



Cultural Heritage Unit Overview

Unit 3

Unit Overview

This unit provides an in depth look at the cultural heritage of the Ute People. Students will explore the music and historic background of the Bear Dance in addition to a brief introduction to the ways in which the Ute People celebrate the seasons. Students will also study the art and music of the Ute People and how it is still part of Ute culture today.

Essential Understanding #3:

Culture is a result of human socialization. People acquire knowledge and values by interacting with other people through common language, place (land), and community. In Colorado, there is distinct cultural diversity among the Ute Tribes that span history from time immemorial to the present day. Each nation’s distinct and unique cultural heritage contributes to modern Colorado. These foundations continue to influence Ute cultural heritage, relationships, and interactions today.

Lesson	Lesson Title	Time Frame
Lesson #1	The Bear Dance	45 minutes
Lesson #2	Celebration of the Seasons	30 minutes
Lesson #3	Beadwork as Art	45 minutes
Lesson #4	A Basket’s Story	60 minutes
Lesson #5	The Music of the Ute	30 minutes
Lesson #6	The Ute Language	30 minutes
Lesson #7	Contemporary Ute Artists	60 minutes

Colorado Academic Standards-Social Studies:

- **CO State History Standard 1: GLE #1**

- EO.a.-*Draw inferences about Colorado history from primary sources such as journals, diaries, maps, etc.*
- EO.c.- *Explain, through multiple perspectives, the cause-and-effect relationships in the human interactions among people and cultures that have lived in or migrated to Colorado. For example: American Indians, Spanish explorers, trappers/traders, and settlers after westward expansion.*





Cultural Heritage Unit Overview

Unit 3

- **CO State Geography Standard 2: GLE #1**
 - EO.a. *Answer questions about Colorado regions using maps and other geographic tools.*
 - EO d.- *Illustrate, using geographic tools, how places in Colorado have changed and developed over time due to human activity.*
- **CO State Geography Standard 2: GLE #2**
 - EO.a. *Describe how the physical environment provides opportunities for and places constraints on human activities.*
 - EO.c. *Analyze how people use geographic factors in creating settlements and have adapted to and modified the local physical environment.*

Colorado Academic Standards-Reading, Writing, and Communicating:

- **CO State Reading, Writing, and Communicating Standard 1: GLE #2**
 - EO.a. *Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace. (CCSS: SL. 4.4)*
- **CO State Reading, Writing, Communicating Standard 2: GLE#1**
 - EO.a.- *Use Key Ideas and Details to:*
 - i. *Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text. (CCSS: RL.4.1)*
- **CO State Reading, Writing, Communicating Standard 2: GLE #2**
 - EO.c.-*Use integration of Knowledge and Ideas to:*
 - i. *Interpret information presented visually, orally, or quantitatively (for example: in charts, graphs, diagrams, timelines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears. (CCSS: RI.4.7)*
- **CO State Reading, Writing, Communicating Standard 2: GLE #3**
 - EO.b.-*Read with sufficient accuracy and fluency to support comprehension. (CCSS: RF.4.4)*
 - i. *Read grade-level text with purpose and understanding. (CCSS: RF.4.4a)*
- **CO State Reading, Writing, Communicating Standard 3: GLE #4**
 - EO.a.-*Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. (CCSS: L.4.1)*
 - i. *Use relative pronouns (who, whose, whom, which, that) and relative adverbs (where, when, why). (CCSS: L.4.1a)*
 - ii. *Form and use the progressive (for example: I was walking; I am walking; I will be walking) verb tenses. (CCSS: L.4.1b)*
 - iii. *Use modal auxiliaries (for example: can, may, must) to convey various conditions. (CCSS: L.4.1c)*





Cultural Heritage Unit Overview

Unit 3

- *iv. Order adjectives within sentences according to conventional patterns (for example: a small red bag rather than a red small bag). (CCSS: L.4.1d)*
- *v. Form and use prepositional phrases. (CCSS: L.4.1e)*
- *vi. Use compound subjects (for example: Tom and Pat went to the store) and compound verbs (for example: Harry thought and worried* about the things he said to Jane) to create sentence fluency in writing*
- *vii. Produce complete simple, compound, and complex-sentences.*
- *viii. Recognize and correct inappropriate fragments and run-ons. (adapted from CCSS: L.4.1f)*
- *ix. Correctly use frequently confused words (e.g., to, too, two; there, their). (CCSS: L.4.1g)*
- **CO State Reading, Writing, Communicating Standard 4: GLE #1**
 - *EO.b.- Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources. (CCSS: W.4.8)*
- **World Languages Standard 1: Students communicate in a language other than English**
 - *RLE 1.1 Communicate in spontaneous spoken, written or signed conversations on both very familiar and everyday topics using practiced or memorized words and phrases (Interpersonal mode)*
 - *RLE 1.2 Identify the general topic and some basic information in texts that are spoken, written or signed in both very familiar and everyday contexts by recognizing memorized words or familiar words (Interpretive mode)*
 - *RLE 1.3 Present information on very familiar and everyday topics using a variety of practiced or memorized words through spoken, written, or signed language (Presentational mode)*
- **World Languages Standard 2: Students will obtain knowledge and understanding of other cultures**
 - *RLE 2.1 Identify practices to help understand perspectives in the target cultures and the student's own.*

Background Knowledge/Context for Teachers:

Each Colorado Ute tribe has unique traditions and styles of food, music, dress, housing, celebrations, and ceremonies. Today, tribes struggle to maintain their traditions with changing times and external influences. Central to maintaining those traditions is the importance of ceremony and language. To understand the culture of each Colorado tribe means exploring the uniqueness that each individual tribe has to offer.

Understanding Ute Culture <https://www.youtube.com/watch?v=2zpmKYSuj4Q> from the Durango Arts Center (10 min)

Unit Assessment:

Students may create a museum exhibit highlighting the cultural heritage of the Ute People.





Cultural Heritage Background Information

Unit 3

Bear Dance

Bear Dance Welcomes Spring

When the black bear wakes at the end of winter and we hear the first thunder of spring, it is time for the Bear Dance. This marks the beginning of the new year. It shows respect for the sacred bear and gives the Ute people strength. They celebrate the promise of renewal.

The Bear Dance is called *mama-kwa-nhká-pú*, or the “woman-return dance,” because women choose their partners. It’s an endurance test that lasts three days or longer. Couples dance in lines inside a brush corral. Men sing songs and play *moraches*, or “growlers.”

How it began: One story tells how the year’s first thunderstorm led two Ute brothers to a female bear. The great animal, just out of hibernation, stood upright and clawed a tree while moving back and forth. One brother stayed with the bear and learned from her. He returned to his people and taught them the Bear Dance.

Source: This reading is excerpted, with permission, from *The Ute Indian Museum: A Capsule History and Guide* (Denver: History Colorado, 2009).

Bear Dance, May, 2011.



Source: Image used with permission from Jeremy Wade Shockley, *The Southern Ute Drum*.





Cultural Heritage Background Information

Unit 3

Celebration of the Seasons

Storytelling from the Circle of Life

For the Ute People, storytelling was both a form of recreation and a means of educating young people around the campfire, especially during the long, winter nights. Some of the stories were funny, others were deeply religious, and still others helped children understand practical things such as how to use plants. The characters in some of the stories are animals who behave and talk like humans. Some of the animals in the stories are the prairie dog, the bear, the fox, and the coyote. As these stories were passed down from generation to generation, they were changed slightly by the different story-tellers.

Source: This excerpt was adapted from the Southern Ute website <https://www.southernute-nsn.gov/history/>.
Used with permission from the Southern Ute Tribe.

Roland McCook, Ute Indian Tribe, 2011



Source: Photograph used with permission from Jeremy Wade Shockley, The Southern Ute Drum.





Cultural Heritage Background Information

Unit 3

Beadwork as Art

Beading traditions

Ute women have been beading for generations. Before contact with Europeans, we made beads from seeds, shells, and elk teeth. We also used dyes and paints from plants and animals for decoration. Colorful glass beads from Italy and the Czech Republic traveled over new trades routes in the 1700s. The new beads inspired an artistic transformation. We worked with beads in geometric and floral patterns and applied these to shirts, dresses, and moccasins.

Most Ute crafts are made among family and used in ceremonies and everyday life. Many Utes also make crafts for sale. Artists make traditional objects, like baskets, cradleboards, and moccasins. We also innovate by using sports logos in our designs, skateboard decks as canvases, and phone cases for beading.

“Beadwork should be touched. Beadwork should be worn. Beadwork should be alive.”

—Mariah Cuch, Ute Indian Tribe, 2013

A Beaded Ute Saddlebag



Source: Image used with permission from History Colorado.





Cultural Heritage Background Information

Unit 3

Music

Music Tells Stories

Music is integral to Ute dances, games, ceremonies, and storytelling. Drums and rattles accompany singers. Flutes are an important part of the music of courtship. We often sing, or include songs, when we're telling our traditional stories.

The dance songs and war songs of the Ute are accompanied by the morache, the hand drum, and large drum while the hand game songs are accompanied by beating on a horizontal pole.

The morache is used to accompany the songs of the Bear Dance. It is a notched stick rattle with a resonator. The resonator is typically a basket that is placed over a hole in the ground to amplify the sound made by the notched stick.

Source: This reading is excerpted, with permission, from *The Ute Indian Museum: A Capsule History and Guide* (Denver: History Colorado, 2009)



Notched stick for the Bear Dance



A resonator



A Ute using a morache



A Ute hand drum





Cultural Heritage Background Information

Unit 3

The Ute Language

Ute Language Makes Us Ute

The Ute People speak different versions, or dialects, of the same language. Ute ancestors spoke this language but it wasn't written down. In modern times, spellings of the same word vary depending on the dialect that is being recorded. Our language shares structure and vocabulary with the Numic group of languages. Nearby neighbors, the Paiute, Shoshone, Comanche, and Hopi also speak Numic languages.

In the early 1900s, U.S. policies forced the Ute People and other American Indian children to attend English-only government schools. Much of the Ute language was lost after a few generations at these schools. The Ute People now work to keep the language alive. There are classes for children and adults, "word-of-the-day" radio programs, and scholarly efforts.

Some Ute words you'll see in the resource guide:

Nuchuu, Nuu-ciu: the human or the Ute

Nuche: Ute person

Maiku: hello or welcome

Pa ah: water

Tava: sun

Alden Naranjo, Southern Ute Indian Tribe, 2014



Used with permission from Robert L. Ortiz,
The Southern Ute Drum.

Source: This reading is excerpted, with permission, from *The Ute Indian Museum: A Capsule History and Guide* (Denver: History Colorado, 2009)





The Bear Dance

Unit 3 Lesson 1

Lesson Overview:

Through this lesson, students will gain an understanding of the purpose of the Bear Dance and what it means to the Ute People.

Time Frame:

45 minutes

Inquiry Questions:

1. What is the significance of the Bear Dance in Ute culture?
2. What is the women's role in the Bear Dance?
3. What does the story say about why the female bear brought the dance to the two young men?

Colorado Academic Standards-Social Studies:

- **CO State History Standard 1: GLE #1**

- EO.a *Draw inferences about Colorado history from primary sources such as journals, diaries, maps, etc.*

Colorado Academic Standards-Reading, Writing, and Communicating:

- **CO State Reading, Writing, Communicating Standard 2: GLE #1**

- EO.a.- *Use Key Ideas and Details to:*

- *i. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text. (CCSS: RL.4.1)*

Materials:

Painting of the Bear and Sun Dances <https://denverartmuseum.org/edu/object/painting-bear-and-sun-dances>

Images: Musical Rasp and Rubbing Stick

Story: *The Night the Grandfathers Danced*

Ute Bear Dance Chart

Background Knowledge / Contextual Paragraph for Teachers:

The Ute People say that the Bear Dance came from a bear just emerging from hibernation who encountered a young hunter. The bear told the hunter never to kill bears and described the dance. Performing the dance ensured that the Ute People would always be successful hunters.

The Bear Dance became a celebration of spring, and a symbol of the importance of Ute community. In the fall, members of Ute bands separated into extended family groups and found places to settle for the winter. The scarcity of food in the winter made maintaining large communities difficult, so Ute family groups spent the season scattered far from other





The Bear Dance

Unit 3 Lesson 1

members of their band. The Bear Dance expressed the Utes' joy at being able to return to the larger community. Bears, which live in the mountains of the Utes' homeland, are also alienated from the benefits of community in winter.

Many elements of the Bear Dance lend insight into Ute beliefs and values. The dance ground is prepared by creating circular wall of sticks. This wall represents the bear's den. The Utes leave an opening on the eastern section of the wall because the bear likes his den to face east so that the sunlight can warm him. Other symbols of the bear appear throughout the dance. The dancers move to the sound of moraches, notched sticks that are rubbed together. This sound symbolizes a bear growling, the sound of thunder that wakes the bear from hibernation, or the sound of the bear scratching his back on a tree after his long sleep.

The sound of the bear sticks opens the dance, and women use a special dance shawl to pick their partners. Men are not allowed to refuse a dance partner because it would be considered very rude, and a master of ceremonies, called Cat Man or Moosuch, makes sure that every woman's request for a dance is honored. This custom reflects the matriarchal structure of the Ute household. Traditionally, Ute women were responsible for all household equipment and organization. Though this household power did not translate into political power for women, it did guarantee them social esteem. A woman's choice of a partner was important, as couples frequently formed at the Bear Dance.

The Bear Dance is an important social occasion in the Ute year, but all Ute dances and songs hold deep cultural meanings. Dancing represents the connection of the dancer to nature and the forces of life. It is a spiritual experience, and some dances are vital to the celebration of certain spiritual observances. For the Utes, to dance is to place oneself in harmony with the universal forces.

As the Ute People gathered for the Bear Dance, they also looked forward to sharing great meals together. After making due with the roots, seeds, and dried meats that could be easily stored for the winter, spring was a time to celebrate with fresh foods, including fish, young jackrabbits, birds, and other fresh meats.

Contemporary Ute People continue the tradition of the Bear Dance. Though travel is much easier now, the Bear Dance still represents an opportunity to get together with friends and family that live far away. The songs, instruments, and dance moves are the same. People still dress up and celebrate. Some Ute bands now host their Bear Dance celebrations at different times of the year so that people can travel to all the dances. This adaptation to the tradition has helped bring people together more often and strengthened cultural ties.

