

## Ute History and Culture

**Time:** Two 50-minute periods

### **Activity Summary**

Students learn about Ute history from a summary sheet and by watching a video titled *Colorado Ute Legacy*. The students, teacher, or an AHC museum educator reads aloud “The Archaic Period” story to understand daily life in a hunting and gathering tradition. For assessment, students answer questions related to the summary sheet, video, and story. The teacher may select an activity from the *Exploration in Southern Ute History* workbook to deepen understanding if time allows.

### **Student Learning Objectives**

Students will be able to

- illustrate the three main aspects of traditional Ute economy, hunting, gathering, and trading;
- describe how the Ute way of life was severely altered when the people were moved onto reservations;
- list at least three traditional activities that are still practiced by Ute people; and
- list two businesses that are part of the modern Ute economy.

### **Materials**

- Ute History and Culture Summary and Ute History Activities sheets
- *Colorado Ute Legacy* video
- “The Archaic Period”
- “The Legend of the Sleeping Ute”
- *Explorations in Southern Ute History*
- *The Ute Legacy*
- Maps of Ute territories in *Ute Indian Arts & Culture*

### **Procedure**

1. Explain to students that a general understanding of Ute history will be helpful before doing any of the hands-on activities in the kit. Read the *Ute History and Culture Summary* and “The Archaic Period” story or have students take turns reading out loud and then discuss each as a class.
2. Watch the *Colorado Ute Legacy* video.
3. Have students complete the activities sheet by making a picture of ancient life, creating a play, or learning an ancient survival skill. A traditional Ute elder or an educator from the Anasazi Heritage Center may be able to add to student’s experiences, see the sheet titled Guest Speakers and Craft Demonstrators.

### **Assessment and Activity Extensions**

Completing sections of the *Explorations in Southern Ute History* student activity book can reinforce or test student understanding. This can be done individually or in work groups.

## Ute History And Cultural Summary

The Ute culture is one of the most successful traditions in America. Their lifestyle was one of hunting wild game; gathering wild fruits, nuts, and plants; and trading with other groups. The people moved seasonally in small family groups over a vast region of the western United States. They knew how to find or make most of what they needed directly from the natural environment.

The lifestyle was successful in that it was stable over centuries. This is true despite environmental changes and crowding or trespasses by other people. The Ute people met many different types of people in their travels and interacted successfully through negotiation, trade, or fierce warfare. One of the most successful American Indian statesmen to negotiate with the U. S. government historically was the Ute leader Chief Ouray.

The Ute tradition was also ecologically successful. The people moved from place to place leaving behind little evidence of their stay. They might be called the first "Leave No Trace" campers. This benefited Ute family bands in many ways. For example, enemies could not follow their paths in times of conflict. Also, low impact on the plants and animals meant that nature was able to feed and shelter Ute families in the future. Moving from place to place allowed ecological recovery in each of their camping sites from one year to the next.

Unfortunately, the lack of physical evidence makes archaeologists uncertain about early Ute history. Many assume that the Utes were newcomers to what is now the western United States in about the 1500s.

Recent language studies give a different story. The Ute and Paiute languages are part of the Numic or Shoshonean language group. Some researchers think that the Ute people came from the great basin area in Utah and Nevada more than 1,200 years ago. Ute reservations today are on the boundaries of this ancient homeland. (See the maps in *Ute Indian Arts & Culture*, page 55; "Wolf, Little Deer, and the Ute Bear Dance," pages 5-2 and 5-7.)

Many traditional Ute people today do not concern themselves with the archaeological debate of their origins. Their elders teach that they were always here. They say that explains why there are no traditional stories about migrations from other regions. Indeed, some researchers consider the Ute people to be the keepers of the hunting and gathering tradition carried forward from 10,000 years ago in Utah and western Colorado!

The Ute people were avid hunters. Family groups often moved to follow their prey. They were also skilled traders and carried goods from place to place. Other more stationary groups relied on the Ute for trade items such as tanned hides and woven baskets the Ute made from wild game and plants. For example, many Navajo preferred Ute baskets for wedding ceremonies. Information, stories, and new ideas were also valuable things exchanged. Word of mouth was the only form of long distance communication.

The Ute people's trade of horses helped lead to significant changes in the lives of many American Indian groups. They brought horses northward from the Spanish-

dominated pueblo lands of New Mexico to the Midwest plains and the northwest United States. Along with horses came new ideas about how to live. Horses allowed people to move around more quickly and to carry more things with them. The Ute home became portable. The temporary wickiup (brush shelter that was left behind during a move) changed to the larger teepee. Horses were able to carry the heavy skins and long poles used in the teepees over great distances to new campsites.

The influx of Europeans affected the Ute people in other ways. Indian groups were forced west as statehood and settlements were established in eastern states. Other Indian groups were forced east from California. Miners and settlers moved into Ute territories causing additional social stress and depletion of deer herds. Conflicts in territories increased and all groups became more defensive and oriented to warfare. Ute family groups made alliances and started traveling in large bands for strength and protection. The Ute hunting and gathering lifestyle was most severely altered when the bands were forced onto reservations late in the 1800s. People were pressured to take up farming while being denied access to traditional hunting grounds.

