

PREHISTORIC POTTERY CURRICULUM GUIDE

AGE/GRADE LEVEL	This program is appropriate for Grades 4–8																					
DURATION	The program is approximately 1.5-2 hours long.																					
GROUP SIZE	Up to 60																					
LOCATION	Branigar Hall, Archeology, Pottery and Native Peoples of the Colorado Plateau Galleries																					
BACKGROUND	Students learn the importance of pottery in prehistoric native cultures. Traditional techniques of pottery-making and decoration are demonstrated, and students are able to create their own prehistoric-style ceramic pot. Students tour the museum and see examples of ancient and modern pottery to inspire their designs.																					
ESSENTIAL QUESTIONS	<ul style="list-style-type: none">• Why did the prehistoric people start making pottery?• Where is clay found in nature?• How did the prehistoric people make pottery from clay?• What natural resources are used to make pottery?• What are the differences between a utilitarian pot and a ceremonial pot?																					
KEY WORDS USED IN THE PROGRAM	<table><tr><td>Pottery</td><td>Archaeology</td><td>Scrape</td></tr><tr><td>Burnish</td><td>Ceramics</td><td>Temper</td></tr><tr><td>Anvil</td><td>Hematite</td><td>Ceremonial</td></tr><tr><td>Pinch Pot</td><td>Paddle</td><td>Firing</td></tr><tr><td>Utilitarian</td><td>Coil</td><td>Corrugated</td></tr><tr><td>Fire Cloud</td><td>Sherd</td><td>Gourd</td></tr><tr><td>Slip</td><td></td><td></td></tr></table>	Pottery	Archaeology	Scrape	Burnish	Ceramics	Temper	Anvil	Hematite	Ceremonial	Pinch Pot	Paddle	Firing	Utilitarian	Coil	Corrugated	Fire Cloud	Sherd	Gourd	Slip		
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SET UP

Program takes place in Branigar Hall. Use plastic tablecloths on all tables. Place a bowl of water and a variety of tools on each table for students to work with. Set up display table at front of room with example pots and tools. Set up hand rinsing station near wall with orange bucket and towels.

SUPPLIES NEEDED

- Clay rolled into balls
- Tools
- Bucket of water
- Display pots
- Vocab words
- Clay process poster



PROGRAM INSTRUCTIONS

- Begin in galleries, show students examples of utilitarian and ceremonial pots. Discuss how pottery was used and how the need for pots changed over time. Share trade routes and discuss
- In Branigar go over vocab words and example pots
- Give students clay balls and let them create their own pot or sculpture



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Celebrating the Colorado Plateau

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History and Social Science Standards

DISCIPLINARY SKILLS AND PROCESSES

Chronological reasoning requires understanding processes of change and continuity over time, which means assessing similarities and differences between historical periods and between the past and present.

- 4.SP1.2 Compare life in specific historical time periods to life today.
- 6.SP1.1 Examine ways that historians and social scientists know about the past.
- 7.SP1.2 Classify a series of historical events and developments as examples of change and/or continuity.
- 8.SP1.2 Classify a series of historical events and developments as examples of change and/or continuity.

Thinking within the discipline involves the ability to identify, compare, and evaluate multiple perspectives about a given event to draw conclusions about that event since there are multiple points of view about events and issues.

- 4.SP2.2 Explain connections among historical contexts and people's perspectives at the time.
- 6.SP2.1 Explain how and why perspectives of people have changed throughout different historical eras.
- 6.SP2.2 Analyze how people's perspective influenced what information is available in the historical sources they created.
- 7.SP2.1 Analyze multiple factors that influence the perspectives of people during different historical eras.
- 7.SP2.2 Explain how and why perspectives of people have changed over time.
- 7.SP2.3 Analyze how people's perspectives influenced what information is available in the historical sources they created.
- 8.SP2.1 Analyze multiple factors that influence the perspectives of people during different historical eras.
- 8.SP2.2 Explain how and why perspectives of people have changed over time.
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Historians and Social Scientists gather, interpret, and use evidence to develop claims and answer historical, economic, geographical, and political questions and communicate their conclusions.

- 6.SP3.1 Define and frame compelling and supporting questions about issues and events in the time-period and region studied.
- 6.SP3.2 Use evidence to develop claims and counterclaims in response to compelling questions in the time period and region studied.
- 7.SP3.2 Use evidence drawn from multiple sources to develop and support claims and counterclaims in response to compelling questions.
- 7.SP3.3 Detect possible limitations in the historical record based on evidence collected from various kinds of historical sources.
- 8.SP3.2 Detect possible limitations in the historical record based on evidence collected from various kinds of historical sources.
- 8.SP3.3 Use questions generated about multiple historical sources to identify further areas of inquiry and additional sources.

