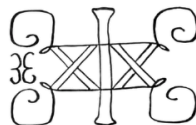


# Wabanaki Studies

## 9-12 Art Educator Guide



## Background

The Panawahpskek (Penobscot) Nation, Peskotomuhkati (Passamaquoddy) Tribe, Mi'kmaq Nation, (Wolastoqiyik) Houlton Band of Maliseet Indians, and Abenaki (collectively known as the Wabanaki Nations) have lived for thousands of years in the land we now call Maine and Canada. During this time they developed their own culture and traditions. Their connection to the land and interaction with plants and animals are integral to their culture. Preserving and learning about these practices is a way to ensure that their culture continues.

## Introduction:

This educator guide is designed to teach learners about Wabanaki artists, values, and perspectives through meaningful projects. It includes four lessons that can be taught individually or as a unit. By creating art inspired by Wabanaki themes, students will learn to appreciate and integrate the principles of environmental ethics, sustainability, and cultural respect into their artistic expressions and daily lives.

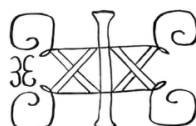
## Guiding Questions:

- How can art reflect cultural and environmental values, and how can we honor Indigenous perspectives through creative expression?
- What lessons from Wabanaki practices can be applied to reduce the environmental impact of our clothing choices?
- In what ways do Wabanaki perspectives on nature inform our approach to art and environmental stewardship?
- In what ways do the environmental challenges facing what is now called Maine intersect with the cultural preservation efforts of the Wabanaki, and how can students contribute to addressing these issues through their artwork and activism?

## Preparation & Helpful Background Building Resources:





### Preparation:

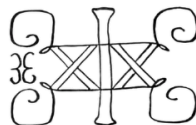
- The lessons in this guide can be taught in full, individually or combined in pairs to meet course curriculum goals.



- Educators should immerse themselves in Wabanaki history, culture, environmental ethics, and basic embroidery techniques. Refer to the [Wabanaki Studies MOOSE Modules](#) and [Wabanaki Studies homepage for further resources](#)
- Gather resources on Wabanaki culture, environmental philosophy and embroidery materials (fabric, embroidery hoops, needles, thread).
- Prepare a list of resources for student exploration, including guides on simple embroidery landscapes.
- To further support students in their work in developing cultural awareness and appreciation of Wabanaki culture and artists, teachers may also have students complete the Wabanaki MOOSE Modules [Wabanaki Artists](#) and [The Art of Allyship](#).

**Background Knowledge Resources** –At the beginning of the unit, or individual lessons please refer to these resources to support the development of student background knowledge of Wabanaki Studies.

- [Wabanaki Studies Homepage](#)
- [Wabanaki Studies Moose Modules](#)
  - [Wabanaki Homelands: Culture and Identify](#)
  - [The Art of Allyship](#)
  - [Wabanaki and the Environment Bonus Materials](#)
  - [Wabanaki Artists](#)
- [Slides: Who Are the Wabanaki?](#)
- [Student Webquest: Wabanaki Today](#)
-  Cultural Appropriation Resources.pdf
-  Why Wabanaki Studies\_ .pdf
-  Cultural Appropriation Resources.pdf
-  Why Wabanaki Studies\_ .pdf



## Table of Contents:

*Resources can be accessed individually through links or printed together as part of this document.*

**Suggested Resources for Wabanaki Studies**—At the beginning of the unit, or individual lessons please refer to these resources to support the development of student background knowledge for the projects.

- [Wabanaki Studies Homepage](#)
- [Wabanaki Studies Moose Modules](#)
  - [Wabanaki Homelands: Culture and Identify](#)
  - [Wabanaki Artists](#)
  - [The Art of Allyship](#)
- [Slides: Who are the Wabanaki?](#)
- [Student Webquest: Wabanaki Today](#)

### [Vocabulary](#)

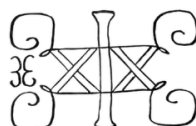
#### [Lesson One: Embroidery Joy](#)

- [Task List](#)
- [Lesson One: Slidedeck “Inspired by Alan Syliboy: Spread the Joy”](#)
- [Lesson One: Ideas for Embroidery based on Alan Syliboy’s Work](#)
- [Lesson One: Ideas for Embroidery based on Wabanaki Moon Names](#)
- [Lesson One Reflection](#)

#### [Lesson Two: Integrating Wabanaki Values of Sustainability into Fashion](#)

- [Cultural Appropriation Resources](#)
- [Slidedeck: Examples of Student Upcycled Fashion](#)
- [Slidedeck: Sustainable Fashion Student Examples](#)
- [Student Reflection Questions](#)

#### [Lesson Three: Landback Landscape Painting](#)



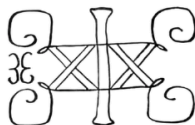
- [Slidedeck: Student Landback Landscape Student Examples](#)

#### [Lesson Four: Mini Protest Banners for the Environment](#)

- ["The Art of Allyship" MOOSE Module](#)
- [Youtube: How to Make Mini Protest Banners](#)
- [Slidedeck: Natasha Mayer Inspired Protest Banners](#)
- [Slidedeck: Mini Protest Banner Student Examples](#)
- [Student Reflection Mini Protest Banners](#)

#### **Vocabulary:**

- **Activism:** The policy or action of using vigorous campaigning to bring about political or social change.
- **Allyship:** The state or condition of being an ally; supportive association with another person or group to achieve a common goal, typically related to social justice or equality.
- **Cultural Appropriation vs. Appreciation:** Understanding the difference between exploiting and respectfully engaging with elements of another culture.
- **Cultural Heritage:** The legacy of physical artifacts and intangible attributes passed down from past generations, maintained in the present, and preserved for the future.
- **Embroidery:** The art of decorating fabric or other materials using a needle to apply thread or yarn.
- **Environmental Stewardship:** The responsible planning and management of resources with a focus on long-term sustainability and preservation.
- **Interconnectedness:** The concept that all things are related and influence each other, especially in the relationship between living organisms and their environment.
- **Land Back Movement:** A movement that seeks to reclaim Indigenous land and culture by returning decision-making power over land to Indigenous communities, without requiring current residents to leave.
- **Landscape Art:** Art that depicts natural scenery, such as mountains, valleys, trees, rivers, and forests.
- **Reciprocity:** The exchange of things for mutual benefit, often in the context of human relationships and the relationship between humans and nature.
- **Scientific Ecological Knowledge (SEK):** Knowledge derived from systematic observation, experimentation, and analysis conducted using the scientific method to understand ecological processes and patterns.
- **Sustainability:** The practice of using natural resources responsibly to support both current and future generations.
- **Sustainable Resources:** Resources that are managed in a way that meets the needs of the present without compromising future generations.



