

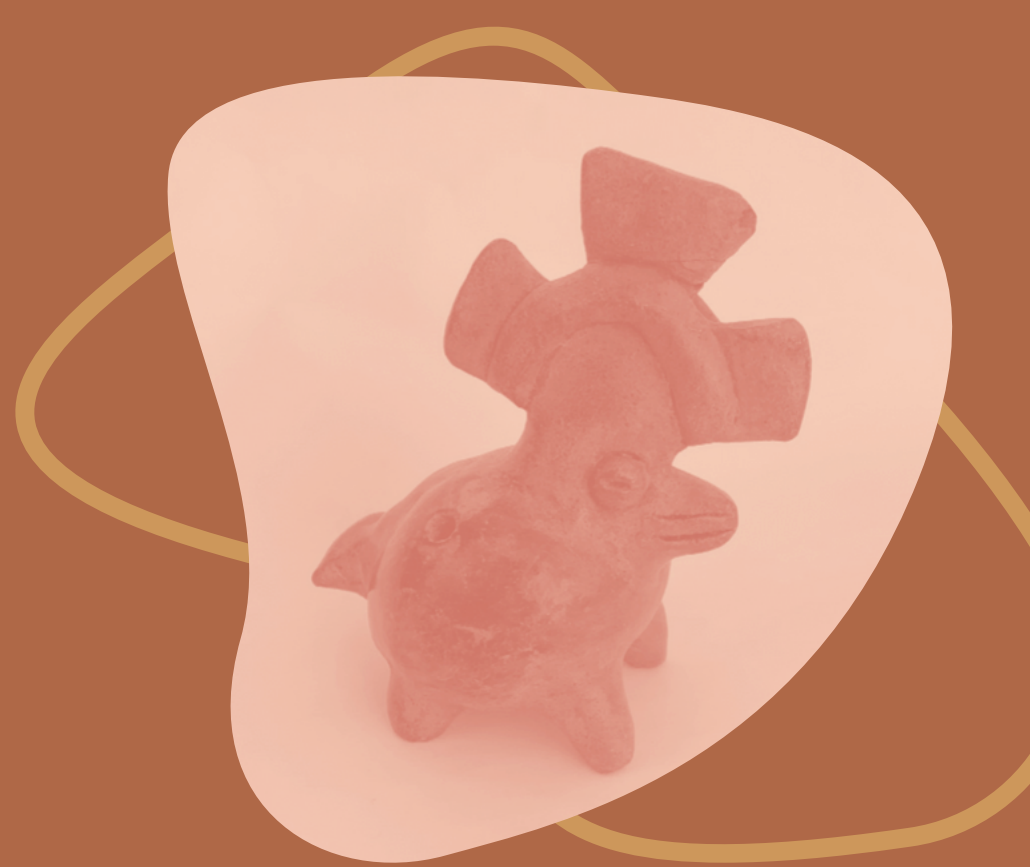
LACMA



Practical Guide for Teaching the Histories and Cultures of the Ancestral Americas

2021

Mobile Programs
Teaching Guide
for 7th Grade
Teachers



LACMA

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Cover Page top left: Figural Water Jar (300 BCE - 300 CE)
Mexico, Jalisco or Nayarit, San Sebastian Style Slip-painted
ceramic Overall: 8 3/8 × 6 7/8 × 6 3/8 in. (21.34 × 17.53 ×
16.26 cm) The Bernard and Edith Lewin Collection of Mexican
Art, photo © Museum Associates/LACMA.

Bottom right: Whistle In The Form Of A Bird (200 BCE - 500
CE) Mexico, Colima Slip-painted ceramic 4 7/8 × 4 1/4 × 2 5/8
in. (12.38 × 10.8 × 6.67 cm) Gift of Dr. and Mrs. Louis
Feldman, photo © Museum Associates/LACMA.

About this Guide

Teaching and learning about Indigenous communities, both past and present, can be rewarding and also pose challenges. This is particularly true when researching for accurate and culturally sensitive materials to present to your students. Our team at the Los Angeles County Museum of Art (LACMA) is here to help! Whether you are teaching virtually or in-person, we've compiled useful resources to get you started.

At LACMA, the Mobiles team practices a liberatory pedagogy, for which we prioritize student-centered learning. We also focus on Indigenous perspectives and aim to correct historical misconceptions that can be harmful to the communities we discuss. This guide includes resources designed to provide you with materials that go beyond your textbook to achieve a broader and more inclusive understanding of Indigenous art, culture, and history of the Americas. Moreover, these historical and pedagogical resources strive to make history fun and inclusive for your students! Our hope is that the material and strategies presented in this guide are accessible to you and your students, and that you can easily incorporate them into your existing lessons. These materials were compiled as part of LACMA's Mobile Programs and include resources from the museum and beyond.

Table of Contents

LAND ACKNOWLEDGEMENT1

LACMA'S LEARNING TOOLBOX

How to Take on the Role of Facilitator tools and strategies to prepare you for conversations you might have in class.....2

- Diverse Voices, Brave Learning.....3
- Critical Thinking In The Museum.....5
- Objects Speak! Learn More with Object Based Learning.....7

SOURCES FOR EXPANSIVE LEARNING

External resources so you can learn more!.....10

- Misconceptions, Falsehoods, and Erasure of the Past: Common misconceptions and how to challenge them.....11
- Inaccurate Sources that can be discussed and relearned - in class.....15
- Reliable Resources: Going Beyond Normative History and the Textbook.....17

THE POWER OF WORDS IN THE CLASSROOM

A glossary of terms and ideas critical to the understanding of various points of view within history.....19

MAKE ART, LEARNING BEYOND THE TEXTBOOK

A collection of art lessons that allow for more personal connections to the material.....26

Links

[Sign up for LACMA's Virtual Classes](#)

Mayamobile@lacma.org

[6th Grade Early World Cultures](#)

[7th Grade Journey into the Ancestral Americas](#)

Land Acknowledgement

LACMA respectfully acknowledges that the lands on which our museum is built, and the region that we serve, is the ancestral and unceded territory of the Gabrieleño Tongva, Gabrieleño Kizh, Fernandeño Tataviam, and Ventureño Chumash peoples. Los Angeles County has been—and is—home to many Indigenous peoples whose ancestral lands are here and elsewhere. As an art museum and a collecting institution, LACMA recognizes the role we and similar institutions play in the continual displacement of Indigenous peoples from their lands, the theft of cultural objects and ancestors from their Native caretakers, and the erasure and marginalization of Indigenous artists in the stories museums tell. We are committed to working to dismantle the ongoing effects of this colonial legacy, building networks of support with and for Indigenous art communities and tribes, and being better stewards of the lands we occupy.

This acknowledgement marks LACMA's commitment to interrogating our own position in the structural conditions of settler colonialism and how we can work to dismantle them. As such, this statement is a work in progress and will continue to evolve through this process.

Please take a moment to consider the many legacies of violence, displacement, migration, and settlement that have brought us here together, and join us in a refusal to accept oppressive systems as they are.

