Is'aaptekay

Educator's Guide

Is’aaptekay Project

Welcome to the “Is’aaptekay” project, the Nez Perce word for a flat folded rawhide container, similar to a suitcase. This project is a partnership between Nez Perce National Historical Park and the Nez Perce Tribe. A Challenge Cost Share grant from the National Park Service funded the project.

The is’aaptekay, often referred to as a parfleche bag, is well designed for easier travel on horseback and was used extensively to protect items for travel and storage in the home.

These is’aaptekays are filled with examples, made by contemporary Nez Perce of items pertinent to the life and times of the Nimiipuu (Nez Perce) people at the point of contact with the Lewis and Clark Corps of Discovery.

Enclosed are a number of lessons and the background material that pertains to the items in the trunk.

Is’aaptekay Project

Items included in trunk:

Woman’s Side:

Doll with tanned buckskin dress, traditional style
Woven bag
Dice Game
Tule Mat
Foods: huckleberries, finger cakes, camas bulb
Sewing Kit: awl, sinew, cordage
Hemp twine sample
Is’aaptekay

Men’s Side:

Mineral paints, paint ‘disks’
Dried fish/meats
Atlatl
Sun visor
Flute
Obsidian points
Horn spoon
Otter skin bowcase
Tweezers
Is’aaptekay

Is'aaptakay Project

Description of items:

Women's side

Doll with tanned buckskin dress

Woven bag: the art of weaving was highly developed by the Nez Perce. The 'flat wallet', or carrying bag, was the most conspicuous and is still made today. The technique is a twined weaving with the ornament applied by the process of false embroidery. Also flexible cylindrical pack-baskets, watertight cooking baskets, cups and food bowls, hats, and winnowing baskets were made.

Dice game: a popular gambling game especially among women. For this game there were four pieces of bone, two of which were marked with circles and two with zigzag lines. The pieces marked with circles were called ha'hma, "men": and those marked with zigzags, a'ayat "women" – similar to games with "kings" and "queens". A blanket was spread, and two or more players took places at each side. Each player threw all four dice at the same time in turn. The number of points in the game was decided before the game started. Scoring: all four up or down, two points; one pair up and one down, one point. Sometimes the best throw of the four-counted one point if none of the other combinations was made.

Tule mat: Tules sometimes referred to as bulrushes, grow in wet areas similar to the type of environment for cattails. They are 6 to 8 feet tall and are harvested in the fall. A flat wooden tool trailing string is pushed through each tule about every 6 inches connecting many into a large mat. Then the ends are wrapped with string. See tule mat tipi photo "Container" lesson.

Foods: In ancient times the Nez Perce probably made use of around 100 different plants for food and medicine. Various berries and seeds were used extensively including huckleberries, serviceberries, blackberries, chokecherries and others. The liliaceous bulb, camas, was gathered in enormous quantities in the upland meadows. The great harvest came during June and July, after the plant had nearly finished blooming. Camas is very nutritious and can be eaten either raw or cooked. Kouse, a root, was also very abundant and an important food. Early explorers often referred to this as "biscuit root". This was the first vegetal food to be gathered in the spring along with various greens. Other roots used were wild carrot, wild onion, wapato, and many others. Salmon and other fish were also plentiful during certain periods of the year and deer, elk, and big-horned sheep were fairly abundant.

Sewing kit: this usually consisted of a bone or wood awl, to punch holes, and sinew or animal tendons used for sewing and perhaps some cordage all kept in a small bag.

Hemp twine: cordage or string was made from the bark of the dogbane plant. This plant was found in abundance along the rivers. The cordage was then made into fishing nets, bags, baskets, and to make mats.

Is'aaptakay: Painted rawhide (raw untanned dehaired hide of an animal, i.e. deer, elk, buffalo) containers closely associated with tribes from the Great Plains. Other tribes adapted its use and developed their own distinct styles of painting.

Men's side

Mineral and earth paints, paint disks: white, red, blue, and yellow earth paints were obtained from a variety of places. Green paint was made from a slime gathered from creek bottoms. The paint from this is the same as the Nez Perce generic name for green. The paints were mixed in water and applied with a brush made from green willow, or were boiled with a little glue, made from scraped and boiled hides and hooves, or fish scales, and dried in disks and lumps which were used as paint "disks".

Dried fish / meat: Fish were speared, hooked, netted or trapped, and supplied a considerable part of the food supply. Fresh salmon was broiled, baked, boiled or dried on scaffolds and smoked for winter use. Deer, elk, and buffalo meat was either boiled in baskets or roasted and was dried into "jerky" for winter use.

Atlatl: an ancient spear-throwing hunting tool. This tool was generally made of any durable hardwood found in the local area. It consisted of a stick or paddle shape and was about 24 inches in overall length. A handle on one end of the atlatl and a hook (spur) on the other end allowed the hunter to firmly connect the tool to the dart and hold both in a position for throwing. The atlatl and dart were used continuously for approximately 10,000 years, having developed independently all around the world, and were eventually replaced by the bow and arrow. Replacement of the atlatl and dart by the more efficient bow and arrow was gradual, probably occurring over many hundreds of years.

Sun visor: a sort of hat, or eyeshade, was made of a strip of hide from the neck of the buffalo where the hair was long and thick. This strip was about an inch wide and was bent to form a circlet. The hair stuck straight out and shaded the eyes**.** (See photos next page)

Flute: was made from elderberry wood. The hollow cylinders were from fifteen inches to two feet in length and about an inch in diameter. Six finger holes were bored in the middle portion of the instrument, and another hole was near the lower end. These flutes were used only at night; the young men serenaded the girls with them. They were not used in any of the dances.

Obsidian Points: obsidian was the most prized of all materials for chipped tools such as points for spears or arrows, knives, or scrapers. Many kinds of flint, jasper, and basalt were also used.

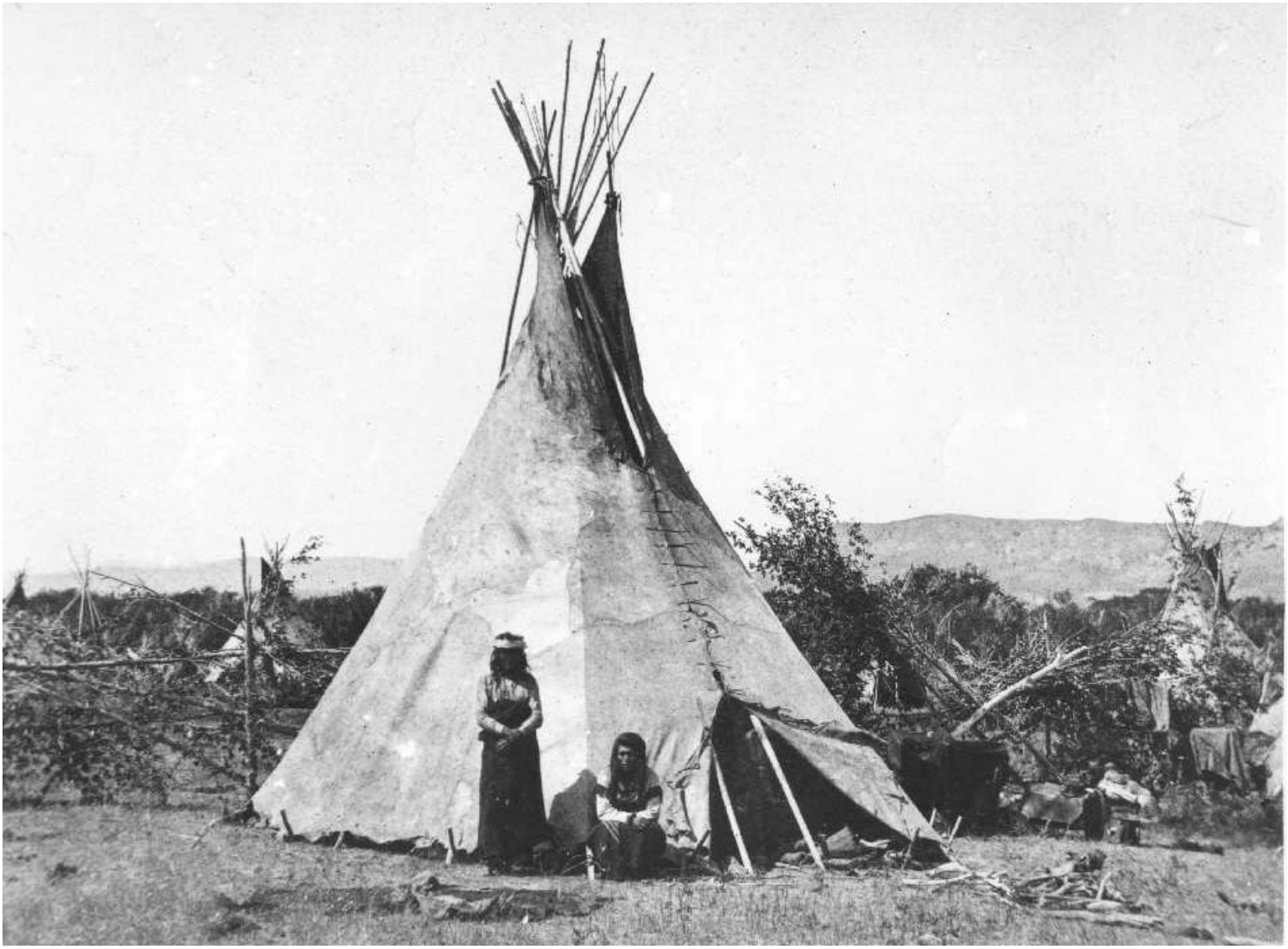
Horn spoon: buffalo and mountain sheep horn were commonplace. Many small implements were made of bone and horn from a variety of animals.

