



INDIGENOUS WISDOM: CENTURIES OF PUEBLO IMPACT IN NEW MEXICO

A Pueblo-Based Educational Curriculum • IndianPuebloEducation.org

HIGH SCHOOL CURRICULUM

2nd Edition

Title of Unit: Unlikely Benefits of The Great Depression

Content Area: English Language Arts

Grade Level: 11

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Section A: Introductory Materials

Name: Natalie Martinez, Ph.D.

Title of Unit: Unlikely Benefits of The Great Depression

Subject or content area: English Language Arts

Grade Level: 11

Rationale

The lesson plans contained in this unit are designed to be presented as companion lessons with the 100-Years Social Studies Unit on The Great Depression.

On the heels of the Termination Era, the Great Depression and its subsequent revitalization efforts heralded the beginnings of stronger exercise of political sovereignty for Pueblo Nations during the Civil Rights Era. Much of the experience for Pueblo people during and as a result of The Great Depression led to some unlikely benefits as federal legislation and increased government spending generated change that helped to stimulate economic activities through artistic endeavors, public works projects, and resurgence in farming/ranching. The Indian New Deal and Reorganization efforts were directly related to the experiences resulting from The Great Depression.

Through the study of various elements of this historical time period, students will be able to develop ways to express literary skills through prose, speaking and listening, and expository writing practice.

Unit Goals

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

Students will be asked to engage in development of creative expression through writing fictional prose, development of expository writing, and dramatic writing creation / performance, as they learn about the impact of the Great Depression era on Pueblo people.

1. Students will be able to compose a fictional short story to exemplify the Pueblo Core Values based on Pueblo agricultural practice during the Great Depression era.
2. Students will be able to inform a select audience about the purpose and impact of the Civilian Conservation Corps- Indian Division by writing an expository essay.
3. Students will develop perspective and development of deeper understanding by writing and performing a dramatic account of the Pueblo Works of Art Project focus on Pueblo artists.
4. Students will produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

Standards

Common Core State Standards - Writing	Common Core State Standards – Speaking & Listening	Common Core State Standards – Reading: Literature
ELA-Literacy.W.11-12.2 ELA-Literacy.W.11-12.3 ELA-Literacy.W.11-12.4 ELA-Literacy.W.11-12.9 ELA-Literacy.W.11-12.10	ELA-Literacy.SL.11-12.1 ELA-Literacy.SL.11-12.3 ELA-Literacy.SL.11-12.5	ELA-Literacy.RL.11-12.2

Section B: Lesson Plan One

Title: Pueblo Farming in the Great Depression Era

Duration: Two 60-minute class periods

Grade Levels: 11

Lesson Objectives

- Students will be able to construct a short story based on informational context of Pueblo farming experience in the Great Depression era.
- Students will be able to write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- Students will be able to produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- Students will be able to draw evidence from literary or informational texts to support analysis, reflection, and research.
- Students will be able to initiate and participate effectively in a range of collaborative discussions with diverse partners on Pueblo people's experiences during the Great Depression, building on others' ideas and expressing their own clearly and persuasively.
- Students will be able to evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.
- Students will be able to determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account.

Prerequisite Skills and Knowledge

1. Students should have a basic knowledge of the effects of the Dust Bowl and the Great Depression on the US economy, including agriculture in the US Midwest.
2. Students should be familiar with the structure of a short story.

Materials and Resources

1. Markers and poster or butcher paper
2. Internet and display screen with speakers
3. HANDOUT #1 - Background on Pueblo Farming
4. HANDOUT #2 - Intro to Dust Bowl and Great Depression in New Mexico
5. HANDOUT #3 - Sample Short Story
6. HANDOUT #4 - Short Story Rubric
7. HANDOUT #5 - Plot Diagram Planning Page
8. PBS online content:
 - a. <http://www.pbs.org/kenburns/dustbowl/watch-videos/#2284398428>
 - b. <http://www.pbs.org/kenburns/dustbowl/interactive/>

Guiding Questions

1. What stories are inherent for Pueblo people in learning about tradition through farming?
2. How does public policy impact Pueblo and non-Pueblo peoples' lifeways both positively and negatively?
3. What role did federal policy have on the creation of the Dust Bowl in the United States?
4. How were Pueblo families impacted by the Great Depression?

Core Values

1. Love
2. Compassion
3. Faith

Procedure

1. (2 minutes) Teacher will write the word "FARMING" on a large poster or butcher paper and ask students to create a word splash (write as many related words as possible on the same surface as the original word) using markers provided.
2. (4 minutes) Teacher will introduce the concept of the importance of farming for all people and will ask students to theorize the pros and cons of farming traditions in world societies.
3. (6 minutes) Teacher will lead oral reading and think-aloud of HANDOUT #1 with students to give a better idea of how farming has shaped Pueblo people.
4. (6 minutes) teacher will cue the introductory clip from the Dust Bowl.
<http://www.pbs.org/kenburns/dustbowl/watch-videos/#2284398428>
5. (3 minutes) Teacher will ask students to brainstorm how the Dust Bowl might have impacted farmers in different parts of New Mexico, and across the New Mexico Pueblos.
6. (10 minutes) Students will be asked to participate in an interactive "DustBowl" introduction online at <http://www.pbs.org/kenburns/dustbowl/interactive/>
7. (10 minutes) Teacher will read the short story sample, "Apples for Coffee" (HANDOUT #3) with students to give a perspective of the Pueblo farmer experience with the Dust Bowl and Great Depression era.
8. (5 minutes) Teacher will lead a mini-lesson review on short story development and will introduce HANDOUT #4- Short Story Rubric and HANDOUT #5- Plot Elements Planning Page
9. (15 minutes) Students will begin their planning process and will conduct peer consultation prior to leaving class for the day. Homework to be assigned, continued development and writing of rough draft story.
10. DAY TWO (10 minutes) students will conduct peer consultation using short story draft from homework; peers will offer critique.
11. (40 minutes) students will work independently on editing and making final draft. Teacher will troubleshoot, as needed.
12. (10 minutes) students will share the most problematic or the most significant piece of their final draft for peer commentary.

Assessment

Student work will be assessed using HANDOUT #4 Short Story Rubric. Students may also opt to conduct a short story reading (aloud) to the class.

Modifications/Accommodations

Sentence starter prompts
Short story writing template
Decreased length of short story
Dictated short story
Extended time
Partner work

Notes to Teacher

1. Think aloud strategies can be found at websites such as <https://www.teachervision.com/skill-builder/problem-solving/48546.html>

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

1. HANDOUT #1 - Background on Pueblo Farming
2. HANDOUT #2 - Intro to Dust Bowl and Great Depression in New Mexico
3. HANDOUT #3 - Short Story Sample
4. HANDOUT #4 - Short Story Rubric
5. HANDOUT #5 - Plot Diagram Planning Page

Handout #1: Background on Pueblo farming

Example 1 – importance of farming for Pueblo people:

Excerpt from: *The seeds of change: A farming revival is under way in Northern New Mexico Pueblos*

Posted: Thursday, May 16, 2013 8:28 pm By Arin McKenna

If corn dies, we die

Without corn there is no song

Without song there is no dance

Without dance there is no rain

Without rain there is no corn. If

corn dies, we die.

There are more planting songs than cornfields now.

(Source: Robert Mirabal from Believe in the Corn Manual for Puebloan Corn Growing co-authored with Nelson Zink)

Religious ceremonies such as the Corn Dance and Harvest Dance attest to the importance of farming as a way of life among Puebloan people, although that heritage nearly died out in the second half of the 20th century. Committed efforts by both Pueblo governments and individuals are slowly reviving this agrarian heritage.

"The land has sustained all the tribes for generations, since they first came to this area, and there's no reason you can't sustain people now and even provide a livelihood," said George Toya, who directs the farming program for Nambe Pueblo. "It's very rewarding when your labor can sustain you. It's something you have to do to really understand what it's all about. It's a great way to live."

