities:**

1. Students produce the story they created in the gallery by creating props, backdrops, masks, costumes, etc. and perform it in front of other classmates or the entire school.

2. Students collect true tales about the "good old days" from neighbors or relatives. Using these tales, students write a fictional story based on a small truthful element of history.

3. Students develop a story from Native American proverbs.

4. Teacher collects an assortment of everyday items (i.e. sock, leaf, rock, pencil, paper clip) and assigns the object to be the main character in the story. The student is to write the life story of that object. The assignment incorporates a description of the object's history backwards from the personal use, purchase, manufacture, to the original natural resources from which it or its components were made. Teacher may also want to assign the student to write the essay by personifying the object to tell the story in its autobiographical voice.

5. The class selects a recently learned Native American tale or story. The plot is simplified into a sequence of events that can be transcribed onto cards with short sections of the tale on them. Students then hide the cards out of sequence throughout the school or classroom. A treasure map is drawn showing the exact location of the next card. This map is then given to another class to find. The other class must find the cards and assemble them on a felt board in the exact order of the story's sequence. The “treasure” is finding the entire story. Representatives can then retell the story orally or act it out as a skit.
How the Bluebird and the Coyote Got Their Color

A Cherokee Legend

Many moons ago, the bluebird was pure white in color. One day as he was flying over a lake, he looked down and saw how blue and beautiful it was.

He stopped and said to Grandfather, "Grandfather, one day I wish to be as blue as that lake."

Grandfather gave him a song to sing and these instructions: "I want you to dive into the lake every morning for the next five mornings, and sing the song I am about to teach you. On the morning of the sixth morning, I want you to go to the lake and look at your reflection."

Bluebird did as he was told. Six mornings had passed before bluebird looked at his reflection. On the sixth morning, Bluebird looked at his reflection in the lake and noticed his feathers and head had turned the most glorious shade of blue - the same shade as the lake.

That afternoon, Bluebird ran into a coyote on the road.

"Oh Bluebird," said Coyote. "You are so blue and beautiful. I wish that I were the same color as you. Please tell me how you became so beautiful."

Bluebird told Coyote to go to the lake and dive in every morning for the next five mornings. As he dove in, he was to sing the song that Grandfather had taught him. Coyote did what he was told. On the fifth morning, Coyote had turned the most glorious shade of blue - the same shade as the lake. On the morning of the sixth morning, Coyote was on his way to the lake to look at his reflection and to admire himself.

As he walked to the lake, Coyote strutted down the road, showing off his new beauty to all the other animals. "Look at me! Don't you think I am beautiful?" He asked all the animals he encountered along the way. So intent on having the other animals admire him, Coyote was not watching where he was walking. He ran into a tree right before he reached the lake, tripped on a rock and fell down on the dirt path. Attempting to get up, he rolled around in the dirt, and the dirty brown and gray color stayed on Coyote's fur. And that is how bluebird and coyote got their color.

Source: [http://www.ihawaii.net/~stony/loreindex.html](http://www.ihawaii.net/~stony/loreindex.html)
How Bear Lost His Tail  
An Iroquois Legend  

Long ago, the bear had a very long tail. The tail was his most prized possession. It was long and curly and he loved to swish it around from side to side just so other animals would have to look at it. Fox, one time a good friend of Bear, became very jealous of his long beautiful tail. As everyone knows, Fox in his trickster nature, decided to play a trick on Bear.

It was the time of year when frost had spread across the trees and grass and frozen all the lakes. Fox made a hole in the ice and lying on the ice, all around Fox were several big, fat trout. Just as Bear walked by, Fox dipped his tail in the hole, and scooped up another big, fat trout.

"Greetings, friend," said Fox. "How are you on this fine day?"

"I am well," replied Bear. "What are you doing?"

"I am fishing," said Fox. "Would you like to try?"

Never one to deny himself a delicious meal of trout, Bear agreed and started to walk over to Fox. "Not here," said Fox quickly. "As you can see, I have already caught all the fish in this part of the lake. We must go to another part of the lake where there are more."