Otter skin bow case: in ancient times only the single quiver was made and used by the Nez Perce. This was about 3 feet long and made from the entire skin of an otter, coyote, or cougar.

Hair Tweezers: all of the beard and mustaches of the men were carefully pulled out with tweezers

Is'aaptakay: see 'women's side'

Nez Perce Woman with Visor



Looking Glass (on the left) with sun visor

Lesson Plan I – Making an is'aaptekay

Is'aaptekay Project

Objectives:

Students will be able to:

1. Name and describe the type of case that the Nez Perce used to carry and store items
2. Name three sources of traditional dyes
3. Design, paint, and complete an is'aaptekay

Materials:

19" X 28" cardstock paper cut into parfleche shape
Long Popsicle sticks, 6 per student, to draw designs
Charcoal sticks to draw outline of designs
Water-soluble paints
Paintbrushes
String to tie parfleche closed
Crepe paper, blue and red
Water
Paint aprons

Background:

People have always needed containers in which to carry and store their personal belongings. The Nez Perce used a container called a parfleche bag for that purpose. These 'suitcases' are made from the raw untanned hide of an animal, deer, elk, or buffalo. These are highly decorated with painted geometric shapes. Geometric designs are predominant on parfleches, perhaps due to weaving methods that always followed a "right-angle", lending themselves to geometric rather than curved designs.

The paints were made from natural dyes obtained from plants, minerals, and charcoal, such as red or yellow ochre rock, blue rock, fresh green tree moss, huckleberries, blackberries, or grass. Both dyes/paints were also made from trade blankets by boiling the material until the dye leached out. The different dyes would be 'tattooed', incised, into the hide by sharp, porous bone brushes. The bone is sharp enough to break the surface or epidermis of the hide and allow the dye/paint to absorb underneath similar to a tattoo on a person. Both men and women used paints for a variety of reasons. Women painted the parfleches and each would have a "craft kit" that contained tools, dyes, paints, and a bundle of straight sticks of various sizes used to draw designs on the rawhide.

Procedure:

Discuss with students what they use to carry items. As a group make a list of different contemporary containers, i.e. backpack, wallet, purse, grocery bags (paper, plastic), other.

Discuss the need through history to have carrying and storage containers. Ask students for examples of past containers compare and contrast with those they use.

Show the students photographs of parfleches. Discuss how these compare with containers they use.

Show the students examples of plants and minerals used to make paints. Describe the process of making these into paints and how the paint was applied.

Illustrate dye boiling out of a blanket by taking blue or red crepe paper and letting it soak overnight in a jar of water. This demonstrates how the dye comes out of the material and is eventually boiled down to paint.

Activity:

Each student is given a piece of charcoal, a bundle of six sticks of various lengths, and a piece of cardstock paper cut into the shape of the traditional parfleche. The sticks are used to make the straight lines of their geometric designs. Demonstrate this use to the students.

After the students have finished drawing their design they pick 4 or 5 colors of their choice and paint in the design.

When the paint is dry enough, the bag is folded along the lines and tied shut with a 6-inch piece of twine.

Lesson Plan II – Containers

Is'aaptekay Project

Objectives:

Students will be able to:

1. Name and Describe 3 types of traditional Nez Perce containers.
2. Name and describe 2 social 'containers' they belong to.
3. Name and describe 2 physical 'containers' structures they use.
4. Understand that containers can be seen as a method to look at the organization of people and places as well as holding objects.

Materials:

Photographs of different Nez Perce containers: baskets; parfleche bags; saddle bags; purse; pipe bags; cradleboard, quivers, etc.
Photographs of traditional Nez Perce homes and other types of social groupings.

Background:

Containers are used to help organize and transport objects in our lives. They can vary in size and materials depending on what they need to hold and what materials are available. The process of organizing by using containers for foods, objects, etc. can be extended to include organizing people in different types of social groups i.e. families, clubs, etc., and physical structures i.e. desks, houses, etc.

Household and family groups formed the basis of the Nez Perce social organization. Families lived and worked together and formed social alliances as a unit. Nez Perce women held responsibility for the general care of the home, children, and preparing the foods. Nez Perce men supplied the household's meat in the form of game animals, and a variety of fish. They were responsible for the physical welfare of their family and their band. Various members of the family shared the task of raising and educating the children.

Many families joined together in villages and several villages composed a band. Each village had a chief and a village council that met to help the chief administer justice. A tribal council met to discuss intervillage matters. There were also intertribal councils (equivalent of foreign relations (i.e., between the Nez Perce, Cayuse, Walla Walla, Yakima, and other nations).

Procedure:

Discuss with the students what a container is and what it does; then ask students to describe.

Make a list of different types of containers.

Show the class different photographs of Nez Perce containers. Discuss.

Looking at groups as ‘containing’ people, describe and make a list of several of these that the students or their families belong to.

Show the class different photographs of Nez Perce social groups as containers.

Discuss/list what social “container” groups the students belong to then discuss/list the purpose of these various groups.

Activity:

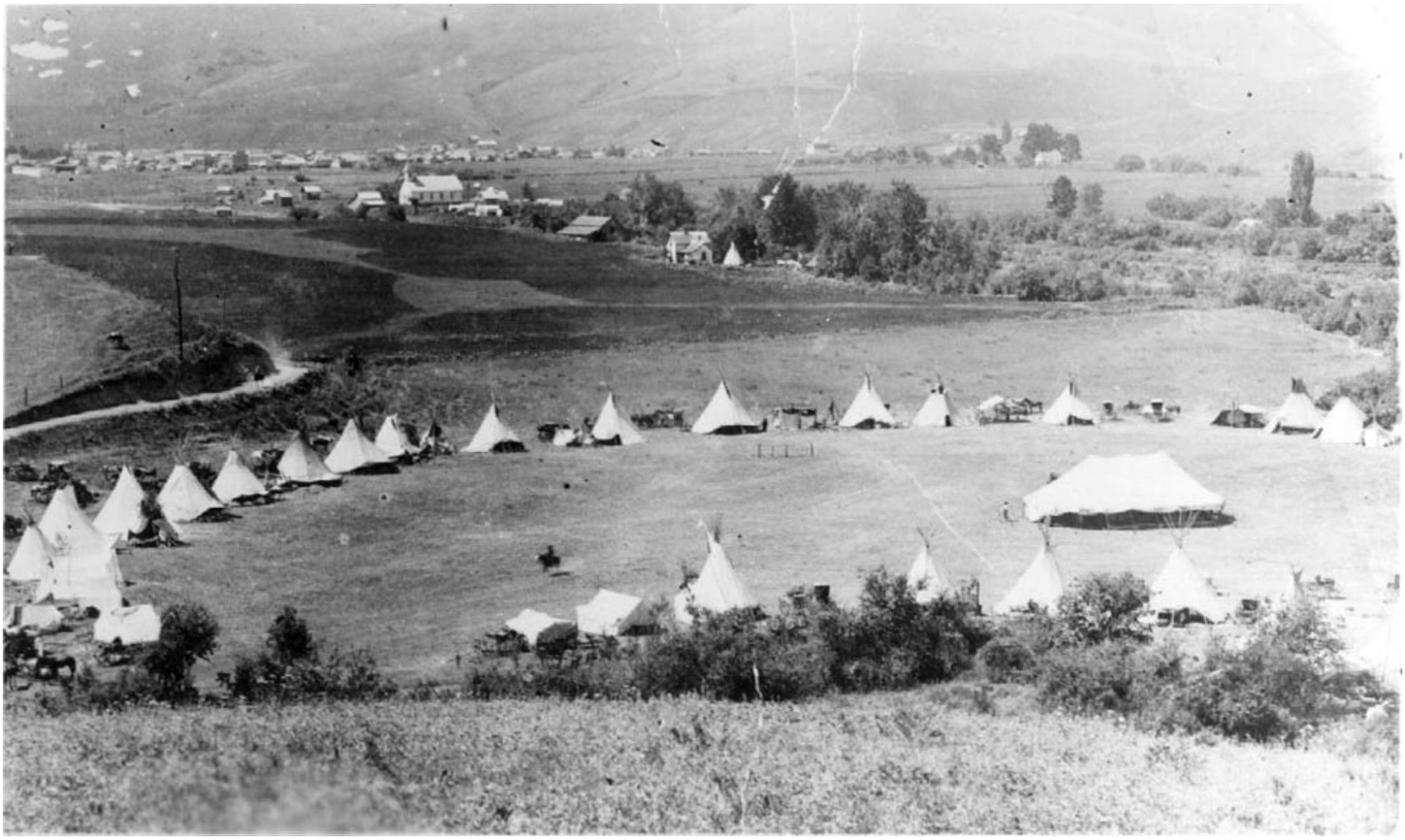
Divided into groups, students will research different culture’s bags/containers used in the past and the different materials used to make them. Then draw and as a group present an oral report.

Working in small groups, use the list of social containers and construct a Vin Diagram of these.

Write a poem or draw a picture of a group that they belong to.

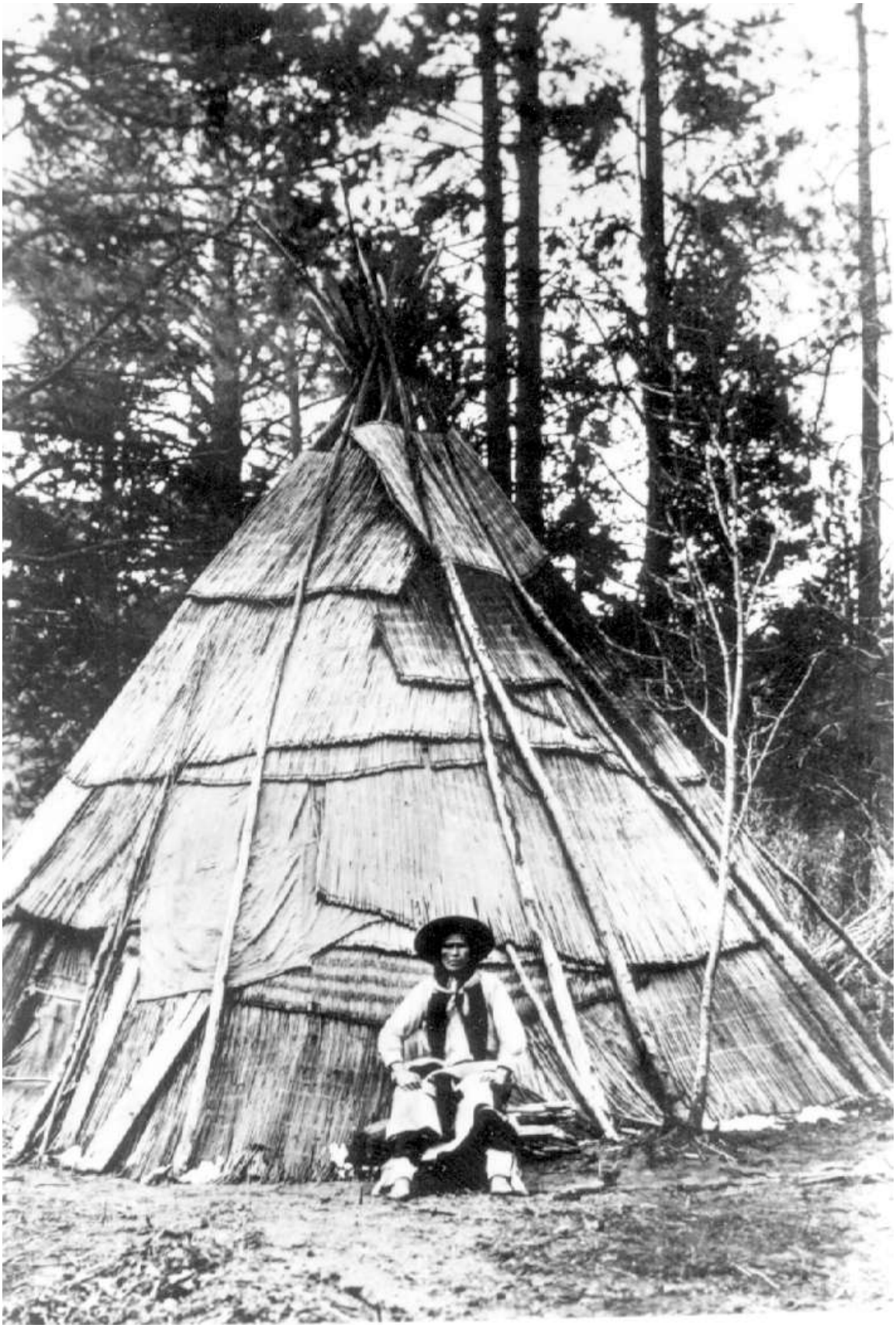
Nez Perce Woman, Horn Cup and Woven Bag on Saddle