Source: Used with permission from The Utah Division of Indian Affairs - "*We Shall Remain*" curriculum
<https://utahindians.org/Curriculum/pdf/4thUte.pdf>

Building Background Knowledge for the Student:

Show students the painting entitled, *Painting of Bear and Sun Dances*, on the Denver Art Museum website:

<https://denverartmuseum.org/edu/object/painting-bear-and-sun-dances> - the online version of the painting can be zoomed in on to see the details.

1. Zoom in on a specific part of the painting and ask students:
 - a. What do you notice?





The Bear Dance

Unit 3 Lesson 1

- b. What colors do you see in this painting?
 - c. What adjectives would you use to describe this piece?
 - d. What animals can you identify?
 - e. What do you think is going on in this image?
2. Explain to students that this is a painting that was made by an artist named Louis Fenno sometime in the late 19th century. Fenno was a Ute Indian artist who was active during the late 1800s. He was hired or commissioned to paint these scenes of the Ute Bear Dance and Sundance by the owners of a trading post in Myton, in northwestern Utah. This painting shows two important dances of the Ute People in southern Colorado and Utah. This lesson focuses on the Bear Dance.

Instructional Procedures and Strategies:

1. Show the image of the musical rasp and the rubbing stick. Ask students what they think the objects are used for? Explain to students that the musical rasp and rubbing stick are a very important part of a Ute tradition called the Bear Dance.
2. Read *The Night the Grandfathers Danced* to your students. Ask them to share their favorite parts of the story in an informal discussion.
3. After reading the story, ask the students what they learned about Ute culture after listening to the story.
4. Read through the story again, page-by-page, having them look for clues about Ute culture and values as you go along.
5. Handout out a copy of the Ute Bear Dance Chart for the class to take notes on as the story is reread. Allow students to work with a partner in completing the Ute Bear Dance Chart.
6. Conclude with the Bear Dance video (13 min):
<https://www.southernute-nsn.gov/culture/bear-dance/bear-dance-video/> to show the students a contemporary example of the Bear Dance.

Critical Content

- The purpose of the Bear Dance
- The importance of the Bear Dance as a Ute tradition
- The role of women in the Bear Dance
- The significance of the Bear Dance occurring in spring

Key Skills

- Listen for understanding
- Analyze a primary source
- Discuss elements of the Bear Dance

Critical Language (vocabulary)

Tradition, Bear Dance, growler, Female Bear, Cat Man, shawl, culture, corral, environment, plume, musical rasp, rubbing stick





The Bear Dance

Unit 3 Lesson 1

Variations/Extensions:

Students may wish to learn more about the Bear Dance by reading the stories provided in this lesson.

Formative Assessment:

Students will complete the Ute Bear Dance Chart

Resources:

Southern Ute Cultural Department - Bear Dance video

<https://www.southernute-nsn.gov/culture/bear-dance/bear-dance-video/>

A History of the Bear Dance: <http://www.sudrum.com/top-stories/2015/04/17/history-of-the-bear-dance/>

Texts for Independent Reading or for Class Read Aloud to Support the Content

Informational/Non-Fiction	Fiction
Reading #1: <i>The Bear Dance Today and Yesterday</i> . Excerpted from <i>Early Days of the Ute Mountain Utes</i> . Used with permission from the Ute Mountain Ute Indian Tribe.	Krudwig, V.L. (2004). <i>Searching for Chipeta</i> . Golden, CO: Fulcrum.
Reading #2: <i>The Southern Ute Bear Dance</i> by the Southern Ute Drum. Used with permission from the Southern Ute Indian Tribe. https://www.southernute-nsn.gov/culture/bear-dance/	Raczek, L.T. (1995). <i>The Night the Grandfathers Danced</i> . Flagstaff, AZ: Northland Publishing Company.
	Wyss, T.H. (2005). <i>Bear Dancer: The Story of a Ute Girl</i> . Margaret K. McElderberry Books.





Painting of the Bear and Sundances

Unit 3 Lesson 1

Painting of Bear and Sundances, late 1800s, possibly 1890



Source: Used with permission from the Denver Art Museum

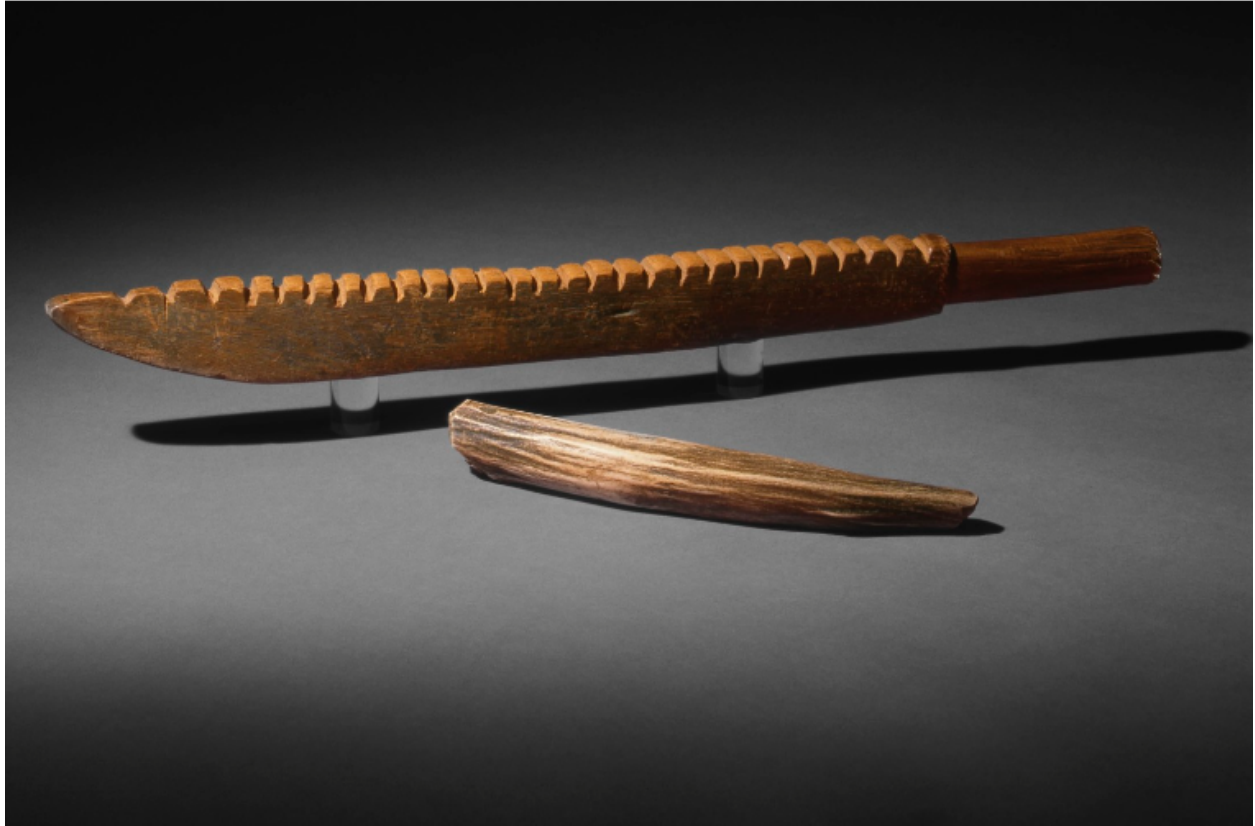
<https://denverartmuseum.org/edu/object/painting-bear-and-sun-dances>





Musical Rasp and Rubbing Stick, early 1900s

Unit 3 Lesson 1



Ute artist, Morache and rubbing stick, early 1900s. Wood, paint, and antler; 23¹/₂ x 2 in. (morache), 10¹/₄ x 1¹/₄ in. (rubbing stick). Denver Art Museum: Native Arts acquisition fund, 1951.72A-B. Photography © Denver Art Museum.

Source: Used with permission from the Denver Art Museum <https://denverartmuseum.org/object/1951.72A-B>





Ute Bear Dance Chart

Unit 3 Lesson 1

Name: _____

Date: _____

Listen to the story *The Night the Grandfathers Danced* and find clues about Ute culture and values. Fill in the boxes below with your answers.

Family	Art
Beliefs	Clothes
Environment	Rules
Fun	Tradition





Ute Bear Dance Chart

Unit 3 Lesson 1

Why is the Bear Dance important to the Ute People?

Why do the Ute People want to teach their culture to the young people of the tribe?





Ute Bear Dance

Unit 3 Lesson 1

Ute Bear Dance Chart Answer Key

Listen to the story *The Night the Grandfathers Danced* and find clues about Ute culture and values. Fill in the boxes below with your answers.

Family Respect for Elders Love and care of babies Babies in cradleboards	Art Colorful clothing Geometric shapes Animal imagery Beadwork and ribbons
Beliefs Giving thanks Dance has meaning Bear Dance is taught to the young	Clothes Special Bear Dance outfit Dance shawl for women and girls Cowboy hats and boots Ribbon shirts
Environment Mountains Warm Spring Trees Cold Winter Bears	Rules Must dance with whomever asks you Must take care of family Must respect your elders
Fun Dancing Music Singing Games Friends	Traditions Annual Bear Dance in the spring Passed on from one generation to the next

Why is the Bear Dance important to the Ute? The Bear Dance is a celebration of spring and the renewal of life. It honors the cycle of life and the protector of the People, the Bear. It is also an opportunity for families to come together to celebrate and enjoy time with each other.

Why do the Utes want to teach their culture to the young people of the tribe? So that the young people will continue the traditions of the People from the early days.





Reading # 1 The Bear Dance Today & Yesterday

Unit 3 Lesson 1

The Bear Dance has been with the People since the early days. It is a celebration of spring and the renewal of life. It honors the cycles of life. Bear is the protector of the People. Our brother Bear represents the strength and power of the Weeminuche Band.

Traditionally, the Bear Dance was held in the spring, during the time of the vernal equinox*. The early People traveled in small family groups most of the year. The Bear Dance signaled a time when the family groups could come together to celebrate and enjoy each other. New friendships were made; old friendships were renewed. Marriage partners were found, and new families were begun.

Southern Ute Bear Dance



Source: Used with permission from Jeremy Wade Shocklev. The Southern Ute Drum.

Today, the Bear Dance is still a time for enjoying the community and oneself. The People are excited, respectful, and happy. There is much laughter and enjoyment. Old friendships are still renewed, and new friendships made during this time.

Today, the People dance for many reasons. Some dance for pleasure.

Some dance for blessings for all of the People who have passed. Some dance for the power of the Bear. Others enjoy wearing their traditional Ute clothing and being part of the social event.

Women who dance in the Bear Dance wear a specially made shawl unless they are traditionally dressed in a buckskin dress, moccasins, beaded belt, and scarf. Today, women wear handmade or store-bought dresses that are plain and long. They do not wear pants nor do they wear high heels. They wear moccasins or comfortable shoes. Today, men wear their best jeans and shirt and sometimes a vest. A very well-dressed man will have on a beaded belt, beaded gloves, and a western hat with a beaded band.





Reading # 1 The Bear Dance Today & Yesterday

Unit 3 Lesson 1

The Bear Dance is shared by all of the Ute bands. In this sharing, we, as a nation, receive blessings, healing power, and spiritual rebirth. The Bear Dance healed the inner spirit of all of the bands during the time of suffering, sorrow, and despair. Today, these gifts are shared with all people who chose to participate.

Now, however, each Sister Tribe does the dance at a slightly different time. This allows the People to participate in their own dance as well as those being held at other locations. The Northern Utes hold their Bear Dance in mid-March. The Southern Ute dance is held during the last week of May. The Ute Mountain Ute Bear Dance is the first week of June, and the White Mesa dance is held during the first week of September.

A special area is designated for the Bear Dance. It is held in this same location year after year. Each year a new brush corral is constructed for the dance. The corral has just one east entrance. It is customary at some of the Bear Dance locations to put two cedar trees by the door. When coming into the corral, attendees bless themselves with the cedar. They do the same when they leave.

The musicians sit in the west side of the Bear Dance corral. They make the Bear Dance music by rubbing a notched stick up and down with a rod. This is done on top of a hollow box so that the sound resonates throughout the corral. They sing the Bear Dance songs. Young men are encouraged to learn how to make the music and join in the singing. Groups of musicians take turns playing the music throughout the days of the Bear Dance.

Traditionally, the Bear Dance began in the morning and ended by evening. It lasted three or four days. Today, the Ute Mountain Ute Bear Dance begins around two o'clock in the afternoon and sometimes lasts until late in the evening. It is held for four days, from Friday through Monday. Disorderly conduct or drunkenness is not allowed during the Bear Dance. The Cat Man will ask a person who is disorderly to leave. His duties are to keep order and successfully close the dance. The Cat Man maintains the dancers with a willow stick. He is always friendly in his work. He makes jokes and teases the dancers.





Reading # 1 The Bear Dance Today & Yesterday

Unit 3 Lesson 1

Today, the Bear Dance Chief sometimes starts the dance by remembering those who are no longer with the People. Then the first song begins. The first song is short while the women pick their partner. This is called ladies' choice. Anyone can dance whether they are married or spoken for, but the women cannot choose their boyfriend, relatives, or husband. If a man is picked who doesn't want to dance, the Cat Man sends him out of the circle. In the early days of the dance, dancers were warned not to be jealous.

Once a partner is chosen, the dancers form two lines. The men are on one side, facing east, and the women on the other, facing west. The rows of dancers link arms or hold hands. The women always begin the dance by taking two steps forward. Then they move back three steps. When they step back, the men step forward, moving toward the women. As the women step forward again, the men step back. The dance proceeds with the men and women moving back and forth together in this way, while staying in step with the rhythm of the music.

If someone falls during the Bear Dance, the dancing stops until the Bear Dance Chief can bless the fallen person. Then the music begins again. Traditionally, young children were not allowed to dance because they would often fall and stop the dance. Today, however, young children are permitted to dance in a separate area on the north side of the corral. The dance no longer stops if the children fall.

Traditionally, the dancers stayed in rows with linked arms or hands. The rows of men and women moved together in time to music that was slower than it is now. Today, the pace of the dance is much faster, and the rows of dancers are closer together. Also, the Cat Man usually separates the dancers into couples rather than leaving them in rows. This is called "cutting" or "being cut."

