



National Park Service
Teaching with **MUSEUM** Collections
Management Program
<http://www.cr.nps.gov/museum>

- **Title:** Magical Collaborations
 - **Developers:**
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 - **Lesson Grade Level:** 5th & 6th grade, can be adapted to others
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- **Overview of this Collection-Based Lesson Plan**
 - **Park Name:** Bandelier National Monument
 - **Theme:**
 - Collaborations can enhance creativity.
 - **Essential question.**
 - How did collaborating with her husband, daughter-in-law, and son enhance Maria Martinez's pottery making?
 - **Museum collections used in this lesson plan**
 - Maria Martinez and Popovi Da pottery [see detailed descriptions below]
 - **Relevance**
 - Emphasis on collaborative art and the act of "letting go" of a creative project to allow someone else to contribute to its completion.
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- **National Educational Standards**
 - Visual Art
English Language Arts Standard 11: Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

 - 5-8 Content Standard 4: Understanding the visual arts in relation to history and cultures
Achievement Standards: Students know and compare the characteristics of artworks in various eras and cultures. Students describe and place a variety of art objects in historical and cultural contexts. Students analyze, describe, and demonstrate how factors of time and place (such as climate, resources, ideas, and technology) Influence visual characteristics that give meaning and value to a work of art.

 - K-4 Content Standard 6: Making connections between visual arts and other disciplines
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- **New Mexico Educational Standards**
 - K-4 Benchmark III-B - Identify and use the types of literature according to their purpose and function. Grade 4 - 4 Compose fiction, non-fiction, poetry, and drama using self selected and/or assigned topics and forms.
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- **Student Learning Objectives**
 - Critically analyze objects based on how they were made and who made them.
 - Use the analysis to develop an understanding of art as a collaborative effort.
 - Experience collaborative art through creative writing.
 - Appreciate the potential for enhanced creativity through collaboration.

□ **Background and Historical Context**

In 1908, when Maria Martinez of San Ildefonso Pueblo was a young woman, her husband was working as a laborer for Dr. Edgar Lee Hewett who was doing archeological excavations in Frijoles Canyon in what is now Bandelier National Monument. Maria had accompanied Julian, and Dr. Hewett asked her if she could make replicas some of the broken Ancestral Pueblo pottery being found in the dwellings. The story goes that Maria objected that the potsherds were decorated, and that she knew how to make pots but did not decorate them. Dr. Hewett knew that Julian could draw, as he had been having him make drawings of the sites, and suggested that Maria ask him to do the decorating. That winter, when they went back to the pueblo, Maria and Julian began making pottery for Dr. Hewett. He liked the results so much that he helped them begin selling their work to people outside of the pueblo. This was the beginning of a new economic opportunity for many pueblo craftspeople, who previously had mainly done their work only for other people within their own villages.

For many years, Maria made the pots and Julian decorated and fired them. During this time they came up with the famous matte-on-black style that has become the trademark of not only Maria and Julian, but their extended family and many other potters in San Ildefonso and Santa Clara Pueblos. After Julian died in 1943, Santana, wife of their son Adam, did the decorating. Later a younger son, Popovi Da, took over decorating and firing, as well as becoming a highly-regarded potter in his own right.

Others in the family also collaborated on the pottery. Maria's sister Clara often did the polishing that led to the beautiful shiny surface that is a part of Maria's pottery being so renowned. Adam, Santana's husband, often oversaw the delicate firing process, especially after Popovi Da passed away in 1971.

In many societies, artists often work alone and expect individual credit for their successes. For Pueblo people, for whom family and community ties are very important, working together on almost any project is second nature.

Maria was the first Native American potter to be individually recognized for her pottery, and to make her living by making pottery. But she never intended for her success to be limited to herself or just her family. She made sure that it extended out to other potters, both in her own pueblo and in other Native American communities as well. She taught other potters, sharing her knowledge with anyone willing to work hard enough to master the techniques that produced the styles of pottery popular with buyers. As she became economically successful, she shared that with her village, too.

Authors and others tend to speak of Maria's work as if it were an individual success story, and it certainly would not have happened without Maria being the person that she was. But it also wouldn't have happened without all those who collaborated with her in so many ways. We say that Maria led the way to many more people appreciating and wanting to buy work by Pueblo potters, and she did. But as much as she could, she did it in the traditional Pueblo way, collaborating with others to make a benefit for many.

□ **Museum Collections Used in this Lesson Plan**

1. [Pot, BAND 1667](#)
2. [Pot, BAND 1671](#)
3. [Pot, BAND 1672](#)

Other Pueblo ceramic vessels can be selected.

❑ **Materials Used in this Lesson Plan**

- *Similar items.* Color printed and laminated copies of the three pieces of pottery in the Bandelier collection. If desired, use other images from the collection or elsewhere, or obtain actual pieces for comparison. A piece of San Ildefonso pottery is available for loan from Bandelier, (505) 672-3861.
- *Writing materials:* Large note-cards, lined paper, pencils
- *Technology:* Computers with Internet connection and printers to access the Web.