Nez Perce children with belt bag and handbag



Nez Perce Encampment

Nez Perce Longhouse



Tule Mat Tipi

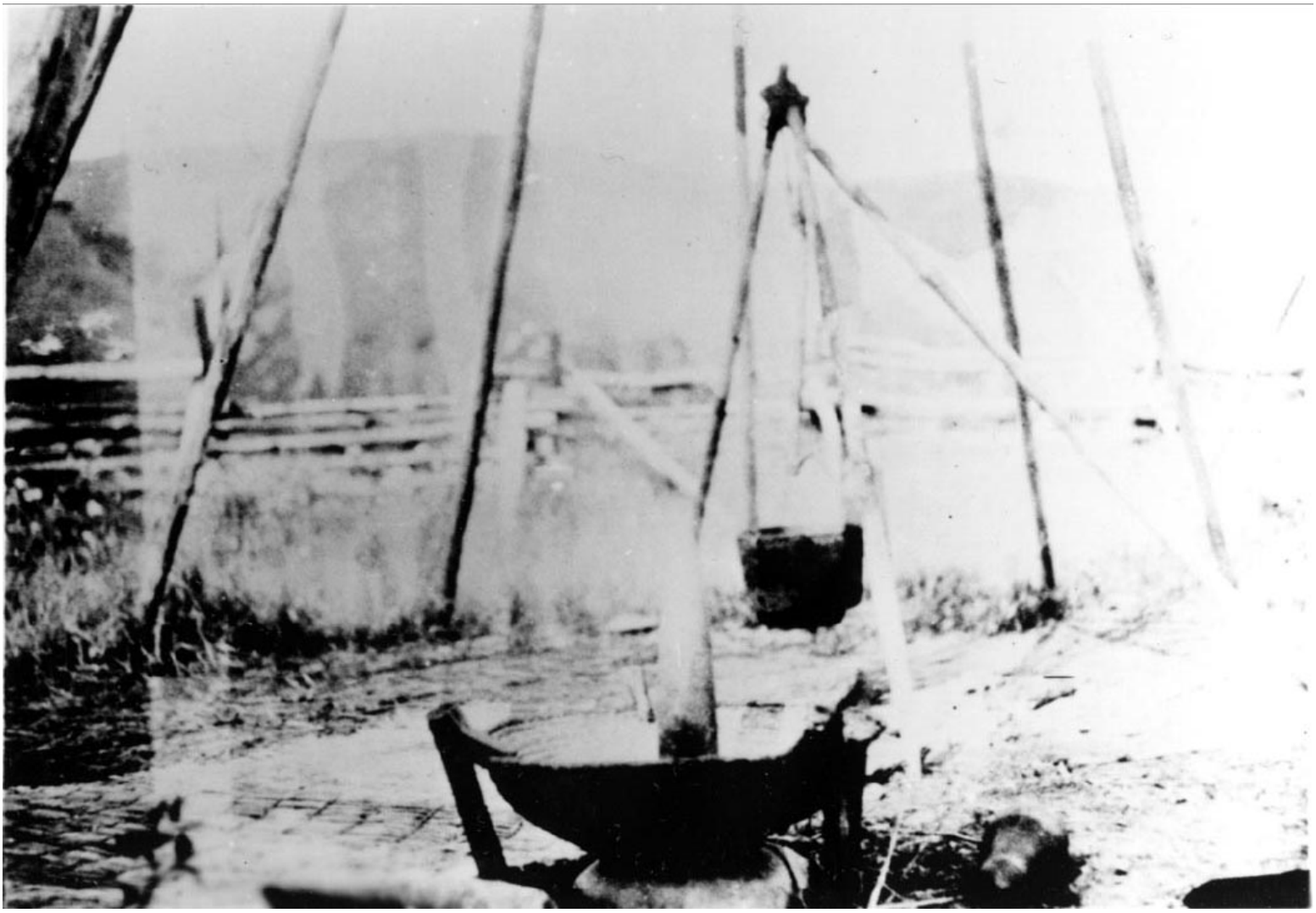
Nez Perce Woman with Rawhide cylindrical Container and Woven Bag

Nez Perce Sweatlodge

Nez Perce Girls with Handbags

Nez Perce Men with Pipe bag

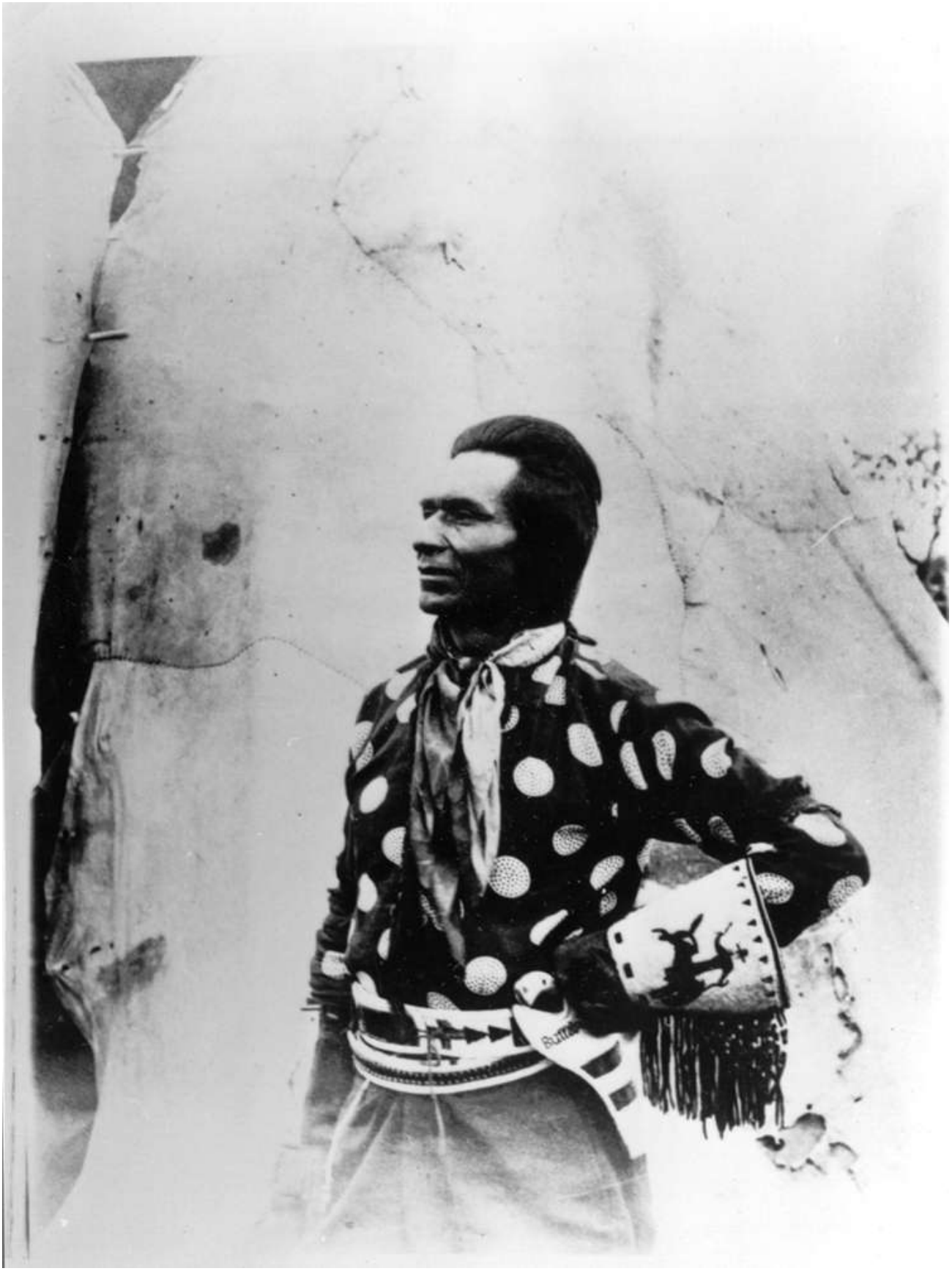
Nez Perce Women Riding in a Parade Circle – First Two Wearing Woven Hats