This is a working statement and will be adjusted as we continue to develop a relationship between LACMA as an institution and the tribes of LA County.

Acknowledging the Native people of our geography is an important step our Mobile Program takes before every class. We hope to introduce students to an Indigenous and non-western understanding of the past as many of our students have complex, personal histories and connections to this land and the materials we teach.

We encourage all educators to reflect on the [land we occupy](#) and continue to encourage critical thinking with our students about the land we are on and the Native people who are the original stewards of this land. We also encourage you to build connections with the people who live in your community who have fought for change, like the student organizers of the Indigenous Education Now Coalition (IEN) who succeeded in petitioning [LAUSD to dedicate \\$10 million to native and Indigenous student education](#). A land acknowledgment is more than a paragraph, but a call to action to help create a better future with and for our students. We have listed just some of the ways you can begin to include Indigenous perspectives into your teaching practice, below are a few resources to get us started!

RESOURCES

[Native-Land Educational Guide](#)

[Indigenous Territories Map](#)

[Teacher Training: Fernandeño Tataviam: The Knowledge Keepers of the Land](#)

LACMA'S LEARNING TOOLBOX

In LACMA's Mobile Programs, we are building a carefully constructed, evolving, antiracist, liberatory art and history curriculum that centers students and their experiences. This means highlighting and considering their knowledge, ideas, racialized experience, ethnic/cultural background, upbringing, and opinions as central to understanding history, culture, and our present day. **Our philosophy highlights that history is all around us, and that individuals have unique ways of connecting with events that, although they may seem from the distant past, are highly relevant today. This is particularly true for students living in a region as diverse as the Los Angeles County.** We all engage with the world differently, and students are experts on their own experiences. We aim to use these experiences as starting-off points, which results in a richer learning experience for students. In this guide, we present this philosophy as a set of tools for your classroom, and we encourage you to apply these tools!

Below are some of the inquiry-based strategies we have compiled that help us center students and build critical thinking throughout the learning process.



Diverse Voices, Brave Learning

On any given day, students enter our classrooms with many diverse life experiences, making each learning space an opportunity to connect with class ideas and the world at large.

Valuing the diversity in classrooms and creating a space for students to have a voice is an essential part of our teaching pedagogy at LACMA. We believe in democratizing the classroom so that educators are not the only authoritative figures or gatekeepers of knowledge. We encourage students to share their personal experiences as they relate to the material in an effort to create a more profound and unique connection. Not only does opening the space for student voices personalize the classroom, it also creates a democratic learning environment where students are empowered to speak and therefore grow.

As facilitators in a classroom setting, we strive to encourage students to share their knowledge by creating a **brave space**—a secure, open environment for discussion that can encourage your students to share their knowledge and experiences. This space emphasizes the connections that students make to the content, rather than presenting the content for its own sake.

We cannot emphasize enough how important it is to have and to uphold a brave space for yourself and for your students. Through fostering a brave space, students will gain opportunities to realize that their voice has power.

Without setting clear guidelines, students may not feel welcome to participate in discussions, thus creating a negative impact on their ability to learn and challenge one another's opinions in a healthy way.

Here are some ways to create this space:

- **Cocreate community agreements** with students. These are the community agreements we use in our class. We hope the following can serve as a guide for making your own community agreements with your students. These can be posted somewhere in the classroom or virtual center for your learning space.



The poster is titled "Community Agreements" and features a list of guidelines. It includes callouts for "mutual respect" (with a heart icon), "stretch if you need to" (with a hand icon), and "raise your hand to talk" (with a hand icon). A question mark callout asks "questions & comments are good!".

mutual respect

Community Agreements

- Practice mutual respect 🤝
- All ideas & comments are important 🗣️
- Take Space, Make Space 🙋
- Take care of yourself - stretch or change positions if you need to 🧘
- Ask questions whenever you need - use the chat or raise your hand! 🙋
- Stay active with us! 😊

• What more can we add to make this a great space for all of us?

stretch if you need to

raise your hand to talk

questions & comments are good!

7th grade Mobiles Program Presentation Slide, *Community Agreements, 2020*, photo © Museum Associates/LACMA

- Invite students to connect to the cultural content by adding their knowledge and sharing relevant personal experiences.
- Praise student involvement by verbalizing and/or using body language and mannerisms to show that their personal connections are valued.
 - Praise also can be given on virtual platforms via reactions, emojis, and the chatbox.



- **Invite** students to connect to the cultural content by adding their knowledge and sharing relevant personal experiences.
- **Praise** student involvement by verbalizing and/or using body language and mannerisms to show that their personal connections are valued.
 - Praise also can be given on virtual platforms via reactions, emojis, and the chatbox.
- **Amplify and validate** student responses through paraphrasing their commentary; this reinforces the value of what they have shared. Ask follow-up questions and acknowledge their comments before moving on. Making connections between student comments can also help validate students' voices and create a sense of community.
- **Involve** all types of learners by using inclusive techniques, such as the use of journaling, pair-shares, visual aids, and captions on pictures, videos, presentations, etc.
 - On virtual platforms, consider using breakout rooms (if possible), reactions, the raise-hand feature, spotlighting videos, etc.

Critical Thinking In the Museum

Critical thinking is an intentional and thoughtful process of asking questions and making connections based on analysis, facts, and personal connections to big ideas. This is what we strive for when learning and building lesson plans at LACMA.

Open-Ended Discussion Questions

In our lessons, we use **inquiry-based strategies**. Some of these strategies include the use of **open-ended questions** to prompt careful observation, along with presenting information, and art-making activities for guided thinking. Open-ended questions do not seek a single answer but rather provide students the flexibility to discuss the areas they are most interested in learning about. At every opportunity we ask open-ended questions to allow students to be brave and make connections to the materials. A favorite prompt we have when students feel shy is asking, *“Who is feeling brave today and wants to answer a question about ___?”*

For all learning disciplines, we as educators are tasked with creating the steps toward critical thinking. In our lesson plans at LACMA, we use the following steps to generate thoughtful, guiding, open-ended questions that open up space for young people to think deeply about history, creative production, and the Americas without having to guess a “right” answer:

- Having a big idea for the day, that can have several links to the conversations students might have.

- Linking student experiences to the material. We have found that the best first step into critical thinking is bridging immediate personal connections to the lesson of the day. This can pave the way for students to be able to reflect on their personal history, opinions, and experiences, which in turn can support the introduction of new information. This also helps to democratize the classroom and welcomes student knowledge rather than centering the teacher as the only bearer of valuable information. We want to emphasize that the material we learn in school is not so separate from our everyday lives. A good example can read as follows: “What relationship do you have with [insert topic]?”

Open-ended **discussion** questions about history/arts topics:

- What is the oldest thing you've ever held in your hands?
- One thousand years from now, what could someone learn about you from seeing the contents of your backpack?
- What's your favorite food that originates from the Americas? How does your family prepare dishes with ingredients native to the Americas?
- What Native land do you live on based on [this map](#)?
- How many languages are spoken in your home/community?
- Which plants and animals do you notice most often around your home or city?
- If you had this object in your home, what would you use it for?

