

Teacher's Guide

The Texture and Weave of the Traditional Arts

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Nevada Arts Council

Created to accompany the Nevada Touring Initiative's Traveling Exhibition Program



Nevada Arts Council
TEACHER LESSON GUIDE

Table of Contents

| | | |
|-------|---|----|
| I. | Introduction..... | 2 |
| II. | Lesson Guide Overview..... | 4 |
| III. | Lesson Plan A – <i>Definitions and Characterizing Traditional Art and Folklife.....</i> | 5 |
| III. | Lesson Plan B – <i>Family Folklore and Traditional Art.....</i> | 8 |
| IV. | Lesson Plan C – <i>Traditional Arts and Folklife of Groups.....</i> | 10 |
| V. | Lesson Plan D – <i>Community Folklife and Traditional Arts.....</i> | 12 |
| VI. | Lesson Plan E – <i>Nature, Culture and Technology in The Texture and Weave of Traditional Art exhibit and Other Traditional Arts and Crafts.....</i> | 14 |
| VII. | Biographies..... | 16 |
| VIII. | Bibliography..... | 20 |
| IX. | Web Resources..... | 22 |
| X. | Nevada Standards for Arts Education..... | 23 |

Front Image: Virginia McCuin, Ghost Horse Head, 3-dimensional, lost wax casting, 3” x 2”



Nevada Arts Council
TEACHER LESSON GUIDE

Introduction

The objects in *The Texture and Weave of Traditional Art* exhibit represent traditions and folklife that are deep in meaning and history. In order to fully understand this significance there are several terms and definitions to learn. These include traditional and/or folk art, which are integral to folklife, folklore and folk or traditional culture. The following is a definition of folklife from the American Folklife Preservation Act, as well as examples and additional details that define traditional art and folklife.

The **American Folklife Preservation Act** at the Library of Congress's American Folklife Center, passed legislation in 1976 that defines American folklife as "the traditional, expressive, shared culture of various groups in the United States: familial, ethnic, occupational, religious, regional; expressive culture includes a wide variety of creative and symbolic forms such as custom, belief, technical skill, language, literature, art, architecture, music, play, dance, drama, ritual, pageantry, handicraft; these expressions are mainly learned orally, by imitation, or in performance and are generally maintained without benefit of formal instruction or institutional direction."

Traditional art and folklife are the living traditions and artistic expressions of a community or group. They are not limited to visual traditional arts, but include numerous creative expressions as listed in the definition above. They are learned and transmitted by groups of people who share values and have specialized knowledge, interests or other commonalities, such as members of a family (sometimes passed down through many generations), friends or community members who make up occupational, age, school, social club, ethnic, tribal, religious or regional groups. Everyone belongs to many of these "folk" groups and communities, but may not realize it until they examine their lives and traditions. These groups and communities promote a sense of identity and belonging, and their folklore binds the group together, reflects their values and informs "outsiders" or newcomers about the ways of the group.

Traditional arts and folklife are usually passed on informally, through observation, face-to-face interaction, imitation, or word of mouth, but not often through books or classrooms situations. Therefore, traditional art and folklife is said to be the living traditions and cultural expressions of everyday life. Traditional culture and folklife is alive and current, not a buried archaeological object, or a written or re-enacted historical creation.

Most traditional art, culture and folklife, however, is considered "traditional" in part because it includes elements that have been circulating for a long time. A pattern on a piece of art, the hero in a legend, or the object of a joke may change slightly depending upon where it is made or told—in a city or a rural community, in Nevada, the West, or in a different part of the country. In the traditional arts, certain elements of the art piece, legend, or joke will stay the same and are recognized as folklore.

Traditional art and folklife is conservative in that it maintains certain elements that stay the same through many tellings, renditions and transmissions. Folklife is also dynamic in that it can be found in different versions and variations depending upon who is creating it and where it is being carried out. Two people can weave the same burden basket, recite the same legend, or tell the same joke,



Nevada Arts Council
TEACHER LESSON GUIDE

Introduction - continued

but each basket, legend or joke will be slightly different, and therefore may be considered different versions of the same genre.

The origin of cultural traditions is usually anonymous. No one knows who made the first beaded basket, narrated the first legend of “the hook,” or told the first elephant joke. Traditional lore works because it remains current as it is embellished and changed repeatedly. Traditions end up being both individual and group productions.

Much traditional art and folklife is so much a part of everyday life and so pervasive that it is not even considered “art” by those creating it. One of the most important aspects of traditional art and folklife is that it is creative. It may have a history when it once was used only for utilitarian or functional purposes (such as the pitched water jug), and still may be in some circumstances (such as horsehair lead ropes), but it goes beyond the functional to now include group and individual aesthetics and beauty. Since so many utilitarian items are mass produced inexpensively today, many authentic traditional art pieces, such as those featured in *The Texture and Weave of Traditional Art* exhibit, are made and sold for experts in traditional art, or to individual or museum-quality collectors. Regardless, every piece of traditional art continues generations of talent, creativity and history, and reinforces the uniqueness and value of the individual artist and his or her traditional community.

The Texture and Weave of Traditional Art exhibit is featured on the Nevada Arts Council’s website at http://dmla.clan.lib.nv.us/docs/arts/NTI/exhibition_list.htm. The website includes an inventory list of the artwork in the exhibit, an exhibition description, and materials included in the press and education packet.



Nevada Arts Council
TEACHER LESSON GUIDE

Lesson Guide Overview

This teacher's guide is intended to supplement *The Texture and Weave of Traditional Art* exhibit. The exhibit is comprised of a selection of folk arts created by some of the diverse people who live in Nevada. These artists are from families who have lived in Nevada for generations, or have moved from another country or another part of the United States and have adapted to their new environment and communities. All have traditional arts, which are part of their folklife and folk cultures. By studying these artists and their traditions, students will learn that they, too, have shared traditional arts and culture.

