

Unit I

The Land and People Before Columbus

5.1 Students describe the major pre-Columbian settlements including the cliff dwellers and pueblo people of the desert Southwest, the American Indians of the Pacific Northwest, the nomadic nations of the Great Plains, and the woodland peoples east of the Mississippi River, in terms of:

1. how geography and climate influenced the way various nations lived and adjusted to the natural environment, including locations of villages, the distinct structures that were built, and how food, clothing, tools and utensils were obtained
2. the varied customs and folklore traditions
3. the varied economies and systems of government

Sample Topic:

Pre-Columbian settlements of North America, all elements of the standard

Suggested Time for the Entire Unit:

4 weeks (20 class periods)

Significance of the Topic

In the fifth grade, United States history begins with the study of the American Indians before Columbus and their adaptation to their environment. Students develop cultural and geographic literacy as they study the land on which settlement groups lived and some of the ways in which their cultures flourished. Historical empathy is fostered as students observe the interdependence

of different people in a particular historical and geographical setting. Students can cultivate ethical literacy, linking the past, present, and future, as they study beliefs and perspectives reflected in literature.

During the class period devoted to supplement the topic to English Language /Arts, teachers should, use relevant core literature readings. For example, *The Sign of the Beaver*, by Elizabeth George Speare, depicts the resourcefulness of an Iroquois boy as he teaches a white boy how to survive in the Maine wilderness. Supplementary readings not generally associated with American Indian heritage, such as *My Side of the Mountain*, by Jean Craighead George, encourage students to understand that the survival of certain aspects of early American Indian life depended on these people's adaptation to the environment.

In this unit students will also be introduced to different perspectives on current migration theory. Most historians think that people migrated over the land bridge across the Bering Strait, moving from the continent of Asia into the Western Hemisphere sometime before the end of the last Ice Age. Following ice-free valleys in pursuit of game, they drifted southward. As the sizes of the bands increased, they formed tribes. Although they differed in physical appearance, customs, and language, these migrants all shared the common challenge of adapting to new environments.

Students may contrast this historical perspective with the religious viewpoint of those American Indians who believe that their people emerged from the earth and that they have occupied continental lands from the beginning of time. "The Almighty looked this way and that, but he named these lands for us," stated Chief Owhi in 1855. Such beliefs should be presented for a broader understanding of the culture.

Other aspects of American Indian culture should also be studied, including environmental influences on cultural development; the roles of women, men, and children; attitudes toward and treatment of the elderly; and their beliefs about man's relationship to nature.

Certain issues relating to religious beliefs and cultural conflicts require a sensitive classroom presentation. Appendix I-1 is intended to assist teachers in formulating a perspective for presenting these issues.

Presentation and Activities

It should be noted that some of the activities outlined in this course model relate to cultural developments which may or may not have originated in pre-Columbian times. No written record of this era is known to exist, so most print resources available to schools tend to reflect later time periods. It is essential, then, that students examine "prehistoric" Native American cultures, such

as the Anasazi and Makah, and that they come to understand the difficulty in pinpointing exact time periods for certain cultural developments. *The World of the American Indian* (National Geographic, 1979) contains photographs and illustrations to support the study of earliest known societies, as does the article "The Search for the First Americans" (*National Geographic*, September, 1979). For teachers, Alvin M. Josephy, Jr.'s *The Indian Heritage of America* (Alfred A. Knopf, 1968) expands the discussion about dating controversies and the Bering Strait theory; teachers may excerpt and rework some of this material for presentation to fifth graders.

The following suggestions are intended to complement or extend textbook readings and related activities. Teachers should carefully select motivational activities, reserving ample time for reading, writing, and speaking activities.

Focus Questions:

1. What do I know about the history of American Indians?
2. Why are the elements of culture important when studying groups of people?
3. How do people respond to the geographical characteristics of regions?
4. Why do people migrate from one area to another?
5. How are the cultural aspects represented in the four pre-Columbian settlements?
6. What do myths and legends tell us about a group's beliefs?
7. How does the artistic work of a group reflect their culture?
8. What can works of art done by outsiders tell us about a cultural group?