- **The Honorable Harvest:** An Indigenous concept emphasizing the respectful and sustainable harvesting of resources from the natural world.
- **Interconnectedness:** The state of being connected with each other; the quality or condition of being related to each other.
- **Traditional Ecological Knowledge (TEK):** Knowledge, practices, and beliefs developed by Indigenous communities over generations, focusing on a holistic understanding of the environment and sustainable resource management.
- **Two-Eyed Seeing:** A term that describes the ability to see the strengths of both Indigenous knowledge and scientific knowledge.
- **Wabanaki:** Meaning "People of the Dawnland," referring to the Indigenous nations of the land now known as Maine: Abenaki, Panawahpskek (Penobscot), Peskotomuhkati (Passamaquoddy), Mi'kmaq (Micmac), and Wolastoqiyik (Maliseet).

## Lesson One: Embroidery Joy: Inspired by Wabanaki Artist Alan Syliboy

### Background:

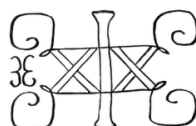
- This lesson explores the cultural and ecological significance of the Wabanaki Confederacy's land. Students will use embroidery as an artistic medium to express environmental themes and cultural respect by creating nature-inspired designs that reflect Wabanaki environmental wisdom.

### Preparation:

- Provide access to research materials on Wabanaki culture and environmental philosophy. Students should have a strong understanding of Wabanaki history and culture today. They should also understand the difference between cultural appreciation and appropriation.
- Gather embroidery hoops, fabric, needles, and various thread colors.
- Collect examples of landscapes and natural scenes from Wabanaki territories to inspire students.

### Vocabulary:

- **Cultural Appropriation vs. Appreciation:** Understanding the difference between exploiting and respectfully engaging with elements of another culture.
- **Cultural expression:** Ways that cultures communicate their traditions and values, often through art, music, or storytelling.



- **Embroidery:** The art of decorating fabric using needle and thread.
- **Environmental Stewardship:** The responsible planning and management of resources with a focus on long-term sustainability and preservation.
- **French Knot:** A stitching technique used to create raised dots in embroidery.
- **Running stitch:** A basic embroidery stitch used to outline or fill areas.
- **Wabanaki:** Meaning "People of the Dawnland," referring to the Indigenous nations of the land now known as Maine: Abenaki, Panawahpskek (Penobscot), Peskotomuhkati (Passamaquoddy), Mi'kmaq (Micmac), and Wolastoqiyik (Maliseet).

### Essential Question:

- How can art reflect cultural and environmental values, and how can we honor Indigenous perspectives through creative expression?

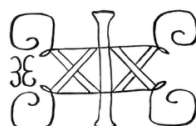
### Lesson One: Embroidery Joy: Inspired by Wabanaki Artist Alan Syliboy

#### Guiding Questions:

1. What role does nature play in Wabanaki culture, and how is it connected to their environmental philosophy?
2. How can embroidery be used to express environmental themes?
3. What elements of Wabanaki land and nature can we incorporate into our embroidery designs to show respect for their cultural values?
4. How does learning about Wabanaki stewardship change your perspective on sustainability?

#### Learning Objectives:

- Students will gain an understanding of the cultural and ecological significance of the Wabanaki Confederacy.
- Students will learn and apply basic embroidery techniques to create nature-inspired artwork.
- Students will research Wabanaki environmental practices and integrate these into their artistic designs.



- Students will present their artwork and explain the environmental and cultural significance of their design choices.

### Lesson Materials:

- [Task List](#)
- [Lesson One: Slidedeck "Inspired by Alan Syliboy: Spread the Joy"](#)
- [Lesson One: Ideas for Embroidery based on Alan Syliboy's Work](#)
- [Lesson One: Ideas for Embroidery based on Wabanaki Moon Names](#)
- [Lesson One Reflection](#)

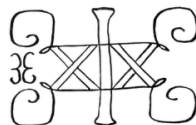
### Project Materials:

- Embroidery hoops
- Fabric
- Needles
- A variety of thread colors
- Access to research materials on Wabanaki culture and environmental philosophy
- Examples of landscapes and natural scenes in Wabanaki territories

### Lesson One: Embroidery Joy: Inspired by Wabanaki Artist Alan Syliboy

#### Learning Activities (Sequence):

- 1. Introduction to Wabanaki Culture and Embroidery:**
  - Present an overview of the Wabanaki Confederacy, focusing on the importance of land and nature in their culture.
    - i. Share the work of Alan Syliboy
  - Introduce embroidery as an art form, explaining how it can represent nature and cultural connections.
- 2. Embroidery Workshop:**
  - Demonstration: Show basic embroidery techniques (running stitch, back stitch, French knots) that will be useful for creating natural landscapes.
  - Project Start: Students begin their embroidery projects, selecting elements of nature important to Wabanaki culture (e.g., trees, water, animals).
- 3. Research & Design**



- In small groups, students research Wabanaki environmental practices, brainstorming how to integrate these ideas into their embroidery.
  - Students sketch designs before starting the final project, ensuring they incorporate researched themes.
- 4. Embroidery Continuation and Completion (ongoing sessions as needed):**
- Provide time for students to work on and complete their embroidery, reflecting on the environmental and cultural themes they are representing.
- 5. Group Presentations and Gallery Walk:**
- **Presentations:** Each student or group presents their finished project, explaining the significance of their design choices and how they reflect Wabanaki environmental values.
  - **Gallery Walk:** Set up a classroom gallery where students can observe and discuss each other's work, reflecting on how the different designs interpret environmental stewardship.

