

# HOME: Native People in the Southwest



## Guided Tour Resource Packet

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The Heard Museum connects Indigenous creativity to the world by presenting the voice and vision of American Indian artists.

### Museum Hours

Sep 1 – May 31, Mon through Sun, 10 a.m. – 4 p.m.

#### *Summer Hours*


Jun 1 – Aug 31, Tue through Sun, 10 a.m. – 4 p.m.

Closed Easter Sunday, Independence Day, Thanksgiving and Christmas

### Contact Us

2301 N. Central Avenue  
Phoenix, AZ. 85004  
602.251.0284

heard.org  
[education@heard.org](mailto:education@heard.org)

   @heardmuseum

# Your Trip to the Heard Museum

Thank you for booking a tour for your students at the Heard Museum. We are so excited for them to experience Indigenous creativity. If you have any questions before your tour, please reach out to [ablanco@heard.org](mailto:ablanco@heard.org).

## Your Tour:

Your guided tour will be in the long-term exhibit featuring the permanent collections of the Heard Museum, *HOME: Native People in the Southwest*.

The students will view material from Ancestral Pueblo as well as the Huhugam. They will view and discuss a range of historic and contemporary works of art by the Hopi, Navajo (Diné), Apache, Pai, Yuman, and O'odham peoples. Items on exhibit include pottery, rugs, jewelry, baskets, katsina dolls, clothing and paintings.

Your tour will be about 45 minutes in length.

Due to heavy scheduling demands, school groups must exit the museum following their tour. School groups may not visit other galleries after their tour unless additional tour options are reserved.

We encourage students who wish to see more of the museum to return with their families.

## Your Guides:

Your group will be assigned 1 Docent per 20 students. Your docent, or Lead Docent if you have a group larger than 20 people, will contact you in advance of your tour to introduce themselves and learn more about your group.

Heard Education Staff will also meet you at the Bus Bay when you arrive.



## Before You Arrive:

To speed up the process of getting off the bus and beginning the tour, we recommend that you do the following before arrival to the Heard Museum:

- Complete payment of the Booking Fee.
- Have students split into groups as communicated by Heard Staff prior to your visit.
- Print nametags for each student.
- Review expectations with students and chaperones before leaving school or exiting the bus.
- Have students use the restroom before leaving school.
- Designate chaperones to unload coolers from the bus and put them in the Dorrance Education Building as applicable.
- Conduct a final count of chaperones and students so that you know how many stickers you will need from museum admissions staff.

## Making Changes to Your Reservation:

If you need to make changes to your reservation, please email [schooltours@heard.org](mailto:schooltours@heard.org).

If you need to cancel your visit, please call museum staff at least 3 business days in advance at 602.252.0284.

Please note that no-shows will be charged a \$25 cancellation fee. The \$20 booking fee is also non-refundable.

## Shopping:

Students are welcome to shop in Books & More after their tour. Because the shop is relatively small, we ask that you limit the number of students at one time. A 1:6 chaperone to student ratio is **required**.

## Library:

Visits to the Billy Jane Baguley Library and Archives need to be arranged in advance.

## Food:

Groups are welcome to bring lunches or snacks to the Heard Museum and may eat them in either the Hearst Foundations Children's Courtyard or the Libby Amphitheater.

Please note that our Café and Cantina are unable to accommodate serving meals to school groups.

# Your Trip to the Heard Museum

## When You Arrive:

Have the Lead Chaperone exit the bus before the students. They will be greeted by the museum staff and be checked-in at the Children's Courtyard.

Have students leave any large items on the bus.

If you are eating lunch at the museum, have students bring their lunch bags off the bus to store in the cubbies in the Dorrance Education building.

Please have chaperones help the students line up with their groups so that the Docents can begin the tour.

## Bus Parking:

Buses may load/unload and park in the Bus Bay outside of the Dorrance Education Building. Buses should enter on Encanto off of Central Avenue and leave out of the Monte Vista exit. Buses may remain in the Bus Bay during the visit, but please shut off the engine. The closest restroom is in the Dorrance Education Building.

## During Your Tour:

Guides will engage students using different questioning strategies throughout the tour.

Chaperones must remain with the group throughout the duration of the tour.

Chaperones can help support a wonderful tour experience by modeling attentive listening to the guide, re-directing students as needed and encouraging student participation.

**Guides need to focus on what they do best—sharing our collection with students—and appreciate support from chaperones with behavior management.**

## All are welcome at the Heard!

- Assistive listening devices and sensory bags including fidgets and noise cancelling headphones are available at the Admissions desk.
- Printed text about the exhibitions is available at the Admissions desk.
- While it is the museum policy that any guest may use the restroom that aligns with their gender identity, single-stall all gender restrooms are located in the Grand Gallery for your convenience.
- If you have any questions or specific needs for the tour, please let us know in advance.

## Museum Policies:

- Food, drinks and backpacks are not allowed in the museum building. If students have these items with them for lunch, please have them leave them in the cubbies located inside the Dorrance Education building
- None of the artwork, including outside sculptures, may be touched
- Photography **without flash** is welcome in the Museum
- Students and chaperones must remain together
- Please remind students to use inside voices
- Please remind students to walk inside the museum

## Medical Accommodations:

- Our staff is trained in First Aid & CPR. Please alert any staff member if medical attention is needed at any point during your visit.
- Free period products are available in the women's and all-gender restrooms on campus.
- Chaperones can carry backpacks with medical supplies and permission slips for students into the museum building. Please note that bags will be tagged with a red tag and bags need be worn on your front or side to protect the artwork.

## Feedback Survey:

It is important for us to know about your experience at the Heard Museum. Please have all chaperones complete our survey (scan the QR code) on the way back to school, once you complete the survey you can access [The 22 Tribes in Arizona](#) Digital Download.



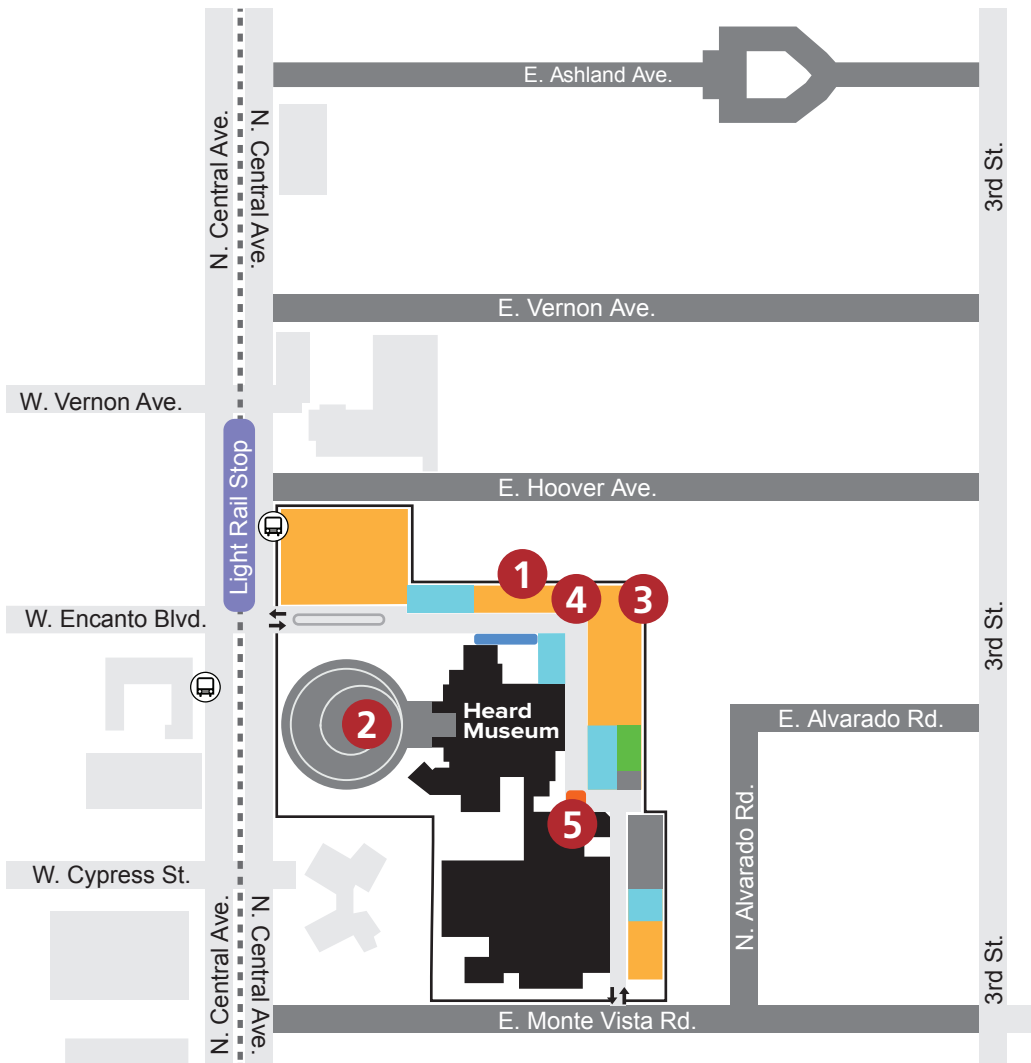
## **THANK YOU!**

Thank you for your help in creating a wonderful tour environment for your students. We know that means you may not have been able to spend as much time with the artwork as you'd like, and we encourage you to return to the museum for one of our events to experience the exhibitions at your own pace.