Despite the hardships, people continue the Ute tradition today on the Ute Mountain, Southern Ute, and Uintah and Ouray reservations. Some hunting and gathering of resources from the natural landscape still occur. Ceremonies and craft traditions endure as well. Elders are important in passing on this cultural knowledge.

The continuing Ute ceremonies and craft traditions garner much appreciation when one considers their ancient history. They connect past and present. Festivities such as the Bear Dance help the Ute celebrate their culture and keep it alive in changing times. The festivities and stories remind the people of important ideas such as respect for the powerful creatures in nature. They honor the seasons in the yearly cycle. Ceremonies also create a fun social time where people can catch up on news and make lasting friendships.

The Ute people are developing new traditions and ways of living in modern times as well. The tribes have communal and privately owned farms and businesses. The casino business is one of these new ventures. The casinos are very successful and provide money for important tribal programs. The roots of these modern businesses are connected with historic traditions.

When historic groups came together for trade, they also played the Hand Game and conducted athletic competitions. These involved gambling or aspects of chance. Some say that the games of chance were opportunities to build group spirit and to know trade partners. They also taught people to share goods and not to become attached to material things. This unique perspective on gambling still survives in high-spirited hand games played in casinos and at tournaments held all over the western United States. Discover more about Ute history in the books *The Ute Legacy* and *Ute Indian Arts & Culture* included in this kit.

## Ute History Activities

### Comparing past and Present

1. After reading the summary of Ute History, compare the ancient Ute way of living with that of the Ute people today by filling in the columns on the chart below.

	<b>Way to move across land</b>	<b>Home and shelter</b>	<b>Clothing</b>	<b>Food/medicine</b>	<b>Community Activities</b>
<b>Historic culture</b>					
<b>Modern culture</b>					

### Imagining Traditional Ute Life

2. The story “The Archaic Period” gives one insight into a week in the life of a hunter and gatherer family. Although written about a family from several thousand years ago, historic and prehistoric Ute family life ways would have been very similar. After reading the story, complete one of the following three activities:
- Draw or make a collage of all the items needed in a hunter and gatherer travel kit.
  - Make the story “The Archaic Period” into a play or puppet show for a group of younger children,
  - Learn one survival skill that may have been used by hunters and gatherers of your area. For example, start a fire with only sticks, make cordage from plant fiber, weave a basket, or learn to “flint” knap. Invite a traditional Ute elder, archaeologist, or museum educator to the classroom to help guide the activity you choose.
3. For the Ute, the landscape is a keeper of memories. Formations and places remind people of historic events, ancient legends, and cultural values. Memorize and practice the “The Legend of the Sleeping Ute” or another story about a place near your school. Tell it to family members or friends. Make an illustration or small clay sculpture to help you remember the story in the future. Think about a place that holds a story or memory for your family. Some say a memorized story or song is a treasure no one can take from you.

## Ute Bear Dance Tradition

**Time** Two 50-minute periods minimum

### **Activity Summary**

Students learn about the Bear Dance tradition through several media. They listen to a CD where Terry Knight, traditional elder, talks about the Bear Dance. They read a book that is for the appropriate level and view the Bear Dance video. Each student tries to make the bear rasp “growl” and handles the dance shawl. If possible, a Ute person will teach the Bear Dance to the class or an AHC educator will facilitate a portion of the dance.

### **Student Learning Objectives**

Students are able to

- apply multi-sensory experience in describing the Ute Bear Dance activities;
- appreciate traditional ceremony and festival;
- identify the importance of ceremony or celebration in their own lives; and
- employ research techniques with elders as knowledge sources.

### **Materials**

- Bear Dance History, Bear Dance Activities, Bear Dance Schedule In Lesson Plan Notebook
- “Wolf, Little Deer, and the Ute Bear Dance” photocopied story in back pocket of Lesson Plan Notebook
- *The Night the Grandfathers Danced, Bear Dreams, Ute Indian Arts & Culture* books
- *Bear Dance* video
- *Bear Dance Stories* CD
- Dance shawl, gauntlets (pair of beaded gloves), Bear Dance rasp and stick

### **Procedures**

1. Read the Bear Dance History aloud.
2. Watch the *Bear Dance* video and discuss the video questions from the Bear Dance Activities sheet.
3. Listen to Terry Knight tell a story about the Ute Bear Dance on the CD and answer activity sheet questions.
4. Have students illustrate a scene from the Bear Dance story (examples included in notebook). Encourage students to draw details such as the beautiful designs on the clothing and shawls (see *Ute Indian Arts & Culture*, pages 206-213).
5. If possible, invite a Ute person to teach the Bear Dance in the classroom. The group can go through the basic steps in about 20 minutes.
6. Encourage students to try their hand at making the Bear Dance rasp “growl”. Place the wide end of the rasp (the wooden ax handle) on a metal pan or an overturned metal can or washtub. Run the metal bar up and down the serrated edge. Encourage the girls to try on the dance shawl and the boys the gauntlet (gloves). Pass the beaded medicine pouch around for a close look at intricate handwork by Beverly Lehi.
7. Read aloud *The Night the Grandfathers Danced, Beardreams*, or “Wolf, Little Deer, and the Ute Bear Dance.” The latter story can be photocopied to be assigned as homework.