Everyone and every group have folklife. Traditional art and folklife are part of everyday life and local culture. Students are part of many groups (friends, social and sports clubs, classrooms, families, etc) and thus have a broad range of living traditions, common knowledge and expressions that communicate their everyday life, shared experiences, values, their sense of community and their identity.

The goal of these lessons is to help students learn that culture, traditional art forms, local history and heritage are created by everyone in our communities, and to realize that traditions are all around them, in their families and among their neighbors. They increase their awareness of cultural diversity and their connections to the groups of which they are part, as well as their community and local history. Students will develop an appreciation and understanding of their own traditions as well as for the traditions of others. Ideally an awareness of traditional arts and folklife promotes tolerance of cultural diversity.

These lessons enhance interdisciplinary and multicultural perspectives, presentation and group participation skills, and help promote respect and pride in one's self, family, community, state and regional cultures and heritage. By encouraging the development of interactions and thinking about traditional and folklife aspects of family, friends, cultural groups, community, the region and the state, and reflecting on these aspects of the art pieces included in *The Texture and Weave of Traditional Art* exhibit, students strengthen their own sense of identity with these groups. Knowing one's own traditions and heritage can allow students to express their creativity and traditions, and to recognize, appreciate and more fully embrace other cultures and communities.

Since every student has folk traditions, studying folklife is an easily accessible subject, in which students learn more about themselves, their own families, their neighbors and the communities and regions in which they live. Students learn new points of view and the culture of others, as well as insights about themselves, their local history and region and their culture. *The Texture and Weave of Traditional Art* artwork and these lesson plans introduce some of the multicultural communities and heritage that enrich Nevada's rural, suburban and urban landscape. Students will make connections between the past and the present by understanding the continuation and adaptations of living traditions and folk expressions in their community.

These lessons may be adapted for middle school and high school students. Some of the lesson plans may be the foundation for introductory level courses for college-aged students.



Lesson Plan A

Class Topic – *Definitions and Characterizing Traditional Art and Folklife*

Objective:

*Students will identify characteristics of folklife, including, but not limited to the visual traditional arts in *The Texture and Weave of Traditional Art* exhibit, and identify and use examples of their own folklore.*

Background:

Before students visit *The Texture and Weave of Traditional Art* exhibit, provide them with the definitions of traditional art and Folklife (see Introduction for definitions) and have them explore traditional art and culture on the internet, in newspapers and magazines, in the library and on educational television channels. Ask students to be particularly sensitive to traditional arts and culture carried out by other students and those within their age groups, and to examine what kinds of traditional arts and culture they identify for themselves.

Reminder—Traditional arts and folklore/folklife are:

- 1) generally learned informally, not from books or classrooms
- 2) shared and passed on within groups and communities
- 3) traditional, meaning they (the various genres, including: art, craft, game, legend, joke, music, dance, or other forms) are living traditions that have some or all of their elements and components passed down over time and space
- 4) exist in variations and versions
- 5) anonymous in origin
- 6) creative and expressive

Have students explore these questions as part of their pre-exhibit viewing:

- 1) Since folklore is created and passed on in groups, name the various groups they are a part of and how they know they are a part of those groups. List examples of groups to elicit responses; such as classes, teams, sports and social clubs, age groups, neighborhoods, ethnic groups, churches and religions.
- 2) What kinds of traditions and folklore do the students share: jokes, legends, songs, or games?
- 3) How did the students learn these types of expressive culture? Were they mostly learned by imitation, sharing and watching?
- 4) Do the parents, siblings, or friends from other schools and clubs have the same jokes, legends, games, songs and other traditions? If not, do they have others? If so, where did they learn them?



Nevada Arts Council
TEACHER LESSON GUIDE

Lesson Plan A - continued

- 5) Do these traditions have a purpose more than just being fun? If so, what is that purpose?
- 6) Are the games, jokes, songs and other types of traditions and folklife exactly the same each time they are done or told, or do they change slightly according to the person doing and telling them? If so, how do they change?
- 7) Think of a game, song, legend, or joke that (nearly) everyone in the entire class knows. Does anyone in the class know who made up the very first version of a traditional game, song, legend, or joke?

View the Exhibit:

Ask students to take notes on the art pieces and descriptive labels.

Activity I—About the Exhibit:

Note: if possible take photographs of the art pieces in *The Texture and Weave of Traditional Art* for this activity, or look at an inventory list of the artwork included in the exhibit on the Nevada Arts Council website http://dmla.clan.lib.nv.us/docs/arts/NTI/exhibition_list.htm. In small groups have students discuss and share how each of the art pieces fit or do not fit into definitions of traditional art and folklife. Cite ways that some of the art pieces may have changed over time. Do the students think the art will continue to change through time, and if so, how? Have one student representing each of the small student discussion groups make a presentation supporting their discussion. Classmates may challenge presenters with contrasting ideas and beliefs.

Activity II—About the Students:

Again in small groups, have the students discuss some of their favorite legends, songs, games and jokes. Ask them to remember who they learned them from, when and where. Have the students relate these to the basic definitions and characteristics of “traditional art and folklife.”

Follow-up Activity:

Invite one or more classrooms, one from the same age group, and one from a different age group, and have them do the activities above and share with the class. It should be quite revealing to see how age and class differences establish and relate different perspectives and different student traditions immediately.

Develop a scrapbook of newspapers, magazines, pictures, and website print outs about the pre-exhibit viewing questions, and the activities.



Nevada Arts Council
TEACHER LESSON GUIDE

Lesson Plan A - continued

Lesson Meets Visual Arts Content Standards:

1.8.2, 1.8.3, 1.12.2

2.8.2; 2.8.3

2.12.2; 2.12.3

3.8.3; 3.12.3

4.8.2; 4.12.1; 4.12.2; 4.12.3

5.12.3

6.8.2



Lesson Plan B

Class Topic – *Family Folklore and Traditional Art*

Objective:

Students explore the stories, art forms, recipes, holiday celebrations, special customs, nicknames and other traditions that link them to their families and establish continuity and strengthen relationships between family members and across generations. They will debate and write about the differences and similarities in family traditions.