Southern Ute Bear Dance



Used with permission from Jeremy Wade Shockley,
The Southern Ute Drum.





Reading # 1 The Bear Dance Today & Yesterday

Unit 3 Lesson 1

It is said that when a person reaches the point of exhaustion at the end of the dance, the spirit of Bear will bless them with the strength to go on.

Then they will be dancing with Brother Bear. If a dancer manages not to fall during the entire dance, it is considered good luck. It is called "beating the Bear," which means that the dancer is stronger than Bear. This will bring a good year to everyone at the dance.

By the last day of the dance, friends or family of the exhausted dancers tap them on the shoulder and step in, taking their place to continue the dance. The last dance continues until a couple falls. The Bear Dance Chief blesses the fallen couple, and the Bear Dance ends with a feast for the entire community. At the end of some of the Ute Tribal Bear Dances, the dancers leave tobacco, a cloth, or a feather in the corral. This symbolizes the leaving of personal or family problems behind, such as sickness, so that the dancer can start a new life.

The Bear Dance is a celebration of the cycles of life. It prepares one for the new year, renewed with joy and love.

* vernal equinox - spring

Source: *Early Days of the Ute Mountain Utes*. Used with permission from the Ute Mountain Ute Tribe.

The Bear Dance, 2014



Source: Used with permission from Jeremy Wade Shockley, The Southern Ute Drum.





Celebration of the Seasons

Unit 3 Lesson 2

Lesson Overview:

Students will explore the significance of each of the seasons of the year and the events that help mark the coming of each new season.

Time Frame:

30 min

Inquiry Questions:

1. How do the Ute People mark the coming of each new season throughout the year?
2. Why is the changing of seasons significant to the lives of the Ute People?
3. What are the various activities associated with each season?

Colorado Academic Standards-Social Studies:

- **CO State Geography Standard 2: GLE #1**
 - *EO.a. Answer questions about Colorado regions using maps and other geographic tools.*
- **CO State Geography Standard 2: GLE #2**
 - *EO.a. Describe how the physical environment provides opportunities for and places constraints on human activities.*
 - *EO.c. Analyze how people use geographic factors in creating settlements and have adapted to and modified the local physical environment.*

Colorado Academic Standards-Reading, Writing, and Communicating:

- **CO State Reading, Writing, and Communicating Standard 1: GLE #2**
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 - *i. Read grade-level text with purpose and understanding. (CCSS: RF.4.4a)*
- **CO State Reading, Writing, and Communicating Standard 4: GLE #1**
 - *EO.b.- Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources. (CCSS: W.4.8)*





Celebration of the Seasons

Unit 3 Lesson 2

Materials:

- A copy of Reading #1 *Cycles of the Year* for each student
- Projector or computer for students to participate in History Colorado's "Ute Tribal Paths"
http://exhibits.historycolorado.org/utes/utes_home.html
- Paper for students to create a timeline of a calendar year
- Paper for students to illustrate pictures that match events that occur with the changing of the seasons
- NOTE: Included in this lesson is a story of the Ute Sundance written by Eddie Box Sr. and Trae Seibel, both members of the Southern Ute Indian Tribe. The story explains the tradition of the Sundance. The vocabulary in the story will be challenging for 4th grade students.

Background Knowledge/Contextual Paragraph for Teachers:

The Ute People have traveled with the seasons. Seasons dictate different activities and celebrations among the Ute People. In early spring and into the late fall, men would hunt for large game such as elk, deer, and antelope; the women would trap small game animals in addition to gathering wild plants such as berries and fruits. Wild plants such as the amaranth, wild onion, rice grass, and dandelion supplemented their diet. Some Ute bands specialized in the medicinal properties of plants and became experts in their use, a few bands planted domestic plants.

Late in the fall, family units would begin to move out of the mountains into sheltered areas for the cold winter. Generally, the family units of a particular Ute band would live close together. The family units could acquire more fuel for heating and cooking. The increased family units would also allow for a better line of defense from enemy tribes seeking supplies for the harsh winter weather. The Caputa, Mouache and Weenuchiu wintered in northwestern New Mexico; the Tabeguache (Uncompahgre) camped near Montrose and Grand Junction; the Northern Utes would make their winter camps along the White, Green and Colorado Rivers.

Winter was a time of rejuvenation and the Ute People would gather around their evening fires visiting and exchanging stories about their travels, social, and religious events. This was a time to reinforce tribal customs, as well as repairing tools, weapons and making new garments for the summer.

The Chiefs would announce plans for major events. A primary event that marked the beginning of spring was the annual Bear Dance. The Bear Dance is still considered a time of rejuvenation by the tribe. It is in essence, the Tribes' New Year, when Mother Earth begins a new cycle, plants begin to blossom, animals come out of their dens after a long cold winter.

The Bear awakens from his winter's sleep and celebrates by dancing to welcome the spring. This dance was given to the Ute People by the bear. The Bear Dance is the most ancient dance of the Ute People and continues to be observed by all Ute bands. When many of the various bands gathered for the Bear Dance it allowed relatives to socialize, while at the same time providing an opportunity for the young people to meet and for marriages to be negotiated. On the last day of the Bear Dance, the Sundance Chief would announce dates of the Sundance. (How this story is used is up to the discretion of the teacher).





Celebration of the Seasons

Unit 3 Lesson 2

Building Background Knowledge for the Student:

Ask students to recall what they learned in the last lesson about the Bear Dance. What season does the Bear Dance celebrate? Explain to students that all the seasons are significant in Ute life. This lesson gives them a chance to explore that significance.

Instructional Procedures and Strategies:

1. Read and discuss with students the article title “*Cycles of the Year*,” discussing the four seasons of the year and the significant events that the Ute people take part in during each season.
2. Share the following webpage with students, walking through the different events on the following webpage. <https://www.southernute-nsn.gov/culture/> Read about and discuss significant celebrations in the Ute culture.
3. Have students complete independently or work through as a class the History Colorado Ute Tribal Paths: Living on the Land: Hides for Horses activity.
 - a. Click on the following link: <http://exhibits.historycolorado.org/>
 - b. Choose the link “Ute Tribal Paths”
 - c. Then click on “Hides for Horses”
 - d. Then click “Living on the Land”
4. Using information gathered from the sources, students will construct a timeline.

Critical Content

- The significance of the seasons of the year to the Ute way of life
- The different activities associated with each season
- The different celebrations associated with each season

Key Skills

- Construct a timeline
- Organize events in chronological order

Critical Language (vocabulary)

Sundance, cycles of the seasons, metates and manos, piñon tree, tipis, campsite, pine nuts, desert wash, sagebrush, juniper bark

Variations/Extensions:

Students could create a chart that compares the different seasons.





Celebration of the Seasons

Unit 3 Lesson 2

Formative Assessment Options:

Students can create an annotated pictorial timeline where they illustrate a picture that shows the significant events of the Ute People in each season of the year. Students can then annotate an explanation of the significance of the event shown in their illustration.

Resources:

Significant Ute Celebrations <https://www.southernute-nsn.gov/culture/>

Ute Tribal Paths, History Colorado Online Exhibit <http://exhibits.historycolorado.org/>

Texts for Independent Reading or for Class Read Aloud to Support the Content

Informational/Non-Fiction	Fiction
Reading #1: <i>Cycles of the Year</i> . Adapted from <i>Early Days of the Ute Mountain Utes</i> . Used with permission from the Ute Indian Tribe, Uintah & Ouray.	N/A
Reading #2: <i>The Southern Ute Sundance</i> . As told by Eddie Box Sr. (Southern Ute Tribal Elder) and Trae Seibel, M.Ed. (Member of the Southern Ute Indian Tribe).	

Changing Aspen Leaves in the Fall





Reading #1 Cycles of the Year

Unit 3 Lesson 2

Time

The idea of time has changed in the modern world. Before clocks and schedules for work and school, people thought of time in a much different way. Minutes and hours had little or no meaning. What was important was the length of daylight, the movement of the sun and the stars, and the cycles of the moon. These were connected to the seasons of the year, the most important of all time measurements.

Seasons

To use all their land's resources, the Utes had to move from place to place. They were not tied down to houses and gardens. They moved when the seasons told them to move. The seasons were not measured by a calendar. The seasons were when the weather changed and the plants and animals changed.

The People divided and named the changes of the seasons. The time of year near what we now call March was "Spring Come", or "Melting Side, Snow on One Side of the Trail, Bear Rolls Over in this Time." Around April was "Spring Moon, Bear Comes Out." About August can a time that was "Part Summer, Part Fall, Cricket Sings." Every October was "When Trees Turn Yellow or "Leaves, Everything Dry, Go Hunting Then."



The short days in what is now called December were known as "Cold Weather Here." These names do not fit exactly the months that we know today. They only describe the type of weather that is usually found at that time of the year. The weather, rather than the specific month, set the People's activities.





Reading #1 Cycles of the Year

Unit 3 Lesson 2

Spring

As the snow began to melt, Ute families knew that it was time to move from winter camp. The People gradually followed the melting snow toward their summer camps in the high mountains. It was time to harvest the fresh green plants that grew in the new season.

Summer

Family groups usually returned to the same campsite each summer. They found the tools,



such as the heavy metates and manos (stones for grinding food), that they had stored. Often they stored tools in pits dug under overhangs where not much snow would fall.

After covering them, the People burned fires over the area of the pits. This destroyed the scent so that animals would not dig up what was stored. The People made brush shelters at the campsites. Family members lived in them until they had gathered all the ripe plants, nuts, and seeds.

The family then moved to another place and built another shelter. During the summer, the men hunted. Sometimes men from several families hunted together, but more often they hunted alone.

Autumn

As the first snows of the new season dusted the high peaks of the San Juan Mountains, the Weeminuche people prepared for their return to the desert. Autumn was the time to move camp to the lower areas. There the cold and snow were less severe.





Reading #1 Cycles of the Year

Unit 3 Lesson 2

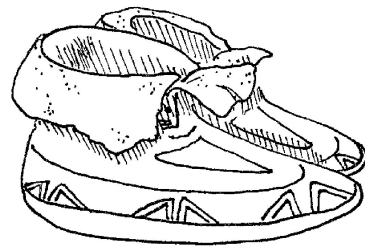
The women dried meat and berries and made bone mush. The family ate these foods in the winter. As family groups moved from the mountains, they camped in the pinyon forests. If it had been a good year for pinyon pine nuts, the families camped and gathered the nuts. In dry years, there were few nuts for gathering.

Autumn was also trading time. Hides and furs were major trade items for the Utes. They traded hides for furs and for pottery, food, and horses. They traded with the Pueblo peoples of New Mexico and the Jicarilla Apaches and later with the Spaniards and Anglo-Americans.

Winter

In the winter, the People set up camps in low river bottoms and desert washes. Women gathered wood along the rivers and washes. They burned the wood to heat their tipis and to cook their food.

During the winter, women made baskets. Earlier in the year, they had gathered and stored willows and other materials. They also made and mended clothes, bags, and moccasins. They made saddles and horse gear from hides and moccasins from sage brush or juniper bark.



The men spent time hunting. They often hunted antelope in groups. Their success depended on the antelope's natural curiosity. Hunter used flags or other lures to attract the animals. Boys hunted rabbits and other small animals. The men also made bows, arrows, and stone knives.

Source: Adapted from *Early Days of the Ute Mountain Utes*. Used with permission from the Ute Mountain Ute Indian Tribe.





Reading #2 The Southern Ute Sundance

Unit 3 Lesson 2

The Sundance ceremony, conducted once a year in the middle of the summer for each Ute Tribe (Southern, Ute Mountain, Northern Ute), is the most important spiritual ceremony in the Ute tradition. Having undergone a series of transformations over the last century, it nevertheless preserves at its core a Ute tradition as old as time, the tradition of tagu-wuni, a Southern Ute Word for the term, “standing thirsty.” That tradition has two major, mutually interlocked aspects to it: the personal and the communal.

At the personal level, a dancer (traditional male) must receive a command, which often comes to him through a dream, and impels him to participate in the ceremony as a dancer. At the visible level, participation involves a four-day, other Sundances may peruse a three-day, fast – abstaining from both food and liquid – conducted inside the Sundance lodge, there undergoing the various ceremonies connected with the Sundance and participating in the dancing itself (where each individual dancer, when aroused by the drumming and singing, dances facing the center pole of the lodge). The center pole, usually a cottonwood tree, in each Sundance lodge depicts the Great Spirit/Creator in physical form. The visible trimmings of the ceremony are the mere shell, within the actual spiritual contents resides. And for the individual dancer, the spiritual contents involve a quest for spiritual power, a purification, an act of communion (or attempted communion) with the Great Spirit. This quest from each individual dancer, the so-called “medicine power” is strictly individual, with very minimal direction from the Sundance Chief. The Sundancer has to reckon with the spiritual world by himself and cope with rigors and pains of the spiritual quest alone, summoning his utmost physical and mental resources. He is not judged or evaluated, the “success” of his quest is purely a matter between





Reading #2 The Southern Ute Sundance

Unit 3 Lesson 2

him and the Great Spirit. And the gained “medicine power,” if indeed obtained, is given to him to use or abuse according to his private vision. That is, however only half of the story.

The communal or social aspect of the Sundance has to do with the fact that the Sundancer does not only partake in the ceremony as an individual. He could very well be, at the same time, a member of a family. And the family pitches their Tipi, shade lodge and/or camp in designated locations around the periphery of the Sundance grounds. The Sundancer comes forward as their representative, and they are there to support him vigorously, both spiritually and physically, in singing, drumming or silent participation. The presence of the family is crucial in giving the Sundancer strength and sustenance as he undergoes his quest-ordeal. It is also crucial in reminding the dancer that, although he is there on his own and the “medicine power” if gained will be his to use, the power is ultimately not his at all, but rather it comes from the ultimate source, the Great Spirit, and is given to him for a purpose, to be used in service of his family and community. The family/community, participating as a more passive audience inside the Sundance lodge, thus has very high stakes in the dancer’s successful quest. And while they are keenly aware of the possibility that the dancer may choose to hoard his gained “medicine power” and use it strictly for his own ends, by their mere presence and support they exert a powerful force upon the dancer to follow the path of mature spirituality and social responsibility, responsibility to his kin as well as to the community at large. The role of the woman also plays a great deal within the Sundance, as they are highly revered. They provide their energetic environment, one of which is deemed as crucial to the dancers. Woman, which are our grandmothers, mothers, daughters and/or nieces, provide support by being one with themselves, exhibiting hard-work in providing herbs (sage, willows, mint) for dancer’s





Reading #2 The Southern Ute Sundance

Unit 3 Lesson 2

non-edible use and taking care of each individual campsite for the related Sundancer and visitors.