**OTHER  
HEARD  
MUSEUM  
EVENTS**

# Heard Museum Campus



## Heard Museum Visitor Parking Map

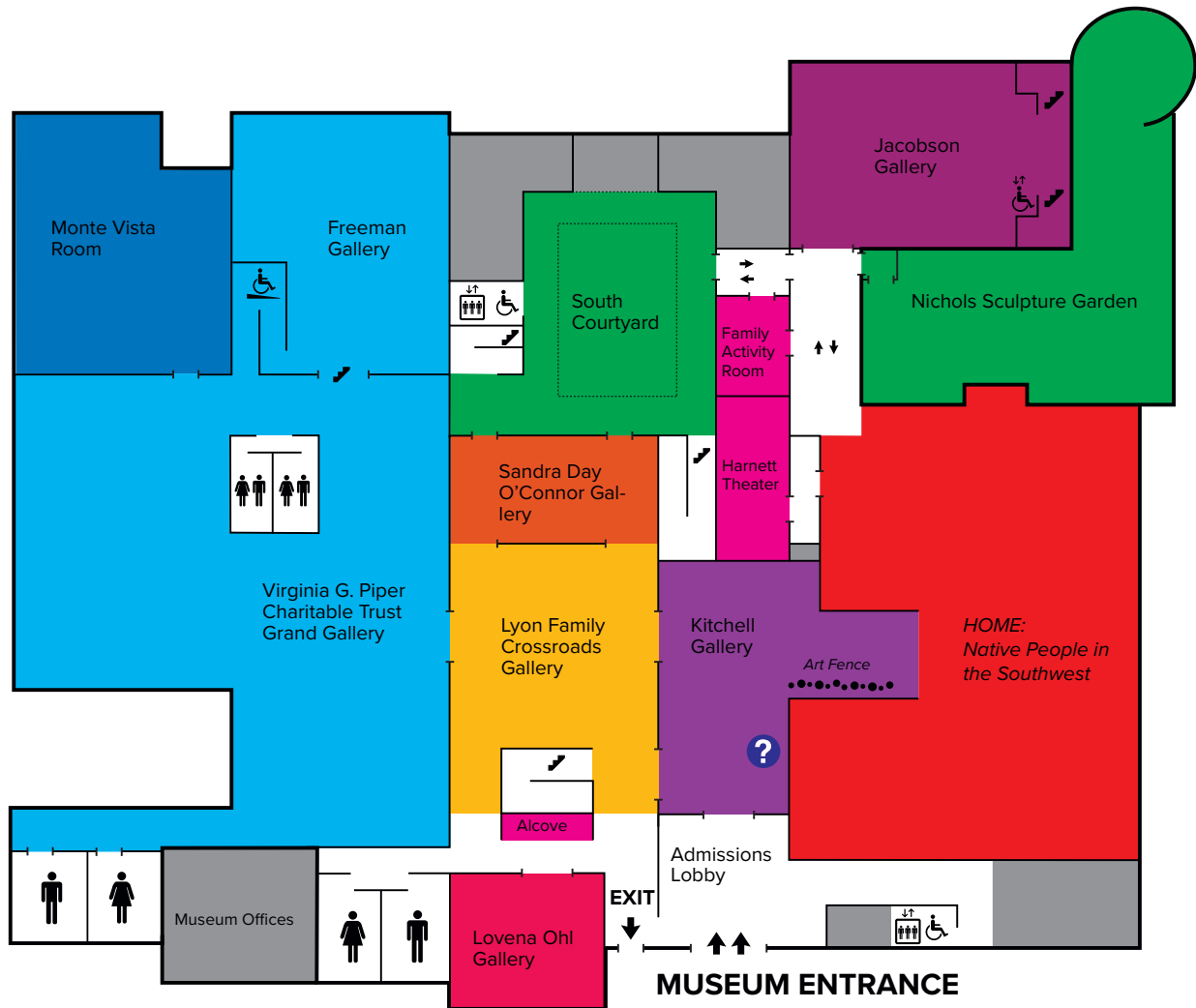
- Visitor Parking
- ADA Parking
- EV Charging Space
- Bus Drop Off and Parking
- Ride Share Drop Off
- Reserved

### NO PARKING ON NEIGHBORHOOD STREETS

- |                 |                    |
|-----------------|--------------------|
| E. Ashland Ave. | E. Monte Vista Rd. |
| E. Vernon Ave.  | E. Alvarado Rd.    |
| E. Hoover Ave.  | N. Alvarado Rd.    |

- 1 Bus Bay/Student Drop-Off
- 2 Libby Amphitheater  
Lunch/Snack location option
- 3 Children's Courtyard  
Lunch/Snack location option  
**Capacity:** approximately 64 adults or 80 children
- 4 Cubby storage, restrooms, and bottle filling station.
- 5 Restrooms inside the museum  
(additional restrooms next to the Café)

# Heard Museum Ground Floor



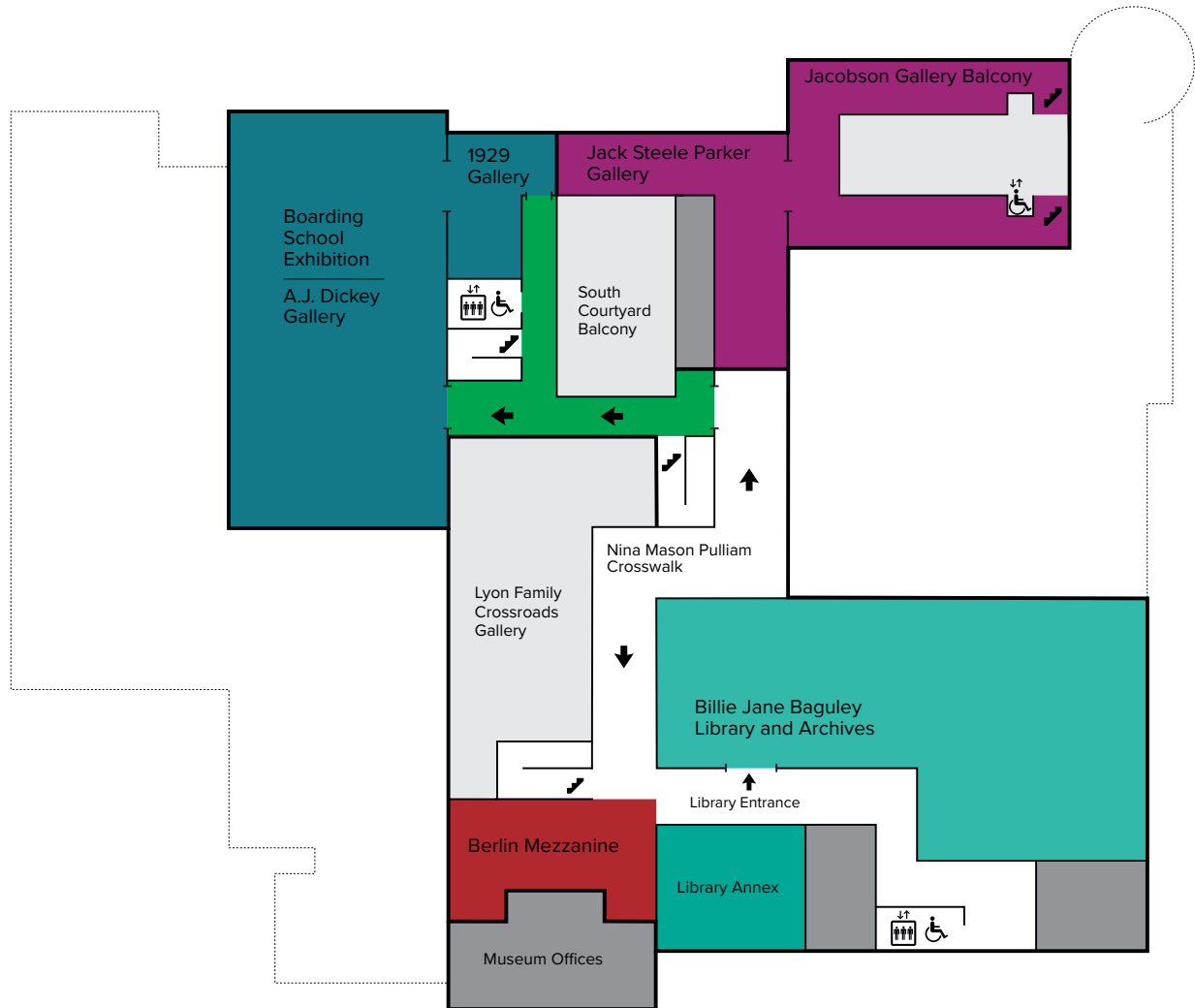
## Key

- Non-Public
- Open for Special Events
- m Membership Desk
- ♂ ♀ Restrooms
- ♿ Ramp
- Outdoor Space
- ? Information
- ♿ ADA Accessible Elevator
- ↕ Stairs

## GROUND FLOOR GALLERIES

- |  |   |
|--|---|
| <ul style="list-style-type: none"> <li><span style="display: inline-block; width: 15px; height: 15px; background-color: #800080; margin-right: 5px;"></span> <b>Betty and Samuel Kitchell Gallery</b></li> <li><span style="display: inline-block; width: 15px; height: 15px; background-color: #FF0000; margin-right: 5px;"></span> <b>HOME: NATIVE PEOPLE IN THE SOUTHWEST</b><br/>The Heard Museum's signature exhibition, featuring artwork from the Federally Recognized Tribal Nations of Arizona and New Mexico.</li> <li><span style="display: inline-block; width: 15px; height: 15px; background-color: #800080; margin-right: 5px;"></span> <b>Edward Jacobson Gallery</b><br/><i>Substance of Stars</i></li> <li><span style="display: inline-block; width: 15px; height: 15px; background-color: #FF00FF; margin-right: 5px;"></span> <b>Joel and Lila Harnett Theater</b></li> <li><span style="display: inline-block; width: 15px; height: 15px; background-color: #FF00FF; margin-right: 5px;"></span> <b>Heardlings Family Activity Room</b><br/>Interactive gallery for kids and families</li> </ul> | <ul style="list-style-type: none"> <li><span style="display: inline-block; width: 15px; height: 15px; background-color: #008000; margin-right: 5px;"></span> <b>Nichols Sculpture Garden</b></li> <li><span style="display: inline-block; width: 15px; height: 15px; background-color: #FF00FF; margin-right: 5px;"></span> <b>Lovena Ohl Gallery</b></li> <li><span style="display: inline-block; width: 15px; height: 15px; background-color: #FFA500; margin-right: 5px;"></span> <b>Dennis H. Lyon Family Crossroads Gallery</b></li> <li><span style="display: inline-block; width: 15px; height: 15px; background-color: #FF4500; margin-right: 5px;"></span> <b>Sandra Day O'Connor Gallery</b></li> <li><span style="display: inline-block; width: 15px; height: 15px; background-color: #00BFFF; margin-right: 5px;"></span> <b>Virginia G. Piper Charitable Trust Grand Gallery</b></li> <li><span style="display: inline-block; width: 15px; height: 15px; background-color: #00CED1; margin-right: 5px;"></span> <b>Freeman Gallery</b></li> <li><span style="display: inline-block; width: 15px; height: 15px; background-color: #000080; margin-right: 5px;"></span> <b>Monte Vista Room</b></li> </ul> |
|--|---|