Sample Vocabulary Used in This Unit

Migration	heritage	customs
Environment	cultural attributes	Makah
Interdependence	natural resources	Anasazi
Adaptation	myths/legends	culture

Literacy Links

A variety of strategies and activities are included in the lesson that support and develop reading, writing, listening, and speaking skills. Examples of the literacy supporting activities from this lesson are:

Reading

- Students read a chart listing what they know and what they want to learn about American Indians.
- Students read the cultural attribute matrix.
- Students research cultural attributes of American Indian culture groups.
- Students read maps.
- Students research and compile information on four areas being studied
- Students research the four major pre-Columbian settlements.
- Students read American Indian myths and legends.

Writing

- Students record information about what was remembered about American Indians of California.
- Students record what they would like to learn about American Indians.
- Students write information on a chart about specific areas studied.
- Students record their findings from their research on personal retrieval forms.
- Students fill in the matrix with facts that they find on the four major pre-Columbian settlements.
- Students write their own legends.
- Students write a song or chant about the group they studied.
- Students write a culminating report on what they have learned.

Speaking

- Students share what they remember about American Indians of California with partners and the whole class.
- Students brainstorm what they would like to learn about American Indians.
- Reading trade books aloud.
- Students share ideas and information as they research topics.
- Students read their own legends to the class.
- Students share their song or chant with the rest of the class.

Listening

- Students listen to partners' ideas.
- Students listen to others in small groups and in whole class activities.
- Students listen to group members' ideas as they research their topic.
- Students listen to others read aloud.
- Students listen to other groups share their research from the class matrix.
- Students listen to myths/legends written by classmates.

A Beginning the Topic

Focus Question: What do I know about the history of American Indians?

Day 1: Slides 7-11

Before beginning their study of Indians of North America, it will be helpful to build on students' prior knowledge by asking them to recall historical facts from their fourth grade studies of American Indians of California. Think, Pair, Share is an effective strategy that can be used by students to access and share their prior knowledge, information, and ideas.

First, students recall as much as they can about their fourth grade studies of American Indians of California (Think). Providing students with graphic organizers on which they can cluster and organize ideas promotes critical thinking, and helps them make connections. After brainstorming individually, students share their information orally with partners, adding new information to their graphic organizers (Pair). **Prep: graphic organizers**

Finally, students share their information with the rest of the class while a recorder writes it on butcher paper for later reference (Share). Students then write individually, or brainstorm as a whole group, what they would like to learn about other American Indians.

Focus Question: Why are the elements of culture important when studying groups of people?

Day 2: Slides 12-15

A key concept in this unit, as well as subsequent units, is culture. Through demonstrations and discussions, students learn that this term is used to refer to the cultural attributes that distinguish a group's way of life, including: beliefs, customs, knowledge, language and communication, system of government, economy, clothing, food and shelter.

Create a large matrix on chart/craft paper headed with the cultural attributes and hang it on one wall of the room. Divide the chart into four horizontal sections and label each with one of the four areas of pre-Columbian settlement in North America (See Appendix I-1). As students find information about the areas, they fill in the appropriate section of the matrix, which will serve as a central database for the culminating activity.

Cultural choices are based on a number of factors that include: response to the physical environment, contact with or isolation from other groups, and resources that are available. There are also human customs that are repeated in cultures throughout the world. Similarities in foods, art, music and celebrations become apparent as cultures are studied.

Teachers may initiate a discussion on the similarities and differences of cultural customs by introducing words from different languages that have the same or similar meanings, such as *pain* (French), *pan* (Spanish), *bread* (English), *roti* (Caribbean, Southwest Asian, East Indian), and *pan* (Japanese). Teachers may also show pictures of dress, foods, money, alphabets, places

Also: Culture in Nearpod

Flocabulary Culture

of worship, dwellings, and so forth, from different parts of the world. A series of books on cultural customs entitled a *World of Difference* is published by Children's Press with titles such as *Hold Everything* by Sara Corbett (1996), *Good Morning, Let's Eat*, and *Hair There and Everywhere* by K.L. Badt (1994). Students in the classroom can be encouraged to share their knowledge and experiences of their own cultures, thus affording all students a broader awareness of cultural diversity. It increases students' depth of understanding about cultures if parents are also asked to participate in these activities. Such activities prepare students to do their own research on the components of a people's culture.

Focus Question: How do people respond to the geographical characteristics of regions?