### **Assessment and Activity Extensions**

Ask students to complete questions 7 – 11 on the Bear Dance Activities sheet in the classroom and with their families at home. Post students’ illustrations on a bulletin board. Use a lab-style participation rubric for assessing students’ participation in the dance. Follow up by having students report or do a show-and-tell about a traditional ceremony or festival in their family or community. Have the students explain the “culture” or tradition from which their festival comes.

## Bear Dance History

The Bear Dance celebrates the Ute culture and keeps it alive in modern times. Included in the celebration are several days of dancing, feasting, playing games such as softball and the Hand Game, and socializing with friends and family.

The Bear Dance is one of two very important Ute celebrations. The other one, the Sun Dance, is considered a more private ceremony. It is held to build an individual's spiritual strength and for the well being of the community. The details of the Sun Dance are rarely talked about beyond the circle of the dancer's family and friends.

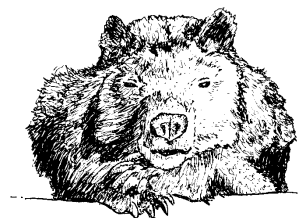
The Bear Dance is a public celebration open to observation and participation by outside people. For the Ute people, it is a fun social time where folks can catch up on news and make lasting friendships. The festivities and stories are reminders of important ideas such as giving respect to powerful creatures in nature. They honor the time of renewal in the yearly cycle. Historically, the Bear Dance was held in the springtime when the bears came out of hibernation. Today, Bear Dances occur throughout the warm season at different locations until the bears go back into hibernation (see Bear Dance Schedule).

Just like the Bear Dance, important celebrations from around the world have stories that accompany them. The stories reveal ideas that guide or strengthen daily life. In an oral society, elders know the stories and their special meanings. The elder carefully decides the appropriate time of year to share the knowledge. A decision may also be made if a person or group is in a proper state of mind or level of maturity to

receive the knowledge. If the ideas are recorded or placed in a book, the elder has no control over his or her audience. Thus, elders sometimes hesitate to have their stories written.

Terry Knight of the Ute Mountain Ute tribe, the elder who tells the bear stories on this CD, requested that the stories be listened to with respect. Only the information that was considered right for a general audience was shared. The more private or sacred ideas were reserved for certain Ute people. Also, the dances should be done in the warm season when the bears are out of hibernation. Some Ute dancers think that only the rocking portion of the Bear Dance should be done outside of the Bear Dance arena, such as in the classroom, since a true Cat Man is not present to moderate activities.

All are welcomed at the Bear Dance celebrations in Ute communities. People should go with a respectful and friendly attitude, but bring money to purchase snacks. To enter into the Bear Dance arena wear modest clothes and be prepared to dance. Women should wear a dress and a shawl with long fringe. It is also advised to bring lawn chairs for resting between dances. Remember, it is ladies choice!





## Bear Dance Schedule

**Myton, Utah** (Uintah and Ouray Reservation)

Middle of May

**Randlett, Utah** (Uintah and Ouray Reservation)

May

**Ignacio, Colorado** (Southern Ute Reservation)

End of May

**Towaoc, Colorado** (Ute Mountain Ute Reservation)

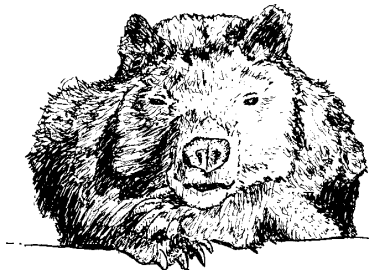
First weekend in June

**White Rock, Utah** (near Montezuma Creek)

Middle of July

**White Mesa, Utah** (Ute Indian Reservation)

First weekend in September



## **Bear Dance Activities**

### ***Bear Dance Video***

1. Why is the younger child excited about the Bear Dance?
2. The older children and adults are interested in the Bear Dance for reasons of romance. Can you explain?
3. Who asks a partner to dance in the Ute tradition—the boy or the girl? How is a dance partner signaled for a dance?
4. What was your favorite part of this video?

### **Bear Dance Story in Interview**

5. Summarize the Bear Dance story on the back of this sheet or orally to a family member from a rough outline.
6. Draw a picture of a scene from the story.

### **Cultural Reflections**

Please answer these five questions on your own or through an interview with a family member.

7. What dances or celebrations does your family or community hold?
8. List two or three different types of activities that occur at the biggest celebration.
9. Are there stories or meanings behind the celebration that elders or religious leaders share at special times and places?
10. What private or spiritual ceremonies are parts of the celebration?
11. What do you enjoy most at this big celebration?



## Ute Beadwork

**Time** Two 50-minute periods if weaving looms are cut in advance, and beads counted and divided for students

### **Activity Summary**

Students listen to or read information about trade beads and the Ute art tradition and write a weaving poem. They view photos and a white leather beaded pouch and then learn to make their own beaded item on a cardboard loom with pony beads. If possible, guests will demonstrate beading or help students make looms and beaded items.

### **Student Learning Objectives**

Students are able to

- construct a bead loom from written and verbal instructions;
- apply counting and geometry skills in the creation of a small piece of beadwork;
- explain the history of the Ute beadwork tradition, including the concept of trade beads;
- demonstrate the practice of including good thoughts and energy in a handcrafted item.