With the family serving as the mediating force, the Sundance thus becomes the instrument via which the entire Ute community attempt to achieve spiritual rejuvenation and reinforce the common spiritual power which has traditionally served to bind them together. Our belief is: when our Sundance is, healthy and thriving, our community/tribe receives great benefit. The Sundance becomes both the means of achieving that common bond, and the affirmation of the existence of such a binding power. And so long as the Sundance tradition persists, and so long as Sundancers receive their dream-vision from the Great Spirit and come forward to dance, the survival of the people is assured.

Written By:

Aka Nuche (Ute Name) &
Red Ute
Eddie Box, Sr.
Southern Ute Tribal Elder

Trae Seibel, M.Ed.
Great-Grandson to Eddie Box, Sr.
Southern Ute Tribal Member





Beadwork As Art

Unit 3 Lesson 3

Lesson Overview:

Through this lesson, students will gain an appreciation for the artistic beadwork developed by the Ute People. The Ute People are known for their intricate beadwork, displaying various designs and colors from nature, plus geometric patterns and tribal symbolism. Throughout history, before and after European contact, the Ute People have utilized different materials, such as objects from nature to trade beads and shells.

Time Frame:

45 minutes

Inquiry Questions:

1. What is the history of beadwork?
2. How do the beaded patterns reflect the beliefs and traditions of the Ute People?
3. How do tribal members express their artwork?

Colorado Academic Standards-Social Studies:

- **CO State History Standard 1: GLE #1**
 - *EO.a. -Draw inferences about Colorado history from primary sources such as journals, diaries, maps, etc.*

Materials:

Images: Ute beadwork

Artifact/Object Primary Source Analysis Sheet <http://www.cde.state.co.us/cosocialstudies/pssets>

Reading #1: Ute Beadwork History

Ute Beadwork Pattern worksheet

Background Knowledge /Contextual Paragraph for Teachers:

“Ute women have been beading for generations. Before contact with Europeans, we made beads from seeds, shells, and elk teeth. Colorful glass beads traveled from Europe over new trade routes in the 1700s. The new beads inspired an artistic transformation. We worked with beads in geometric and floral patterns and applied these to shirts, dresses, and moccasins.” (Ute Museum, History Colorado, March 2017). Beadwork patterns depict daily life, celebrations, traditional ceremonies and homage to spirit animals. It is not only art, but each piece has a cultural significance and honoring traditions.

When the Ute People were introduced to the glass bead after contact with traders. The bead colors and designs were influenced by the world around them. The colors the Ute People use primarily were white, yellow, red, black and turquoise. These colors held specific significance ~ white represented the sky; yellow represented the mountains; red represented the





Beadwork As Art

Unit 3 Lesson 3

basins; black represented the underworld; and turquoise represented the vegetation on the mountain slopes. In addition to the colors representing nature, the colors were also tied to the seasons: Spring - red, summer - yellow, autumn/fall - white, and black is tied to winter. Other colors such as pink, butterscotch (orange), and royal blue were introduced in the mid-late 1800's.

With the glass bead from traders, the Ute People created necklaces and chokers. During the 1890's, the designs on these items were influenced, in part, by the central Plains tribes, as well as the Sioux, Arapaho, and Cheyenne. Blocky geometric designs and floral designs were used widely during the mid-20th century.

Building Background Knowledge for the Student:

Place students in groups of 4. Handout the images of Ute beadwork - one to each group. Have students complete the Artifact/Object Analysis Sheet for their beaded object. Then, have students share their observations with the class.

Instructional Procedures and Strategies:

1. Explain to students that the objects they just looked at are examples of Ute beadwork.
2. Students will read, Reading #1: *Ute Beadwork History* to gain understanding of the importance of beadwork within the Ute culture.
3. Talk to students about the importance and significance of the colors used by the Ute People and influence of different tribes on the designs used by the Ute People in their beadwork.

Critical Content

- Tribal history of Ute beadwork
- Beadwork before and after European contact/trading
- Cultural significance of beadwork

Key Skills

- Explain the significance of colors and patterns in Ute beadwork
- Describe the factors that led to changes in Ute beadwork patterns

Critical Language (vocabulary)

Moccasins, loom, saddlebag, symbolism, floral, garments, geometric

Variations/Extensions:

Practice making a beadwork design using the Beading Patterns handout, using diamond patterns and colored pencils.

Challenge: Using creativity and visualizing, students can create their own beading patterns using blank graph paper. Begin with geometric designs to more complicated floral and animal designs.





Beadwork As Art

Unit 3 Lesson 3

Formative Assessment Options:

Students will design their own Ute beadwork pouch, including their rationale for color and design choice.

Resources:

Ute Beadwork Challenge Winners: <http://www.sudrum.com/culture/2015/04/17/beadwork-challenge-winner/>

Texts for Independent Reading or for Class Read Aloud to Support the Content

Informational/Non-Fiction	Fiction
Reading #1: <i>Ute Beadwork History</i> . Text used with permission from the Canyons of the Ancients Visitor Center and Museum Ute Culture Kit.	N/A

Ute Beaded Bracelets



Source: Used with permission from History Colorado.





Ute Beadwork

Unit 3 Lesson 3

Edward Box III's first place winning submission for the Southern Ute Culture Department's Beading Challenge, 2015



Source: Used with permission from the Southern Ute Drum. <http://www.sudrum.com/culture/2015/04/17/beadwork-challenge-winner/>

Ute Beaded Moccasins, c. 1913



Source: Used with permission from History Colorado.

Ute Beaded Pouch, c. 1913



Source: Used with permission from History Colorado.

Ute Saddlebag, c. 1900-1915



Source: Used with permission from History Colorado



Artifact/Object Analysis Sheet

Name: _____

What is the object made out of? Circle all that apply



Bone



Paper



Rock/Stone



Wood



Glass



Leather



Fabric/Cloth



Plastic

Ceramic/Pottery



Other _____

How do you think the object feels? Circle all that apply



Heavy



Light



Smooth



Rough



Hard

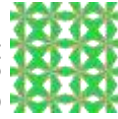


Soft

What color(s) is the object?



What patterns are on the object?



What size is the object?



Small



Medium



Big

What questions do you have?

What do you think the object was used for?

Who do you think would have used the object?

Could it still have a purpose today?

What does the object tell us about the people who used the object?



Ute Beaded Bag

Unit 3 Lesson 3

Ute Beaded Bag, early 20th century



Ute artist, Bag, early 20th century. Hide and beads; 5⁵/₈ x 4¹/₄ in. Denver Art Museum: Gift of Will Spalding, 1926.12. Photography © Denver Art Museum.

Source: Used with permission from the Denver Art Museum. <https://denverartmuseum.org/object/1926.12>

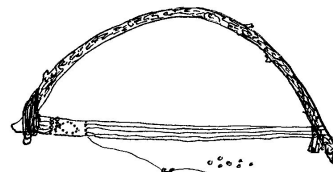




Ute Beadwork Pattern

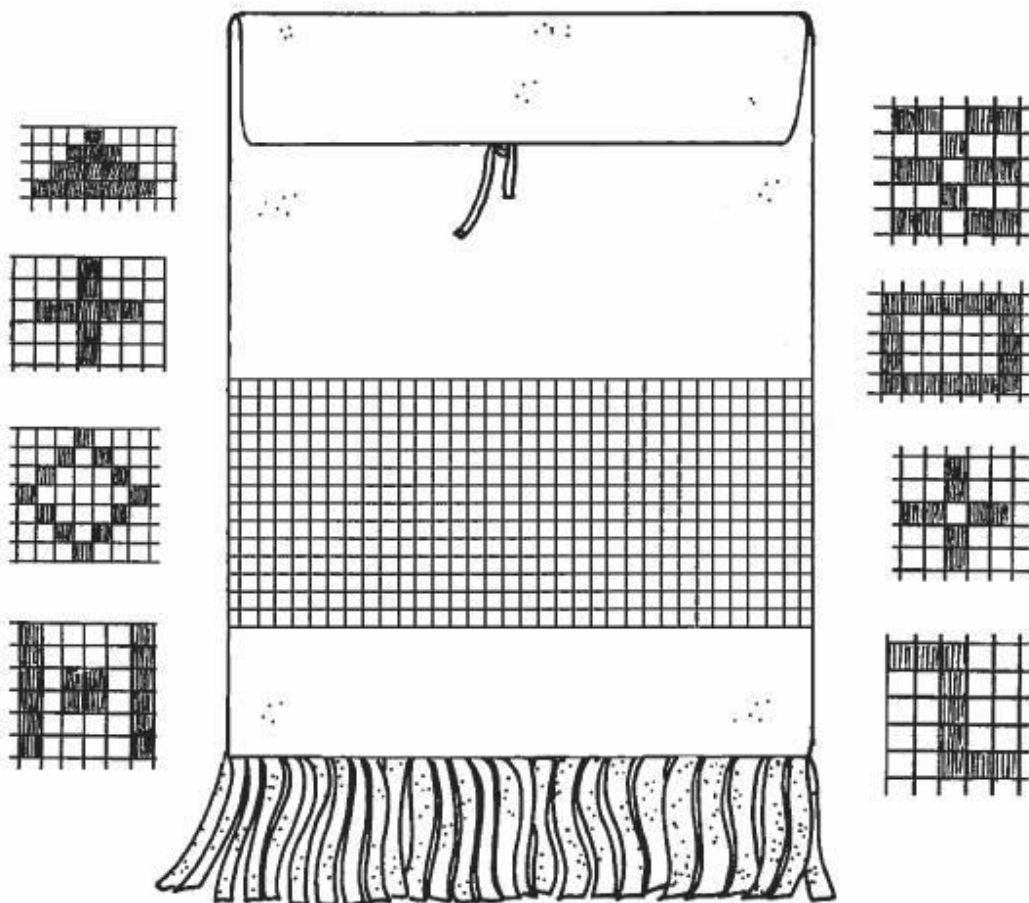
Unit 3 Lesson 3

Beadwork and sewing kept the women busy too. They made clothing for their families. The colorful glass beads they used were obtained by trading skins and meat at the trading post.



Bead loom made from a branch

Create your beaded bag by putting a dot of color in each square. Look at the examples on this page for examples of Ute bead patterns. Which colors will you use and why?



Source: Used with permission, from *We Are the Noochev – A History of the Ute People and their Colorado Connection* by Vickie Leigh Krudwig.





Reading #1 Ute Beadwork History

Unit 3 Lesson 3

The Ute people are renowned for their beadwork on clothing, tools, and household items. The beautiful beaded items were worn during celebrations and community events such as the Bear Dance.

Beginning several hundred years ago, the traditional beading designs slowly changed to reflect personal creativity and influences from other groups with whom the Ute traded. Today, Ute beading styles include bright *floral and *geometric patterns. The beadwork is done on *looms or sewn directly onto *garments such as moccasins, dresses and carrying bags. Beads are also sewn directly onto objects such as bone awls, game pieces, and pencil holders.

In ancient America, people often collected small precious objects such as beads to use in barter or trade; there was no form of money as we know it. Beads were considered to be very valuable because they were difficult to make. Beads were hand drilled with stone points before contact with European traders introduced the use of steel. Beads were also valuable because they were made of rare precious stones, seashells, porcupine quills, and nutshells.

Nomadic people, such as the Ute, had to carry all of their wealth with them from place to place. Wearing beads on clothing and jewelry was a good way of looking good and carrying wealth at the same time.

When European traders met with the Ute and other Native American people, they traded glass beads. Traders often used the beads to trade with the Ute people for furs and other natural materials. The bead designs on Ute clothes became more complex with the new *abundance of beads.





Reading #1 Ute Beadwork History

Unit 3 Lesson 3

Ute women most often did the beadwork. The men did other crafts. Girls and boys gained the skill and coordination for complex handiwork at an early age. By adulthood, they were very good at it.

Some educators today feel that people need more experience with handcrafts to fully develop their minds and hands. They say that creating things makes people feel happy and satisfied. Elders are good mentors for teaching folk skills such as toy making, beadwork, leatherwork, hunting, or cooking.

Native American weavers and bead workers believe that it is important to have good thoughts while creating a beautiful piece of cloth or useful tool. At times, prayers and poems are chanted as the work progresses. The ideas and feelings are thought to be put into the new creation and will be felt by its owners in the near future. Suzan Craig, a museum educator at the Anasazi Heritage Center, wrote the poem, “As I Weave” to demonstrate this idea. Since bad thoughts occur occasionally, minor errors are sometimes made in the construction or design to allow the bad thoughts out.

*abundance: a large amount of something

*floral: relating to flowers

*garments: clothing

*geometric: a part of mathematics that deals with points, lines, angles, surfaces, and solids

*loom(s): a frame or machine that is used to weave threads or yarns to produce cloth, or used to create beadwork

Source: Text used with permission from the Canyons of the Ancients Visitor Center and Museum Ute Culture Kit.





A Basket's Story

Unit 3 Lesson 4

Lesson Overview: Archeologists are tasked with finding artifacts, tools, and other items used by people long ago. They then use those items to determine who the people were and their way of life. These items may not be able to tell us everything, but they do provide clues or pieces to a much larger puzzle. In this lesson, students will use information and their analytical and critical thinking skills to evaluate a Ute Indian basket. They will then use the information they have to determine the Ute People's way of life and develop a creative, short story about how their basket came to be.

Time Frame:
60 minutes

Inquiry Questions:

1. What do these baskets say about the Ute People and their way of life?
2. Is there consistency in the way individuals interpret the same basket?
3. Can history also include parts of an individual's personal experiences and perspectives?