After personal connection, presenting and linking the lesson back to the personal connections can support more immediate critical thinking.

Open-ended **reflection** questions about history/arts topics:

- What's something you learned that you didn't know before?
- How was [making art, learning, writing] in this way different for you?
- What would you like to learn more about?
- Did your discussion change your ideas about this [object, article]? why/not?

The answers to the reflection questions can begin to shape how this material can be altered for future classes. We have simplified these steps so they may be incorporated into your state's standards and textbook benchmarks. We hope these tips can create improved discussion and greater connections in your classroom.

For additional information on this subject, see [UCLA's Critical Media Literacy Guide](#)

OBJECTS SPEAK! LEARN MORE WITH OBJECT-BASED LEARNING



Object-Based Learning

With close observation and making hypotheses based on evidence they see, students gain unique insight when learning directly from objects (or primary sources). In a way, objects can speak and tell us their story! LACMA emphasizes **object-based learning (OBL)** as an important learning tool for new ideas and cultures. OBL emphasizes open-ended questions as integral to the process of observing objects.

Some benefits of object-based learning:

- Helps generate group discussions
- Creates a tangible link between past and present
- Brings learning to life by activating the senses
- Sharpens students' observation skills while encouraging critical thinking
- Can enhance interest in topics and help build personal connections

OBL can be led by finding an object that relates to class material and offering space for students to share comments and questions that arise from their observations of the object. Below are some guiding inquiry-based strategies that can be applied to OBL to encourage observation.

Great questions to ask your students are:

- [See, wonder, think](#)
 - **See**—Objective facts about an object “describing the object without interpretation”
 - **Wonder**—What more would students like to learn about this object?
 - **Think**—More evidence-based descriptions. “ I think ___ because I see ___.”
- Open-ended and inquiry based
 - What do we see?
 - How could we describe this?
- Encouraging students to contextualize their observations and hypotheses
 - For example: "What makes you say that?"
 - Maintain that there are no wrong answers, they are making observations and contributing to a brainstorming session rather than trying to uncover any absolute truth.
- Creating a safe space to confront and discuss misconceptions, and *unlearn* negative assumptions we may have.
- [Visual Thinking Strategies \(VTS\)](#) This more open-ended way of object exploration is based solely on three questions: *What do you see? What is going on in this picture? What makes you say that? And what more can we find?* These three questions provide good ways to start a conversation about an object, because observations are based on what you can see, no prior knowledge necessary.

Things to Do/Avoid (Guidelines for OBL):

While we want to begin OBL with a learning outcome, do not expect your students to reach or understand that outcome automatically.

Do:

- During OBL, students may focus on details that you may not have intended to focus on or even noticed yourself! When this happens, perhaps think about how those details can transition to, or inform, your existing lesson plan.

Avoid:

- Forcing what interests you, or the exact lesson plan, onto your students. This can cause students to feel unsafe/unheard when sharing observations.
- Words such as *clearly*, *obviously*, or *must*, when forming hypotheses. Encourage students to challenge their own perspectives, and to expand their base of knowledge.
 - Example:
 - Student—“This was obviously used as a water bottle!”
 - Educator—“Maybe this is not as obvious to others; we want to make space for more perspectives/interpretations! But what evidence do we have that this object is a water bottle?”
 - Student—“It has a handle and a hole at the top so you can pour the water out.”

For this to be effective, do some research before your lesson, or have the resources available to answer questions students may present. You could also do live research together! There are many different approaches to OBL—for example, having students draw, or think pair-share as they note and discuss observations. We hope these notes help you facilitate these close-looking sessions effectively!

Resources for Object Based Learning:

If you are looking for more virtual object resources to discuss with your students, here are some links to 3D models on SketchFab:

- [LACMA on Sketchfab](#)
- [Museo Nacional de Historia Natural de Chile](#)

To read more about how OBL can be used in your classroom, here are a few resources:

- [The Frick 1pg Guide to OBL](#)
- [University College London on OBL](#)
- [Pedagogies of the Object: Artifact, Context and Purpose](#) [May cost additional fee for access]
- [Object-based learning or learning from objects in the Anthropology Museum](#) [May cost additional fee for access]



SOURCES FOR EXPANSIVE LEARNING

Misconceptions, Falsehoods, and Erasure of the Past



We understand how difficult it is as a teacher to “know everything,” and with this section we hope to alleviate some of that stress by creating a starting point for your own research on the Americas! As we emphasize transparency in our classroom, we must keep in mind that we are constantly learning new ways to contextualize and understand history. As LACMA educators, we strive to revitalize your curriculum with the most up-to-date museum/Indigenous/anthropological knowledge. As research continues, we would like to clear up any gaps or misconceptions found in your textbooks. We have compiled some frequently asked questions based on our experiences in the classroom (see below). If you have any lingering questions about our guide or think a question should be added to the guide, [please contact us!](#)



Student Passing Conch Shell, 2000s, photo © Museum Associates/LACMA

Misconceptions, Falsehoods, and Erasure of the Past: Common misconceptions and how to challenge them

Why do we avoid past-tense language?

When focusing on Indigenous/Native communities, our textbooks and other sources tend to place events and people in the distant past. Because we are studying the ancestors of descendant communities, we might use past-tense verbs/language when referring to Indigenous cultures as a whole. However, a [language guide](#) from the National Museum of the American Indian (NMAI) explains: “[By] Only using the past tense [we] reinforce the myth of the ‘Vanishing Indian’ and negate the experiences and the dynamic cultures of Native peoples today.” By taking care to notice the language we are using in the classroom, we can create a positive environment for learning about and understanding our communities and the many cultures that exist within them.

Example

The Tongva was a group of Indigenous peoples who lived in the San Gabriel Valley.

This sentence implies that the Tongva is an identity/group that no longer exists and no longer lives in, or has a place within, the San Gabriel Valley. A way to make this more inclusive is:

The Tongva is one of many Indigenous communities that live in the San Gabriel Valley, and have done so for centuries.

By changing the tense, we add nuance to the conversation. In the altered sentence, we are acknowledging the presence of current Indigenous populations while leading into a historical discussion that would use past-tense language appropriately.

What is the myth of the "Vanishing Indian"

This myth implies that there are no real Native Americans following Western expansion into the continental United States. Although thousands of communities were forcibly removed from their lands, their traditions and identities never disappeared nor ceased to be relevant. There are prominent Indigenous communities all over the United States.

The idea that there are “no real Native people left” denies the existence and validity of the communities that perpetuate their traditions and are actively advocating for political change.

The quote from the NMAI continues: “If your curriculum teaches the history of Native Americans, do some research on the community today. Teach your students about contemporary culture and topics. Use the present tense and make Native Americans relevant and contemporary.”

