Behind the Scenes
The Real Story of the Quileute Wolves
AUGUST 14, 2010 – AUGUST 14, 2011

If I could change one thing about the portrayal of the Quileute people in the Twilight movies...

"I would show them doing the stuff we really do, like surfing and cultural stuff like carving and music."
– Kenneth, high school student and member of Quileute Tribe

"There is no such person as Jacob Black."
– James, middle school student and member of Quileute Tribe

1 All student quotes from interviews taken at the Tribal School in La Push, Washington on June 16, 2010.
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Exhibition itinerary

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ABOUT THIS RESOURCE GUIDE

This instructional guide is focused on the Seattle Art Museum’s exhibition *Behind the Scenes: The Real Story of the Quileute Wolves* and is designed for educators to facilitate student learning both at the museum and in the classroom. The artworks and accompanying materials in the *Behind the Scenes* exhibition share works of art that are Quileute–created representations of their wolf mythology. These authentic objects highlight longstanding Quileute community traditions. This educator guide extends beyond the exhibition, including the reflections of those Quileute teens whose lives are located in both the traditions of their tribe and the rapidly–changing culture of their age.

You can learn more about the Seattle Art Museum’s exhibition by visiting [www.seattleartmuseum.org](http://www.seattleartmuseum.org) where you can watch a video about the Quileute and learn about related educational programs and events.

The objectives of the *Behind the Scenes*: Educator Resource Guide are to:

1. Learn about Quileute culture and traditions through both historical and contemporary lens.
2. Explore the concept of culture and how cultural objects and stories acquire new meanings in different contexts.
3. Practice the skills of close looking, reflection and creative response.
4. Examine perspectives on art and cultural issues that are particularly important to the history of the Pacific Northwest.

This guide contains the following information:

- A brief history of the Quileute
- Three works of art from the *Behind the Scenes* exhibition with object descriptions and related questions
- An introductory project with follow-up activities
- Photographs taken by young people from the Quileute tribe
- A project worksheet
- Glossary
- Related resources
- Washington State Learning Standards

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2 Definitions for all words in **bold** are listed in the attached glossary.
INTRODUCTION

“We are a proud people, my generation and new generations coming in.”
–Tylan, high school student and member of Quileute Tribe

The Quileute Native People of La Push, Washington were swept into an international phenomenon upon the release of Stephenie Meyer’s Twilight books and accompanying movies in 2005.5 Meyer’s fictionalized saga portrays a pack of Quileute teens as vigilant werewolves roaming the Olympic National Forest to enforce a treaty their ancestors created with the local vampires. This depiction of the Quileute culture is viewed by some as problematic because it misrepresents central Quileute cultural beliefs. In order to hear directly from Quileute teens, in June 2010 educators from the Seattle Art Museum traveled to La Push and facilitated a workshop with six youth members of the Quileute tribe about the portrayal of the Quileute in the Twilight series and in the mass media. The participating middle and high schools students expressed nuanced ideas about their personal and cultural identities and how these identities are often misunderstood. “People think we are werewolves but we’re not. We’re just descendant from wolves and we do have some parts of the wolf but not too much,” Gabe, a Quileute teen explained, expressing a cultural distinction that may be difficult for non-Quileute people to fully understand.

5 Educators less familiar with the Twilight plot-line or accompanying critical and popular response are encouraged to reference the Twilight resources listed at the end of this guide.

Behind the Scenes: The Real Story of the Quileute Wolves Educator Resource Guide
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QUILEUTE HISTORY

“When I first started learning stories, it was from my grandmother and she told me about the origin of the Quileute people. Kwati was the changer and he liked to change things to make things better in this world for the people and as well for the animals that lived in this world also. When he got here, there were no people here but he saw two big timber wolves and the timber wolves are known to travel in pairs and they mate for life. He transformed these two wolves into the Quileute people. So this is the history of my people. And it was here, near James Island, where he had that happen. And that’s the story of the origin of the Quileute people.”

