

## George Winter Lesson Plan 2

# Reading Images: Maconaquah

Created by Linda Ivy

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### Indiana State Standards

#### Social Studies

**4.1.2** Identify and describe historic Indian groups that lived in the region that became Indiana at the time of early European exploration and settlement in the 17<sup>th</sup> century. (Example: The Miami, Shawnee, Potawatomi, and Lenape [Delaware])

**4.1.6** Explain how key individuals and events influenced the early growth of the new state of Indiana.

**4.5.3** Define the term cultural group\* and give examples of the challenges faced by diverse cultural groups in Indiana history. (Example: Quakers faced religious and social differences. Recent Asian and Hispanic immigrants face the challenge of adapting to a new language and culture.)

**4.5.4** Describe the role of Indiana artists in American visual arts, literature, music, dance, and theatre. (James Whitcomb, Gene Stratton-Porter, T.C. Steele, Janet Scudder, and the Hoosier Group)

#### Art

**4.1.1** Identify the relationship between a work of art and the geography and characteristics of the culture, and identify where, when, and by whom the work was made (focus: Indiana history).

**Objectives and Purposes:** The students will examine the portrait and compose a list of things that they observe. For example: her age, her clothing, her jewelry, her emotions based upon her facial expression.

The students will be able to “read” the pictures and draw conclusions about the setting and time of this portrait. They will also write about their observations and use their gained knowledge and ability to write about their home and draw a picture of it which will reflect everything they observe in their writing.

#### Materials:

- Access to copies of pictures of Frances Slocum and the sketch of her home
- Copies or access to Winter’s journal entries about the same events
- Drawing Supplies

**Review:** Review knowledge of Frances Slocum, also known as Maconaquah.

- Frances was kidnapped as a child from Pennsylvania
- Quaker whose parents refused to fight the Indians
- older brother ran off to fight in the American Revolution and had taunted the Indians
- Frances was taken to the Northwest Territory by a Delaware war party in 1778
- Raised as an Indian and forgot most of her English language
- Married twice and had four children who were raised as Indians

**4.1.2** Research and identify the function of a work of art or artifact and make connections to the culture (artifacts from Indiana).

**4.2.1** Recognize and be familiar with selected works of art from various cultures and identify artist and culture.

**4.2.2** Identify styles of works of art as belonging to a specific culture and place.

**4.6.1** Understand that artists have different philosophies or theories when creating art and discriminate between works created from different theories (imitational, formalism, or emotionalism).

**4.6.2** Understand that personal preference is one of many criteria used in making informed judgments.

**4.7.1** Demonstrate refined observational skills in their work.

- **Lived in a log house near present day Peru**
- **Later identified as a white woman when she revealed this to an Indian trader who gave the information back to Pennsylvania**
- **Family from Pennsylvania visited and could not convince her to return with them, so they contracted a portrait from George Winter in 1839**

Review the idea that before photography was invented, people had to depend upon the talents of artists to capture the image of someone they loved.

Review the fact that George Winter's paintings and journals are primary sources of information about the territory and Miami Indians who helped form our state.

**Anticipatory Set:** Have a copy of the portrait of Frances Slocum posted in the front of the classroom.

<http://www.tcha.mus.in.us/images/large/slocum.jpg>



This portrait has become Winter's most recognizable painting. When you add it to his journal entries about it, this work and the accompanying journal entries and sketches add much to our understanding.

***“ ‘A picture is worth a thousand words.’ ” They should be able to see a relationship between a painting and a journal entry about the subject of the painting.”***

After the class has observed this painting and listed observable things, read Winter’s journal entry about the painting of this portrait which would become his most famous work. (The journal entry is at the end of the lesson.)

**Input and Modeling:** Hold up a landscape photograph or a scenic calendar page and ask the students to identify various observable information. Record the information as the students volunteer it. They should see: location, weather, season, time of day, geographical features, animal life, machinery, etc. Remind the students that we can tell many things about life at the time of any pictorial image if we look carefully. Point out how much written information they have recorded.

**Guided Practice:** Using the painting of **The Deaf Man’s Village** (view of the village from across the river), have teams of students list all of the things that they can observe from the details in the painting.

This painting can be found at:

[http://earchives.lib.purdue.edu/cdm4/item\\_viewer.php?CISOROOT=/gwinter&CISOPTR=927&CISOBX=1&REC=2](http://earchives.lib.purdue.edu/cdm4/item_viewer.php?CISOROOT=/gwinter&CISOPTR=927&CISOBX=1&REC=2)

Pass out copies of Winter’s journal entry which describes what he saw as he observed the Deaf Man’s Village before he actually entered it. Have the students compare their list to the items that Winter included in his journal. (The journal entry is attached at the end of the lesson.)