Nez Perce Hopper Basket with Grinding Stone Base and Trade Kettle

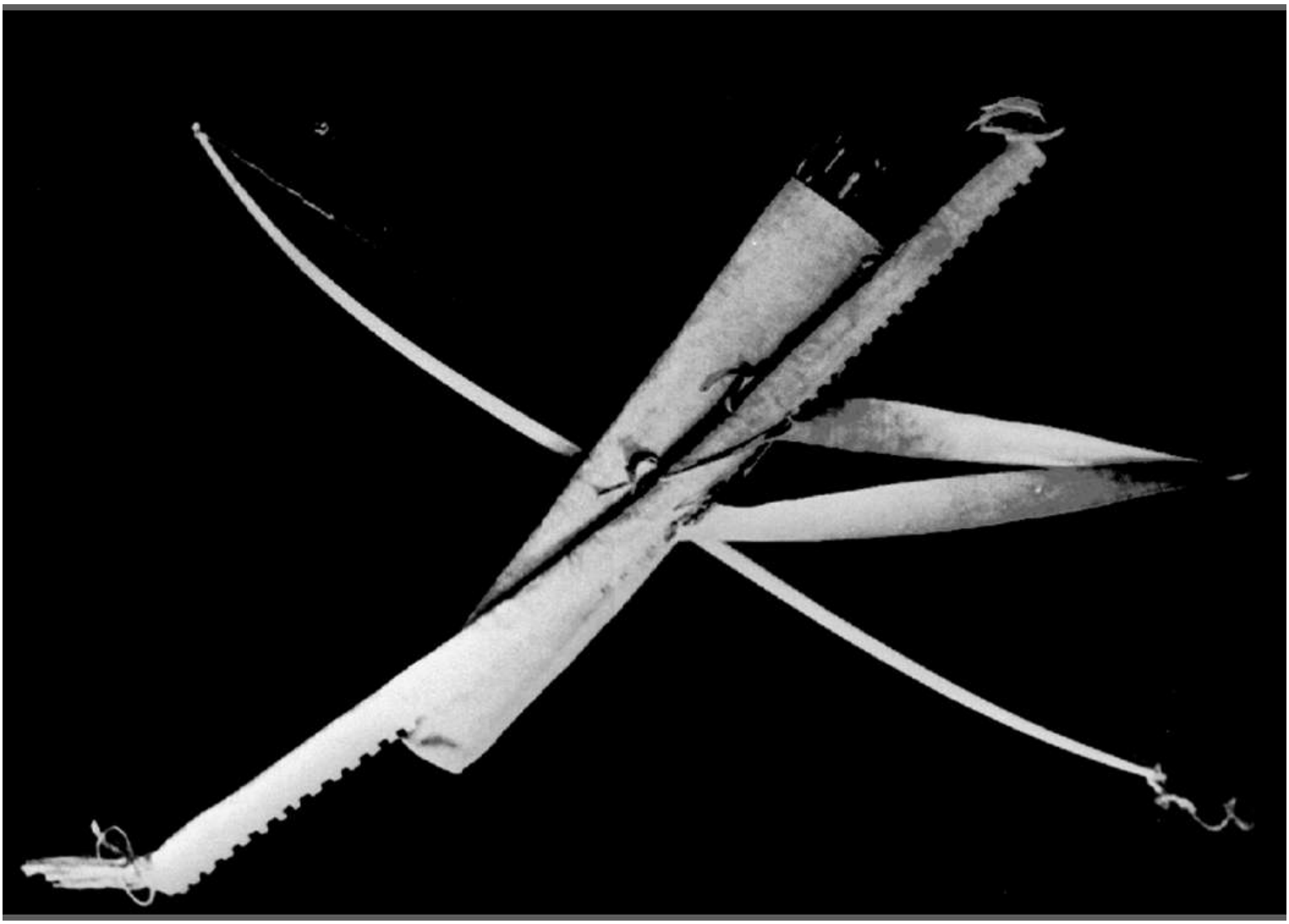
Nez Perce Family Group

Nez Perce Drum Group



Nez Perce Man with Holster and Glove

Nez Perce Woman with Cradle Board



Scabbard for Bow and Arrows

Lesson Plan III - Cordage

Is'aaptakay Project

Objective:

Students will be able to:

1. Experience a technique and skill that prehistoric peoples needed for everyday life.
2. Compute the amount of time and materials that might have been required to make cordage in prehistoric times.
3. List and describe three natural materials that were used to make cordage.

Materials:

2-ply twine
Bundles of raffia, found in craft stores
Bark: sage, juniper, dogbane, yucca leaves, or milkweed stalks
"The Paiutes Tie Their World Together" sheet
"Experimental Archeology" sheet
Photos of cordage

Background:

Archeologists cannot ask prehistoric peoples how they made their tools nor can they observe the manufacture and use of artifacts. Thus they must find other means to learn about past technological systems. Experimental replication of artifacts, structures, and wear patterns is one method. Experiments provide possible interpretations and a basis for further study but do not directly prove how artifacts were used or made. Experimental archeologists replicate artifacts using techniques that may have been used by ancient peoples. These studies help them to better understand the processes that produced the artifacts and structures found in archeological sites. Replication studies include the reproduction of stone tools, basketry, ceramics, and cordage. By making these artifacts using prehistoric techniques, archeologists can address numerous questions about how people lived in the past. Examples include: How long would it take to make a projectile point? Are some raw materials better for stone tool manufacture than others? What kind of clay is the best for ceramic vessels and where can it be found? How long would it take to make a small snare?

Experimental archeologists also study how artifacts were used in the past. They do this by using them in ways that produce wear or damage patterns similar to those observed on artifacts. For example, archeologists have used stone tools to butcher zoo elephants that have died in order to learn how Paleo-Indians may have butchered mammoths. They examine the wear patterns resulting on stone tools as well as the cut marks on the bones of the butchered animal. The results of their

studies are used to make inferences about how prehistoric peoples may have performed similar tasks.

In this lesson students will make cordage. Cordage artifacts are commonly found in dry cave sites throughout the western United States and vary in size from tiny fragments to a net measuring 140 feet by 4 feet found at Hogup Cave in northwestern Utah. Cordage was made prehistorically from a variety of materials including the bast or long inner fibers of milkweed and dogbane, yucca leaf fibers, and juniper and sagebrush bark. Human hair and animal sinew were also used. Finished cordage varied in size from 1 millimeter to several millimeters in diameter. Relative size may have been determined by the fibers selected and the intended purpose of the finished object. Experimental archeologists produce cordage to learn how it was made, the characteristics of the finished pieces, and how much time was required to make these important artifacts.

Procedure:

Distribute a piece of 2-ply twine about 12" long to each student. Ask them to determine how the twine was made. The techniques that were used to make many prehistoric artifacts are unknown today. Thus, archeologists are confronted with problems similar to what the students just experienced with the twine. To better understand how the artifacts were made and used archeologists must sometimes learn prehistoric manufacturing techniques, occasionally by trial and error. This is called experimental archeology.

Read and discuss with the students "The Paiutes Tie Their World Together", see appendix. Briefly discuss the importance of natural resources to Native Americans and the importance of using what was found in and around their homeland.

Share the background information.

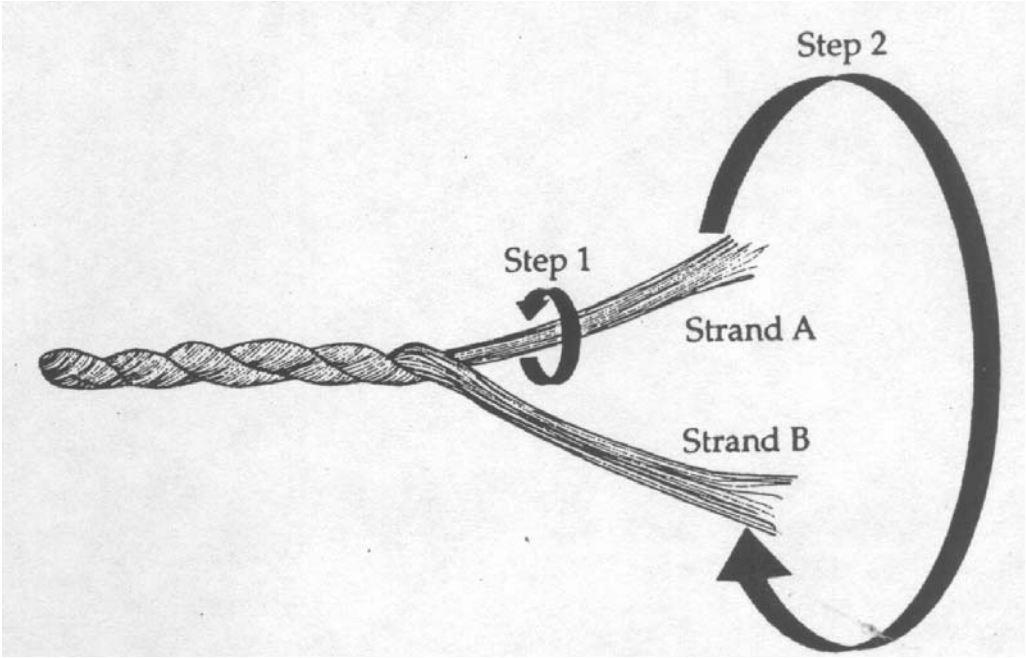
Activity:

If possible show students natural fibers used for cordage: year old dead stalks of milkweed (carefully break open stalks and strip the fiber away); bark from dogbane, sage, or juniper, and yucca leaves.

Demonstrate how to make cordage with the raffia following the steps below. Divide the class into groups of 3 or 4 students. Give each student 2, 15-inch pieces of raffia. Assist each group; also have students help each other.

Tie one end of Strand A and one end of Strand B together. Hold both strands side-by-side, in your left hand between your forefinger and thumb (if right-handed, vice-versa if left-handed). Pick up Strand A between your right forefinger and thumb, and twirl the strand away from your body (clockwise), Step 1 on figure.

Figure:



Take the twisted Strand A and bring it toward your body, over and then under Strand B, Step 2 on figure.

Hold Strands A and B between your left forefinger and thumb about where you crossed A over B. Repeat the twirling and crossing sequence: pick up Strand B, twirl it away from your body, and cross it over and under Strand A.