Several Northern New Mexico pueblos have [re]instituted farming programs that have common elements: growing vegetables and fruits without pesticides or fertilizers, replenishing heritage seed banks and reintroducing healthy food to tribal members to reduce the toll of diet-related diseases such as diabetes and high blood pressure. Most programs also encourage individuals to farm by providing community garden space or helping prepare fields and mentoring novice farmers. A small portion of the food may be sold at farmers' markets or to other venues, but the emphasis is on distribution to tribal members, particularly to the most vulnerable. Senior centers, day care and Head Start programs are often beneficiaries of the bounty.

found online at http://www.santafenewmexican.com/magazines/the-seeds-of-change-a-farming-revival-is-under-way/article_6d2491be-be99-11e2-a06e-001a4bcf6878.html

Handout #1: Background on Pueblo farming

Example 2 – Significance of farming traditions for Pueblo People

Excerpt from: *Indigenous Foods, Indigenous Health: A Pueblo Perspective*
Date Posted: 2013-11-11 11:05 Author: Greg Cajete

[.] Pueblo Farming

Pueblos created their communities around the activity of farming. The soils in Pueblo territory were variable as was the availability of water. Given these environmental challenges, Pueblo people became masterful farmers and evolved numerous and effective strategies for farming. Pueblo farmers ranged far and wide in search of potential farming possibilities. They first ranged through the mesa tops where soils which were suitable for farming had accumulated. The mesas of the southwest became the first sites for full-scale food production by the Pueblos.

The early Pueblo farmers were highly successful in the application of their dry land farming techniques even when cycles of drought, common in these mesa lands, would occur. At different stages of Pueblo agricultural history, Pueblo farmers practiced dry farming, runoff farming, flood water farming and irrigation farming. Each of these farming techniques was practiced as necessary to capitalize on the full utilization of terrain and rainfall.

Farming, traditional foods, pottery, basketry and community are all highly inter-related aspects of Pueblo history, life and tradition. The acts of gathering, growing, preparing and storing food are at the core of Pueblo community life, health and well-being. This highly complex relationship to food, combined with its deep cultural meaning, informed the spirit and practice of Pueblo farming.

Traditions of farming are still strong in some Pueblo communities. In others, traditions lie dormant as a result of the interplay of historical, economic and socio-cultural factors whose cumulative effect has been to disconnect a whole generation of Pueblo people from their gardening roots, traditional foods and nutritional health. [.]

Pueblo Foods: An Enduring Tradition

Traditional uses of plants and animals by Puebloan peoples present at once a unique and highly representative case study of indigenous dietary forms. Pueblos today represent all of the stages of indigenous use of plants and animals extending from the Paleo-Indian hunters of 8000 to 15,000 year ago through the hunter-gatherer phase, then through the agricultural phase to the present phase of transition to modern dietary habits. The Pueblo story of traditional foods is also representative of the dilemma of the forces of cultural assimilation and cultural preservation working simultaneously in the modern context of Pueblo communities. The Pueblos have adapted the foods of many traditions into the context of Pueblo life through a selective process that has categorized foods as traditional, Spanish and American. These categories are very much in line with the historical introduction of these foods to Pueblo communities.

Handout#1: Background on Pueblo Farming

Traditional foods have long been a central form of Pueblo peoples' life and tradition. Pueblo foods connect Pueblo people to their land, community and to a hunting-gathering and agricultural way of life that has sustained them through a ten-thousand-year history of relationship in the Southwest. Only within the last few generations has this "way" of traditional food use begun to give way to significant changes. As is true of other indigenous peoples, with these significant changes in food and lifestyle have come significant incidence of diet-related illness and all the inherent social consequences therein. [.]

Introduction of Foods, Dietary Choices, & Nutritional Education in Puebloan Communities Food is central to Pueblo communal thought and traditions. Traditionally, every aspect of the gathering, cultivation and sharing of food is steeped in ritual and meaning. In earlier days, the whole of every Pueblo community was intimately tied to securing "food" in some form. As such, food figured in every important traditional education process in Pueblo communities. For instance, young would-be farmers were traditionally taught in formal and informal ways everything they needed to know about planting corn and other traditional Pueblo food staples such as squash, beans, pumpkin, melons and chili. Young Pueblo women were traditionally taught all aspects of food preparation from grinding corn to baking bread to preparing varieties of meats and stews. This metaphoric and practical relationship to food in turn extended to Pueblo art forms, dance, music, land use and tenure, social organization and world view. Pueblo pottery, for instance, is imbued with symbolic meaning from its very conception, through its production, and into its use as a utilitarian container of food. The meaning of pottery as a container of life connected to the sacredness of food is a traditional expression of Pueblo understanding of relationship to the sources of life. "Corn is who we are", therefore has a literal as well as metaphoric meaning in Pueblo history and tradition.

When the Santa Fe Trail was opened in the early 1800s, new foods such as coffee, cane sugar and rock salt were introduced to Puebloans for the first time. This was the beginning of the Pueblo transition to the Western diet. But even this was a gradual process, largely based on availability of "American Foods." Puebloans remained essentially an agricultural society still utilizing their traditional foods until the late 1920s. It was in the 1920s that the railroads arrived in New Mexico and brought with them the full impact of American society and American diets to Pueblo communities. Changes accelerated after World War II as many Pueblo men returned from the military assimilated to many American ways and American foods. After World War II, there was added economic pressure to become more wage-work oriented as opposed to being solely or largely agriculturally based. This economic trend had a direct effect on Pueblo agricultural lifestyles. Literally, within two generations Pueblo communities moved from self-sustaining agriculturally-based economies to wage-based economies. The Pueblo generations after World War II adopted wage-work as the predominate means of economic survival. Economics has enormous influence, not only on lifestyle but also "food style". As Pueblo people increased their intake of processed foods, degenerative diseases also increased in direct proportion. Beginning with tuberculosis and

then evolving to include heart disease, stomach disorders, obesity, diabetes and cancer, the portrait of deteriorating Pueblo health since the early 1920s has been dismal. [.]
found online at <http://www.visionmakermedia.org/blog/growing-native/pueblo-perspective>

Handout #1: Background on Pueblo farming

Example 3 – Political impact on Pueblo farming practices

Excerpt from *Hispano and Native American Farmers in New Mexico*
Submitted by Center of Southwest Culture, Inc. To Bioneers Dreaming New Mexico Project
March 15, 2009

Native American Farmers in New Mexico

The US Department of Agriculture 2002 Census Report shows there was a total of 7,594,430 acres of farmland owned by American Indian farmers in New Mexico. In its 2007 Census report, the USDA showed a decline in American Indian farmland to 7,351,220 acres. This relatively small decline in arable land was likely the result of land going fallow rather than of alienation of the land from tribes.

[.]

This decline in agricultural production, despite the fact American Indians have aboriginal water rights and federally-protected arable lands, has not gone unnoticed among Native American farmers in the state.

The loss of irrigated acres due to non-use by Native Americans began in the late 1930s. Between 1938 and 1964, tribes in New Mexico, on average, lost more than 60% of their arable lands to non-use by tribal members. This loss was exacerbated by the hostility of non-tribal agencies, in particular the Middle Rio Grande Conservancy District, the federal Bureau of Reclamation, and Federal Courts in rulings on water rights tribes had historically claimed. In essence, the MRGCD, the BOR and federal judges severely limited tribal water rights.

But many tribes have fought to reclaim agricultural traditions on their lands. As early as 1967, the All Indian Pueblo Council, under the leadership of Domingo Montoya, instituted a series of agricultural demonstration plots in all of the 19 Pueblos.

And in 1987, the Southern Pueblos Agency led an effort to return tribes to their agricultural roots. Sandia Pueblo initiated a pick-and-grow vegetable operation; San Felipe Pueblo combined traditional and modern farming methods in a demonstration project; Picuris Pueblo began clearing new lands for agriculture, including vegetables, wheat and alfalfa.