Thinking within the discipline involves the ability to analyze relationships among causes and effects and to create and support arguments using relevant evidence.

- 5.SP4.2 Use evidence to develop a claim about the past.
- 6.SP4.2 Organize applicable evidence into a coherent argument about the past.



- 7.SP4.3 Organize applicable evidence into a coherent argument.

GEOGRAPHY

Human-environment interactions are essential aspects of human life in all societies.

- 4.G2.1 Compare the diverse ways people or groups of people have impacted, modified, or adapted to the environment of the Americas.
 - Key concepts include but are not limited to disease, farming, family structure, housing, cultural assimilation, cultural amalgamation, climate, transportation, domestication of animals, clothing, recreation, and utilization of renewable and non-renewable natural resources
- 7.G2.2 Analyze cultural and environmental characteristics that make places both similar and different.

Examining human population and movement helps individuals understand past, present, and future conditions on Earth's surface.

- 6.G3.2 Analyze the influence of location, use of natural resources, catastrophic environmental events, and technological developments on human settlement and migration.
 - Key concepts include but are not limited to development of early river civilization, pastoral societies, rise of cities, innovations in transportation, and collapse of empires
- 7.G3.1 Explain how changes in transportation, communication, and technology influence the spatial connections among human settlements and affect the diffusion of ideas and cultural practices.

Arizona Visual Arts Standards

Creating

4-1. Generate and Conceptualize Artistic Ideas

- Independently brainstorm multiple approaches to solve a creative art or design problem.
- Collaboratively set goals and create artwork that is meaningful and has purpose to the makers (e.g., individual works with a similar purpose or group work with shared goals).

4-2. Organize and Develop Artistic Ideas and Work

- Develop technical skills and explore art-making approaches (e.g., using elements and principles of modern art, applying artistic norms of diverse cultures).
- When making works of art, utilize and care for materials, tools, and equipment, and practice safe and responsible digital posting/sharing with awareness of image ownership.
- Describe and visually represent regional constructed environments (e.g., school, playground, park, street, store).

5-1. Generate and Conceptualize Artistic Ideas

- Combine ideas to generate an innovative idea for art making.
- Identify and demonstrate diverse methods of artistic investigation (e.g., researching subject matter, techniques, the work of other artists) to choose an approach for beginning a work of art.

5-2. Organize and Develop Artistic Ideas and Work

- Develop skills in multiple art-making techniques and experiment with approaches (e.g., using elements and principles of modern art, applying artistic norms of diverse cultures through practice.
- Demonstrate quality craftsmanship through care and use of materials, tools, and equipment.
- Describe and visually document places and/or objects of personal significance.

6-1. Generate and Conceptualize Artistic Ideas



- a. Combine ideas to generate an innovative idea for art making.
 - b. Identify and demonstrate diverse methods of artistic investigation (e.g., researching subject matter, techniques, the work of other artists) to choose an approach for beginning a work of art.
- 6-2. Organize and Develop Artistic Ideas and Work
- a. Develop skills in multiple art-making techniques and experiment with approaches (e.g., using elements and principles of modern art, applying artistic norms of diverse cultures through practice.
 - b. Demonstrate quality craftsmanship through care and use of materials, tools, and equipment.
 - c. Describe and visually document places and/or objects of personal significance.
- 7-1. Generate and Conceptualize Artistic Ideas
- a. Apply strategies to overcome creative blocks (e.g., redefine view from different perspective, take a break and look at classmates' work).
 - b. Develop criteria (e.g., identifying the desired qualities of the final artwork) to guide making a work of art or design to meet an identified goal.
- 7-2. Organize and Develop Artistic Ideas and Work
- a. Demonstrate persistence in developing skills with various materials, methods, and approaches (e.g., using elements and principles of modern art, applying artistic norms of diverse cultures, addressing social issues in contemporary art) in creating works of art or design.
 - b. Apply standards of craftsmanship with tools, materials, and processes, and demonstrate awareness of ethical responsibility to yourself and others with posting and sharing images and other materials through the internet, social media, and other communication formats.
 - c. Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.
- 8-2. Organize and Develop Artistic Ideas and Work
- a. Take risks to pursue ideas, themes, meanings, and approaches (e.g., using elements and principles of modern art, applying artistic norms of diverse cultures, addressing social issues in contemporary art) that emerge in the process of art-making or designing.
 - b. Use tools, materials, and processes purposefully and demonstrate awareness of practices, issues, and ethics of appropriation, fair use, copyright, open source, and creative commons as they apply to creating works of art and design.
 - c. Select, organize, and design images and words to make visually clear and compelling presentations.