Continue these steps. The twirling in one direction and crossing in another direction forms an interlocking pattern like that of machine-made rope. If the cordage looks all twisted in the same direction, then the locking twist is not taking place, and usually the strands are being twirled in the wrong direction.

Distribute copies of the “Experimental Archeology” activity sheet to each student or team. As a class, work through the first problem answer questions as needed. Students complete the remaining problems working individually or in teams.

Experimental Archeological Student Work Sheet

1. If it takes 10 minutes to make 25 centimeters of cordage, how long would it take to make 10 meters of cordage? 100 meters?

2. If you increased your speed from 10 minutes per 25 centimeters to 7 minutes per 25 centimeters, how long would it take to make 10 meters of cordage? 100 meters?

3. If it takes one milkweed stalk to make 2 meters of cordage, how many stalks would it take to make 50 meters?

4. It takes approximately 2 meters of cordage to make a snare to catch a small animal. How long would it take to make the cordage for the snare if you can make 25 centimeters in 10 minutes?

5. A cordage net measuring 42 meters by 120 centimeters was found at an archeological site. How long do you think it took to make the net? How would you find out? (Outline the process).

Experimental Archeology Activity Sheet Answers - Instructors answer sheet

1. To answer the questions follow this general process for 10 meters of cordage
    a. Convert to centimeters 100cm X 10m = 1,000cm
    b. Set up the ratio 10/25 = X/1,000
    c. Solve for X, 25X = 10,000 - 10,000 divided by 25 = 400 minutes
    d. Convert to Hours and minutes 400 divided by 60 = 6.6 hours or 6 hours 40 minutes

1. For 100 meters of cordage
    100cm X 100m = 10,000cm
    10/25 = X/10,000
    25X = 100,000
    100,000 divided by 25 = 4,000 minutes

2. For 10m of cordage
    100cmX 10m = 1,000cm
    7/25 = X/1,000
    25X = 7,000
    7,000 divided by 25 = 280 minutes
    280 divided by 60 = 4.6 hours or 4 hours 40 minutes

3. For 100m of cordage
    100cm X 100m = 10,000cm
    7/25 = X/10,000
    25X = 70,000
    70,000 divided by 25 = 2,800 minutes
    2,800 divided by 60 = 46.6 hours or 46 hours 40 minutes

4. Conversion not necessary
    1 / 2 = X/ 50
    2X = 50
    50 divided by 2 = 25 stalks

5. 100cm X 2m = 200cm
    10/25 = X/200
    25X = 2,000
    2,000 divided by 25 = 80 minutes
    80 divided by 60 = 1.3 hours or 1 hour 20 minutes

6. First compute the number of square meters in the net.
    100cm X 42m = 4,200cm
    4,200 X 120 = 504,000 sq. cm
    504,000 divided by 10,000 – 50.4 sq. m.

Measure the approximate length of cordage in each square meter of the net. Multiply that amount by 50.4 the number of square meters in the net. If there are 3 meters of cordage in each square meter then there are 3 x 50.4 = 151.2 meters of cordage in the entire net. Figuring 10 meters per 25 centimeters of cordage, compute the amount of time required.

100cm X 151.2m = 15,120cm
10/25 = X/15,120
25X = 151,200
51,200 divided by 6048 minutes
6048 divided by 60 = 100.8 hours

The Paiutes Tie Their World Together

Modern-day Paiutes are the descendants of people who lived in the Great Basin of the western U.S. for the past one thousand years. The Paiutes were very skilled and well adapted to living in this region. They used tools made only from natural materials: bone, antler, sinew and hide from animals, plant fibers, clay, and stone. They were a hunting and gathering people who knew a lot about the Great Basin's varied environments, seasons, and resources. In the fall, Paiute people gathered pine nuts in the pinyon forests of the Basin's many mountain ranges. Springs and marshes provided fish, waterfowl, game, plant food, and building materials.

The Paiutes and their ancestors had to know where to find the things that they needed and at what time of year they were available. Stone that can be made into tools is found only in certain places. Large flocks of geese and ducks may live in the marshes for only a few weeks in the spring and fall. Many native plants that have tap roots (like carrots) are tasty and nutritious, but some are poisonous and it is difficult to tell the difference if one is not familiar with the plants. Specific knowledge of the environment was often a matter of life and death.

The Paiutes needed many tools to live in the Great Basin, but cordage was an especially important part of their lives. "Lacking nails, bolts, and screws the Paiutes tied their world together. They tied their wood and willows in bundles to carry them into camp; they tied small game onto their waistbands; they tied tules to make boats, and cattails to make houses; they tied babies in baskets, and arrowheads to shafts. They used cords in place of buttons and safely pins, to make traps, to catch fish and hang them to dry. In addition to the tough rope of cattails and sagebrush bark, they made strong string of sinew and human hair. They also used supple young willow withes for tying. But, the finest cordage of all was made of Indian hemp, or dogbane" (Wheat, 1967, p. 55). The Paiutes used many different kinds of fibers and each was suited to a specific purpose because of its special properties. They needed to know where and when to find each type of fiber, how, to prepare the fibers, and how to make useful objects from them.

Reference: Wheat, Margaret M. Survival Arts of the Primitive Paiute. Reno, NV: University of Nevada Press, 1967.

> The Northern Paiutes, whose range extended into south and eastern Oregon, often crossed the Snake River to fish for salmon in the Boise and Weiser Rivers. Relationships with the Shoshone were cordial, and there was a great deal of intermarriage between the two groups. Many Northern Paiute located winter caps along the Boise and Weiser Rivers (Murphy and Murphy 1960:318). Northern Paiutes of Oregon and western Idaho who obtained horses often joined and lived in alliance with the buffalo-hunting Shoshone of Idaho and Wyoming; they were called Bannocks (Stewart 1970:220)

Cordage Made from Dogbane (Indian Hemp)

Fishing Net Made from Dogbane (Indian Hemp) Cordage

Cordage Made from Dogbane (Indian Hemp)

Lesson Plan IV – Dice Game or Traditional Games

Is'aaptakay Project

Objective:

Students will be able to:

1. Name and describe two traditional games played by the Nez Perce.
2. Compare and contrast games students play with the Nez Perce games.

Materials:

Dice from the trunk
Pictures and description of people playing "hand game"
String for string games
Video "Hand Game"

Background:

The Nez Perce enjoyed a number of games and amusements during their leisure time. Adults enjoyed archery, hoop-and-pole, hand game, horse-racing and sham battles that provided much excitement.

The hand game (lopmix) was the most popular gambling game. The players were seated in two rows, facing each other, with a fire between them when the game was played at night. A log was placed before each row, and each player had a stick with which he kept time to a song by stricking the log. There were usually two sets of pieces, each set consisting of two cylindrical sections of the legbone of a deer, one being plain and the other having a black ring of deerskin around the center. Each side was provided with ten counting sticks. As a prelude the leader on one side manipulated the bone pieces- now hiding them beneath his blanket, now passing them from one hand to the other, the other men on that side beating the log and singing a mocking song. Then the leader passed out the two sets of bones to two of his fellow players. These further manipulated the pieces and then held out their closed hands for the leader on the other side to guess which hands held the plain bones. The side that was guessing silently watched the dealers. When both sets of bones had been properly guessed the deal changed sides. Losses were paid out of the ten original counters until these were exhausted.

Another game consisted in rolling a hoop along a prepared piece of ground and throwing a shaft so that they would stop where the ring did. There were variations and sometimes the shaft was thrown through the hoop.

A game of ball with bats having curved ends like hockey sticks was very popular. It was played on a large piece of level ground. Goals were formed with two heaps of stones

about fifteen feet apart. The ball was stuffed with deer hair. Men played on one side and women on the other.

Horse racing was very popular. Sport on horseback often took the form of sham battles. Sometimes a famous battle with another tribe would be reenacted with a great deal of realism.

Children had many games. Tops were spun by the children either with the hands or with a string. The common form of top was a disk of bark through the middle of which was inserted a peg pointed at the lower end and extending about four inches above the disk. Cat's cradle and other string games were also common. These were made by the old people to amuse the children and with each figure went a story.

Procedure:

Review the background material with the students.