### **Materials**

- Ute Beadwork History, Ute Beadwork Activities sheets, Poem Example, Beadwork Project Instructions
- Student beadwork sample
- Cardboard loom, partially beaded sample
- Beaded leather pouch
- Photos of traditional beaded clothes (*Ute Indian Arts & Culture*)
- Additional materials (provided by teacher) for making pouches (yarn, cardboard, beads, tape)

### **Procedures**

1. Cut a classroom set of weaving boards and yarn sections before class begins to make activity flow smoothly and to fit it into the designated time frame. To engage creativity and math skills, students should design their pattern on the template and count bead sets. If time is limited, count the bead sets, place in zip-type baggies or shallow bowls, and designate colors for the pattern before class begins. We also recommend that a teacher or aide practice making pouches before leading the class.
2. Recruit one adult helper for every four or five students at the elementary level if possible.
3. Divide students into small groups with a copy of the Ute Beadwork Activities sheet.
4. Have each group read the Ute Beadwork History out loud or read it to the entire class.
5. Ask each group to discuss the history briefly. You might ask, “Has anyone seen a beaded dress or moccasins?” or “Beads are still valued for making jewelry. Has anyone shopped in a bead store?”
6. Have groups review the beadwork activities sheet. Students can complete questions in class or as homework. You may choose to guide the class in making a group beading poem as well.
7. Pass out weaving supplies after all the paper activities are complete.
8. Demonstrate for the students before asking them to complete each step. Instruct group leaders to give one-on-one help along the way. Show the student beadwork sample and partially beaded loom as examples.
9. Conclude the activity by asking groups to show each other their completed pouches. Read the group weaving poem aloud, or have students take turns reading their personal poems.

### **Assessment and Activity Extensions**

Grade the paper activities for each student. Use a lab-style participation rubric to assess the beading project. Follow up by having students do a show-and-tell about a traditional craft or skill they learned from their relatives or community members.

## Ute Beadwork History

The Ute people are renowned for their beadwork on clothing, tools, and household items. The beautiful beaded items are worn during celebrations and community events such as the Bear Dance.

Beginning several hundred years ago, the traditional beading designs slowly changed to reflect personal creativity and influences from other groups with whom the Ute traded. Today, Ute beading styles include bright floral and geometric patterns. The beadwork is done on looms or sewn directly onto garments such as moccasins, dresses, and carrying bags. Beads are also sewn directly onto objects such as bone awls, game pieces, and pencil holders.

In ancient America, people often collected small precious objects such as beads to use in barter or trade; there was no form of money as we know it. Beads were considered to be very valuable because they were difficult to make. Beads were hand drilled with stone points before contact with European traders introduced the use of steel. Beads were also valuable because they were made of rare precious stones, seashells, porcupine quills, and nutshells.

Nomadic people, such as the Ute, had to carry all of their wealth with them from place to place. Wearing beads on clothing and jewelry was a good way of looking good and carrying wealth at the same time.

When European traders met with the Ute and other Native American people, they traded glass beads. Traders often used the beads to trade with the Ute people for furs

and other natural materials. The bead designs on Ute clothes became more complex with the new abundance of beads.

Ute women most often did the beadwork. The men did other crafts. Girls and boys gained the skill and coordination for complex handwork at an early age. By adulthood, they were very good at it.

Some educators today feel that people need more experience with handcrafts to fully develop their minds and hands. They say that creating things makes people feel happy and satisfied. Elders are good mentors for teaching folk skills such as toy making, beadwork, leatherwork, hunting, or cooking.

Native American weavers and bead workers believe that it is important to have good thoughts while creating a beautiful piece of cloth or useful tool. At times, prayers and poems are chanted as the work progresses. The ideas and feelings are thought to be put into the new creation and will be felt by its owners in the future. Suzan Craig, a museum educator at the Anasazi Heritage Center, wrote the poem "As I Weave" to demonstrate this idea. Since bad thoughts occur occasionally, minor errors are sometimes made in the construction or design to allow the bad thoughts out.

You can create a poem to express important ideas to be woven into your new beadwork. After doing the beadwork activity, compare making a beaded piece to playing a computer game or reading a book. How is it similar or different? How did it make you feel?



**Beadwork is worn in traditional regalia during holidays and special events. Above, participants display regalia and beadwork for the Ute Fashion Show at the Anasazi Heritage Center in the summer of 2001. Many aspects of the decoration have family and tribal meanings. For example, single feathers are worn upright in the hair of young, unmarried girls, and bright ribbons and colors are used for the Bear Dance dresses as a symbol of springtime. Family members made most of the beadwork pieces. Crystalene Jacket, of the Ute Mountain Ute Tribe, organized this fashion show. Some of the same models showed their regalia at the 2002 Winter Olympics in Utah.**

**Pictured: (back row) Rita King, Laverna Summa, Elizabeth Root, Margaret Arrive, (front row) *unknown* and Caitlin Root**

## Ute Beadwork Activities

### **Learning a Traditional Skill or Craft**

1. Who do you know that could teach you a useful and traditional skill?
2. What type of skill would you like to learn from them sometime in the future?
3. How can you find a way to learn this skill from this person?

### **Writing a Beadwork Poem**

4. Read the Poem Example then complete one of the following lines to create your own poem. Feel free to follow a different theme or set a specific rhyme and meter.

As I weave I remember...

Within this work is the memory of...

May the carrier of this work be...