To help students learn about geographical characteristics, provide them with brief geographical descriptions of North America before the arrival of people from other continents (See the four scenarios in Appendix I-3). Include climate, landforms, natural resources, animals, plants, rivers, and other bodies of water of the four areas being studied (Pacific Northwest, desert Southwest, Great Plains, and Eastern woodlands).

Divide the class into groups of four, assigning each group an absolute location (by latitude and longitude), a description of the region, and a relief map of the United States (or use one large wall map). Give each group a variety of books and magazines that provide clear visual representations of the areas being studied (*National Geographic* and travel magazines highlight many specific regions).

Students try to determine the problems of survival in their assigned environment: How would they find food? What kind of shelter would they build? What clothes would they make and wear? What would they do in their leisure time? By relating their geographical areas to a map of continental North America, students gain a stronger sense of the geographical characteristics of the regions.

In small groups students create large charts that illustrate and answer the questions of survival in a particular location. Students divide the chart into sections headed by one of the questions (i.e. How would we find food?) for the geographical area they have been assigned. They draw a picture to illustrate a written description that answers each question. After the charts are completed, the students in each group share their chart with the rest of the class. The charts can then be displayed on the bulletin board.

Creation Stories:

History Alive Resources Ch. 2 Video, 7 minutes (Weebly Site) Iroquois, Seminole

Charts: Illustration and written description for each question

B

Developing the Topic

The Bering Strait theory presented in most contemporary textbooks may be compared with other anthropological theories as well as with American Indians' religious beliefs regarding the origination of their people on the North American continent. Books such as *Grandfather's Origin Story: The Navajo Indian Beginning*, by Richard Red Hawk, may be helpful in making such a comparison. Students should understand that the Bering Strait theory is the belief of most historians and that origin stories are the religious beliefs of many American Indians themselves.

Focus Question: Why do people migrate from one area to another?

Assign
"Human
Migration"
in Newsela

Students consider the possible reasons why the first Americans might have come to North America. They should discuss the hardships that might have been encountered on the journey and how the people might have prepared for their migration. This is an appropriate time to clarify absolute and relative locations and to explain the distance scales on maps.

Focus Question: How are the cultural aspects represented in the four pre-Columbian settlements?

The next phase of study focuses on research and on comparison of the four representative cultural areas through collaborative projects. Students are divided into groups, and each group is assigned a cultural area to research. The groups' research should be recorded on retrieval charts (Appendix I-3), and later on the large wall matrix described in **Beginning the Topic**. Textbook readings and related discussion, in addition to related books, magazines, art prints, recorded music, and community experts, can be used as research sources.

Divide students into small groups, corresponding to the four geographical areas. Once they receive their assignments, students research and compile information, recording it on their retrieval charts. The teacher monitors their work and periodically reviews the progress with the whole class. When the teacher decides that the groups' work is complete and accurate, representatives from each group may write their groups' findings in the appropriate space on the matrix.

Students begin using critical thinking in the initial stages of research as they analyze resources. They should categorize all materials pertaining to the four settlements and share their findings with the appropriate group. In turns timed by the teacher, members of each group "read around," trading books as they peruse the contents, noting pages they will want to use further. For efficiency, it may be helpful if students within groups are assigned specific areas of responsibility (e.g., trade, food, shelter).

Some research may be done as part of homework assignments. Once the project has begun, only a few minutes of each period will be necessary for groups to share information and complete their records. When the class's matrix is completed, each group presents its findings orally.

When the matrix is completed, students should study and master the research done by all groups. Teachers may devise brief game-like drills for pairs of students, competing teams, the whole class, and individuals.

'Focus Question: What do myths and legends tell us about a group's beliefs and values?

Each group should read a variety of literature about the culture it is researching. Well-researched picture books of authentic myths and legends (what some American Indians call "the first literature" or "the first history") are especially valuable in relating research to stories produced by the people themselves. Questions students should consider are:

- What beliefs or morals can be learned from the stories?
- How does the illustrator reflect the culture?
- Is the depiction accurate?