Background

After viewing the artwork included in *The Texture and Weave of Traditional Art* exhibit and the signage describing the artwork, have the students note the art forms that were learned and passed on within families. Students will realize how many different types of traditional art and folklife are part of family systems. These arts are shared by family members and show a distinctive familial style as well as regional, ethnic and community influences.

Students could also look through newspapers and magazines and watch the television news to identify traditional art, culture and other folklife that is transmitted by family members. They could bring these materials or write a short reports (if based on TV news) on the family tradition, and talk about who taught whom, what the tradition is, how it fits into traditional culture and folklife and how it is similar or different from his or her own folklife. Encourage students to take part in school-sponsored family or “international” days.

Activity:

1. Have students write a report on family celebrations (like birthdays and anniversaries) and reunions. Give them the option of writing a short story, poem, or expository essay.
2. Food nearly always plays a significant role in family celebrations. Ask students to write recipes and list special foods they eat when they don't feel well, on birthdays, on weekends, holidays, and when guests come for dinner. The ways that foods are prepared and served can also be traditional. Have students write about the preparation, serving and eating for the various special celebrations and holidays. Ask them to include not only the recipes, but any stories behind them and why they are special.
3. If students have nicknames, ask them their nicknames (as long as the names don't embarrass them) and how they got them.
4. Have students tell holiday memories and funny or special stories that only their family members know and tell over and over. Have students describe or draw objects or art pieces that have been handed down over generations (like quilts, embroidered pillow cases, etc). Have students ask an older member of their family about what life was like when they were the student's age, and now, and talk about the changes over time.

Have the students share some of their reports on family traditions in front of the rest of the class.



Nevada Arts Council
TEACHER LESSON GUIDE

Lesson Plan B - continued

Follow up activity:

Have the students write an autobiography about their family traditions. After hearing some of the shared reports in the activities above, have the students write a short essay comparing their family traditions with others in their class and talk about why there might be similarities and differences in family traditions (due to ethnicity, rural or urban influences, being raised in Nevada versus coming from another region, having contact with grandparents, and other extended family members).

Ask the student to create an art piece, a visual representation, or bring in favorite family food that best represents who they are in terms of family traditions and folklore.

Lesson Meets Visual Arts Content Standards:

1.12.2
2.12.2; 2.12.3
3.8.1; 3.8.2; 3.12.1; 3.12.2; 3.12.3
4.8.2
4.12.2; 4.12.3
5.8.1; 5.8.4
5.12.3; 5.12.4



Lesson Plan C

Class Topic – *Traditional Arts and Folklife of Groups*

Objective:

Students will identify and list the various traditional and folk groups of which they are part, including occupational, ethnic, regional, national, and international groups. They will examine the ways in which they fit into these groups, and name some of the traditions and folklife they share with each group, such as music, dance, stories, sayings, clothing, games, crafts or other traditions. They will explore through debate (or in writing) which groups have the greatest impact on their traditions, how and why.

They will also examine local and neighboring ethnic, tribal, occupational and other groups and outline the positive and negative aspects of being part of these groups in their local city/town and in contemporary culture.

Background:

Students will look at the groups that they are born into and those they have joined. Using library materials and the artwork included in *The Texture and Weave of Traditional Art* exhibit, students should research the types of ethnic, tribal, occupational or other groups and in their city/town, state and region. What ancestry or heritage do the students have, and what others (such as their neighbors) exist in the area? What kinds of jobs do the students and their parents have—are there occupational traditions that go along with those jobs? Which groups have the greatest impact on “who they are” (in terms of their folklife and traditions)?

Activity:

Have students debate what kinds of challenges and opportunities exist for people in different ethnic, tribal and occupational groups. Refer to *The Texture and Weave of Traditional Art* exhibit as well as library materials, and ask them to come up with some solutions for the challenges, and ways to enhance the opportunities. Have one half of the class write a “newspaper article” about their own challenges within the groups to which they belong, and the challenges facing neighboring ethnic, tribal or other groups. Have the other half of the class write a rebuttal to the newspaper article.

Questions:

- 1) What does it feel like to belong to a group?
- 2) How does it feel to be an outsider in a group?
- 3) What can you do to become an insider?
- 4) Do you view the world and the group differently once you are an insider?
- 5) What are people afraid of when they meet strangers?



Nevada Arts Council
TEACHER LESSON GUIDE

Lesson Plan C - continued

- 6) What are some of your fears about people who come from different countries, or are part of an ethnic group, or community that is different from yours?

Lesson Meets Visual Arts Content Standards:

2.12.2; 2.12.3; 2.12.4

3.8.3; 3.12.3

4.8.2, 4.8.3, 4.12.1; 4.12.2; 4.12.3

5.12.3

6.8.3; 6.12.2; 6.12.3



Nevada Arts Council
TEACHER LESSON GUIDE

Lesson Plan D

Class Topic – *Community Folklife and Traditional Arts*

Objective:

Though there is overlap between the traditional arts and folklife as described in “groups” with that in communities, community folklife is based on place and location; on local traditions. Students will explore the ties between traditional arts and folklife and the communities where they were created. They will take a field trip, develop a map and/or create a tour of traditional folklife in their community, and describe how it is distinct from that in other communities.

Background:

Students will read *The Texture and Weave of Traditional Art* exhibit signage and note the wide variety of traditions and places where each piece was created. They should note their attitudes and expectations about which traditional arts come from which location; about the differences between history and traditional arts and folklore in Nevada, and about what characterizes local and regional (and Nevada and the West) traditions and culture and how those may be similar or distinct from other regions of the country. Remember: history can be understood as the people and events that existed in the past, but traditional arts, culture and folklife are part of everyday life, and are alive. Traditional arts and folklife are a way that the past continues to thrive in the present day.