## Poem Example

As I weave I remember:

Each strand and color  
Contributes to make the whole pattern,  
The whole pouch.

Each unique person  
Contributes to make the whole community,  
The whole family.

Each color, each personality  
Makes the whole more rich  
and interesting.

Each part relies on the others,  
Making the whole stronger,  
More flexible and resilient.

We are connected to the land  
And to its residents,  
We are part of the tapestry of life.

As I weave, I think of caring and helping  
The whole becomes more healthy,  
More beautiful.

## Beadwork Project Instructions

### Beadwork Piece

This project is engaging for students in grades 2 and higher. 2nd and 3rd graders may do better with a buddy class of 4<sup>th</sup> or 5<sup>th</sup> graders giving peer assistance. Some may do better making a smaller piece with only seven rows of beadwork. When done, each beaded piece is about 3" x 3" with a beautiful diamond pattern woven in. It can be a wall decoration or bookmark or can be used to personalize a school backpack. This same activity can be extended to make an armband or an all-in-one woven pouch (see the directions on page 14).

### Materials (for each student)

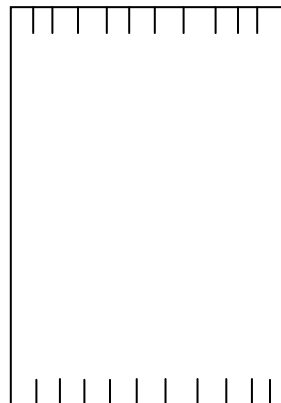
- 3 yards of yarn for warp and weft strands
- Pony beads:

Color	Large pattern	Small pattern
A	40	24
B	16	12
C	12	8
D	8	4
E	4	1
F	1	-
Total	81	49

- 1 piece of 6" x 5" thin cardboard (the back of a notepaper pad works well)
- 2" piece of tape
- 1 copy of pattern design
- 1 craft stick (such as a Popsicle stick)
- 1 beadwork poem or happy weaving thoughts!
- Scissors

### Basic Beadwork Steps

1. Cut ten notches about 1/4" apart and 1/4" deep across both ends of the cardboard piece. (Cut 8 notches for smaller weaving.)  
Teachers can do this in advance of class or have older kids do it at the beginning of the activity.



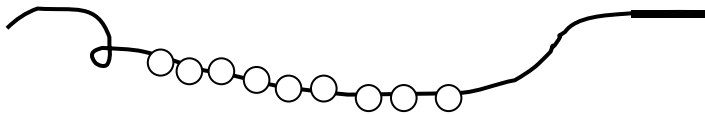
2. Wedge the end of the yarn onto one end notch, leaving 2" loose to tie off later.
3. Wrap the yarn around the cardboard carefully, putting string in notches at each end turn.



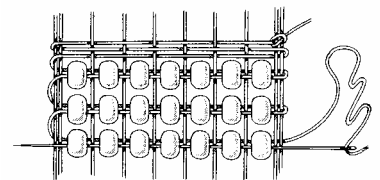
- Continue until each notch has been filled. There should be 10 warp strings on one side and 9 on the other (8 and 7 for smaller pouch). You may wrap the notches on the right and left sides with two strings for added edge strength. Cut yarn and leave the end loose with 2" remaining in the last notch of the loom.
- The remaining yarn will be the "weft" used to weave. Roll the tape around the end of the yarn to create a makeshift stiff needle. Rewrap if it becomes frayed.



- Weave four rows of yarn up from the bottom in an over/under pattern. Reverse the pattern to under/over on the odd rows to create a true weave. This is easy if you simply wrap around the end string to change directions. Use the craft stick to help separate the warp strands into the over/under pattern (like a weaving batten) and to push the weaving down tight (like a weaving beater).
- Color the bead pattern and gather the correct number of colored beads into a container.
- Following the design pattern, thread all the pony beads needed for row 1 in this exact order, A,A,A,A,B,A,A,A,A (for large pattern) or A,A,A,B,A,A,A (for small pattern.)



- Slide the craft stick under all warp strings and twist so that the fat side pushes strands away from the cardboard (like a weaving batten).
- Slide all the beads behind the warp strands, placing each bead between two strands just above the section of woven yarn. Pull the string tight through all the beads. Remove the stick.
- Turn and thread the needle back through the top of the beads above the warp strands. Pull the weft string tight. The beads should now be held tightly in place with one weft string under the warp strands and one on top. Beads connect weft strings between rows.
- Thread all the beads for row 2 onto the yarn in the exact order of the design, and repeat Steps 9 to 11.



- When you are done with the last row, repeat Step 6, which adds a finished edge of woven yarn. Tie the weft string tightly to the end warp strand.
- Cut warp strands from the board about 3" from the beads to allow enough length for tying overhand slipknots. Cut 2 at a time before cutting the next 2. Try to tie the end of the weft string in with the end warp strands. The yarn ends can be left as fringe or tucked back into the woven section (a crochet needle works well). The fringe can also be hidden when the piece is sewn onto a cloth.



**Congratulations, you are done!**

## **Beaded Armband**

Some feel this activity is easier than trying to tie off the warp strands as described in Step 14.