It is helpful for the teacher to lead students in identifying elements of myths and legends and comparing them to the elements of a fictional story. In *Echoes of the Elders: The Stories and Paintings of Chief Lelooska*, edited by C. Normandin (1997), Chief Lelooska, a famous American Indian story teller and artist, has recorded the myths and legends that have been a part of the Northwest Coast Indians' oral tradition for centuries. After reading aloud one or more of the legends in this book, the teacher can guide students in analyzing the main elements of a myth/legend, which then can be organized on a large chart and used for reference by students as they read and write their reports.

Students may be assigned to research and write book reports on American Indian myths/legends independently or in small groups. Have available a variety of literature in the class library, such as *Legend of the Indian Paintbrush* and *Buffalo Woman* that can be used for book reports (see resource list for suggestions of other myths and legends).

After reading American Indian myths and legends, ask students to write and illustrate their own myths or legends. Student work can be shared orally, compiled in a class book, or displayed on the bulletin board.

Focus Question: How does the artistic work of a group reflect their culture?

Visual and aural materials also are appropriate resources for oral reports. Books such as *Native American Art in the Denver Museum* provide a rich visual resource of art and hand-crafted artifacts such as baskets, sand paintings, pottery, clothing, rugs, and ceremonial items. The designs and colors used in creating these items communicate many aspects of environment and culture, such as natural resources, the uses of symbolism, religious beliefs, and social customs. *When Clay Sings*, for example, provides a glimpse into the relationship between the design of Southwestern pottery and the natural environment. Some contemporary American Indian artists

also reflect on the past in their paintings. *Prairie Fire*, by Blackbear Bosin, and *Buffalo Hunt*, by Velino Shije Herrera, are two recent examples.

Diane Hoyt-Goldsmith's *Totem Pole* is a picture book illustrated with photographs that helps students see that American Indians' traditions are still a part of our cultural heritage and geographical landscape. The book features the Tsimshian tribe of the Pacific Northwest, and the many photographs will enhance students' research. Sections of the book may be read aloud to the class at the close of the unit.

American Indian music, dance, and poetry also provide insights into the culture. The Tewa and Lakota songs on this page tell us much about the beliefs and values of these cultures. John Bierhorst's *In the Trail of the Wind* is a valuable collection representing many Indian cultures; when reading translations, however, one must keep in mind that often a deeper meaning may be lost or misunderstood. Millie Burnett's *Dance Down the Rain, Sing Up the Corn* provides examples of American Indians' chants, games, dances, and songs which reflect diversity among groups. Recordings for Silver Burdett's Music (1985) series, fifth grade, include three excerpts of native Americans' songs demonstrating the relation between music and geography.

After students listen to some of the representative music, dance and poetry, have them create a song or chant that depicts the pre-Columbian settlements they studied.

Focus Question: What can works of art done by outsiders tell us about a cultural group?

American artists of the period traveling west from the East Coast recorded their impressions of the land and the people in drawings and oil paintings. Artists such as Frederic Remington, Charles Russell, and George Catlin documented the customs and drama of American Indian life in the 1800s. Albert Bierstadt, Thomas Moran, and George Caleb Bingham captured the grandeur of the great land to the west. An excellent resource is *History of Western American Art* by Royal B. Hassrick (1987).

After students view some of the artwork of the period, ask them to individually create a picture that best represents what they have learned about the American Indians from their study. These pictures can be accompanied by poems and displayed on the bulletin board.

Lelooska 398.20899

C

Culminating the Topic

As preparation for a writing assignment on the students' research, the teacher should lead the class in a discussion of several questions. For example:

- How does each cultural group reflect its geographical environment?
- Are there any aspects of its culture which seem not to be based on geography alone?
- How does our local culture today reflect our environment or geographical surroundings?

Students then choose two cultural areas from the class matrix and write reports comparing how geography influenced American Indian cultures. The narrative should identify the geographical features of the two areas selected and show how those features influenced the food, clothing, shelter and arts of the two groups. Students may also include a brief discussion of how geography influences people today. In writing their essay students will apply knowledge, synthesize their research, and judge similarities and differences. It would be helpful to students to supply a rubric indicating what should be included in their essays and the criteria to be used in grading. A sample essay read aloud to the class beforehand gives students a clearer idea of the expected outcome.

The contents of this unit are conducive to the "correlated day" strategy for unifying all subject areas (see the introduction to this set of course models). Specific activities and projects throughout this model may be adapted to the correlated day format.

