



INDIGENOUS WISDOM: CENTURIES OF PUEBLO IMPACT IN NEW MEXICO

A Pueblo-Based Educational Curriculum • IndianPuebloEducation.org

HIGH SCHOOL CURRICULUM

2nd Edition

Title of Unit: Safeguarding Pueblo Rights through Activism

Content Area: English Language Arts

Grade Level: 9-12

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Section A. Introductory Materials

Title Page

Name: Natalie Martinez, Ph.D.

Title of Unit: Safeguarding Pueblo Rights through **Activism**

Content Area: English Language Arts

Grade Level: High School

Rationale

This English Language Arts unit connects to the Pueblo Core Values of Love, Respect, Service, and Faith through the study of contemporary exercises of political and cultural sovereignty for Pueblo peoples. Issues of personal land ownership and individual rights have continued to threaten the practice of collective stewardship over lands and natural resources for Pueblo peoples. The lessons in this unit examine themes of cultural and historical preservation, protection of sacredness, and engagement in activism at local and national levels.

This unit of study connects to the 100-years timeline in an ongoing and forward-focused examination of Pueblo activism as it has culminated in recent exercises of political and cultural sovereignty. Activism is a recurring theme in the history of interactions between Pueblo people and the socio-political powers that have questioned and attempted to diminish the sovereignty of Pueblo people.

The lessons in this unit are intended to complement and support the lessons in the 100- Years high school Social Studies Unit on Activism.

Unit Goals

The Pueblo Core values of **Love, Respect, Service, and Faith** are evident throughout these lessons in the learning objectives, resources provided, and guiding questions.

Students will be asked to engage in the development of persuasive writing, poetry, and use of digital media to create public service announcements focused on the theme of Pueblo activism.

The lessons in this unit support the lessons in the Social Studies Activism Unit by providing varied perspectives and different means of expression about contemporary endeavors to maintain and promote political and cultural sovereignty of Pueblo peoples.

1. Students will be able to analyze rhetorical devices used in persuasive writing.
2. Students will be able to construct writing to persuade their readers to support their stances on issues that impact Pueblo sovereignty.
3. Students will demonstrate and apply understanding of poetic devices used in creating poetry.
4. Students will make strategic use of digital media to appeal to viewers' understanding of critical issues that impact Pueblo cultural sovereignty by creating public service announcements.

Standards

| Common Core State Standards English Language Arts: Reading | Common Core State Standards English Language Arts: Writing | Common Core State Standards English Language Arts: Speaking & Listening | Common Core State Standards English Language Arts: Language |
|--|--|---|---|
| RL.11-12.4 RI.11-12.6 RI.11-12.8 | W.11-12.1 W.11-12.2.d W.11-12.4 W.11-12.6 | SL.11-12.3 SL.11-12.4 SL.11-12.5 | L.11-12.5 |

Section B.

Lesson Plan 1

Title: Arguing for Recognition

Duration: Three 50-minute Class

Periods Grade Levels: High School

Lesson Objectives

- Students will be able to assess how point of view or purpose shapes the content and style of a text.
- Students will be able to evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.
- Students will be able to apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
- Students will be able to construct writing to persuade their readers to support their stances on issues that impact Pueblo sovereignty.

Prerequisite Skills and Knowledge

1. Students should know basic annotation process for CLOSE reading.
2. Students should have a working knowledge of literary devices and essay development.
3. Students should be familiar with US legislative actions for the promotion of historic preservation, especially with Mount Taylor.

Materials and Resources

1. HANDOUT #1 – SOAPStone Analysis Worksheet
2. HANDOUT #2 – Persuasive writing rubric
3. HANDOUT #3 – Reading: “Tribes Fight to Regain Traditional Cultural Property Designation for Mount Taylor”
4. HANDOUT #4 - Reading: “Mount Taylor Debate Passionate, Complex”

Guiding Questions

1. Why is it important to be able to analyze an argument?
2. What makes an argument strong?
3. How do the arguments over Mount Taylor represent differing and similar perspectives?

Core Values

1. Faith
2. Respect
3. Service

Procedure

1. Day 1: (2 minutes) ask students to brainstorm what they know about “Mount Taylor” to gauge background knowledge.

2. (5 minutes) Teacher will provide a brief overview of the Traditional Cultural Property designation process (see teacher notes for articles).
3. (20 minutes) Teacher will distribute the article from HANDOUT 3 to half the students and the article from HANDOUT 4 to the remaining half the class. Teacher will instruct students to read and make annotations on the handout.
4. (15 minutes) Teacher will lead discussion based on the annotations prompts developed by students. Students will be guided to make meaning of the articles and will be guided to compare notes on the information provided in the different articles.
5. (10 minutes) Teacher will direct students to analyze the article they read using the SOAPStone guide in HANDOUT #1.
6. (8 minutes) Students will begin to make inferences about the issues presented by the Mount Taylor TCP designation. Teacher will assign HOMEWORK: to review more online information about Mount Taylor to help support their understanding of the different issues involved.
7. Day 2: (5 minutes) Teacher will ask students to share what articles or information they found related to the Mount Taylor TCP designation.
8. (10 minutes) Teacher will introduce students to the persuasive writing rubric and will inform students that they must pick a perspective:
 - a. NM Government / US Government / NM Pueblo (Laguna, Acoma, Zuni) / Spanish Land-grant Heir / Mining Company
 - b. Students will be instructed that they must search the internet for information to support their chosen perspective (see teacher notes for sample internet articles)
9. (30 minutes) Students will work independently to search for articles and find out more information; they will be instructed to write notes and strategically use information to support their persuasive arguments.
10. (5 minutes) Teacher will ask students to share with the class what they've found. Teacher will assign HOMEWORK: begin outlining / organizing a persuasive essay using the worksheet from HANDOUT #1 and rubric from HANDOUT #2.
11. Day 3: (5 -15 minutes) Teacher will review student outlines and meet with students one by one to gauge progress.
12. (45 minutes) Students will work independently to craft their essays, using peer review for support and suggestions.
13. (10 minutes) student volunteers will share their main takeaways from the research and writing about the different perspectives involved in the Mount Taylor TCP designation issue. Students will focus on addressing the guiding questions:
 - a. Why is it important to be able to analyze an argument?
 - b. What makes an argument strong?
 - c. How do the arguments over Mount Taylor represent differing and similar perspectives?