To learn of topics and resources to explore, see the following by the National Museum of the American Indian and other Indigenous scholars:

- [Rethinking Thanksgiving](#)
- [Sioux and Dakota Access Pipeline \(DAPL\)](#)
- [American Indian Responses to Environmental Challenges](#)
- [Native Land Digital](#) “strives to create and foster conversations about the history of colonialism, Indigenous ways of knowing, and settler-Indigenous relations through educational resources, such as our map and Territory Acknowledgement Guide.”
- [C-Span Dawes Act](#) (great for eighth grade!) Video run time: 4 mins and 48 secs.
- [Coalition to Stop Violence Against Native Women](#) Harm is happening because we aren’t listening or acknowledging these communities on a systemic level. The myth of the Vanishing Indian aids in the erasure of these communities by their governments (Central America, Canada, United States).

Offerings not sacrifice: Reciprocity and Challenging Western Frame of Reference

Sacrifice implies that the participants were unwilling or forced to give up a part of themselves to their deities, when in fact it the opposite is true: these gifts were given freely. Let's look to the [Indigenous Corporate Training Blog](#) to gain a better understanding of the general Indigenous worldview:

"[Indigenous] Society operates in a state of relatedness. Everything and everyone is related. There is a real belief that people, objects, and the environment are all connected. Law, kinship, and spirituality reinforce this connectedness. Identity comes from connections."

The term sacrifice is inaccurate and taints our understanding of Mesoamerican history. Indigenous groups paid back deities as a means of reciprocity; they believed that deities provided life for them. Research highlights how some Indigenous peoples often describe rituals in terms of labor or debt, highlighting the reciprocal nature of these acts. Common offerings were such items as flowers, pottery, art, tobacco, cacao, food, and dance. Bloodletting, for which a person offered their own blood to a deity during a ritual, was another. The most common ritual killings offered to deities were those of animals.

With this context, we can better understand that all offerings uphold the connectedness of communities and their members to the world around them. Conquistadores often exaggerated claims of "savagery" to validate the invasion and suppression of Indigenous peoples and thought. Because of this history of propaganda, we prefer to use offering rather than sacrifice to better align with Indigenous worldviews.

How many people/things were offered to deities?

The answer to this question remains uncertain; truly, no one knows. What is clear is that the number of human offerings has been greatly exaggerated for political purposes. Put simply:

"The Spanish conquistadores dehumanized and demeaned the Natives in their accounts of the conquest, with the goal of making their actions seem justified and morally correct." [What good can there be in this kind of human? —Spanish Justification for the Conquest of the Americas](#)

Why Don't we use "AD"?

You may have noticed that your textbook and school materials list dates as "BC" and "AD." These usages label certain eras in history and are based on a Christian worldview. At LACMA and many other institutions that study history, we use the terms "BCE" (Before Common Era) and "CE" (Common Era) for a more religiously neutral understanding of history and time. These terms have been used for decades in scholarly circles.

Warfare

Throughout the Americas, years before the arrival of Spanish colonizers, warfare was an ever-present possibility, as well as an important component of ritual, economic, and political life. In this, the Indigenous communities in the Americas were no different— meaning, no more or less warlike— than other groups around the world. What we know of warfare in these communities comes from epigraphic, iconographic, ethnohistoric, and archaeological data. Because much of what we have learned is derived from inscribed monuments and painted pottery, our picture is often skewed toward a glorified vision of war perpetuated by victorious rulers and nobles.

While scholarship has tended to emphasize the message of aggrandizement intended by the victorious kings and nobles who loom over (or stand atop) bound, bent, and broken captives humiliated in defeat, the power of the message depends on viewers understanding that war and its outcomes are potentially awful and distinctly inglorious. Through this research we could interpret graphic images of warfare and its aftermath not simply as the glorification of war, but also as empathetic depictions of its horrors.

Continuity of Indigenous Peoples/Communities

As educators, we want to assure that we always make connections to contemporary Indigenous life because Indigenous peoples are still here today. Cultural continuity is an important concept we strive to incorporate in any lesson regarding Indigenous peoples. Continuity within Indigenous culture means change, adaptations, and innovation while establishing a connection with past traditions. In countless examples, rather than allowing settlers to completely replace their traditions, Indigenous communities innovatively adapted and transformed their traditions in order for them to survive and flourish. The invasion of the ancestral Americas by European colonizers did not lead to the extinction of Native peoples, as so many narratives state. That said, Indigenous peoples have agency and continue to maintain countless traditions. It is crucial to acknowledge that the general concept of tradition is not fixed; rather, it actively responds to a changing environment. When teaching topics of Native cultures, it is important to celebrate their respective pasts and contemporary successes.

For additional information about cultural continuity, [see this post from the Indigenous Corporate Training Blog.](#)

Belonging in Indigenous communities

Indigenous communities define the concept of “belonging” differently. For example, in California, there are 109 federally recognized tribes; however, there also are still many unrecognized tribes (by the government) who are denied any rights to govern or rule over their ancestral lands. *Blood quantum*, the amount of “Indian blood” an individual has, was initially a system used by the federal government on tribes in an effort to limit their citizenship. Some argue that the use of blood quantum is more harmful to Native cultural survival than any other federal Indian policy. Indigenous peoples are not homogenous; rather, they comprise diverse groups of peoples. Thus, using solely the blood-quantum method to measure belonging can perpetuate the erasure of Indigenous peoples.

Other communities view belonging as how active one is in that particular culture, without any federal or state laws. The Maya, for example, define belonging as depending on how active one is in the community. If an individual commits to strengthening traditions, then they are considered part of the community. Like the Maya, other groups consider culture to be the essence of their identity. *Culture* is the collective teachings of ancestors.

Here are some resources to learn more about blood quantum:

[*What is Blood Quantum and What Does it Mean for the Future of Oneida?*](#)

["The Great Vanishing Act: Blood Quantum and the Future"](#) by Norbert S. Hill & Kathleen Ratteree

Did Aliens build the pyramids? No!

A common misconception about the Americas is that aliens built or helped build large and complex structures, like the temples. This is a false claim. One common example of this falsehood is that aliens assisted in the construction of the Temple of the Sun in the Americas. Such stories often stem from baseless pseudoscientific facts that [lack evidence](#). Furthermore, they can perpetuate harmful [racist stereotypes](#)—that is, that previous cultures were not intelligent enough to accomplish such large feats of engineering, artwork, and symbolism.

In part due to its alignment with the stars in Orion's Belt, Teotihuacan and temples like the Pyramid of the Sun are believed by some to have been influenced by extraterrestrials. Many groups in the ancestral Americas were deeply influenced by the stars—it was, after all, a significant element of their culture and belief systems—but again, to imply that they were not capable of aligning their structures with the constellations detracts from both giving them credit and disregarding their engineering abilities.

Their developments in technology and astronomy have been recorded for thousands of years. Groups like the Maya studied and tracked the path of the sun all year round. [Studying the cycles of the sun](#) was crucial for planting crops and keeping track of the seasons, and the same was done with the stars. This is what led to some of the most accurate recordings ever discovered in an early civilization, and which are also [still used today](#)! It was a way to keep track of time, equinoxes, and the winter solstice. These celestial discoveries were often used in the peoples' iconographies and cultural beliefs as well.