Assessment

Assessment is based on student products created throughout the unit. The focus questions provide a framework for evaluating the lesson. Students should be able to:

- explain how geography and climate influenced the way pre-Columbian groups lived and adjusted to the natural environment.
- describe the varied customs and folklore traditions.
- specify how the peoples in each area obtained food, clothing, and utensils.

Extended and Correlated Activities

Teachers may select from among the following resources and activities to correlate this unit with the visual and performing arts and English-language arts.

Haida

Totems and role playing

In the Northwest Coast area, not everyone could be an artist. Standards of artistic perfection were high, and artists learned the techniques and rituals associated with their work during a period of apprenticeship to an established master. Like the Haida apprentices, students can study the purposes of totem poles and their design and symbolism, which usually depict a clan's rank and ancestral lineage and symbolize important events in history. Students can then design their own family or personal totem pole or sculpture, using clay for a small version and tubes, boxes, cardboard, and papier-mâché for a large one. They can then role-play an elder telling the story of the totem pole.

Masks, Dances and Story Telling

Carved wooden masks played an important role in dances performed at potlatch ceremonies. Students can study the animal and mythical beings portrayed in Haida masks. They can then design and create their own masks from construction paper, tagboard, cardboard, papier-mâché, or clay, portraying an animal or mythical being that has significance to them personally or about which they read. The masks are then used in dances or plays that the students create. Students can create a play or dance by adapting a myth or legend that they have read.

Hopi and Pueblo

Kachinas and Dances

Students discuss the characteristics, purpose, and significance of Hopi kachinas and their connection to the Hopi's religious beliefs. The Hopi believe that kachinas are supernatural beings representing animals, plants, and ancestry having power over nature, especially the weather. The Hopi honored the kachinas to ensure good crops and prosperity. Kachinas are invisible forces, but the Hopi create their likenesses in the form of dolls carved from the root of the cottonwood tree. The dolls are not meant to be worshipped, but are used to teach about these invisible beings. They are given to the children during a kachina dance and treasured as a reminder of the dance and its significance. Students can design their own kachinas after observing their individual characteristics. They can be made of a variety of materials such as cardboard tubes, fabric, yarn, paints, or construction paper.

Students use everyday materials to create drums and rattles and use them as they learn kachina plaza dances. These dances are created simply by dancers forming a line and stepping slowly side to side to the accompaniment of drums and rattles.

Weaving and Basketry

Weaving and basketry play an important role in Pueblo cultures. Students might dye strips of muslin or wool yarn with natural materials such as onions, geranium leaves, coffee, tea, eucalyptus leaves, cinnamon, red berries, and beets. Then they can scientifically record the proportions of natural material, mordant, water, and fiber they used in the dyes and write a report of the results. The dyed materials can be combined with other yarns in individual or group weavings.

Pottery

Pottery is one of the primary forms of Southwestern art. Students may study the geometric motifs and the use of black and red slips on a white background. Then they can see how the geometric motifs were later combined with European-influenced flower, bird, and animal motifs. Students can create coiled pottery from clay and decorate the fired clay with stains or acrylic paint.

Navajo

Pattern Making and Rug Design

The Navajo create woven wool textiles using twining and plaiting techniques and later the loom. The Navajo learned the skills of weaving from Pueblo groups who had taken refuge among them, and their work reflects this Pueblo influence. Students can use colored pencils to draw the rug designs or create small weavings on cardboard looms.

Sand Painting

Sand paintings are made during Navajo ceremonies. The colored sand is made by crushing rocks. It is sprinkled on the ground to create intricate symbolic pictures and designs, which are destroyed after the ceremony. Students can sketch designs that reflect their own environment and then draw it with crayon on sandpaper to simulate the texture of a sand painting.

Pictographs and Buffalo Skins

Since the Sioux depended on the buffalo as their principal food source, they followed a nomadic way of life. They used buffalo skin for clothing, footwear, bedding, and tepees. The Sioux decorated both the insides and outsides of the tepees. On the exterior, they generally painted pictures of buffalo, deer, and young hunters on horseback or on foot. They also depicted legends and conflicts with enemies. On the interiors of the tepees, they painted geometric designs symbolizing mountains, stars, and other elements of nature. Students can research the style of painting and designs the Sioux used and their legends and then create illustrations for stories about their own environment. A good reference for a photograph and short story of a pictograph robe, also called story robe, is on the score site (<http://score.rims.k12.ca.us>). The excellent example shown is of Northern Plains Indians that lived in Canada.