Assessment

Completed essay evaluated using the Persuasive Writing Rubric

Modifications/Accommodations

Extended time for completion / reduced product requirement Partner/buddy work
1:1 assistance with analysis and template writing

Notes to Teacher

1. You may see an example of the annotation strategies for CLOSE reading at such websites as:
 - a. <https://writingcenter.fas.harvard.edu/pages/how-do-close-reading>
2. You may see the full description of the SOAPSTone strategy at:
http://apcentral.collegeboard.com/apc/public/preap/teachers_corner/45200.html
3. You may access different articles regarding the Traditional Cultural Property designation (editorial pieces, legislation, news articles, etc.) at the following websites:
 - a. <http://www.energycorrespondent.com/?s=cultural+properties>
 - b. <https://www.abqjournal.com/134624/whats-ahead-for-mt-taylor.html>
 - c. www.savingplaces.org/places/mount-taylor#.YM9Jw2hKg2y
 - d. <http://nmindepth.com/2014/02/07/states-high-court-aids-mt-taylor-preservation-efforts/>
 - e. <https://www.documentcloud.org/documents/1015443-supreme-court-opinion-sc33-497.html>
 - f. <https://www.abqjournal.com/349263/top-court-upholds-mt-taylor-designation.html>
 - g. <http://www.morelaw.com/verdicts/case.asp?n=33-497&s=NM&d=65530>

Attachments e.g., handouts, readings, etc.

1. HANDOUT #1 – SOAPSTone Analysis Worksheet
2. HANDOUT #2 – Persuasive Writing Rubric
3. HANDOUT #3 – Reading: “Tribes Fight to Regain Traditional Cultural Property Designation for Mount Taylor”
4. HANDOUT #4 - Reading: “Mount Taylor Debate Passionate, Complex”

HANDOUT 1 – SOAPStone Analysis Worksheet
Adapted from Ogden Morse, The College Board, 2016

Name: _____

| Speaker | Occasion | Audience | Purpose | Subject | Tone |
|---|--|---|--|------------------------------|--|
| Who are you? | How does your knowledge of the larger occasion and the immediate occasion affect what you are writing about? | What are the characteristics of this group? | Explain to yourself what you hope to accomplish by this expression of opinion. | Explain in just a few words. | What attitude[s] do you want your audience to feel? |
| What details will you reveal? | | How are they related to you? | | | How will your attitude[s] enhance the effectiveness of your piece? |
| Why is it important that the audience know who you are? | | Why are you addressing them? | How would you like your audience to respond? | What are you talking about? | What words or phrases reflect a particular attitude? |

Complete the following prompts:

| | |
|---|---|
| <p>Who is the Speaker? <i>The voice that tells the story - whose voice is going to be heard:</i></p> | <p>What is the Occasion? <i>The time and the place of the piece; the context:</i></p> |
| <p>Who is the Audience? <i>Identify the group of readers to whom this piece is directed (who is the audience that you intend to address?):</i></p> | <p>What is the Purpose? <i>Consider the reason behind the text. What do I want my audience to think or do as a result of reading my text?</i></p> |
| <p>What is the Subject? <i>State the subject in a few words or phrases:</i></p> | <p>What is the Tone? <i>Identify the attitude of the author. How will you convey this diction (choice of words), syntax (sentence construction), and imagery (metaphors, similes, and other types of figurative language)?</i></p> |

Handout #2 – Persuasive Writing Rubric

Name: _____

| DESCRIPTION | 5 EXCEPTIONAL | 4 SKILLED | 3 PROFICIENT | 2 DEVELOPING | 1 INADEQUATE |
|-------------------------------|---|---|--|--|--|
| Claim: | The text introduces a compelling claim that is clearly arguable and takes a purposeful position on an issue. The text has a structure and organization that is carefully crafted to support the claim. | The text introduces a precise claim that is clearly arguable and takes an identifiable position on an issue. The text has an effective structure and organization that is aligned with the claim. | The text introduces a claim that is arguable and takes a position. The text has a structure and organization that is aligned with the claim. | The text contains an unclear or emerging claim that suggests a vague position. The text attempts a structure and organization to support the position. | The text contains an unidentifiable claim or vague position. The text has limited structure and organization. |
| Development: | The text provides convincing and relevant data and evidence to back up the claim and effectively addresses counterclaims. The conclusion strengthens the claim and evidence. | The text provides sufficient data and evidence to back up the claim and addresses counterclaims fairly. The conclusion effectively reinforces the claim and evidence. | The text provides sufficient data and evidence to back up the claim and addresses counterclaims. The conclusion ties to the claim and evidence. | The text provides data and evidence that attempts to back up the claim and unclearly addresses counterclaims. The conclusion merely restates the position. | The text contains limited data and evidence related to the claim and counterclaims or lacks counterclaims. The text may fail to conclude the argument or position. |
| Audience: | The text consistently addresses the audience's knowledge level and concerns about the claim. The text addresses the specific needs of the audience. | The text anticipates the audience's knowledge level and concerns about the claim. The text addresses the specific needs of the audience. | The text considers the audience's knowledge level and concerns about the claim. The text addresses the needs of the audience. | The text illustrates an inconsistent awareness of the audience's knowledge level and needs. | The text lacks an awareness of the audience's knowledge level and needs. |
| Cohesion: | The text strategically uses words, phrases, and clauses to link the major sections of the text. The text explains the relationships between the claim and reasons as well as the evidence. The text strategically links the | The text skillfully uses words, phrases, and clauses to link the major sections of the text. The text identifies the relationship between the claim and reasons as well as the evidence. The text effectively links the counterclaims to the claim. | The text uses words, phrases, and clauses to link the major sections of the text. The text connects the claim and reasons. The text links the counterclaims to the claim. | The text contains limited words, phrases, and clauses to link the major sections of the text. The text attempts to connect the claim and reasons. | The text contains few, if any, words, phrases and clauses to link the major sections of the text. The text does not connect the claims and reasons. |
| Style and Conventions: | The text presents an engaging, formal and objective tone. The text intentionally uses standard English conventions of usage and mechanics along with discipline-specific requirements (i.e. MLA, APA, etc.). | The text presents an appropriate and formal, objective tone. The text demonstrates standard English conventions of usage and mechanics along with discipline specific requirements (i.e. MLA, APA, etc.). | The text presents a formal, objective tone. The text demonstrates standard English conventions of usage and mechanics along with discipline specific requirements (i.e. MLA, APA, etc.). | The text illustrates a limited awareness of formal tone. The text demonstrates some accuracy in standard English conventions of usage and mechanics. | The text illustrates a limited awareness or inconsistent tone. The text illustrates inaccuracy in standard English conventions of usage and mechanics. |

COMMON CORE STATE STANDARDS ARGUMENT WRITING RUBRIC

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HANDOUT #3 – Tribes Fight to Regain Traditional Cultural Property Designation for Mount Taylor

By Alysa Landry 12/2/12 <http://indiancountrytodaymedianetwork.com/2012/12/02/tribes-fight-regain-traditional-cultural-property-designation-mount-taylor-145985>

Five New Mexico tribes are fighting ranchers and special-interest groups over an 11,300-foot, snow-capped peak about 80 miles west of Albuquerque.