- a. After Step 12, continue to weave above the beadwork in a simple over/under pattern reversing to under/over on odd rows as mentioned in Step 6.
- b. Continue to the end of the loom.
- c. Turn the loom over and continue weaving down the other side without cutting yarn. Remember to go over 1 warp strand, under the next, over the next, and so on.
- d. Use the craft stick to help separate the warp strands into the over/under pattern (like a weaving batten) and to push the weaving down tight (like a weaving beater).
- e. Tie on additional yarn to the weft if needed.
- f. Weave until you reach the bottom of the loom.
- g. Tie off weft string and any loose warp ends.
- h. Lastly, remove the loom from the middle of the weaving by bending or cutting the cardboard in half.

## **Beaded Pouch**

This is the most difficult of the three beading projects. Be sure to practice these steps before involving students.

- a. Set up the loom as described in Steps 1--3. Add 2 more yards to the length of the yarn for the weft at Step 3.
- b. When finished with the first beaded row in Steps 8--10, turn the card over and weave the back side with yarn and without beads in an over/under pattern.
- c. Use the craft stick to help separate the warp strands into the over/under pattern (like a weaving batten) and to push the weaving down tight (like a weaving beater).
- d. Put the weft yarn through the beaded row on the front again (this time on the top of the warp strands as described in Step 11.)
- e. Weave 3 more rows on the back. There will need to be about 4 yarn weft rows for every one beaded weft row to fill in the pouch back side.
- f. Turn the loom over to add the next beaded row; follow the beading pattern.
- g. Continue until the beaded design is complete.
- h. Weave about 4 rows up from the beaded pattern in the front and back.
- i. Cut and tie off warp strands leaving a fringed edge around the opening of the pouch (see Step 14).

j. Beading Patterns

**Diamond Pattern --- Large**

<b>Row 9</b>	A	A	A	A	B	A	A	A	A
<b>Row 8</b>	A	A	A	B	C	B	A	A	A
<b>Row 7</b>	A	A	B	C	D	C	B	A	A
<b>Row 6</b>	A	B	C	D	E	D	C	B	A
<b>Row 5</b>	B	C	D	E	F	E	D	C	B
<b>Row 4</b>	A	B	C	D	E	D	C	B	A
<b>Row 3</b>	A	A	B	C	D	C	B	A	A
<b>Row 2</b>	A	A	A	B	C	B	A	A	A
<b>Row 1</b>	A	A	A	A	B	A	A	A	A

**Bead color count:**

A = 40  
B = 16  
C = 12  
D = 8  
E = 4  
F = 1

**Diamond Pattern --- Small**

<b>Row 7</b>	A	A	A	B	A	A	A
<b>Row 6</b>	A	A	B	C	B	A	A
<b>Row 5</b>	A	B	C	D	C	B	A
<b>Row 4</b>	B	C	D	E	D	C	B
<b>Row 3</b>	A	B	C	D	C	B	A
<b>Row 2</b>	A	A	B	C	B	A	A
<b>Row 1</b>	A	A	A	B	A	A	A

**Bead color count:**

A = 24  
B = 12  
C = 8  
D = 4  
E = 1

**Make your own color key. Then color the chart(s) above to help see the pattern you will make in your beadwork.**

- A=
- B=
- C=
- D=
- E=
- F=

## Colored Example of Beading Patterns

### Diamond Pattern --- Large

<b>Row 9</b>	A	A	A	A	B	A	A	A	A
<b>Row 8</b>	A	A	A	B	C	B	A	A	A
<b>Row 7</b>	A	A	B	C	D	C	B	A	A
<b>Row 6</b>	A	B	C	D	E	D	C	B	A
<b>Row 5</b>	B	C	D	E	F	E	D	C	B
<b>Row 4</b>	A	B	C	D	E	D	C	B	A
<b>Row 3</b>	A	A	B	C	D	C	B	A	A
<b>Row 2</b>	A	A	A	B	C	B	A	A	A
<b>Row 1</b>	A	A	A	A	B	A	A	A	A

#### Bead color count:

A = 40

B = 16

C = 12

D = 8

E = 4

F = 1

### Diamond Pattern --- Small

<b>Row 7</b>	A	A	A	B	A	A	A
<b>Row 6</b>	A	A	B	C	B	A	A
<b>Row 5</b>	A	B	C	D	C	B	A
<b>Row 4</b>	B	C	D	E	D	C	B
<b>Row 3</b>	A	B	C	D	C	B	A
<b>Row 2</b>	A	A	B	C	B	A	A
<b>Row 1</b>	A	A	A	B	A	A	A

#### Bead color count:

A = 24

B = 12

C = 8

D = 4

E = 1

#### Color key:

A=

B=

C=

D=

E=

F=

## Ute Hand Game

**Time** 45 minutes for game, 60 minutes for video

### **Activity Summary**

Students learn about the Hand Game, a traditional game of chance, played by Ute people and other American Indian groups in the western part of the United States. They discover first by reading a brief history, watching a video, and handling game pieces from the loan kit. The students then challenge each other in the Hand Game that involves hiding “bones” and guessing with hand signals. The teams generate spirit through drumming and singing. If possible a guest may teach the game and sing songs in the classroom.

### **Student Learning Objectives**

Students will be able to

- explain at least three facts about the history of the Ute Hand Game and its cultural context, and
- describe how the Ute Hand Game is played from direct experience.