Colorado Academic Standards-Social Studies:

- **CO State History Standard 1: GLE #1**

- *EO.a. Draw inferences about Colorado history from primary sources such as journals, diaries, maps, etc.*

Colorado Academic Standards-Reading, Writing, and Communicating:

- **CO State Reading, Writing, Communicating Standard 1: GLE #2**

- *EO.a. Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace. (CCSS: SL.4.4)*

- **CO State Reading, Writing, Communicating Standard 2: GLE #2**

- *EO.c. Use integration of Knowledge and Ideas to:*
 - *i. Interpret information presented visually, orally, or quantitatively (for example: in charts, graphs, diagrams, timelines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears. (CCSS: RI.4.7)*

- **CO State Reading, Writing, Communicating Standard 3: GLE #4**

- *EO.a. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. (CCSS: L.4.1)*
 - *i. Use relative pronouns (who, whose, whom, which, that) and relative adverbs (where, when, why). (CCSS: L.4.1a)*
 - *ii. Form and use the progressive (for example: I was walking; I am walking; I will be walking) verb tenses. (CCSS: L.4.1b)*
 - *v. Form and use prepositional phrases. (CCSS: L.4.1e)*





A Basket's Story

Unit 3 Lesson 4

- *vi. Use compound subjects (for example: Tom and Pat went to the store) and compound verbs (for example: Harry thought and worried* about the things he said to Jane) to create sentence fluency in writing*
- *vii. Produce complete simple, compound, and complex-sentences.*
- *viii. Recognize and correct inappropriate fragments and run-ons. (adapted from CCSS: L.4.1f)*
- *ix. Correctly use frequently confused words (e.g., to, too, two; there, their). (CCSS: L.4.1g)*

Materials:

Photographs: Ute baskets

Ute basket facts

Video: Solving Mysteries with Archaeologists: <https://www.youtube.com/watch?v=qtfeMrpFsNg>

6 Trait Writing Rubric

Video: Northwest Museums Revive Native American Artifacts to Tell Richer Stories

<https://www.nwpb.org/2018/02/02/northwest-museums-revive-native-artifacts-to-tell-richer-stories/>

Background Knowledge / Contextual Paragraph for Teachers:

The early Weeminuche women excelled at weaving beautiful basketry. Their baskets were used mostly for practical purposes such as carrying and processing food and water. The baskets provided a durable alternative to the pottery of other Indian groups of the time. Baskets were not brittle and did not break as easily as pottery. They were also much lighter and easier to carry, which was especially helpful since the Ute lifestyle required much traveling.

The tradition of basketmaking continues today. While the traditional designs are still used, new designs such as eagles, butterflies, deer, and horses are also being incorporated. These designs are bringing this ancient and enduring art form into the modern world.

Source: *Early Days of the Ute Mountain Utes*. Used with permission from the Ute Mountain Ute Indian Tribe.





A Basket's Story

Unit 3 Lesson 4

Building Background Knowledge for the Student:

Archaeologists are scientists who study the history of humans by looking at what man-made objects were left behind. In this lesson, you will learn what archaeology is, what archaeologists do and how they use artifacts as clues or pieces to a much larger puzzle to tell a story about people long ago.

Imagine if you had to explain how you live to another individual from the future without using words. How would you explain what you do every day, what you wear, what you eat, where you live, your family? You could show them objects you use- your computer, tennis shoes, cell phone, or furniture. Archaeologists rely on objects from the past to learn about the culture or way of life of people long ago.

Archaeology is the science of the study of the past as it relates to people. Archaeology is concerned with studying and conserving or saving the physical remains of past cultures. These remains need to be preserved because they are rare and the information that we learn is very valuable. We learn fascinating information about how people adjusted to their living conditions, their art, food, housing, travel patterns, and other interesting information. Archaeology is not an adventure like you would see in an Indiana Jones movie, although it can be very exciting.

Archaeologists have a great love for our heritage, which includes our recent history as well as ancient, prehistoric cultures. Archaeologists are like detectives, searching for clues to reconstruct and understand the lives of ancient peoples. Each clue they find can bring us all closer to a better understanding of how present cultures developed. Clues can be artifacts like stone or bone tools, pottery, or elaborate ornaments. They can be features, like house mounds, hearths, storage pits and depressions, or burials. Even the smallest stone flake, or fragment of animal bone can help tell the archaeologist more about how people lived in the past.

Source: Missouri Department of Transportation, Northeast District.

<http://www.modot.org/northeast/archeology/archeologists.htm>

Instructional Procedures and Strategies:

1. Begin by holding a picture of a Ute basket and initiate conversation by asking the following questions:
 - a. What do you think this is? Who do you think made it? How was it used? How old is it? What does this say about the people and their way of life? Does this give us any clues as to where they settled and why?
2. Show video: Solving Mysteries with Archaeologists at <https://www.youtube.com/watch?v=qtfeMrpFsNg>
3. Show the Ute basket again and ask, "What do you think this basket's story is?"
4. Show video: Northwest Museums Revive American Artifacts to tell richer stories at <https://www.nwpb.org/2018/02/02/northwest-museums-revive-native-artifacts-to-tell-richer-stories/>
5. Cut out and hand students a picture of a Ute basket. Have them think about the questions that were posed in Step 1. There are 4 pictures of baskets in this lesson, so multiple students will have the same picture.
6. Cut out and hand students puzzle pieces with facts about Ute baskets. You have the flexibility to have students look at these facts individually, in small groups (group according to picture) or as a class.
7. Allow students to look at facts and do additional research on Ute baskets.





A Basket's Story

Unit 3 Lesson 4

8. Explain to students they will put themselves in the shoes of an archaeologist and take the picture of their Ute basket, the information they currently have and any additional research they find to create a short story about how their basket came to be.
9. Review the 6 trait writing rubric that will be used to evaluate their creative, short story.
10. Have 2 students with the same basket share their stories. Discuss similarities and differences between the 2 stories. Ask the following questions:
 - a. Is there consistency in the way individuals interpret the same basket? Is there enough consistency to say anything definitively? What can be considered fact? What can be considered an opinion?
 - b. Can history also include parts of an individual's personal experiences and perspective?

Critical Content

- The importance of archeology
- The importance of baskets to the Ute People
- What determinations can be made from artifacts and the baskets made by the Ute people long ago?
- Can history be, in part, a story most often through the individual experiences of the teller?

Key Skills

- Critically think about artifacts and the roles that they play in human cultures
- Analyze baskets as sources of information about the Ute People
- Compare and contrast 2 stories using the same Ute basket

Critical Language (vocabulary)

Archaeologist, archaeology, artifact

Variations/Extensions:

Students could create their own basket with designs that depict their own family story. Have them share with the class and use oral presentation rubric.

Formative Assessment Options:

Students will write a short story about their Ute basket using minimal facts to describe how their basket came to be. Short story will be evaluated using the 6 trait writing rubric.

Resources:

James, G.W. (1972). *Indian Basketry*. Mineola, NY: Dover Publications.



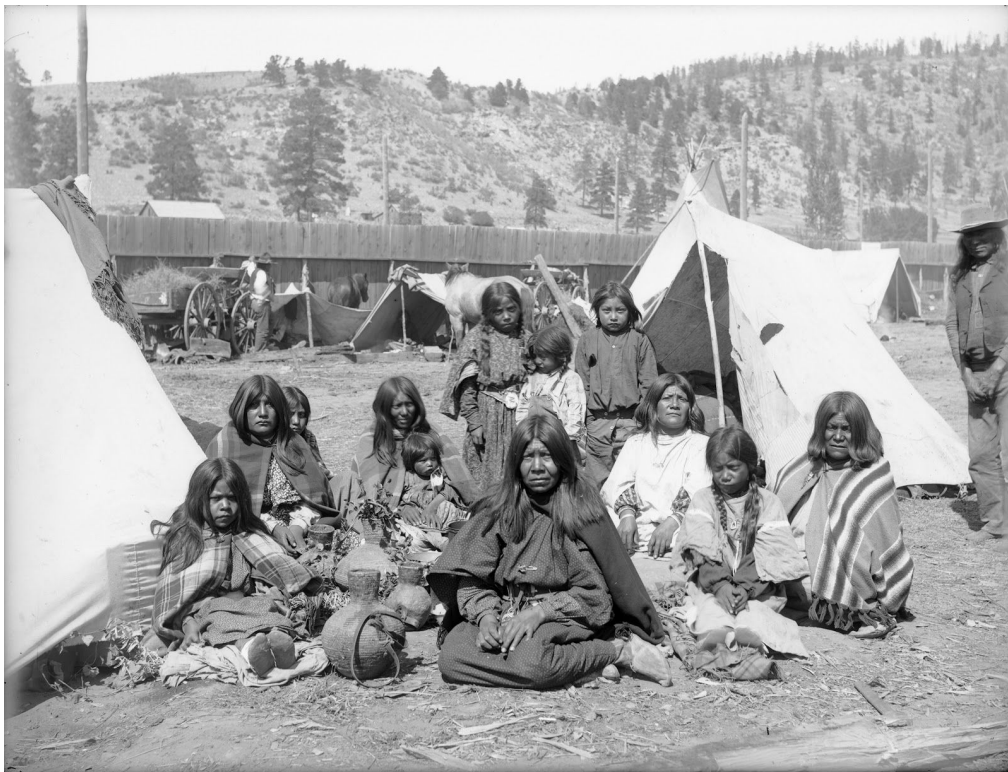


A Basket's Story

Unit 3 Lesson 4

Texts for Independent Reading or for Class Read Aloud to Support the Content	
Informational/Non-Fiction	Fiction
Reading #1 <i>Wuchichach: Ute Baskets</i> . Excerpted from <i>Early Days of the Mountain Ute</i> . Used with permission from the Ute Mountain Ute Tribe.	N/A
Reading #2 <i>Preparation of Baskets</i> . Written By Tavamawisi'uwatipɛ (Morning Cloud) Shawna Steffler from the Southern Ute Tribe	
Christopher, F.J. (2014). <i>Basketry</i> . New York: Adams Press.	

A group of Native American (Southern Ute) women and children are seated together next to tents, probably at a fair in New Mexico. Beside them are several woven water baskets with straps. ~ 1900 - 1910



Source: Photograph used with permission from History Colorado.





Ute Baskets

Unit 3 Lesson 4



Basket-This is a large deep bowl-shaped tray in the style of Navajo baskets but with modern motifs of horses, people, a bird and a sunburst.



Water Jar-Coiled spherical basket with a convex bottom and flared neck. Sumac or Willow. Pitched on the interior. Two leather wrapped handles woven into the lower third of the body.



Wedding Basket-This coiled shallow basket is made with the two-rod-and-bundle coiling technique and non-interlocked stitches. The center start is a round coiled self start. The basket has a false braid finish that is flat on top and goes partly down the sides of the top coil and end abruptly. The designs on the basket consist of opposing triangles with 5 solid triangles in the bottom row, 10 solid triangles in the top row, and a solid horizontal band. The base is a natural brown and the designs are executed in red and black dyes. There is a spirit trail which exists at the point where the false braid ends and begins.



Basket-This basket is made from loose coils and is straight-sided. There are two attached handles. The basket displays checkerboard/linear pattern with natural red-brown, blue, and purple.

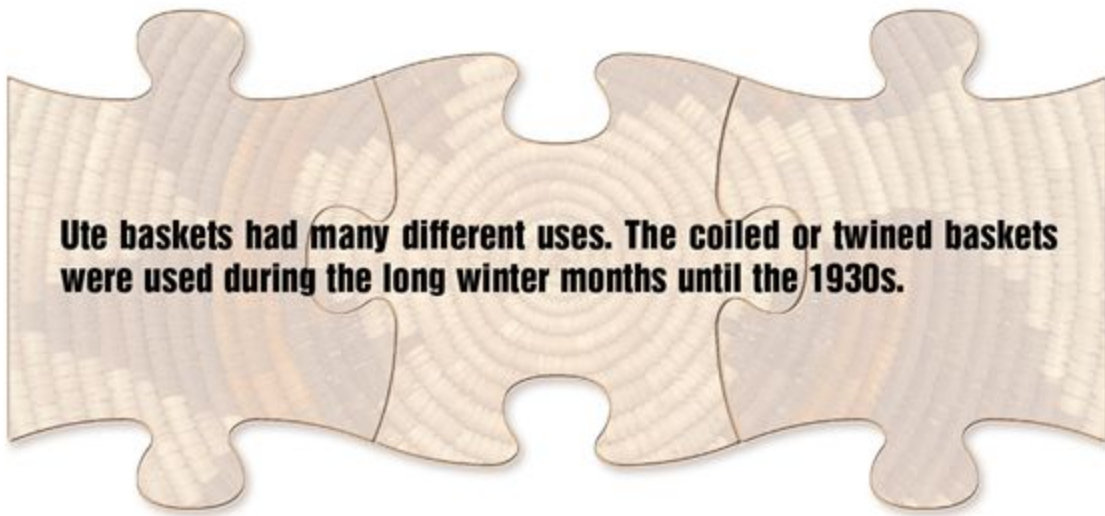
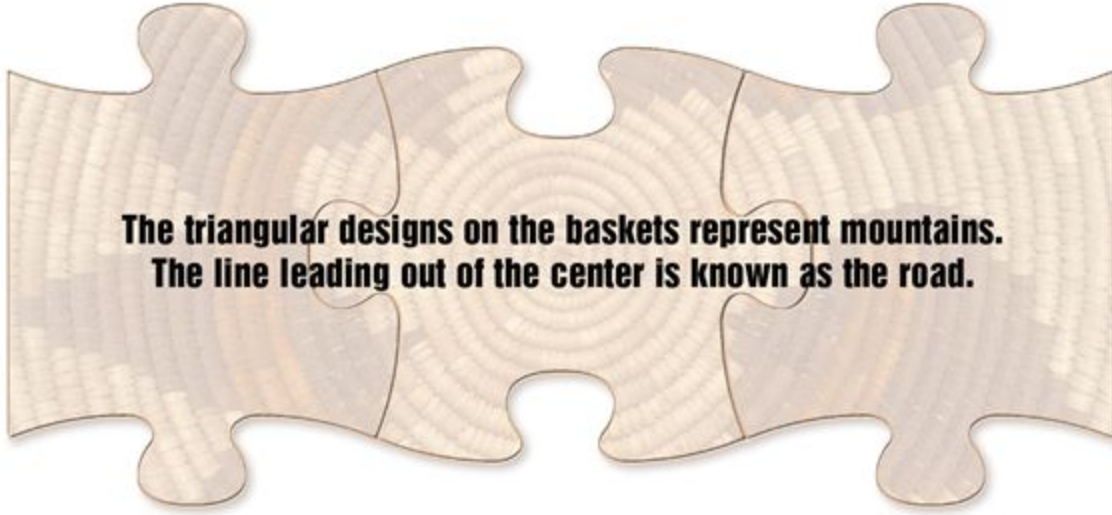
Source: Images used with permission from History Colorado.