Activity:

Students may work in pairs or other small groups to discuss what they learned, and their attitudes and expectations based on the exhibit. In order to decide where the field trip should be taken, and to then create a map of “their world” or a tour, they will need to consider the following questions:

1. Describe the attitudes you have toward the various traditional art objects in the exhibit and how you think you developed those attitudes?
2. How would you contrast the Native American, immigrant and ranching exhibit pieces, and how do those contrasts reflect the artists’ communities?
3. What other kinds of traditional art and folklife might have been included in this exhibit? What Nevada communities were not represented—can you imagine or describe the types of traditional art and folklife they create?

Questions about community traditions and folklife unrelated to the exhibit:

1. What constitutes some of the other historical and traditional components of your community that distinguish it from other communities?
2. What do you value within your home? Your neighborhood? Your community? The landscape surrounding your community?



Nevada Arts Council
TEACHER LESSON GUIDE

Lesson Plan D - continued

3. What do the people in your community do for work? What do they do for fun?
4. What are the places, people, special times and special events or activities that define who you are and your community?

Activity I:

After discussing and/or writing about the questions above, select a place to make a field trip in your community that involves traditional art, culture and folklife. If the trip is to a museum, the emphasis should be on local traditional occupations such as ranchers or miners, or make a trip to a historic ranch where the occupants can talk about cowboy life, or to the home of a local traditional artist such as a former Basque sheepherder, a quilter, a Native American story teller or basket maker. If the students are not able to take a field trip, consider bringing one or more traditional artists, ranchers, or others into the classroom to discuss their communities and their traditions.

Activity II:

Have the students develop a map and/or tour of their community, or a portion of it. They should indicate favorite locations, restaurants, and anything that links them to their cultural heritage, regional identity and community. They can indicate places with local legends, historic or other significant buildings, and cemeteries. Have them find old photographs of these same locations, find out what the buildings are made from (local river rock or stone?); ask if there are local foods specific to their community. Are there specific ways of dressing, speaking, singing or dancing that are specific to their community? They can make notes on the bottom, or as "pop outs" on their maps/tours that indicate these aspects of community and local identity and traditions.

Lesson Meets Visual Arts Content Standards:

1.8.1, 1.8.3
2.8.2, 2.8.3, 2.12.1, 2.12.2, 2.12.3
3.8.3, 3.12.1, 3.12.3
4.8.1, 4.8.2, 4.8.3, 4.12.1, 4.12.2, 4.12.3
5.8.1, 5.12.1, 5.12.3
6.8.1; 6.8.2, 6.12.1, 6.12.2, 6.12.3



Nevada Arts Council
TEACHER LESSON GUIDE

Lesson Plan E

Class Topic – Nature, Culture and Technology in *The Texture and Weave of Traditional Arts* exhibit and Other Traditional Arts and Crafts

Objective:

*Students study the arts and crafts in *The Texture and Weave of Traditional Art* exhibit. They examine similarities and differences in patterns, materials, colors and artistic techniques and processes. They describe and discuss the role of cultural change and tradition including how both nature and technology are used in the creation of the art pieces.*

Background:

In addition to viewing the art pieces and reading the signage included in *The Texture and Weave of Traditional Art* exhibit, students should research library and internet sites (see web resources listed on page 22) for more in-depth information on the artistic processes, materials and techniques used, and other traditional arts created by the occupational, ethnic, tribal and other community groups featured in the exhibit. These include Native American basketry, leather and horsehair braiding, silver work, Iranian painting, Ukrainian egg decorating, Polish papercutting, and Peruvian textiles.

Activity:

1. In teams have students research, discuss then write a summary essay of the processes, patterns, artistic techniques, natural and human-made materials, impact of cultural changes, traditions, and technology on the various art objects. Have them consider cloth weaving, willow basketry, cow hides for leather, hot molten silver and gold, gouache paint and brushes, eggs and colored dyes with wax, and other artistic medium and processes.
2. Invite traditional artists to visit the classroom, demonstrate and discuss their art form, and if possible, have students participate and create the art form being demonstrated. Have students interview one of the artists about their background (an oral history), how they make their art, how they learned it, and if it has changed over time since they first learned it. If there is a camera available (disposable, 35 mm, digital, any type), have them take photographs of the artists and the process of creating the art. They can take notes or tape record the interview. After reviewing the notes or taped interview, they can write a final essay, or create a report on a computer or make up a web page, and with the artist's permission, they can download some of their photographs online, or attach the photographs to a written report.

Questions and issues they should consider include:

- a. Have students examine the history of Paiute, Shoshone and Washoe basket making. Why are these baskets still made?
- b. Who uses these baskets and how?



Nevada Arts Council
TEACHER LESSON GUIDE

Lesson Plan E - continued

- c. Ask students to compare them to Native American baskets from other regions?
- d. Why do Native American baskets differ from one location to another?
- e. What are the physical properties of the materials used to make the Native baskets in the exhibit?
- f. What other natural materials are used in some of the art objects in *The Texture and Weave of Traditional Art* exhibit?
- g. What ecological area and region, and what animals do some of the materials used in the exhibit come from?
- h. Do you think traditional artists in every state make horsehair and leather horse gear? Baskets? What kinds of traditional arts do you think are specific to other states and regions of the country, where and why are they made in those areas?

Follow up activities include:

1. Have the students figure out how much time it takes to make one or more of the art objects in the exhibit and have them calculate all of the steps, and the proportions of each aspect of the art piece. Have them create a small replica of one of the objects, or do the same steps for a piece of their own traditional art and create it. Ask them to input their steps, calculations, proportions on a spreadsheet.
2. Ask students to present a talk on how the natural environment and features in Nevada, the region and the West have an impact on the types of traditional arts created, and how eventual changes in the natural environment and technology might have an impact on the kinds of traditional arts made in the future.