# Heard Museum Second Floor



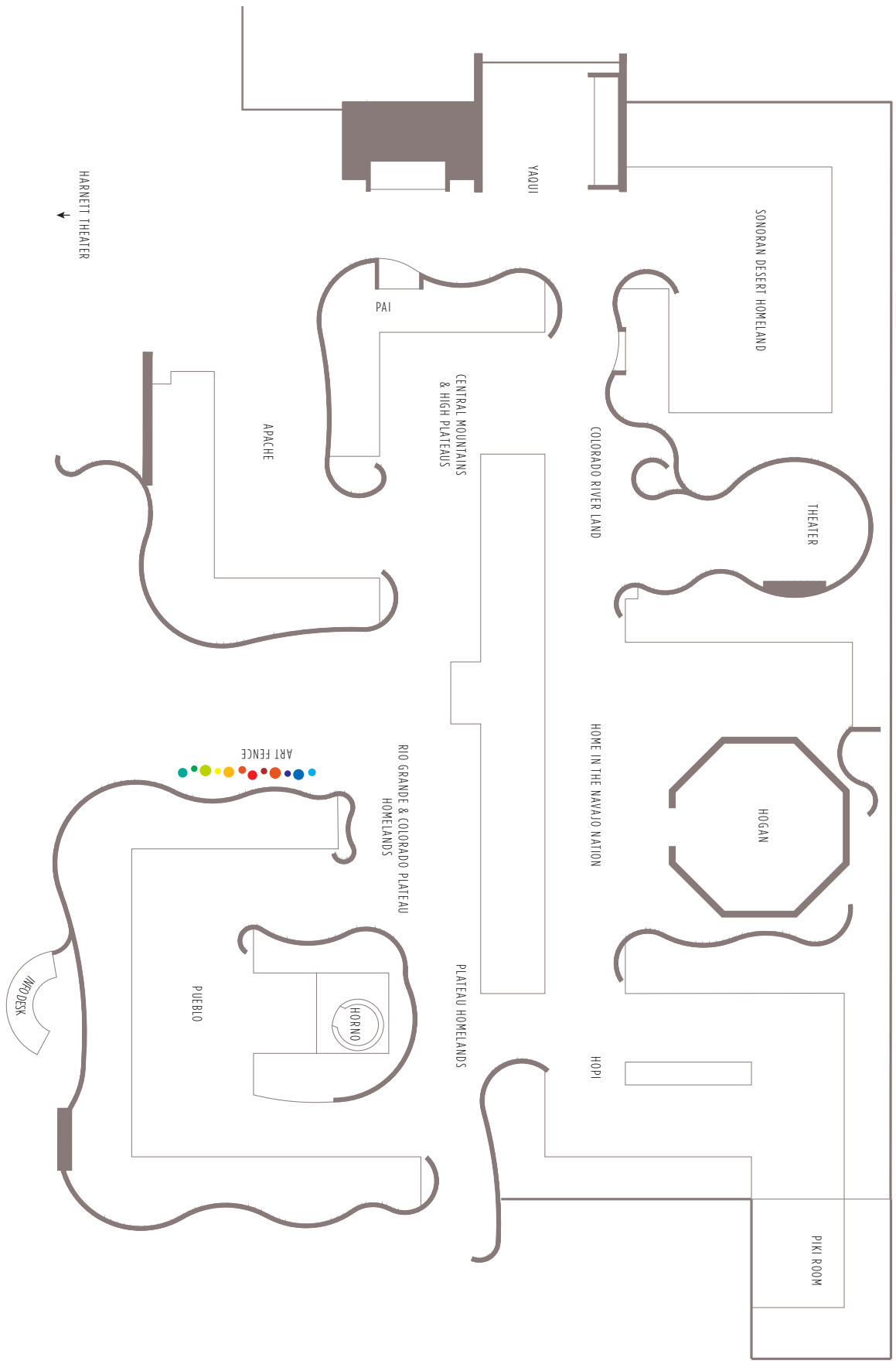
## Key

- Non-Public
- ADA Accessible Elevator
- Outdoor Space
- Stairs

## SECOND FLOOR GALLERIES

- Jack Steele Parker Gallery\***  
*Substance of Stars*  
*\*accessible from ground floor only*
- A.J. Dickey Gallery**  
*Away from Home: American Indian Boarding School Stories.*  
*Recommended for grades 7 and above.*
- Berlin Mezzanine**
- Billie Jane Baguley Library and Archives**  
*Open Monday - Friday, 10 a.m. - 3:45 p.m.*  
*Appointments required.*
- 1929 Gallery**

# HOME Exhibition Map

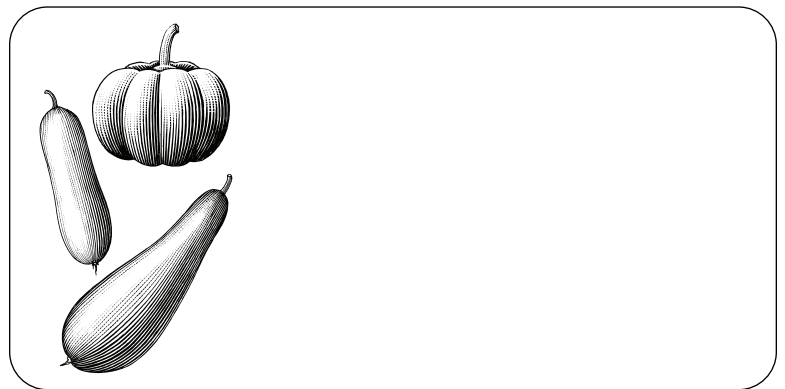
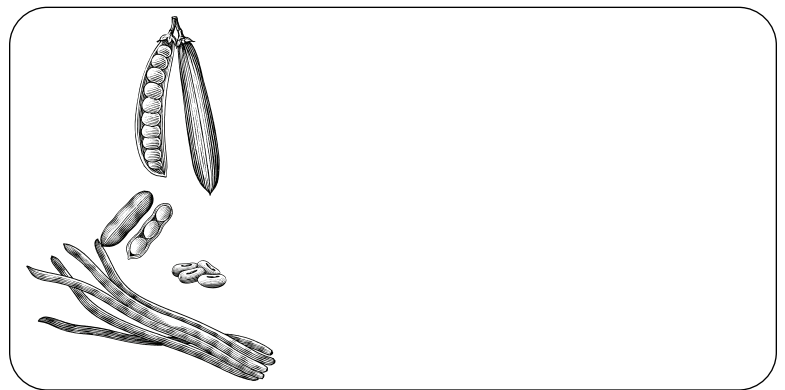


## Tour Name Badges

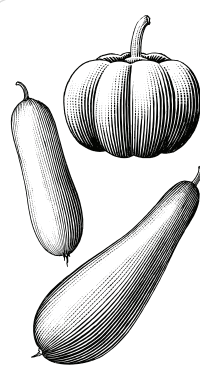
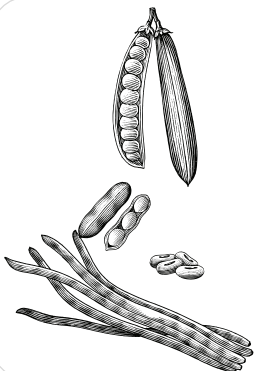
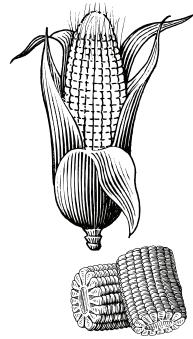
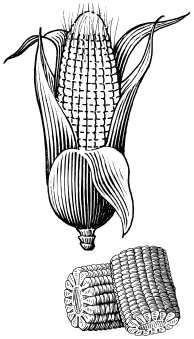
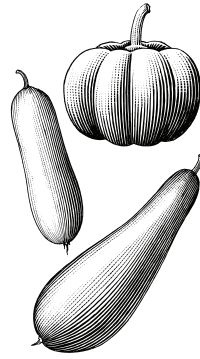
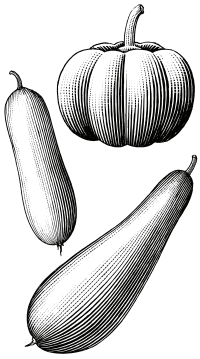
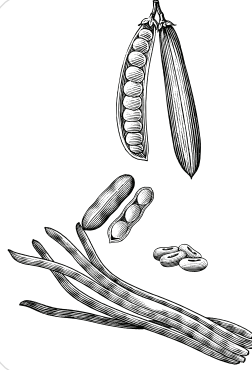
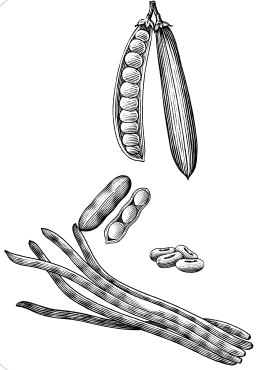
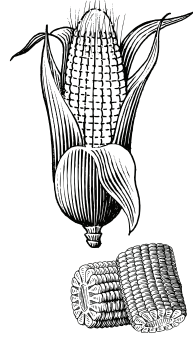
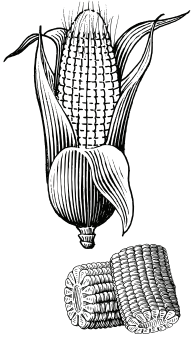
**Please make a name badge for each student who is coming to the museum for a tour.** Be sure that each person prints their name clearly and in large letters so that the guides can refer to each child by name. Our docents prefer to interact with the students in this more personal manner. Your guide or guides will also be wearing a name badge.

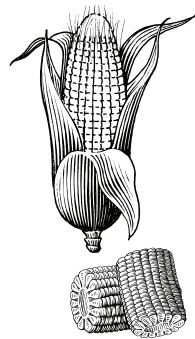
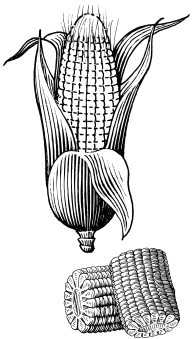
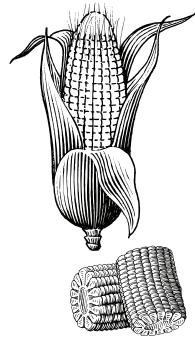
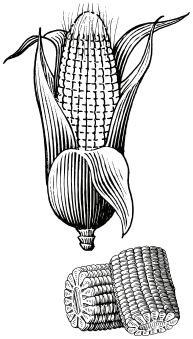
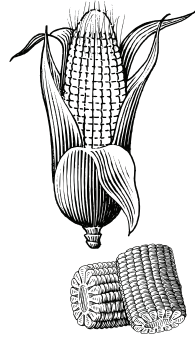
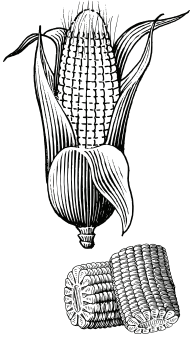
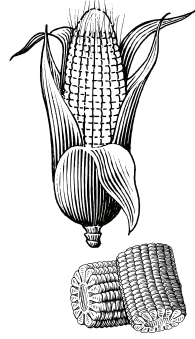
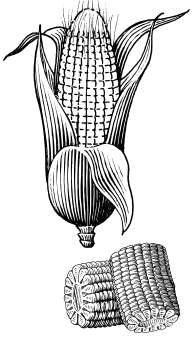
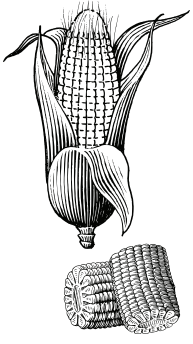
These badges feature three different vegetables that are the staple of the Indigenous diet in this region: corn, beans and squash. Often referred to as the **“Three Sisters,”** your students will learn about the importance of each plant. They will also see symbolism of each plant in basketry, jewelry, clothing, pottery, rugs, etc. during their visit.