Mount Taylor, a sacred and cultural site for the Navajo, Hopi, Zuni, Acoma Pueblo and Laguna people, is an extinct volcano designated in 2009 as a traditional cultural property under state law. That designation is in danger, however, as the state Supreme Court considers whether to uphold it and protect a site that has been the home of Native people for more than 1,000 years. The decision is expected to set precedent in similar cases across the country.

“New Mexico has been a leader nationally in protecting the cultural heritage of all its citizens,” said William Cook, associate general counsel for the National Trust for Historic Preservation. “Other states are looking to see how New Mexico resolves this issue. Mount Taylor is a tough case for how to protect comparable properties.”

The 700-square-mile site is a patchwork of property ownership, including federal, state, public and private owners who have claims to the land and its rich mining, ranching, logging and recreation resources. Among the landowners are descendants of early settlers who purchased land grants from the king of Spain during the colonial era.

“That’s a very old form of property ownership,” Cook said. “There’s still people in New Mexico who claim or can trace title to those colonial land grants.”

The mountain is also a significant site for Native cultures. As many as 30 tribes consider it an important pilgrimage site, and it is part of several tribes’ cultural identity. For the Navajo, Mount Taylor—or Tso Dzil—is one of the four sacred mountains. The Acoma Pueblo call it Kaweshtima, or “place of snow.”

“Mount Taylor is the mountain that is associated with the cardinal direction of north, which for us here at the Pueblo of Acoma is the direction for which all things began,” said Theresa Pasqual, director for the pueblo’s Historic Preservation Office. “There are a number of deities associated with that mountain.”

The Pueblo of Acoma, which led the crusade in 2009 to have the site designated, has thrived in the shadow of Mount Taylor since “time immemorial,” states a legal brief filed in June by a dozen entities supporting the designation. Although tribes don’t have claims to the land now, the location contains a scattering of archaeological sites associated with early Chaco people, including religious shrines and a small village.

The designation, called “permanent” in 2009, meant cultural resources would be protected, Navajo President Ben Shelly said following the Cultural Properties Review Committee’s announcement of the designation.

“This designation ensures that the Tso Dzil, or Mount Taylor, will be protected from harmful development,” said Shelly, who in 2009 was serving as the tribe’s vice president. “Mount Taylor is the southern sacred mountain of the Navajo people and this designation establishes a process that will ensure the land, the water and the animals will be protected from harmful development.”

The permanent designation was overthrown in February 2011 in the Fifth Judicial District Court, after a group of landowners and uranium mining companies sued the state cultural agency and the tribes, claiming the area was too large to be protected as a historic site and that the designation deprived them of property rights. Landowners also cited fears that increased regulations would hinder even the most minor developments.

The case bypassed appellate courts and went straight to the New Mexico Supreme Court, which heard the case in September. The high court is expected to weigh the issue and decide how much sway tribes should have over development of lands they don't own but consider sacred.

Tribes, backed by the National Trust for Historic Preservation, the All Indian Pueblo Council, the Association on American Indian Affairs and half a dozen other allies, are pushing for the designation to be reinstated, Cook said.

The defendants in the case—the tribes and the Cultural Properties Review Committee—claim land owners and other special-interest groups failed to show damages. Because the tribes don't have legal ownership of the land, the designation simply allows them to review proposed developments ahead of time, Cook said.

“State law merely imposes a notification requirement,” he said. Tribes will be “notified and consulted prior to the issuance of permits.”

The designation does not give tribes veto power over development, Cook said, yet landowners view the added regulations as “the first step at chipping away at their private property rights.”

The Pueblo of Acoma is simply asking for a voice, Pasqual said.

“The designation is sought after by the tribes as a tool because of the amount of development that is being proposed,” she said. “It's more of a way to start a conversation that involves the tribes in whatever proposed development is going on. Tribes simply want a seat at the table to begin the dialogue over the site.”

The New Mexico Supreme Court did not give an indication of when a decision might be rendered.

Handout #4 - Reading: "Mount Taylor Debate Passionate, Complex"

By Harold Morgan

New Mexicans are fighting, rhetorically and legally, over tradition, culture and property. Culture can well be in the eye of the beholder. A cultural property, that is, a property with cultural trappings, can be even more prone to being defined by the proponent and a traditional cultural property yet even more so. With New Mexico being a land of many cultures, a land of enchantment (whatever that means but certainly spiritual) and one of the nation's four majority-minority population states, the debate can get complicated and heated. Property is at the core, private property being central to the American ideal and, indeed, to civil society. But there is property and there is property. Over the last 16 months or so, the application by five tribes— the Acoma, Hopi, Laguna, Navajo and Zuni— to designate as a formal state level Traditional Cultural Property a 686-square-mile tract, including Mt. Taylor and much, much more in an oval, dominated by private land, north and east of Grants, has generated a complicated debate full of passion. The application is to the Cultural Properties Review Committee (CPRC), a professional policy-making/ advisory board for historic preservation in New Mexico. Administratively, the committee comes under the Historic Preservation Division (www.nmhistoricpreservation.org), part of the Department of Cultural Affairs. The three key public events in the tale involve the CPRC, starting with a February 22, 2008, meeting in Santa Fe where the temporary TCP listing was approved to the unhappy surprise of all sorts of people including Sen. David Ulibarri of Grants who successfully filed an open-meetings act objection. A second meeting, June 14, drew estimated 650 people to the 1,250-person capacity Grants High School gym, including about ten law enforcement officers. There the CPRC ratified the February temporary TCP decision, no surprise, but not unanimously. The applicants had a year to prepare the application for permanent TCP listing. The application was presented May 15 to a capacity crowd to the chamber of the New Mexico House of Representatives. As of this writing, the CPRC plans to vote June 5 on the application. At the May 15 meeting, TCP opponents staked a spiritual relationship to the mountain, though without the fully developed theology of the applicants. "Four generations of stewardship" was the phrase from an Anglo rancher. Officials of the 30,000-acre Cebolleta land grant, unhappy about being added to the TCP tract, cited the terms of the grant from the King of Spain. The TCP process began from a number of issues around development on Mt. Taylor that were characterized by communication problems with tribes, says Ann Berkley Rodgers, an Albuquerque attorney who is general counsel to the Acoma Pueblo. It was not just uranium development. As another example, Rodgers cites a radio tower proposed for Mt. Taylor. The received wisdom about traditional cultural properties comes from a federal publication, National Register Bulletin 38. Find it at <http://www.nps.gov/history/nr/publications/bulletins/pdfs/nrb38.pdf> The Bulletin says, "'Traditional' in this context (of traditional cultural significance) refers to those beliefs, customs, and practices of a living community of people that have been passed down through the generations, usually orally or through practice. The traditional cultural significance of a historic property, then, is significance derived from the role the property plays in a community's historically rooted beliefs, customs, and practices. "Traditional cultural properties are often hard to recognize. A traditional ceremonial location may look like merely a mountaintop, a lake, or a stretch of river; a culturally important neighborhood may look like any other aggregation of houses, and an area where culturally important economic or artistic activities have been carried out may look like any other building, field of grass, or piece of forest in the area... The existence and significance of such locations often can be ascertained only through interviews with knowledgeable users of the area, or through other forms of ethnographic research. The subtlety with which the significance of such locations