Inaccurate Sources that can be discussed - and relearned - in class

Such sources include Hollywood and children's films in the mainstream media. These represent one of the most common sources that shape students' understanding of Indigenous cultures. These movies are not always culturally sensitive, and many portray false narratives of Indigenous peoples, either depicting Indigenous peoples as stuck in a timeless past or *homogenizing* (grouping together) different cultures, which erases the histories of many distinct and varied cultures. Though mainstream films will continue to be watched, we as educators can help address some of their historical inaccuracies in our lesson planning! Take this as an opportunity to relearn the accurate history of such movies. Below are some explanations of common sources that are used educationally but are not culturally sensitive or entirely accurate.

- Hollywood films such as *Apocalypto* get referenced a lot in the classroom and should be completely avoided. Hollywood has a tendency to focus solely on the aspects of sacrifice, and although such events certainly did occur throughout history, they make up just a small fraction of the culture and traditions of a group's everyday lives. *Apocalypto* focuses on portraying Indigenous peoples as extremely violent, using Maya culture as a backdrop. This is harmful to contemporary Maya and other groups in more ways than one. This [video from the Penn Museum](#) is a good starting point in understanding how rituals functioned in Maya society.

- The Mayan Calendar and “2012.” Some believed that since the Mayan calendar cycle ended on December 21, 2012, that this was going to be an apocalyptic event. As we of course know by now, nothing happened; it wasn’t true. The Mayan calendar works in cycles, and 2012 indicated the end of a cycle. And although the end of each cycle is significant, the one for 2012 never actually suggested an apocalyptic event. In fact, since then, researchers have found that the painting referencing the “2012” calendar stretched far beyond that “apocalyptic” date, which further debunks this theory.
- Disney and DreamWorks movies are common sources of information that help children shape their understanding of Indigenous life and worldview. Unfortunately, these movies tend to romanticize Indigenous life and are not entirely accurate. Though the films will continue to be watched by children, teachers can address notions surrounding these stories and communicate that they, and others similar in theme, are not accurate representations of history or the cultures represented. Descendant communities are actively impacted and harmed by media that inaccurately portrays their communities.
- In the Western perspective, Western heritage is viewed as the standard and civilized in comparison to non-Western heritage in which “world cultures,” are often viewed as “barbaric practices.”
- Confronting bias is a difficult process, and students may express feelings of guilt or anger, or anything in between. The establishment of a brave space, as we emphasize in our toolkit, can help students feel comfortable in expressing themselves and discussing previously held biases.

- *The Emperor’s New Groove*. This film is an example of what it looks like when Western culture is imposed on another culture. It is not explicitly noted that this film is about Indigenous peoples of South America, which is, of course, important in terms of representation. It is unfortunately rare that mainstream children’s movies portray cultures from South America especially with historical accuracy. The art, culture, and practices portrayed in the movie are not at all accurately depicted, and it mixes together styles from different cultures, thereby making a true understanding of Inca artistic culture impossible. There is also the issue of Disney notoriously transforming BIPOC (Black, Indigenous, People of Color) characters into non-human creatures for a long portion of the film which strips them of their humanity. Kuzco is transformed into Llama about twenty-two minutes into the film. [Diversify Your Narrative](#) has great informational posts about why this issue should be addressed more critically.

For additional information, see:

- The article [“Brave New Americas: Historical re-interpretations in Disney’s *The Emperor’s New Groove* and *Dreamworks’ The Road to El Dorado*”](#) Covers all 3 movies we discuss in this section (Emperor’s New Groove, Road to El Dorado and Pocahontas)
- *The Road to El Dorado*. This 2000 film portrays harmful, racist stereotypes of people from Mesoamerica. The following [article by Olin Tezcatlipoca](#) breaks it down further.

- *Pocahontas*. This 1995 film highly romanticized Native Americans and Pocahontas, whose real name was Amonute, though she was known as Matoaka. Kidnapped by European settlers, she had a tragic life due to colonization and the displacement of Indigenous peoples. Disney erases the violence inflicted upon her and her tribe by instead portraying her falling in love with one of her European kidnappers. The following [article by Vincent Shilling, *The True Story of Pocahontas: Historical Myths Versus Sad Reality*](#) discusses the historical inaccuracies of Matoaka's life.

Reliable Resources: Going beyond Normative History and the Textbook

At this point you are probably thinking, "If there are so many misconceptions and inaccuracies out there, where can I get credible and reliable information?" We understand; there is so much information that it can get overwhelming. This is why we have developed some helpful tips that can direct you in the right direction. When looking for sources to expand your knowledge about Indigenous peoples, history, or culture for your lessons, you can research the work of Indigenous scholars, organizations, collectives, activists, historians, artists, writers, curators, educators, and storytellers. You can also look at Indigenous-run cultural centers such as the National Museum of the American Indian. Centering Indigenous voices in your lessons is a good way to honor the intensive labor that Indigenous peoples do to challenge false historical narratives that have been taught in public school systems for centuries. Here are some examples of people who can provide valuable lessons:

- Sherry Farrell Racette. The Métis Canadian feminist scholar, author, and artist best known for her contributions to Indigenous art history and

Canadian art history is an associate professor of Native Studies and Women's and Gender Studies at the University of Manitoba.

- Gregg Deal is an artist and activist whose work deals with Indigenous identity and pop culture, touching on issues of race relations, historical consideration, and stereotype.
- Paul Chaat Smith, author of [Everything You Know about Indians Is Wrong](#) (University of Minnesota Press, 2009), is an author and an associate curator at the NMAI. He writes and lectures frequently on American Indian art and politics.
- Ruth B. Phillips is a Canadian art historian and curator who specializes in North American aboriginal art. She is an author of numerous books and articles on the subjects of Indigenous studies, anthropology/archaeology, political science, international studies, public policy, Canadian studies, and cultural studies.
- James Luna was a Payómkawichum, Ipi, and Mexican American performance artist, photographer, and multimedia-installation artist. His work is best known for challenging the ways in which conventional museum exhibitions depict Native Americans.

If gathering information from non-Indigenous professionals, be sure that the information is culturally sensitive and that it is centered on Indigenous perspectives. Pop culture can be a great way to help students connect to the content you are teaching them. The following are a few sources that can be brought in and discussed.

Film and Art

- [El Camino de Xico](#). In this 2020 movie, a girl, a dog, and her best pal set out to save a mountain from a gold-hungry corporation. But the key lies closer to home, with her sidekick pup, Xico.
- [City of Ghosts](#). An animated show on Netflix that features a group of children who interview members of the Los Angeles community. In episode 4 they interview artists, and leaders of the Tongva tribe; Craig Torres, Megan Dorame, and Mercedes Dorame. Episode 6 highlights the work and experience of Dr. Felipe H Lopez, emphasizing the importance of Indigenous language in the fabric of a multicultural identity.
- [A day in the life of an Aztec Midwife](#) describes the multiple roles and importance of an Aztec midwife.
- The [Popol Vuh Animated](#), directed by Patricia Amlin, is an animated version of the Maya creation story using images from storytelling ceramic vessels, thus integrating traditional modes of storytelling.
- [The Last American Indian on Earth](#) by Gregg Deal documents the process of recording the artist's performance art piece, "The Last American Indian." We recommend introducing students to the piece prior to viewing the movie and having a discussion about artist intent/art activism as an introduction to the concepts discussed.
- [Pachamama](#), A young boy living in a remote village in the Andes Mountains dreams of becoming shaman.

