INTERWOVEN POWER:

NATIVE KNOWLEDGE / NATIVE ART

CURRICULUM GUIDE

Elementary School
Grades 2–5

Subject Areas
Social Studies and Visual Arts

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Introduction: Why is it important to teach Native knowledge and perspectives?

Indigenous peoples have been in North America for 30,000 years, as noted by the National Park Service (NPS). While archaeologists and anthropologists make claims about the earliest Native Americans and First Nations peoples, every tribe and Indigenous community has their own language, worldviews, and spiritual beliefs. It might be daunting to learn that there are more than 574 federally recognized tribes and about 65 state-recognized tribes in the United States. It is important to incorporate Native knowledge and perspectives, and when appropriate, to decolonize education and offer alternative perspectives in what may appear to be an immigrant society.



About the Curriculum Author

Lisa Lynn Brooks, PhD (Choctaw) is an adjunct professor at Montclair State University. A former vice principal with over 20 years of experience in public education, she incorporates topics that span from educational activism to tribal sovereignty into her professional work. Her latest projects focus on promoting Indigenous-made curriculum and making Indigenous perspectives visible in public education. When she isn't teaching pre-service educators, she conducts oral histories for the Catholic Indian Schools Project in Oklahoma and writes curriculum for *Interwoven Power: Native Knowledge / Native Art* at the Montclair Art Museum. Her past projects include writing curriculum for the Chilocco Indian Agricultural School project and assisting with the design of the graphic novel *Chilocco Indian School: A Generational Story*.

About the Montclair Art Museum

The Montclair Art Museum collects, exhibits, preserves, and interprets American and Native American art, honoring the creative accomplishments of a diverse range of artists, past and present.

OUR MISSION Through art, we create experiences that inspire, challenge, and foster community to shape our shared future.

COMMITMENT TO INDIGENOUS ARTISTS AND COMMUNITIES We are on Lunáapeew/Lenape land, called Lūnaapeewáhkiing/Lenapehoking. We honor and affirm Lunáapeew/Lenape people and their ongoing ties to this place as well as the many Indigenous people living in the region today. We recognize the painful history of genocide, erasure, and displacement of Indigenous people from this land and across the Americas.

We strive to build respectful relationships with Native artists and communities through sustained actions in a long-term process conducted with deliberate care, which includes:

Partnership—Working with and learning from Native people as valued partners in all aspects of the Museum.

Reciprocity and Repair—Upgrading our policies and processes to support Indigenous goals, practices, and justice.

Access—Increasing access to the Museum's resources to advance Native people and build community.

Education—Offering truthful narratives and amplifying Native perspectives to foster empathy, understanding, and change.

We invite you to join us in this commitment.

Key Artworks



Detail of rondels for installation *What Was, What Is, What Will Be*
Holly Wilson (Delaware Nation, b. 1968)
Glass, bronze, stainless steel
Montclair Art Museum
Museum purchase, Acquisition Fund
Photo courtesy of the artist.



Cape of a Matriarch, 2021
Rebecca Haff Lowry (Delaware Tribe of Indians, b. 1972)
Turkey feathers, glass beads, dentalium shells, hemp string
Courtesy of the artist



Salmon skin bag, ca. 1875
Artist once known (Inuit, probably Yupik)
Salmon skin, hide, sinew, commercial thread, natural dye
Montclair Art Museum, Gift of Mrs. Henry Lang in memory of her mother, Mrs. Jasper R. Rand
1931.1111



Haudenosaunee Lacrosse Stick, 2024
Brandon Lazore (Onondaga Nation, Snipe Clan, b. 1981) and Jack Johnson (Akwesasne Mohawk, b. 1979)
Hickory, cowhide, rawhide, nylon cord, acrylic paint, varnish
Montclair Art Museum, Museum purchase, Acquisition Fund
2024.2



Nesting baskets, 1911
Artist once known (Chitimacha)
Split river cane, white oak, dyes
Montclair Art Museum, Gift of Mrs. Henry Lang in memory of her mother, Mrs. Jasper R. Rand
X1914.354qr, X1914.354uv



Montclair Dots, 2024
Sarah Sense (Chitimacha/Choctaw, b. 1980)
Woven archival inkjet prints on Hahnemuhle bamboo paper and Hahnemuhle rice paper, tape
Montclair Art Museum, Museum Purchase, Acquisition Fund
2024.12



Educational Genocide; the Legacy of the Carlisle Indian Boarding School, 2011
Shan Goshorn (Cherokee Nation, Eastern Band, 1957–2018)
Arches paper, ink, acrylic paint
Montclair Art Museum, Museum Purchase, Acquisition Fund
2015.12 A-B

Medicine Wheel

The medicine wheel is a way of understanding and reflecting on life and learning. Used by many Native Americans and First Nations people, the medicine wheel is a tool that can be used in many different ways. There are also many versions based on different cultural teachings. Generally, the medicine wheel uses four quadrants to symbolize a journey through life or learning that is marked by a connection to the internal, physical, and spiritual world. The medicine wheel guides us to balance and self-reflection.

Using the medicine wheel is a way to mark a journey of discovery that employs the full experience of students—bodily and spiritually, emotionally as well as mentally. Using the medicine wheel in the creation of this curriculum offers a chance to think about students in a holistic way. Learning about Native people and lifeways is deeply personal and is rewarding to help students learn through Indigenous pedagogy and perspectives. While the fullest employment of the medicine wheel teachings are beyond the scope of this curriculum, it was important to frame these units through the understanding and balance that the medicine wheel enables. While the art presented in this curriculum indicates the power and beauty of Native knowledge and Native art, this curriculum attempts to employ Indigenous perspectives to make the learning experience deeper and more meaningful for students.

Watch video of Curriculum Author Dr. Lisa Lynn Brooks (Choctaw) discussing the medicine wheel and Indigenous pedagogy.

This curriculum was created with an interpretation of the medicine wheel referenced in Bopp, J., Bopp, M., Brown, L., & Lane, P. *The Sacred Tree* (P. Morris, Ill.; Fourth edition.). Lotus Press, 2004.

Additional resources for using the pedagogy of the medicine wheel:

Bell, N. "Teaching by the Medicine Wheel." *Education Canada* 54, no. 3 (2014): 14–16.

Leddy, Shannon, and Lorrie Miller. *Teaching Where You Are: Weaving Indigenous and Slow Principles and Pedagogies.* Toronto: University of Toronto Press, 2024.

For more information about the medicine wheel utilized in curriculum: Medicine Wheel Unit: Crayola Canada Grades 3-8.

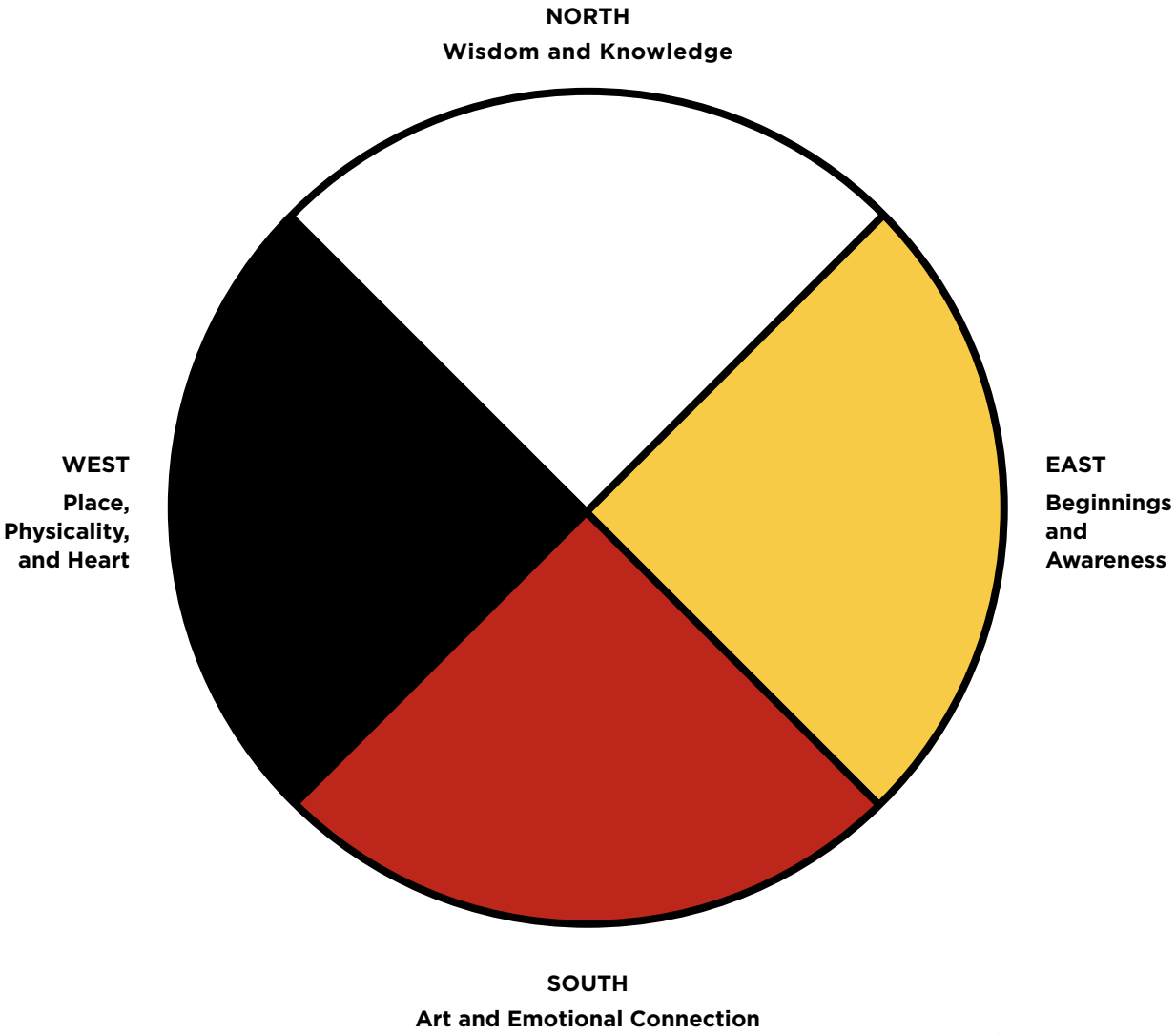
For more information on the teachings of the medicine wheel, a great resource is this Ojibwe Elder explanation of the medicine wheel teachings or this brief explanation of the medicine wheel and its uses.