Found online at <http://www.dreamingnewmexico.org/files/Hispano-and-Native-American-Farmers-in-NM-Artu.pdf>

Handout #1 Background on NM farming and work projects during the Great Depression

From <http://online.nmartmuseum.org/nmhistory/people-places-and-politics/the-great-depression/history-the-great-depression-and-world-war-ii.html>

History: The Great Depression and World War II

One of the hardest hit segments of the New Mexico economy during the depression was farming. In 1931, the state's most important crops were worth only about half of their 1929 value. Dry farmers were especially devastated as they suffered from both continually high operating costs and a prolonged drought that dried up portions of New Mexico so badly that they became part of the Dust Bowl. From Oklahoma to eastern New Mexico, winds picked up the dry topsoil, forming great clouds of dust so thick that it filled the air. On May 28, 1937, one dust cloud, or "black roller," measuring fifteen hundred feet high and a mile across, descended upon the farming and ranching community of Clayton, New Mexico. The dust blew for hours and was so thick that electric lights could not be seen across the street. Everywhere they hit, the dust storms killed livestock and destroyed crops. In the Estancia Valley entire crops of pinto beans were killed, and that once productive area was transformed into what author John L. Sinclair has called "the valley of broken hearts."

In all parts of New Mexico, farmland dropped in value until it bottomed out at an average of \$4.95 an acre, the lowest value per acre of land in the United States. Many New Mexico farmers had few or no crops to sell and eventually, they were forced to sell their land contributing in the process to the overall decline in farmland values.

The depression also hurt New Mexico's cattle ranchers, for they suffered from both drought and a shrinking marketplace. As grasslands dried up, they raised fewer cattle; and as the demand for beef declined, so did the value of the cattle on New Mexico's rangelands. Like the farmers, many ranchers fell behind in their taxes and were forced to sell their land, which was bought by large ranchers.

Agriculture's ailing economic condition had a particularly harsh effect on New Mexico, for the state was still primarily rural during the 1930's, with most of its people employed in raising crops and livestock. Yet farmers and ranchers were not the only ones to appear on the list of those devastated by depressed economic conditions. Indeed, high on the list were the miners, who watched their industry continue the downward slide that had begun in the 1920's. Many mines became the property of larger companies when conditions forced many of the smaller companies out of business. The oil industry, however, remained a bright spot in an otherwise bleak economic picture, for increased oil production provided needed tax money to the state. Tourism also received a boost when the federal government released some federal relief money to create new state parks.

Handout #2: Background on NM farming and work projects during the Great Depression

New Deal Programs and the Beginnings of Public Art

Taking office in March 1933, President Franklin D. Roosevelt's New Deal relief measures were sent to Congress and within months, most of the acts the president wanted were passed. New Mexicans welcomed New Deal programs of all kinds. Some of the New Deal programs, such as the Works Progress Administration (WPA), put people to work in varying jobs: writers, artists, and musicians practiced their trades as employees of WPA projects, while others who worked for the WPA built schools and other public buildings, including the library and the administration building at the University of New Mexico. By 1936 more than thirteen thousand New Mexicans had found jobs through this program.

The financial hardships of Santa Fe painter Shuster were replicated thousands of times over among artists countrywide. In early 1933 he wrote to his good friend, New York artist John Sloan:

"Dear Sloan,

I have been able to make all told since I returned from the homestead only \$75. The merchants here are now beginning to feel the pinch and are consequently beginning to pinch the other fellow..I am trying to meet all my current bills and letting the old ones ride until such time as I get the cash to pay them. Yesterday I had to tell the light company to turn the electricity off and that I would use kerosene lamps."

Shuster's plight was shared by construction workers, clerical personnel, engineers, teachers, merchants - America's working class - as well. His words admitted the reality of a bleak and frightening future for the U.S. community at large.

For the artist, the collapse of the stock market equated the collapse of the art market: art collectors and patrons, now without stock dividend income that provided the means for the acquisition of 'luxury' items, could not purchase art. The romance of the 'starving artist' took on urgent and less than romantic connotation - and warning.

In December, 1933, Shuster wrote his friend again, but this letter was one of ebullience and optimism: "The most important thing which has happened to the Shuster family is this Federal Art Project. Forty-two fifty a week from the Government for painting. My God it doesn't seem real." (It is interesting to note that a weekly wage of \$42.50 in 1933 was the equivalent of \$472.00 per week in 1992.)

In the letter Shuster explained his proposal for three projects one of which Shuster ultimately painted pictures of the Carlsbad Caverns, which were acquired by the National Park Service, and presently hang in the Western Archaeological Conference Center in Tucson, Arizona. He was awarded a second Public Works of Art Project (PWAP) project: to paint murals on the wall of the enclosed patio of the Museum of Fine Arts, in Santa Fe.

Handout #2: Background on NM farming and work projects during the Great Depression

The PWAP was the first federally funded art program under the Civil Works Administration (CWA) - a New Deal work-relief program created by President Roosevelt to alleviate the economic job crisis. In time, all the federal art projects have come to be generically referred to as "WPA Art," (Works Progress Administration, or WPA).

The CWA was administered by socially conscious Harry Hopkins whose heartfelt belief was that "artists have to eat like other people." The PWAP started in December 1933 and continued until June 1934, and was the brainchild of artist George Biddle, a former schoolmate of President Roosevelt at Groton and Harvard. An advocate of mural art in America, Biddle had studied with the Mexican muralist, Diego Rivera, and it was his belief that Rivera and others gave voice to the social ideals of the Mexican Revolution of 1910 through their vivid, colorful murals. It would follow, he believed, that murals painted by American artists in the United States would be appropriate vehicles for the expression of the ideals of Roosevelt's New Deal. Murals painted by Biddle and New Mexico's Emil Bisttram may be seen today in the Department of Justice Building in Washington DC.

Between 1933 - 1943, in the depth of the depression, 167 known artists lived in New Mexico, all struggling to sell art in a time when many Americans had little money available even for necessities. The New Deal's Works Progress Administration Art Project provided an opportunity for artists to create artwork for public buildings, allowing them to remain independent, support their families, and enrich and enhance the community.

The following New Mexico artists were among the many employed in WPA projects: Pablita Velarde, Maria Martinez, Ila McAfee, Gerald Cassidy, Will Shuster, Lloyd Moylan, Gisella Loeffler, Eliseo Rodriguez, Kenneth Adams, Fremont F. Ellis and Peter Hurd. The area coordinator of the WPA's Public Works of Art Project was woodblock printer, painter and marionette-maker Gustave Baumann, a leading member of the Santa Fe art community.

More than 65 murals with varied subject materials were created in New Mexico during the Depression. In addition to these murals, the WPA sponsored more than 650 paintings, ten sculptural pieces, and numerous indigenous Hispanic Native American crafts.

Federal Art Project (FAP) and the Hispanic Community

The Works Progress Administration in New Mexico developed a strong relationship with the Hispanic Community through its conscious attempt to maintain a tangible sense of ethnic identity, community cohesiveness, and responsive training throughout their projects. The Federal Art Project (FAP) was directed by New Mexico artist R. Vernon Hunter, who believed in a broad definition of "Art" which included both the fine arts and craft arts.

Hunter was dedicated to his task and encouraged his associates in all media to imbue their work with individuality and spirit.

Handout#2: Background on NM farming and work projects during the Great Depression

The FAP in New Mexico promoted, initiated, and supervised all relief art activities in the state. In addition to commissioning easel work, prints, sculpture, and murals in fresco and oil for public buildings, the FAP supported programs for reviving craftwork of Spanish-

Colonial origin (woodworking, embroidery, weaving, and metalwork), teaching of arts and crafts in community art centers, researching native arts for the Index of American Design (IAD), and compiling a project unique to New Mexico, the Portfolio of Spanish-Colonial Design. In particular, Hunter wished to maintain traditional art forms which were in danger of extinction from pressures for wage labor jobs in a non-Hispanic dominated culture.

Clearly Hunter viewed his program as providing more than just crucial financial reward to the artists. For him, the national exposure that he consistently sought for artists was a method of raising ethnic respect both within the state's Hispanic communities and throughout the nation. He was sensitive to the importance of maintaining communal traditions as a way to establish a context for individuality, and he understood self-worth as a direct factor in pride of ethnic identity.