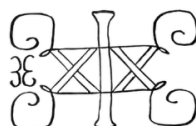
### Assessment:

- Evaluate embroidery projects based on creativity, effort, and how well they reflect research on Wabanaki environmental wisdom.
- Assess student presentations on clarity, depth of research, and the ability to make connections between their artwork and the essential questions.
- Participation in class discussions will be measured by students' understanding of Wabanaki perspectives on sustainability and cultural expression.

### Lesson One: Embroidery Joy: Inspired by Wabanaki Artist Alan Syliboy

#### Extension Ideas:

- **Organize a school-wide exhibit to display the embroidery projects, promoting awareness of Indigenous perspectives on environmental stewardship.**
- **Collaborate with a local Indigenous artist to conduct a workshop on traditional art forms, providing students with deeper cultural insights.**
- **Science Extension:**
  - **HS-LS1: From Molecules to Organisms—Structures and Processes.**
    - Students will demonstrate an understanding of how organisms live, grow, respond to their environment, and reproduce.



- Climate change's impact on ecosystems (e.g., salt marshes and sweetgrass).
- **Social Studies Extension:**
  - Discuss "The Art of Allyship" and the "Wabanaki Artist" module to deepen students' understanding of Indigenous cultural contributions.

### **Additional Resources:**

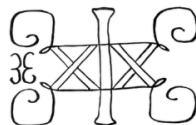
- Video: [Robin Wall Kimmerer - The Gift of Sweetgrass](#)
- Video: [Indigenous Environmental Philosophy](#)

## **Lesson One: Embroidery Joy: Inspired by Wabanaki Artist Alan Syliboy**

### **Lesson One Task List**

#### **Introduction and Cultural Exploration**

- Introduce the project, covering the objectives and learning standards.
- Watch the Robin Wall Kimmerer interview and The Honorable Harvest video to understand the Wabanaki perspectives on environmental stewardship.
- Practice identifying and discussing key concepts like stewardship, interconnectedness, and cultural heritage.



- Watch the truth to youth video of Robin Wall kimmerer Interview
- **Date Completed:**\_\_\_\_\_

### **Theme Selection and Embroidery Planning**

- Students select an environmental theme inspired by Wabanaki culture.
- Begin research on Wabanaki symbols, landscapes, and the significance of elements in their art and culture.
- Practice basic embroidery stitches (running stitch, back stitch, French knots) on a piece of fabric to decide which stitches best convey their chosen theme.
- **Date Completed:** \_\_\_\_\_

### **Preliminary Sketches and Material Selection**

- Make preliminary sketches of the embroidery design, focusing on composition and theme representation.
- Discuss the importance of fabric type, embroidery hoop size, and thread color selection in embroidery art. Select the appropriate materials for the final project.
- **Date Completed:**\_\_\_\_\_

### **Design Sketching and Stitch Selection**

- Transfer the final design sketch onto the chosen fabric using a fabric pencil or a temporary transfer method.
- Select the specific embroidery stitches (e.g., satin stitch for larger filled areas, stem stitch for outlines) based on the design requirements and preliminary practice.
- **Date Completed:**\_\_\_\_\_

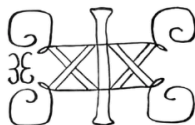
### **Lesson One-Embroidery Joy: Task List for the Learning Progression p6**

### **Lesson One: Embroidery Joy: Inspired by Wabanaki Artist Alan Syliboy**

### **Lesson One Task List (Con't)**

### **Embroidery Creation**

- Begin applying the chosen stitches to the fabric, focusing on accuracy and the expression of the selected theme.



- Continue work on the embroidery project, applying the Wabanaki cultural themes and environmental messages learned through the exploration phase.
- **Date Completed:**\_\_\_\_\_

### **Group Presentation and Reflection**

- Prepare a brief presentation of the embroidery piece, explaining the significance of the chosen elements, their connection to Wabanaki culture, and the environmental theme.
- Participate in a group critique, providing and receiving feedback on the work.
- Write a reflection on the process, including personal learning and understanding of the Wabanaki culture and environmental stewardship through the art of embroidery.
- **Date Completed:**\_\_\_\_\_

### **Gallery Walk and Evaluation**

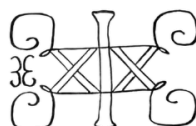
- Display the completed embroidery pieces in a classroom gallery walk, allowing time for students and visitors to view and discuss the work.
- Evaluate the embroidery projects based on theme expression, technical skill, and reflection of Wabanaki environmental wisdom.
- **Date Completed:**\_\_\_\_\_

### **Extension and Community Engagement**

- Discuss possibilities for participating in the Samantha Smith challenge or collaborating with local Indigenous artists for a deeper cultural context.
- Plan and execute a school-wide or community exhibit of the embroidery projects to raise awareness of Indigenous perspectives on environmental stewardship.
- **Date Completed:**\_\_\_\_\_

## **Lesson One: Embroidery Joy: Inspired by Wabanaki Artist Alan Syliboy**

### **List of Ideas for Spread the Joy**



**Connection to Nature:** Students could focus on their relationship with the natural world, incorporating elements like animals, landscapes, or plant life that have significance in Wabanaki culture or their own lives.

**Ancestral Stories:** This theme could involve visual storytelling that reflects ancient tales, legends, or family histories, honoring past generations and their narratives.

**Cultural Symbols:** Students might choose to delve into specific symbols that are meaningful to the Wabanaki people or their own heritage, exploring their symbolism and significance.

**Dreams and Visions:** Taking inspiration from the dream-like quality of Syliboy's art, students could create pieces that represent dreams, aspirations, or spiritual visions.

**The Four Elements:** Artworks could be centered around the four classical elements – earth, water, fire, and air – and their importance in various Indigenous cultures, including the Wabanaki.