–Chris E. Morganroth, III, Quileute Tribal Elder, June 16, 2010, La Push, Washington

The Quileute people have lived on the Olympic Peninsula for thousands of years. This is supported by both Quileute oral histories and legends and by archeological evidence of human life on Quileute land from several thousand years ago. While the current reservation at La Push occupies only one square mile, the tribe’s original territory extended from the Olympic Mountains to the Olympic Rain Forest and included James Island and much of the neighboring coast line. Due in part to their remote location and the elimination of the Chimakum Tribe by Chief Seattle’s Suquamish Tribe in 1860, the Quileute people are not directly descendant from any currently existing tribes. Similarly, the Quileute language is believed not to be related to any other existing language and is one of only five languages in the world that have no nasal sounds (m and n). This unique language, lack of related tribes and isolated location has perhaps kept the Quileute people a smaller and more private community than other Northwest Coast tribes still active today. However, the release of the Twilight films has greatly impacted this isolated and private community. Today tourists arrive by the bus load to observe the Quileute town and lifestyle.

The first documented contact between the Quileute and European traders was in the late 1700s. In 1855, the Quileute signed the Treaty of Quinault with the Governor Isaac Stevens of the Washington Territory to give up their land and move to the Quinault reservation at Taholah. However, in part because their land was so remote, relocation was not enforced on the Quileute tribe until 1889 when Washington was granted statehood and the reservation at La Push was established for 252 official Quileute residents. In exchange for over 800,000 acres of land, the Quileute retained their hunting, fishing and gathering rights and were promised health care, education and job training. The Quileute tribe is currently governed by a five member Tribal Council and students typically attend school either on the reservation or in the neighboring town of Forks, WA.

Daily life of the Quileute people was and continues to be greatly shaped by the place where they live. In particular, Quileute traditional and contemporary life centers on the surrounding landscape of ocean and forest. The ocean provides fish for food and in the past the Quileute people were known to be excellent sealers and canoe carvers. As in the past, the Quileute today build their canoes out of the indigenous red and yellow cedar. Traditional canoes range from two person fishing vessels to 58-foot whaling canoes capable of traveling as far as Alaska and California.

The land and forest provide the Quileute people with resources used for housing, clothing and art. For example, like many other Northwest Coast Native Peoples, the Quileute traditionally wore rain-proof

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4 Adapted from official Quileute history on www.quileutenation.org.


6 More information on this can be found at http://washingtonhistoryonline.org/treatytrail/treaties/timeline/treaty_10.html.
clothing made out of the inner bark of the cedar tree. They used this bark to weave baskets that could be used for boiling water, transporting goods, trade and storage. Cedar was also used to build shelters for the colder months. While today Quileute people live in houses, apartments and mobile homes, older generations lived communally during the winter in large cedar “big houses” that were built out of wood and decorated with large carved interior house posts. Each structure housed a chief, related nobility and commoners. Bloodlines determined the structure of tribal government. During the summer months when the weather improved, the Quileute would live in smaller hunting camps and family groups.

Throughout Quileute history, the rich natural resources of the land allowed time for leisure activities and play such as singing, dancing, storytelling and games. Today many students drum, participate in dances and ceremonies, and carve wood in their free time. One of the tribe’s most important traditions is the potlatch, which celebrates special achievements with masked dancing, singing, gift giving, storytelling and songs that were passed down through generations. Potlatches often include neighboring tribes and are day or week long feasts.

Traditional Quileute society is structured around a series of ritual ceremonies that call on the power of supernatural beings such as the wolf spirit. These traditions continue today as youth seek their own taxilit (personal guardian power) on solitary spirit quests as part of different Quileute societies. The highest ranking society is reserved for warriors who undergo a six-day initiation wolf ritual (see the Wolf Society information on page 8). This recalls the origins of the Quileute people and respects the wolf spirit that lives within the Quileute people. Storytelling and songs are an important part of Quileute culture and serve as gifts from the spirit world sung to honor supernatural mythic beings and their characteristics and deeds.  

7 Unlike Twilight suggests, the Quileute do not have traditional stories about vampires or “cold ones.”
THE WOLF SOCIETY: AN OBJECT-BASED EXPLORATION

The wolf society is the highest ranking society in Quileute culture. Only members of this society who have achieved the correct spirit powers are allowed to wear a wolf headdress. New members are initiated into this society through a six-day ceremony during which participants (typically only men or boys) wear wolf headdresses and masks and engage in traditional dance and song rituals. These two headdresses, both featured in the Behind the Scenes exhibition, were collected around the same time (1916–17) by Fannie Taylor, an anthropologist and the first postmistress in the area connected to the Quileute people. It is possible that the same artist made both headdresses, though the artist's identity is unknown.