Acknowledgments

Federal Support for Hispanic Art "Treasures on New Mexico Trails," Chap.4 Andrew Connors
The Indian New Deal In New Mexico

President Roosevelt appointed John Collier as Commissioner of Indian Affairs (1933 - 1945). Collier took full advantage of New Deal funds to promote Indian arts and crafts, increase employment, improve infrastructure on reservations, and construct schools. Collier was an idealist who struggled to reform federal Indian policy during his twelve-year term. Years earlier, during a 1920 visit to his close friend, Taos resident and art patron Mabel Dodge Luhan, he had embraced Pueblo Indian culture as offering nothing less than salvation from the ills of Western Civilization.

The headquarters of the Indian Division was at Santa Fe Indian School, where the artists took room and board. Superintendent Chester E. Faris endeavored to hire Indian artists and craftsmen and promote Indian arts as a profession that would permit students to continue living at home if they desired. The students worked under the direction of painting teacher Dorothy Dunn and crafts teacher Mabel Morrow. The artists included Pablita Velarde (Santa Clara) and Andy Tsinajinnie (Navajo), both about 16 years old at the time. They worked with established artists Velino Shije Herrera (Zia), Tonita Pena (San Ildefonso), Emiliano Abeyta (San Juan), Tony Archuleta (Taos), Jack Hokeah (Kiowa), and Calvin Tyndall (Omaha).

Velarde recalled that at SFIS (Santa Fe Indian School), Tonita Pena became her mentor. "Tonita was really a help to me in my early years at the Indian school...She was staying at

Handout #2: Background on NM farming and work projects during the Great Depression

the girls' dorm. That's how we got acquainted. She talked Tewa, and she used to tease and laugh and joke in Indian, and that was fun. Then she would be sitting in her room in the evening, just painting for herself, and I'd watch her and talk to her." These conversations

convinced Velarde that she could overcome the difficulties of being both a Pueblo woman and an artist.

Six Navajo weavers came to the school, bringing their own wool and yarn. The school furnished additional wool, yarn, and dyes and paid each weaver a salary of \$14.85 per person per week plus room and board. The weavers completed 12 rugs ranging in size from 3 ft. by 4 ft. to 4 ft. by 5 ft. 5 in. The weavers were Nellie Cowboy, Mrs. John Jim, Elizabeth Pablo, Mary Phillips, Sallie Kinlichini, and Bah Smith.

The Indian participants in the Public Works of Art Project included the leading Indian painters, potters, and sculptors of the century who created work of significant artistic and historical value under the federal sponsorship. PWAP helped establish Santa Fe as a center of Indian art patronage and Santa Fe Indian School as an institution that fostered both traditional and innovative arts.

As Franklin Roosevelt and the government were dealing with an ailing economy on one front, they were being pulled into fighting a world war on the other.

Acknowledgments

Treasures on New Mexico Trails:
Discovery of New Deal Art and
Architecture Kathryn A. Flynn and Andrew
L. Connors Sunstone Press, Santa Fe, 1994

New Mexico, Revised
Edition Calvin & Susan
Roberts
University of New Mexico Press, Albuquerque, 2006

The Collector's Guide
www.collectorsguide.com/fa/fa068.shtml

Handout #3: Short Story Sample

"Apples for Coffee: A short story about agrarian Pueblo life in the 1930s"

© 2016 Natalie C. Martinez

When my grandfather would harvest apples from the fruit trees in the fall, I remember staying up all night to sort them into baskets so he could place them on the wagon early the next morning when he left our little home at Laguna Pueblo for Zuni. I wasn't tall enough to reach the wagon bed and my puny arms didn't yet have the strength to hoist the baskets onto the back of the wagon, but I was really proud of the work I could do to help out with the sorting, though.

My grandfather was a strict man and he was very particular about how he needed the apples to be sorted. I remember having to work quickly so that he would not have a large pile of unsorted apples threatening to roll away into the darkness. Sometimes, though, I would come across an apple that I wasn't really sure about, so I would have to ask:

"Bah-ba-ah, ho'h mani'sana - Baldwin or Winesap?" (Grandfather, is this a Baldwin or Winesap apple?)

Grandfather would always beam a great, big smile - proud that I knew the names of these apples that he had cultivated from the seeds he brought back from his time as an orchard hand in Pennsylvania during the harvest outings at Carlisle Indian School. He was placed with several different Quaker families during summers and fall harvests; that's also where he learned carpentry and animal husbandry. He grew six different types of apples, three kinds of pears, three kinds of cherries, apricots, two types of peaches, and two types of plums. He was very pleased with his bountiful crops of fruit and vegetables every year. He also proudly maintained his fields of Native corn, Pueblo chile, squash, wheat, and pinto beans, as he had learned from his father. Grandfather also had a herd of Hereford cattle, a small herd of horses, 50 sheep, and two mules. He planted a special breed of colored corn to feed the horses, and alfalfa and oats for the livestock, also. Grandmother tended the milk cow, chickens, and goats; she also grew a small garden with vegetables and herbs near the house.

It was during these lessons that Grandfather would also remind us that we need to love and care for our animals and crops because they were a gift from our Mother. He was a proud Pueblo farmer and he cared for my grandmother and me, alongside his many animals and crops. He was a compassionate man who shared everything he had with the whole community, starting first with the widows and those who did not have menfolk in their homes, then with those families that had even less than us, and with his friends from the neighboring Hispanic villages. Grandfather said that if he didn't plant the land and use it well, the government might take it away and more importantly, our Mother would be lonely without a bounty to produce. He lived his values every day and he had a big heart for sharing with others. I felt honored to be able to help him in the small ways I could.

Handout#3: Short Story Sample

"Apples for Coffee: A short story about agrarian Pueblo life in the 1930s"

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Inevitably, Grandfather would tell me the story of the apple, whether it was Baldwin, Winesap, Hubbardston, or Red Delicious. He retold the story of how he learned to graft the fruit trees for optimal flavor and bountiful harvest, he reminded me what the seeds of each looked like and what the qualities of each apple were. I loved these little diversions in our work because it usually meant that Grandfather would slice an apple to show me all the inner-workings of the fruit and explain how they become pollinated and develop from seeds into the beautiful fruit we harvested to share with our community and to take to trade for other staples that Grandmother needed to make bread, sew our clothing, make coffee, and sometimes bestow a jewelry trinket upon me. After Grandfather explained everything about the fruit, we would get to eat the apple. He would always ask:

"Go-kuh-meh, mani'sana nu'p-tru? Mah'meh koh-wet-shey." (would you like to eat an apple? It is very sweet.)

Of course, I would gladly oblige, enjoying the apple even more because I knew all of the details that went into its creation. I always thought my grandfather was the smartest man in the world - I still do believe that he was very intelligent and I am so thankful for everything he taught me, even if I can't remember all the details. These times when we would work together and he would teach me lessons were how I learned to live in the Laguna way. He and Grandmother would always have lessons for me, about being a good person and knowing how to take care of myself, whenever we worked side by side - and that was every day! So I guess, I was taught from very early on what it means to be a good Pueblo person and how to work hard.

That night, I was hard at work trying to keep up with Grandfather in sorting and busheling apples to prepare for the trading journey. There was a man in Zuni Pueblo who always waited for my grandfather every September, after the apple harvest. I never got to go with my grandfather because I was too small to make the two-week journey to Zuni and back. The Zuni man, my Grandfather said, would trade with people from Gallup and would in turn, offer him sugar, milled wheat flour, spices, coffee, turquoise jewelry, cloth, pens, pencils and writing paper. My grandfather would usually only trade for items that we really needed like sugar and coffee. Sometimes he would trade for cloth if Grandmother needed to sew us new clothes for any upcoming special occasions. My grandmother made all of the other items we needed like butter, cheese, and wheat flour.

It was a very rare occasion that Grandfather would actually go to the general store to purchase items, usually a tool to replace something that had been worn out and could no longer be repaired over and over, as he did with all of his belongings. He used everything until it couldn't be used anymore, then he would find another purpose for it and use it for something different. I asked him once about buying something at the general store and he mentioned that he was not going to ask the government man for the papers to buy things

Handout #3: Short Story Sample

"Apples for Coffee: A short story about agrarian Pueblo life in the 1930s"

© 2016 Natalie C. Martinez

that he could grow or make himself. I never knew what he meant by that, I just knew that we were well taken care of and did not want for anything.