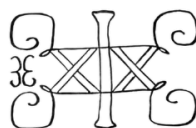
**Seasonal Changes:** Reflecting on the cyclical nature of life, students could create pieces that depict the changing seasons, exploring themes of renewal and transformation.

**Community and Belonging:** This theme would focus on the sense of community, exploring ideas of family, belonging, and the interconnectedness of people within a culture.

**The Spirit of Animals:** Students might concentrate on the spiritual and totemic significance of animals in Wabanaki culture or explore what certain animals signify in their own lives.

**Cosmology and Stars:** Inspired by Indigenous cosmologies, students could create artwork that reflects the night sky, constellations, and celestial bodies, incorporating myths or personal significance.

**The Journey:** Focusing on the theme of life as a journey, students could illustrate paths, maps, waterways, or other journey-related imagery, symbolizing personal or collective experiences.



## Lesson One: Embroidery Joy: Inspired by Wabanaki Artist Alan Syliboy

### Moon Names in Wabanaki Culture

#### January - The Wolf Moon:

- Theme: Survival and Strength
- Focus on how wolves and other wildlife are often heard more during this time, representing a time of endurance.

#### February - The Snow Moon:

- Theme: Purity and Renewal  
Depict the quiet, reflective time of deep winter, with snow covering the ground, leading to spring's renewal.

#### March - The Worm Moon:

- Theme: Awakening and New Beginnings
- Illustrate the earth thawing and worms reappearing, birds returning, or sap running in the maple trees.

#### April - The Pink Moon:

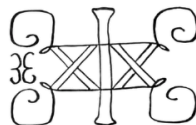
- Theme: Growth and Blossoming
- Celebrate the emergence of early spring flowers, such as wild ground phlox, which is often pink.

#### May - The Flower Moon:

- Theme: Abundance and Fertility
- Highlight the full bloom of spring and the fertility of the land with flowers and lush greenery.

#### June - The Strawberry Moon:

- Theme: Ripeness and Anticipation
- Focus on the strawberry harvest, a time of picking and celebrating the first fruits of the year.



## Lesson One: Embroidery Joy: Inspired by Wabanaki Artist Alan Syliboy

### July - The Buck Moon:

- Theme: Vigor and Determination
- Show the new antler growth in bucks, symbolizing growth and consistency.

### August - The Sturgeon Moon:

- Theme: Water and Life
- Represent fishing and water activities that are significant during this time when sturgeon fish are abundant.

### September - The Harvest Moon:

- Theme: Gratitude and Sharing
- Illustrate harvest time, with scenes of gathering crops and community feasts.

### October - The Hunter's Moon:

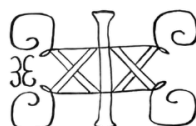
- Theme: Preparation and Transition
- Depict the time to hunt in preparation for the coming winter, showcasing the transition from fall to winter.

### November - The Beaver Moon:

- Theme: Industry and Ingenuity
- Capture the time when beavers are active in preparing for winter, and humans do the same.

### December - The Cold Moon:

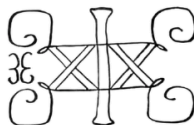
- Theme: Reflection and Celebration
- Focus on the cold, reflective time of year, often filled with celebrations like winter solstice ceremonies.



## Lesson One Reflection for Embroidery Joy: Inspired by Alan Syliboy

Name: \_\_\_\_\_

1. Describe your piece:
2. How does your piece represent your personal connection with nature?
3. How is your artwork similar or different from Alan Syliboy's representation of nature?
4. What were some of the challenges and successes of your embroidery techniques?
5. What did you struggle with?
6. What did you do well?
7. What did you learn about Wabanaki environmental wisdom?
8. How do you feel you have grown as an artist through this project?
9. What did you learn from this project that you could transfer to other projects?
10. How did working on this project impact your perception of nature and its relationship with art?



## Lesson 2: Integrating Wabanaki Values of Sustainability into Fashion Design

### Background:

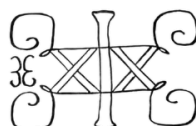
This lesson integrates sustainability, fashion design, and Indigenous wisdom, focusing on the values and practices of the Wabanaki peoples. Students will explore how Wabanaki traditional wisdom intersects with modern sustainable fashion by creating junk couture pieces that reflect environmental consciousness and respect for Indigenous cultural heritage. This lesson encourages students to consider how ancient practices and a respect for the Earth can inspire contemporary fashion, promoting sustainability and cultural awareness in the industry.

### Preparation:

- Research Wabanaki culture, particularly their environmental ethics, use of natural materials, and sustainable practices.
- Collect recyclable materials suitable for fashion design, prioritizing natural and biodegradable options.
- Prepare the classroom for a fashion design workshop with safe tools and creative workspaces.
- Plan a fashion show to showcase student creations, incorporating elements celebrating Wabanaki culture and sustainability.

### Vocabulary:

- **Cultural Heritage:** The legacy of physical artifacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present, and passed onto future generations.
- **Environmental Stewardship:** The responsible use and protection of the natural environment through conservation and sustainable practices to ensure its health and viability for future generations.
- **Junk Couture:** A term often used to describe fashion or wearable art created from recycled materials or items that would otherwise be considered waste.



- **Sustainability:** The ability to meet the needs of the present without compromising the ability of future generations to meet their own needs, often applied to environmental, social, and economic contexts.
- **Upcycling:** The process of converting waste materials or useless products into new materials or products of better quality or for better environmental value.
- **Wabanaki Confederacy:** A historical and present-day alliance of Native American tribes in the Northeastern United States and Eastern Canada, including the Abenaki, Mi'kmaq, Penobscot, Passamaquoddy, and Maliseet nations.

## Lesson 2: Integrating Wabanaki Values of Sustainability into Fashion Design

### Guiding Question:

- How can we integrate Wabanaki values and traditional wisdom into modern sustainable fashion?