There are many similarities between these two masks:

- The shape of the headdresses (a visor-like shape to be worn on the top of the head)
- The materials used (both headdresses are carved from single piece of wood, in a visor-like shape to worn on top of the head)
- The designs painted on the surface (thick and thin U shapes, S shapes, circles)
- The colors used (natural pigments, i.e. red ochre & black charcoal)
- The distinctive features of the wolf (broad snout, prominent nostril, teeth)
- The use of hair (to suggest wolf fur)
- Attitude or emotion expressed (flaring nostril and baring teeth)

The Quileute and other Northwest Coast Native people use certain conventions to communicate which animals are being depicted on their masks, headdresses, clothing and other ceremonial objects. These animals are supernatural beings and have personal or family associations to the person wearing them. For instance, a family might have a very old story, passed down for many generations, that describes an ancestor’s encounter with a supernatural wolf. The wolf would become one of the ancestor’s symbols (sometimes called “totems”). In order to distinguish a wolf from another animal, artists would include the identifying features: in this case, a long snout, prominent nostril and sharp teeth. By rendering just the most distinctive features, the artist is creating an abstraction of a real wolf: using the main features without all the details. This is referred to as a stylization. The designs painted on the surface are further stylized as they don’t appear to represent fur or markings but rather have symbolic meaning to the tribe. The materials used to create these headdresses and their carved and painted shapes and colors add up to what can be thought of as “Quileute style.” To really understand Quileute style you would have to analyze many different types of works of art, but by comparing these two masks you can get some idea of what they as a group value, what has meaning to them and what they like to see in their art.⁸

⁸ Full page versions of these headdresses can be found on page 22-23.

Behind the Scenes: The Real Story of the Quileute Wolves Educator Resource Guide
QUESTIONS TO CONSIDER

These questions relate to themes in this exhibition and can be used to prompt discussion about traditions, values and cultural appropriation.

- What is culture? How are cultures defined?
- Who are your ancestors? Who are the ancestors of Seattle or of Washington State?
- How does the place where you live influence who you are?
- How is contemporary society influenced by past traditions?
- How are values and lesson shared between generations?
- What are important coming of age rituals in your family, culture or religion?
- What is the difference between a wolf and a werewolf?
- How does popular culture influence an individual’s perceptions and understandings?

LOOKING QUESTIONS

Ask students these questions to prompt discussion while looking closely at the images of the headdresses on page 22–23.

- What do you see in this picture?
- What materials were used to make these headdresses? Where are these materials found? Why do you think these specific materials might have been used?
- How do you think these headdresses are worn? Who do you think would wear them and for what occasions?
- What is the difference between a headdress and a mask?
- What shapes do you see in the carving?
- What do these headdresses remind you of? Have you seen works of art that are similar? Where did you find these works of art?
- What colors do you notice? What do these colors remind you of?
- What do you notice about the lines on the headdress? How do they emphasize certain elements of art (line, shape, color, form, texture, value, space)?
- These headdresses depict wolves. What about them remind you of wolves? How would you characterize a wolf? Do you see those qualities in these headdresses?
- How are these headdresses similar? How are they different?
- What else can we find?
PROJECT UNIT

“Before you go thinking that something is the truth, you got to research it on your own.”
-Tylan, high school student and member of Quileute Tribe

In this activity, students will build on their knowledge of Native Peoples in the Pacific Northwest by examining their preconceived ideas, making comparisons to their own lives and engaging in critical and creative reflection.

Materials
Blackboard or white board
Copies of timeline and a map
Copies of the selected images

Images of student photographs
Worksheets
Pencils

Step One: First Impression. Without introduction, show students the images of the wolf headdresses on pages 22–23 of this guide. Have the group look silently at the image for about one minute and then using the attached worksheet, ask students to respond in writing to the following questions:
- Who made it?
- What is it made out of?
- Where was it made?
- When was it made?
- Why was it made/what is it used for?
- What makes you say that?

Ask students to keep their response to themselves and let them know they will return to their answers later.