Lesson Meets Visual Arts Content Standards:

1.8.1, 1.8.2, 1.8.3, 1.12.3
2.8.2, 2.8.3, 2.8.4, 2.12.2, 2.12.3, 2.12.4
3.8.3, 3.12.1, 3.12.2, 3.12.3
4.8.1, 4.8.2, 4.12.1, 4.12.2, 4.12.3
6.12.1, 6.12.2, 6.12.3



Nevada Arts Council
TEACHER LESSON GUIDE

Biographies

Sue Coleman

Sue learned how to harvest the best willows, strip and split them, and then weave them into gift, baby, burden and other baskets from her mother, Theresa Jackson. Sue is a Washoe Native, who was raised on the reservation in Dresslerville and now lives in Carson City. She gave up making baskets while raising her family, but promised her mother before she passed away that she would carry on the family and tribal tradition of basket making. Sue has since taught her daughter, Cynthia Kannan, through a Folklife Apprenticeship, and has been part of other apprenticeships to both learn (how to find and use bracken fern for basket design) and teach Washoe basketry. Sue spends much of her time teaching about Washoe culture and basketry in classrooms, museums and other settings. Sue was the recipient of the Governor's Arts Awards for Excellence in Folk Arts in 2003.

Mohammad Darehbaghi

Though he grew up in Tehran, Iran, Mohammad has lived in Las Vegas since the mid 1990s. He studied and apprenticed with master artists in his home country, studying with one of the highest level masters for 12 years in order to reach a level of Tahzib (Persian rug design) and miniature painting in which Mohammad himself could be a master and could pass on his knowledge and skills to others. He is now one of the highest-level master painters (level two). He has been a master artist in the Folklife Apprenticeship Program teaching miniature sketching, design, and use of gouache paint and paint brush strokes, and demonstrates his painting at art shows.

Bernadine DeLorme and Linda Johnson-Comas

Bernadine "Bernie" is a Shoshone Native who was born in Duckwater and now lives in Reno. She learned about willow baskets and decoration from her mother, Lilly Sanchez (who was a master in the apprenticeship program and a Governor's Arts Award recipient in 1997), and specializes in beadwork designs on her baskets. Linda is a Paiute/Washoe Native born and raised in Reno who now lives in Sparks. Bernie has been making willow and beaded baskets for over 30 years. Bernie used to live across the street from Linda and saw that Linda already had skills as a beadworker. Bernie taught Linda how to perfect the Shoshone process of weaving willow baskets and creating beaded designs to cover them through a Folklife Apprenticeship in 1997. Linda was also a master in the Folklife Apprenticeship program and has taught her daughter and a friend willow coil basketry. Both women demonstrate their coiled willow basketry and beadwork designs and teach others at various workshops, events and festivals.

Barbara Lierly

Barbara grew up in Illinois but has been a long-time resident of Las Vegas. She is a second generation Pole, and though she learned Polish foodways and holiday celebrations from her family, she never learned other traditional Polish arts and crafts until she became an apprentice, learning Polish *Wycinanki*, or paper cutting, under Frances Drwal in 1997 through the Folklife Apprenticeship Program. Barbara quickly picked up the finer points of folding and cutting colored paper and creating designs based on patterns in nature. Her papercuts often include birds and other



Nevada Arts Council
TEACHER LESSON GUIDE

Biographies - continued

animals, leaves and flowers. She has demonstrated and taught Polish papercutting in her classrooms (she is a teacher) and at various events.

Virginia McCuin

Virginia lives in Silver Springs, but grew up on a ranch in Tonopah. As a youngster, she watched and learned basic traditional art (metal work) methods by working a forge for her father who was a blacksmith. As an adult she first learned to create design and engrave in leather and later learned the techniques for silver and gold jewelry through observation, classes at UNLV, and trial-and-error. She creates hand-engraved and three-dimensional pieces designed through the lost wax casting method. The cowboy and Western designs in her jewelry and other silver and gold pieces reflect her heritage and the ways of life she knows—expressions of ranching and Nevada. Virginia teaches and demonstrates her methods at shows and events throughout the West and across the country. Virginia has been master in the Folklife Apprenticeship program and received the Governor's Arts Award for Excellence in Folk Arts in 2004.

Vilma Parra, Maria Sanchez, and Elena Nunta

The embroidered pieces in the exhibit were made by Vilma Parra and Maria Sanchez, the children of Elena Nunta. Elena taught Vilma and Maria Shipibo-Peruvian arts both informally and through a Folklife Apprenticeship. The three worked together to create many pieces, whether through the teaching-learning process or an actual group endeavor, therefore Elena Nunta's name is part of the exhibit, even though the pieces are identified in embroidered letters as Vilma's and Maria's. The Shipibo are an Indian group in Puculpa—an area of the Amazon Jungle in Peru. Vilma was born in Puculpa, Peru and later moved to Lima. She began learning traditional Shipibo arts, including embroidery and weaving, from her mother when she was ten years old. Maria was born in Lima, Peru and began learning beadwork, embroidery and weaving from her mother when she was eight years old. All three now live in Las Vegas. The designs in the embroidered and woven pieces are the same that have been used and repeated from Shipibo ancestors, and reflect the spiritual and natural worlds.

Everett Pikyavit

Everett is a member of the Southern Paiute and Goshute Native American tribes. He lived on the Moapa reservation outside Las Vegas when he created the baskets for *The Texture and Weave of Traditional Arts* exhibit, but has since moved to the East Coast. He was influenced in his basket making by his grandmother who taught Everett to identify local native plant materials and gather them to make baskets. He waited to start weaving baskets until he was an adult and drew on what he remembered about his grandmother's techniques, as well as studying historic museum baskets to decipher how the different types of baskets were made. He makes a wide variety of basket types (burden, cradleboard/baby baskets, water jugs), and uses a broad range of natural materials (willow, cat's claw, devil's claw, ochre, pitch) and different type of weaving styles (open, close and tightly woven). He has taught and demonstrated his basketry at events throughout the country.