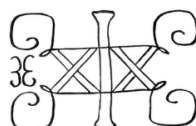
### Standards:

- **Art Standard:**
  - D.A1.9-12Ad.b
  - D.B2.9-12.Ac
- **Social Studies Standards:**
  - C1: Historical Knowledge, Concepts, Themes, and Patterns
  - C2: Maine's History, Culture, and People
- **Science Standard:**
  - HS-PS2-6 C

### Learning Objectives:

- Students will research and apply Wabanaki traditional wisdom to sustainable fashion design.
- Students will create fashion pieces using upcycled materials that reflect Wabanaki values and environmental consciousness.
- Students will critically engage with the role of fashion in promoting cultural awareness and sustainability.

### Project Materials:



- Recyclable and natural materials suitable for fashion design, such as items echoing traditional Wabanaki materials.
- Fashion design tools (sewing machines, needles, threads, glue guns, scissors).
- Protective gear, if necessary.

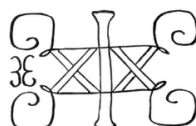
## Lesson 2: Integrating Wabanaki Values of Sustainability into Fashion Design

### Lesson Materials:

- Presentation on Wabanaki history, values, and environmental practices.
- Research materials on Wabanaki traditions and sustainable fashion.
- Tools for design and creation workshops.

### Learning Activities (Sequence):

1. **Introduction to Wabanaki Culture and Sustainability:**
  - Begin with a presentation on Wabanaki history, values, and their traditional environmental practices. Discuss the importance of natural materials in their culture and how these can inspire modern sustainable fashion.
2. **Driving Question Brainstorm:**
  - Facilitate a brainstorming session where students generate questions that guide their design process, focusing on incorporating Wabanaki wisdom and sustainability into their fashion creations.
3. **Design and Creation Workshop:**
  - **Research Phase:** Students will explore Wabanaki traditions and sustainable fashion techniques. They will sketch designs that integrate these elements.
  - **Creation Phase:** Students will construct fashion pieces using sewing and crafting techniques, working with recycled materials while ensuring their designs reflect Wabanaki values.



#### 4. **Fashion Show Preparation and Cultural Reflection:**

- Students prepare for the fashion show, reflecting on how their designs incorporate Wabanaki wisdom and sustainable practices. Plan for students to share these insights during the event.

#### 5. **Fashion Show Event:**

- Host a fashion show where students present their junk couture. Students will explain how Wabanaki culture and environmental sustainability inspired their work. The event celebrates students' creativity and their cultural and ecological awareness.

## **Lesson 2: Integrating Wabanaki Values of Sustainability into Fashion Design**

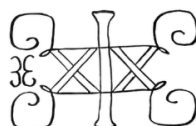
### **Assessment:**

- Evaluate fashion pieces based on creativity, use of sustainable materials, and embodiment of Wabanaki values.
- Assess students' ability to articulate the process and inspiration behind their designs, focusing on cultural integration and sustainability.
- Reflect on students' engagement with the guiding questions, examining how deeply they explored integrating traditional wisdom with modern sustainable practices.

### **Extension Ideas:**

- Collaborate with local Indigenous communities for workshops or guest speakers on traditional crafts and sustainability.
- Develop an ongoing project or club focused on sustainable fashion that continues exploring Indigenous wisdom.

### **Science Standard Extension:**



- HS-PS2-6: Communicate scientific and technical information about how molecular structure impacts the function of designed materials.
- Explore natural materials used by the Wabanaki, such as birch bark, animal hides, and plant fibers, discussing how their molecular structures affect properties like flexibility, durability, and water resistance.

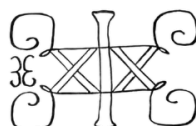
### **Social Studies Extension:**

- Engage with "[The Art of Allyship](#)" and the "[Wabanaki Artist](#)" modules.
- 

## **Lesson 2: Integrating Wabanaki Values of Sustainability into Fashion Design**

### **Resources:**

- Resources on Wabanaki culture, traditional crafts, and environmental practices.
  - Spend time with all of the online modules:  
<https://www.maine.gov/doe/moose/lp/wabanaki>
  - Spend time with the DOE Wabanaki Studies website:  
<https://www.maine.gov/doe/innovation/wabanakistudies>
- Online platforms and documentaries on sustainable fashion and Indigenous wisdom.
  - Youtube: Watch to Learn More About Upcycled/Sustainable Fashion:
    - [BBC: The Town Turning Waste into Clothes \(3:52\)](#)
    - [TedED: Angela Lang-The Life Cycle of a T-Shirt \(6:03\)](#)
    - [Vox: The Lies that Sell Fast Fashion \(7:44\)](#)



- Books and articles on integrating cultural heritage into art and design.
- [Wabanaki Names: Pronunciation Page](#)
- [Maine Memory Network: Wabanaki Fashion](#)
- [Wabanaki Fashion: A Story by Decontie and Brown](#)

## **Lesson 2: Integrating Wabanaki Values of Sustainability into Fashion Design**

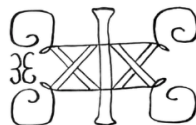
### **Integrating Wabanaki Values of Sustainability into Fashion Design**

#### **Student Reflection**

**Name:**

**1. Describe your piece:**

**2. How does your piece represent Wabanaki values of sustainability?**



3.What were some of the challenges and successes of your piece?

What did you struggle with?

.What did you do well?

4. .How do you feel you have grown as an artist through this project?

5. What did you learn from this project that you could transfer to other projects?

6. How did working on this project impact your perception of nature and its relationship with art?

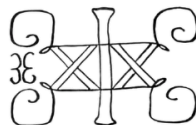
7.How did the process of integrating Wabanaki values into your fashion design challenge your perspective on sustainability?

8. In what ways did your final fashion piece reflect both environmental consciousness and respect for Wabanaki cultural heritage?