Music

- [Pat Boy](#), Mayan hip-hop artist.
- [Balam Ajpu](#), hip-hop group whose rap lyrics are in Indigenous Maya languages.

Stories/Books

- The comic, [This Place](#) (150 years retold), was made by Indigenous scholars and artists as a reimagining of history from an Indigenous perspective.
- [Tata the Tataviam Towhee: A Tribal Story](#) "is the first Tataviam story that is told and recorded by a Tataviam tribal elder and storyteller. Through his inquisitiveness, Tata, a small towhee bird teaches us a valuable lesson. He reminds us that our land will always have stories to tell."
- [Storytelling with Alan Salazar on Youtube](#), "Alan Salazar is a traditional storyteller, native educator, and a tribal elder in both the Fernandeano Tataviam and Ventureño Chumash tribes. In this webinar, hear a Chumash and a Tataviam creation story told by Mr. Salazar, and learn the cultural significance these stories play in the lives of the Chumash and Tataviam people today. Recommended for Grades K - 8."

We would like to remind all readers that this is nowhere near an inclusive list of materials that can be brought into your classroom. The suggestions and learning tools discussed here are just first steps to creating a positive and antiracist environment for you and your students. We encourage you to find additional stories and materials unique to your students' needs and interests. Offering multimedia exploration of topics through art, movies, and literature can help your students with media-literacy skills in addition to facilitating their understanding of the nuanced histories of various communities and cultures.

The words we use are important in understanding and interpreting the past. The way we talk about history informs how we see the present moment.

Textbook definitions and analyses are not all-encompassing resources since researchers are constantly learning more about the past. LACMA's professionals—who work in a variety of fields, including art history, curatorial, conservation, and education—are continuously researching and contributing information about the original communities of the Americas.

The following glossary includes terms and subjects that are sometimes misinterpreted, or otherwise lack nuance, when discussed in any single textbook. Throughout this guide, our goal is to center the multiple perspectives of descendant communities, as well as the evolving understanding of the past by researchers.

THE POWER OF WORDS IN THE CLASSROOM

A GLOSSARY OF TERMS AND IDEAS CRITICAL TO THE UNDERSTANDING OF VARIOUS POINTS OF VIEW WITHIN HISTORY

vocabulary redefined

Ancient/Ancestral:

Ancient is commonly used to describe something belonging to the very distant past—and that is *no longer in existence*. It is frequently used to characterize Indigenous cultures and their traditions. When used in this context, the term undermines the fact that Indigenous peoples are still here today. The word causes harm to multiple communities by placing them solely in the past and not recognizing them as contemporary living peoples.

At LACMA we recognize that Indigenous peoples have a long history in the Americas and are part of thriving contemporary communities. With this in mind, we have adopted the term *ancestral* rather than *ancient* when referring to the original peoples, traditions, and practices of the Americas. This shift recognizes that Indigenous peoples have been here since time immemorial and are still here today. Many, despite surviving centuries of genocide and colonialism, continue to carry and adapt their ancestral traditions, history, and languages with them into the future.

Anti-racist pedagogy:

[Antiracist pedagogy](#) refers to a practice of liberation directed toward creating a learning environment in which students actively question racist systems, norms, and narratives within society. This pedagogical approach values and centers students' experiences as critical voices in understanding and challenging such systems. However, this must be supplemented with a safe, respectful environment in which students can speak openly and bravely. Educators are also involved in a practice of learning and questioning using this pedagogy. We strive for this in our LACMA's Mobile Programs pedagogy.

More on the antiracist educators role can be found at www.tolerance.org/magazine/what-antiracism-really-means-for-educators.



Aztec versus Mexica:

Aztec is a Spanish colonial era term used to describe the Mexica (meh: SHI' ka) who are ancestral Nahuatl speaking peoples of the Central Valley of Mexico. Aztec was not typically used by the Mexica to describe themselves during colonization in the 16th century. Contemporary scholars typically use the term Mexica instead of Aztec today. As you are reading through this document, you might see these terms interchangeably, but we strive to meet the standards set by scholars in this field.

Caribbean:

The Caribbean consists of a series of islands and coastlines that enclose the Caribbean Sea, a body of water between North and South America. Although there are several Indigenous groups in the region, the [Tainos](#) are the most prevalent, with a presence in each of the larger Antilles (Cuba, Haiti/Dominican Republic, Jamaica, and Puerto Rico). The Caribbean is often studied as a separate cultural region from the rest of the Americas. This is in part due to the region's unique geography and maritime traditions. Yet, despite these features that make the region distinctive, the Caribbean's inhabitants were quite active in the larger social, trade, and communication networks of Central and South America during precolonial and colonial eras. Today, much like in the past, the political, cultural, and social impact of the Caribbean and its people are critical to understanding the ongoing impacts of colonization in the Americas.

Civilization:

In the nineteenth century, Europeans used this term to categorize groups into distinct levels of progress, placing themselves as the

epitome of modern society. When studying the past, the term *civilization* tended to be applied to groups that developed an arbitrary set of markers, including: generating written language and building large-scale cities and sometimes empires. With scholars from different backgrounds having entered the field, plus a recognition of Indigenous perspectives, we now know that these indicators are not the only signifiers of a complex culture or community. In the LACMA Mobile Programs, we choose to emphasize the term *culture* rather than *civilization* to acknowledge that all communities are unique and layered in their own ways.

Community Building and Cooperation:

Community and *cooperation* have several different meanings, depending on the area of research referred to. In anthropology, *community* is understood as a type of group identity that is formed, reinforced, and contested through collective action.

[Research with Indigenous groups in Mesoamerica](#), particularly Nuyoo Mixtec people of Oaxaca, describe their community as both a [physical] association of households and a "great house," suggesting community relationships are similar to that of a household but on a larger scale. For several Indigenous communities in Mesoamerica, community was a matter of establishing reciprocal relationships with the people and the land, denoting who you are responsible for, and who is responsible for you.

Cooperation is often brought up in discussions of community as a mechanism through which community is established. For us, cooperation is understood as a form of collective action, requiring multiple actors whose actions are beneficial to both actor and recipient.

Cooperation is not unique to any one place, time, or culture, but the degrees and activities to which people agree to cooperate vary, reflecting larger community goals. That is, cooperation denotes a set of common goals for a group.

Both community and cooperation are essential terms in understanding how people in the past made large cities, developed individual and distinct agricultural systems, or even how they established lasting trading and communication networks.