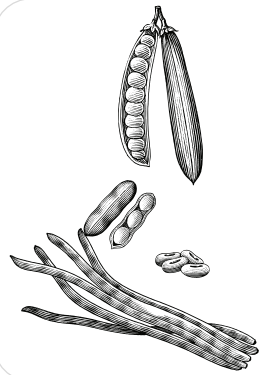
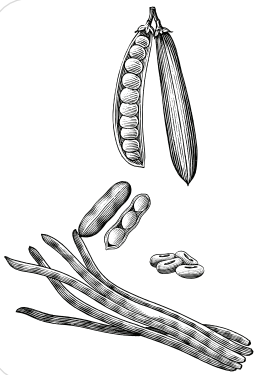
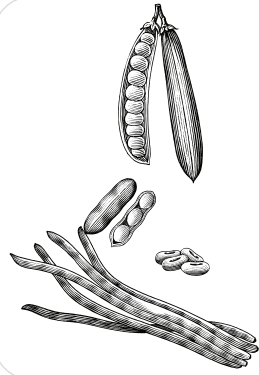
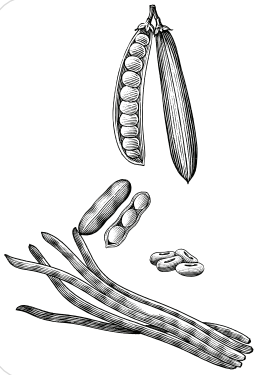
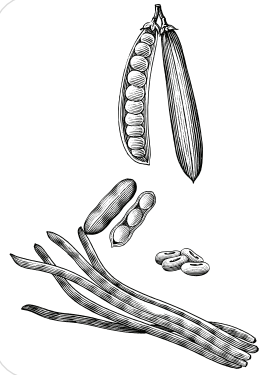
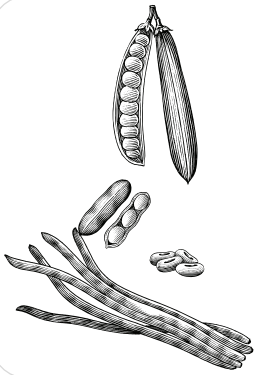
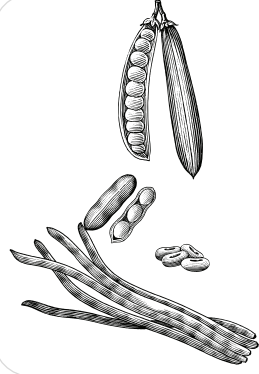
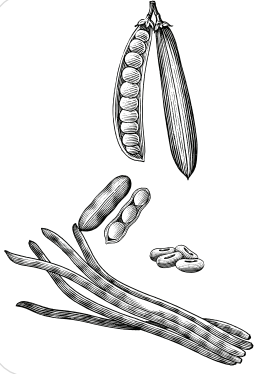
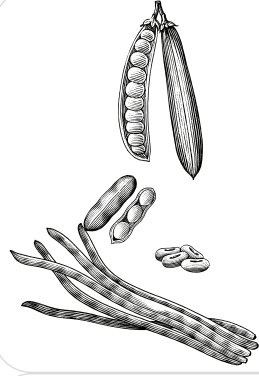
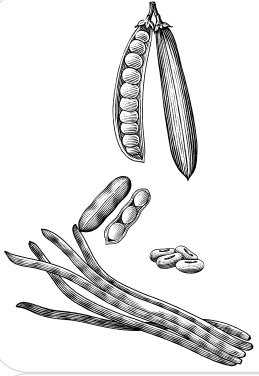
If your group is larger than 20 students, these nametags can be used to help students identify their group. You can have a corn group, a beans group, and a squash group. If you have more than three groups, feel free to add a number to some of the passes. **Ex:** Corn 1, Beans 2, etc. This will make it easy for the guides to help line up the groups before you enter the museum and to refer to their group by name.

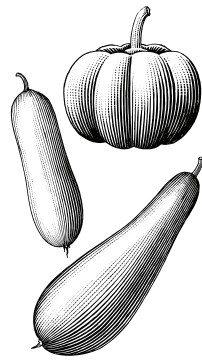
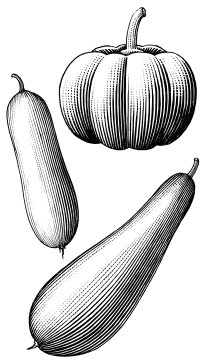
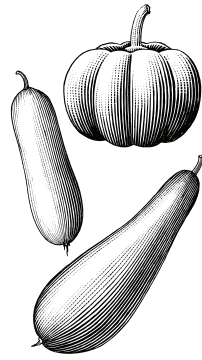
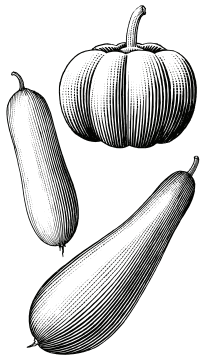
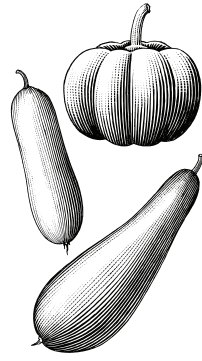
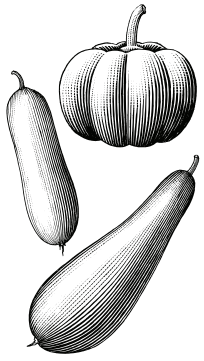
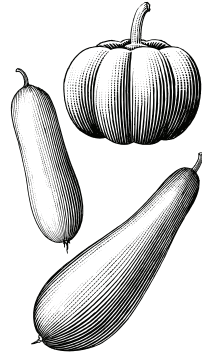
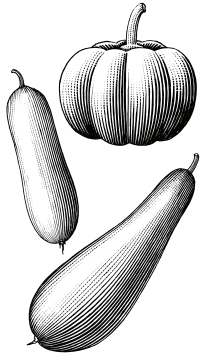
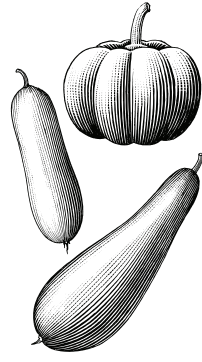
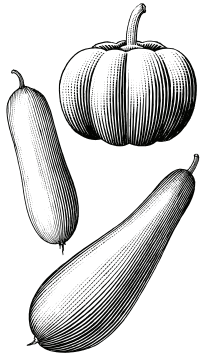


Feel free to print these on standard copy paper and have students attach them to their lanyards or pin to their clothing. If you are able to print the badges on sticker paper, please note that the following pages are designed to work with **AVERY 5963** labels. (2x4 inches)









# Museum Policies

Please review the following with your students and chaperones before arriving at the Heard Museum. Heard staff will also review many of these when your group arrives. Note that we have included a “why?” section for students who would appreciate rationale.

**Food, drinks, and backpacks are not allowed in the museum building. If students have these items with them for lunch, please have them leave them in the cubbies located inside the Dorrance Education building.**

**Why?** Even with the best intentions, bulky items can end up bumping into artwork and damaging it. Food and drinks can also attract pests that could damage the work.

**Students should wear their tour name badges at all times.**

**Why?** Our Visitor Services and Security staff (in Teal and Maroon shirts) need to know that everyone in the museum has checked in at Admissions. Wearing your nametag lets them know that you are part of the group.

**None of the artwork, including outside sculptures, should be touched unless permitted by the guide.**

**Why?** The oils naturally present on our hands can damage the artwork. There is one sculpture that you can touch. Ask your guide about it!

**Photography without flash is welcome in the Museum. (Tag us @heardmuseum!)**

**Why?** Prolonged light exposure can damage the work, and we want to make sure that it retains its character for many years so that other people can also enjoy it. Also, the flash can disturb the experience for other visitors.

**Students and chaperones must remain together.**

**Why?** The Heard Museum is quite large, and we don't want anyone to get lost. Also, your chaperones are responsible for keeping you safe on your trip, and they can't do that if they can't see you!

**Please remind students to use inside voices.**

**Why?** Some exhibitions include audio components that you can't hear if people are being loud. Also, we want to respect different learning styles. Some people prefer to read text or engage with artwork in a quiet environment.

**Please remind students to walk inside the museum.**

**Why?** We don't want you to trip over something and get hurt! Also, we know you wouldn't want to damage the works in our collection. Many are irreplaceable!

**Please raise your hand if you have a question on your tour.**

**Why?** So that your docent knows that you have you a question and can call on you to ask it.

**Please only use pencils for any activities, writing or sketching inside the museum.**

**Why?** Accidental pencil marks are much easier to remove from walls.



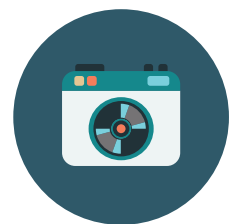
**Use your eyes & ears, not your body, to observe and learn about the artwork.**



**Walk and move carefully to keep yourself and the artwork safe.**



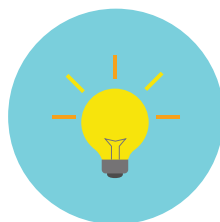
**Speak with an inside voice and take turns speaking so that everyone can be heard.**



**Take pictures without flash, and be sure to tag @HeardMuseum.**



**Stay with the group so that no one gets lost.**



**Participate by sharing your ideas and asking questions.**



**Store your water, backpack and lunch before heading into the museum.**



**We are so happy that you are here and hope that you have a wonderful visit!**

# Heard Museum Land Acknowledgment

## WHAT IS A LAND ACKNOWLEDGMENT?

A land acknowledgment is a message that recognizes and thanks the Indigenous people who have cared for the land that another group now also lives on or stewards.

## WHY HAVE A LAND ACKNOWLEDGMENT?

As Yatibaey Evans (Ahtna, Athabascan) wrote for PBS, "Indigenous tribes have an extensive history of being respectful stewards of the land for thousands of years. Land acknowledgments provide the opportunity to connect with tribes and the rich history of their cultures. When we learn about the tribes that were originally from places across the United States we learn that they are still here. Today, Indigenous peoples are still taking care of the land for future generations to come."

Source: [Design a Poster to Honor the Indigenous Lands You Live On](#)



## RESOURCES:

### [Land Acknowledgement & Making a Land Acknowledgement Poster](#)

(YouTube - *Molly of Denali*)



### [Honoring Original Indigenous Inhabitants: Land Acknowledgment](#)

(National Museum of the American Indian | Smithsonian)



The Heard Museum acknowledges that the land this institution has stood upon since 1929 is within the O'otham Jeved, which the Akimel O'otham have regarded as their homeland since time immemorial. Despite the land's annexation into New Spain, the Mexican Republic, and the United States, which assumed control after the 1854 Gadsden Purchase, the Akimel O'otham have consistently asserted that this land is theirs, as recounted in their Creation Story, in which Jeved Ma:kai, Earth Doctor, made this place. Today the Akimel O'otham are part of the Four Southern Tribes of Arizona, which is a coalition comprised of the Gila River Indian Community, the Salt River Pima-Maricopa Indian Community, the Ak-Chin Indian Community, and the Tohono O'odham Nation.

The Heard Museum, in what is today downtown Phoenix, Arizona, occupies land within sight of numerous Huhugam, or Ancestral O'otham, canals, farmlands and villages, which is evidence of a presence going back countless generations, long before Father Eusebio Kino and the Conquistador Juan Mateo Mange arrived in the area on November 21, 1697, which harbingered a succession of colonization. Indeed, the founders of the Heard Museum, in particular, benefited from the US making Arizona a Territory in 1863, then a state in 1912, which led to the economic development of Phoenix, which became an election precinct in 1868. Consequently, the Heard acknowledges that it has a moral obligation to the Akimel O'otham, on whose land this museum continues to thrive. The latter is in addition to the Indigenous peoples, from within and well beyond Arizona, currently inhabiting the Greater Phoenix Metropolitan Area. With this in mind, the Heard proclaims that it remains dedicated to honoring its relationship with the Akimel O'otham through its programming, exhibits, public events, publications, and community service, which it extends to the other Indigenous peoples represented in its collections. The Heard hereby proudly commits itself to a future of building, improving, and nurturing its relationships with the Akimel O'otham and other Indigenous communities, locally, regionally, nationally and internationally.