Step Two: Identifying the Frame of Reference. Inform students that the object they just saw belongs to the Quileute Tribe, a group of Northwest Coast Natives who live on the Olympic Peninsula near Forks, WA. Begin by asking student to brainstorm a big list of everything they know about the Quileute tribe, recording their comments on a blackboard or white board. If students have trouble participating, encourage them to share by asking prompting questions such as:
- Where do they live?
- What do you think the weather is like there?
- What language do they speak?
- What do they eat?

Let students know that this is just an open brainstorm and every idea (even small or seemingly obvious observations) is worth sharing. Next to this list, keeping a running column of any questions that come up or that students are wondering about.

Once the list is on the board, ask students to circle all the ideas that are facts, defining a fact as an idea that is verifiable or generally agreed upon as true. Next to each fact, discuss where students learned this fact. Now return to the list and in a different color, circle all the ideas that are interpretations, or ideas that are opinions or open to question. As you did with the facts, ask students to identify how they created these interpretations (from a movie or book, based on other facts they know, etc.). Finally,
explore these interpretations as a class by asking students to evaluate their individual impressions. Do they think these are true? Why or why not? What other information might they need to make a judgment?

**Step Three: Looking Closely.** Tell students that they will now be given some new information to analyze and discuss. Distribute copies of the timeline and map included on the *Behind the Scenes* exhibition website at [www.seattleartmuseum.org](http://www.seattleartmuseum.org) and lead a discussion about what observations and connections students can make based on this information. If you like, share facts or information from the Quileute history section of this guide.

Next, tell students you will now share with them a series of photographs that were taken in June 2010 by a group of Quileute teenagers. These photographs are community portraits — images that describe the people, objects and spaces that these teens call home. Share each image one at a time with the group. Begin with a quiet moment of looking and then ask the students the follow three questions for each image:

- What's going on in this picture?
- What do you see that makes you say that?
- What do you want to know more about?

**Step Four: New Conclusions.** Return to the Quileute impression list that you created at the beginning of this lesson. Ask student to revise the list, adding new impressions or altering old impression to reflect their new understandings. What has changed? What has stayed the same? Can you answer any of your questions? Do you have new questions?

**Step Five: Second Impressions.** Return to the images of the wolf headdresses on page 22–23 of this guide. Lead students through a discussion using the guided and looking questions listed in this guide. At the conclusion of that conversation, ask students to revisit their list of original responses and answer each question again. Choose one of the following activity extensions to allow students to build on the foundations created in this activity.
Activity Extensions

Use these activities to build upon the initial project and further connect the exhibition to your student’s learning. These activities are designed to be adapted for a variety of student ages and subjects.

Activity Extension One: Objects in Context. Included in this guide is a photograph of Tyler Hobucket wearing a wolf headdress and performing the wolf dance. **Tyler Hobucket in wolf headdress** was taken by J.W. Thompson in 1955 in La Push. Ask students to take a close look at this photograph, noting James Island in the background. Compare this photograph to the other images of the wolf headdresses included in this guide. Do you see any similarities? What are the differences?

Now ask students to focus on the different presentation of these objects. The photograph shows the owner of the headdress with a red cape but, most often, headdresses and masks are shown in museums without other pieces of the **regalia** such as cedar bark strips on the back of the mask that hide the dancer’s neck or a cape with a design painted or sewn on the back. Today, many museums including the Seattle Art Museum believe that all elements of a dance costume have importance and are interrelated and therefore should also be displayed in the museum with a mask or headdress. Family members of Tyler Hobucket, who owned this elaborate headdress and historical photographs such as the one above, helped provide the museum with background information to create a manikin for the headdress, with a cape and in the posture of one of the dance movements. Discuss how the different contexts of these images change the way we read them. How do we understand objects or works of art when we see them in the museum? How do we understand them when we see them in person or in a photograph? How do we understand them when we see them displayed alone versus on a dressed manikin?

Activity Extension Two: Label Me. **Twilight** is a popular culture representation of the Quileute. However, many feel it is a misrepresentation. As Kenneth, a high school student and member of the Quileute tribe stated, “It’s a lot of responsibility to be a Quileute. It’s a lot more difficult than in the movie.”