Have the students list the games they like to play and compare these to games Nez Perce children enjoyed in the past.

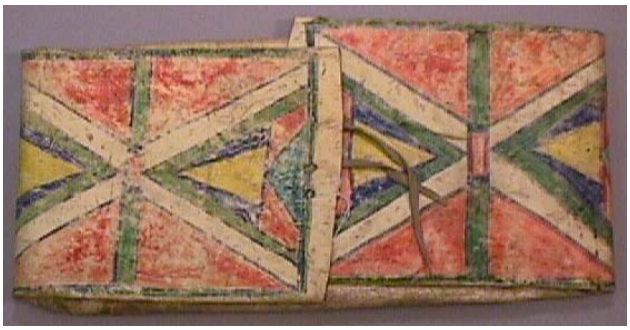
Show the video "Hand Game" to the students.

Activity:

Play the dice game, see description of contents. How does it compare with games today? Working in groups have the students create their own version of the game and teach it to a different group of students.

After watching the video "Hand Game" create their own game

Have the students write a story, fiction or non-fiction, about someone playing a game. Read this to the class.



Lesson Plan V – Painting [face and body]

Is'aaptakay Project

Objectives: Students will be able to:

1. Compare and contrast the use of make-up by different cultures.
2. Describe the use of face and body painting by the Nez Perce.

Materials:

Mineral paint disks
Magazines

Background:

Archeologists have found the earliest evidence of cosmetics (make-up) being used in Egypt dating back to the 4th millenium B.C. They found ancient artifacts of eye make-up and objects used for the application of scented salve or ointment.

Many different cultures have used dye for hair, nails, and skin.

For the Nez Perce the painting of the face was a common practice of both the men and the women. In general it had no particular significance. At certain times the face and body paintings had connection with the animal which was the guardian spirit of the man or woman. Red paint was also used on the eyelids and cheeks to prevent snowblindness. Red and orange were the favorite colors. The forehead was painted brilliantly and in solid masses. The scalp exposed by parting of the hair, was painted red. Often the hair itself was painted red on the crown of the head, particularly in the case of women. Sometimes the colors were applied in lines and dots, but there were apparently no symbolic designs.

Procedure:

Review background material.

As a class make a list of any cosmetics the students/teacher/family currently use.

Activities:

In groups or individually have students research a variety of cultures on their use of make-up or cosmetics and how it relates to their culture. Or research the cosmetic industry. Present the information to the class.

Students will research the use of make-up by different age groups and compare it through a graph.

Students will make a collage of photos from magazines showing different make-up and hairstyles.

The students will conduct a survey of the variety and type of cosmetics used by the students and teachers and make graph by type and manufactuer.

Is'aaptakay Project

Objectives: Students will learn to:

1. Identify the importance of the horse in Nez Perce culture
2. Understand the importance of hunting buffalo
3. Name, describe, and define different types of symbols used for hunting
4. Draw the symbols they learn on a horse picture

Materials:

Symbols
Colored crayons or pencils
Picture of an Appaloosa horse
Maps see Nez Perce NHP web site www.nps.gov/nepe

Background:

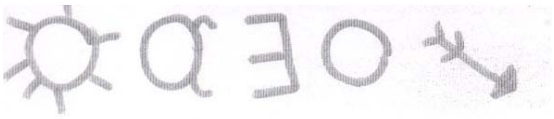
The Nez Perce have lived in the Inland Northwest area for thousands of years. As hunter-gatherers, they traveled with the seasons collecting food and storing it in large underground holes, or *caches.* Though they used dogs to carry food and tools, the Nez Perce could travel with only small amounts of supplies so as not to make the dogs, or themselves, too tired. On average they traveled 200-400 miles in a single season. In the spring the Nez Perce traveled up to the plateau and mountain regions gathering roots and berries and hunting buffalo, deer, and elk. They then returned to their winter homes along the rivers and creeks in the late fall. When the horse was introduced to the Nez Perce sometime between 1680-1720, life changed dramatically. Not only were they able to cover a larger area (now 600-800 miles per season) and remain at food sites longer, the Nez Perce could pack larger supplies of food back to their tribe.

Buffalo were always an important source of food for the Nez Perce and before the white man small herds of the enormous animal lived on the prairie environments found in eastern Washington and western Idaho. Before the horse, however, buffalo were very hard to hunt on foot, and provided so much meat that it was necessary to clean the animal prior to taking it to camp. Many men would be needed for such an undertaking.

The horse made hunting much easier. Only the men hunted, and they could ride alongside of the buffalo, making it easier to shoot. Large hunting parties began traveling over the mountains to join other tribes on a plains hunt. Often, men would remain on the plains for 6 months to 3 years. Before the hunters left, the women would get together and paint the horses. If a man were married his wife would paint his horse. If he were unmarried, his mother would perform the task. This was seen as a great honor and the women would meditate on each symbol. Although it is not known exactly what kinds of symbols were specific to the Nez Perce, these are some of the symbols that may have been used. (Show symbols to students.)

Symbols:

- Arrow of Swiftness: Painted on the horse's upper legs (between the knee and elbow) to give the horse speed. Always placed pointing up.
- Circle of Vision: Painted around the horse's eye(s) to give him keen sight and let him be the first to see the distant buffalo.
- Sacred Buffalo: Showed the Great Spirit that the brave was thankful for his past kills.
- Fence Symbol: Placed on the horse's jaw to help keep in the good luck.
- Sun of Happiness: Used to ensure blue skies.



The most important of the symbols was a personal symbol or 'secret prayer'. This symbol would be shown to each woman in a vision and would describe its meaning and shape, and where the symbol was to be placed on the horse. She would not share its meaning with anyone until the men returned home successfully.

- Personal Symbol: As mentioned above, placed on the horse's hindquarters.

As they traveled, Nez Perce hunters came into contact with new tribes and trade goods. Beads replaced porcupine quills in decorative dress; buffalo hide replaced tule mats for tipi's; metal goods replaced wood, bone, and hair; and horse regalia became very elaborate. All of these things the Nez Perce traded for with items of their own, including horses.

Procedure:

Discuss why the horse was an important addition to the Nez Perce. Did life become easier? Why or why not? How did the horse affect trade, and what new items were introduced to replace old ones?

Discuss hunting. How did the horse make hunting easier for the Nez Perce? Show students each symbol; explain its meaning and where it would have been placed on the horse (if available)

Discuss why symbols were important/ who painted them?

Activity:

Each student is given a picture of an Appaloosa horse. To the bottom left is a box containing the symbols just discussed and room after each to write the name and meaning

Remind the students to draw their own 'secret prayer' symbol on the horse and add it to the box. When finished, discuss each student's personal symbol.

Lesson Plan VII – Seasonal Cycle/Memory String

Is'aaptakay Project

Objectives:

Students will be able to:

1. Name and describe two major activities associated with each season.
2. Contrast activities in their life during a particular season, with those of the traditional Nez Perce.
3. Name three ways people currently remember events.
4. Describe the "memory string" and how it was used traditionally to record memories.

Materials:

Handout on "Seasonal Cycle" – use as an overhead
String (waxed is easiest to put through the beads) cut into 18 inch pieces, one for each student
Medium sized glass beads

Background:

The Nez Perce people have lived in this area for a very long time. Traditionally they viewed time in a circle and not a straight line or on a watch. In the past they moved with the seasons, from the deep river valleys in the winter to the mountains in the summer and fall returning to the valleys again for the winter. By moving with the seasons they were able to obtain all of the necessary items for food, clothing, medicine, tools, and building materials. They would leave their winter homes when the early plants and the spring chinook run were finished. As the snow left the high country other plant foods became available and they could hunt deer, elk, and mountain sheep.

People have always wanted to keep memories. Woman sometimes made "memory strings" to remember events, people or places in their lives. These were personal similar to a diary or other personal memory devise.

Prodedure:

Use the "seasonal cycle" overhead and discuss with the students the major activities during each season. Compare these to activities in the students lives.

Have the students list ways that they remember things in their lives or how their family remembers events, people, trips, etc.

Activities:

Students will make a "seasonal cycle" of their life activities, clubs, school, etc. They can do this with pictures (drawings or cutouts from magazines), phrases, in poems, or story form. Encourage them not to make it in a "time line" format.