*“The students will be able to observe historical and geographical details about the sketches and paintings. Based upon the background knowledge they have gained, they should be able to draw conclusions about the subject matter presented in the art work.”*

The students may question Winter’s use of the word ‘wigwam.’ Typically in modern social studies books, a wigwam is a hut made of mats. In Winter’s journal, a log house is what he calls a wigwam. This could generate discussion about how a word can change in meaning over years. But, since we have access to his paintings, we know that he really was describing a log cabin.

Winter was also free with his spelling variations and grammar. Remind the students that journals are not generally written for others to read, so if you wish to break some grammar or spelling rules, you may do so.

**Closure:** Ask the students if they have ever heard the old adage that “A picture is worth a thousand words.” They should be able to see a relationship between a painting and a journal entry about the subject of the painting.

Make the connection between reading a book with no illustrations and reading the same book with illustrations. Which is more informative? Give examples to support your opinion.

**Independent Practice:** The students should be able to draw a picture of their home. Then, have them trade pictures with a partner who will write a description of the home based upon the drawing. The students will check each other’s work for accuracy.

**Assessment:** The students will be able to observe historical and geographical details about the sketches and paintings. Based upon the background knowledge they have gained, they should be able to draw conclusions about the subject matter presented in the art work.

# Deaf-Man's Village

Taken from George Winter's Journal

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"The sun was now on the decline, and...after a warm yet leisure walk of nine miles, I came upon a high bank, at the ford of the Mississinawa, where upon the opposite bank the cabin of 'Ma-con-a-qua', and the 'Deaf-man's Village' presented themselves to my view.

The river at this point was but a few rods in width, and very low, but clear. The village confronted in a parallel line the bank upon which I stood. The river view looking eastwardly, was bounded by a graceful bend presenting a pleasant view—with the few cabins upon the bank, which converged nearly to a point where the bank of the opposite side curved so gracefully...

'The Wigwam' upon the Mississinawa at the Deafman's village where the Captive was discovered by her surviving relatives, was a large double log cabin of comfortable capacity—such as characterize the thrifty farmer's home in the West. A smaller cabin was attached to it in which a very aged squaw lived. There was also a small bark hut, seperated at a distance from the main 'log' of a few rods.

In addition to these structures, were a tall corn crib and stable—all unitedly constituted the famous Deaf Man's village and home of Mono-con-a-qua, The Lost Sister—Frances Slocum..."

Cooke, Sarah E., and Rachel B. Ramadhyani, Indians and the Changing Frontier: The Art of George Winter, Indiana Historical Society in Cooperation with the Tippecanoe County Historical Association, Indianapolis, Indiana, 1993, p. 113.

# The Painting of Frances Slocum's Portrait

Taken from George Winter's Journal

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"An old splitbottomed chair was brought out of the adjoining room, which I placed near the little window, to obtain the best light to fall upon her. Frances Slocum presented a very singular and picturesque appearance. Her *toute en semble* was unique. She was dressed in a red calico 'shirt', figured with large shewy yellow and green, folded within the upper part of a 'metta coshee', or petticoat of black cloth of excellent quality. Her nether limbs were clothed with fady-red leggins, 'winged' with green ribbons, and her feet were *moccasinless*.

'Kick'ke'se'quah', her daughter, who seemed not to be without some pride in her mother's appearing to the best advantage, placed a black silk shawl over her shoulder—pinning it in front.

I made no suggestions of any change in these arrangements, but left the toilette uninfluenced in any one particular.

Frances placed her feet across upon the lower round of the chair, and her hands fell upon her lap in good position.

Frances Slocum's face bore the marks of deep seated lines. The muscles of her cheeks were like corded rises...Her hair which was evidently of dark-brown color, was now frosted. Though bearing some resemblance to her family—yet her *cheek bones* seemed to have the Indian characteristic in that particular—face broad, nose, somewhat *bulby*, mouth indicating some degree of severity.

In her ears she wore some few 'earbobs'...

She was low in stature, being about five feet in height...

Frances Slocum was a patient sitter, and wholly abandoned herself to my professional requirements.

Cooke, Sarah E., and Rachel B. Ramadhyani, Indians and the Changing Frontier: The Art of George Winter, Indiana Historical Society in Cooperation with the Tippecanoe County Historical Association, Indianapolis, Indiana, 1993, p. 117.