To begin this activity, ask each student create a list of five “I am” statements that describe themselves. Examples can include: “I am a musician. I am tall. I am American. I am a tomboy.” Next, ask students to identify **pop culture** representations or misrepresentations of these labels for example a character on a television show or an advertisement. How are they represented in mass media such as music, advertising, television or movies? How much do these representations share the real and complex story of who they are? Begin by looking at recent examples with students and identifying the **overt** and **subversive** messaging. Then ask each student to choose one advertisement in magazines, newspapers or online that stereotypes one aspect of their identity and creates a collaged poster contrasting their identity with what is shown in the media portrayal.

Activity Extension Three: Satisfy Your Curiosity. Ask each student to choose one question about the Quileute culture or lifestyle that they would like to learn more about. Have students research their questions and present their findings to the whole class. Ask students to report out on both the questions they found answers to and the questions that they did not. Why are some kinds of information easier to find than other kinds? What sources provided the best information and what sources were less helpful? Why might this be?

Activity Extension Four: Community Portraits. In this activity, students will capture their own community portraits, using photography, writing or drawing. Ask student to imagine that they are forced to leave
the place where they live. They are allowed to bring ten images to remind them of their home and to show others where they came from. What ten objects, activities, foods, spaces or people would they photograph? After writing down their ten-object “shot list,” have students capture or depict these images using photography or drawing. Ask students to share their images with the larger group. 

Alternative extension: Ask each student to bring in five items from homes that represent who they are. Using a copy machine, have students make two-dimensional (2D) prints of their portrait objects by arranging their items on the glass. Hang these portraits on the wall and with the original object on a table below. How do the 3D and 2D representations differ? Which is a more accurate “portrait?”

Activity Extension Five: Celebration Drawings. Included in the *Behind the Scenes* exhibition are several drawings of Quileute cultural activities such as whale-hunting, the wolf ceremony and dancing made by children at the Quileute School in 1906 and 1907. Several of these drawings either depict or were drawn by the grandparents and relatives of Quileute kids, teens and parents currently living in La Push. In this activity, ask students to imagine that 100 years from now drawings they create will be in the Seattle Art Museum for their grandchildren to see. What rituals, activities or traditions would they want to record for future generations? After discussing the drawings show in the exhibition, ask student to make their own historical documents through creative writing or drawing that document their families.

**Related Standards**

Arts 1.3, Arts 4.3, Arts 4.4, Communications 1.1, Communications 1.2, Communications 2.1, Communications 2.2, Social Studies 3.2, Social Studies 4.1, Social Studies 4.3, Social Studies 5.1, Social Studies 5.2, Communications
OBJECT INVESTIGATION WORKSHEET

Step 1: Take a close look.
Step 2: Make a quick sketch.

Step 3: Based on your own understanding, answer the 5Ws:

Who made this object?

What materials is it made out of?

When was it made?

Where was it made?

Why was it made/what is it used for?
GLOSSARY

Ancestors: A person from whom one is descended.

Cedar: A genus of coniferous trees in the plant family indigenous to Washington State.

Ceremonial events: A set of rituals for a specific occasion or celebration.

Chief Seattle: (1780–1866) Leader of the Suquamish and Duwamish Native American tribes in what is now Washington State.

Convention: A method or practice established by custom.

Culture: That which defines a group of people based on learned behavior, languages, values, customs, technologies and art; the sum of attitudes, customs and beliefs that distinguish one group of people from another.

Elements of Art: The techniques an artist uses to create a piece of art, including:

1) composition — the arrangement of the parts of the piece
2) line — a path created by a point moving in space
3) shape — two dimensional object in space
4) form — three-dimensional object in space
5) space — the feeling of depth in a piece of art
6) color — light reflected off objects
7) texture — the quality of something we feel through touch

(Definition from the Getty Museum)

Fact: Something known by experience or observation.

First People: The preferred term used among Northwest Coast tribes to denote the original people that occupied the Northwest territories and their descendants.

Forks, WA: City in Clallam County, Washington with a population of approximately 3100 people.

Headdress: A covering or decoration worn on the head.

Indigenous: Originating and characteristic of a particular region or area.

Interpretation: A statement that is not a fact and can be debated.

Kwati: The creator of the Quileute people.

La Push, WA: Town in Clallam County, Washington and home of the Quileute people.
Mythology: A set of stories, traditions or beliefs associated with a particular group.