Distribute to each student an 18" piece of string. Give each six beads (if you're using beads). Show them your "memory string" and give some ideas of what they can include. Start everyone together. Remind them that each bead becomes a memory when they put it on the string. If you are using beads thread the string through the bead so that it is only about 3 inches from one end, tie a double-knot. As you add each bead tie it about 2 inches from the last one and use a half-knot to hold it in place. Knots can be used for each memory instead of beads.

After the students have added all of their beads or knots ask them to share their memories.

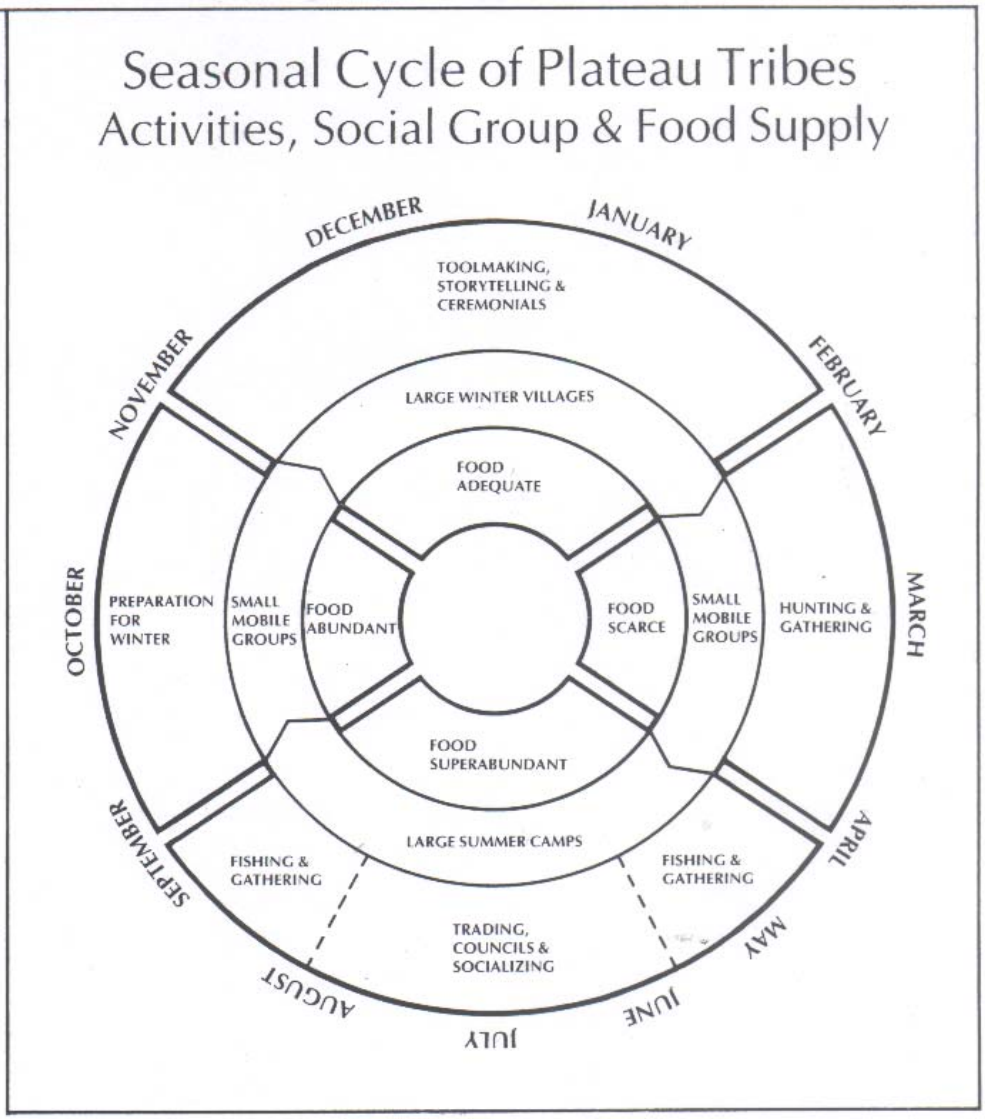


CHART: SEASONAL CYCLE OF PLATEAU TRIBES

The times on this chart are approximate. In any given year at any given locale, transition times depended on when the seasons actually changed; when plants matured, when fish ran, when cold weather arrived, et cetera.

Recommended Reading

Weatherford, Native roots-How the Indians enriched America

Weatherford, Indian Givers

Berkhofer, Robert F. Jr. The White Man's Indian, 1979, Vintage

Barsh, Lawrence Russel, Peace and Friendship Understanding Indian Treaties as Law, University of Washington, available through Washington state education curriculum office

Deloria, Vine Custer Died for Our Sins

Colson, Dennis Idaho Constitution the Tie That Binds, University of Idaho Press

Heath, Shirley Bryce Way With Words,

Baylor, Byrd Another Way To Listen,

Freire, Paulo,Pedagogy of the Oppressed, 1990, Continuum, New York

Freire, Paulo, Shor, Ira, Pedagogy for Liberation, 1987, Bergin & Garvey

Josephy, Alvin The Nez Perce and the Opening of the Northwest,

McWhorter, Hear Me My Chiefs,

Gay, Jane With the Nez Perce,

Matheson, In The Spirit of Crazy Horse,

Nelson, Richard Make Prayers to Raven, (he's worked with the Inuit, has other good books)

Nelson, Richard The Gift, an article in On Nature

Gill, Sam Native American Religions, U of Arizona Press

Gill, Sam Native American Traditions, U of Arizona Press

Curtis, a documentary on Curtis with Donald Sutherland, good

Dorfman, Ariel, The Empire's Old Clothes, 1983, New York, Pantheon
Rethinking Columbus, A Special Issue of Rethinking Schools, 1001 E. Keefe Ave., Milwaukee, WI 53212

Hirschfelder, Arlene B., American Indian Stereotypes I the World of Children: A Reader and Bibliography, The Scarecrow Press, Inc. Metuchen, N.J., & London 1982

Caduto, Michael J. and Joseph Bruchac, series: Keepers of the Night; Earth; and others, Native American Stories and accompanying activities

Smith, Cynthia Leitich, Jingle Dancer, Marrow Junior Books

Schniedewind, Nancy and Davidson, Ellen. Open Minds To Equality: A Sourcebook of Learning Activities To Promote Race, Sex, Class and Age Equity**.** Prentice Hall, 1983

Derman-Sparks, Louise, Anti-Bias Curriculum, Tools For Empowering Young Children. National Association for the Education of Young Children, 1834Conn. Ave., N.W. Wash., DC 20009, 1989

Native American Authors:

Scott Momaday
James Welch
Craig Lesley
Louise Erdrich
Michael Dorris

Children's Books

Shearer, Tony, The Praying Flute, Naturegraph Publishers, Inc.

Osinski, Alice, A New True Book, The Nez Perce, Children's Press, Chicago

Behrens, June, Powwow, Children's Press, Chicago

Strauss, Susan, Tales from Native America, Coyote Stories For Children, Silvio Mattacchione

Thomasma, Kay, Soun Tetoken, Nez Perce Boy, Grandview Publishing, Co.

Lopez, Barry, Crow and Weasel, North Point Press

Cobblestone, the History Magazine For Young People, Joseph, A Chief of the Nez Perce

Ortiz, Simon, The People Shall Continue, Children's Book Press

Liestman, Vicki, Columbus Day

Horse Capture, George, Pow Wow, Buffalo Bill Historical Center, 1989

books by Byrd Baylor

books by Paul Goble

See: Rethinking Columbus, a special issue of Rethinking Schools, 1001 Keefe Ave., Milwaukee, WI 53212, for other titles

Meet Kaya: An American Girl, a series of stories about the life of a Nez Perce girl in the 1760s, The American Girls Collection

Web Sites:

Nez Perce National Historical Park – http://www.nps.gov/nepe
Nez Perce NHP teacher guide – http://www.nps.gov/nepe/forteachers/

Nez Perce Tribe – http://www.nezperce.org
Teaching with Historic Places, Lewis and Clark–
www.cr.nps.gov/nr/twhp/wwwlps/lessons/108lewisclark/108lewisclark.htm

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