4-Quadrant Worksheets: Explanation and Use

For the purposes of this curriculum, the medicine wheel is oriented in the four directions—East, South, West, North. This inspired the curriculum layout and corresponding worksheet.

Please begin to engage with the materials from the East and model for students using the East quadrant of the wheel worksheet, documenting understanding and reflection. You will want to make sure to introduce the type of learning that happens in the quadrant before students begin the instruction for that quadrant. Intentionality is the key to helping students connect to the learning opportunities and moving them through engagement to self-reflection.

Continue the same pattern of introduction, experience, and self-reflection for each of the quadrants. We move clockwise around the wheel starting with the East and followed by the South, West, and then North. The time spent on each quadrant is not important. The importance of the wheel is the journey through the quadrants starting in the East.



Curriculum Goals

1. To engage students and teachers in Native knowledge through interactions with Native art.
2. To collaborate with and support tribal communities and Native American people in New Jersey and beyond through the examination of art, past and present, as a representation of lived history and expression of sovereignty.
3. To orient students to our location in Lūnaapeewáhkiing/Lenapehoking and understand the continuance of Lunáapeew/Lenape communities and culture.

Learning Objectives

1. Students will generate intentions for learning during this unit of study.
2. Students recognize the paths of removal for Lenape people and the location of different Lenape tribal communities in North America.
3. Students will examine Native artwork and poetry to draw conclusions about Indigenous knowledge and contemporary Lenape experiences.
4. Students can identify Native American notions of a balanced and harmonious relationship with nature.
5. Students can identify the ways art is used to resist colonialism and respond to Native American history and contemporary experiences.
6. Students can produce personal artwork that mirrors their personal understanding of the importance of process and method as well as the messages in Native American artwork.
7. Students will understand the significance of the Montclair Art Museum's location in Lūnaapeewáhkiing/Lenapehoking and the continuance of Lenape communities and culture in both New Jersey and North America.

NEW JERSEY LEARNING STANDARDS

Social Studies Standards

- 6.1.2.HistoryCA.1: Make an evidence-based argument on how and why communities change over time (e.g., locally, nationally, globally).
- 6.1.2.HistorySE.3: Use historical data from a variety of sources to investigate the development of a local community (e.g., origins of its name, originating members, important historical events and places).
- 6.1.5.HistoryCC.4: Use evidence to document how the interactions among African, European, and Native American groups impacted their respective cultures.
- 6.1.5.HistoryCC.6: Use multiple sources to make evidence-based inferences on the impact of European colonization on Native American populations, including the Lenni Lenape of New Jersey.
- 6.1.12.CivicsDP.3.b: Judge the fairness of government treaties, policies, and actions that resulted in Native American migration and removal.
- 6.1.2.CivicsCM.3: Explain how diversity, tolerance, fairness, and respect for others can contribute to individuals feeling accepted.

Visual Arts Standards

- 1.5.5.Re7a: Speculate about artistic processes. Interpret and compare works of art and other responses. (Responding)
- 1.5.5.Re7b: Analyze visual arts including cultural associations. (Responding)
- 1.5.5.Re8a: Interpret ideas and mood in artworks by analyzing form, structure, context, subject, and visual elements (Responding)
- 1.5.5.Cn10a: Create works of art that reflect community cultural traditions. Discuss using formal and conceptual vocabulary. (Connecting)
- 1.5.5.Cn11a: Communicate how art is used to inform the values, beliefs and culture of an individual or society. (Connecting)
- 1.5.2.Cn11b: Describe why people from different places and times make art about different issues, including climate change. (Connecting)
- 1.5.5.Pr4a: Define and analyze the responsibilities of a curator in preserving and presenting artifacts or artwork. (Presenting)
- 1.5.5.Cn11b: Communicate how art is used to inform others about global issues, including climate change. (Connecting)
- 6.1.2.CivicsCM.3: Explain how diversity, tolerance, fairness, and respect for others can contribute to individuals feeling accepted.

Climate Change

- 6.1.5.GeoHE.1: Use a variety of sources from multiple perspectives, including aerial photographs or satellite images to describe how human activity has impacted the physical environment during different periods of time in New Jersey and the United States.

First Peoples' Principles of Learning

- Learning ultimately supports the well-being of the self, the family, the community, the land, the spirits, and the ancestors.
- Learning is holistic, reflexive, reflective, experiential, and relational (focused on connectedness, on reciprocal relationships, and a sense of place).
- Learning involves recognizing the consequences of one's actions.
- Learning involves generational roles and responsibilities.
- Learning recognizes the role of Indigenous knowledge.
- Learning is embedded in memory, history, and story.
- Learning involves patience and time.
- Learning requires exploration of one's identity.
- Learning involves recognizing that some knowledge is sacred and only shared with permission and/or in certain situations.

First Nations Education Steering Committee & First Nation Schools Administration. (2018)

English First Nations Grade 10-12 Teacher Resource Guide. Vancouver, BC; FNESC and FNSA.

Place-Based Learning

Place-based learning corresponds to the physical space and land that the student occupies. It can be a decolonizing pedagogy that acknowledges students' lived experiences and the places they call home as well as who lived here before colonization (Leddy and Miller, 2024). Place-based instruction helps us identify how we are still connected to the land we live on and how it continues to impact us, even if we live in heavily urban areas. This enables us to develop place-consciousness and engage in the natural world.

Teachers are encouraged to start the unit by acknowledging that we are all learning in this space and at this physical location. The nature, culture, and geopolitics of the place we occupy are impacting us and our learning. (See the First Peoples' Principles of Learning on pg. 9).

If you are interested in deepening students' understanding of place or land-based knowledge beyond this curriculum, challenge your students to pay close attention to the landscape and geography of the place they inhabit. Have them connect with how they inhabit their town and New Jersey. For example, have students think about what it was like to run down a street while experiencing the wind, the trees, or local wildlife. Or help them think about their experiences walking to or from school with the goal of having them connect their physical and spiritual presence to the place they inhabit. In what ways did it feel different to be in these spaces with intention? Likewise, whenever possible, have students focus on their connectedness to their learning. What can they share about their own culture? What are sacred or homeland spaces to their families?

Teachers commonly use Google Earth to help students identify where they are in relationship to other communities. This is also a great tool to explore the natural world that surrounds students. Look at the neighborhoods that encompass the school. Note the surrounding areas (rivers, parks, bodegas, buildings, roads). Class discussions can also be developed by putting "pins" into Google Earth that include the location and homelands of the students' parents, grandparents, and great-grandparents.

For additional information refer to:

Leddy, Shannon, and Lorrie Miller. 2024. *Teaching Where You Are: Weaving Indigenous and Slow Principles and Pedagogies*. Toronto: University of Toronto Press.

UNIT 1: We're Still Here!

ESSENTIAL QUESTION

- **What are examples of Lenape resilience?**

ENDURING UNDERSTANDINGS

- By viewing historical and contemporary art, students will understand that Lenape artists continue to work to pass on cultural knowledge, and also comment on history as well as modern-day issues.
- Native American art embodies Indigenous knowledge as well as highlights the resilience of Lenape communities within the theme "We're Still Here!"
- Students will understand the significance of Montclair Art Museum's location in Lūnaapeewáhkiing/Lenapehoking and the continuance of Lenape communities and culture in both New Jersey and North America.

LESSON COMPONENTS ORGANIZED AROUND 4 QUADRANTS OF THE MEDICINE WHEEL

Lesson Materials

- Unit 1 Slideshow for students
- Unit 1 Worksheet

WORKSHEET DIRECTIONS

As you work through the four days of activities, you will notice that each day has been assigned a quadrant or direction. The medicine wheel doesn't only provide a foundation for understanding life through the four directions, it is particularly useful as a pedagogical tool. For this lesson, understanding Lenape resilience is approached through the medicine wheel. Starting in the East and moving clockwise, students are encouraged to explore the theme through discussion or activities deliberately selected for each direction or quadrant.