### **Materials**

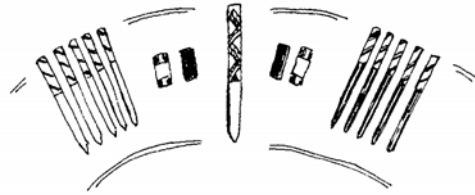
- Ute Hand Game History, Ute Hand Game Origin Story, Ute Hand Game Activity, Ute Hand Game Instructions
- Ute Hand Game set – 10 scoring sticks, 1 kick stick, 4 “bones”(round tube pieces), 1 bandana
- *Hand Game Songs* cassette
- *Hand Game* video
- Drum and drumstick

### **Procedure**

1. Have students watch the *Hand Game* video, read the Ute Hand Game History, and answer question number 1 on the activity sheet.
2. Ask students to read the Ute Hand Game Instructions. Also, demonstrate how the game is played in front of the class with another instructor.
3. Divide students into teams of three or four.
4. Randomly assign teams to play each other, sharing the game set from the loan kit or using their own hand-made set (see activity extensions below).
5. Play the *Hand Game Songs* while team members drum in accompaniment. Encourage the students to be creative (but not rude or cruel) with their spirit-generating techniques.
6. If time permits, set up a tournament board so that winning teams progress to a play-off round. Students can also track their wins and losses mathematically.
7. Add to the dynamics of the game by offering rewards to the winners. Winnings must be forfeited if they lose their next game.
8. If possible, invite a Ute person or AHC educator to come to the classroom to teach the game and sing Ute songs in accompaniment (see list of guest speakers).

### **Assessment and Activity Extensions**

Students can summarize what they learned about the Ute Hand Game in an essay that incorporates their activity sheet answers as well as reflections about their game experience. When you return the essay attach a copy of the instructions. Students can include the essay and instructions with their own game set to take home and play with their families. Although game sets are respected and highly valued in the Ute culture, it is appropriate for learning sets to be made from inexpensive materials. The hiding bones can be short craft sticks or even rocks (remember two must be plain) the scoring sticks can be decorated craft sticks, dowels, or twigs from a tree. The game bag or wrap can be hand made from cloth scraps, suede leather, or a clean sock. If the students complete the beading project, the beaded piece can be sewn onto the game bag for a personalized decoration.



## Ute Hand Game History

The Ute Hand Game is a team game of chance played in an intense atmosphere of song and movement. It is played as part of large social gatherings, such as a powwow, or big community events such as the Bear Dance. Historically, this and other gambling games were among festivities that accompanied trade. The games helped relieve tensions and build friendly ties. Ute and many other Native American groups in the Plains, Rocky Mountains, and north-western states still play the Hand Game.

Using a tournament style, many teams take turns playing each other over a period of several hours and up to several days. In the Ute tradition, teams include related family members, friends, or tribal groups.

The Hand Game is a game of chance for some and to others a game of skill and empowerment. Singing and rhythmical movement by team members empower the chooser or person making the guess. Betting is often involved. The higher the stakes, the more intense the singing and team movements become. Some say that players need skill and special insight to read the opponent's subtle expressions and body language so to make a correct choice. On the

other side, players need skill in hiding the bones and distracting the chooser.

In the Ute tradition, a simple way of hiding the game bones is to cover the hands with a beautiful scarf (often done by women) or to put the hands behind the back (often done by men) until the bones are hidden. Hiding and guessing techniques, scoring stick displays, and songs vary from group to group. Other groups often adopt the songs and techniques of successful groups (see the *Hand Game* video).

The game set includes the hiding bones, the scoring sticks, and a special bag or cloth in which it is all kept. The game sets are highly valued. They are usually handmade by a friend or relative and show great skill and craftsmanship in painting, beading, or carving. A set can be passed on from one generation to another along with many fond memories. Sets can be purchased for \$150 to \$400 each! Simple game sets are often made for practice games from materials found around the home. Some people have several sets and use the best one for big tournaments.



## Ute Hand Game Origin Story



**A guest at the Anasazi Heritage Center listens while Betty Howe tells the Ute Hand Game Origin Story.**

God created heaven and earth. In each place, God created special creatures. When the two groups discovered each other, the creatures of the sky challenged those of the land to a guessing game. It was said that the game would help them get to know each other.

The unique cultural traditions of each group were revealed through their songs and playing style, and some similarities became clear. Individuals played using their own strengths. There were common strengths within each group. There were players who relied on wisdom, such as the eagle from the sky or the bear from the land. Others relied on sly trickery, such as the coyote from the land and the raven from the sky. Through hours of playing, it was shown that for every character type there was a representative from each side. This built a bond of trust and respect between the two groups that remains to this day.

Thus, Utes understand that playing the Hand Game can win a team prizes and money, yet it is more important that two different teams get to know each other and generate respect. If a team loses, that is OK; probably the other team needed the money, too. The losing team is still respected and will probably win another time.

\* Written by Suzan Craig from a story told by Betty Howe of the Ute Mountain Ute tribe. This story is different from the Hand Game story told in the video. People from a more northern tribe tell that story; it is from a different tradition.

## Ute Hand Game Activities

### **Understanding a Tradition**

1. Discuss at least three reasons why Native Americans play the Hand Game in America.

### **Thinking About Our Own Traditions**

2. What games does your family play during holidays?
3. Could these games have been part of trade, religion, or hunting rituals in ancient times?  
Please explain.
4. Do games help you get to know new friends or relieve tension with relatives you have not seen in a long time? Please explain.