### **Lesson Three: Landback Landscape Painting – Land-Based Thinking on Social Justice through Art**

#### **Background:**

This lesson blends outdoor watercolor painting with an exploration of Wabanaki cultural perspectives and environmental ethics. Students will practice artistic techniques while gaining a deeper understanding of Wabanaki values, especially those related to the Land Back movement and environmental stewardship. Through this immersive outdoor activity, students will reflect on the significance of land in Indigenous culture, their relationship with nature, and the broader implications of land sovereignty and social justice.



## Preparation:

- Research and gather resources on Wabanaki culture, specifically their relationship with the land, environmental stewardship, and the Land Back movement.
- Select natural sites with significance to Wabanaki history or environmental values for outdoor painting. Examples: Katahdin, Kineo and Moosehead Lake, Penobscot River watershed, the Gulf of Maine, St. John River watershed, Bay of Fundy region.
- Watch and discuss videos on the Land Back movement and the impact of dams on rivers.
  - [Land Back Movement Video](#)
  - [Rivers/Dams Video](#)
- Collect watercolor supplies: portable watercolor sets, brushes, water containers, and paper.
- Coordinate with local Indigenous guides or educators to provide cultural insights on the chosen painting sites.

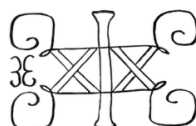
## Vocabulary:

- **Land Back Movement:** A movement that seeks to reclaim Indigenous land and culture, and return sovereignty, or decision making power over land to Indigenous communities. The movement does not ask current residents of land to leave their homes.
- **Landscape Art:** Art that depicts natural scenery, such as mountains, valleys, trees, rivers, and forests.
- **Stewardship:** The responsible planning and management of resources, with a focus on long-term sustainability and preservation.
- **Sustainability:** The practice of using natural resources responsibly, so they can support both current and future generations.
- **Two-Eyed Seeing:** A term used in indigenous knowledge systems to describe the ability to see the strengths and perspectives of both indigenous and non-indigenous ways of knowing.

## Lesson Three: Landback Landscape Painting – Land-Based Thinking on Social Justice through Art

### Guiding Questions:

- How can watercolor painting deepen our connection with and understanding of the natural world?



- In what ways do Wabanaki perspectives on nature inform our approach to art and environmental stewardship?
- How can art serve as a medium for exploring and expressing cultural and environmental values?

**Standards:**

- Visual Arts Standard:
  - D.C1.9-12Pr.b
- Social Studies Standards:
  - C1: Historical Knowledge, Concepts, Themes, and Patterns
  - C2: Maine’s History, Culture, and People
- Science Standards:
  - HS-ESS2-2: Analyze geoscience data to explore Earth system changes and interactions.

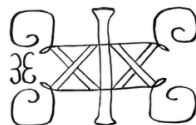
**Learning Objectives:**

- Students will develop watercolor painting techniques to capture natural landscapes.
- Students will explore and integrate Wabanaki cultural values and environmental ethics into their art.
- Students will reflect on how art can deepen their connection to nature and promote environmental and social justice.
- Students will analyze how experiencing visual imagery influences their understanding of the world and social issues.
- Students will identify areas of Maine that have cultural significance for the tribes. Examples: Katahdin, Kineo and Moosehead Lake, Penobscot River watershed, the Gulf of Maine, St. John River watershed, Bay of Fundy region.

**Project Materials:**

- Portable watercolor paint sets, brushes, and paper.
- Water containers, paper towels.
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**Lesson Three: Landback Landscape Painting – Land-Based Thinking on Social Justice through Art**



- Handouts or digital resources on Wabanaki culture and environmental perspectives.
- Optional: Portable stools, chairs, and easels.

### **Lesson Materials:**

- Presentation on Wabanaki environmental ethics and the Land Back movement.
  - [Wabanaki and the Environment Bonus Materials](#)
  - [Slides: Who are the Wabanaki?](#)
  - [Student Webquest: Wabanaki Today](#)
- Youtube videos on Land Back and river dams' impacts on ecosystems.
  - Watch and discuss videos on the Land Back movement and the impact of dams on rivers.
    - [Land Back Movement Video](#)
    - [Rivers/Dams Video](#)
- [Slidedeck: Land Back Landscape Student Examples](#)

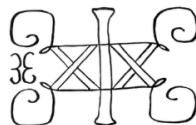
### **Learning Activities (Sequence):**

#### **1. Introduction to Wabanaki Environmental Ethics and Land Back Movement:**

- Present an overview of Wabanaki environmental stewardship, their historical connection to the land, and the Land Back movement. Discuss how these perspectives can inspire both artistic and social justice work.

#### **2. Watercolor Painting Preparation:**

- Site Selection: choose a natural site that reflects the themes of Wabanaki environmental values or land sovereignty.
  - i. Examples: Katahdin, Kineo and Moosehead Lake, Penobscot River watershed, the Gulf of Maine, St. John River watershed, Bay of Fundy region.
- Outdoor Painting Techniques: Before painting, instruct students to photograph the site, adjust the composition using the rule of thirds, and edit proportions to match the paper size.
- Sensory Reflection: Have students spend 8-10 minutes observing the environment, writing down what they see, hear, feel, and smell. This reflection will help them connect more deeply with the landscape.



## **Lesson Three: Landback Landscape Painting – Land-Based Thinking on Social Justice through Art**

### **3. Painting Session:**

- Students begin painting their landscapes on-site, incorporating elements of Wabanaki values into their work. If time is limited, they can complete their work in the classroom using photographs and notes as references.

### **4. Cultural Insights (Optional):**

- If possible, invite a local Indigenous guide to provide context about the land and its cultural significance, enriching the students' understanding and artistic process.

### **5. Reflection and Discussion:**

- Back in the classroom, students will present their paintings and share insights from their outdoor experience. Lead a discussion about how painting outdoors and learning about Wabanaki culture influenced their artistic choices and relationship with nature.

### **Assessment:**

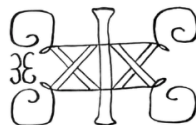
- Evaluate students' watercolor paintings for technique, creativity, and how well they integrate Wabanaki perspectives and environmental themes.
- Assess students' participation in reflections and discussions, focusing on their ability to articulate the connection between art, nature, and social justice.