may be expressed makes it easy to ignore them; on the other hand it makes it difficult to distinguish between properties having real significance and those whose putative significance is spurious.” The revised TCP application is found at the website for the Historic Preservation Division, <http://www.nmhistoricpreservation.org/cprc.php>. The title is, “Mt. Taylor Cultural Landscape Nomination.” It says, “All of Mount Taylor is, at its essence a cultural property. The existence of some development on the mountain does not destroy its integrity, except where it can no longer be used by the Tribes. In that sense, the designated non-contributing property has lost its integrity of feeling and association because in the Tribes’ concept, it is no longer a part of what the mountain is supposed to be—a place that provides all things needed for life. This does not extend to all developed sites. Power transmission lines do not prevent tribal use of the mountain, nor does the existing discrete radio transmission facility.....

“The CCP include a wide range of landscape features, such as springs, near-permanent lakes, trails, blessing places, shrines, pasturage, and various kinds of resource collection areas.”

ADDENDUM: Before the May 15 meeting of the Cultural Properties Review Committee in Santa Fe, Donald Jaramillo, publisher and editor of the Cibola Beacon in Grants wrote three stories reviewing the situation. He has graciously allowed Capitol Report to reprint portions of those stories.

May 8 Mountain Landowners Speak Up What bothered several large landowners on Mount Taylor is that they had not received any public notice of the emergency meeting or the rescheduled meeting held in June. Buddy “Butter” Elkins, part owner of the 14,000 plus acres Elkins Ranch on and around the tip of Mount Taylor, and within the boundaries of the proposed registered cultural property, said that “I’ve received one letter about the mountain, in November...you’d think they’d consult with the landowners, especially the larger ones.” “They have not done their homework,” said Joy Burns, a granddaughter of Tom Elkins, the man who purchased the land in 1927. “If there was no uranium on or near Mount Taylor I would still question the registration because of the process...it is an infringement of our rights as landowners. How about the state form a local committee about the registration that could consist of tribal representation and consult with them? There is no representation on the matter from Grants residents or landowners on the mountain.” According to a letter sent to the Beacon by director (Katherine) Slick (of the Historic Preservation Division) and wording in the Mount Taylor TCP application, the registration ‘does not restrict the private use of the property by the owner or the property owner’s ability to sell, transfer or develop the property as he/she may consider appropriate.’ “Although,” Burns said, “if registered all state permits must go through a state agency review process which will now include consulting with the five tribes that have applied for the registration including hunting, events, small development, and such. I have no problem with keeping uranium mining off the mountain but when the term “all” state permits is in the application, that is too extreme,” Burns added. “There’s grazing, small development, logging, that my family has been involved with for years. Is the TCP going to affect those? We would just like some communication. We would’ve liked to have been consulted with from the beginning.”

May 12 More Than a Mountain GRANTS –

“My dad received the deed in 1927 for 22,117 acres and I’ve got receipts of taxes paid since then,” said Buddy “Butter” Elkins, son of Tom Elkins. Tom and Josephine (his wife) were successful and their spread started to increase. In 1927 they leased the east side of Mount Taylor for summer pasture. “I remember many days and nights on Mount Taylor,” said Joy Burns, granddaughter of Tom Elkins. Tom’s daughter, Mildred, is Burns’ mother. According to Buddy, the family sold 7,000 acres to Mount Taylor Development Company in order to pay an inheritance tax. The 14,000 plus acres the Elkins own is within the proposed state Traditional Cultural Property. Joy and her Uncle

Buddy question the power of Cultural Property Committee. "I've seen building registered... small properties and such, but nothing the size of Mount Taylor," said Burns. "Registering Mount Taylor is like registering Rhode Island. They are comparable in size. "The Native Americans are not the only ones that have a oneness with nature, we do too," said Joy Burns.

May 15 Slick Offers Agency's Reasoning GRANTS - State Historic Preservation Officer Katherine Slick will soon be leaving her position to become executive director of the United States Committee for the International Council of Monuments and Sites, announced the state Department of Cultural Affairs on May 13.

When asked if Mount Taylor's possible designation as a permanent TCP was the largest undertaking of her stay in New Mexico she immediately replied, "No, the Las Vegas Plaza was by far the largest in detail and funds. Over one million dollars was invested into the historic hotel." On the contrary, large landowners on the mountain question the capability of a state committee to designate such a large area that could influence so many cultures, not just the applicants, with very little consultation. Slick told the Beacon on May 12 that the justification for an emergency listing last February was because of the interest in uranium mining permits in and around the mountain and the applicants wanted to protect their resources. She explained that there are two types of properties within a TCP, she called them 'contributing properties' and 'noncontributing properties.' The non-contributing, in which the Elkins property will fall, will not contribute to the integrity of the TCP. "Private property will be left alone," she said. "My office has nothing to do with hunting, fishing, septic tanks and or grazing." "As far as my office is concerned," Slick said, "Mount Taylor has been a TCP for one year, ever since the emergency listing. Has anything changed for the average person? No. "My office does not stop development, it facilitates it. Any permit is up to a state agency; our office is simply a part of the process." Slick noted that in regard to separation of church and state, "there are hundreds of churches registered and not to one specific group," she said. "They are all significant culturally, as is Mount Taylor with the tribes."

Capitol Report NM, Vol.3:4. May/June 2009.

Section B.

Lesson Plan 2

Title: Poetry that Speaks to Cultural Significance

Duration: Three 50-minute class periods

Grade Levels: High School

Lesson Objectives

- Students will be able to demonstrate understanding of poetic tools for the creation of a poetry series related to Pueblo cultural patrimony.
- Students will demonstrate and apply understanding of poetic devices used in creating poetry.

Prerequisite Skills and Knowledge

1. Students will be familiar with the issues surrounding the Mount Taylor TCP designation and the Native American Graves Protection and Repatriation Act (from the Social Studies companion unit).
2. Students will be familiar with basic elements of poetry writing.

Materials and Resources

1. HANDOUT #1 – Diamante Poem Sample
2. HANDOUT #2 - Poetry Display and Gallery Walk Instructions
3. HANDOUT #3 – NAGPRA legislation
4. HANDOUT #4 - Final Peer Evaluation of Poster Display
5. Poster paper and poster supplies
6. Access to computers for word processing and printing, as needed
7. NAGPRA Glossary available online at:
<https://www.nps.gov/subjects/nagpra/glossary.htm>

Guiding Questions

1. How can poetry convey deep meaning in the context of Pueblo cultural patrimony?
2. What tools are used to create meaningful poetry?
3. How does the power of figurative language resound through poetry?
4. How can the meaning and effect of figurative language in poetry be transferred to other situations?