Ute Baskets Puzzle Pieces

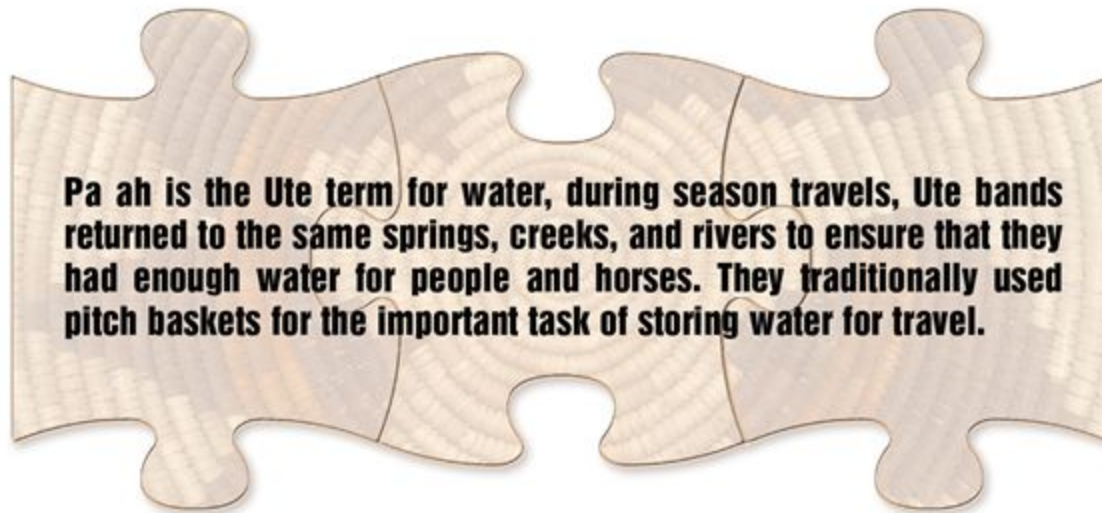
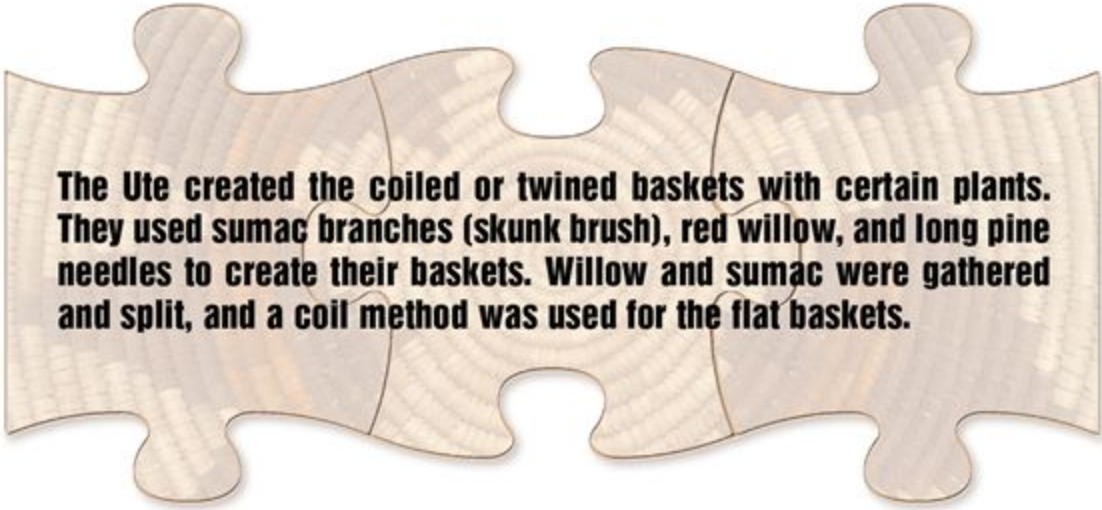
Unit 3 Lesson 4





Ute Baskets Puzzle Pieces

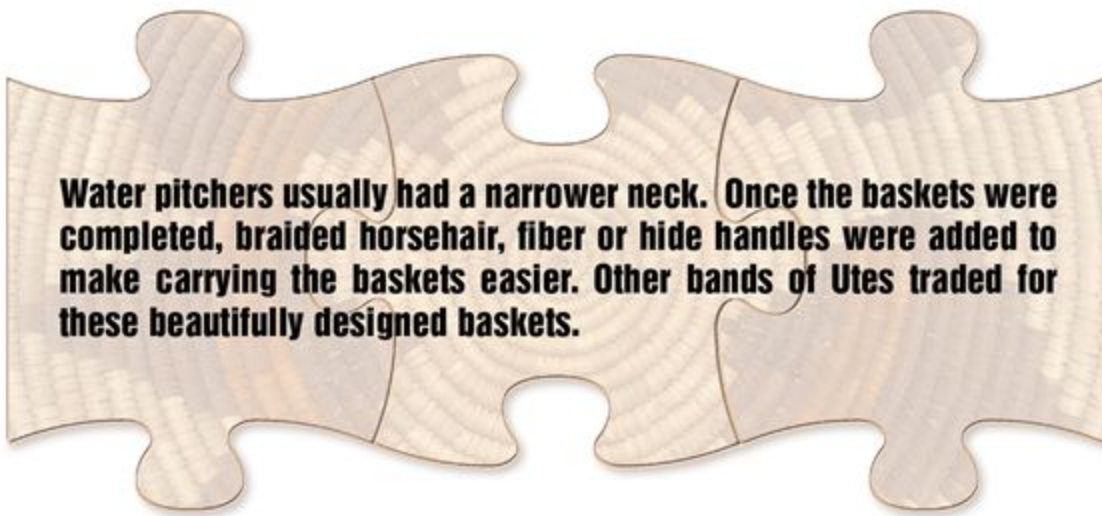
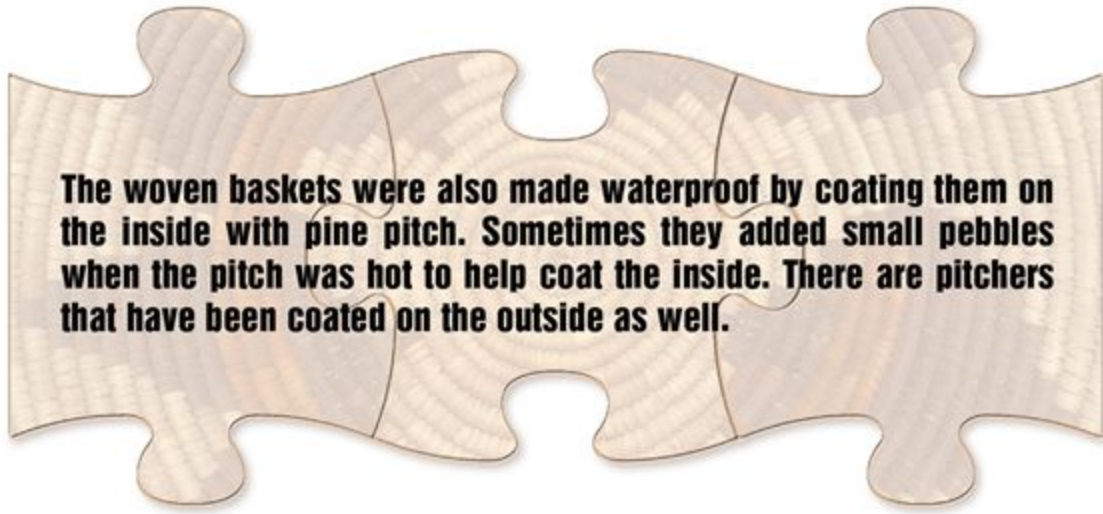
Unit 3 Lesson 4





Ute Baskets Puzzle Pieces

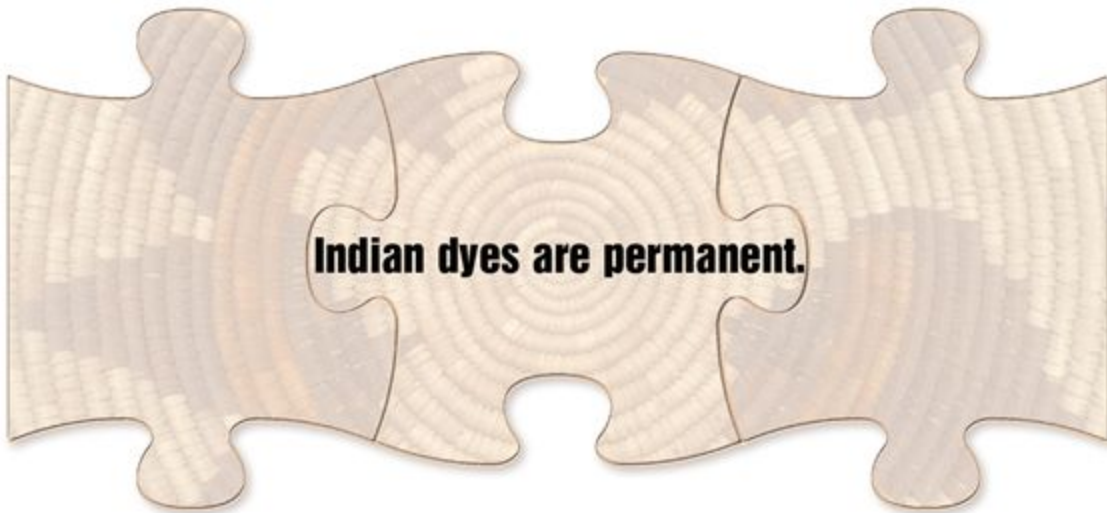
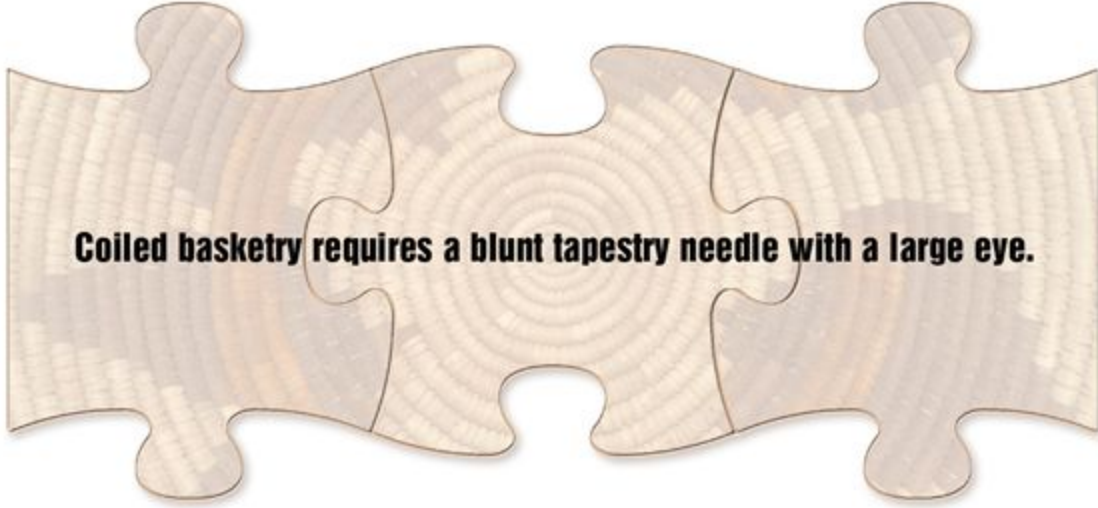
Unit 3 Lesson 4





Ute Baskets Puzzle Pieces

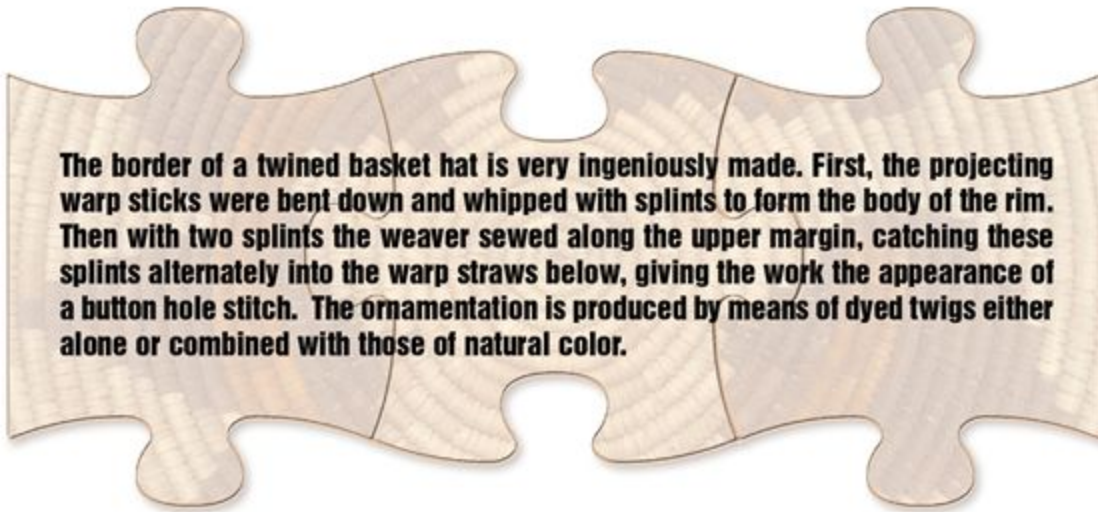
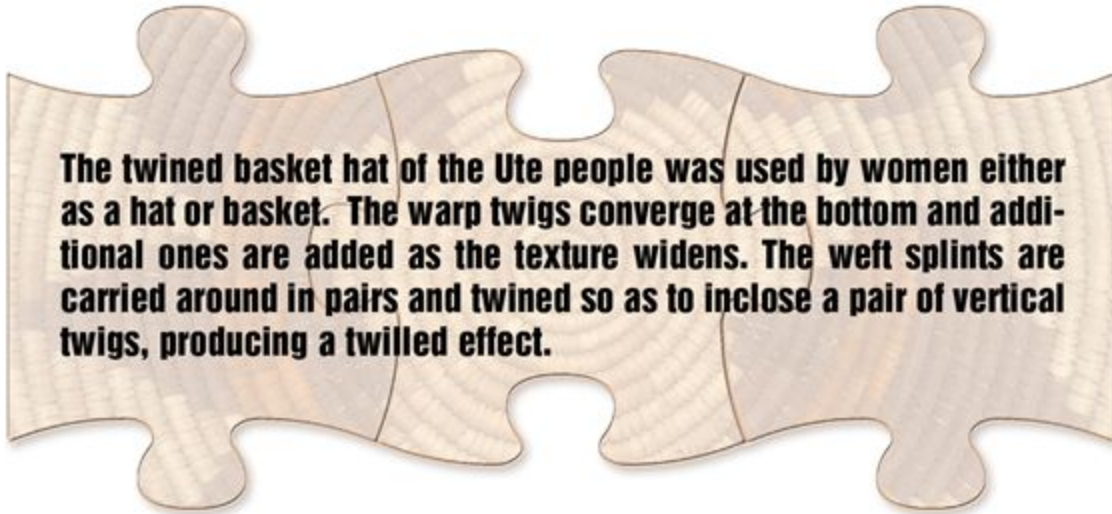
Unit 3 Lesson 4