Nevada Arts Council
TEACHER LESSON GUIDE

Biographies - continued

Larry Schutte

A Tuscarora resident for many years, Larry now lives in Tonopah. He has worked in Idaho and Nevada as a cowboy most of his life. He learned the intricacies of horsehair twisting from another buckaroo twenty years ago. He specializes in both human and horsehair mecartys, or ropes, and has passed on his knowledge of horsehair mecartys to his son, John, as a master artist in the Folklife Apprenticeship program, as well as teaching this art form to other ranchers. He has devised his own machines and processes that help him separate the different colored hair and make it easier to twist together strong, yet soft ropes that have the beauty of an art piece, but are functional parts of horse gear.

Toni Schutte

Toni lives in Tonopah and was influenced by her husband, Larry Schutte, and other cowboys who were producing detailed designs by hitching horsehair on equine gear on the ranches in her region. She apprenticed with Doug Krause in 1989 and became an accomplished horsehair hitching artist in her own right, creating hitched horsehair that decorates horse head gear and reins, as well as other pieces such as keychains.

Randy Stowell

Raised in the northern corner of Elko County, and now living south of Ely, Randy learned how to braid rawhide into reins, headstalls and other horse gear from his father and from watching other ranchers. He is well known for his tightly woven, durable, and attractive custom-designed gear. He takes great care to do every part of the rawhide process, from preparing the cow hide, cutting it into even strips, to braiding and tying the knots that decorate the final piece. He has been a master in the Folklife Apprenticeship program and teaches others as well.

Zoria Zetaruk, Luba Eads and Natalie Pruc

Zoria's parents were Ukrainian immigrants from Alberta, Canada, but she has lived in Las Vegas for many years. She learned how to make traditionally decorated *pysanky* (meaning: written) eggs from her mother. The eggs are typically decorated with flowers, animals, stars and crosses and other Christian and pre-Christian symbols welcoming rebirth and the rites of spring. Though they are an Easter tradition—Zoria teaches how to dip the eggs in dyes, draw the designs in wax, and complete the process until the wax is melted and only the design appears—year round. She has taught Luba Eads and Natalie Pruc through her classes at the Dula Senior Center and in the Folklife Apprenticeship Program, and all three have demonstrated and taught *pysanky* in classrooms, at festivals and other events. Zoria was the 2000 recipient of the Governor's Arts Award for Excellence in Folk Arts.



Nevada Arts Council
TEACHER LESSON GUIDE

Jeanne Harrah Johnson, Curator and Author of Educational Materials

Jeanne Harrah Johnson is the Coordinator of the Folklife Program at the Nevada Arts Council. She joined the staff in 1998. She co-manages the Folklife Opportunity Grant Program, coordinates and implements cultural and heritage inventories and surveys, organizes and manages traditional arts and culture exhibits, events, educational programming, and supervises the Folklife Apprenticeship Program, participates in research, fieldwork documentation, and writing. She was an oral historian for several years as an independent contractor, then with the University of Nevada, Reno (1995-1996), and with Indiana University, Bloomington (1983-1992). She has a B.A. in Cultural Anthropology from UC Berkeley, and an M.A. and a Ph.D. in Folklore from Indiana University.

Anne F. Hatch, Editor and Co-Creator of Educational Materials

Anne F. Hatch joined the Nevada Arts Council – Southern Office as Folklife Program Associate in March 2004 to serve Southern Nevada and the Las Vegas metropolitan area. She is responsible for managing the Nevada Folklife Apprenticeship Program. Through field documentation, she identifies local folk musicians, dancers and artisans who are eligible for various Folklife programs and other general NAC resources. Prior to her move to Nevada, she served as Program Officer at the Utah Humanities Council (2000-2004) and as Folk Art Specialist at the Utah Arts Council (1992-2000). Anne has a B.A. in Anthropology from Oberlin College, Ohio, and an M.A. in American Studies/Folklore from Utah State University

Andrea Graham*

Andrea Graham is an independent folklorist based in Pocatello, Idaho, where she provides consulting, planning, research, fieldwork, writing services and undertakes independent projects. She served as the Folk Arts Program Coordinator for the Nevada Arts Council from 1990 through 2000, and is currently working on projects in Idaho, Utah, Nevada and South Dakota. She has an M.A. in Folklore and Folklife from the University of Pennsylvania, and has worked in public folklore since 1980.

Though not on-site while **The Texture and Weave of Traditional Art exhibit and the educational materials were created, in many respects, Andrea Graham is a Guest Curator. Many of the art pieces, quotes and narrative descriptions were drawn from Andrea Graham's apprenticeship fieldwork at the Nevada Arts Council and her curation of **Handed Down: Nevada's Living Folk Arts**, an exhibit with an accompanying booklet produced in 1999. Guidance and select lesson plans were modeled after Andrea's 1991 publication: **Nevada Folklife, A Curriculum Unit for Junior High and Middle School Students**.*



Nevada Arts Council
TEACHER LESSON GUIDE

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Nevada Arts Council
TEACHER LESSON GUIDE

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The Texture and Weave of Traditional Art
Nevada Arts Council
TEACHER LESSON GUIDE

Web Resources

Education and Curriculum

Cultural Arts Resources for Teachers and Students

A virtual extension of City Lore's educational programs and its National Network for Folk Arts in education at <http://www.carts.org/>

Louisiana Voices: An Educator's Guide to Exploring our Communities and Traditions, on line statewide curriculum model via Louisiana Division of the Arts Folklife Program.

http://www.Louisianafolklife.org/edu_home.html

Wisconsin Folks. Guide to traditional artists, lesson plans and other educational materials at:

<http://arts.state.wi.us/static/folkdir/index.htm>

Ukrainian Eggs and Culture

<http://parentseyes.arizona.edu/folkarts/pysanky.html>

http://www.tryzub.com/Sofia_Zielyk/

<http://pages.prodigy.net/l.hodges/ukraine.htm>

Shipibo Embroidery

<http://www.biopark.org/peru/crafts/shipibo/shipibo.html>

http://design.ucdavis.edu/collection/collection_gallery1_3.html

Paiute

<http://www.plpt.nsn.us/>

VISUAL ARTS: Knowledge

Content Standard 1.0: Students know and apply visual arts media, techniques, and processes.