Core Values

Love

Faith

Procedure

1. Day 1: (2 minutes) teacher will read the poem from HANDOUT #1; students will offer suggestions for what the topic of study will entail.

(10 minutes). Students will be directed to the US Embassy website to read contrasting expert opinion on cultural preservation and repatriation, *Priceless: US Ambassadors Fund for Cultural Preservation*, available at:

<https://publications.america.gov/wp-content/uploads/sites/8/2016/05/Priceless-The-US-Ambassadors-Fund-for-Cultural-Preservation-English-Lo-Res-508.pdf>

2. (10 minutes) Students will discuss their opinions on cultural repatriation, specifically as it applies to NM Pueblo peoples, referring back to the previous lessons in this unit. Teacher will introduce the concept of “PATRIMONY” and ask students to give examples.
3. (10 minutes) Students will skim through the NAGPRA legislation to become familiar with the key issues involved in repatriation for Pueblo people.
4. (15 minutes) Teacher will introduce the lesson – using information gleaned from lesson one and the current readings, students will compose and display a series of poetry based on the repatriation and protection of cultural objects for Pueblo people.
5. (13 minutes) Teacher will review different styles of poetry and will review rhetorical tools of poetry for students, students will pair up to create examples of select poetic styles based on routine objects found in backpacks.
6. Day 2: (10 minutes) Teacher will review the concept of PATRIMONY and ask students to give examples of how it applies to contemporary societies. Students will be asked to give examples of heritage items from their families/homes and to discuss the significance of these items. Teacher will tie the concept of patrimony with the Pueblo core values of love and faith – connectedness to identity, heritage, past, and spirituality.
7. (45 minutes) students will work independently on drafting poems and creating poster displays. Teacher will monitor student progress and will trouble shoot as needed.
8. (5 minutes) Teacher will ask students to briefly share their progress with the class.
9. Day 3: (5 minutes) Teacher will establish the tone for the gallery walk and poetry readings
10. (35 minutes) Students will read their poetry and will talk about the writing process and what they learned as a result.
11. (20 minutes) Students will place their posters on walls/easels/boards in the classroom or hallway and will then conduct a gallery walk to see peers’ poetry displays and to evaluate the presentations using the evaluation sheet in HANDOUT #4.

Assessment

Students will complete the poetry and will be able to articulate their metacognitive processes while engaged in poetry writing.

Modifications/Accommodations

Extended time

1:1 work with teacher and/or partner

Reduced length

Template for poems

Notes to Teacher

1. Teacher should be familiar with the concept of *patrimony* to help students develop their understanding of how it relates to NAGPRA and Pueblo peoples.
2. Background information on legal arguments pro/con cultural repatriation can be found at websites such as:
3. <http://www.unesco.org/new/en/culture/themes/restitution-of-cultural-property/>
4. Templates for poems can be found online at such websites as: https://www.teach-nology.com/worksheets/language_arts/poems/
5. More information on teaching poetry can be found at such websites as: <https://poets.org/national-poetry-month/tips-teaching-poetry>

Attachments e.g., handouts, readings, etc.

1. Handout #1 – Diamante Poem: NAGPRA
2. Handout #2 – Instructions for poetry display
3. Handout #3 – NAGPRA legislation
4. Handout #4 – Final Peer Evaluation of Poster Display

HANDOUT #1 – Diamante Poem Sample

NAGPRA

Restitution

Cultural Stolen

Return Claim Protect

Identity Justice Heritage Artifact

Damaged Looted Removed

Sacred Precious

Repatriation

HANDOUT #2 – Poetry Display and Gallery Walk Instructions

Materials Needed:

poster board, markers/paints, completed/edited poems, photos/pictures/stickers, printout or neatly handwritten final draft of poems, etc.

The FINAL Product:

You will create a visually appealing poetry display that captures the sentiment of your poems for the lesson on NAGPRA & Cultural Patrimony.

Your poster display must contain one example of each of the following types of poems:

- Cinquain
- Diamante
- Lament
- Haiku
- Sonnet
- Freestyle

You will be required to read aloud one of your poems. You may bring props including music to accompany your poetry reading.

You must set up your poster in a visual display that will be evaluated by the whole class.

The Process:

You must review the rhetorical styles and the format for each type of poem; your poems must follow the style appropriately.

Your poems must be peer reviewed prior to finalizing the poster display.

You must be prepared to orate your poetry (at least one example) in a public reading to the class.

The poster mock-up design (what will the layout of your poster look like?):

HANDOUT # 3 - Section 6: Native American Graves Protection and Repatriation Act

§ 10.8 Summaries.

(a) General. This section carries out section 6 of the Act. Under section 6 of the Act, each museum or Federal agency that has possession or control over collections which may contain unassociated funerary objects, sacred objects, or objects of cultural patrimony must complete a summary of these collections based upon available information held by the museum or Federal agency. The purpose of the summary is to provide information about the collections to lineal descendants and culturally affiliated Indian tribes or Native Hawaiian organizations that may wish to request repatriation of such objects. The summary serves in lieu of an object-by-object inventory of these collections, although, if an inventory is available, it may be substituted. Federal agencies are responsible for ensuring that these requirements are met for all collections from their lands or generated by their actions whether the collections are held by the Federal agency or by a non-Federal institution.

(b) Contents of summaries. For each collection or portion of a collection, the summary must include: an estimate of the number of objects in the collection or portion of the collection; a description of the kinds of objects included; reference to the means, date(s), and location(s) in which the collection or portion of the collection was acquired, where readily ascertainable; and information relevant to identifying lineal descendants, if available, and cultural affiliation.

(c) Completion. Summaries must be completed not later than November 16, 1993.

(d) Consultation.

(1) Consulting parties. Museum and Federal agency officials must consult with Indian tribe officials and traditional religious leaders:

(i) From whose tribal lands unassociated funerary objects, sacred objects, or objects of cultural patrimony originated;

(ii) That are, or are likely to be, culturally affiliated with unassociated funerary objects, sacred objects, or objects of cultural patrimony; and

(iii) From whose aboriginal lands unassociated funerary objects, sacred objects, or objects of cultural patrimony originated.

(2) Initiation of consultation. Museum and Federal agency officials must begin summary consultation no later than the completion of the summary process. Consultation may be initiated with a letter, but should be followed up by telephone or face-to-face dialogue with the appropriate Indian tribe official.