Pre-Unit Activities

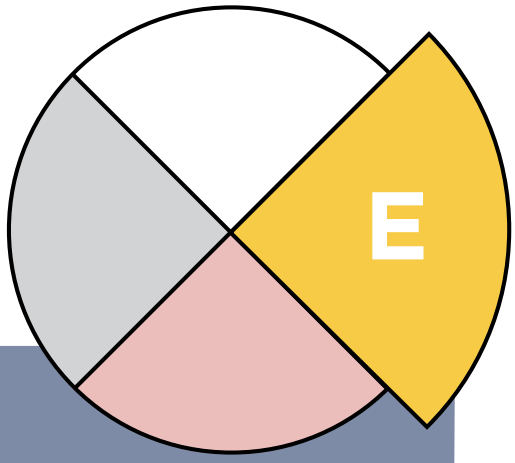
Slides 1–3: Introduce lesson to students and review the essential question, allowing time for class discussion or a think/pair/share.

Slides 4–5: Setting an intention before the unit.

- Students can set their intention for what they might learn, feel, or do while learning about the Lenape. We want students to be mindful about the place where they are learning and the significance of learning on the traditional homelands of the Lenape and their descendants. This land is often referred to as Lūnaapeewáhkiing (in Munsee Lenape language) or Lenapehoking (in Unami Lenape language). Both terms generally mean "land of the Lenape."
- Native American thought generally indicates that all experiences are important and have meaning if we make the time to see and feel them. When we experience Native art, we are learning what the artist learned and experienced. Living with intention helps us learn and grow.
- The slide show will prompt you to read *"To the American People" by Richard Calmit Adams* (Delaware Tribe of Indians). You can use this poem to set the stage for discussion about the message behind the poem and why this unit of study is important.

Day 1: East

Beginnings and Lenapehoking



Slides 6–7:

MEDICINE WHEEL WORKSHEET—EAST QUADRANT

The East represents our infancy, beginnings, newness, and renewal. This is the beginning of a journey that will take us around the medicine wheel. The East, with the rising sun and association with Spring reminds us that we are spiritual beings. The East reminds us of how things are connected and lean into trust, hope, and child-like love.

Consider asking students how learning can help us grow intellectually, physically, emotionally, and spiritually.

Name: _____ Class: _____ Date: _____

Unit 1 Worksheet

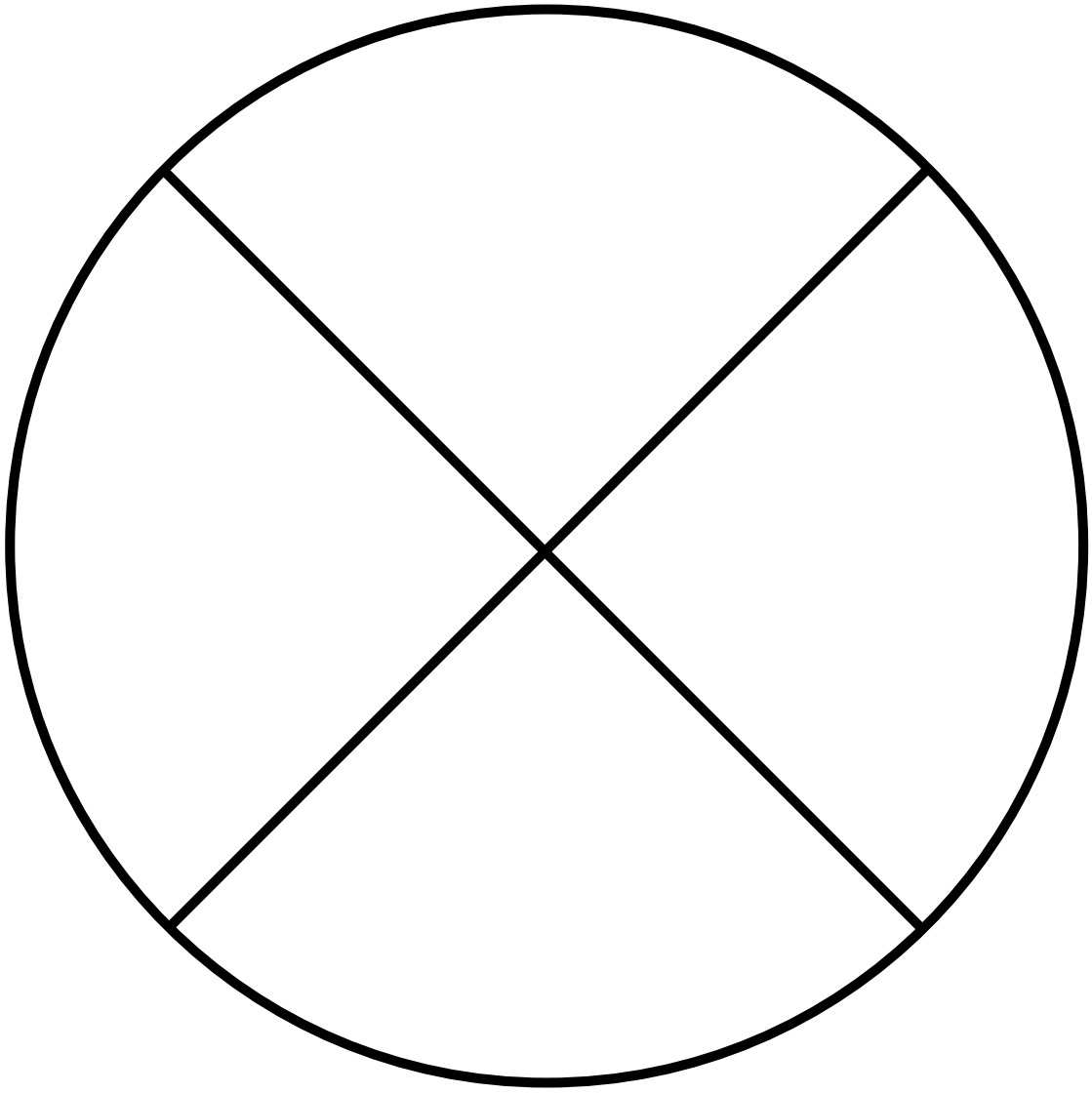
Starting in the East and moving clockwise, fill in one quadrant for each day of your learning journey.

NORTH

Wisdom and Knowledge

WEST

Place, Physicality, and Heart



EAST

Beginnings and Awareness

SOUTH

Art and Emotional Connection

Slide 8: Learn Lenape language

Language is an important part of Lenape culture. Opening our lessons by hearing the instructions helps students become mindful of the depth and richness of Lenape culture.

- Watch "How to introduce yourself in Munsee with Kristen Jacobs" from the Amsterdam Museum

Slides 9–10: Locate Lenapehoking, and understand current and historic locations of Lenape communities.

Consider making a Google Earth presentation that lists the Lenape tribes inside and outside of New Jersey. Visit each reservation or tribal headquarters to get a better perspective of distances between communities and visualize the paths of removal.

Consider identifying ancestral Lenape lands in the Northeast using Native-Land.ca.

U.S. Federally Recognized Tribes

- Stockbridge Munsee Community (Bowler, WI)
- Delaware Tribe of Indians (Bartlesville, OK)
- Delaware Nation (Anadarko, OK)

Canadian First Nations

- Eelünaapéewi Lahkéewiit (Delaware Nation at Moraviantown, ON)
- Munsee-Delaware Nation (ON)
- Delaware First Nation (of Six Nations of the Grand River, ON)

NJ State Recognized Tribes

- Nanticoke Lenni-Lenape Nation (Bridgeton, NJ)
- Ramapough Munsee Lenape Nation (Mahwah, NJ)

Slide 11: Select the most developmentally appropriate videos based on the age of your class (oruse them all!)

- Watch Dance With Me: The Nanticoke Lenni-Lenape Indians of New Jersey, (7:53) by the Penn Museum. Highlighting the Native American youth of Bridgeton, New Jersey, this video reveals this small tribe's struggles and hopes for its future. The film explores the importance of Christianity, recent successes in securing tribal lands, and the need for tribal youth to get active to hold on to what is theirs.
- Watch The Lenape Nation (The Delaware): History, Society and Culture, (3:57) by ClickView. This video provides an overview of the forced removal of many Lenape from their homelands.
- Watch Back to Manahatta: The Return of the Lenape People, (14:06) by Stewart Huntington. This video focuses on addressing erasure in NY (and NJ), but leaves out NJ state tribes. It provides a useful overview of erasure and an explanation of why people don't know much about Native Americans in this region today.

Place-Based Learning Exercise

It is especially important to challenge your students to pay close attention to the landscape and geography of the place they inhabit. Have them connect with how they inhabit their town and New Jersey. For example, have students think about what it was like to run down a street while experiencing the wind, the trees, or wildlife. Or help them think about their experiences walking to or from school with the goal of having them connect their physical and spiritual presence to the place they inhabit. In what ways did it feel different to be in these spaces with intention?