Bear agreed and followed Fox to another part of the frozen lake. This part of the lake, not known to Bear, was much too shallow to catch any fish. Fox started to make a hole in the ice, and Bear began to imagine how good the fish would taste.

"You must do exactly as I say," said Fox. "You must clear your mind of all fish. Do not think of anything. Do not even sing a song about fish. Sit here with your back turned toward the hole and put your tail down inside the hole. When a fish grabs onto your tail, you can pull him up out of the water and then you can eat him."

"How will I know when a fish has grabbed onto my tail?" asked Bear.

"I will hide over behind that tree where the fish cannot see me," said Fox. "When a fish grabs onto your tail, I will shout, and you pull very hard on
your tail and the fish will come to the surface. You must be very patient and don't move until I tell you."

Bear did as he was told and sat down with his back towards the hole. He put his tail inside the hole and cleared his mind. Fox watched for a while to make sure Bear was following instructions and then decided to go home to go to bed, chuckling all the way at his own cleverness. The next morning, Fox returned to the lake and found Bear still sitting there, with his tail in the hole, fast asleep. Snow had fallen overnight and had covered Bear like a large white hill. Fox quietly walked up to Bear and shouted into his ear as loud as he could, "NOW BEAR!!"

Bear woke up with a start and pulled on his long tail as hard as he could. His tail had become frozen in the ice overnight and with a crack, Bear's beautiful, long tail broke off. Bear turned around to look at the fish he had caught, and instead, found his tail floating in the ice.

"Oh, I'll get you for this Fox," Bear threatened. Fox, rolling on the ground with laughter at his clever trick, jumped up and ran away from Bear.

That is why today the bear today has a very short tail and has no love for the fox. If you ever hear a bear moaning, it is probably weeping for the loss of its tail.

Source: [http://www.ihawaii.net/~stony/loreindex.html](http://www.ihawaii.net/~stony/loreindex.html)
The Gum-Chewing Rattler
A Native American Tale

When I was a kid, I had a bad habit. I just loved to chew bubble gum. I always had a juicy wad of bubble gum in my mouth—two or three pieces at the same time, just chomping away.

My teacher would see the wad in my mouth and snap, "Get rid of that gum!" I would have to take the gum out of my mouth and wrap it in some paper and throw it in the wastebasket. But I didn't really care, because I always kept another package of bubble gum in my shirt pocket.

But my mom was the one who would really get mad at me, because I would forget to take the gum out of my pocket before I threw the shirt in the wash. It would come out of the washing machine with a big, gunky stain around the pocket. My mom would say, "Look at this! You've ruined another shirt!"

But then one day something happened that changed her mind about my habit. One day I was walking around in the desert, kind of daydreaming—chomping on my bubble gum and not paying attention to where I was going, and I stepped right on a rattlesnake's tail!

Well, the snake couldn't rattle and warn me that I was standing on its tail. He came striking up through the air, aiming his fangs right at my heart. He hit me—bang!—right on the shirt pocket, where my spare piece of bubble gum was safely stored away. Imagine my surprise when I realized that the snake's fangs had gotten stuck in the bubble gum!

There I stood, with my foot on the rattlesnake's tail, and his fangs stuck in my shirt pocket. He kept thrashing around and whipping up against me. I was so scared, I couldn't move. I just stood there, staring into his beady little eyes. He continued to work his fangs out of the bubble gum so that he could get back at me and bite me good!

But of course, as he was working his jaws to get his fangs out of the bubble gum, the gum kept getting softer and softer. The next thing I
knew, there was a little pink bubble coming up out of his mouth! It got bigger and bigger, until it was the size of a basketball!

I got up all my courage. I brought my hand up to the bubble ever so slowly and--POP--I burst the bubble! The snake went flying back and his head hit on a rock and knocked him out cold.

I fainted and fell down in the other direction. I didn't come home for lunch and my mom came looking for me. She found me lying on the ground; lying nearby was the unconscious rattlesnake. She woke me up, asked me what happened, and I told her the same story I just told you. And you know what? She didn't believe it, either.