(3) Provision of information. During summary consultation, museum and Federal agency officials must provide copies of the summary to lineal descendants, when known, and to officials and traditional religious leaders representing Indian tribes or Native Hawaiian organizations that are, or are likely to be, culturally affiliated with the cultural items. A copy of the summary must also be provided to the Manager, National NAGPRA Program. Upon request by lineal descendants or Indian tribe officials, museum and Federal agency officials must provide lineal descendants, Indian tribe

officials and traditional religious leaders with access to records, catalogues, relevant studies, or other pertinent data for the limited purposes of determining the geographic origin, cultural affiliation, and basic facts surrounding acquisition and accession of objects covered by the summary. Access to this information may be requested at any time and must be provided in a reasonable manner to be agreed upon by all parties. The Review committee also must be provided access to such materials.

(4) Requests for information. During the summary consultation, museum and Federal agency officials must request, as appropriate, the following information from Indian tribes and Native Hawaiian organizations that are, or are likely to be, culturally affiliated with their collections:

(i) Name and address of the Indian tribe official to act as representative in consultations related to particular objects;

(ii) Recommendations on how the consultation process should be conducted, including:

(A) Names and appropriate methods to contact any lineal descendants, if known, of individuals whose unassociated funerary objects or sacred objects are included in the summary;

(B) Names and appropriate methods to contact any traditional religious leaders that the Indian tribe or Native Hawaiian organization thinks should be consulted regarding the collections; and

(iii) Kinds of cultural items that the Indian tribe or Native Hawaiian organization considers to be funerary objects, sacred objects, or objects of cultural patrimony.

(e) Using summaries to determine affiliation. Museum and Federal agency officials must document in the summary the following information. They must use this information in determining, as appropriate, the lineal descendants of a deceased Native American individual with whom unassociated funerary objects and sacred objects are affiliated, and the Indian tribes and Native Hawaiian organizations with which unassociated funerary objects, sacred objects, or objects of cultural patrimony are affiliated:

(1) Accession and catalogue entries;

(2) Information related to the acquisition of unassociated funerary object, sacred object, or object of cultural patrimony, including:

(i) The name of the person or organization from whom the object was obtained, if known;

(ii) The date of acquisition;

(iii) The place each object was acquired, i.e., name or number of site, county, State, and Federal agency administrative unit, if applicable; and

(iv) The means of acquisition, i.e., gift, purchase, or excavation;

(3) A description of each unassociated funerary object, sacred object, or object of cultural patrimony, including dimensions, materials, and photographic documentation, if appropriate, and the antiquity of such objects, if known;

(4) A summary of the evidence used to determine the cultural affiliation of the unassociated funerary objects, sacred objects, or objects of cultural patrimony pursuant to § 10.14 of these regulations.

(f) Notification. Repatriation of unassociated funerary objects, sacred objects, or objects of cultural patrimony to lineal descendants, culturally affiliated Indian tribes, or Native Hawaiian organizations as determined pursuant to § 10.10 (a), must not proceed prior to submission of a notice of intent to repatriate to the Manager, National NAGPRA Program, and publication of the notice of intent to repatriate in the Federal Register. The notice of intent to repatriate must describe the unassociated funerary objects, sacred objects, or objects of cultural patrimony being claimed in sufficient detail so as to enable other individuals, Indian tribes or Native Hawaiian organizations to determine their interest in the claimed objects. It must include information that identifies each claimed unassociated funerary object, sacred object, or object of cultural patrimony and the circumstances surrounding its acquisition, and describes the objects that are clearly identifiable as to cultural affiliation. It must also describe the objects that are not clearly identifiable as being culturally affiliated with a particular Indian tribe or Native Hawaiian organization, but which, given the totality of circumstances surrounding acquisition of the objects, are likely to be culturally affiliated with a particular Indian tribe or Native Hawaiian organization. The Manager, National NAGPRA Program must publish the notice of intent to repatriate in the Federal Register. Repatriation may not occur until at least thirty (30) days after publication of the notice of intent to repatriate in the Federal Register.

[60 FR 62158, Dec. 4, 1995, as amended at 62 FR 41293, Aug. 1, 1997; 71 FR 16501, Apr. 3, 2006; 78 FR 27083, May 9, 2013]

HANDOUT #4 – Final Peer Evaluation of Poster Display

Please complete one evaluation form for each poster display you visit in the poster gallery.

| Name: | | Poet's Name: | | |
|---|---------------------|---------------------------------------|------------------|-------------------------|
| Rate each poem 3= exceeds expectations 2= satisfactory 1= needs improvement | Creativity of Title | Content Represents Pueblo Perspective | Appropriate Form | Figurative Language Use |
| <i>Cinquain</i> | | | | |
| <i>Diamante</i> | | | | |
| <i>Haiku</i> | | | | |
| <i>Lament</i> | | | | |
| <i>Sonnet</i> | | | | |
| <i>Free Style</i> | | | | |
| Describe three things that you particularly enjoyed about the poetry/display and explain why you enjoyed them. Be specific and use plenty of details. | | | | |
| Write one question that this poetry display evoked: | | | | |

Section B.

Lesson Plan 3

Title: Getting the Word Out

Duration: One 50-minute Class

Period Grade Levels: High School

Lesson Objectives

- Students will be able to use digital media to create a Public Service Announcement (PSA) in support of legislation to help protect illegal trafficking of cultural objects

Prerequisite Skills and Knowledge

Students should have background knowledge of the concept of patrimony from completing Lessons 1 and 2 of this unit.

Students should be familiar with recording devices.

Students should have working knowledge of script-writing/storyboarding.

Materials and Resources

1. HANDOUT #1 - How to Create the Perfect PSA
2. HANDOUT #2 - Instructions for PSA project, including Rubric
3. HANDOUT #3 - US Code of Federal Regulations: Native American Graves Protection and Repatriation Act <https://www.law.cornell.edu/cfr/text/43/part-10>
4. AdCouncil website: <https://www.psacentral.org/home>
5. Internet access with projection and speakers

Guiding Questions

1. How is rhetoric used to persuade public opinion in a PSA campaign?
2. How can a movement to support legislation for the protection of Pueblo cultural properties garner public support by using PSAs?
3. Why is emotional appeal important in creating an effective argument in a PSA?

Core Values

1. Love
2. Service

Procedure

1. (5 minutes) Teacher will download and cue a PSA video from the AdCouncil website: <https://www.adcouncil.org/> to introduce the idea of Public Service Announcements to the class. Teacher will ask students to brainstorm other PSAs they are familiar with; display these themes on the board.
2. (5 minutes) Teacher will lead discussion with the following prompt:
 - a. What makes for a good PSA? (Students should be able to identify components that capture attention, speak directly to the audience, create an emotional attachment, etc.)