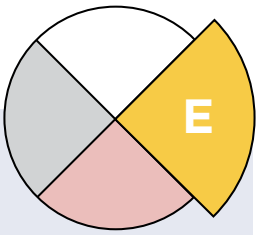
Whenever possible, have students focus on their connectedness to their learning. What can they share about their own culture? What are sacred or homeland spaces to their family?

For a description of Place-Based Learning, please see pg. 6.

Slide 12: Have a class discussion based on the questions:

- What conclusions can we draw about the forced displacement of the Lenape from their homelands?
- Think about where you live. Has your family lived anywhere else? What makes those places important to you?

Have a class discussion using small groups to respond to one or two of the questions above.



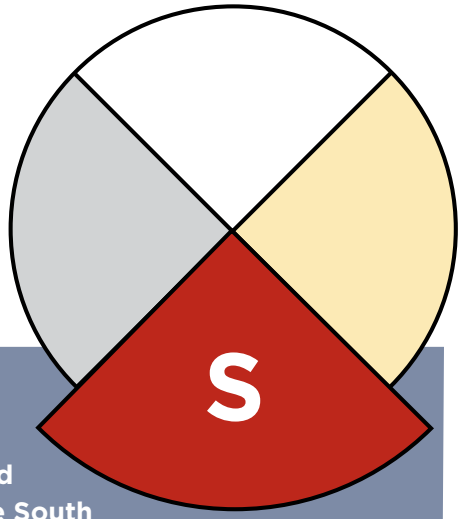
MEDICINE WHEEL WORKSHEET—EAST QUADRANT

Directions: After the discussion allow students to answer a portion or all of the following prompt on their worksheet:

- What personal connections do you have when you are learning about the Lenape people?
- Do you have special memories about the landscape and geography of New Jersey?
- How does it feel to be outside in these special spaces?

Write or draw your response.

Day 2: South



Emotional Connections Through Art

Slides 13:

MEDICINE WHEEL WORKSHEET—SOUTH QUADRANT

The South often represents our youth in the cycle of life and is symbolized with the growth associated with summer. The South reminds us of our emotional selves and is associated with aspects of social-emotional learning and the ability to connect with others. The South with its emphasis on emotional connectedness and creativity is associated with the creation and viewing of art.

Slides 14–15: Watch video of artist Holly Wilson (Delaware Nation) making art for the exhibition *Interwoven Power: Native Knowledge / Native Art* at the Montclair Art Museum. Help students to reflect on the pieces and connect elements from Day 1 to their growing understanding of Lenape knowledge and art. Watch Holly Wilson: What was, What is, What will be.

In the video, Holly shows the process of creating glass medallions for a work in progress. These medallions feature portraits of Lenape community members and ancestors, as well as impressions of plants native to New Jersey and Oklahoma.

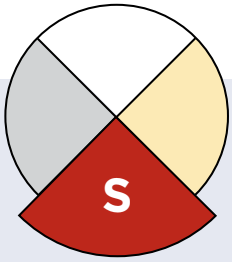
- How does Holly's artwork reflect the impact of the relocation of the Lenape people from their homelands to Oklahoma?
- How does it help her shape what could be?

Slides 16–17: Review *Cape of a Matriarch* by Rebecca Haff Lowry (Delaware Tribe of Indians).

Distribute copies of poems "Creator" and "Continuous" by Rebecca Haff Lowry. In groups, ask students to utilize a poetry reading strategy while exploring the meaning and comparing both stories. Help the students note the Unami language, the specific dialect of Rebecca Haff Lowry's tribe, the Delaware Tribe of Indians.

Slide 18: Have a class discussion using question prompts mentioned on the slides. Once students have responded personally, take another look at each piece. Ask students how the art represents Lenape knowledge and resilience. Use this information to complete the Southern/Art Quadrant of the medicine wheel.

Slide 19:



MEDICINE WHEEL WORKSHEET—SOUTH QUADRANT

Directions:

After responding to the art through the discussion questions, ask students again what motivates Holly Wilson and Rebecca Haff Lowry to create their artwork.

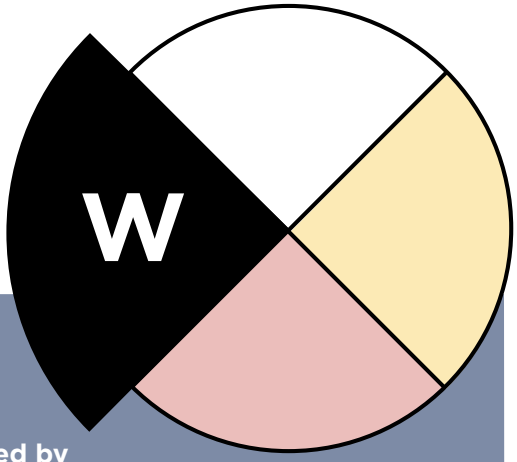
Write or draw your response.

Day 3: West

Place and Lenape Resilience

Slide 20: Engage students in the discussion questions:

- What surprises you about the histories that you read?
- How do these stories help you understand the location of Lenape tribes in New Jersey, but also in other states and Canada?



MEDICINE WHEEL WORKSHEET—WEST QUADRANT

The West represents the fall season and grounding ourselves in our physical reality. The West is represented by adulthood where we acknowledge our relationship with our bodies and the places we inhabit. The teachings of the West remind us that the mind and body are connected and we, in turn, are connected to each other and the Earth. The West reflects perseverance, awareness, and the respect for other people and their experiences.

Invite students to research different Lenape communities using materials from their tribal perspectives. Engage students in "close reading" strategies to interact with the materials. Consider documenting classroom learning through posters that portray Lenape histories, current tribal locations, and the impacts of European colonization on these communities.

U.S. Federally Recognized Tribes

- Stockbridge Munsee Community (Bowler, WI)
- Delaware Tribe of Indians (Bartlesville, OK)
- Delaware Nation (Anadarko, OK)

** List continues next page.*

Canadian First Nations

- Eelünaapéewi Lahkéewiit (Delaware Nation at Moraviantown, ON)
- Munsee-Delaware Nation (ON)
- Delaware First Nation (of Six Nations of the Grand River, ON)

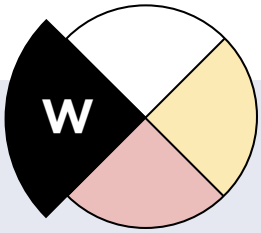
NJ State Recognized Tribes

- Nanticoke Lenni-Lenape Nation (Bridgeton, NJ). Printable history here.
- Ramapough Munsee Lenape Nation (Mahwah, NJ). Printable history here.

Slide 21: Look at Holly Wilson's glass impression of native plants. Why did she use plants from both Lenapehoking and Oklahoma? Consider using this as a potential project idea if you have time. Students can bring in plants and other elements of nature found locally and make impressions in clay or Model Magic. Ask students what kind of plants they think grow best in their region.

Consider having students research and, whenever possible, grow native plants that support the ecology and conservation of New Jersey's native flora and fauna. The Native Plant Society of New Jersey has a school guide that can help get you started: https://npsnj.org/native-plants/schoolguide/

Slide 22:



MEDICINE WHEEL WORKSHEET—WEST QUADRANT

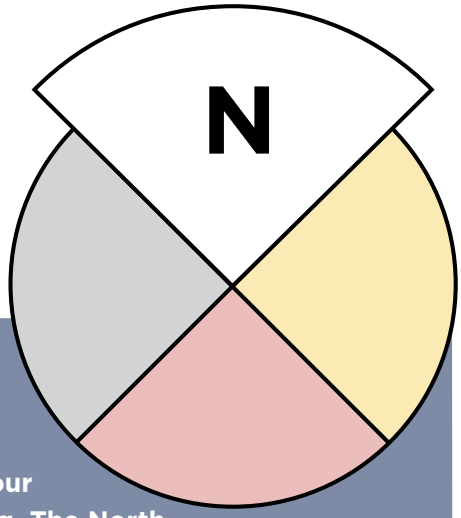
Directions:

As a group, students add to the West quadrant by listing ways they can connect to either the histories provided or the native plants used in Holly Wilson's glass pieces. What plant or animal that is nearby would they use to represent their home?

Write or draw your response.

Day 4: North

Wisdom and Knowledge



Slide 23:

MEDICINE WHEEL WORKSHEET—NORTH QUADRANT

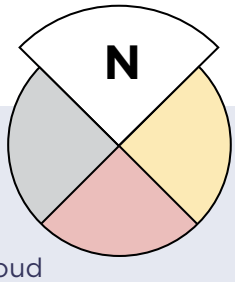
The North represents the winter, our elders, and the intellectual side of our life. The North lessons help us use our wisdom and engage our thinking skills and problem solving. The North helps us see how things fit together and help us reflect at the end of our journey.

Slide 24: Watch the WHYY Special Regalia, Not Costumes, to learn about the importance of regalia.

Slide 25: Watch the NJ Spotlight on Nanticoke Powwows.

Slide 26: Engage students in the discussion questions:

- How does contemporary regalia demonstrate resilience and the idea "We're Still Here!"?
- How do powwows demonstrate the idea "We're Still Here!"?
- Refer back to Holly Wilson's art and Rebecca Haff Lowry's cape. Why might it be important to see art made by Lenape people today?
- What is your family proud of that is similar to what you have learned in the North quadrant?