Turtle and the Sky Bowl
A Pueblo Legend

Long ago, before Turtle had her hard shell, she felt that she had to prove her bravery to others and volunteered for one of the most important jobs in the forest. Her duty was to bring the sky bowl up to the cliff top each morning. Before this, the sun never knew how often to rise. Thus, there was great darkness. Turtle knew that if the sky bowl was filled with yellow corn, she could scatter the corn all over the Earth and the Sun, knowing he was needed to make the corn grow, would rise every morning.

This morning, though, as Turtle discovered when she awoke, the sky bowl had disappeared. In its place lay a single feather, long and curved, and smoky gray in color. Turtle knew the feather belonged to the vulture. Vulture lived in the cliffs far to the west where the sun set. He always complained about how bright the days were and how short the nights lasted. It was Vulture who had taken the bowl. He knew that if there was no bowl, there was to be no corn scattered, and then the Sun could not rise.

Since the Sky Bowl was her responsibility, Turtle set off through the forest toward the west. She worried about how she would get the bowl back because the cliffs were too high and steep for her to climb.

As she emerged into the shadowy clearing, Turtle saw Grizzly Bear, grumbling and rolling as she slept.

"Grizzly," Turtle called out to the bear. "I've seen how fast and strong you are and how well you climb. Come help me get the sky bowl back from Vulture so the Sun can rise."

"No," answered Grizzly Bear, her eyelids heavy. "I have to protect my cubs in the dark." Turtle could hear the little barks and whimpers of the cubs behind her.

Turtle left Grizzly Bear and continued on. At the edge of the wilderness, Moon's cool, hard light fell on Turtle and she shivered. She saw the cliffs now, their chalky faces rising slowly off the valley floor. Just then Eagle glided down over the foothills above Turtle. "Eagle! Help me!" Turtle yelled.

Eagle turned his hard, steel-gray eyes on Turtle. "What do you want?" Eagle's voice whistled down like an arrow shooting through the air.

"You can fly. Soar up to Vulture's nook and get the sky bowl back so the sun can rise," explained Turtle.

"I'm too hungry," said Eagle. "I am busy looking for something to eat. I can't concentrate on anything else until I have food in my stomach."
Turtle turned away, knowing that the job alone was hers. She went to the edge of the cliffs, looking up, up, up in the chalky stone awash in Moon's cold light. Vulture's nook sat up there, where the rock brushed against the sky. Turtle tried to climb the steep slope, but slipped back down. Turtle felt thirsty and needed to drink, so she went by the cool mountain stream flowing down out of the cliff. Moon's roundness floated above, reflected in the water, making the stream's bubbles and waves gleam. As turtle sipped the water, she stared at the moon. She noticed how beautiful the moon was, and no longer feared it.

Suddenly, from deep within the darkness came Moon's voice, whispering softly, "You have shown your bravery well, Turtle. Now go to Vulture and tell him you want the sky bowl back." As the moon spoke, moonbeams fell to Earth like night rain, and cascaded silently across Turtle's back, forming a hard shell around her.

Turtle wasn't certain how her new shell could help her get the sky bowl back, but she would try. Turtle went to Vulture's cliff, and called up to him.

"Hey Vulture! Give back the sky bowl!"

"Or what?" Vulture asked, laughing. "Go home before I rip you apart with my talons." He flew from his nest down toward Turtle, carrying the bowl in his beak and teasing her with it. Turtle stood firm. Vulture descended suddenly, trying to claw Turtle with his sharp talons. He hit the hard shell instead, barely making a scratch. Angrily, he pecked at Turtle, forgetting he was holding the bowl. His beak struck the shell hard and bent at an angle, making him drop the bowl completely.

Turtle, still unhurt, grabbed it, and retreated back into her shell. Vulture scratched at the shell for a while, then gave up and flew off.