We continued to work on the apple baskets and vegetable bundles all night, stopping occasionally for a nibble on an apple. As morning began to draw near, I could see the light of the sun starting to illuminate the horizon, I carefully placed the last of the apples into the baskets and prepared to help Grandmother get breakfast started before Grandfather had to leave on his journey. I watched her intently as she struck the match alongside the roughened iron stovetop and gently blew life into the tinder beneath the pie-shaped iron griddle. Grandmother was gentle and soft-spoken; she worked equally as hard as Grandfather, and she never seemed to tire. She had worked all night, packing the bundles for Grandfather's trip, grinding corn to make blue-corn mush for breakfast, pounding dried meat with a stone to pack for Grandfather's lunches, and trying to help me sort apples. I felt my eyelids closing as I watched Grandmother stoking the fire and putting the pot on the stovetop to boil coffee. I usually asked to grind the coffee, but I must have been so busy with the apples, I did not notice when grandmother poured the coffee beans into the square grinder and began churning the swivel handle rhythmically. I didn't even notice the smell of freshly ground coffee when she opened the grinder tin to pour the ground coffee into the pot to boil. I tried to remember what I had been doing that distracted me from my favorite morning task, but my eyelids kept getting heavier, and soon I didn't remember a thing. I was out, sound asleep after working with the apples all night.

When I awoke later in the morning, I was on my bedroll, tucked in nice and snug. I looked around into the dark room and noticed that Grandmother was sitting on her big, sturdy wooden chair near the window mending socks. I could see the dust and smoke from the wood stove swirling around the rays of sunlight coming through the window pane. I rubbed my eyes and then realized that I had missed Grandfather. "*Dya'au? Haa'dyii s'a bah-ba-ah?* (Grandmother? Where is my grandfather?) I asked.

"*Ah! S'a-dya'au, stra'chu'ah?* (oh, my granddaughter, did you wake up?) she replied. Then Grandmother placed a warm bowl of blue-corn mush on the table for me and offered me some coffee with extra sugar and a glass of fresh milk. She told me to get up, wash my face, braid my hair and put on a clean dress. I guess that was her way of helping me to find balance in my daily routines. She never did mention that I had slept through my grandfather's farewell and she never did praise me for staying up all night to help our family with the chores. I thought about Grandfather every day until he finally returned with a wagon load of items he'd traded for in Zuni, alongside small cloth bag just for me! Can you guess what he brought home for me? A pretty pair of silver and turquoise earrings
- how extravagant! I still treasure them, even after 80 years.

Handout #4: Short Story Rubric

Criteria	4	3	2	1
Clear context for the story with clear Pueblo connection	Story quickly and clearly places the reader into a specific time and context. Pueblo connection is clearly evident.	Establishes the time and context of story as it unfolds. Pueblo connection is loose or implied.	Hints at the time and context; some information may be missing or confusing. Pueblo connection is unclear	The time and context are unclear and/or missing entirely. Pueblo connection is missing.
Establishes a situation, plot, point of view, setting, and conflict.	Student has clearly established a point of view, setting and believable conflict.	Student has established a plot, point of view and conflict.	Student hints at plot, point of view, and conflict. Some information is absent or confusing.	The plot, point of view, and conflict are unclear and/or missing entirely.
Organizing structure uses a	Organizes material meaningfully,	Organizes material meaningfully, either	Presents material that may be	Material as well as the significance and

range of strategies, including dialogue, building suspense, repetition and action.	implying significance and reflection by carefully combining close examination, thoughts, dialogue, and action.	explicitly presenting or implying significance through close examination, dialogue and/or actions.	significant or worthy of reflection. Clearly missing elements crucial to the story.	reflection may be missing from the short story. Storyline is unclear.
Plot and character development. Use of Pueblo Core Values evident in story.	Sensory details are used to help develop clear and meaningful images within the story. Pueblo Core Values are incorporated logically.	Uses details to develop clear images. Pueblo Core Values are incorporated loosely.	Few details are included using only general terminology. Pueblo Core Values are incorporated vaguely.	Needs details to become clear. Pueblo Core Values are not incorporated into the story.
Conclusion creates a clear end to story	The story ends with a clear sense of closure and significance.	The story closes and significance may be implied.	The story ends with unanswered questions and no implied resolution.	The story ends in confusion; absence of clear closure.

adapted from J. Kunz (2016)

Additional Comments:

Handout#5: Plot Elements Planning Page

NAME: _____

You must complete this basic plot elements plan prior to beginning your short story. Once you've created your plan, please consult with at least one peer for editing suggestions.

Working Title:	
Characters:	
Setting (Pueblo Connection)	
Introduction	
Conflict	
Rising Action	
Climax	
Falling Action	
Resolution	
Peer Editing Suggestions	

Lesson Plan Two Title: WPA and CCC-ID

Duration: Two 60-minute class periods

Grade Level: 11

Lesson Objectives

- ❑ Students will be able to inform a select audience about the purpose and impact of the Civilian Conservation Corps- Indian Division by writing an expository essay.
- ❑ Students will produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience
- ❑ Students will be able to write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
- ❑ Students will be able to draw evidence from literary or informational texts to support analysis, reflection, and research.
- ❑ Students will be able to determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

Prerequisite Skills and Knowledge

1. Students should have knowledge of expository writing process.
2. Students would benefit from completing Lesson 1, to build their background knowledge of the impact of the Great Depression on NM Pueblos.

Materials and Resources

1. HANDOUT #1 - Expository Essay Rubric
2. HANDOUT #2 - Intro to Dust Bowl and Great Depression in New Mexico
3. HANDOUT #3 - Instructions for Expository Essay research
4. Internet access / library research access
5. Computers (writing software, e.g. Microsoft Word)
6. external storage device

Guiding Questions

1. How did the US Government specifically acknowledge New Mexico's Pueblo people during the creation of its Great Depression work projects?
2. How do the IECW and other economic recovery programs exemplify or promote the core value of service?
3. What have been the short-term and long-term economic impacts of the IECW programs on Pueblo people?
4. How do the IECW and other Great Depression work projects differ?

Core Values

Service

Procedure

1. (5 minutes) Teacher will ask students to theorize the meaning of the initials "CCC" in relation to the Great Depression. Then Teacher will add the initials "ID" and ask students to theorize its meaning. Teacher will offer a brief overview of the CCC-ID for students to introduce them to the content (use information from HANDOUT #2 to prepare).
2. (5 minutes) Teacher will distribute copies of HANDOUT #1 and HANDOUT #3 to students, or will make them available online for student access. Teacher will review expectations for writing assignment.
3. (30 minutes) Students will read the background history of the WPA and CCC-ID from HANDOUT #2 and will begin to supplement with internet searches for any details available to help build a stance for the essay using the planning template in HANDOUT #3.
4. (15 minutes) Students will confer with peers to review planning & pre-writing progress; peers will offer critique.
5. (5 minutes) Students will share with teacher and class the ideas for their thesis statements. Students will be assigned writing rough draft for homework.
6. DAY TWO (5 minutes) teacher will ask volunteers to share their rough draft introductions and/or conclusions with the class.
7. (50 minutes) students will work independently on finalizing essay. Teacher will monitor student progress and troubleshoot, as needed.
8. (5 minutes) Teacher will ask for one or two volunteers to read their essay aloud.

Assessment

Completion of essay according to rubric specifications.