Ute Baskets Puzzle Pieces

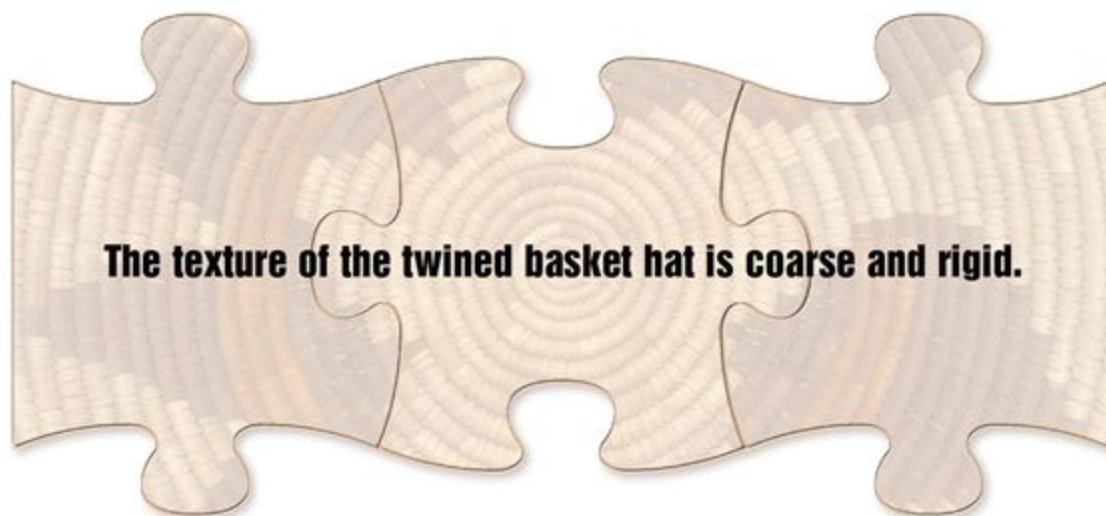
Unit 3 Lesson 4





Ute Baskets Puzzle Pieces

Unit 3 Lesson 4





Reading #1 Wuchichach: Ute Baskets

Unit 3 Lesson 4

The early Weeminuche women excelled at weaving beautiful basketry. Their baskets were used mostly for practical purposes such as carrying and processing food and water. The baskets provided a sturdy alternative to the pottery of other Indian groups of the time. Baskets were not *brittle and did not break as easily as pottery. They were also much lighter and easier to carry, which was especially helpful since the Ute lifestyle required much traveling.



Berry baskets, water baskets, seed flails, and different trays for winnowing (separating seeds or nuts from their *husks) and parching (roasting the seeds or nuts) are just some of the types of baskets made. Small bowls were made for eating and for mashing berries. Berry baskets were open-mouth baskets in a *cylindrical shape. A strap allowed this basket to hang in the front, from a woman's neck. This allowed their hands to be free to harvest the berries. Once the basket was full, a series of buckskin loops just below the rim were laced over leaves or other materials. This kept the berries fresh.

Water baskets were made waterproof by spreading a layer of heated pinyon pitch over the interior. This was done by rolling stones around on the inside of the basket with the pitch. Some water baskets were also covered on the outside with the pitch and/or a covering of white clay. The water baskets held up to two gallons of water. They were closed with stoppers of bark or clay. The weave had to be very tight to hold the weight of the water.



Waterbasket
Used with permission from
History Colorado

*brittle - easily broken or cracked

*husk - a thin, dry layer that covers some seeds and fruits

*cylindrical (cylinder) - a shape that has straight sides and two round ends

Source: Excerpted from *Early Days of the Mountain Ute*. Used with permission from the Ute Mountain Ute Indian Tribe.





Reading #2 Ute Basketmaking Journey

Unit 3 Lesson 4

I am from two different Indian tribes, my father, Archie Baker, was Southern Ute and my mother, Diana Baker (her maiden name was Cambridge), was Navajo. They met at the Ute Vocational School in the early 1950's on the Southern Ute Reservation in Ignacio, Colorado. As a child, my father was told by his elders to assimilate into the mainstream society and speak English. As for my mother, she became an orphan when she was five years old. As an enrolled member of the Southern Ute Tribe, I am trying to teach myself how to make Ute baskets. To be able to learn the correct technique I would have to ask an elder of the Southern Ute Indian Tribe to teach me. I discovered this to be a difficult task because, unfortunately, basket making is a dying art within our culture. My journey to learn the process of basket making is based on trial and error. The reason is that elders, who experienced boarding schools, were forced away from their families and they lost contact with their culture and language. Understanding the history of my ancestors explains why it is challenging to find elders to teach my generation. Therefore, researching books and videos on basket making has been my only hope to learn the process.



Willow Plant



Sumac Plant

Plants Used for Basket Making

The willow and sumac plants I use are located on the Southern Ute Indian Reservation near the Colorado and New Mexico state line. I took these pictures in early June on a hot, dry day. I noticed both plants thrived in an arid, dry climate where the ground is sandy. Also, the





Reading #2 Ute Basketmaking Journey

Unit 3 Lesson 4

willow tends to grow next to or near a water source while the sumac is in an area near a spring runoff that had dried up for the summer.

Sumac Sour Berries



Sumac Berries

While gathering sumac, I realized that I recognized this plant! The vibrant red, sticky berries are sour and the clipped branches have a distinct smell that brought back childhood memories of my dear, sweet shimá' (mother in Navajo). As a child, I picked sumac berries and my shimá' would make a tangy, sweet jam with homemade tortillas!

Sumac Branches



Clipped branch

Removal of leaves and berries

Removed bark



Coiling with wax thread

My basket making journey has taught me to locate sumac branches no larger than my pinky finger and as long as an arm's length. Once clipped, I remove the leaves by holding the small end of the branch with both hands - one hand stays while the other hand slides down the branch with the thumb and forefinger the opposite direction. Next, I use a knife to remove the





Reading #2 Ute Basketmaking Journey

Unit 3 Lesson 4

bark then soak the branches overnight in water. The sumac branches become pliable after the soaking and make it easier to coil. I use waxed thread to wrap around the sumac branch. My first experiment worked! The challenge is to use the willow instead of the waxed thread. My next step will be to wrap the willow reed around the coiled sumac instead of waxed thread.

Splitting the Branch into Reeds



Biting the end of the willow



Splitting the branch requires lots of practice

I experimented with the willow and had tried to split the branch into three long reeds by biting down on one end of the willow. The reed is the part of the basket that will be coiled around the sumac. After biting, I inspect the willow branch to see if it split. Then, I try pulling apart the three reeds by using my teeth and two hands. Many attempts failed until I decided to bang the willow from end to end between two rocks and produce three long strands! Splitting the branch is an art that is difficult and requires lots of patience and practice.

My appreciation of basket making by my ancestors has broadened my perspective of the time, skills, and patience it takes to make a basket. Maybe a basket maker will read this article and revive it back to the present for future generations of our tribe.

Source: Written By Tavamawisi'uwatipꞆ (Morning Cloud) Shawna Steffler from the Southern Ute Indian Tribe.





Six Trait Writing Rubric

Unit 3 Lesson 4

	6 Exemplary	5 Strong	4 Proficient	3 Developing	2 Emerging	1 Beginning
Ideas & Content <i>▷ main theme</i> <i>▷ supporting details</i>	<ul style="list-style-type: none"> Exceptionally clear, focused, engaging with relevant, strong supporting detail 	<ul style="list-style-type: none"> Clear, focused, interesting ideas with appropriate detail 	<ul style="list-style-type: none"> Evident main idea with some support which may be general or limited 	<ul style="list-style-type: none"> Main idea may be cloudy because supporting detail is too general or even off-topic 	<ul style="list-style-type: none"> Purpose and main idea may be unclear and cluttered by irrelevant detail 	<ul style="list-style-type: none"> Lacks central idea; development is minimal or non-existent
Organization <i>▷ structure</i> <i>▷ introduction</i> <i>▷ conclusion</i>	<ul style="list-style-type: none"> Effectively organized in logical and creative manner Creative and engaging intro and conclusion 	<ul style="list-style-type: none"> Strong order and structure Inviting intro and satisfying closure 	<ul style="list-style-type: none"> Organization is appropriate, but conventional Attempt at introduction and conclusion 	<ul style="list-style-type: none"> Attempts at organization; may be a "list" of events Beginning and ending not developed 	<ul style="list-style-type: none"> Lack of structure; disorganized and hard to follow Missing or weak intro and conclusion 	<ul style="list-style-type: none"> Lack of coherence; confusing No identifiable introduction or conclusion
Voice <i>▷ personality</i> <i>▷ sense of audience</i>	<ul style="list-style-type: none"> Expressive, engaging, sincere Strong sense of audience Shows emotion: humour, honesty, suspense or life 	<ul style="list-style-type: none"> Appropriate to audience and purpose Writer behind the words comes through 	<ul style="list-style-type: none"> Evident commitment to topic Inconsistent or dull personality 	<ul style="list-style-type: none"> Voice may be inappropriate or non-existent Writing may seem mechanical 	<ul style="list-style-type: none"> Writing tends to be flat or stiff Little or no hint of writer behind words 	<ul style="list-style-type: none"> Writing is lifeless No hint of the writer
Word Choice <i>▷ precision</i> <i>▷ effectiveness</i> <i>▷ imagery</i>	<ul style="list-style-type: none"> Precise, carefully chosen Strong, fresh, vivid images 	<ul style="list-style-type: none"> Descriptive, broad range of words Word choice energizes writing 	<ul style="list-style-type: none"> Language is functional and appropriate Descriptions may be overdone at times 	<ul style="list-style-type: none"> Words may be correct but mundane No attempt at deliberate choice 	<ul style="list-style-type: none"> Monotonous, often repetitious, sometimes inappropriate 	<ul style="list-style-type: none"> Limited range of words Some vocabulary misused
Sentence Fluency <i>▷ rhythm, flow</i> <i>▷ variety</i>	<ul style="list-style-type: none"> High degree of craftsmanship Effective variation in sentence patterns 	<ul style="list-style-type: none"> Easy flow and rhythm Good variety in length and structure 	<ul style="list-style-type: none"> Generally in control Lack variety in length and structure 	<ul style="list-style-type: none"> Some awkward constructions Many similar patterns and beginnings 	<ul style="list-style-type: none"> Often choppy Monotonous sentence patterns Frequent run-on sentences 	<ul style="list-style-type: none"> Difficult to follow or read aloud Disjointed, confusing, rambling
Conventions <i>▷ age appropriate, spelling, caps, punctuation, grammar</i>	<ul style="list-style-type: none"> Exceptionally strong control of standard conventions of writing 	<ul style="list-style-type: none"> Strong control of conventions; errors are few and minor 	<ul style="list-style-type: none"> Control of most writing conventions; occasional errors with high risks 	<ul style="list-style-type: none"> Limited control of conventions; frequent errors do not interfere with understanding 	<ul style="list-style-type: none"> Frequent significant errors may impede readability 	<ul style="list-style-type: none"> Numerous errors distract the reader and make the text difficult to read

Source: Adapted for Regina Public Schools from Vicki Spandel, *Creating Writers*. Regina, SK Canada





The Significance of Music in the Ute Culture

Unit 3 Lesson 5

Lesson Overview:

In this lesson, students will explore the significance of music, both to the Ute People and the mainstream population. Music can play an important role in everyday lives. Learning about the sounds, the meaning and the purpose of a song can create insight as to the lives and culture of the people who created them.

Time Frame:

30 minutes

Inquiry Questions:

1. What does music mean to you?
 - a. After watching the videos, what does music mean to the Ute People?
 - b. Is it important? Why? (ceremonies, socializing, harmony)
 - c. What can music tell us about people?
2. Are traditional uses of music still used today?
 - a. If so, describe how.

Colorado Academic Standards-Social Studies:

- **CO State History Standard 1: GLE #1**
 - *EO.c. - Explain, through multiple perspectives, the cause-and-effect relationships in the human interactions among people and cultures that have lived in or migrated to Colorado. For example: American Indians, Spanish explorers, trappers/traders, and settlers after westward expansion.*
- **CO State Geography Standard 2: GLE #1**
 - *EO.d. - Illustrate, using geographic tools, how places in Colorado have changed and developed over time due to human activity.*

Materials:

Teacher selected recordings
Videos (listed in the Instructional Procedures and Strategies section)

Background Knowledge/Contextual Paragraph for Teachers:

Music is integral to Ute dances, games, ceremonies, and storytelling. Music can have spiritual or religious significance. It is also an essential component of expression in social and war dances, celebrations, or for treating the sick. Drums and rattles accompany singers. Flutes are also an important part of the music of courtship. We often sing, or include songs, when we're telling our traditional stories. The dance songs and war songs of the Ute are accompanied by the morache, the





The Significance of Music in the Ute Culture

Unit 3 Lesson 5

hand drum, and large drum while the hand game songs are accompanied by beating on a horizontal pole. The morache is used to accompany the songs of the Bear Dance. It is a notched stick rattle with a resonator. The resonator is typically a basket that is placed over a hole in the ground to amplify the sound made by the notched stick.