Many groups played stick-passing games. Students may craft their own sticks and learn some of these tap-and-pass games.

Iroquois

The Iroquois women raised huge quantities of corn, beans, and squash, which were central to their diet. This triad of vegetables was known as "The Three Sisters." Students may research the varieties of these three vegetables available at local nurseries and markets and grow several varieties. They can also study the nutritional values of these foods combined with other foods in the Iroquois diet.

Commemorative Belts That Tell A Story

As an aid to memory, the Iroquois used shells and shell beads. Europeans called the beads wampum, from *wampompeag*, a word used by those who spoke Algonquian languages. The Iroquois made beaded belts with figures or designs on them to use in treaty negotiations and to record historical events. The Indians of Long Island, in southeastern New York, were the main producers of the shell beads. They used them to pay tribute to the Iroquois, showing that they recognized their superior power. Students can research the designs and colors used in the belts, reproduce them on graph paper, and write a narrative for an oral presentation on the significance and symbolism of the designs, and the use of the belts. Students can also write and perform a skit about an elder "reading" a belt after designing their own belts to commemorate events in their lives. Barbara Graymont's book *The Iroquois* complements this activity.

Directed Listening

Students begin to understand how history influences later culture by hearing selections from Edward MacDowell's *Suite No. 2, Opus 48* ("Indian Suite"). This American musician (1861-1908) was the United States' first internationally renowned composer. The melodies in this work are based on authentic Iroquois, Dakota, Sioux, and Kiowa songs. The suite is divided into five sections: "Legend," "Love Song," "In War-Time," "Dirge," and "Village Festival."

Choose one or two selections for the class to listen to. Ask questions such as, How does MacDowell use such elements as timbre, rhythm, dynamics, and tempo to achieve contrasts or suggest moods? What might have motivated MacDowell to draw from American Indian songs for an orchestral work? Recordings of the suite are sometimes available in the classical music sections of large record stores. RCA's old record series, *Adventures in Music*, includes the movement "In War-Time" on the record for grade five.

Resources for the Sample Topic

General Resources for Teachers and Students

The American Indian: Yesterday, Today, and Tomorrow. Sacramento: California Department of Education, 1991. Prepared under the direction of the American Indian Education Office, this document includes valuable chapters on American Indian terminology, history, values,

attitudes, and important concepts. Maps of tribal territories in California and Indians' trust lands are also provided. Although no map of the distribution of native North American peoples has been found to be completely satisfactory, this handbook does include one of the more reliable sources of such information. The Carl Waldman entry in this section is also recommended. Copies are available from the Bureau of Publications, Sales Unit, California Department of Education, P.O. Box 271, Sacramento, CA 95812-0271.

America's Fascinating Indian Heritage. New York: Reader's Digest Association, Inc., 1978. The 1990 printing of this work makes available one of the most comprehensive reference works on this topic to be issued under one cover. Students are stimulated by the visual matter, and with their teachers' assistance they can make use of the extensive research on which the work is based.

Arnold, Caroline. *The Ancient Cliff Dwellers of Mesa Verde*. Clarion, 1992. An easy reading book that tells what is known about the lifestyle of the Anasazi, the ancient people who inhabited what are now the ruins of the cliff dwellings of Mesa Verde.

Asikinack, Bill, and Kate Scarborough. *Exploration Into North America*. Parsippany, NJ: New Discovery Books, 1995. A well-illustrated, general survey of American Indian cultures and European exploration and colonization.

Badt, K.L. *Good Morning, Let's Eat!* Chicago: Children's Press, 1994.

Badt, K.L. *Hair There and Everywhere*. Chicago: Children's, 1994.

Bains, Rae. *Indians of the Eastern Woodlands*. Mahwah, New Jersey: Troll Associates, 1985. A very readable and practical nonfiction paperback, the book gives a good account of the clothes, food, and lives of its subjects.