Modifications/Accommodations

Extended time

Writing prompts

Decreased

length

Highlighted main ideas of research text

Notes to Teacher

none

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

1. HANDOUT #1 - Essay Rubric
2. HANDOUT #2 - Intro to Dust Bowl and Great Depression in New Mexico
3. HANDOUT #3 - Instructions for Expository Essay research

Handout #1: Rubric for Expository Essay Handout #2: Background on NM farming and work projects during the Great Depression

From <http://onlinenarmuseum.org/nmhstory/people-places-and-politics/the-great-depression-on-history-the-great-depression-and-world-war-ii.html>

COMMON CORE STATE STANDARDS WRITING RUBRICS (GRADES 11-12)

ARGUMENT					
ARGUMENT	5 Exceptional	4 Skilled	3 Proficient	2 Developing	1 Inadequate
Description Claim: The text introduces a clear, arguable claim that can be supported by reasons and evidence.	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 sufficient data and evidence to back up the claim while pointing out the strengths and limitations of both the claim and counterclaim. The text provides a conclusion that supports the argument.	The text provides convincing and relevant data and evidence to back up the claim and skillfully addresses counterclaims. The conclusion effectively strengthens the claim and evidence.	The text provides sufficient and relevant data and evidence to back up the claim and fairly addresses counterclaims. The conclusion effectively reinforces the claim and evidence.	The text provides 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 attempt to back up the claim and unclearly addresses counterclaims or lacks 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 anticipates the audience's knowledge level, concerns, values, and possible biases about the claim. The text addresses the specific needs of the audience.	The text consistently addresses the audience's knowledge level, concerns, values, and possible biases about the claim. The text addresses the specific needs of the audience.	The text anticipates the audience's knowledge level, concerns, values, and possible biases about the claim. The text addresses the specific needs of the audience.	The text considers the audience's knowledge level, concerns, values, and possible biases 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 uses words, phrases, and clauses as well as varied syntax to link the major sections of the text. The text creates cohesion and clarifies the relationship between the claim and reasons, between reasons and evidence, and between claims and counterclaims.	The text strategically uses words, phrases, and clauses as well as varied syntax 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 counterclaims to the claim.	The text skillfully uses words, phrases, and clauses as well as varied syntax 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 as well as varied syntax 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 a formal, objective tone. The text intentionally uses standard English conventions of usage and mechanics while attending to the norms of the discipline (i.e. MLA, APA, etc.).	The text presents an engaging, formal and objective tone. The text intentionally uses standard English conventions of usage and mechanics while attending to the norms of the discipline (i.e. MLA, APA, etc.).	The text presents a formal, objective tone. The text demonstrates standard English conventions of usage and mechanics while attending to the norms of the discipline (i.e. MLA, APA, etc.).	The text presents a formal tone. The text demonstrates standard English conventions of usage and mechanics while attending to the norms of the discipline (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 of or inconsistent tone. The text demonstrates inaccuracy in standard English conventions of usage and mechanics.

History: The Great Depression and World War II

One of the hardest hit segments of the New Mexico economy during the depression was farming. In 1931, the state's most important crops were worth only about half of their 1929 value. Dry farmers were especially devastated as they suffered from both continually high operating costs and a prolonged drought that dried up portions of New Mexico so badly that they became part of the Dust Bowl. From Oklahoma to eastern New Mexico, winds picked up the dry topsoil, forming great clouds of dust so thick that it filled the air. On May 28, 1937, one dust cloud, or "black roller," measuring fifteen hundred feet high and a mile across, descended upon the farming and ranching community of Clayton, New Mexico. The dust blew for hours and was so thick that electric lights could not be seen across the street. Everywhere they hit, the dust storms killed livestock and destroyed crops. In the Estancia Valley entire crops of pinto beans were killed, and that once productive area was transformed into what author John L. Sinclair has called "the valley of broken hearts."

In all parts of New Mexico, farmland dropped in value until it bottomed out at an average of \$4.95 an acre, the lowest value per acre of land in the United States. Many New Mexico farmers had few or no crops to sell and eventually, they were forced to sell their land contributing in the process to the overall decline in farmland values.

The depression also hurt New Mexico's cattle ranchers, for they suffered from both drought and a shrinking marketplace. As grasslands dried up, they raised fewer cattle; and as the demand for beef declined, so did the value of the cattle on New Mexico's rangelands. Like the farmers, many ranchers fell behind in their taxes and were forced to sell their land, which was bought by large ranchers.

Agriculture's ailing economic condition had a particularly harsh effect on New Mexico, for the state was still primarily rural during the 1930's, with most of its people employed in raising crops and livestock. Yet farmers and ranchers were not the only ones to appear on the list of those devastated by depressed economic conditions. Indeed, high on the list were the miners, who watched their industry continue the downward slide that had begun in the 1920's. Many mines became the property of larger companies when conditions forced many of the smaller companies out of business. The oil industry, however, remained a bright spot in an otherwise bleak economic picture, for increased oil production provided needed tax money to the state. Tourism also received a boost when the federal government released some federal relief money to create new state parks.

Handout #2: Background on NM farming and work projects during the Great Depression

New Deal Programs and the Beginnings of Public Art

Taking office in March 1933, President Franklin D. Roosevelt's New Deal relief measures were sent to Congress and within months, most of the acts the president wanted were passed. New Mexicans welcomed New Deal programs of all kinds. Some of the New Deal programs, such as the Works Progress Administration (WPA), put people to work in varying jobs: writers, artists, and musicians practiced their trades as employees of WPA projects, while others who worked for the WPA built schools and other public buildings, including the library and the administration building at the University of New Mexico. By 1936 more than thirteen thousand New Mexicans had found jobs through this program.

The financial hardships of Santa Fe painter Shuster were replicated thousands of times over among artists countrywide. In early 1933 he wrote to his good friend, New York artist John Sloan:

"Dear Sloan,

. I have been able to make all told since I returned from the homestead only \$75..The merchants here are now beginning to feel the pinch and are consequently beginning to pinch the other fellow..I am trying to meet all my current bills and letting the old ones ride until such time as I get the cash to pay them. Yesterday I had to tell the light company to turn the electricity off and that I would use kerosene lamps."

Shuster's plight was shared by construction workers, clerical personnel, engineers, teachers, merchants - America's working class - as well. His words admitted the reality of a bleak and frightening future for the U.S. community at large.

For the artist, the collapse of the stock market equated the collapse of the art market: art collectors and patrons, now without stock dividend income that provided the means for the acquisition of 'luxury' items, could not purchase art. The romance of the 'starving artist' took on urgent and less than romantic connotation - and warning.

In December, 1933, Shuster wrote his friend again, but this letter was one of ebullience and optimism: "The most important thing which has happened to the Shuster family is this Federal Art Project. Forty two fifty a week from the Government for painting. My God it doesn't seem real." (It is interesting to note that a weekly wage of \$42.50 in 1933 was the equivalent of \$472.00 per week in 1992.)

In the letter Shuster explained his proposal for three projects one of which Shuster ultimately painted pictures of the Carlsbad Caverns, which were acquired by the National Park Service, and presently hang in the Western Archaeological Conference Center in Tucson, Arizona. He was awarded a second Public Works of Art Project (PWAP) project: to paint murals on the wall of the enclosed patio of the Museum of Fine Arts, in Santa Fe.

Handout #2: Background on NM farming and work projects during the Great Depression

The PWAP was the first federally funded art program under the Civil Works Administration (CWA) - a New Deal work-relief program created by President Roosevelt to alleviate the economic job crisis. In time, all the federal art projects have come to be generically referred to as "WPA Art," (Works Progress Administration, or WPA).

The CWA was administered by socially conscious Harry Hopkins whose heartfelt belief was that "artists have to eat like other people." The PWAP started in December 1933 and continued until June 1934, and was the brainchild of artist George Biddle, a former schoolmate of President Roosevelt at Groton and Harvard. An advocate of mural art in America, Biddle had studied with the Mexican muralist, Diego Rivera, and it was his belief that Rivera and others gave voice to the social ideals of the Mexican Revolution of 1910 through their vivid, colorful murals. It would follow, he believed, that murals painted by American artists in the United States would be appropriate vehicles for the expression of the ideals of Roosevelt's New Deal. Murals painted by Biddle and New Mexico's Emil Bisttram may be seen today in the Department of Justice Building in Washington DC.

Between 1933 - 1943, in the depth of the depression, 167 known artists lived in New Mexico, all struggling to sell art in a time when many Americans had little money available even for necessities. The New Deal's Works Progress Administration Art Project provided an opportunity for artists to create artwork for public buildings, allowing them to remain independent, support their families, and enrich and enhance the community.