3. (8 minutes) Teacher will distribute HANDOUT #1 – How to Create the Perfect PSA
 - a. Students will read the article and will discuss the history of PSAs
 - b. Students will compare the ideas from Handout #1 with their discussion responses.
4. (6 minutes). Teacher will cue the AdCouncil website:
<https://www.psacentral.org/home> for students to explore various examples of PSAs.
5. (5 minutes) Teacher will cue the Native Language PSA:
<https://youtu.be/VH5I7dESS0g>
to introduce local efforts to influence and teach. Teacher will lead students in brainstorm about how PSAs might be developed to promote legislation for the protection of illegal trafficking of cultural Pueblo objects.
6. (25 minutes) Teacher will review the project guidelines and will assign cooperative groups of 4 to design and create a PSA according to the instructions outlined in HANDOUT #2. Students will work independently in small groups to develop and record their PSAs.
7. (5 minutes) teacher will ask students to report to the class on their progress and to ask for help with trouble shooting. Teacher will assign homework to complete the filming and editing. NOTE: a second day may be needed to complete the filming and editing.

Assessment

Completed PSA evaluated according to the rubric in HANDOUT #2 – to be shown to the class.

Modifications/Accommodations

Read aloud
instructions 1:1
assistance
Partner work

Notes to Teacher

1. Students will need access to digital recording devices – personal mobile devices and/or cameras.
2. Multilingual students may wish to complete the PSA in a language other than English – find a language reviewer to help with evaluation of the final product.

Attachments e.g., handouts, readings, etc.

1. HANDOUT #1 – How to Create the Perfect PSA
2. HANDOUT #2 – Instructions for PSA project, including Rubric
3. HANDOUT #3 - US Code of Federal Regulations: NAGPRA

HANDOUT #1 – How to Create the Perfect Public Service Announcement

by Jaclyn Bell / March 2, 2010

from <http://www.centerdigitaled.com/artsandhumanities/How-to-Create-the-Perfect-Public-Service-Announcement.html>

Whether you have a cause of your own or you are an educator, PSAs create a forum for learners to actively participate in a project that will allow them to become stewards of and advocates for social change.

What do you want the world to know? That's the central question asked when you are creating a public service announcement (PSA), which is any message promoting programs, activities or services of federal, state or local governments or the programs, activities or services of non-profit organizations.

Often in the form of commercials and print ads, PSAs are created to persuade an audience to take a favorable action. PSAs can create awareness, show the importance of a problem or issue, convey information, or promote a behavioral change. Whether you have a cause of your own or you are an educator, PSAs create a forum for learners to actively participate in a project that allows them to become stewards of — and advocates for — social change.

PSAs came into being with the entry of the United States into World War II. Radio broadcasters and advertising agencies created a council that offered their skills and facilities to the war effort, creating messages such as, "Loose lips sink ships," "Keep 'em Rolling" and a variety of exhortations to buy War Bonds.

Today that same council, the Advertising Council, now serves as a facilitating agency and clearing house for nationwide campaigns that have become a familiar part of daily life. "Smokey the Bear" was invented by the Ad Council to personify its "Only You Can Prevent Forest Fires" campaign; "A Mind Is a Terrible Thing to Waste" raised millions for the United Negro College Fund; the American Cancer Society's "Fight Cancer with a Checkup and a Check" raised public awareness as well as funds for research and patient services.

Yet the most recognized PSA consisted of only an egg, a frying pan and these 15 words: "This is your brain. This is drugs. This is your brain on drugs. Any questions?"

This only goes to show the massive impact PSAs have on our culture and our society. You can make an impact too!

Getting Started

1. Choose your topic. Pick a subject that is important to you, as well as one you can visualize. Keep your focus narrow and to the point. More than one idea confuses your audience, so have one main idea per PSA.
2. Time for some research - you need to know your stuff! Try to get the most current and up to date facts on your topic. Statistics and references can add to a PSA. You want to be convincing and accurate.
3. Consider your audience. Are you targeting parents, teens, teachers or some other social group? Consider your target audience's needs, preferences, as well as the things that might turn them off. They are the ones you want to rally to action. The action suggested by the PSA can be almost anything. It can be spelled out or implied in your PSA, just make sure that message is clear.
4. Grab your audience's attention. You might use visual effects, an emotional response, humor, or surprise to catch your target audience. Be careful, however, of using scare tactics. Attention getters are needed, but they must be carefully selected. For example, when filming a PSA about controlling anger, a glass-framed picture of a family can be shattered on camera. This was dramatic, but not melodramatic. Staging a scene between

two angry people to convey the same idea is more difficult to do effectively. Create a script and keep your script to a few simple statements. A 30-second PSA will typically require about 5 to 7 concise assertions. Highlight the major and minor points that you want to make. Be sure the information presented in the PSA is based on up-to-date, accurate research, findings and/or data.

5. Storyboard your script.
6. Film your footage and edit your PSA.
7. Find your audience and get their reaction. How do they respond and is it in the way you expected? Your goal is to call your audience to action. Are they inspired?

Through a Public Service Announcement, you can bring your community together around a subject that is important to you. Will your PSA be on education, poverty, drunk driving, or maybe even Haiti disaster relief? For ideas and examples, check out the Ad Council and the Ad Council Gallery. Keep your message clear and simple, and target your intended audience. Take advantage of your interests, and practice important critical thinking and literacy skills because you will be spreading important social, economic, and political topics.

HANDOUT #2 – Instructions for PSA project, including Rubric

YOUR TASK IS TO CREATE A PUBLIC SERVICE ANNOUNCEMENT – THE GOAL OF THIS PSA IS TO GARNER SUPPORT FOR LEGISLATION THAT WOULD PROTECT AND REPATRIATE CULTURALLY SIGNIFICANT ARTIFACTS TO PUEBLO PEOPLE

- ☐ Your team must draft a script/storyboard using the guidelines from HANDOUT #1.
- ☐ Your PSA should be no longer than 30 seconds in length.
- ☐ Your team members must each play a role in the script – acting or behind the scenes.
- ☐ You may use props; you may film in the classroom or anywhere you find fitting for the script.
- ☐ You must be clear in your message throughout the PSA.
- ☐ You must end your PSA with the target/goal of the PSA campaign. (ask/tell the viewers what you want them to do)

| SCORING RUBRIC for PSA | 3 – exceeds expectations | 2 – meets expectations | 1 – does not meet expectations | Comments |
|---------------------------------|--------------------------|------------------------|--------------------------------|----------|
| Title | | | | |
| Script/storyline | | | | |
| Clarity of message | | | | |
| Emotional appeal | | | | |
| Length | | | | |
| Message fits Pueblo perspective | | | | |
| Message fits Target audience | | | | |

HANDOUT # 3 - Section 6: Native American Graves Protection and Repatriation Act

§ 10.8 Summaries.