Presenting

- 4-4. Select, Analyze, and Interpret Artistic Work for Performance
- a. Analyze how past, present, and emerging technologies have impacted the presentation of artwork (e.g., photographic/digital reproductions, posters, postcards, printouts, photocopies).
- 4-5. Develop and Refine Artistic Techniques and Work for Presentation
- a. Analyze the various considerations for presenting and protecting art (e.g., the work of indigenous peoples in archeological sites or museums, indoor or outdoor public art in various settings, other art in temporary or permanent forms both in physical or digital formats).
- 4-6. Convey Meaning Through the Presentation of Artistic Work
- a. Compare purposes of exhibiting art in virtual museums, art museums, art galleries, community art centers, or other venues (e.g., school lobbies, bulletin boards, local businesses).
- 5-4. Select, Analyze, and Interpret Artistic Work for Performance
- a. Define the roles and responsibilities of museum professionals (e.g., museum educator, curator, security guard, conservator, docent, exhibition designer). Explain the skills and knowledge needed in maintaining and presenting objects, artifacts, and artwork.
- 5-5. Develop and Refine Artistic Techniques and Work for Presentation
- a. Develop a logical argument for safe and effective use of materials and techniques for preparing and presenting artwork (e.g., debating or writing about the care and transportation of personal artwork, care of family heirlooms, unprotected Native American petroglyphs).
- 5-6. Convey Meaning Through the Presentation of Artistic Work



- a. Cite evidence about how an exhibition in a museum or other venue (e.g., school lobby, bulletin board, local business) presents ideas and provides information about a specific concept or topic.
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- 7-5. Develop and Refine Artistic Techniques and Work for Presentation
 - a. Based on criteria (e.g., visual similarities, media, unity of subject matter) analyze and evaluate methods for preparing and presenting artworks in an exhibition (e.g., collection of postcard reproductions, student artwork, objects of visual culture).
- 7-6. Convey Meaning Through the Presentation of Artistic Work
 - a. Analyze how preservation and security measures can affect viewing and experiencing art.
- 8-6. Convey Meaning Through the Presentation of Artistic Work
 - a. Analyze how the choice of what art or design to preserve reflects the values of the community.

Responding

- 4-7. Perceive and Analyze Artistic Work
 - a. Use art-specific vocabulary compare responses to a work of art before and after working in similar media.
 - b. Analyze components (e.g., elements and principles in modern art, visual traditions of indigenous peoples) in imagery that convey messages.
- 4-8. Interpret Intent and Meaning in Artistic Work
 - a. Interpret art by referring to contextual information and analyzing relevant subject matter, use of media, and elements and principles, or artistic norms of the culture within which the artwork is made.
- 5-7. Perceive and Analyze Artistic Work
 - a. Use art-specific vocabulary to compare how artworks made in different cultures reflect the times and places in which they were made.
 - b. Identify and analyze cultural associations suggested by visual imagery (e.g., skulls and skeletons used in Day of the Dead festivals, dancing dragons used in Chinese New Year celebrations, broken chain as symbol of freedom).
- 6-7. Perceive and Analyze Artistic Work
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 - b. Identify and analyze cultural associations suggested by visual imagery (e.g., skulls and skeletons used in Day of the Dead festivals, dancing dragons used in Chinese New Year celebrations, broken chain as symbol of freedom).
- 7-7. Perceive and Analyze Artistic Work
 - a. Explain how the location of artworks/artifacts (e.g., katsinas in museums or in ceremonial sites) influence how they are perceived and valued.
 - b. Analyze multiple ways that images influence specific audiences (e.g., flags at the opening ceremony of the Olympic games, athletic logos at sporting events, costumes as sci-fi convention).
- 7-8. Interpret Intent and Meaning in Artistic Work



- a. Cite specific evidence from an artwork (e.g., subject matter, media, artistic norms of diverse cultures, social issues in contemporary art) and relevant evidence from the context (e.g., artist life and times) to support an interpretation of the mood, message, or meaning of that artwork.

8-7. Perceive and Analyze Artistic Work

- a. Explain how artists' choices of visual characteristics (e.g., elements and principles in Western art or other culture's visual traditions) are influenced by the culture and environment in which they live.
- b. Compare and contrast contexts (e.g., video games, music concerts, powwows) in which viewers encounter images that influence ideas, emotions, and actions.

Connecting

4-10. Synthesize and Relate Knowledge and Personal Experiences to Make Art

- a. Create a work of art that reflects community or cultural traditions.

4-11. Relate Artistic Ideas and Works with Societal, Cultural, and Historical Context to Deepen Understanding

- a. Through observation, infer information about time, place, and culture in which a work of art was created (e.g., examining genre scenes, cityscapes, portraits from different eras).