## Ute Hand Game Instructions

The Hand Game is a hiding game of chance that involves teams competing against each other.

### **Goal**

One team attempts to win and accumulate all ten game sticks by successfully hiding game pieces (bones) from the opposing team several times over.

### **One Turn**

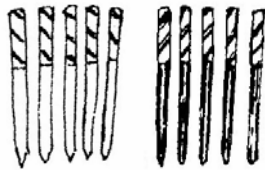
Two team members hold four bones in their hands in such a way that the opponents cannot guess where the pieces are held. Success in hiding awards the team sticks.

### **The Setup**

One game set per game is all that is needed. Each game set includes the following:



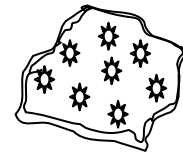
2 solid and 2  
decorated hiding  
bones



10 sticks



one kick stick,



1 storage bag or  
wrapping cloth

The sticks are decorated in two different ways (five sticks for each team). They are pointed on the end for traditional outdoor play when they may be stuck vertically in the ground in front of the teams. The kick stick is decorated differently from the other sticks. The team that has the kick stick has one extra chance when about to lose the game, to guess correctly and win the hiding bones back to its team (see additional game rules under Scoring). All of the sticks should be handled with respect and care.

Teams include at least three players who can change position with each turn. During one turn, the hiding team needs two bone hiders; the remaining team members become singers and drummers. The opponent's team needs one guesser or point person; the others become spirit generators through singing or drumming.

### **Getting Started**

To begin, the teams sit across a table or flat ground area from each other. Five sticks are carefully laid flat in front of each team's point person. To decide which team gets the kick stick and the starting turn, teams can flip a coin. Or one person from each team can play against the other using only two bones each. The first to choose the hand with the plain bone wins. The special kick stick is held apart from the other scoring sticks.

The first team picks two people to hide the four bones (one solid and one decorated bone for each person). One person is selected from the other team as the point person who will choose which side the bones are on. Selections are based on who seems lucky and insightful for the moment.

### **Hiding the Bones**

The singing and drumming begins to inspire those hiding the bones. The drumming is an even rhythm. Students should handle the drum carefully but play a strong beat. The songs can be played on the cassette player or students can compose their own chants.

A simple way of hiding the bones is to cover the hands with a beautiful scarf (often done by women) or put the hands behind the back out of sight (often done by men).

When the bones are hidden, the hands are stretched out in front of the players covered by the scarf or folded across the chests. The singing and drumming stop when it is time for the other team to make a choice.



**Rhoda Howard sings Hand Game songs while Suzan Craig, educator for the Anasazi Heritage Center, and a museum guest from Europe hide the bones.**

### **Signaling Choices**

The point person uses one of the sticks as a pointer or hand gestures to express a decision about the bones' location.

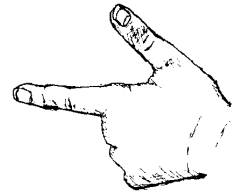


- a. If the solid bones are thought to be on the outer side, one on the right hand of one player and the left of the other, the guesser's hand is held out flat to the ground or the pointer is held horizontally in the middle.

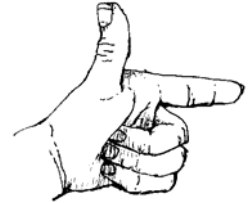




- b. If both of the solid bones are thought to be on the left, then the guesser points the scoring stick to the left by holding it on the tip of the right side. Or he or she simply points to the left with the hand.



- c. If both of the solid bones are thought to be on the right side, the stick is pointed to the right by holding it on the left end. Or the guesser points right with the hand.



- d. If both solid bones are thought to be in the middle, which means each player holds a solid bone in the hand next to his or her teammate, then the pointer or hand is held vertical or straight up and down to the ground.



## Scoring

After the guess is made, the bones are revealed to show if the guess is correct (see pictures in the left column above).

- If the guessing team is successful for both hidden sets, it wins the chance to hide the bones, and all four bones are turned over to the team members from the other side.
- If the guess is incorrect for both hidden sets, the hiding team wins two of the other team's sticks and gets another turn to hide both sets of bones.
- If the guess is incorrect for one hidden set, the hiding team wins one of the other team's sticks and gets another turn to hide one set of bones. One set of bones is turned over to the side still guessing and is out of play until both sets are won over.
- The scoring sticks in front of each team at the beginning of the game are called "live sticks" and kept to the left side. As they are won over to the other side, they become "choosing sticks" and are kept on the right of the winner.
- The five live sticks of the other team are first won over by a successful hiding team.
- With successful hiding, the losing team can recapture the sticks it had previously lost but they are still considered choosing sticks.
- If there are no choosing sticks remaining with the opponents, the hiding team gives all of its remaining live sticks to the opponents so as to be able to win them over too.
- The team that wins and accumulates all ten sticks wins the game.
- The team with the kick stick can put it on the table if all its sticks have been lost while guessing. It gives that team one extra chance for a correct guess and to win back the hiding bones. If the bones are won back, the kick stick is again removed from the playing table to be used in the future.

**END OF DOCUMENT**