Overt: Obvious, not covered-up or secret.

Pop culture: Perspective and attitudes belonging to the mainstream of a particular culture.

Potlatch: A traditional ceremony, for social or business reasons, used by many of the Northwest Coast First Peoples, in which the host offers gifts to their guests.

Regalia: Ceremonial clothes.

Reservation: A government-established body of land that is recognized as belonging to a designated group of people but set aside by outsiders.

Ritual: An established or proscribed proceed for a particular rite.

Society: A community of people associated together for religious, cultural, political or other reasons.

Statehood: The status of being a state.

Stylization: An established artist form used to represent recognizable symbols or objects.

Subversive: Hidden, non-open.

Symbol: Something that stands for something else.

Symbolism: To stand for something else; to indicate the meaning of a subject through recognizable signs.

Treaty: A formal agreement between two or more nations; generally relating to peace or trade.

Tribe: A group of people who recognize one another as belonging; these people do not have to be related.

Werewolf: A human being who is capable of assuming the form of a wolf.
RELATED RESOURCES

More information can be found in SAM’s online collection at seattleartmuseum.org/emuseum. Unless noted otherwise, resources listed below are available for loan from the Ann P. Wyckoff Teacher Resource Center (TRC) at the Seattle Asian Art Museum.

Resources about the Quileute Tribe and Neighboring Peoples

Quileute


The Quileute Nation. http://www.quileutenation.org/ Information about the tribe, including history, historic photos and stories.

Neighboring Tribes


Coast Salish Essays. Suttles, Wayne P. and Maud, Ralph. Vancouver: Talonbooks; Seattle: University of Washington Press, 1987. These essays deal with Native knowledge, belief, art and an ”ecological” approach to the Northwest Coast Indians. These writings challenge some long held beliefs about how these Native Americans lived. E 99 S21 S88.


Pacific Northwest Native American Art


Cedar: Tree of Life to the Northwest Coast Indians, Stewart, Hilary. Seattle: University of Washington Press, 1984. Outlines the importance of the cedar tree to Northwest Coast native tribes and the uses to which the tree was put. E 78 N78 S762.

Indian Baskets of the Pacific Northwest and Alaska. Lobb, Allan and Wolfe, Art. Portland, OR: Graphic Arts Center, 1990. Long considered valuable works of art, Indian baskets of the Pacific Northwest and
Alaska also give insight into the cultures that nurtured their creation. This book discusses the techniques and materials employed in the baskets’ creation, as well as the art form’s history. E 78 N77 L6.

**Learning by Designing: Pacific Northwest Coast Native Indian Art.** Gilbert, Jim and Clark, Karin. Union Bay, BC: Raven Publishing. Volumes one and two combine for a comprehensive discussion containing over 1600 illustrations in both traditional and contemporary art styles. One of the most thorough reference works available on Pacific Northwest Coast art. E 78 N78 G54.


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**Pacific Northwest Coast Native American storytelling (includes children’s books)**

**The Box of Daylight: A Tlingit Myth of Creation.** Sealaska Heritage Foundation, Alaska State Museum. Juneau, AK: Pacific Communications & Marketing, 1990. Tlingit myth of creation; this version of their creation story features raven, the trickster, in a tale that is at once unique and yet strikingly similar to other great myths of the world. VHS Format. VIDEO E 78 N78 S32.


**David, Young Chief of the Quileutes: An American Indian Today.** Kirk, Ruth. Harcourt, 1967. Ruth Kirk shows David-Hoeheshata in both his worlds, at school and at home in Hoh Village. David’s eleventh birthday party, a modern version of the traditional Indian potlatch ceremony, is the culmination of this fascinating portrait of an unfamiliar part of contemporary America. E 99 Q5 K57.

**Eagle Boy: A Pacific Northwest Native Tale.** Vaughan, Richard Lee. Seattle: Sasquatch Books, 2000. The legend of Eagle boy has been told by Pacific Northwest coast people for many years. From the Quinault and Makah in the south to the Haida and Tlingit in the north, many Native American tribes have their own version of this story. PZ 7 V4525.


**How Raven Stole the Sun.** Kientz, Chris and James, Simon. Canada: New Machine Studios. This story concentrates on the wild and funny adventures of Raven, the most powerful and trickiest trouble-maker of the First Nations’ folklore. VIDEO E 99 T6 K5.