5-10. Synthesize and Relate Knowledge and Personal Experiences to Make Art

- a. Create a work of art that reflects or is inspired by the natural and/or built environment in a new way.

5-11. Relate Artistic Ideas and Works with Societal, Cultural, and Historical Context to Deepen Understanding

- a. Identify how art is used to inform or change beliefs, values, or behaviors of an individual or society (e.g., religious art can illustrate a group's beliefs, community murals can reflect concerns of the neighborhood, an advertising image can be persuasive).

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7-10. Synthesize and Relate Knowledge and Personal Experiences to Make Art

- a. Make art inspired by community art and/or by art made by local artists.

7-11. Relate Artistic Ideas and Works with Societal, Cultural, and Historical Context to Deepen Understanding

- a. Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources (e.g., American folk portraits made for everyday people available before photography, Stonehenge built with massive stones from far away) and cultural uses (e.g., expressing religious concerns, promoting political points of view, showcasing economic status, celebrating scientific discoveries).

8-10. Synthesize and Relate Knowledge and Personal Experiences to Make Art

- a. Make art collaboratively to reflect on and reinforce positive aspects of group identity.

8-11. Relate Artistic Ideas and Works with Societal, Cultural, and Historical Context to Deepen Understanding

- a. Distinguish different ways art is used to represent, establish, reinforce, and reflect group identity (e.g., examining art related to musical groups, international costumes, sports teams, special interest clubs).






MNA Post-Field Trip Activity: Storytelling Pots

Pottery was vital to the life of the Ancestral Puebloan people on the Colorado Plateau. When corn, beans, and squash (plants known together as **The Three Sisters**) arrived on the Colorado Plateau through trade with people living south of the Plateau in what is called Mexico today, pottery was born.

The Ancestral Puebloans needed a way to cook beans over the fire in a watertight vessel, so someone came up with the **technology** of pottery! At first, the pots were very plain because they were **utilitarian** (made for practical purposes, like cooking). But over time people started creating beautiful designs on the outside of the pottery. Pots started to be used for significant ceremonies and as decorations in their homes. All of the designs on pottery tell a story.

Vocabulary Word of the Moment: MOTIF—a pattern, idea, or design that is repeated often

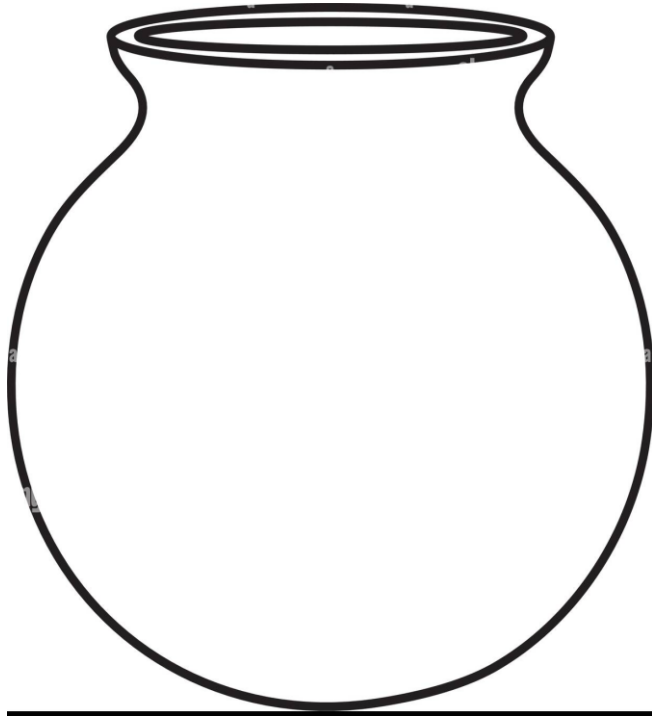
Below you will find some common motifs found in the designs of pottery on the Colorado Plateau with the tribe that uses that motif. Most often these motifs are things that are common in people's everyday lives. In the blank boxes, design your own motif of something common in your life.

<p>Tail Feathers HOPI</p> 	<p>Checkerboard ACOMA</p> 	<p>Animals with a Heartline ZUNI</p> 
<p>YOUR MOTIF: _____</p>	<p>YOUR MOTIF: _____</p>	<p>YOUR MOTIF: _____</p>



Below you will find a blank pot that you can decorate with your motifs and a picture of a pot from the museum next to it. When designing your pot remember, it's okay to be inspired by cultures that are different than yours, but it's not respectful to copy from other cultures.

Your Pot



Pot by Hopi potter Rachel Namingha



Write a story about what you think the pot's design means or represents and what it was used for.

Your Pot's Story:



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