(a) General. This section carries out section 6 of the Act. Under section 6 of the Act, each museum or Federal agency that has possession or control over collections which may contain unassociated funerary objects, sacred objects, or objects of cultural patrimony must complete a summary of these collections based upon available information held by the museum or Federal agency. The purpose of the summary is to provide information about the collections to lineal descendants and culturally affiliated Indian tribes or Native Hawaiian organizations that may wish to request repatriation of such objects. The summary serves in lieu of an object-by-object inventory of these collections, although, if an inventory is available, it may be substituted. Federal agencies are responsible for ensuring that these requirements are met for all collections from their lands or generated by their actions whether the collections are held by the Federal agency or by a non-Federal institution.

(b) Contents of summaries. For each collection or portion of a collection, the summary must include: an estimate of the number of objects in the collection or portion of the collection; a description of the kinds of objects included; reference to the means, date(s), and location(s) in which the collection or portion of the collection was acquired, where readily ascertainable; and information relevant to identifying lineal descendants, if available, and cultural affiliation.

(c) Completion. Summaries must be completed not later than November 16, 1993.

(d) Consultation.

(1) Consulting parties. Museum and Federal agency officials must consult with Indian tribe officials and traditional religious leaders:

(i) From whose tribal lands unassociated funerary objects, sacred objects, or objects of cultural patrimony originated;

(ii) That are, or are likely to be, culturally affiliated with unassociated funerary objects, sacred objects, or objects of cultural patrimony; and

(iii) From whose aboriginal lands unassociated funerary objects, sacred objects, or objects of cultural patrimony originated.

(2) Initiation of consultation. Museum and Federal agency officials must begin summary consultation no later than the completion of the summary process. Consultation may be initiated with a letter, but should be followed up by telephone or face-to-face dialogue with the appropriate Indian tribe official.

(3) Provision of information. During summary consultation, museum and Federal agency officials must provide copies of the summary to lineal descendants, when known, and to officials and traditional religious leaders representing Indian tribes or Native Hawaiian organizations that are, or are likely to be, culturally affiliated with the cultural items. A copy of the summary must also be provided to the Manager, National NAGPRA Program. Upon request by lineal descendants or Indian tribe officials, museum and Federal agency officials must provide lineal descendants, Indian tribe officials and traditional religious leaders with access to records, catalogues, relevant studies, or other

pertinent data for the limited purposes of determining the geographic origin, cultural affiliation, and basic facts surrounding acquisition and accession of objects covered by the summary. Access to this information may be requested at any time and must be provided in a reasonable manner to be agreed upon by all parties. The Review committee also must be provided access to such materials.

(4) Requests for information. During the summary consultation, museum and Federal agency officials must request, as appropriate, the following information from Indian tribes and Native Hawaiian organizations that are, or are likely to be, culturally affiliated with their collections:

(i) Name and address of the Indian tribe official to act as representative in consultations related to particular objects;

(ii) Recommendations on how the consultation process should be conducted, including:

(A) Names and appropriate methods to contact any lineal descendants, if known, of individuals whose unassociated funerary objects or sacred objects are included in the summary;

(B) Names and appropriate methods to contact any traditional religious leaders that the Indian tribe or Native Hawaiian organization thinks should be consulted regarding the collections; and

(iii) Kinds of cultural items that the Indian tribe or Native Hawaiian organization considers to be funerary objects, sacred objects, or objects of cultural patrimony.

(e) Using summaries to determine affiliation. Museum and Federal agency officials must document in the summary the following information. They must use this information in determining, as appropriate, the lineal descendants of a deceased Native American individual with whom unassociated funerary objects and sacred objects are affiliated, and the Indian tribes and Native Hawaiian organizations with which unassociated funerary objects, sacred objects, or objects of cultural patrimony are affiliated:

(1) Accession and catalogue entries;

(2) Information related to the acquisition of unassociated funerary object, sacred object, or object of cultural patrimony, including:

(i) The name of the person or organization from whom the object was obtained, if known;

(ii) The date of acquisition;

(iii) The place each object was acquired, i.e., name or number of site, county, State, and Federal agency administrative unit, if applicable; and

(iv) The means of acquisition, i.e., gift, purchase, or excavation;

(3) A description of each unassociated funerary object, sacred object, or object of cultural patrimony, including dimensions, materials, and photographic documentation, if appropriate, and the antiquity of such objects, if known;

(4) A summary of the evidence used to determine the cultural affiliation of the unassociated funerary objects, sacred objects, or objects of cultural patrimony pursuant to § 10.14 of these regulations.

(f) Notification. Repatriation of unassociated funerary objects, sacred objects, or objects of cultural patrimony to lineal descendants, culturally affiliated Indian tribes, or Native Hawaiian organizations as determined pursuant to § 10.10 (a), must not proceed prior to submission of a notice of intent to repatriate to the Manager, National NAGPRA Program, and publication of the notice of intent to repatriate in the Federal Register. The notice of intent to repatriate must describe the unassociated funerary objects, sacred objects, or objects of cultural patrimony being claimed in sufficient detail so as to enable other individuals, Indian tribes or Native Hawaiian organizations to determine their interest in the claimed objects. It must include information that identifies each claimed unassociated funerary object, sacred object, or object of cultural patrimony and the circumstances surrounding its acquisition, and describes the objects that are clearly identifiable as to cultural affiliation. It must also describe the objects that are not clearly identifiable as being culturally affiliated with a particular Indian tribe or Native Hawaiian organization, but which, given the totality of circumstances surrounding acquisition of the objects, are likely to be culturally affiliated with a particular Indian tribe or Native Hawaiian organization. The Manager, National NAGPRA Program must publish the notice of intent to repatriate in the Federal Register. Repatriation may not occur until at least thirty (30) days after publication of the notice of intent to repatriate in the Federal Register.

[60 FR 62158, Dec. 4, 1995, as amended at 62 FR 41293, Aug. 1, 1997; 71 FR 16501, Apr. 3, 2006; 78 FR 27083, May 9, 2013]

HANDOUT

Section C. Culminating Activity:

As culminating activities to this unit of study paired with the Social Studies Activism Unit, students will be able to engage in the following activities involving research, writing, and public speaking:

1. Debate – students will be assigned either a pro- or anti-TCP stance. They will use the information learned from the Social Studies and English Language Arts units to help make their arguments on the pros and cons of the designation of Mount Taylor as a protected Traditional Cultural Property. They will also conduct research using the internet to gather more information to use in defending their stance.

Affirmative: The designation of Mount Taylor as a protected Traditional Cultural Property was a necessary political action that was beneficial for cultural preservation by Pueblo peoples in New Mexico.

Negative: The designation of Mount Taylor as a protected Traditional Cultural Property was an unnecessary political action that was detrimental for private landowners.

Note to Teacher:

You may use the debate procedure of your choice to complete the culminating activity. You can find a procedure, score sheet, and rubric for classroom debate at the following website: http://www.proquestk12.com/productinfo/pdfs/MiniDebate_Teachers.pdf