

## SEATTLE ART MUSEUM EDUCATOR RESOURCE GUIDE



School bus, La Push, WA, 2010, Photo: Sky Penn, high school student and member of Quileute tribe

# 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<sup>1</sup>

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

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<sup>1</sup> All student quotes from interviews taken at the Tribal School in La Push, Washington on June 16, 2010.

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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**.<sup>2</sup> 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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<sup>2</sup> Definitions for all words in **bold** are listed in the attached glossary.

## INTRODUCTION



Mask in the Carving Center, La Push, Washington, June 16, 2010, Photo: James, middle school student and member of Quileute Tribe

*"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.<sup>3</sup> 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.

<sup>3</sup> 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.

## QUILEUTE HISTORY<sup>4</sup>

*“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.<sup>5</sup> 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.<sup>6</sup> 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

<sup>4</sup> Adapted from official Quileute history on [www.quileutenation.org](http://www.quileutenation.org).

<sup>5</sup> “Evidence of habitation in this area [James Island] comparable to the Ozette site.” Official Quileute Website,, <http://www.quileutenation.org/culture/history>.

<sup>6</sup> More information on this can be found at [http://washingtonhistoryonline.org/treatytrail/treaties/timeline/treaty\\_10.html](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.<sup>7</sup>

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<sup>7</sup> Unlike *Twilight* suggests, the Quileute do not have traditional stories about vampires or “cold ones.”

## THE WOLF SOCIETY: AN OBJECT-BASED EXPLORATION



Left: *Wolf headdress (NPS #51)*, Quileute, Wood, paint, hair, 6 x 17 x 6 in., National Park Service, Olympic National Park, OLYM-51, Quileute wolf headdress, Collected by Fanny Taylor ca. 1916, Photo by Martin Hutten. Right: *(Wolf headdress)* Quileute, late 19th - early 20th century, 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

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.<sup>8</sup>

<sup>8</sup> Full page versions of these headdresses can be found on page 22–23.  
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## 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

Images of student photographs

Copies of timeline and a map

Worksheets

Copies of the selected images

Pencils

**Step One: First Impression.** Without introduction, show students the images of the wolf headresses 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,

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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.



All photos taken by Quileute teens as part of SAM's workshop in June, 2010. Full caption information included on full page images pages 28 – 34.

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?



*Tyler Hobucket in wolf headdress.* Tyler Hobucket, Quileute, died 1960 ca. 1955, J.W. Thompson Collection, MOHAI

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 student 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](http://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

**Native Peoples of the Olympic Peninsula: Who We Are.** Jacilee Wray et al. Norman, OK: University of Oklahoma Press, 2002. Resource created by the Olympic Peninsula Intertribal Cultural Advisory Committee. E 78 W3 N37.

**The Pacific Northwest Olympic Peninsula Community Museum.** The University of Washington. <http://content.lib.washington.edu/cmpweb/index.html> Online exhibits, primary sources and education resources about the people, tribes and industries of the Olympic Peninsula.

**Quileute: An Introduction to the Indians of La Push.** J.V. Powell. Seattle: University of Washington Press, 1976. Overview of the tribe, including discussion of tribe history, food, language, place names and games. E 99 Q5 P68.

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

### Neighboring Tribes

**Coast Salish: Their Art, Culture and Legends.** Ashwell, Reg. Blaine, WA: Hancock House Publishers, 1978. Enjoyable reading for those who would like to increase their knowledge of a rich way of life that flourished in British Columbia and Washington before non-natives swept the old native cultures away. E 99 S21 A83.

**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.

**The Coast Salish Peoples.** Porter, Frank W. New York: Chelsea House Publishers, 1989. As part of the "Indians of North America" Series, this book examines the history, culture and changing relationships of the Coast Salish Peoples within its tribal groups and American society. E 99 S21 P67.

**Tradition and Change on the Northwest Coast: The Makah, Nuu-chah-nulth, Southern Kwakiutl, and Nuxalk.** Kirk, Ruth. Seattle: University of Washington Press, 1986. Rich resources that relies on first person accounts that enliven every facet of life in times past. E 78 N78 K57.