❑ **Vocabulary**

On a large chart in the classroom, create a word and concept list with students as the lesson unfolds. Write definitions with student input as words come into use during the lesson. For reference:

Ancestors - people related to you who were born before you were; this could include your parents as well as people hundreds or thousands of years ago.

Ancestral Pueblo people - the ancestors of the present-day Pueblo Indians. Formerly called Anasazi, a Navajo word often translated as Ancient Enemies; it is offensive to many Pueblo people, and Ancestral Pueblo is preferred.

Bandelier - Bandelier National Monument, near Los Alamos, New Mexico. It was established in 1916 to preserve thousands of archeological sites related to the Ancestral Pueblo people, and was named for early anthropologist Adolph F.A. Bandelier

Collaboration - when two or more people choose to work together to accomplish a task that none of them could do as well alone.

Culture - a group of people who share traditions, beliefs, and customs. Sometimes the word is used to mean the traditions, beliefs, and customs themselves, and things or activities related to them.

Firing - in the process of making pottery, when the pot is completely dry, it must be heated to a very high temperature to make the clay hard and strong so it will not just turn back to mud. Many modern potters use a kiln, a special kind of oven, while traditionally the Pueblo people have built a fire around the pots to make the needed heat.

Native American - also often known as Indians. The people who were living on the North and South American continents before explorers from Europe and other places arrived, and their descendents.

Potsherd - a piece of a broken pottery vessel

Pueblo - Spanish word for village, used to mean a community of people with particular customs, including farming, weaving, and making pottery, and their settlement. There are presently 19 pueblos in New Mexico, plus the Hopis in Arizona and Isleta del Sur outside of El Paso, Texas.

San Ildefonso - a Tewa-speaking pueblo along the Rio Grande north of Santa Fe, New Mexico.

Matte-on-black - A type of pottery made famous by potters in Santa Clara and San Ildefonso Pueblos. The background finish is shiny black, and the designs are painted over the shiny surface with slip which, when fired, has a matte (not shiny) texture.

❑ **Teacher Tips**

- Download and print pictures of each art object and laminate ahead of time.
- Read/review all background information and any available resources.

❑ **Lesson Implementation Procedures**

Activity 1: Introduction and Warm Up

- With an overhead projector and several color prints of the 3 pots made collaboratively by members of the Martinez family to pass around, begin a guided discussion, "What are all the steps you can think of in making these objects?" List students' answers on chalkboard or chart paper. (Make sure you elicit making the pot from clay, decorating the pot, and firing it.)

- "Who could have contributed to the making of these objects?"
- Inform the students that all of these works were created collaboratively by Maria Martinez and her son Popovi Da.

Activity 2: View Video "Maria, Indian Pottery Maker of San Ildefonso"

- View video "Maria, Indian Pottery Maker of San Ildefonso" - can be borrowed or bought from Bandelier National Monument; also available in DVD; contact 505-672-3861 x 513 for loan, x 515 for purchase

Activity 3: Collaborative Story Writing

- Ask students to describe a character on a notecard.
- Be sure to include physical characteristics and appearance (clothes, make-up, jewelry, hairstyle, expression), personality traits, background (where from, profession, age, family, brothers, sisters, etc.) and motivations/likes & dislikes
- Student passes card to another student with whom he/she would like to collaborate. Instruct students to begin a story with the character described on the card they receive. Give students an optional story starter such as, "The hot sun beat down on the desert path." Other characters may be added.
- After about 10 minutes, have students pass cards along to another chosen collaborator. Instruct students to read the previous work, and continue the story, but DO NOT end/finish it!!
- Pass cards along for the final session. Instruct students to read the previous work and write the ending of the story.
- Return the stories to the original student who developed the character.
- Ask for volunteers to share a few stories. Let the students know they'll return to the stories tomorrow.

Activity 4: Story Sharing

- Break students into small groups of 5 or less for the students to share their collaborative stories with their group.

Wrap-Up Discussion Discuss the effects of this writing process.

- Did collaborating change the outcome of the stories? Did it make the stories more interesting? More creative, with more depth or greater variety? Was it easier or harder to write a story this way? Did some people enjoy the process more than others? Did some people find it hard to give up control of the creative process? If you were going to collaborate with someone, how would you choose the right partner?

□ Evaluation/Assessment for Measurable Results

- Assess participation during initial discussions while analyzing the art pieces.
- Have students do a written reflection on 3 key questions:
 1. What were the effects of the writing project on you?
 2. What were the effects of the writing project on others?
 3. What kinds of changes do you think this project and/or art such as Maria Martinez's pots can create?
- Completed writing project: have students rewrite stories in final form, and add illustrations (done by original writer or one more collaborator.) Post the completed stories in the classroom or in a public space in the school, with a written explanation of how the stories were created.