### **Extension Ideas:**

- Exhibition: Host an exhibition of students' plein air paintings, inviting the school and community to learn about Wabanaki culture and environmental values through art.
- Ongoing Project: Develop a year-long environmental art project that explores different natural sites and Indigenous perspectives throughout the seasons.

### **Science Standard Extension:**

- HS-ESS2-2: Have students analyze the environmental impact of specific land-use changes such as dam removal on Maine rivers, erosion, and changes to ecosystems. Encourage them to connect these concepts to their art and the Land Back movement's goals.



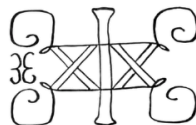
## **Lesson Three: Landback Landscape Painting – Land-Based Thinking on Social Justice through Art**

### **Social Studies Standard Extension:**

- Performance Expectations: Explore how cultural geography influences the understanding of places in Maine, focusing on locations with historical significance to the Wabanaki people. Students could research places like Katahdin, Moosehead Lake, and the Penobscot River watershed, analyzing their cultural and environmental importance.

### **Additional Resources:**

- Land Back Movement:
  - [Skowhegan History House – Speaker Series](#)
  - [Land Back Article](#)
- Wabanaki Financial Sovereignty:
  - [Wabanaki Alliance Report](#)



## Lesson Plan Four: Mini Protest Banners for the Environment inspired by Ally Natasha Mayer

### Background:

Students will explore the allyship between themselves and Wabanaki conservationists to address environmental issues impacting Maine and the Wabanaki way of life. Through creating mini protest banners, students will express their understanding, concerns, and aspirations for environmental healing.

### Preparation:

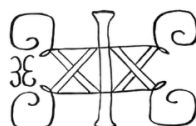
- Although not required, it would be beneficial for students to complete [“The Art of Allyship” MOOSE Module](#) prior to this activity to be introduced to the concepts of allyship and activism to support the Wabanaki and Environment.
- Gather Protest Banner Materials

### Materials Needed:

- Fabric scraps, paint, paint markers,
- Embroidery floss and embroidery needles
- Needlepoint fabric or muslin
- Sewing Machine
- Grommets or push pins .or dowels for hanging
- Reference materials on Wabanaki conservationists and environmental issues in Maine.
- Planning paper

### Standards:

- Art Standard D.A1. 9-12pr.b
- Art Standard D.A2.9-12Ad.c
- Science standard [HS-LS4-5](#)



- Social Studies
  - - C1: Historical Knowledge, Concepts, Themes, and Patterns
  - - C2: Maine's History, Culture, and People

## Lesson Plan Four: Mini Protest Banners for the Environment inspired by Ally Natasha Mayer

### Learning Objective:

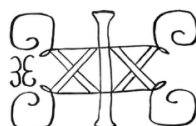
- Students learn to make mini protest banners to support Wabanaki conservationists and to advocate for change.

### Essential questions

1. How can the artistic expression of mini protest banners serve as a powerful tool for advocating environmental justice and promoting allyship with Wabanaki conservationists?
2. In what ways do the environmental challenges facing Maine intersect with the cultural preservation efforts of the Wabanaki people, and how can students contribute to addressing these issues through their artwork and activism?

### Vocabulary

- **Allyship:** The state or condition of being an ally; supportive association with another person or group to achieve a common goal, typically related to social justice or equality.
- **Activism:** The policy or action of using vigorous campaigning to bring about political or social change.
- **Interconnectedness:** The state of being connected with each other; the quality or condition of being related to each other.
- **Reciprocity:** The practice of exchanging things with others for mutual benefit, especially privileges granted by one country or organization to another.



- **Environmental Stewardship:** The job of supervising or taking care of something, such as an organization or property.

## Learning Activities (Sequence)

**1. Introduction :** Watch Robin Wall Kimmerer “Speaking Truth to Youth” interview with Connie Carter and Americans Who Tell the Truth to Youth series:

<https://www.youtube.com/watch?v=WYrFLL3hOT4>

- Begin with a brief discussion on the importance of environmental conservation and the interconnectedness of human and environmental health.

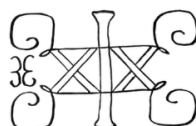
## Lesson Plan Four: Mini Protest Banners for the Environment inspired by Ally Natasha Mayer

- Introduce the partnership between students and Wabanaki conservationists, emphasizing the significance of indigenous knowledge and activism in environmental stewardship.

**2. Exploration and Research:** *Encourage students to explore these resources independently or in small groups, taking notes on key points and ideas.*

- Provide resources (articles, videos, etc.) about Wabanaki conservation efforts and environmental issues in Maine.
- MOOSE MODULE: [The art of Allyship](#)
- [Slidedeck: Inspired by the work of Natasha Mayers](#)
- Watch: [Darren Ranco: Addressing Wicked Problems with Wabanaki Diplomacy | TED Talk](#)
- Wabanaki and the Environment: Learning to Use My Voice Through Activism Today. [Wabanaki and the Environment Bonus Materials](#)
- Watch: [Made Here: Natasha Mayer: An Un-Still Life Documentary \(39 min.\)](#) “Artist. Trickster. Activist. Natasha Mayers inspires audiences as a truthful, fun-loving role model. Known as the “most committed activist artist” in Maine, Senator George Mitchell called her a “state treasure.” Winner of the 2021 Made Here Film Festival Best Documentary.”

**3. Creative Expression:**



- Instruct students to reflect on what they've learned and their personal connections to the environment.
- Guide them in brainstorming ideas for their mini protest banners, considering themes such as environmental degradation, cultural preservation, sustainable practices, etc.
- Watch: [Youtube: How to Make Mini Protest Banners](#)
- Provide art supplies and encourage students to express their thoughts and feelings through visual art. They can create slogans, symbols, and imagery that convey their message effectively.

#### 4. Reflection and Discussion

- Have students share their completed mini protest banners with the class.