### Pacific Northwest Native American Art

**A Time of Gathering: Native Heritage in Washington State.** Wright, Robin Kathleen. Seattle: University of Washington Press, 1991. An account of the history and ethnography of diverse Washington native groups. E 78 W3 T56.

**Basket Tales of the Grandmothers: American Indian Baskets in Myth and Legend.** Turnbaugh, William A. and Turnbaugh, Sarah Peabody. Peace Dale, RI: Thornbrook, 1999. Storytellers from over 100 Native American societies contribute stories with a basket theme. Includes over 280 historic photographs of baskets and of their creators. E 98 B3 T8.

**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

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

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.

**The Spirit Transformed: A Study of Pacific Northwest Coast Artwork.** Mack, Stevie and Christine, Deborah. Tucson, AZ: Crizmac, 1988. An art instruction unit that introduces the artwork of the Pacific Northwest Coast Indians. Presents cultural/historical aspects of Indian masks, totem poles and other decorated objects. Includes one DVD, a teacher's guide and language arts booklet, map and poster *Wolf War Helmet*. CURR GD E 78 N78 M32.

**Understanding Northwest Coast Art: A Guide to Crests, Beings, and Symbols.** Shearar, Cheryl. Seattle: University of Washington Press, 2000. A handy, dictionary-style reference guide to symbols, crests and beings depicted in works of art created by Northwest coast cultural groups. E 78 N78 S54.

**Vampires, Wolves and Quileute Art.** Barbara Brotherton. Seattle: Seattle Art Museum, 2010. Recording of Curator of Native American Art Barbara Brotherton's lecture at the Seattle Art Museum. DVD Format. VIDEO E 99 Q5 B76. (Available in the Bullitt Library, SAM Downtown.)

## 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.

**Clamshell Boy: A Makah Legend.** Cohlene, Terri. Mahwah, NJ: Watermill Press, 1990. Retells the legend of Clamshell Boy, who rescues a captured group of children from the dreaded wild woman Ishcus. Includes information on the customs and lifestyle of the Makah Indians. E 99 M19 C67.

**Coyote and Rock: And Other Lushootseed Stories.** Hilbert, Vi. New York: HarperCollins, 1992. With captivating style Vi Hilbert re-creates the stories of her ancestors, the first people of the Puget Sound. Audio Cassette Format. AUD E 99 S627 H54.

**David, Young Chief of the Quileutes: An American Indian Today.** Kirk, Ruth. Harcourt, 1967. Ruth Kirk shows David-Hoheeshata 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.

**The Girl Who Helped Thunder and Other Native American Folktales.** Bruchac, James and Bruchac, Joseph. New York: Sterling Publishing, 2007. Twenty-four Native American legends and tales from across the United States capture a wide range of belief systems and wisdom from the Cherokee, Cheyenne, Hopi, Lenape, Maidu, Seminole, Seneca and other tribes. E 98 F6 B89.

**The Girl Who Lived With the Bears.** Golden, Barbara Diamond. Orlando: Harcourt Brace, 1997. A retelling of a traditional tale of the Pacific Northwest. A young girl is captured by the Bear People after insulting them. E 78 N77 G64.

**Haboo: Native American Stories from Puget Sound.** Hilbert, Vi. Seattle: University of Washington Press, 1985. Thirty-three traditional stories of the Lushootseed-speaking peoples of western Washington State. E 99 S2 H2.

**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.

**Loon and Deer Were Traveling: A Story of the Upper Skagit of Puget Sound.** By Hilbert, Vi and Nelson, Anita C. Chicago: Childrens Press, 1992. This picture book tells a folktale of the Skagit tribe which describes the tragic journey of Loon and Deer and illustrates the importance of being prepared. Includes suggestions for storytelling activities. E 99 S627 H55.

**Raven: A Trickster Tale from the Pacific Northwest.** McDermott, Gerald. San Diego: Harcourt Brace, 1993. Raven, the trickster, wants to give people the gift of light. Can he sneak into the house of the Sky Chief and find out where light is hidden? PZ 8.1 M327 Ra.

**Raven's Light: A Myth from the People of the Northwest Coast.** Shetterly, Susan Hand and Shetterly, Robert. New York: Maxwell Macmillan International, 1991. Explains how Raven made the earth, animals, moon and sun. Jacket flap implies a blending of tales from the Tlingit, Haida, Kwakiutl and Tsimshian peoples. E 78 N77 S54.