And that was how Turtle earned her shell and Vulture got his crooked beak. The sun came back the next morning, but from then on he would only shine for half the day, leaving the night for the moon to shine so that we might never forget him and what he did for the turtle.

Source: http://the-office.com/bedtime-story/skybowl.htm
Create Your Own Story

Many authors find inspiration for their stories in their daily lives. Others need help creating characters, designing plots, and creating the overall setting and theme to the story.

Directions: Fill in the blanks to help you create your own story.

Character Development

Is your main character a human, animal, or natural element? Is the character male or female?

________________________________________________________________________

What does this character look like?

________________________________________________________________________

________________________________________________________________________

What is the name of the character?

________________________________________________________________________

How does this character act?

________________________________________________________________________

________________________________________________________________________

How does this character change?

________________________________________________________________________

________________________________________________________________________

Setting

Where does the story take place?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

When does the story take place?

________________________________________________________________________

________________________________________________________________________
Problem or Conflict

What is the problem or conflict within the story?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Story Development

Event #1 _______________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Event #2 _______________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Event #3 _______________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Lesson or moral learned from the story____________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Title of the Story _______________________________________________________
Pottery

Suggested Pre-visit Activities:
For a total and complete learning experience, students should experience at least one of the following suggested ideas prior to visiting the museum and at least one suggested post-visit activity. (Italicized text is suggested dialog for teacher/student interaction)

1. Identify the Southwest region of the United States. Have students create their own maps, including a legend, compass rose, major geographic landmarks, and identifying marks where the Apache, Hopi, Navajo, and Zuni reservations are located.

2. Practice making symmetrical and asymmetrical designs on graph paper.

3. Brainstorm ways that we use pottery today. What does pottery tell us about a culture? Is this a unique way to learn about culture?

At the Museum Activities:
Discuss the following topics:
All Native American tribes create pottery. It is through different firing techniques, vessel shapes, and artistic designs that one can determine the tribe of origin.

All clay is dug from the Earth. It can be found near the ocean or by inland ponds and streams. Clay is formed when tiny bits of dirt carried by streams sink and settle in still water ponds. It must be pliable enough to be rolled into a coil and bend without breaking.

After the clay is gathered, it is flattened and dried on sheets of tin in the sun for many days, and then soaked in a tub for 2-3 days where it becomes broken down in the water and turns into a soupy mixture. It is then strained through a screen. Water is added until the sifted clay reaches a milkshake-like consistency. Temper is added until the desired texture is reached. Temper may be crushed
shells, broken pottery bits, or plant material. Tempering the pottery makes the clay able to take the rapid changes in temperature when firing. The pots are then formed on a lapboard or table, using shaping tools and spoons, often made from gourds or shells. Other instruments such as sticks, shells, and brushes are used to carve decorations or are simply stuck into the wet clay and allowed to dry. Most pieces are then either dried in the sun or fired in a kiln to harden.

There are two traditional ways to make pottery: pinching and coiling. In the pinching method, the artist pinches his or her thumbs into the center of a ball of clay. The thumbs are squeezed on the inside while the rest of the fingers rest on the outside of the pot. The artist continues squeezing and rotating the pot until the walls of the vessel are about 1/4” thick. If any cracks form in the surface, the artist can smooth over by firmly pinching extra clay over the space.

The coil pot is made from coils or ropes of clay. The coils are rolled between the palms of the hands or rolled against a flat surface in a back and forth motion. Coils range from 1/2” to 1” in thickness. Coils are brushed with water to keep them moist and are then added one on top of another to create the vessel. The coils must be firmly joined together or cracks will appear after the pot dries. The coils can be “welded” together with the fingers by pushing the thumb downward against the coil on the inside of the pot while the other fingers pull upward on the outside of the pot. A smooth, flat scraping tool might also be used to weld the coils together.