Baker, Olaf. *Where the Buffaloes Begin*. New York: Viking Penguin, Inc., 1985. Little Wolf longs to find the lake where buffaloes begin. His adventure comes to an end with a wild and unforgettable ride through the night to save his people.

Bathi, Mark. *Pueblo Stories and Storytellers*. Tucson, AZ: Treasure Chest Publications, Inc., 1988. This book contains glossy colored photographs of clay figurines and effigy vessels and accompanying stories about these artifacts. Though intended for adults, the book can be enjoyed by students. It can be purchased from the Southwest Museum, Pasadena, California.

Baylor, Byrd. *The Desert Is Theirs*. New York: Macmillan Publishing Co., Inc., 1986. Baylor has a gift for conveying American Indian respect for the environment. The book can be a valuable source of information about animals and plants of the desert. See also "The Way to Start a Day" (Macmillan, 1986) and *Desert Voices*" (Macmillan, 1980) by the same author.

Benet, Stephen Vincent, and Rosemary Benet. *A Book of Americans*. New York: Henry Holt and Co., 1987. Selected poems from this collection can be helpful in prompting students to reflect on the poems' subjects.

Bradbury, John. *Travels in the Interior of America in the Years 1809, 1810, and 1811*. Lincoln, NE: University of Nebraska Press, 1986. This journal traces the author's travels through the Missouri Valley in the early nineteenth century.

Bruchac, Joseph. *Four Ancestors: Stories, Songs, and Poems from Native North America*. Bridgewater Books, 1996. Stories, songs, and poems portray how fire, earth, water, and air are essential elements in the folklore of more than 30 American Indian cultures. This collection, illustrated by American Indian artists, can be read aloud. *Children of the Longhouse* (Dial Books for Young Readers, 1996), by the same author, is a novel set in a Mohawk village in the late 1400s.

Caduto, Michael, and Joseph Bruchac. *Keepers of the Earth: Native American Stories and Environmental Activities for Children*. Golden, CO: Fulcrum, Inc., 1988. This book can serve as a helpful resource for teachers. It incorporates a variety of American Indian cultures in geographical and environmental projects.

Campbell, Maria. *People of the Buffalo: How the Plains Indians Lived*. Firefly Books, 1992. This book contains a thorough explanation of how the plains Indians lived. The family, food, shelter, clothing, transportation, warfare, language, beliefs, and ceremonies of these peoples are described. The book can be read easily by fifth graders.

Clark, Ann Nolan. *In My Mother's House*. Illustrated by Velino Herrera. New York: Viking Press, 1991. Through the eyes of Tewa children, readers examine the life and culture of the Tesuque Pueblo near Santa Fe. This is a reissue of a Caldecott Honor Book, first published in 1941.

A Coloring Book of American Indians. Santa Barbara, CA: Bellerophon Books, 1990. This book deals with the drawings and other art forms of many groups of native Americans. The content is readable at the fifth grade level. The coloring activities, however, are not recommended.

Corgett, S. *Hold Everything!* Chicago: Children's Press, 1996.

C D'Amato, Janet, and Alex D'Amato. *Algonquian and Iroquois Crafts for You to Make*. Englewood Cliffs, NJ: Julian Messner, 1979. This book is a thorough resource for hands-on craft projects of northeastern Indians: how to make longhouses, wigwams, clothes, moccasins, and so forth. Although out of print, this resource may be found in most libraries.

De Paola, Tomie. *The Legend of the Bluebonnet: An Old Tale of Texas*. New York: The Putnam Publishing Group, 1983. This Comanche legend, retold and illustrated by De Paola, tells the origin of the state flower of Texas. De Paola captures the spirit of She-Who-Is-Alone, a little girl who makes a sacrifice to save her tribe. See also *The Legend of the Indian Paintbrush* (Putnam, 1987) by the same author.