The following New Mexico artists were among the many employed in WPA projects: Pablita Velarde, Maria Martinez, Ila McAfee, Gerald Cassidy, Will Shuster, Lloyd Moylan, Gisella Loeffler, Eliseo Rodriguez, Kenneth Adams, Fremont F. Ellis and Peter Hurd. The area coordinator of the WPA's Public Works of Art Project was woodblock printer, painter and marionette-maker Gustave Baumann, a leading member of the Santa Fe art community.

More than 65 murals with varied subject materials were created in New Mexico during the Depression. In addition to these murals, the WPA sponsored more than 650 paintings, ten sculptural pieces, and numerous indigenous Hispanic Native American crafts.

Federal Art Project (FAP) and the Hispanic Community

The Works Progress Administration in New Mexico developed a strong relationship with the Hispanic Community through its conscious attempt to maintain a tangible sense of ethnic identity, community cohesiveness, and responsive training throughout their projects. The Federal Art Project (FAP) was directed by New Mexico artist R. Vernon Hunter, who believed in a broad definition of "Art" which included both the fine arts and craft arts.

Hunter was dedicated to his task and encouraged his associates in all media to imbue their work with individuality and spirit.

Handout #2: Background on NM farming and work projects during the Great Depression

The FAP in New Mexico promoted, initiated, and supervised all relief art activities in the state. In addition to commissioning easel work, prints, sculpture, and murals in fresco and oil for public buildings, the FAP supported programs for reviving craftwork of Spanish- Colonial origin (woodworking, embroidery, weaving, and metalwork), teaching of arts and crafts in community art centers, researching native arts for the Index of American Design (IAD), and compiling a project unique to New Mexico, the Portfolio of Spanish-Colonial Design. In particular, Hunter wished to maintain traditional art forms which were in danger of extinction from pressures for wage labor jobs in a non-Hispanic dominated culture.

Clearly Hunter viewed his program as providing more than just crucial financial reward to the artists. For him, the national exposure that he consistently sought for artists was a method of raising ethnic respect both within the state's Hispanic communities and throughout the nation. He was sensitive to the importance of maintaining communal traditions as a way to establish a context for individuality, and he understood self-worth as a direct factor in pride of ethnic identity.

Acknowledgments

Federal Support for Hispanic Art "Treasures on New Mexico Trails," Chap.4 Andrew Connors
The Indian New Deal In New Mexico

President Roosevelt appointed John Collier as Commissioner of Indian Affairs (1933 - 1945). Collier took full advantage of New Deal funds to promote Indian arts and crafts, increase employment, improve infrastructure on reservations, and construct schools. Collier was an idealist who struggled to reform federal Indian policy during his twelve-year term. Years earlier, during a 1920 visit to his close friend, Taos resident and art patron Mabel Dodge Luhan, he had embraced Pueblo Indian culture as offering nothing less than salvation from the ills of Western Civilization.

The headquarters of the Indian Division was at Santa Fe Indian School, where the artists took room and board. Superintendent Chester E. Faris endeavored to hire Indian artists and craftsmen and promote Indian arts as a profession that would permit students to continue living at home if they desired. The students worked under the direction of painting teacher Dorothy Dunn and crafts teacher Mabel Morrow. The artists included Pablita Velarde (Santa Clara) and Andy Tsinajinnie (Navajo), both about 16 years old at the time. They worked with established artists Velino Shije Herrera (Zia), Tonita Pena (San Ildefonso), Emiliano Abeyta (San Juan), Tony Archuleta (Taos), Jack Hokeah (Kiowa), and Calvin Tyndall (Omaha).

Velarde recalled that at SFIS (Santa Fe Indian School), Tonita Pena became her mentor. "Tonita was really a help to me in my early years at the Indian school...She was staying at

Handout #2: Background on NM farming and work projects during the Great Depression

the girls' dorm. That's how we got acquainted. She talked Tewa, and she used to tease and laugh and joke in Indian, and that was fun. Then she would be sitting in her room in the evening, just painting for herself, and I'd watch her and talk to her." These conversations convinced Velarde that she could overcome the difficulties of being both a Pueblo woman and an artist.

Six Navajo weavers came to the school, bringing their own wool and yarn. The school furnished additional wool, yarn, and dyes and paid each weaver a salary of \$14.85 per person per week plus room and board. The weavers completed 12 rugs ranging in size from 3 ft. by 4 ft. to 4 ft. by 5 ft. 5 in. The weavers were Nellie Cowboy, Mrs. John Jim, Elizabeth Pablo, Mary Phillips, Sallie Kinlichini, and Bah Smith.

The Indian participants in the Public Works of Art Project included the leading Indian painters, potters, and sculptors of the century who created work of significant artistic and historical value under the federal sponsorship. PWAP helped establish Santa Fe as a center of Indian art patronage and Santa Fe Indian School as an institution that fostered both traditional and innovative arts.

As Franklin Roosevelt and the government were dealing with an ailing economy on one front, they were being pulled into fighting a world war on the other.

Acknowledgments

Treasures on New Mexico Trails:
Discovery of New Deal Art and
Architecture Kathryn A. Flynn and Andrew
L. Connors Sunstone Press, Santa Fe, 1994

New Mexico, Revised
Edition Calvin & Susan
Roberts
University of New Mexico Press, Albuquerque, 2006

The Collector's Guide
www.collectorsguide.com/fa/fa068.shtml

Handout#3: Instructions for Expository Essay

You will embark on a journey to learn factual information about the CCC-ID (a.k.a. IECW)

- Civilian Conservation Corps-Indian Division
- Indian Emergency Conservation Work

and its impact on Pueblo people in New Mexico. You must first understand the context for the U.S. policy of economic recovery under the administration of President F.D. Roosevelt.

Conduct a general search online to build your background knowledge about these work programs in the broad scope of the United States, and more specifically for American Indians and the impact of these recovery programs on Pueblo people.

Please visit three different websites for more information. List them here:

URL	Description of Information

Suggested websites:

- ❓ Article “History Shows that Joblessness Among Native Americans Can Be Lowered” (2014)
<http://www.peoplesworld.org/article/history-shows-that-joblessness-among-native-americans-can-be-lowered/>
- Download primary source: “2 Years of Emergency Conservation Work” (CCC)
<http://ir.library.oregonstate.edu/xmlui/bitstream/handle/1957/16409/2YearsEmergencyConservWork.pdf;jsessionid=DAFA481636761DD672C0E709FCCD6C40?sequence=1>
- National Archives: “CCC Indian Division” article:
<https://www.archives.gov/publications/prologue/2016/summer/ccc-id.html>

Your focus throughout this process will center on these guiding questions:




- ❓ How did the US Government specifically acknowledge New Mexico's Pueblo people during the creation of its Great Depression work projects?
- ❓ How do the IECW and other economic recovery programs exemplify or promote the core value of service?
- ❓ How do the IECW and other Great Depression work projects differ?
- ❓ What are the key components of the IECW and how do they compare to other minority population (Blacks, Hispanics, etc.) groups' work projects in this era?
- ❓ What have been the short- & long-term economic impacts of the IECW programs on Pueblo people?

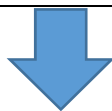
Key REMINDERS:

- Cite evidence from the text
- Use quotations and paraphrase
- Make transitions smooth

Handout#3: Instructions for Expository Essay

PLANNING GUIDE:

INTRODUCTION		
What is your hook?		
Draft your building sentences here:		
Draft your thesis here:		
		
Main idea from thesis	Main idea from thesis	Main idea from thesis
BODY (sentences)		
Topic:	Topic	Topic
Supporting:	Supporting	Supporting
Concluding:	Concluding	Concluding



A PUEBLO-BASED EDUCATIONAL CURRICULUM

Handout#3: Instructions for Expository Essay

CONCLUSION
Restate Thesis:
Summary of Main Ideas:
Final Thought:

Lesson Plan Three

Title: PWAP and Pablita Velarde

Duration: three 60-minute periods

Grade Level: 11

Lesson Objectives

- ❑ Students will develop perspective and development of deeper understanding by writing and performing a dramatic account of the Pueblo Works of Art Project focus on Pueblo artists.
- ❑ Students will be able to write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- ❑ Students will be able to produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- ❑ Students will be able to initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
- ❑ Students will be able to make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

Prerequisite Skills and Knowledge

1. Students should have knowledge of the script writing process.
2. Students would benefit from completing Lesson 1, to build their background knowledge of the impact of the Great Depression on NM Pueblos.