| By the end of Grade 3 , students know and are able to: | By the end of Grade 5 , students know and are able to do everything required in earlier grades and: | Students who elect to take an art class at the middle school level know and are able to do everything required in earlier grades and: | Students who elect to take an advanced art class at the secondary level are able to do everything required in earlier grades and: | |
|---|---|--|--|-----------|
| | 1.5.1. Determine differences between media, techniques or processes in works of art (e.g. the transparency of watercolor vs. the opaqueness of tempera). | 1.8.1 Compare and contrast the use of media, techniques, and processes in works of art. | 1.12.1 Justify application of media, techniques, and processes in one's own work. | Knowledge |
| | 1.5.2 Examine how different media, techniques, and processes cause different responses (e.g. Look at two-dimensional vs. three-dimensional works of art). | 1.8.2 Analyze one's own selection and use of media, techniques, and processes to elicit intended responses. | 1.12.2. Evaluate responses to one's own work and apply findings to subsequent works of art. | Response |
| 1.3.3 Use different media, techniques, and processes to produce works of art. | 1.5.3 Create artworks using various media, techniques, and processes to communicate ideas. | 1.8.3 Use and explain why various media, techniques, and processes are used to produce works of art that communicate ideas and experiences. | 1.12.3 Create works of art that demonstrate an understanding of a variety of media, tools , techniques, and processes (e.g. traditional and emerging technologies). | Creation |

Emerging technologies – complex machines introduced recently in the study and creation of art, e.g., computers, digital cameras, lasers, video equipment.

Media –categories for grouping artworks according to the materials used, e.g., drawing, painting, sculpture.

Processes – A progression of activities using several techniques, e.g., taking pictures, developing the film, then printing the photographs.

Techniques – Methods used in creating works of art, e.g., applying thick opaque paint vs. thinning paint for transparency.

Three-dimensional – Having height, width and depth or thickness.

Tools – instruments and equipment used by students to create and learn about art, e.g., pencils, brushes, scissors, brayers, easels, knives, kilns, cameras, etc.

Two-dimensional – flat, having only height and width.

VISUAL ARTS: Application

Content Standard 2.0 Students use knowledge of visual characteristics, purposes, and functions.

| By the end of Grade 3 , students know and are able to: | By the end of Grade 5 , students know and are able to do everything required in earlier grades and: | Students who elect to take an art class at the middle school level know and are able to do everything required in earlier grades and: | Students who elect to take an advanced art class at the secondary level know and are able to do everything required in earlier grades and: | |
|--|---|--|---|--------------------------------------|
| 2.3.1 Identify selected elements of design and principles of design in nature and in works of art. | 2.5.1 Describe various visual characteristics of art (e.g. sensory, formal, technical, and expressive). | 2.8.1 Analyze and evaluate the effects of visual characteristics in works of art. | 2.12.1 Defend an interpretation of visual characteristics in works of art. | Knowledge: Visual Characteristics |
| | 2.5.2 Identify and describe possible purposes and/or functions of art (e.g. The purpose for a pot's decoration might be to tell a story while the pot's function might be storage). | 2.8.2 Analyze and evaluate a variety of artworks to determine purposes and/or functions. | 2.12.2 Defend interpretations of purposes and/or functions in art. | Knowledge: Purposes/Functions |
| | 2.5.3. Explain how visual characteristics, purposes, and/or functions of art may cause different responses. | 2.8.3 Discuss why visual characteristics, purposes, and/or functions may be effective in works of art. | 2.12.3 Analyze the effectiveness of and relationships among visual characteristics, purposes, and/or functions in works of art. | Response |
| 2.3.4 Use elements and principles of design to create works of art. | 2.5.4. Select and use specific visual characteristics to communicate. | 2.8.4 Explain how one's own artwork employs various visual characteristics to communicate. | 2.12.4 Create artworks that manipulate visual characteristics to convey complex ideas. | Creation |

Analyze – to identify and examine separate parts as they operate independently and together in creative works.

Elements of design – line, shape, color, value (range of light to dark tone), texture (how a surface feels), space and form (the three-dimensional aspect of shape). For further information, see Glossary.

Evaluate – to examine carefully to determine the worth of an art work.

Expressive – properties that communicate mood. They may be literal, metaphorical or symbolic.

Formal – the organization of art elements through the principles of design.

Functions – the physical use for which an art object is especially suited.

Principles of design – specific ways to organize the elements of design. For further information, see Glossary.

Purpose – the reason for which an art object is created; the role art may play in a larger context, such as in society or culture.

Sensory – properties experienced with the senses, such as line, shape, form, color, value, texture and space (the elements of design).

Technical – the use of tools, media and methods for making works of art.

Visual characteristics – distinguishing traits, qualities or properties that may be seen and identified in works of art.

VISUAL ARTS: Content

Content Standard 3.0: Students choose, apply, and evaluate a range of subject matter, symbols, and ideas.

| By the end of Grade 3 , students know and are able to: | By the end of Grade 5 , students know and are able to do everything required in earlier grades and: | Students who elect to take an art class at the middle school level know and are able to do everything required in earlier grades and: | Students who elect to take an advanced theater class at the secondary level know and are able to do everything required in earlier grades and: | |
|---|---|---|---|------------------------|
| | 3.5.1 Discuss how subject matter, symbols, and ideas produce meanings in works of art. | 3.8.1 Explain the origins of specific subject matter, symbols, and ideas. | 3.12.1 Evaluate the significance of specific subject matter, symbols, and ideas in works of art. | Visual Characteristics |
| 3.3.2 Create artwork that demonstrates choice of subject matter and symbols to communicate meaning. | 3.5.2 Produce a work of art that demonstrates the ability to convey meaning by integrating subject matter and symbols with ideas. | 3.8.2 Plan and produce works of art that use a range of subject matter, symbols, and ideas from varied times and places to communicate meaning. | 3.12.2 Plan and produce a work of art that displays the ability to choose subject matter, symbols, and ideas to communicate intended meaning. | Creation |
| | 3.5.3 Explain the way subject matter, symbols, and ideas are chosen to present meaning in student artwork. | 3.8.3 Analyze the degree to which subject matter, symbols, and ideas are successfully used to communicate meaning. | 3.12.3 Evaluate and defend the validity of sources and the manner in which subject matter, symbols, and ideas are used in artworks. | Response |

Subject matter – that which is represented in a work of art, e.g., landscape, portrait, nature studies, etc.
 Symbol – a form, image, sign or subject representing a meaning other than its outward appearance.