❑ **Extension and Enrichment Activities**

- Writing: When stories come down from exhibit, compile into a classroom book. Compile into a classroom book, or display prominently.
- Art: Try the collaboration process with an art project. Possibilities could include a drawing of a pot, with one student drawing the outline, another adding the background color, and another doing the decoration; or a drawing in which different collaborators would do the background, the structures or plants, the people or animals, and a title.
- Research: Discover and research teams of people who have succeeded because they collaborated, in art and other fields. (Wright brothers, Burns and Allen, Gilbert and Sullivan, Helen Keller and Ann Sullivan, etc.)
- Archeology: Invite a park ranger or archeologist to give a presentation about artifact preservation so that future generations can appreciate the history of the area. This would include leaving artifacts where they are found, not moving or collecting them, and what can be learned from them.

❑ **Resources**

Web Resources

Bandelier National Monument Museum Collections web exhibit at www.cr.nps.gov/museum for downloading collection images from the web. This site contains many more pieces of Pueblo and Ancestral Pueblo pottery that may be of interest for additional study.

How to make a Pueblo Pot series at www.cr.nps.gov/museum

Scenery of Bandelier at: photo.itc.nps.gov/storage/images/index.html.

- National Park Service Museum Collections website: <http://www.cr.nps.gov/museum> (**)
- Library of Congress: <http://memory.loc.gov/ammem>

Books about Maria Martinez

Kreischer, Elsie Karr, *Maria Montoya Martinez Master Potter*, Pelican Publishing Co, Gretna Louisiana, 1995.

Marriott, Alice, *Maria: The Potter of San Ildefonso*, University of Oklahoma Press, Norman and London, 1949

Morris, Juddi, *Tending the Fire, the Story of Maria Martinez*, A Biography for Young Readers, Rising Moon (Northland Press), 1997

Peterson, Susan, *The Living Tradition of Maria Martinez*, Kodansha International, New York, 1977.

Spivey, Richard L., *Maria*, Northland Publishing, 1979

Video/DVD

Maria, Indian Pottery Maker of San Ildefonso, National Park Service Video, Cortez, Colorado, 1970.

Charts

"How to Read an Object" [to be launched at www.cr.nps.gov/museum]

❑ **Site Visit - to a location displaying pottery by Maria Martinez and/or other Pueblo artists:**

Virtual Pre-Visit

Pre-visit:

- If planning to visit Bandelier National Monument, contact the Visitor Center (505-672-3861 x 517) to find out if any of the items you are interested in showing to the students are currently on display. Contact 505-672-3861 x 534 to make group visit reservations.

Also, Bandelier's online collection at www.cr.nps.gov/museum contains many more examples of Pueblo and Ancestral Pueblo pottery besides those highlighted in this lesson.

- Other possible locations:
 - Museum of Indian Arts and Culture*, Santa Fe, New Mexico
710 Camino Lejo, Santa Fe, NM 87501 505-827-6463 www.miaclab.org
 - Millicent Rogers Museum*, Taos, New Mexico
1504 Millicent Rogers Rd, Taos, NM 87571 505-758-2462
www.millicentrogers.com
 - San Ildefonso Pueblo Museum*, San Ildefonso Pueblo, New Mexico
Rt 5 Box 315A, Santa Fe, NM 87501 505-455-2273
 - Indian Pueblo Cultural Center*, Albuquerque, New Mexico
2401 12th St, Albuquerque, NM 87104 1-800-766-4405 www.indianpueblo.org
 - Southwest Museum*, Los Angeles, California
234 Museum Dr, Los Angeles, CA 90065 323-221-2164
www.southwestmuseum.org
 - Museum of Northern Arizona*, Flagstaff, Arizona
3101 N Ft. Valley Rd, Flagstaff, AZ 86001 928-774-5213 www.musnaz.org
 - Florence Hawley Ellis Anthropology Museum*, Ghost Ranch Conference Center,
Abiquiu, New Mexico
HC 77 Box 11, Abiquiu, NM 87510 505-685-4333 www.ghostranch.org
- Contact the proper office at the institution to make reservations, and find out practical matters you will need to handle ahead. Arrange for plenty of active, assertive, interested chaperones.
- Before the visit, have students visit the institution's website for an overview, or obtain brochures and other written/visual materials about the site. Have the class come up with a list of questions to guide the visit. Work with site staff to arrange the visit with challenging activities.

Site visit:

At the site, have students select at least two objects to analyze. Provide "How to Read an Object" sheets, which include an object sketch sheet (white space to make a detailed sketch of the objects). For younger students, develop a "scavenger hunt" object list to encourage close observation skills.

Post-visit: See extension activity list for ideas for post-visit student presentation ideas.

Virtual visit: If a park or institution has a website that provides a virtual visit, assign an activity that guides students in their exploration of the website, and leads them to related websites for more depth.