Materials and Resources

1. HANDOUT #1 -Planning Template for Script Writing
2. HANDOUT #2 - Instructions for Scriptwriting
3. HANDOUT #3 - Rubric for Scriptwriting and acting out skit
4. Digital / video camera
5. Computers with video editing software
6. Public domain artwork by Pablita Velarde

Guiding Questions

1. How did the US Government specifically acknowledge New Mexico's Pueblo people during the creation of its Great Depression public art work projects?
2. How do the PWAP and other economic recovery programs exemplify or promote the core value of service?
3. What have been the short-term and long-term economic impacts on Pueblo art resulting from the PWAP?
4. How does Pablita Velarde represent the Great Depression era for Pueblo people?

Core Values

1. Love
2. Service

Procedure

1. (5 minutes) teacher will cue video of student skit performance to introduce the lesson.
2. (10 minutes) Teacher will review the basics of writing a script or screenplay using HANDOUT #1; teacher will then provide guiding instructions for the scriptwriting project and answer any questions that may arise.
3. (20 minutes) students will review notes from Lesson One to get ideas for script. Students will also be able to research characters and ideas for scenes online.
4. (20 minutes) students will work with teams to begin writing the pieces of the script using HANDOUT #1.
5. (5 minutes) students will share out on progress at the end of the class period. Homework assigned will be to continue the writing process.
6. DAY TWO (10 minutes) students will share progress and work together to troubleshoot obstacles they've encountered.
7. (45 minutes) students will work in groups to develop their scripts; teacher will monitor and answer questions as they arise.
8. (5 minutes) teacher will check on progress and will ask each group to share their most inspirational moment thus far. Homework assigned will be rehearsing roles and finalizing logline for production.
9. DAY THREE (10 minutes) student groups will share their opening logline (promo trailer) with the whole group.
10. (50 minutes) students will work with groups to get final recordings completed. Homework assigned will be to finish anything that was not completed in class.

Assessment

Students will be assessed on the final performance piece with written script according to rubric specifications.

Follow up class periods can be used to screen the best productions.

Modifications/Accommodations

Extended

time Partner

work

Prompts for script writing

Notes to Teacher

1. Possible student skits for exemplar to introduce students:
 - a. <https://www.youtube.com/watch?v=2HhnQHpufmY>
2. If students are unable to record their skits, they may opt to perform skits live.
3. Search public domain records for samples of art work created by Pablita Velarde.

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

1. HANDOUT #1 - Writing Template
2. HANDOUT #2 - Instructions for Scriptwriting
3. HANDOUT #3 - Rubric for skit

Handout #2: INSTRUCTIONS FOR WRITING SKIT

YOU ARE THE DIRECTOR, WRITER, PRODUCER, VIDEOGRAPHER, ACTOR.

For this project, you must team up with 3-4 people from class to create a script for a skit that details how the PWAP impacted Pueblo people in the Great Depression era and it must include the significance of Pablita Velarde in this era.

Your skit must address the guiding questions:

- ❓ How did the US Government specifically acknowledge New Mexico's Pueblo people during the creation of its Great Depression public art work projects?
 - ❓ How do the PWAP and other economic recovery programs exemplify or promote the core value of service?
 - ❓ What have been the short-term and long-term economic impacts on Pueblo art resulting from the PWAP?
 - ❓ How does Pablita Velarde represent the Great Depression era for Pueblo people?
- ✓ Your team will need to assign major roles, but you must all work together to create the script, including dialogue, setting, conflict & resolution, and staging the scenes.
 - ✓ Each person on the team must take an active role in acting out the script.
 - ✓ Follow the template in HANDOUT #1 to begin creating your script.
 - ✓ Act out your script.
 - ✓ Record your scenes using a camera or cell phone. Do as many retakes as necessary to get a well-rehearsed and clear final product.
 - ✓ Use this chart to record who is responsible for what during the writing and acting process. Brainstorm with your team to determine what jobs are needed.

Roles	Tasks / Responsibilities	Deadlines	Equipment Needed	(other)
Writer				
Director				
Videographer				
Actor(s)				
(other)				
(other)				

Handout#3: RUBRIC for Script Writing

CATEGORY	4	3	2	1
Preparedness/ team participation	The whole team is completely prepared and has obviously taken rehearsal time seriously.	The whole team seems pretty prepared but might have needed to focus more closely during rehearsal time.	Most of the team is somewhat prepared, but it is clear that rehearsal effort was lacking.	Most of the team does not seem at all prepared to present.
Content	Script/ skit includes important action and dialogue in the scene portrayed. Lines are logical and clearly connect with Pueblo perspective	Script/ skit includes important action and dialogue in the scene portrayed. The lines are mostly understandable and attempt to make Pueblo connection	The script/skit includes some important action and dialogue from the scene portrayed. Inaccurate or missing Pueblo perspective	The scene/script was vague, and it was hard to gauge the storyline.
Speaking Clarity	Speaks clearly and distinctly all the time, and mispronounces no words. Volume is loud enough to be heard by all audience members.	Speaks clearly and distinctly all the time, but mispronounces one word. Volume is loud enough to be heard by all audience members at least most of the time.	Speaks clearly and distinctly most of the time. Mispronounces more than one word. Volume is loud enough to be heard by all audience members at least some of the time.	Often mumbles or cannot be understood and/or mispronounces several words and/or Volume often too soft to be heard by all audience members.
Originality	Skit shows considerable originality and inventiveness. The content and ideas are presented in a unique and interesting way.	Skit shows some originality and inventiveness. The content and ideas are presented in an interesting way.	Skit shows an attempt at originality and inventiveness in part of the presentation.	Skit is a rehash of other people's ideas and/or dialog and shows very little attempt at original thought.
Content - Accuracy	All content throughout the presentation is accurate. There are no factual errors.	Most of the content is accurate but there is one piece of information that might be inaccurate.	The content is generally accurate, but one piece of information is clearly flawed or inaccurate.	Content is typically confusing or contains more than one factual error.
Content- Completeness	The Guiding questions are fully and clearly answered. Numerous examples and specifics were given to show the answer. Direct and indirect connections are made between the PWAP, Velarde and the historical traditions.	The Guiding questions are fully and clearly answered. Some examples and specifics are given to show the answer. Direct, but not indirect connections are made between the PWAP, Velarde and the historical traditions.	The Guiding questions are answered but not fully. Some significant piece or step is missing or unclear. Few if any examples or specifics are used. Only general connections are made between the PWP, Velarde and the historical traditions.	The Guiding questions are not answered or the answer is confusing and incomplete. No useful examples or specifics are used. No connections are made between the PWAP, Velarde and the historical traditions.

Adapted from Exeter.k12.pa.us

Section C: Culminating Activity

Students have learned about Pablita Velarde in this unit of study. Pablita Velarde learned much of her artistic style and form as a student of Tonita Pena.

As a culminating activity, students can write and perform a short screenplay based on the life and legacy of Pablita Velarde's mentor, Tonita Pena to better exemplify continuity of Pueblo tradition through contemporary expressions of art. The resurgence of art is a result of efforts during the New Deal era.

Resources

1. advanced readers can use the following essay (free read-only download):

Jantzer-White, Marilee. Tonita Pena (Quah Ah), Pueblo Painter: Asserting Identity through Continuity and Change in *American Indian Quarterly* . Vol. 18, No. 3 (Summer, 1994), pp. 369-382. University of Nebraska Press.

2. Biography -

Gray, Samuel L. *Tonita Pena: Quah Ah, 1893-1949*. July, 1990. Avanyu

Publishing. https://www.adobegallery.com/artist/Tonita_Pea_1893-19491488218

<http://nativeamerican-art.com/painting-pena.html>