Continuity and Adaptation:

Continuity within the context of Indigenous cultures implies change, adaptations, and innovation while maintaining a connection with past traditions. In countless examples, rather than allowing settler colonialists to completely replace their traditions, Indigenous communities innovatively adapted and transformed their traditions in order for them to survive and flourish. As with any culture, traditions change and adapt to a communities' current needs. One example of this practice comes from the K'iche' Maya in the town of Chichicastenango in the Guatemalan highlands. Here, Maya folks continually adapt their traditional costumes, integrating them with characters from film, television, and the internet to tell stories, comment on social behavior, and even provide social criticisms. One example of this practice comes from the K'iche' Maya in the town of Chichicastenango in the Guatemalan highlands. Here, Maya folks continually adapt their traditional costumes, integrating them with characters from film, television, and the internet to tell stories, comment on social behavior, and even provide social criticisms.

Descendant Communities and Belonging

In our lessons, *descendant communities* refer to groups of living people whose ancestors were enslaved, displaced, or colonized; therefore, they are living descendants of these ancestors. For some Indigenous communities, though, it may also include [groups that have ties to the first peoples of the Americas and their traditional lands.](#)

Some of these connections may include direct familial ties, a connection with the traditional lands of their people, or even direct citizenship in a tribal nation. For various Native peoples, belonging is structured in different ways and often negotiated within the respective community. For example, for some Native nations, belonging is a [matter of citizenship](#), for which certain rights and responsibilities are conferred.

To learn more about this topic, please refer to these [teaching resources from the NMAI](#).

Diversity in the Americas

Indigenous peoples do not comprise a monolith, nor is there a single Indigenous culture. Indigenous communities in the Americas were, and are, as diverse as any other group. In the past, some large centers, like Teotihuacan, hosted people from all over Mesoamerica, serving as cultural hubs for the wide array of Indigenous peoples in the respective region. As a cosmopolitan center (just as Los Angeles is today), Teotihuacan was an important locale for many peoples, as well as a clear reminder of the wide array of Indigenous communities that exist. Today, Indigenous communities include people of many ethnicities. For more information on the appropriate language to use, please refer to this document from the [National Museum of the American Indian \(NMAI\).](#)

Dominant narrative

A *dominant narrative* is an explanation or story told in service of a prevalent social group's interests and ideologies. It is, by its very nature, meant to exclude alternative or nondominant accounts. Dominant narratives rely on repetition and authority to appear normal, objective, or factual. An example of a dominant narrative is that Indigenous people are a monolithic group often referred to as "Indian". This is not accurate as there are many distinct Indigenous cultures who have their own practices, beliefs, and languages throughout the ancestral Americas. Our program works toward countering this colonized dominant narrative.

Hunter-gatherers and Other Forms of Subsistence

Indigenous peoples across the Americas developed, and relied on, a wide variety of methods to grow and find food. Although many have believed that geography solely determined the kind of food people could grow, gather, or hunt, this is not really the case. Native peoples were stewards and managers of the land, and still are today. Indigenous peoples have an intimate relationship with the land, animals, and food from their traditional territories, and we encourage you to learn more [here](#).

Indigenous

Indigenous refers to the people who had preexisting sovereignty and worked as a community prior to colonization. The [term Indigenous](#) is used as a broad, inclusive word to indicate First Nation Peoples in Canada, Sami people in Sweden, and even Maya people in Mexico and Central America.

Simply put, *Indigenous* is a term employed for Native peoples worldwide. Depending on the region and community focused on, there might be [other terms](#) that are more appropriate and specific. It has been common practice to lowercase the word, but taking the lead from Indigenous scholars, we capitalize Indigenous whenever it appears.

Inka not Inca

The Inka civilization, which flourished in the fifteenth and sixteenth centuries, was centered in the Andean region of South America. Inka descendants continue to speak Quechua, their ancestral language. The Inka are known for their [extensive road networks](#), agricultural terraces, intricate textiles, and beautiful pottery. Even though the textbook focuses on the Inka, they were not the only culture to thrive in South America. Other cultures like Chavin, Nasca, and Moche, also thrived throughout the region.

Los Angeles

Los Angeles is the traditional lands of the Gabrieleño Tongva, Gabrieleño Kizh, Fernandeseño Tataviam, and Ventureño Chumash peoples. The Gabrielino Tongva originally called the Los Angeles basin, Tovangaar. L.A. is one of the most racially, ethnically, and linguistically diverse hubs in the world. It is also home to one of the largest Native communities in the United States. According to a [2010 census](#), L.A. has the second-largest population of American Indian and Alaska Natives in the country (after New York City), with 54,000 Native Americans living in the L.A. Basin. L.A. also has one of the nation's largest [diaspora of Indigenous peoples](#) who have migrated here from ancestral homelands. Additionally, "[Los Angeles contains the most visible Armenian diaspora worldwide](#)".

At least 185 different languages are spoken in L.A. Many histories and cultures are represented in our everyday lives and classrooms!

For more on L.A. diversity: You can discover what land you are living on at <https://native-land.ca/>.

Looting

Museum collections often contain objects that have been looted, taken out of the object's country of origin without permission from the government. During the 20th century looted objects from the Ancestral Americas have been sold to museums to create and develop their collections. Although laws have been enacted recently to prevent and to stop looting, it continues to occur as wealthy individuals pursue to purchase looted objects for their private collections. When the collectors pass away often their private collections are sold or donated to institutions such as museums. Looting perpetuates colonization and is unethical as it steals the history and culture of Indigenous peoples and then transforms the object into private property of wealthy individuals. In addition, looting destroys valuable information of the objects origins which can be studied to better understand Indigenous culture.

Maize

Maize, also known as corn, is a cereal grain like wheat and oats. Maize was first domesticated by Indigenous peoples in what is today Southern Mexico around 9,000 years ago. One of the roots of the word maize comes from the Indigenous Taino word *mahiz*. The plant began as a wild grass Indigenous to Mexico, Guatemala, Honduras, and Nicaragua. It was a carefully domesticated crop for thousands of years, and eventually evolved into the large kernel corn we have today.

Maize has always been a sacred crop to many Indigenous communities, both past and present, in Mexico and Central America. This sacred plant has become an important staple worldwide. Some modern forms of this crop take shape in high-fructose corn syrup, corn starch, animal feed and popcorn.

Material Culture

Material culture refers to the physical objects, tools, art, architecture, and written texts, among other tangible things, that are created and used by a group of people. In archaeology, material culture is the main evidence researchers use to better understand how people lived in the past. LACMA's Ancient (Ancestral) American collection is considered material culture from Indigenous people from Mexico, Central America, and South America. While material culture offers tangible insight into a group, it is not the sole factor that determines a group's complex society or culture. Many forms of nonmaterial culture, such as oral histories, cannot be preserved, but rather comprise unique evidence of a society.

History often implies that Western European societies with extensive material culture are more sophisticated or civilized than Indigenous hunting and gathering societies which tend to have less material culture. At LACMA, we recognize that all societies and cultures are unique, critical, and equally important to the history of humans throughout time.

Maya Versus Mayan

The difference between these two terms may seem simple but there is more to it than just grammar. *Maya* (without an *n*) refers to a large, heterogeneous group of different Indigenous communities, over five million strong, that share traditions, lands, and related languages. Currently, the traditional lands of different Maya communities are located in what is today Guatemala, Belize, Honduras, and

southern Mexico. You can also find large Maya communities in the United States, in cities such as Providence, Rhode Island, and Los Angeles, California. Although in the past, Maya peoples would not have understood themselves as a single collective, in the last century they have worked together to make positive social and political changes in their communities. That said, Maya communities still identify themselves by their individual groups' names (such as Mam, Ch'orti', Kaqchikel, Tzotzil, and more).