– David Martínez, Ph.D (Akimel O'Odham/Hia Ced O'odham/Mexican)

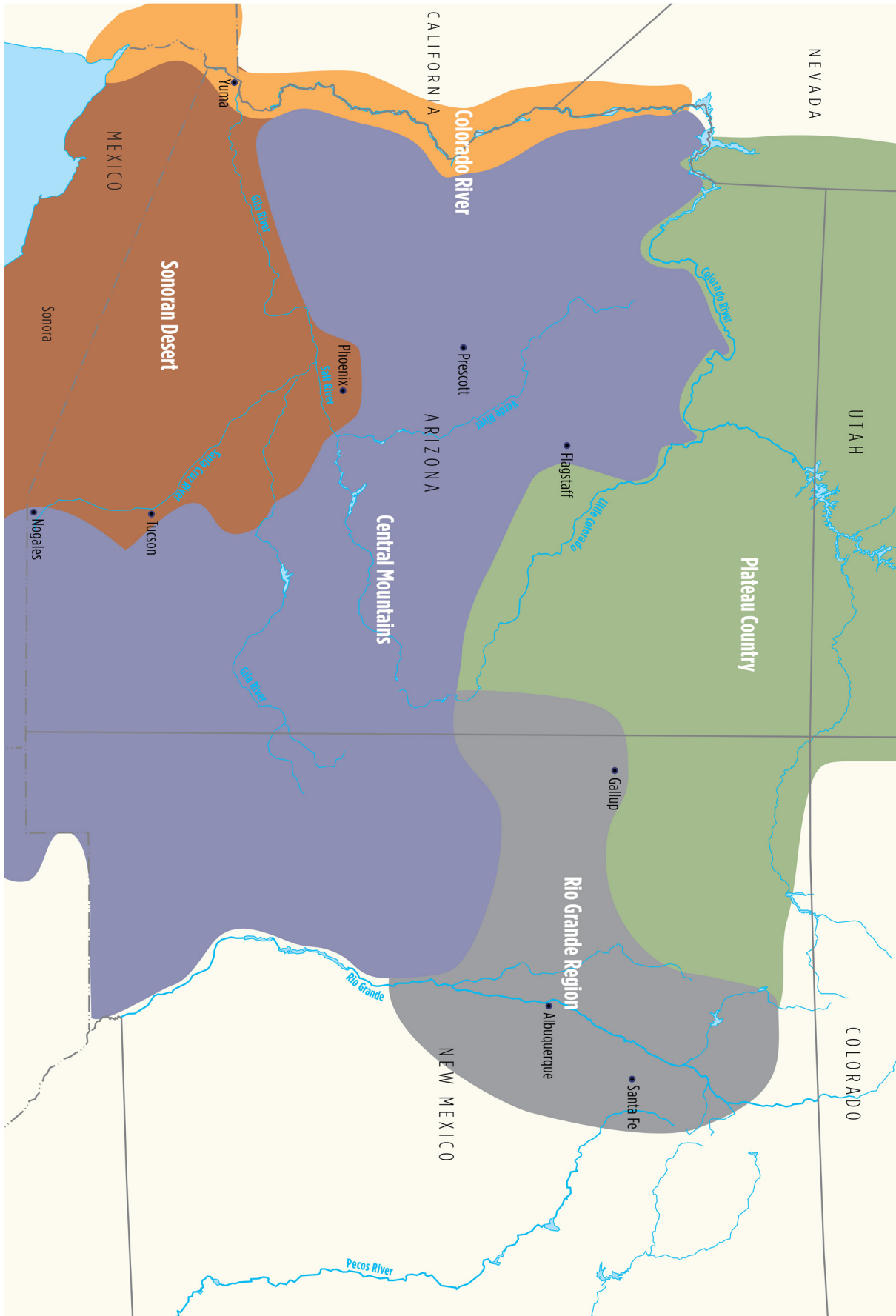
## Contemporary Native Peoples

The map provided identifies the current location of the Native peoples of the Southwest. During the guided tour, your class will view objects from some of the tribes listed below:

<b>Desert</b>	Tohono O'odham (formerly Papago)
	Akimel O'odham (Pima)
	Yoeme (Yaqui)
	Piipaash (formerly Maricopa)
<b>Colorado River</b>	Quechan (Yuman)
	Cocopah
	Mojave
<b>Uplands</b>	Indé (White Mountain, San Carlos Apache, Mescalero, Apache, Jicarilla Apache)
	Yavapai
	Havasupai
	Hualapai
<b>Plateau Country</b>	Hopi
	Diné (Navajo)
	Southern Paiute
<b>Rio Grande Region</b>	Zuni Pueblo
	Laguna Pueblo
	Acoma Pueblo
	Taos Pueblo
	Picuris Pueblo
	Santa Clara Pueblo
	San Juan Pueblo
	San Ildefonso Pueblo
	Santa Ana Pueblo
	Isleta Pueblo
	Pojoaque Pueblo
	Cochiti Pueblo
	Jemez Pueblo
	Nambe Pueblo
	Tesuque Pueblo
	Santo Domingo Pueblo
	San Felipe Pueblo
	Sandia Pueblo



# Environmental Regions of the Southwest



# Before Your Tour: Activities

## 1. Native People in the Southwest KWL (Know, Want to Know, Learned Chart)

A KWL chart helps students activate prior knowledge about a topic and to approach it with curiosity. This is something that students could write on a piece of notebook paper in an existing notebook, or you can print the template on the following page to share with your students. Students should complete the first two columns before arriving to the museum, and the last column when they return from their trip. The middle column helps students generate questions for their Docent during the tour. It's up to you if you ask students to use complete sentences or bullet points to respond to the prompts, and we've provided some sentence starters as needed.

<b>BEFORE YOU ARRIVE</b>		<b>WHEN YOU RETURN FROM YOUR TRIP</b>
<b>What do you KNOW about Native people in the southwest?</b>	<b>What do you WANT TO KNOW about Native people in the southwest?</b>	<b>What did you LEARN about Native people in the southwest?</b>
<i>I know that...</i>	<i>I want to know...</i>	<i>I learned that...</i>

## 2. "About Me" Chart: This activity helps students connect to key themes of *HOME: Native People in the Southwest*, before arriving to the museum.

- Step 1:** Have students fold a piece of paper into quarters by folding it in half lengthwise and widthwise (hamburger style and hot dog style).
- Step 2:** Have students write one of these words in the corner of the quadrants: Land, Language, Community, Family.
- Step 3:** Ask students to think about how they experience these different themes in their daily lives.
- Step 4:** Have students record their experiences with these themes in each quadrant. This could be done through writing sentences, writing key words, drawing pictures, etc.
- Step 5:** When you return from the trip, have students come back to this chart and add where or how they noticed these themes on their tour. Ask, what similarities or differences do you notice between what you wrote before you arrived and what you saw and learned on the tour?

<b>Land</b>	<b>Language</b>
<b>Community</b>	<b>Family</b>

## Know, Want to Know, Learned

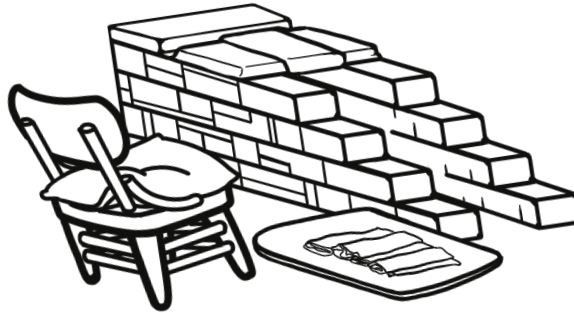
<b>What do you KNOW about Native people in the southwest?</b>	<b>What do you WANT TO KNOW about Native people in the southwest?</b>	<b>What did you LEARN about Native people in the southwest?</b>
<i>I know that...</i>	<i>I want to know...</i>	<i>I learned that...</i>

Color in these different features of the HOME exhibit, then draw a line with a pencil to match the word to the object shown, illustrations by Rebeka Peshlakai (Diné).

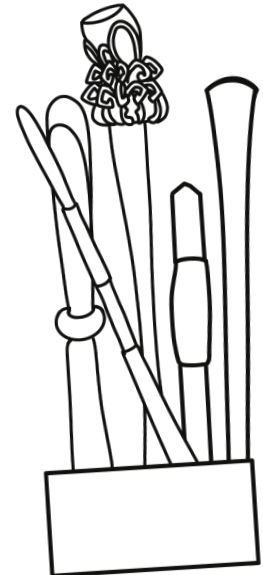
**Katsina Doll**



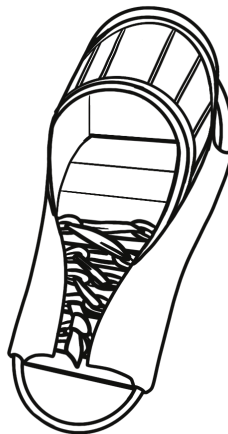
**Art Fence**



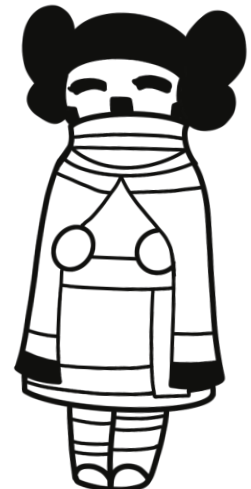
**Zuni Jewelry**



**Cradleboard**



**Piki Stone**



## Mix and Match

Fill in the blank with the letter next to the word that best completes the sentence.

1. The Ancestral Pueblo people made blankets and socks using \_\_\_\_\_ feathers.
  - a. black
  - b. Huhugam
  - c. beargrass
  - d. storyteller
  - e. fiddle
  - f. piki
  - g. turkey
  - h. cottonwood
  - i. shell
2. Helen Cordero, a ceramicist from Cochiti Pueblo, started making \_\_\_\_\_ dolls.
3. The Hopi make \_\_\_\_\_ bread from blue corn, water and ash.
4. American Indigenous jewelers use silver, turquoise, \_\_\_\_\_, coral and black jet.
5. O'odham baskets are woven using \_\_\_\_\_, yucca and devil's claw.
6. Hopi katsina dolls are made out of \_\_\_\_\_ tree roots.
7. The Apache \_\_\_\_\_ is made out of the dried stalk of the agave or century plant.
8. The \_\_\_\_\_ made clay figurines.
9. Maria Martinez, a ceramicist from San Ildefonso Pueblo, made \_\_\_\_\_ pottery.

# Word Search

Try to find the hidden words.