VISUAL ARTS: Context

Content Standard 4.0: Students understand the visual arts in relation to history and cultures.

| By the end of Grade 3 , students know and are able to: | By the end of Grade 5 , students know and are able to do everything required in earlier grades and: | Students who elect to take an art class at the middle school level know and are able to do everything required in earlier grades and: | Students who elect to take an advanced theater class at the secondary level are able to do everything required in earlier grades and: | |
|---|--|--|--|-----------|
| | | 4.8.1 Categorize and discuss visual characteristics of selected works of art in relationship to a variety of historical and cultural contexts. | 4.12.1 Analyze and interpret artworks from various cultures and times regarding context and purposes. | Knowledge |
| 4.3.2 Identify works of art as belonging to particular cultures, times, or places. | 4.5.2 Associate a variety of artworks with cultures, times, and places. | 4.8.2 Describe the purpose and discuss the meaning of specific art objects within varied cultures, times, and places. | 4.12.2 Analyze characteristics and interpret meaning of art from various times, cultures, and places. | Response |
| 4.3.3 Create a work of art that is influenced by a particular historical period or culture. | 4.5.3 Create works of art that demonstrate historical and cultural influence. | 4.8.3 Research a culture and create an artwork that demonstrates how historical and cultural factors influence visual characteristics. | 4.12.3 Analyze their own artwork in relation to historical, aesthetic , and cultural influences. | Creation |

Aesthetic – see aesthetic response, aesthetic position, aesthetic and critical analysis.

VISUAL ARTS: Interpretation

Content Standard 5.0: Students analyze and assess characteristics, merits, and meanings in their own artwork and the work of others.

| By the end of Grade 3 , students know and are able to: | By the end of Grade 5 , students know and are able to do everything required in earlier grades and: | Students who elect to take an art class at the middle school level know and are able to do everything required in earlier grades and: | Students who elect to take an advanced art class at the secondary level are able to do everything required in earlier grades and: | |
|---|--|--|--|----------------------------|
| | 5.5.1 Compare and contrast characteristics of art. | 5.8.1 Interpret artwork based on various characteristics such as themes, styles , purposes, and subject matter. | 5.12.1 Evaluate artwork based on various characteristics such as themes, styles, purposes, and subject matter. | Knowledge: Characteristics |
| | 5.5.2 Identify merits in artworks. | 5.8.2 Differentiate among degrees of merit in various works of art. | 5.12.2 Establish criteria and use them to assess merits of artwork. | Knowledge: Merits |
| 5.3.3 Discuss possible meanings of art. | 5.5.3 Describe meanings of art. | 5.8.3 Analyze and generate new meaning of their artwork and the work of others. | 5.12.3 Examine and evaluate a variety of techniques for communicating meanings, ideas, attitudes, views, and intentions. | Knowledge: Meaning |
| | 5.5.4 State preferences for characteristics, merits, and meanings in art. | 5.8.4 Develop and explain a personal position of aesthetic and critical analysis of an artwork. | 5.12.4 Develop a personal aesthetic position and defend its degree of success when applied to works of art. | Response |

Aesthetic and critical analysis: examination and judgement of works of art, drawing on theories of aesthetics and stages of art criticism.

Aesthetic position – a viewpoint concerning the nature of art, such as formalism, functionalism, hedonism, expressionism, and realism.

Criteria – standards on which a judgement or decision may be based, that is, a requirement for producing or evaluating works of art.

Merit – praiseworthy quality.

Style – the distinctive characteristics contained in the works of art of a person, period of time, geographic location, or culture.

Theme – a subject or topic of artistic representation.

VISUAL ARTS: Cross-curricular

Content Standard 6.0: Students demonstrate relationships between visual arts, the other arts, and disciplines outside the arts.

| By the end of Grade 3 , students know and are able to: | By the end of Grade 5 , students know and are able to do everything required in earlier grades and: | Students who elect to take an art class at the middle school level know and are able to do everything required in earlier grades and: | Students who elect to take an advanced art class at the secondary level are able to do everything required in earlier grades and: | |
|---|--|--|--|------------------------------------|
| | | 6.8.1 Explain how the basic principles of art are similar to principles of other disciplines (e.g. contrast, balance, dominance). | 6.12.1 Analyze how ideas, issues, and themes of a particular period manifest themselves in the visual arts and make parallel connections with other disciplines. | Integration with Other Disciplines |
| | | 6.8.2 Research and analyze the relationships between the visual arts and other arts in terms of basic principles and subject matter (e.g. rhythm and movement). | 6.12.2 Compare the use of materials, techniques, media, and processes of the visual arts with those of other art disciplines. | Integration with Other Fine Arts |
| | | 6.8.3 Create works of art reflecting principles common to the arts and multiple disciplines. | 6.12.3 Create works of art that reflect the research of multiple disciplines. | Creation |

Visual Arts – a broad category including the traditional arts such as drawing, painting, printmaking, sculpture; communication and design arts such as film, television, graphics, product design; architecture and environmental arts such as urban, interior, and landscape design; folk arts; and works such as ceramics, fibers, jewelry, works in wood, paper, and other materials.