Mayan (with an *n*) refers to the more than thirty-two languages currently spoken by Maya communities. The languages, traditions, and community of different Maya peoples have withstood generations of colonialism and genocide; the most recent threat was enacted by the Guatemalan state, with support of the United States army, during the country's civil war that ended in 1996.

Mesoamerica

This historical term defines the area of central Mexico, Guatemala, Belize, Honduras, and El Salvador in which many Indigenous groups lived. The borders of Mesoamerica are generally considered to be where maize was grown. As a historical term, it is primarily used by scholars and historians and not used by people in the region to describe their geography.

Nahuas

Nahua (nah-wah) is a term used to describe the descendants of the Mexica. Nahuas include different ethnic groups from present-day central Mexico, El Salvador, Honduras, and Nicaragua. These communities speak the Nahuatl language and inhabit various large parts of northern Mesoamerica and continue the traditions of their ancestors. Across

the traditions of their ancestors. Across present-day Mesoamerica, many towns, cities, and features on the landscape have Nahuatl names, which survive as remnants of the long reach of this empire.

You can read more about the Aztecs and their role across Mesoamerica in [Conquered Conquistadors: The Lienzo de Quauhquechollan, A Nahua Vision of the Conquest of Guatemala](#).

Nahuatl

Nahuatl is a language or group of languages of the Uto-Aztecan-language family. There are over 40 different varieties of Nahuatl that are spoken today by about 1.7 million Nahua peoples, most of whom live in central Mexico. The majority of Nahuatl speakers today are found in the Huasteca area in Mexico. Nahuatl has been spoken in central Mexico since at least the seventh century; and several Nahuatl or Nahuatl-derived words, like *xocolatl* (chocolate), still exist in present-day English and Spanish languages.

Offerings, Not Sacrifice

The term *sacrifice* is inaccurate and obscures a more nuanced understanding of Mesoamerican history, particularly when it came to people. It's academically sound to call objects and food *offerings*. Offerings were placed in a variety of contexts, including on top of plates or altars, or buried under plazas or other buildings. Through offerings, Indigenous groups repaid deities for the life, land, and resources given to them. Offerings were, and continue to be, seen as fulfillment of a reciprocal relationship between people and deities. Common gift offerings included such items as flowers, pottery, art, tobacco, cacao, and food items, as well as dances. Bloodletting—for which a person offered his/her own blood to a deity during a ritual—was also common.

The most common ritual killings offered to deities involved animals, with the tradition going as far back as [300 BCE in the Maya area](#).

One of the biggest misconceptions taught about Mexica (commonly known as Aztec) offerings is the number of gifts offered; the bona fide answer is that no one knows—it remains uncertain. What is clear is that the number of human offerings has been greatly exaggerated for European political and cultural purposes.

Quechua

Quechua, usually called Runasimi in Quechuan languages, is an Indigenous-language family spoken by the Quechua peoples, primarily living in the Peruvian Andes. Quechua is spoken today by six to eight million people in South America and is still being passed onto future generations. Several Quechua or Quechua-derived words, like *papa* (potato), exist in the Spanish language.

Tenochtitlan

Tenochtitlan, also known as Mexico-Tenochtitlan, was a large Mexica *altepetl* (city-state) in what is now the historic center of Mexico City. The exact date of the founding of the city is unclear but is believed to be circa 1325. Tenochtitlan eventually became the center of the Mexica (commonly known as Aztec) empire, and later the renowned Zocalo of Mexico City. The remnants of large pyramids like the Templo Mayor are visible on the Zocalo plaza today.

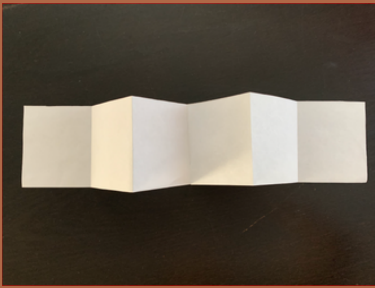
Wilderness and the Early Americas

The concept of wild, natural landscapes devoid of humans is a Western invention. Indigenous peoples do not consider land that is not inhabited by humans as “wild,” since most of the landscape in the Americas has been shaped, cultivated, and cared for by Indigenous groups. Native people were stewards and managers of the land, and still are today which is often referred to as Traditional Ecological Knowledge. For example, Indigenous groups were not randomly searching for food; they had complex ways of growing food based on their knowledge of crop cycles and farming practices.

MAKING ART! LEARNING BEYOND THE TEXTBOOK

Incorporating art-making into a lesson plan is a magnificent way to allow students to connect to the material they are learning about. When making art surrounding Indigenous peoples and cultures it is important to be sensitive about the topic and always celebrate contemporary successes of Indigenous life. This section is broken down into two subsections: projects you can do in the classroom together and projects students can do alone at home. All the materials in the projects below are accessible in most circumstances.

1. [Making Accordion Style Codex](#) (Can be created using materials from home)



2. [Model Magic Pendant](#) (Requires store bought materials)



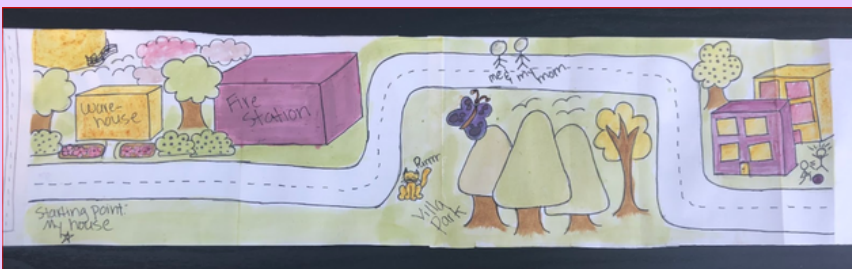
3. [Homemade Paint](#) (Can be created using materials from home)



4. [Stamping Project](#) (Can be created using materials from home, but does need some type of wet pigment, ink or paint)



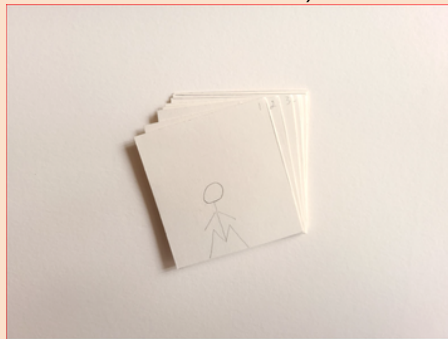
5. [Making A Codex-Style Map](#) (Can be created using materials from home, including the paint)



6. [Documenting Music](#) (Can be created using materials from home) **Note:** this project is also taught by LACMA educators during virtual classes.



7. [Dancing Flip Book](#) for Deaf or Hard of Hearing Students, DHH. (Can be created using materials from home)



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