M	X	E	S	Q	B	A	V	T	U	J	E	B	Z	D	M	G
S	T	O	R	Y	T	E	L	L	E	R	W	F	R	F	U	W
G	K	H	G	Q	J	E	W	E	L	R	Y	K	C	N	B	R
A	C	Z	D	U	S	R	J	R	V	I	B	U	Z	H	F	N
Y	Y	O	V	P	X	G	B	L	P	L	O	P	Q	E	S	J
Q	L	K	P	G	S	T	L	A	T	X	L	H	Q	V	I	V
B	E	X	I	I	N	A	T	V	E	T	E	R	A	N	F	E
A	Q	K	K	H	O	R	N	O	A	E	D	K	E	Z	J	A
S	A	U	I	O	Z	O	P	D	C	J	A	H	G	R	U	C
K	W	U	P	T	G	S	Z	Q	P	O	W	T	K	U	T	Z
E	P	A	H	T	C	E	N	F	V	A	E	S	G	Z	N	Y
T	R	P	L	B	Q	R	U	G	T	C	I	J	H	Z	H	C
U	Z	K	E	A	I	G	A	A	H	A	Y	N	C	I	O	H
I	V	K	F	S	X	R	X	M	M	C	N	N	T	N	G	F
O	W	V	D	A	R	D	K	R	A	W	X	X	S	I	A	O
R	Z	B	T	J	X	G	D	U	T	H	C	Z	U	A	N	C
O	G	G	Y	G	N	R	C	U	J	E	T	T	U	G	H	G

## Search for the following words

Basket

Sandpainting

Horno

Storyteller

Piki

Jewelry

Veteran

Hogan

# Answer Key

## Mix and Match

1. g. turkey
2. d. storyteller
3. f. piki
4. i. shell
5. c. beargrass
6. h. cottonwood
7. e. fiddle
8. b. Huhugam
9. a. black

## Word Search

M	X	E	S	Q	B	A	V	T	U	J	E	B	Z	D	M	G
S	T	O	R	Y	T	E	L	L	E	R	W	F	R	F	U	W
G	K	H	G	Q	J	E	W	E	L	R	Y	K	C	N	B	R
A	C	Z	D	U	S	R	J	R	V	I	B	U	Z	H	F	N
Y	Y	O	V	P	X	G	B	L	P	L	O	P	Q	E	S	J
Q	L	K	P	G	S	T	L	A	T	X	L	H	Q	V	I	V
B	E	X	I	I	N	A	T	V	E	T	E	R	A	N	F	E
A	Q	K	K	H	O	R	N	O	A	E	D	K	E	Z	J	A
S	A	U	I	O	Z	O	P	D	C	J	A	H	G	R	U	C
K	W	U	P	T	G	S	Z	Q	P	O	W	T	K	U	T	Z
E	P	A	H	T	C	E	N	F	V	A	E	S	G	Z	N	Y
T	R	P	L	B	Q	R	U	G	T	C	I	J	H	Z	H	C
U	Z	K	E	A	I	G	A	A	H	A	Y	N	C	I	O	H
I	V	K	F	S	X	R	X	M	M	C	N	N	T	N	G	F
O	W	V	D	A	R	D	K	R	A	W	X	X	S	I	A	O
R	Z	B	T	J	X	G	D	U	T	H	C	Z	U	A	N	C
O	G	G	Y	G	N	R	C	U	J	E	T	T	U	G	H	G

## Art Activities at School

**Supplies needed:** cardstock, scissors, hole punch, yarn or string, coloring tools (pencils, crayons, markers)

### **Make an Apache Pouch**

Traditionally, the Apache people used small pouches for many things including personal grooming items, tinder for starting fires, sinew for repairs, etc. Once glass beads became available, the pouches were decorated. Sometimes a pouch shows different designs on each side. Pouches are made from tanned leather and were hung on the person's belt.

To make this pouch, copy the pattern on cardstock paper. Color the design and then cut out both parts. Use a hole-punch to punch out the black dots. Use one piece of yarn to stitch the two pieces together. The flap should fold down over the front decorated area. An additional piece of yarn is attached to make a strap for carrying. Short lengths of yarn may be attached to the bottom of the pouch to simulate fringe.

Students will see Apache pouches on the tour of *HOME: Native People in the Southwest*.

### **Make a Navajo (Diné) Wrist Guard or Ketoh**

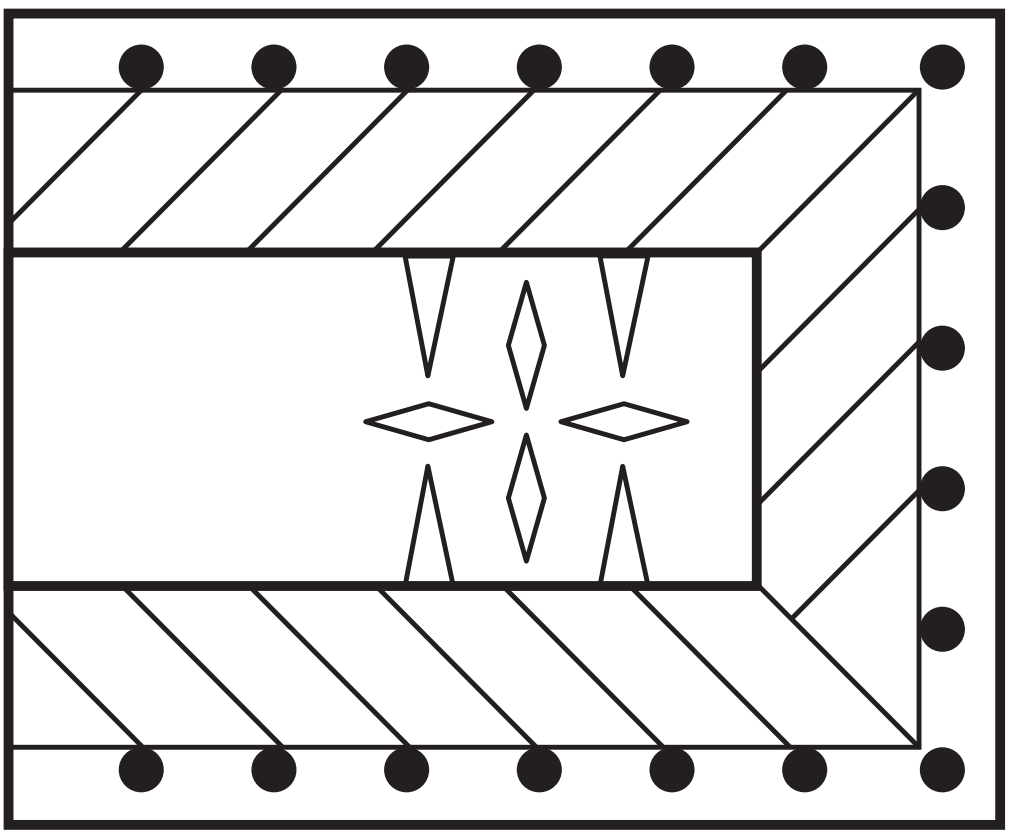
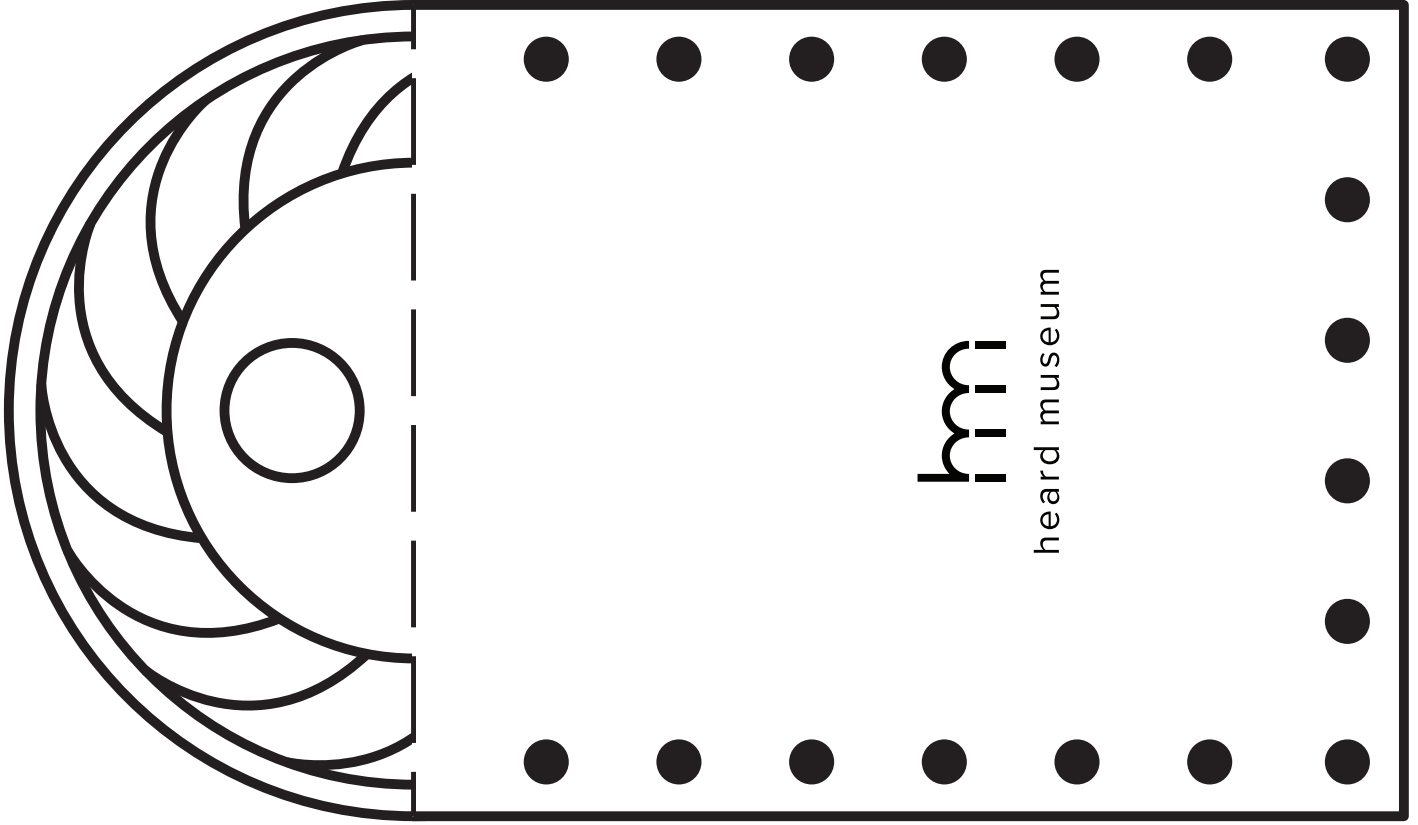
Originally, the Navajo made and used the ketoh as a form of protection for the wrist when shooting with a bow and arrows. Today, the ketoh is also worn as a decorative element like a bracelet.

Copy this pattern on cardstock paper. Color the design: on the original, the turquoise stone in the center is surrounded by cast silver. This decorative piece is then attached to a leather band.

A hole-punch and short piece of yarn is needed to complete the project. Detailed instructions are included on the following sheets.