**Group Activities in the Gallery:**

1. Choose and analyze three pieces of pottery within the gallery. *Was this pot created using the coil or the pinch-pot method? How can you tell?*

2. Identify symmetry, geometric and/or organic shapes within the vessel itself and within the pattern. *What conclusions can you make about the tribe or artist who created this pot?*

3. Complete the "Create Your Own Pottery" and "Be a Museum Curator" worksheets.

**Suggested Post-visit Activities:**

1. Make and decorate individual pots using polymer or other type of quick drying clay. Experience creating both pinch-pot and coil pot methods.

2. Create a timeline of changes in pottery styles of the tribes found within the exhibit.

3. Research the similarities and differences in the pottery styles between the four tribes featured in the exhibit.

4. Compare and contrast the pottery styles seen in the exhibit with other styles found throughout the world.

5. Research the science of ceramics. *Where does clay come from in the Lubbock area? Why does it change during firing? What are glaze and slip? How do they work?*
CREATE YOUR OWN POTTERY

Directions: Imagine you are the artist who just created this pot. How will you decorate it? What designs will you add to the walls? Will it be a symmetrical, asymmetrical, geometric, or organic in design? Use the back of this sheet to describe the items you will keep inside your pot.
BE A MUSEUM CURATOR

Do you collect anything? What types of things are in your collection? Museums collect objects that are both old and new. They must be cared for in a special way so that they will last for a long time. A curator is the person who cares for a museum’s collection. They also are responsible for conducting research about the collection so the visitor can learn about it when they visit the museum.

Directions: Look around the Davies Gallery of Southwest Indian Art. Pick three objects in this room and write down your observations. Through careful study, we can find out a lot about an object.

1. Preconceptions: What is this object and what do you think it was used for?
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________

2. Observe the object and describe it. (Hint—use all your senses. Don’t just describe what it looks like. What do you think it feels like? What do you think it sounds like? What do you think it smells like? What do you think tastes like?)
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________

2a. Material(s): What is the object made of?
_____________________________________________________________________
_____________________________________________________________________

2b. Construction: How is it put or held together?
_____________________________________________________________________

2c. Dimension(s): How would you describe the size of the object?
_____________________________________________________________________
2d. Condition: Is the object new or worn? Are there any other "wear marks" that show how it was used?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

2e. Marking(s): Is there something written, stamped, or drawn on the object? Are there any other markings that would distinguish it from a similar object?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

2f. Design: What "style" does the object have? (Hint—is it fancy or plain? Is it modern or old-fashioned? Does it remind you of another decade or century?)

________________________________________________________________________

________________________________________________________________________

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3. History: Look at the label near the object. All museum objects on display have a label that explains who made this object, when, and what materials (also called media) were used to make it. Write that information here.

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4. Use/Meanings: How do you think this object was used? What does this tell us about the owner? What does this tell us about the society that used it?

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5. What do you think? Will this object be used in the future? Can the Native Americans of the Southwest do without this object? If so, what would the tribes use instead? What do you think people did before this object was invented?

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6. Now that you have studied this object like a museum curator, think back to your first ideas about this object. What about your opinion has changed?

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22
For further reading:

**Pottery**


**Storytelling**


(Note: All are available within the Lubbock City Library District)
We Want to Know What You Think!

We at the Museum of Texas Tech University strive to produce the most user-friendly educational programs for area teachers. Please take a few moments to fill out this survey reflecting “The Art of the Southwest” self-guided tour and return it before leaving the museum. You may also mail this survey to the following address:

Education Division
Museum of Texas Tech University
P.O. Box 43191
Lubbock, Texas 79409-3191

Please circle the number that best represents your opinion.

I utilized this packet in my curriculum while on a recent class field trip to the Museum of Texas Tech University.

1 2 3 4 5
agree somewhat agree disagree

My students enjoyed the activities provided in this packet.

1 2 3 4 5
agree somewhat agree disagree

This self-guided tour was easy to use when developing my curriculum.

1 2 3 4 5
agree somewhat agree disagree

The activities provided in this packet were age appropriate for grade 5.

1 2 3 4 5
agree somewhat agree disagree

Please use the back of this sheet for providing additional feedback that the education division might make in updating this self-guided tour.