#### Lesson Plan Four: Mini Protest Banners for the Environment inspired by Ally Natasha Mayer

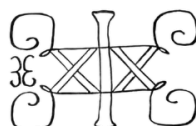
- Facilitate a discussion on the various themes and messages depicted in the banners. Encourage students to explain their choices and the significance of their artwork.
- Reflect on the power of art as a form of activism and expression, particularly in advocating for environmental justice.
- [Reflection](#)

#### 5. Action Planning:

- Guide students in reflecting on how they can further advocate for environmental reciprocity beyond the classroom.
- Discuss possible actions they can take, such as contacting legislators, participating in local clean-up efforts, supporting Wabanaki-led initiatives, etc.
- Encourage students to set specific goals and create action plans for how they will contribute to positive change.

#### 6. Conclusion and Extension

- Summarize the key learnings from the lesson, emphasizing the importance of collaboration and activism in addressing environmental challenges.



- Provide resources for further exploration and encourage students to continue learning and advocating for environmental justice.

### Assessment

- Mini protest banners will be assessed based on creativity, clarity of message, and alignment with the themes of environmental reciprocity and partnership with Wabanaki conservationists.
- Student reflections and action plans will be assessed for depth of understanding and commitment to meaningful action.

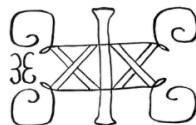
### Lesson Plan Four: Mini Protest Banners for the Environment inspired by Ally Natasha Mayer

#### Extension Activities

- Invite a guest speaker, such as a Wabanaki activist or environmental scientist Chris Sockalexis, to share their insights and experiences with the class.
- Organize a community event where students can display their mini protest banners and engage with the broader community on environmental issues.
- Incorporate additional lessons or projects that explore specific aspects of Wabanaki environmental conservation and activism, such as water rights, renewable energy, sustainable agriculture, or Wabanaki environmental policy issues.

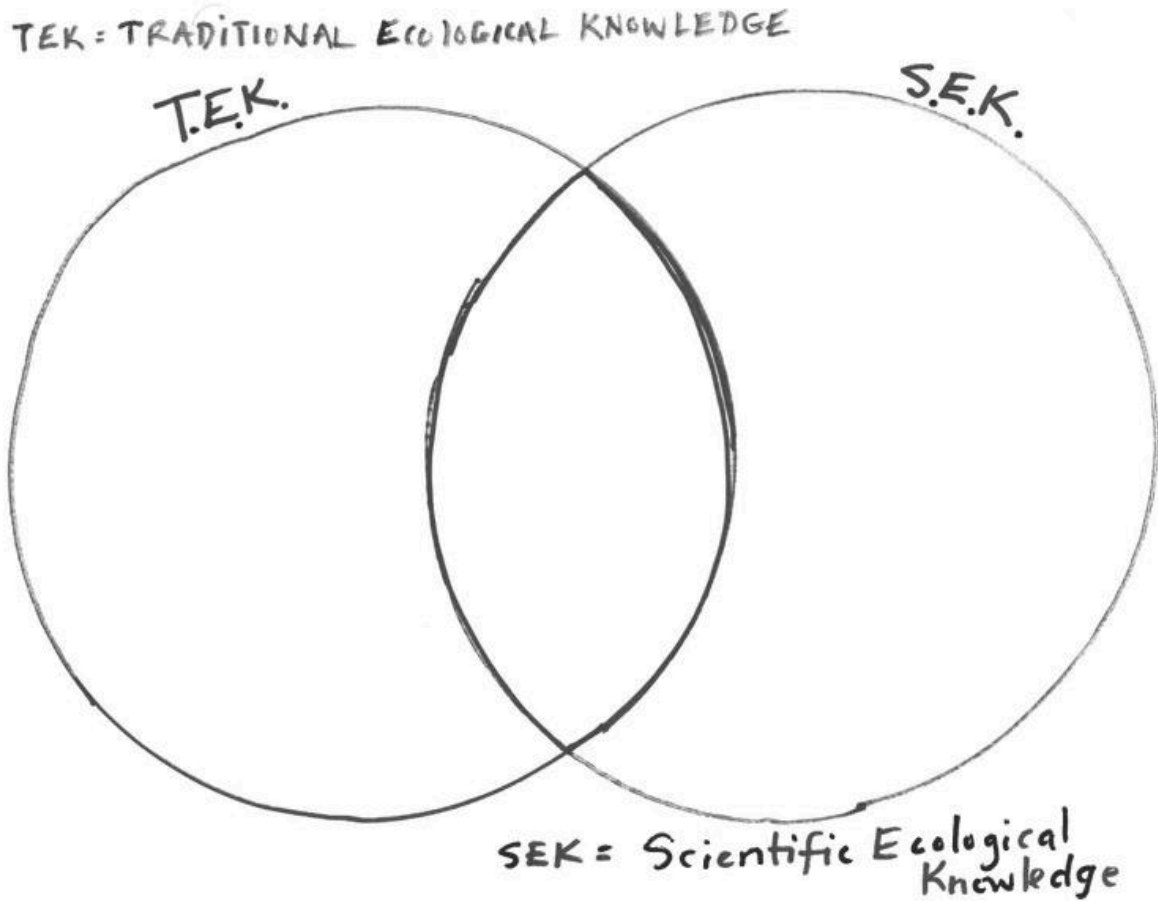
#### Science Extension Idea:

**Have students research a contemporary issue through a scientific ecological knowledge lens and a traditional ecological knowledge lens.** Consider the increase in tick population, decrease in Alewife population, and brown ash trees in the land that is now called Maine. How might these



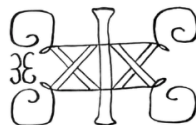
two approaches be similar and different? Why might it be beneficial to consider both perspectives when engaging in environmental stewardship?

**HS-LS4-5** Evaluate the evidence supporting claims that changes in environmental conditions may result in: (1) increases in the number of individuals of some species, (2) the emergence of new species over time, and (3) the extinction of other species



**Updated: March 2026**

MAINE DEPARTMENT OF  
EDUCATION



WABANAKI STUDIES