# Make an Apache Pouch

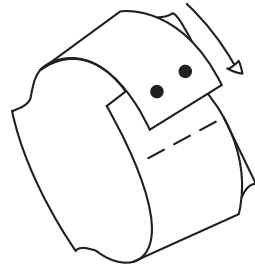
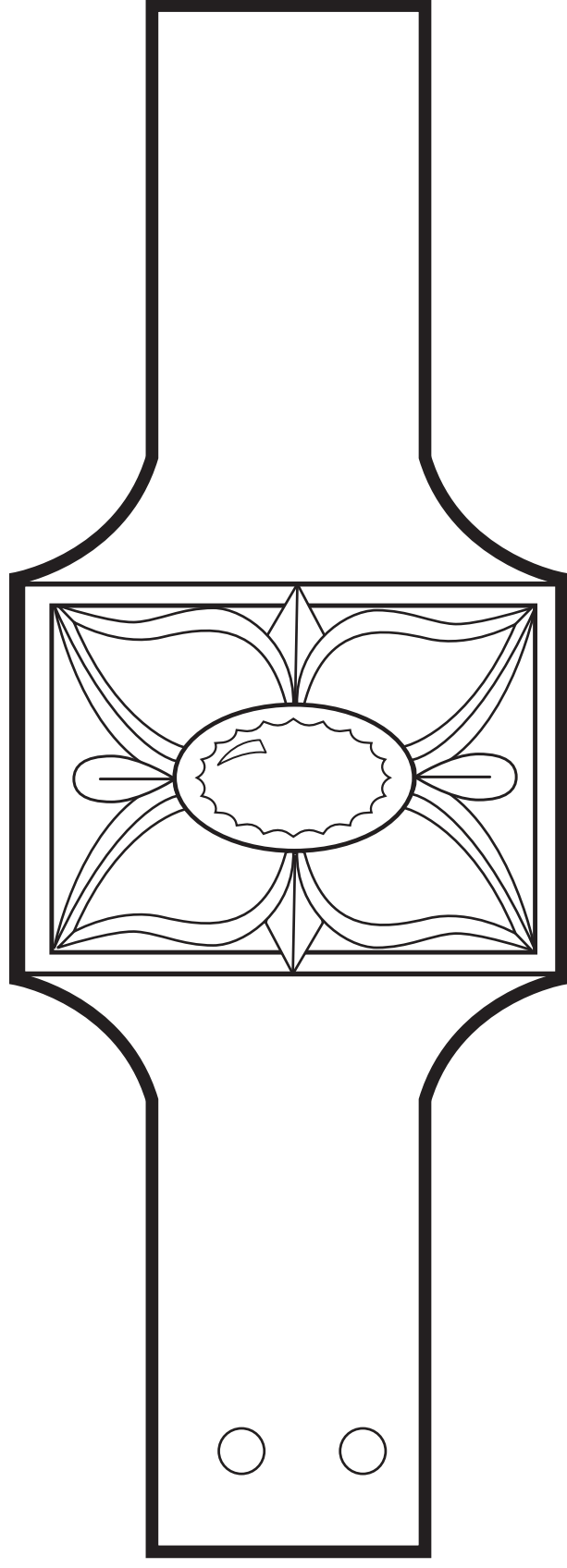
1. Color and then carefully cut out the two pieces along the outside lines.
2. Use a hole punch to punch out all the black dots around the outside edge.
3. Place the pieces back-to-back and use a piece of yarn to “stitch” the pieces together.
4. Fold the half-round section at the dotted line to make the pouch flap.
4. To finish, attach another piece of yarn in the top two holes to act as a strap.



# Make a Wrist Guard

The Navajo (Diné) made and used the *ketoh* as a form of protection for the wrist. It kept a bow string from hitting against the wrist. Today, the *ketoh* is worn as a decorative element like a bracelet.

This *ketoh* was fashioned after one that had been made by a Navajo silversmith sometime before 1930. It was originally made by casting silver and adding leather as a backing or support.



1. Color the curved butterfly-like design and the turquoise stone in the center. Then color the outside band area.

2. Cut the *ketoh* out by following along the bold line.

3. Place the *ketoh* around the wrist, making sure that the band with black dots overlaps the other band.

4. Adjust the band to your wrist size, making sure that it is loose. Then mark the end of the band with a crayon or pencil.

5. Remove the *ketoh* from the wrist and line the edge up to your marked line. Then, punch two holes through both the upper and lower band in one full motion of the paper punch.



6. Place the *ketoh* back around your wrist and tie with a piece of string or yarn.



# WHAT DID YOU SEE AT THE HEARD MUSEUM TODAY?



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# Additional Resources

## Virtual Field Trips

Learn about objects in our collection and the artists who created them through these virtual field trip videos. Each video is aligned to Arizona K-12 standards and is accompanied by a printable “cue sheet” that reinforces the educational information shared in the video and offers prompts to test retention and understanding.



## Art Cards

Art cards are a fun way to introduce children to artwork by American Indian artists. They are designed to help children look at art carefully and exercise their interpretation skills. Each card has a suggested art activity that can be done independently or with the help of an adult. Every card is also aligned to Arizona K-12 visual art standards.

## Teacher Resource Posters

Teacher’s Resource Art Posters feature art objects that are found in *HOME: Native Peoples of the Southwest*. The full color 11x17 inch posters include detailed information on the back with object description, cultural context, vocabulary and suggested in-classroom discussion topics. Please pick up at the Heard Museum.



## Heard on the Go

Heard on the Go is a free physical resource that can be checked out through the Heard Museum. Teachers will be given a large Pelican case with pottery displays, clay touch-its, airdry clay materials, and classroom activities. Explore the various pottery styles from the past and present throughout Southwest tribes. Students will have access to Heard Museum videos, art activities, books, and pottery examples. Teachers can check out this resource for a two-week loan and are available on a first-come, first-served basis.

Email [education@heard.org](mailto:education@heard.org) to reserve.

## Image Credits

- p. 1 Tony Jojola (Isleta, 1958-2022) & Rosemary Lonewolf (Santa Clara, b. 1953). *Indigenous Evolution*, 2005. Glass and clay, 8' x 30'.
- p. 2 Heard Museum entrance. Photo: Craig Smith, Heard Museum.
- p. 25 Allan Houser (Haozous) (Chiricahua Apache, 1914-1994). *Unconquered II*, 1994. Bronze, Artist’s Copy. On loan from the collection of Tia Doug Hyde (Assiniboin/Nez Perce/Ojibwe, b. 1946). *Intertribal Greeting*, 2003. Bronze. Gift of Adrienne and Jerome Harold Kay. Artist Once Known (Navajo). Silver box.
- p. 26 Susan Folwell (Santa Clara, b. 1970). Plate, 2001. 2.5” x 11.25”  
Hopi woman making piki, 2002. Photo: Craig Smith, Heard Museum.  
Hogan, on display in *HOME: Native Peoples of the Southwest*. Photo: Craig Smith, Heard Museum.  
Artist Once Known (Mescalero Apache). Shield, 19th Century. Buffalo hide, metal. Gift of Mrs. Roger Lyon.
- p. 27 Rhonda Holy Bear (Cheyenne River Sioux/Lakota, b. 1959). *Maternal Journey*, 2010. Wood, gesso, paint, clay, cotton, wool, metal, glass microbeads, brain-tanned buckskin, rawhide, fur, hair, feathers, 31 x 42 in. Collection of Charles and Valerie Diker. Photo: Craig Smith, Heard Museum.  
Artist once known (Navajo), bridle, 1890-1910, silver, leather. Fred Harvey Fine Art Collection, Heard Museum, 267S.  
No Horse (Cheyenne/Arapaho). Ledger book inside covers, 1870-1882. Pencil, colored pencil, paint, ink. Bequest of Carolann Smurthwaite, 2727-1a.

## Sponsors



Lynn & Joe Pinto Family Foundation



## Curriculum Standards (K-3)

Most tours of *HOME: Native People in the Southwest* at the Heard Museum support classroom instruction surrounding the following State History and Social Science Standards, although teachers may reference the tour in support of other standards, mindful of the fact that each tour varies slightly depending on the guide and questions/interests of the group. Tours of *HOME* serve as a broad introduction to the different Indigenous peoples of the Southwest and may not cover each standard that refers to Arizona's Tribal Nations. If there are specific areas you hope to cover in your tour, please let us know in advance.

<b>Kindergarten</b>	<b>K.SP1.3</b>	<b>K.SP1.3</b> With prompting and support, generate questions about individuals and groups from stories shared.
	<b>K.SP2.1</b>	<b>K.SP2.1</b> With prompting and support, compare diverse cultures using primary sources such as photographs, artifacts, and music, and secondary sources such as fiction and non-fiction.
	<b>K.G1.1</b>	<b>K.G1.1</b> Explain how water and weather impacts humans.
	<b>K.H1.1</b>	<b>K.H1.1</b> Compare one's own culture with the culture of others. (Key cultures include those in the classroom, community, and one of Arizona's 22 Tribal Nations.)
<b>1st Grade</b>	<b>1.SP1.2</b>	<b>1.SP1.2</b> Understand how events of the past affect students' lives and communities.
	<b>1.SP2.1</b>	<b>1.SP2.1</b> Compare diverse cultures using primary sources such as photographs, artifacts, music, and secondary sources such as fiction and non-fiction.
	<b>1.SP3.1</b>	<b>1.SP3.1</b> Generate questions about issues in your community past and present.
	<b>1.G2.1</b>	<b>1.G2.1</b> Compare how human activities affect culture and the environment now and in the past. Such as, agriculture, industrialization, urbanization, and human migration.
<b>2nd Grade</b>	<b>2.SP1.2</b>	<b>2.SP1.2</b> Understand how events of the past affect students' lives and community.
	<b>2.SP2.1</b>	<b>2.SP2.1</b> Compare diverse cultures from around the world using primary sources such as photographs, artifacts, music and secondary sources such as fiction and non-fiction.
	<b>2.C2.2</b>	<b>2.C2.2</b> Explain how all people, not just official leaders, play important roles in the world.
	<b>2.G2.1</b>	<b>2.G2.1</b> Explain how weather, climate, and other environmental characteristics affect people's lives in a place or region being studied.
	<b>2.G2.2</b>	<b>2.G2.2</b> Describe how human activities affect the communities and the environment of places or regions.
	<b>2.H1.2</b>	<b>2.H1.2</b> Using primary and secondary sources, compare civilizations and/or cultures around the world and how they have changed over time in a place or region studied.
	<b>2.H1.3</b>	<b>2.H1.3</b> Examine developments from the civilization and/or culture in place or region studied.
	<b>2.H1.3</b>	<b>2.H1.3</b> Examine developments from the civilization and/or culture in place or region studied.
<b>3rd Grade</b>	<b>3.SP1.3</b>	<b>3.SP1.3</b> Generate questions about individuals and groups who have impacted history.
	<b>3.SP3.1</b>	<b>3.SP3.1</b> Develop questions about Arizona history, geography, government, and economics.
	<b>3.E2.1</b>	<b>3.E2.1</b> Explain how availability of resources affects decision-making in Arizona with respect to water and other natural resources.
	<b>3.E2.2</b>	<b>3.E2.2</b> Describe how Arizona is connected to other states, Mexico, and other nations by movement of people, goods, and ideas.
	<b>3.G1.1</b>	<b>3.G1.1</b> Use and construct maps and graphs to represent changes in Arizona over time. Key concepts include but are not limited to distinct physical and cultural characteristics of Arizona including...the 22 Arizona Tribal Nations.
	<b>3.G2.1</b>	<b>3.G2.1</b> Explain how people modify and adapt to the Arizona environment. Key concepts include but are not limited to modification and adaptation of the environment by...the 22 Arizona Tribal Nations.
	<b>3.G3.1</b>	<b>3.G3.1</b> Describe the movement of people in and out of Arizona over time.
	<b>3.G4.1</b>	<b>3.G4.1</b> Describe how Arizona has changed over time.
	<b>3.H1.1</b>	<b>3.H1.1</b> Utilize a variety of sources to construct a historical narrative exploring Arizona's cultures, civilizations, and innovations.
	<b>3.H3.2</b>	<b>3.H3.2</b> Use primary and secondary sources to analyze the changes that have taken place in Arizona which could include the use of current events.
	<b>3.H3.2</b>	<b>3.H3.2</b> Use primary and secondary sources to analyze the changes that have taken place in Arizona which could include the use of current events.