MEDICINE WHEEL WORKSHEET—NORTH QUADRANT

Directions:

After a class discussion, ask students to think about what their family is proud of in the way tribal communities are proud and declare, "We're still here!"

Ask students to write any lessons or "wisdom" they have learned from this unit.

Art Activity

Two artists from the Ramapough Munsee Lenape Nation demonstrate how students can make a personal bag using either leather, felt, or paper.

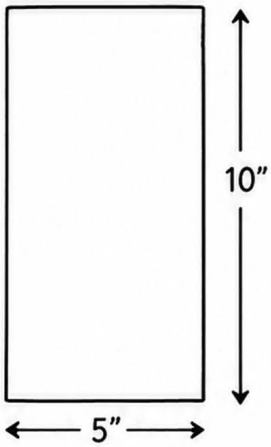
Slide 27: Watch Personal Bags Workshops With Marcey Tree in the Wind Langhorn and Charlene Quiet Thunder Defreese

MATERIALS PER BAG

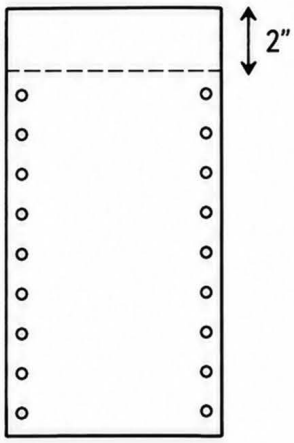
- Bag: 5x10" piece of either leather, felt, or paper
- Lacing: 24-30" of string, yarn, leather, plastic lanyard material (two needed for a total of 48" or 60" per person)
- Leather punch
- Scissors or fabric cutter
- Plastic or tapestry or leather needle for lacing. Make sure the eye of the needle can accommodate the lacing material
- Optional: Pony beads

Making a Personal Bag—Step by Step

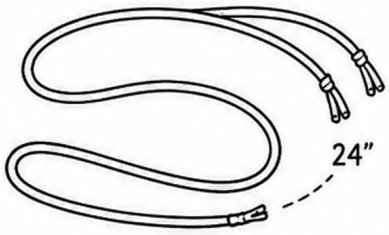
1 Cut a piece of material (e.g. leather, felt, paper) 5" wide by 10" long.



2 Punch approximately seven holes along each side for lacing. Leave room for a 2" flap at the top.

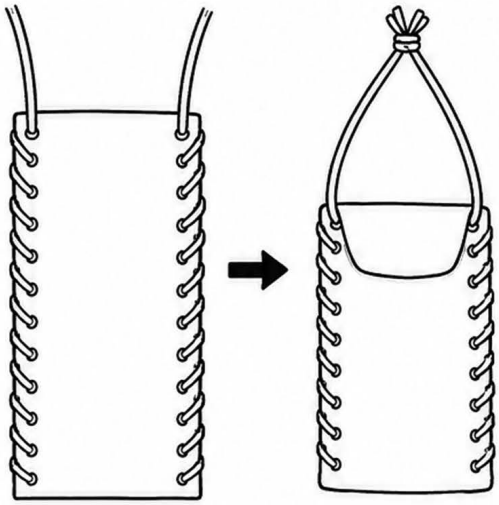


3 Cut two strips of leather, yarn, or plastic lanyard material that fits around children's necks (approximately 24" long) so the bag rests at the sternum. For example, an adult might want longer laces closer to 31" long.

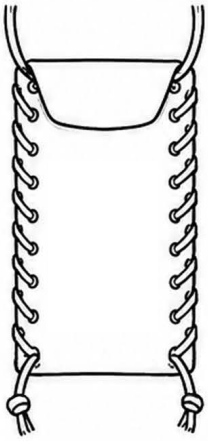


(Adults: approximately 31" long)

4 Lace each side of the bag and tie two pieces of string together at the top to create the desired length of the bag.



5 The bag can be personalized by adding pony beads to the string at the bottom of the bag. For more beads, leave a longer length of string at the end of the bag where you begin to lace.



Slide 28: Reflection is an important part of !ndigenous learning. Taking time to think about your experiences helps deepen your understanding and strengthens the lessons you carry forward, and appreciate the knowledge that has been shared across generations.

- How did you personalize your bag to make it special to you?
- What will you put inside your bag that is meaningful to you?
- Why do these artists want to share their knowledge?
- How do their teachings represent Lenape resilience?



About the Artists

Marcey Tree in the Wind Langhorn is an active tribal member of the Ramapough Munsee Lenape Nation of NJ. Marcey is an educator, artist, and promoter of Indigenous ways of knowing. She continues her decades-long work to educate Native youth to preserve Ramapough cultural knowledge. Marcey's efforts are to show that "We're still here!" in New Jersey.

Charlene Quiet Thunder Defreese is a tribal board member of the Ramapough Munsee Lenape Nation. She works on tribal genealogy in addition to developing youth programs for beading, dancing, and to make drums and rattles. She devotes her time to tribal development including community cultural programming at the tribal headquarters in Mahwah, NJ.

UNIT 2: Relating To Place And Native Resistance

ESSENTIAL QUESTIONS

- **How can art demonstrate Indigenous relationships with nature?**
- **How can you strengthen your relationship with the land you live on?**
- **How can art demonstrate Native American resistance?**

ENDURING UNDERSTANDINGS

- Native American resilience can be viewed through historical and contemporary art that responds to Native American history and issues.
- Native American art embodies Indigenous knowledge and that art often represents relationships with the natural world.

LESSON COMPONENTS ORGANIZED AROUND 4 QUADRANTS OF THE MEDICINE WHEEL

In this unit, we are using each day to examine Lenape or other Native American connections to place and the natural world through art and media. Simultaneously, the students will engage with some media that contextualizes this modern-day relationship with conservation. Each day's activities start by building knowledge of Native American perspectives and then expands that discussion to include resistance and resilience. The information provided for students should allow them to broadly discuss that Native American connections to place are present and ongoing, not relegated to the past.

See Native 360's short explanation of "People, Places, and Environments" framework for any conversations.

Lesson Materials

- Unit 2 Slideshow for students
- Unit 2 Worksheet

WORKSHEET DIRECTIONS

As you work through the four days of activities you will notice that each day has been assigned a quadrant or direction. The medicine wheel does not only provide a foundation for understanding life through the four directions, it is particularly useful as a pedagogical tool. For this lesson, understanding Lenape resilience is approached through the medicine wheel. Starting in the east and moving clockwise, students are encouraged to explore through discussion or activities deliberately selected for each direction or quadrant.

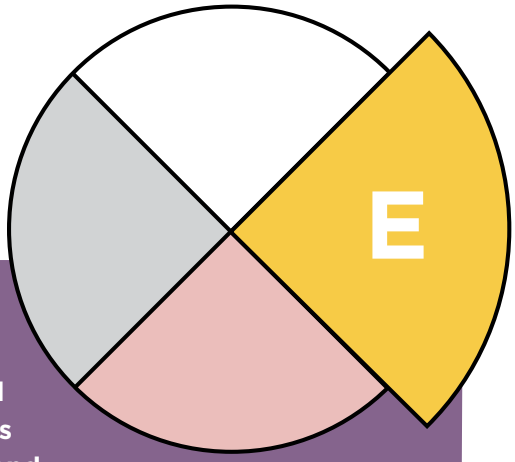
Pre-Unit Activities

Slides 1–3: Introduce lesson to students and review the essential question, allowing time for class discussion or a think/pair/share.

Slide 4: Setting an Intention before the unit.

Day 1: East

Beginnings and Thanksgiving



Slide 5:

MEDICINE WHEEL WORKSHEET—EAST QUADRANT

The East represents our infancy, beginnings, newness, and renewal. This is the beginning of a journey that will take us around the medicine wheel. The East, with the rising sun and association with the spring reminds us that we are spiritual beings. The East reminds us of how things are connected and lean into trust, hope, and child-like love.

Consider asking students how learning can help us grow intellectually, physically, emotionally, and spiritually.