**Salmon Boy: A Legend of the Sechelt People.** Joe, Donna, and Craigan, Charlie. Gibsons, BC: Nightwood Editions, 1999. This traditional teaching legend comes straight from the oral traditions of the Sechelt Nation. E 99 S218 J65.

**Spirit of the Cedar People: More Stories and Paintings of Chief Lelooska.** Normandin, Christine. New York: DK Publishing, 1998. Collection of five traditional illustrated Northwest Coast Native American tales. Includes a CD-ROM of Chief Lelooska of the Kwakiutl retelling these stories. E 78 N78 L443.

**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

**Grandmother Spider's Web: Incorporating American Indian Themes into the Secondary Curriculum.** Buffalohead, Priscilla. Coon Rapids, MN: Anoka-Hennepin School District, 1999. Fourteen model lessons designed to be integrated into particular areas of the curriculum. Each lesson includes a teacher guide with goals and outcomes, a student reading and more activities. CURR GD E 7.6 B83.

**Lessons from Turtle Island: Native Curriculum in Early Childhood Classrooms.** Jones, Guy and Moomaw, Sally. St. Paul, MN: Redleaf Press, 2002. Lessons from Turtle Island explores Native American issues in preschool and early primary education. The authors — one Native, one white — offer guidelines for learning experiences that move children beyond embedded stereotypes. CURR GD E 76.6 J66.

**Lessons of Our Land: An Interdisciplinary Indian Land Curriculum for Head Start, K-12 and College.** Indian Land Tenure Foundation. Little Canada, MN: Indian Land Tenure Foundation, 2009. Designed specifically with American Indian land issues and values in mind, *Lessons of Our Land* also illustrates the important relationship between land and people in general. Two CD-ROMs. DISC E 98 L3 I53.

**Rethinking Columbus: The Next 500 Years.** Bigelow, Bill and Peterson, Bob. Milwaukee, WI: Rethinking Schools, 1998. A resource guide for teachers and community activists which includes ninety essays, poems, short stories, interviews, historical vignettes and lesson plans that re-evaluate the legacy of Columbus. E 119.2 B54.

**S'abadeb: The Gifts: Pacific Coast Salish Art and Artists.** McNutt, Nan. Seattle: Seattle Art Museum, 2008. *Grades 3-12 Resource Guide for teachers to accompany the exhibition.* CURR GD E 99 S2 M36 [www.seattleartmuseum.org/PDF/SalishResourceGuide.pdf](http://www.seattleartmuseum.org/PDF/SalishResourceGuide.pdf)

**The Spindle Whorl: An Activity Book: Ages 9-12.** McNutt, Nan. Seattle: Sasquatch Books, 1997. The story of a Salish girl using a spindle whorl to spin wool introduces activities that provide information about the crafts and ways of life of Indians living along the Northwest Coast of the United States and Canada. TT 23.7 M36.

**The Spirit of the Coast Salish.** Thompson, Sheila and Steele, Lousie. Vancouver, BC: Creative Curriculum, 1987. Curriculum guide covers social structure, religion and the economy. Includes illustrations and activity plans. E 99 S21 T5.

## *Twilight*

**Twilight by Stephenie Meyer.** Department of English, Arizona State University. <http://english.clas.asu.edu/wq-twilight> Web Quest for the popular novel, with links to additional information.

**The 'Twilight' Saga.** Entertainment Weekly. [www.ew.com/ew/package/0,,20308569,00.html](http://www.ew.com/ew/package/0,,20308569,00.html) "Your inside source for the latest news, photos, video, and fan commentary about Stephenie Meyer's vampire romance movies."

**Twilight Series.** Meyer, Stephenie. [www.stepheniemeyer.com/twilight.html](http://www.stepheniemeyer.com/twilight.html) Official website from the author of the series.

# 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, OLYM-51, Quileute wolf headdress, Photo: Martin Hutten



**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



*Tyler Hobucket in wolf mask, ca. 1955, Tyler Hobucket, Quileute, died 1960* Courtesy Museum of History and Industry, Seattle



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