## Curriculum Standards (4-6)

<b>4th Grade</b>	<b>4.SP1.2</b>	<b>4.SP1.2</b> Compare life in specific historical time periods to today.
	<b>4.SP1.3</b>	<b>4.SP1.3</b> Generate questions about individuals and groups who have shaped significant historical events.
	<b>4.SP3.1</b>	<b>4.SP3.1</b> Develop questions about events and developments in the Americas.
	<b>4.E2.1</b>	<b>4.E2.1</b> Examine concepts of scarcity, choice, opportunity cost, and risk.
	<b>4.G2.1</b>	<b>4.G2.1</b> Compare the diverse ways people or groups of people have impacted, modified, or adapted to the environment of the Americas.
	<b>4.H3.1</b>	<b>4.H1.1</b> Utilizing a variety of multi-genre primary and secondary sources, construct historical narratives about cultures, civilizations, and innovations in the Americas.
		<b>4.H3.1</b> Examine how economic, political, and religious ideas and institutions have influenced the development of individual rights, freedoms, and responsibilities in the Americas.
<b>5th Grade</b>	<b>5.SP1.2</b>	<b>5.SP1.2</b> Explain how events of the past affect students' lives and society.
	<b>5.SP1.3</b>	<b>5.SP1.3</b> Generate questions about individuals and groups who have shaped significant historical changes and continuities.
	<b>5.SP3.1</b>	<b>5.SP3.1</b> Develop compelling and supporting questions about the United States that are open to different interpretations.
	<b>5.C2.1</b>	<b>5.C2.1</b> Explain how a republic relies on people's responsible participation within the context of key events pre-American Revolution to Industrialization. Key concepts include but are not limited to...serving in the military.
	<b>5.E5.1</b>	<b>5.E5.1</b> Generate questions to explain how trade leads to increasing economic interdependence on different nations.
	<b>5.G2.1</b>	<b>5.G2.1</b> Describe how natural and human-caused changes to habitations or climate can impact our world.
	<b>5.G3.1</b>	<b>5.G3.1</b> Use key historical events with geographic tools to analyze the causes and effects of environmental and technological events on human settlements and migration.
	<b>5.G4.1</b>	<b>5.G4.1</b> Describe how economic activities, natural phenomena, and human-made events in one place or region are impacted by interactions with nearby and distant places or regions.
		<b>5.H4.1</b> Use primary and secondary sources to describe how diverse groups (racial, ethnic, class, gender, regional, immigrant/migrant) shaped the United States' multicultural society within the historical timeframe.
	<b>6th Grade</b>	<b>6.SP1.4</b>
<b>6.SP2.1</b>		<b>6.SP2.1</b> Explain how and why perspectives of people have changed throughout different historical eras.
<b>6.SP3.1</b>		<b>6.SP3.1</b> Define and frame compelling and supporting questions about issues and events in the time-period and region studied.
<b>6.SP3.2</b>		<b>6.SP3.2</b> Use evidence to develop claims and counterclaims in response to compelling questions in the time-period and region studied.
<b>6.SP3.5</b>		<b>6.SP3.5</b> Use questions generated about multiple sources to identify further areas of inquiry and additional sources.
<b>6.SP4.1</b>		<b>6.SP4.1</b> Explain the multiple causes and effects of events and developments in the past.
<b>6.C4.1</b>		<b>6.C4.1</b> Explain challenges and opportunities people and groups face when solving local, regional, and/or global problems.
<b>6.E3.3</b>		<b>6.E3.3</b> Analyze the influences of specialization and trade within diverse cultures and communities in regions studied.
<b>6.E5.1</b>		<b>6.E5.1</b> Describe the factors that influence trade between countries or cultures.
<b>6.E5.2</b>		<b>6.E5.2</b> Explain the effects of increasing economic interdependence within distinct groups.
<b>6.G3.1</b>		<b>6.G3.1</b> Analyze how cultural and environmental characteristics affect the distribution and movement of people, goods, and ideas.
<b>6.G3.2</b>		<b>6.G3.2</b> Analyze the influence of location, use of natural resources, catastrophic environmental events, and technological developments on human settlement and migration.
		<b>6.H3.3</b> Explain why communities, states, and nations have different motivations for their choices including individual rights, freedoms, and responsibilities.
<b>6.H4.1</b>		<b>6.H4.1</b> Describe how different group identities such as racial, ethnic, class, gender, regional, and immigrant/migrant status emerged and contributed to societal and regional development, characteristics, and interactions over time.

## Curriculum Standards (7-8)

<b>7th Grade</b>	<b>7.SP1.3</b>	<b>7.SP1.3</b> Evaluate the significance of part events and their effects on students' lives and global society.	
	<b>7.SP1.4</b>	<b>7.SP1.4</b> Use questions generated about individuals and groups to analyze why they, and the developments they shaped, are historically significant.	
	<b>7.SP2.1</b>	<b>7.SP2.1</b> Analyze multiple factors that influence the perspectives of people during different historical eras.	
	<b>7.SP3.1</b>	<b>7.SP3.1</b> Create compelling questions and supporting questions that reflect enduring issues about the world, past and present.	
	<b>7.SP3.3</b>	<b>7.SP3.3</b> Detect possible limitations in the historical record based on evidence collected from various kinds of historical sources.	
	<b>7.SP4.1</b>	<b>7.SP4.1</b> Explain the multiple causes and effects of events and developments in the past and present.	
	<b>7.C4.1</b>	<b>7.C4.1</b> Compare historical and contemporary means of changing societies to promote the common good.	
	<b>7.E5.3</b>	<b>7.E5.3</b> Explain the benefits and the costs of trade policies to individuals, businesses, and society.	
	<b>7.G2.1</b>	<b>7.G2.1</b> Explain how cultural demographic patters, economic decisions, and human adaptations shape the identity of nearby and distant places.	
	<b>7.G3.2</b>	<b>7.G3.2</b> Analyze how relationships between humans and environments extend or contract patterns of settlement and movement.	
	<b>7.G4.1</b>	<b>7.G4.1</b> Analyze cultural and environmental characteristics among various places and regions of the world.	
	<b>7.G4.2</b>	<b>7.G4.2</b> Explain how the relationship between the human and physical characteristics of places and production of goods influences patterns of world trade.	
	<b>7.H1.1</b>	<b>7.H1.1</b> Analyze the rise and decline, interactions between, and blending of cultures and societies.	
	<b>8th Grade</b>	<b>8.SP1.3</b>	<b>8.SP1.3</b> Evaluate the significance of past events and their effect on students' lives and society.
		<b>8.SP1.4</b>	<b>8.SP1.4</b> Use questions generated about individuals and groups to analyze why they, and the developments they shaped, are historically significant.
		<b>8.SP2.1</b>	<b>8.SP2.1</b> Analyze multiple factors that influence the perspectives of people during different historical eras.
<b>8.SP3.2</b>		<b>8.SP3.2</b> Detect possible limitations in the historical record based on evidence collected from various kinds of historical sources.	
<b>8.SP4.1</b>		<b>8.SP4.1</b> Explain the multiples cause and effects of events and developments in the past.	
<b>8.C4.1</b>		<b>8.SP4.2</b> Evaluate the influence of various causes of events and developments in the past.	
<b>8.E5.1</b>		<b>8.C4.1</b> Compare historical and contemporary means of changing societies to promote the common good.	
<b>8.G2.1</b>		<b>8.E5.1</b> Explain the interdependence of trade and how trade barriers influence trade among nations.	
<b>8.H2.3</b>		<b>8.G2.1</b> Examine in the impact of and response to environmental issues such as air, water, land pollution, deforestation, urban sprawl, and changes to climate.	
		<b>8.H2.3</b> Explain how geographic and environmental factors shaped communities and how competition over resources have affected government policies.	

# Curriculum Standards (High School)

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<b>High School</b>	<b>HS.SP1.1</b>	<b>HS.SP1.1</b> Evaluate how events and developments were shaped by unique circumstances of time and place as well as broader contexts.
	<b>HS.SP1.2</b>	<b>HS.SP1.2</b> Evaluate change and continuity in historical eras.
	<b>HS.SP1.3</b>	<b>HS.SP1.3</b> Evaluate the significance of past events as they relate to their own lives and the world.
	<b>HS.SP1.4</b>	<b>HS.SP1.4</b> Use compelling questions generated about individuals and groups to assess how the significance of their actions changes over time and is shaped by historical context.
	<b>HS.SP2.1</b>	<b>HS.SP2.1</b> Analyze how contexts shaped and continue to share people’s perspectives.
	<b>HS.C2.6</b>	<b>HS.C2.6</b> Evaluate the contributions of individuals and groups, including Arizonans, who have played a role in promoting civic and democratic principles.
	<b>HS.E2.1</b>	<b>HS.E2.1</b> Explain how scarcity results in economic decisions and evaluate their impact on individuals, institutions, and societies.
	<b>HS.E5.3</b>	<b>HS.E5.2</b> Evaluate how interdependence impacts individuals, institutions, and societies.
	<b>HS.G2.3</b>	<b>HS.E5.3</b> Explain why nations chose to trade and how it is regulated.
	<b>HS.G3.1</b>	<b>HS.G2.3</b> Evaluate the impact of human settlement on the environment and culture of specific places and regions.
	<b>HS.G3.3</b>	<b>HS.G3.1</b> Analyze the reciprocal nature of how historical events and the diffusion of ideas, technologies, and cultural practices have influenced migration patterns and the distribution of human population.
	<b>HS.H1.3</b>	<b>HS.G3.3</b> Evaluate the influence of long-term climate variability on human migration and settlement patterns, resource use, and land uses at local-to-global scales.
	<b>HS.H1.4</b>	<b>HS.H1.3</b> Evaluate the consequences that resulted from civilizational and cultural interactions.
	<b>HS.H1.5</b>	<b>HS.H1.4</b> Analyze the impact of cultural diffusion.
	<b>HS.H1.6</b>	<b>HS.H1.5</b> Explain how religions and belief systems have affected the origins of societies.
	<b>HS.H3.1</b>	<b>HS.H1.6</b> Analyze the relationship among different regional, social, ethnic, and racial groups and explain how these groups’ experiences have related to national ideologies.
	<b>HS.H4.2</b>	<b>HS.H3.1</b> Analyze how societies, leaders, institutions, and organizations respond to societal needs and changes.
	<b>HS.H4.4</b>	<b>HS.H4.2</b> Explain how artistic, philosophical, and scientific ideas have developed and shaped society and institutions.
		<b>HS.H4.4</b> Examine how a diverse society can be a force for unity and/or disunity.

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