Slides 6–8: Read a variation of the Haudenosaunee Thanksgiving Address Greeting to the Natural World

- Alternative for younger grades, read *Giving Thanks: A Native American Good Morning Message*, (2:35) by Chief Jake Swamp
- Listen to the explanation of the Haudenosaunee Thanksgiving Address

Name: _____ Class: _____ Date: _____

Unit 2 Worksheet

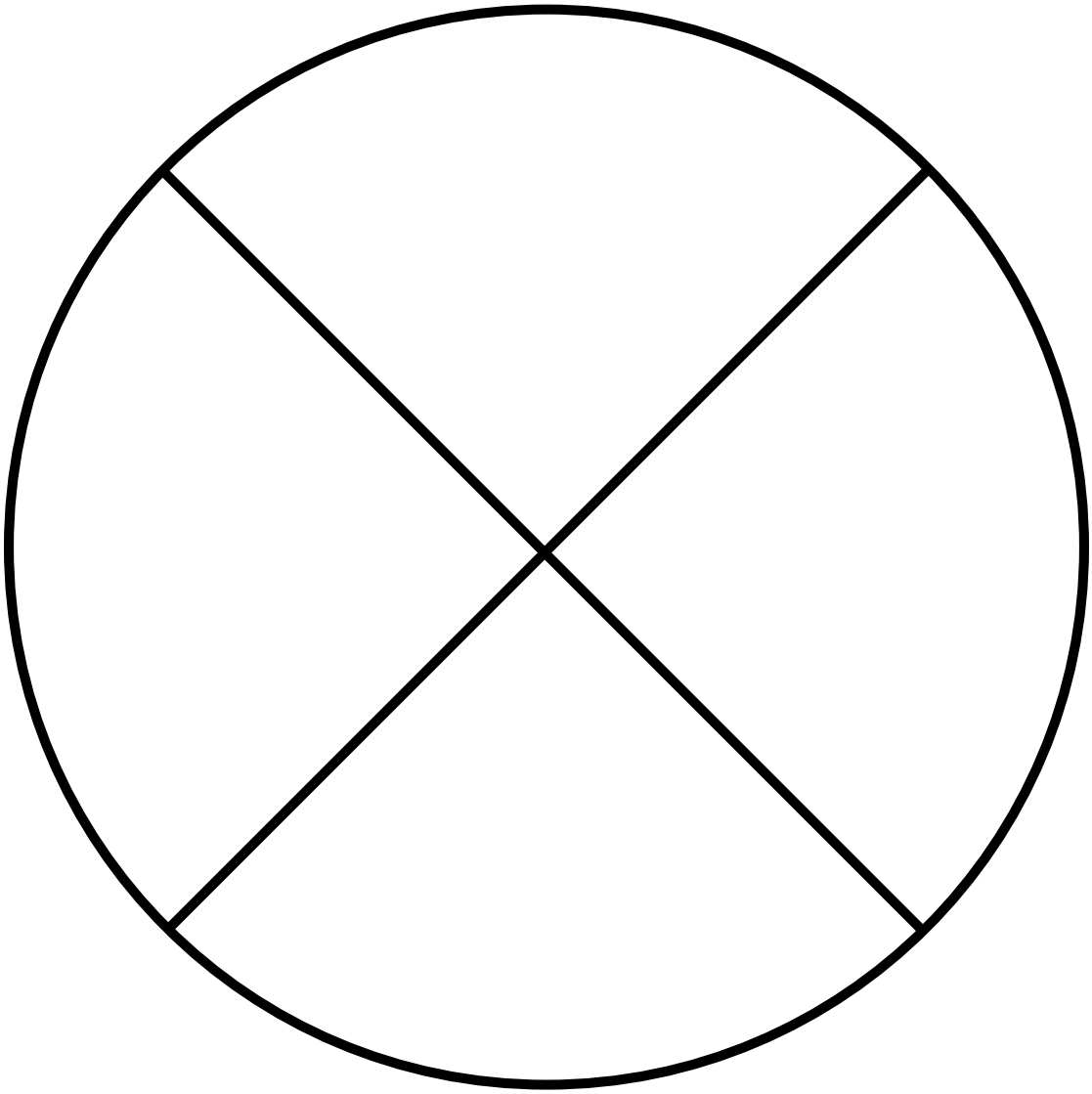
Starting in the East and moving clockwise, fill in one quadrant for each day of your learning journey.

NORTH

Wisdom and Knowledge

WEST

Place, Physicality, and Heart



EAST

Beginnings and Awareness

SOUTH

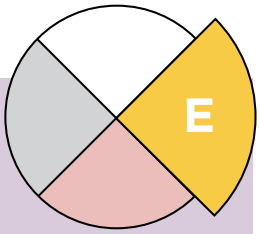
Art and Emotional Connection

- For Younger Grades: Explanation of the Haudenosaunee Thanksgiving Address (3:51) or this explanation by the University of Albany's Indigenous Student Association titled The Thanksgiving Address, Ohen:ton Karihwatehkwen: Words Before all Else (3:28).
- For Older Grades: Ted Talk by Katsitsionni Fox (13:46) "Haudenosaunee Thanksgiving Address & A Dish with One Spoon" talks in depth about the address and perspectives of human relationships with the natural world. This video connects briefly to pollution.
- If there's time, read *The First Blade of Sweetgrass*, by Suzanne Greenlaw to draw connections between the collection and use of fish and sweetgrass based on the book. A video (8:37) of the book from YouTube has been included in the slideshow. Greenlaw, Suzanne, Gabriel Frey, and Nancy Baker. *The First Blade of Sweetgrass*. Thomaston: Tilbury House Publishers, 2021.

Slide 9: Observe the slide featuring the salmon skin bag. Replace with: "Please lead a discussion using open-ended questions.

- What do you notice? Does this remind you of anything you have seen before?
- How do you think it was made?
- How do you think it was used?
- What makes this special?

Slide 10: Reflect on the significance of the salmon skin bag. How does the salmon skin bag reflect the ideas in the Thanksgiving Address?



MEDICINE WHEEL WORKSHEET—EAST QUADRANT

Directions:
Reflect on what you have learned of the Thanksgiving address and the salmon skin bag.

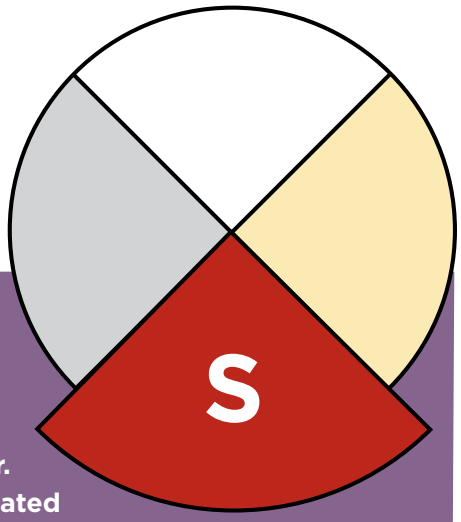
How does the salmon skin bag reflect the ideas in the Thanksgiving Address?

Write or draw your response.

Slide 11:

Day 2: South

Emotional Connections with Place



MEDICINE WHEEL WORKSHEET—SOUTH QUADRANT

The South often represents our youth in the cycle of life and is symbolized with the growth associated with summer. The South reminds us of our emotional selves and is associated with aspects of social-emotional learning and the ability to connect with others. The South, with its emphasis on emotional connectedness and creativity, is associated with the creation and viewing of art.

Slides 12–13:

- Have your students reflect on their connection with nature after watching Karelle Hall and The Trent House's video about Lenape relationships with nature.
- Optional: Nature for All video about the Nature Conservancy relationship with Cohanzick Nature Reserve. Watch the beginning to the 3:26 mark, if possible, for younger students. Also, consider watching from 7:09 to the end or the entire video for advanced students.

Slide 14: Watch this short film on legendary stick maker Alf Jacques as he discusses making traditional lacrosse sticks. Remind students that lacrosse is an adaptation of the original Native American sport called "stickball" which was used to resolve conflicts as well as played for fun.

Slide 15: Look at *Haudenosaunee Lacrosse Stick*, by artists Brandon Lazore (Onondaga Nation, Snipe Clan) and Jack Johnson (Akwesasne Mohawk). Lead discussion with students using open-ended questions.

- What do you notice about this artwork?
- Does this remind you of anything you have seen before?
- How do you think it was made?
- What makes this special?

Slide 16: Watch video of Montclair Art Museum Executive Director Todd Caissie (Osage) discussing *Haudenosaunee Lacrosse Stick* by Brandon Lazore (Onondaga Nation, Snipe Clan) and Jack Johnson (Akwesasne Mohawk).

Slides 17–18: Examine the design elements. They have important meaning.

The Hiawatha Wampum Belt Design is from one of the most important wampum belts in existence. It is a visual record of the union of the first five nations of the Haudenosaunee Confederacy.

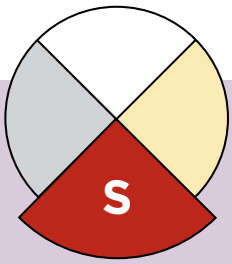
The right of the shaft shows the role of stickball in the Sky Woman creation story. Her twin sons played a game for control of the newly created world (shaft center). They tied and split the world.

The well-minded twin looked after the day (bottom) and the mischievous twin, the night (top).

Ever-Growing (Peace) Tree Design is from a very old wampum belt called the Dust Fan Belt. It symbolizes the Peace Tree that helped to unite the five nations.

Strawberries are a medicinal and ceremonial gift from the Creator.

Skydome Pattern represents the three sisters (corn, beans, and squash) with domes separating the Sky World from earth.