When the Humans Thought They Were People: Songs and Stories of the Samish People. Hilbert, Vi and Moses, Johnny. Ten Wolves, 2002. Music CD of Samish Indian songs and stories. The first language spoken by the first people of this land is said to be the Earth's voice. The Samish people originally lived in the San Juan Islands and the Anacortes area. AUD E 78 S35 H54.

Teaching about Native American Issues


**Twilight**

**Twilight by Stephenie Meyer.** Department of English, Arizona State University.  


WASHINGTON STATE LEARNING STANDARDS

Arts

1. The student understands and applies arts knowledge and skills in dance, music, theatre and visual arts.
   
   To meet this standard the student will:
   
   1.3 Understands and applies arts genres and styles from various artists, cultures and times.

2. The student demonstrates thinking skills using artistic processes of creating, performing/presenting and responding, in dance, music, theatre and visual arts.
   
   To meet this standard the student will:
   
   2.3 Applies a responding process to an arts presentation of dance, music, theatre and/or visual arts:
       - Engages the senses actively and purposefully in perceiving the work
       - Describes what is seen, felt or heard (perceived/experienced)
       - Analyzes the use and organization of elements, principals, foundations, skills and techniques.
       - Interprets meaning based on personal experiences and knowledge.
       - Evaluates and justifies using supportive evidence and aesthetic criteria.

4. The student makes connections within and across the arts (dance, music, theatre, and visual arts) to other disciplines, life, cultures and work.
   
   To meet this standard the student will:
   
   4.3 Understand how the arts impact and reflect lifelong choices.
   
   4.4 Understand how the arts influence and reflect culture/civilization, place and time.

Communications

1. The student uses listening and observation skills and strategies to gain understanding.
   
   To meet this standard the student will:
   
   1.1 Uses listening and observation skills and strategies to focus attention and interpret information.
   
   1.2 Understands, analyzes, synthesizes, or evaluates information from a variety of sources.

3. The student use communication skills and strategies to interact/work effectively with others.
   
   To meet this standard the student will:
   
   2.1 Uses language to interact effectively and responsibly in a multicultural context.
   
   2.2 Uses interpersonal skills and strategies in a multicultural context to work collaboratively, solve problems and perform tasks.
Social Studies

Social Studies EARL 3: Geography
3.2 Understands human interaction with the environment.

Social Studies EARL 4: History
4.1 Understands historical chronology.
4.3 Understands that there are multiple perspectives and interpretations of historical events.

Social Studies EARL 5: Social Studies Skills
5.1 Uses critical reasoning skills to analyze and evaluate positions.
5.2 Uses inquiry-based research.
Image Related to the Wolf Society: An Object-Based Exploration

Wolf Headdress (NPS #51), Collected by Fanny Taylor ca. 1916, Quileute, wood, paint, hair. 6 x 17 x 6 in. National Park Service, Olympic National Park, OL Y-M-51 Quileute wolf headdress. Photo: Martin Hutten

Behind the Scenes: The Real Story of the Quileute Wolves Educator Resource Guide

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Image Related to the Wolf Society: An Object-Based Exploration

Wolf headdress, late 19th-early 20th century, Quileute, wood, paint, hair, 6 x 13 x 5 1/2 in. (15.2 x 33 x 14 cm)

Courtesy of the National Museum of the American Indian, Smithsonian Institution
First Beach on the Quileute Reservation, La Push, Washington, June 16, 2010, Photo: Latisha, member of Quileute tribe
Canoe outside carving shed, La Push, Washington, June 16, 2010, Photo: Sky Penn, high school student and member of the Quileute tribe
House in La Push, Washington, June 16, 2010, Photo: Sky Penn, high school student and member of the Quileute tribe
Quileute Elders carving outside the carving center, La Push, Washington, June 16, 2010, Photo: Latisha, member of the Quileute tribe
Mural on side of Tribal School building, La Push, Washington, June 16, 2010, Photo: Gabe Pullen, high school student and member of Quileute tribe
Wood carving with Quileute Alphabet Poster, La Push, Washington, June 16, 2010, Photo: James King, middle school student and member of Quileute tribe