Source: This reading is excerpted, with permission, from *The Ute Indian Museum: A Capsule History and Guide* (Denver: History Colorado, 2009)

Building Background Knowledge for the Student:

Music can be considered sacred and meant to be celebrated at certain seasons during the year, so not all musical examples are available.

Instructional Procedures and Strategies:

1. Ask students if they know why we have music. Is there a purpose to music?
2. Identify a music selection that is popular with your students today. Have the students listen to about 45 seconds of the music.
3. Discuss the significance of music today and how it is used in our culture. What is its purpose?
4. Ask students to close their eyes and listen to the music from these videos:
 - a. Southern Ute Bear Dance: <https://www.youtube.com/watch?v=qwAtJVOqfsk>
 - b. Ute Mountain Ute Bear Dance: <https://www.youtube.com/watch?v=znyPdYwYDBc>
 - c. Southern Ute Powwow, 2016, Ignacio, CO: <https://www.youtube.com/watch?v=VwVD-daDj4M>
5. Ask them to describe what they heard.
 - a. Could they hear the instruments?
 - b. How would they describe the sound the instruments make?
 - c. What does the sound represent?
 - d. What does the music represent (purpose)?
 - e. What is it communicating?
6. Answer the Inquiry questions.
7. To support discussion, watch powwow video <https://www.youtube.com/watch?v=wKaLs7JhMpg>
8. Discuss questions a through g below.
9. Have students create their own song, using instruments (instruments may be traditional or created to represent a specific sound) and have students answer the following:
 - a. Who is your intended audience?
 - b. What is the meaning of your song?
 - c. Is there a purpose?
 - d. What is it that you want your song to communicate?





The Significance of Music in the Ute Culture

Unit 3 Lesson 5

- e. Instruments used? Why those instruments?
- f. Do the instruments represent a specific sound?
- g. Over time, do you see your song changing? Why?

Critical Content

- The importance of music to the Ute People
- The importance of music to the student
- Traditional uses of music to the Ute People
- Uses of music to students

Key Skills

- Interpret musical selections to determine what a song could be communicating
- Analyze the use of musical selections to the Ute People and to the mainstream population to determine the purpose of the musical selection
- Create a song with a specific purpose and evaluate the use of sound and meaning

Critical Language (vocabulary)

Bear Dance, powwow, moache, resonantor

Variations/Extensions:

Students can create a song using traditional sounds, instruments of the Ute People and infuse their own sound, instruments (traditional or non-traditional) to tell a story or represent nature. Students need to be able to identify components used by the Ute People and their own components in their song.

Formative Assessment Options:

Students will play their song and have the class answer questions (a through f) from the Instructional Procedures and Strategies section. Generate discussion on interpretations, meaning, purpose, and sound representations of song.

Resources:

Spiritual Songs and Dances of the American Indians: The Ute Sundance <https://www.youtube.com/watch?v=Dowu085dGI>
Wroth, W. *Ute Indian Arts & Culture*. Taylor Museum of the Colorado Springs Fine Arts Center.





The Significance of Music in the Ute Culture

Unit 3 Lesson 5

Texts for Independent Reading or for Class Read Aloud to Support the Content	
Informational/Non-Fiction	Fiction
N/A	N/A

Dancing at the Bear Dance, 2013.



Source: Used with permission from Jeremy Wade Shockley, *The Southern Ute Drum*.





The Ute Language

Unit 3 Lesson 6

Lesson Overview:

The Ute People consider the Ute language one with their culture. The following lesson will provide students with an opportunity to learn basic words and phrases in the Ute language.

Time Frame:

30 minutes

Inquiry Questions:

1. Why is the Ute language so important to the Ute People?
2. Why is the preservation of the Ute language so important to the Ute People?
3. Do you hear differences between English and the Ute language? If so, what are they?

Colorado Academic Standards:

- **World Languages Standard 1: Students communicate in a language other than English**
 - *RLE 1.1-Communicate in spontaneous spoken, written or signed conversations on both very familiar and everyday topics using practiced or memorized words and phrases (Interpersonal mode)*
 - *RLE 1.2-Identify the general topic and some basic information in texts that are spoken, written or signed in both very familiar and everyday contexts by recognizing memorized words or familiar words (Interpretive mode)*
 - *RLE 1.3-Present information on very familiar and everyday topics using a variety of practiced or memorized words through spoken, written, or signed language (Presentational mode)*
- **World Languages Standard 2: Students will obtain knowledge and understanding of other cultures**
 - *RLE 2.1 -Identify practices to help understand perspectives in the target cultures and the student's own.*

Materials:

Ute language handout, pronunciation audio files

Background Knowledge/Contextual Paragraph for Teachers:

The following paragraph is an introduction to the Ute Language Policy developed by the Ute Indian Tribe of the Uintah and Ouray Reservation. The paragraph provides insight as to how much the Ute people value the Ute language.

“The voice of the land is in our language.”

The Ute language is a blessing given to our people by the Creator. It is spiritual and must be treated as such. It is a part of our land as well as a part of our people. There is no way that our language can be separated from our traditional





The Ute Language

Unit 3 Lesson 6

beliefs and practices. Our language and our culture are one. Because we believe that education is the transmission of culture and that all our people must have genuine freedom of access to education, we assert that all aspects of the educational process shall reflect the beauty of our ute values and the appreciation of our environment. These language policies shall manifest consideration of the whole person, taking into account the spiritual, mental, physical and cultural aspects of the person within the Ute family and Tribe. We therefore set forth the following policy statements to reaffirm our commitment to the promotion, preservation and enhancement of our language, culture and traditions as a blessing for future generations.

Source: For more information on the Ute Language Policy visit

<https://www.culturalsurvival.org/publications/cultural-survival-quarterly/ute-language-policy>

Building Background Knowledge for the Student:

Although most children in the United States speak English, it is important for you to realize that American Indians still speak their own languages. Language is a vital part of American Indian culture.

Show video: Ute Language App <https://www.youtube.com/watch?v=D7QnZQd4DaM>

Instructional Procedures and Strategies:

1. Explain to students that they will hear the Ute language spoken and that they will learn a few Ute words and phrases in the Ute language.
2. Play video: Words of Life Ute-Southern Paiute: Ute People/Language movie trailer.
<https://www.youtube.com/watch?v=2KMnriXc7QU>
3. Use information from the background knowledge paragraph for teachers to explain what the Ute language means to the Ute People.
4. Provide the Ute language handout and use link provided to support correct pronunciation.
<https://tinyurl.com/ybfpms7>
5. Have students go through each word in the handout and practice saying the word out loud.

Critical Content

- Knowledge of the Ute language
- The importance of preserving the Ute language

Key Skills

- Exploring a language other than English
- Learning about the importance of language and how that is integrated into the culture of the people





The Ute Language

Unit 3 Lesson 6

Critical Language (vocabulary):

Language, culture

Variations and Extension:

Students could identify in what ways the English language is important to American culture.

Formative Assessment Options:

Students can create flashcards (with words from Ute Language Handout) and work in pairs, one student can say a word and see if the other student can select the correct flashcard based on what they hear.

Resources:

Radio Station KSUT in Ignacio, Colorado

Ute Wisdom, Language and Creation Story/Larry Cesspooch/TEDxYouth@ParkCity

<https://www.youtube.com/watch?v=gV201LHXhc>

Texts for Independent Reading or for Class Read Aloud to Support the Content

Informational/Non-Fiction	Fiction
N/A	N/A

Ute Children at the Bear Dance



Source: Used with permission from Jeremy Wade Shockley, The Southern Ute Drum.





Basic Vocabulary

Unit 3 Lesson 6

All right.....Toĝóy

House.....Káni

Sun.....Tavá-cj

Rain.....?uwáy

Friend.....Tujúvü-n

Girl.....Na?áci-cj

Boy.....?áapa-cj

Mother.....Pía-n

Horse.....Kavá

Yes.....?úu

No.....Kác

Thank you.....Tuvúcj toĝóy-ax

The End.....?uvus

Pronunciation audios can be found at: <https://tinyurl.com/ybfpms7>





Contemporary Ute Art

Unit 3 Lesson 7

Lesson Overview:

In this lesson, the artwork of a contemporary Ute artist, Debra Box, is compared to a historic object, *Bag*, to recognize the living tradition of Ute artists today, as well as the significant influence traditional creative practices have on people today. The Claim-Support-Question activity ignites dialogue between students about how art has served different purposes over time and how creative practices can inspire generations.

Time Frame:

45-60 minutes

Inquiry Questions:

1. How have past events (and art traditions) influenced present day Colorado and the Rocky Mountain Region?
2. How can primary sources help us learn about the past or create more questions about our state's history?
3. How are contemporary artists from the Ute tribe inspired by historic traditions?
4. What is art? What is the importance of art in history and today?
5. How are artists influenced by one another?

Colorado Academic Standards - Social Studies:

- **CO State History Standard 1: GLE #1**
 - *E.O.c - Explain the cause-and-effect relationships in the interactions among people and cultures that have lived in or migrated to Colorado*

Colorado Academic Standards - Visual Arts:

- **CO State Visual Arts Standard 1: GLE #1**
 - *EO. c. - Describe and analyze artists intent using information about the culture, time in which the work was created, and artist*

Materials:

What materials and/or resources will teachers need to teach this lesson?

Images of Debra Box's *Box*

Image of *Bag* (beaded bag)

Projection abilities

Chart paper or a whiteboard

About the Art copies for all students





Contemporary Ute Art

Unit 3 Lesson 7

Background Knowledge / Contextual Paragraph for Teachers:

Contemporary art by Ute artists is a vibrant way to highlight the living, breathing Ute culture today. Artists like Debra Box incorporate artistic processes and meaning from the past to create art objects that speak to both history of the Utes and life today. Through research and conversation with her grandmother, she uses her artwork to revive the almost-lost art of making parfleches. In addition, she uses beadwork and quillwork in her contemporary art. Her parfleche from the Denver Art Museum will be compared to a Ute object from the past to drive inquiry, research and new discoveries for students. Although Box uses traditional techniques and bases her designs on objects in museum collections, photographs, and books, her parfleches are her own unique artistic creations. “My rawhide painting reflects my Ute heritage but in an abstract and contemporary form,” she says.

Building Background Knowledge for the Student:

For this lesson, students should be familiar with the Ute beadwork lesson. A short vocabulary introduction will prime students for a comparison of contemporary and historic/traditional Ute artworks and the creative practice artists bring to their art.

Introduce vocabulary: **contemporary, historic, creative practice**

- Split the class into 3 groups to research these three vocabulary terms using the Frayer model - each group will identify the term's definition, it's essential characteristics, examples of the idea, and non-examples of the idea <http://www.theteachertoolkit.com/index.php/tool/frayer-model>
- Each group will have a representative share out to the whole group
- In the reading, the following words are also highlighted with accompanying definitions: *rendezvous, heritage, texture, abstract, symbol*

Instructional Procedures and Strategies:

- Share the image of *Bag* (beaded bag), and introduce the following close looking routine – **Ten times two** (http://pzartfulthinking.org/?page_id=2)
 - a. As a whole class, let all students look at the projected image for 30 seconds to a minute.
 - b. Invite them to list ten words or phrases that they see, as you record.
 - c. Give the group 30 seconds more to observe the artwork.
 - d. Invite them to list ten more words or phrases that they see, as you record.
- Share the image of *Box* by Debra Box, and introduce the following close looking routine – **the Elaboration Game** (http://pzartfulthinking.org/?page_id=2)
 - a. Split students into small groups.





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- b. In this game, one student will make an observation about what he/she/they see (encourage speaker to refrain from sharing ideas at this point) in the projected image. A second student will then add more detail about this aspect of the artwork. Two more students will do the same.
 - c. When the fourth student has shared about this aspect of the artwork, the next student will identify a new area to discuss.
- Introduce **Claim – Support – Question routine** for small group discussion: <https://tinyurl.com/kabv4ww>
 - a. Pose a claim to the class: Both of these objects use historic creative practices/art techniques.
 - b. Invite students to find support for this claim and/or questions that emerge by considering their observations of the objects and through reading the About the Art. Group students into small groups of 3-4 students for this dialogue. Encourage students to put away their writing utensils, and discuss the following set of questions to process their observations and the reading.
 - i. What evidence can you find that supports this claim?
 - ii. What evidence makes you question this claim?
 - iii. What makes these objects useful?
 - iv. What makes these objects beautiful?
 - v. What further questions do you have about this claim or these objects?
 - c. Regroup as a whole class to share out about their reflections.
 - Individually or as a group, invite students to write a new claim about one or both of the objects based on the information they learned through this lesson.

Critical Content

- The living tradition of Ute art
- Influence of the past on the present

Key Skills

- Observe and describe art objects
- Compare and contrast between historical and contemporary art
- Explore claims and find evidence

Critical Language (vocabulary)

Contemporary, historic, creative practice

Variations/Extensions:

Debra Box researched and had conversations with her grandmother about the traditional practice of creating a parfleche. Teachers can invite students to interview a grown-up or someone older than them in their community or family about how things were made when they were younger or about how something might be different for them as children than it was for the interviewed individual. Ask students to report back to the class about what they learned.





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Formative Assessment Options:

- Check for understanding of important concepts of the lesson through the Frayer model of exploring vocabulary
- Observe students engaged in dialogue with a small group to investigate the artist’s practice
- Students can create a Venn Diagram or comparative graphic organizer to compare a Ute event or creative practice from the past and a Ute event or practice today. Students can draw from the entire unit of lessons or research future to complete this exercise.
- Students can utilize a classmate’s claim to explore these concepts further by finding support and questions based on research, interviews, etc.

Resources:

Artful Thinking <http://pzartfulthinking.org/>

Visible Thinking http://www.visiblethinkingpz.org/VisibleThinking_html_files/VisibleThinking1.html

Denver Art Museum (Image of Bag) <https://denverartmuseum.org/object/1926.12>

Denver Art Museum (Image of Box) <https://denverartmuseum.org/edu/object/box-parfleche>

Texts for Independent Reading or for Class Read Aloud to Support the Content

Informational/Non-Fiction

Fiction

About the Art page on Debra Box’s *Box*.
<https://denverartmuseum.org/edu/object/box-parfleche>
 (click on the “about” tab)

Ute Box (Parfleche)

Debra Box, Southern Ute, American, 1956 -. Parfleche, box, 2010. Cowhide, pigment, and wool.



Source: Used with permission from the Denver Art Museum.