MEDICINE WHEEL WORKSHEET—SOUTH QUADRANT

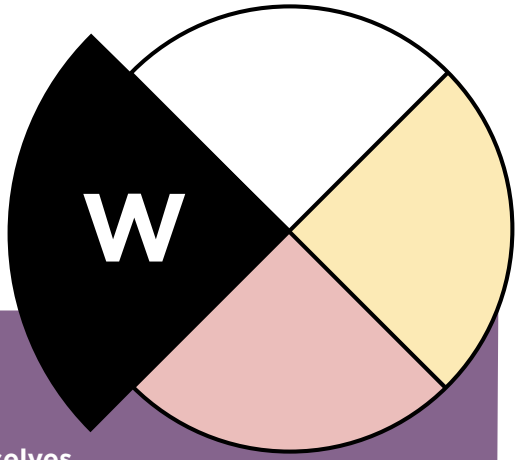
Directions:
Reflect on what you have learned from the exploration of Lenape relationships with the land and the lacrosse stick with the creation story. Why might using a traditional stick as artwork be important to the artist?

Write or draw your response.

Slide 19:

Day 3: West

Place, Physicality, & Heart



MEDICINE WHEEL WORKSHEET—WEST QUADRANT

The West represents the fall season and grounding ourselves in our physical reality. The West is represented by adulthood where we acknowledge our relationship with our bodies and the places we inhabit. The teachings of the West remind us that the mind and body are connected and we, in turn, are connected to each other and the Earth. The West reflects perseverance, awareness, and respect for other people and their experiences.

Slide 20: Examine the Chitimacha baskets.

- What do you notice about these baskets?
- What colors and patterns do you see?
- What materials do you think were used?
- What makes these baskets special?

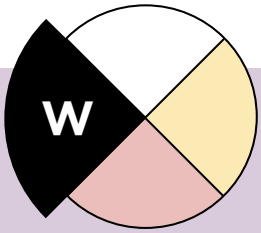
Slide 21: Watch video of John Darden on the Chitimacha Reservation, Louisiana, explaining the process of selecting river cane for weaving.

How are the materials collected and prepared for the baskets? How does this demonstrate important relationships with the Earth?

Slide 22: Watch video An Educational Guide to Chitimacha Basketry with artist Sarah Sense (Chitmacha/Choctaw).

Slide 23: Examine the artwork of Sarah Sense (Chitimacha/Choctaw), *Montclair Dots*, 2024. Ask students to think through the following questions:

- What do you notice about this artwork?
- What similarities do you see with the historic Chitimacha baskets?
- How is it different?
- How does Sarah Sense and other current basket weavers remind us that Native people are resilient and their knowledge is powerful?



MEDICINE WHEEL WORKSHEET—WEST QUADRANT

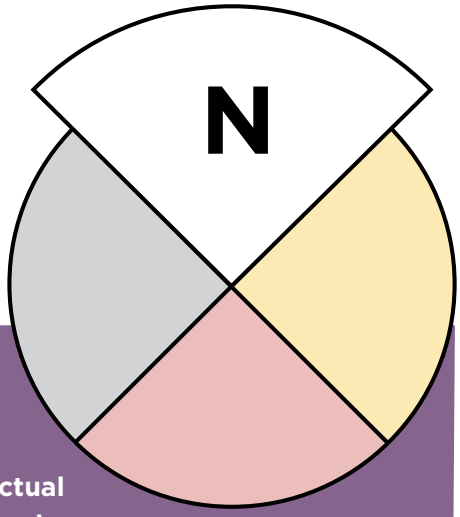
Directions:
What connections did you see between the historic baskets and the work of Sarah Sense? What makes Native people resilient?

Write or draw your response.

Slide 24:

Day 4: North

Wisdom and Knowledge: Art as Resistance



MEDICINE WHEEL WORKSHEET—NORTH QUADRANT

The North represents the winter, our elders, and the intellectual side of our life. The North lessons help us use our wisdom and engage our thinking skills and problem solving. The North helps us see how things fit together and helps us see the elements of the end of our journey.

Artist Shan Goshorn (Cherokee Nation, Eastern Band) addresses the history of Indian boarding schools in her work. To learn more about this history, prepare with the following material.

BACKGROUND INFORMATION FOR TEACHERS—DAY 4

1. "Why One Historic Indian Boarding School Is Now...Good?" PBS Origins. February 28, 2024.
2. Read the free digital graphic novel, "Chilocco Indian School, A Generational Story" to the class while displaying the pictures. Pearson-Little Thunder, Julie, Johnnie Diacon, and Jerry Bennett. "Chilocco Indian School: A Generational Story." *Chilocco History Project*. Oklahoma State University Library. Accessed July 2, 2025.

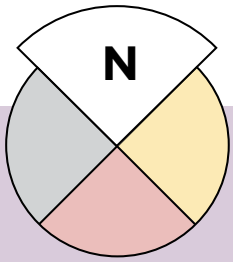
Slide 25: We have seen how important place is to Native communities, and how many artists create new work that honors and continues Native knowledge. Some artists address difficult histories in their artwork, such as when people have been removed from their homelands. Watch the video from SDPB Native American Boarding School to prepare students to view art related to federal Indian boarding schools.

Slide 26: Watch video of Curriculum Author Dr. Lisa Lynn Brooks discussing the basket by artist Shan Goshorn (Southeast, Eastern Band Cherokee), *Educational Genocide: The Legacy of the Carlisle Indian Boarding School*.

Slide 27–28: Examine *Educational Genocide; the Legacy of the Carlisle Indian Boarding School*.

Look closely at the inside and outside of this basket with the discussion questions:

- What do you notice about this artwork?
- Compare the inside and the outside of this basket. What similarities and differences do you see?
- Why did she use different colors?
- Why did the artist weave names and photos of boarding school residents into her work?
- What message was Shan Goshorn trying to give us through this basket?
- How does this artwork show resistance and resilience?



MEDICINE WHEEL WORKSHEET—NORTH QUADRANT

Directions:
How does Shan Goshorn use her artwork to speak out against boarding schools.

Write or draw your response.

Art Activity

Two artists from Red Road Reclamation, an Indigenous-led organization, demonstrate how students can weave their own baskets. Wanonah Kosbabm, a member of Stockbridge-Munsee Band of Mohicans and direct descendant of the Oneida Nation and Janiyakuha Webster, member of Stockbridge-Munsee Band of Mohicans, Oneida and Menominee Nations teach practical basketweaving skills while also sharing the cultural values, stories, and responsibilities that accompany this artform.

The artists want students to know that basketweaving is more than a craft: it's a relationship with the land, our ancestors, our community, and ourselves. Every strand woven together reminds us that all things are connected. As our hands learn the rhythm of weaving, our hearts remember the teachings carried through generations. Every basket begins long before the first strand is woven. It begins by learning where the plants grow, understanding the seasons, harvesting with respect, offering gratitude, and caring for the land so that future generations may continue these traditions. In this way, basketweaving teaches that we are not separate from nature but part of a living system of reciprocity.

Slide 29: Watch the instructional video Basketweaving Demonstration.

MATERIALS

Depending on your region and the tradition you're taught, materials may include:

- Black ash splints
- White ash splints
- Sweetgrass
- Willow
- Dogwood
- River cane
- Birch bark
- Cedar bark
- Basswood bark
- Cattail leaves
- Reed

STUDENT MATERIALS

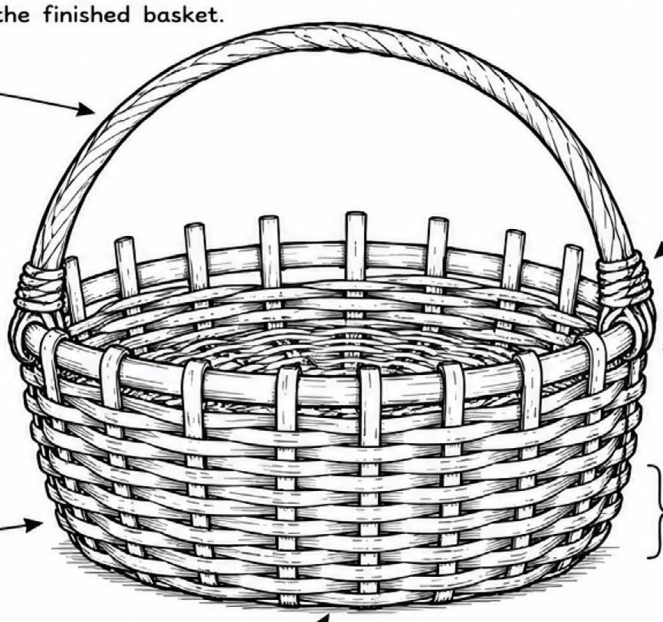
- Cereal box or poster board cut into 1x12" strips
- Yarn or twine
- Glue
- Clamps

BASKET COMPONENTS

- Base
- Uprights (vertical strips)
- Weavers (horizontal weaving strips)
- Rim

Parts of a Basket

Every basket is made up of individual parts that work together to create a strong, functional, and beautiful piece. Understanding these parts helps basket makers follow instructions, communicate with others, and recognize how each element contributes to the finished basket.



Handle (Optional)
Some baskets include a handle for carrying or hanging. Handles may be woven into the basket or attached after the basket is completed.

Stakes (Uprights)
The vertical splints that rise from the base and form the framework of the basket. The stakes/uprights support the weaving and determine the basket's height and shape.

Basket Base
The foundation of the basket. The base provides stability and determines the overall shape and size of the finished piece.

Lashing (Optional for rim)
The material used to bind the rim together. Lashing adds strength while often serving as a decorative feature.

Rim
The finished top edge of the basket. The rim secures the stakes/uprights and strengthens the basket while creating a clean, finished look.

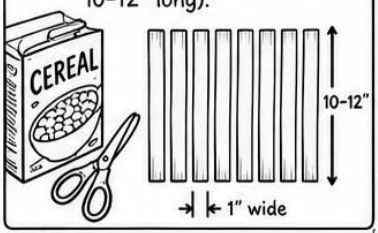
Weavers
The flexible horizontal splints woven over and under the stakes/uprights. The weavers create the walls of the basket and give it strength and character.

Rows
Each complete round or course of weaving around the basket. Consistent rows produce an even, balanced appearance.

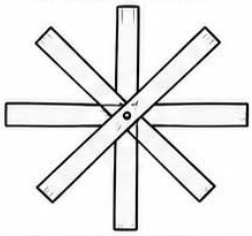
Each part of the basket has a purpose. When woven together with care, these individual pieces become something much stronger than they could be alone. A reminder of the importance of community, cooperation, and interconnectedness.

Basketweaving—Step by Step

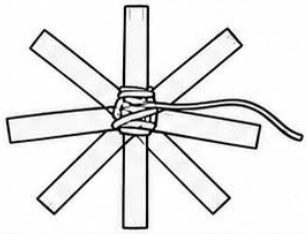
1 Cut your cereal box or cardboard into 8 equal strips (size: about 1" wide and 10–12" long).



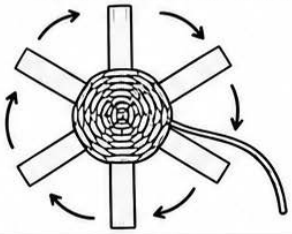
2 Arrange strips flat like a wheel, evenly spaced around the center.



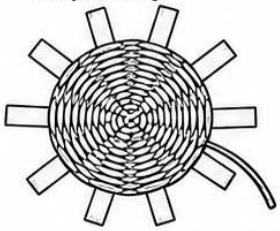
3 Begin wrapping yarn around one spoke in the center, to make the foundation.



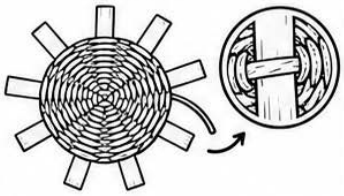
4 Weave the yarn around the spokes using an over-under twist. Go around the circle.



5 Continue until the base is the size you want, keeping the yarn snug.



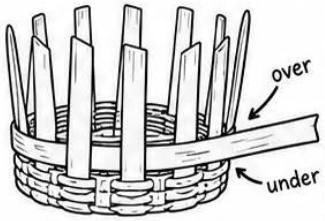
6 End with the yarn wrapped behind a spoke and tuck in the tail to complete the foundation.



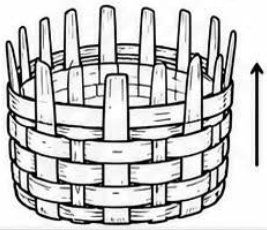
7 To begin raising the basket, bend the spokes upright and clamp at the top to hold them together.



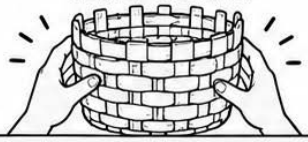
8 Weave a strip through the upright stakes close to the bottom, using the over under pattern.



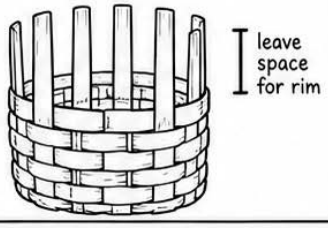
9 Continue weaving strips through the upright stakes, shaping as the basket grows taller.



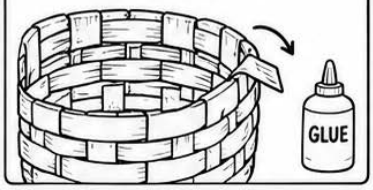
10 Use gentle pressure to adjust the stakes and maintain consistent row spacing. Checking your work from every angle. A well-shaped basket is balanced, sturdy, and reflects the care and intention of its maker.



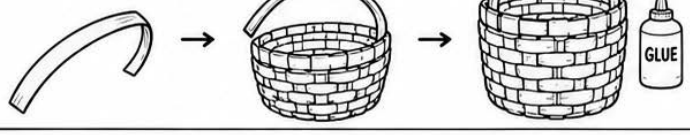
11 As you get close to the top of the basket, leave enough space for the rim.



12 Secure the rim by folding the stakes down and tucking them into the weave below. You can also use glue to hold them down.



13 You can add a handle by taking a longer strip and curving it across the top and weaving it down both sides, with glue to help hold it in place.



14 Finish the details by trimming loose fibers and tucking in exposed edges.



Slide 30: Reflection is an important part of Indigenous learning. Taking time to think about your experiences helps deepen your understanding and strengthens the lessons you carry forward. You have learned not only how to create a basket, but also how to honor the materials, respect the land, and appreciate the knowledge that has been shared across generations.

A well-cared-for basket is more than a handcrafted object—it is a keeper of memories, a reflection of patience and skill, and a reminder of our enduring relationship with the land. By caring for your basket, you also help preserve the teachings, values, and cultural traditions that have been woven into it. Whether this is your first basket or one of many, each one represents growth. Every weave, every challenge, and every success becomes part of your story.

Ask students to reflect on their process.

- How did you make your basket strong?
- What memories will it contain?
- What will you keep inside it that is special to you?
- How can we express gratitude to the artists for sharing their knowledge with us?

About Red Road Reclamation



Red Road Reclamation is an Indigenous-led organization dedicated to the reclamation, preservation, and sharing of traditional knowledge, cultural practices, and relationships with the land. Through land-based education, cultural workshops, youth mentorship, community gatherings, traditional arts, and environmental stewardship, we create opportunities for people to reconnect with Indigenous lifeways in respectful and meaningful ways.



Basketweaving is one expression of this work. It teaches patience, reciprocity, observation, gratitude, and respect for the natural world. Every basket carries the knowledge of those who gathered the materials, prepared them with care, and passed these teachings from one generation to the next. At Red Road Reclamation, the work is not simply about preserving traditions, it is about living them, sharing them responsibly, and ensuring they continue to thrive for future generations.

Red Road Reclamation thanks you for walking this journey with us. May your hands continue to create, your heart remain open to learning, and your path always be guided by respect for the land, your community, and all of Creation.

"Every basket begins with a single strand, but it is the many strands woven together that create strength. So it is with our families, our communities, and our future."

Wanonah Kosbab (member of Stockbridge-Munsee Band of Mohicans and direct descendant of the Oneida Nation)
Co-Director, Red Road Reclamation

Janiyakuha Webster (Stockbridge-Munsee Band of Mohicans, Oneida and Menominee Nations)
Indigenous Youth Advisor/Mentor, Red Road Reclamation

Additional Resources for Units 1 and 2

HISTORY

The Walking Purchase by Amy S. Hollander, Historical Resource Manager, Bucks County, PA

Our Land Our Stories A project at Rutgers that addresses the misrepresentation and ongoing erasure of the Ramapough Lenape Nation. Specifically, please see the online book and the History of Misrepresentation Video.

BOOKS

Harjo, Joy. *Remember*. Illustrated by Michaela Goade. Random House Studio, 2024.
This will allow students to hear, in various ways, how people maintain relationships to the land. You can find the author reading the book in Brightly Storytime Together with Joy Harjo.

Lindstrom, Carole. *My Powerful Hair*. New York: Abrams Books for Young Readers, 2023.

Oneida Nation. *Three Sisters Workbook*. Oneida Nation, n.d. https://exploreoneida.com/wp-content/uploads/2022/11/3-Sisters-Cut-Color-Book.pdf

Pearson-Little Thunder, Julie, Johnnie Diacon, and Jerry Bennett. "Chilocco Indian School: A Generational Story." *Chilocco History Project*. Oklahoma State University. https://chilocco.library.okstate.edu/items/show/3867.
This is a great free resource to explore the history of the second federal boarding school in the United States. This graphic novel explores the various perspectives of boarding school attenders. It is specific to Chilocco Indian Agricultural School. Each federal boarding school was unique and were run by the federal government or by churches supported by the federal funding.

Sorell, Traci. *Being Home*. New York: Kokila, 2024.

Sorell, Traci. *We Are Grateful: Otsaliheliga*. Watertown, MA: Charlesbridge, 2018.

VIDEOS

Choctaw Nation, (2018), Ishtaboli: "Little Brother of War, Ishtaboli: Little Brother of War"

MAM Video: Explanation of the Medicine Wheel

PBS Native America's "Stunning Fashion and Indigenous Design" with Jamie Okuma

PBS Origins: The Sacred Truth Behind America's National Parks

Vandever, Daniel W. We Weave. Grants, New Mexico: South of Sunrise Creative, 2024. We Weave - Traditional and Contemporary Skills are interwoven in this children's book. Read Aloud!

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We would love to hear from you! Please let us know about your experience using these lesson plans. Email us your feedback at tours@montclairartmuseum.org.

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