- Dorris, Michael. *Morning Girl*. Hyperion, 1992. A story of an Arawak Indian family, narrated alternately by a brother and sister, that reveals a rich culture. The reader gets a feel for the daily life, tragedies, rituals, and values of the Arawaks. The book ends with the arrival of the Europeans.
- Dutton, Bertha P., and Caroline Olin. *Myths and Legends of the Indian Southwest*. Santa Barbara, CA: Bellerophon Books, 1978. This coloring book illustrates myths and legends of seven tribes. The accompanying text provides explanations of the pictures. The coloring activities are not recommended.
- Esbensen, Barbara J. *The Star Maiden: An Ojibway Tale*. Boston: Little, Brown, and Company, 1988. The Star Maiden is tired of wandering is tired of wandering in the sky. She longs to come to earth and live among the people. No earthly shape seems to please her until one night she gazes down at her reflection in the lake.
- Fox, Frank. *North American Indians*. San Francisco: Troubador Press, 1995. This reference contains information on nearly all major American Indian groups. The book includes large blackline illustrations in coloring-book format. The coloring activities, however, are not recommended.
- Freedman, Russell. *Buffalo Hunt*. New York: Holiday House, Inc., 1988. The Indians of the Great Plains considered the buffalo sacred. The whole community took part in the large hunts, and, after the skinning and butchering, everyone joined in a joyful celebration. Freedman uses paintings and drawings by George Catlin, Karl Bodmer, and other artists of the 1800s to illustrate his text.
- George, Jean C. *My Side of the Mountain*. New York: Puffin Books, 1991. Though not directly relating to the topics of this unit, George's work touches on the themes of survival and respect for the environment.
- Goble, Paul. *Buffalo Woman*. New York: Macmillan Publishing Co., Inc., 1986. This plains Indians legend tells of a buffalo that turns into a beautiful girl. An underlying theme touches on the kinship between humans and animals. Several other books by Goble are recommended for students' reading: *Beyond the Ridge*, *Iktomi and the Boulder*, *Star Boy*, and *The Gift of the Sacred Dog*.
- Graymont, Barbara. *The Iroquois*. New York: Chelsea House Publishers, 1989. Recommended as a teacher's resource, this book covers many aspects of the Iroquois's history and culture, from earliest times to the present, and includes numerous photographs and illustrations. Topics include the Great Peace, extended lodges, European interaction, and the expansion of the Iroquois's power. The book is one in a comprehensive series that includes such titles as *American Indian Literature*, *The Navajo*, *The Pueblo*, *Women in American Indian Society*, and *The Yankton Sioux*.

Hakim, Joy. *The First Americans*. Oxford University press, 1993. The first in the series *A History of US*, this book traces the history of North America from the arrival of the earliest humans through the 1600s.

Handbook of North American Indians. Washington, DC: Smithsonian, 1978 and continuing. This multivolume reference work synthesizes all known data on North American Indian groups and is recommended for use by teachers. The series is still being developed, but some volumes are available. "The Pueblo Revolt," which appears in Alfonso Ortiz's *Southwest* (Volume 10 in the series), recounts religious conflicts between the Spanish and the Pueblos.

Harvey, Karen D., and Jane Jackson. *Teaching About Native Americans*. Waldorf, MD: National Council for the Social Studies Publications, 1990. P.O. Box 740, Waldorf, MD 20601. This manual is Bulletin 84 in a series of publications. It offers concepts, generalizations, activities, and resources.

Hassrick, R.B. *History of Western American Art*,. New York: Exter Books, 1987.

Hoyt-Goldsmith, Diane. *Totem Pole*. New York: Holiday House, Inc., 1990. Color photographs feature the artistic talents and personal heritage of David Boxley and his son. The book is important for the way it shows American Indians' traditions in the present day. A companion book, *Pueblo Storyteller* (Holiday House, 1991), by the same author, links past to present and is illustrated with engrossing photographs.

Hunt, Ben. *Indian Crafts and Lore*. New York: Golden Press, 1976. This out of-print book contains a format that is appealing to students; teachers may want to use it selectively.

In the Trail of the Wind: American Indian Poems and Ritual Orations. Edited by John Bierhorst. New York: Peter Smith, 1993. Bierhorst is a reliable scholar, and his anthology of authentic poems reflects the beliefs and values of many American Indian tribes. The poems are short and can be easily read and understood by fifth grade students.

Jacobs, Francine. *The Tainos: The People Who Welcomed Columbus*. Putnam, 1992. A sad history of the destruction of the Tainos by the Spanish explorers. Readers learn about attempts to resist the Spanish in this well-written book about peaceful farming people who were virtually wiped out within 50 years of the conquest.

Joe, Eugene B., et al. *Navajo Sandpainting Art*. Tucson, AZ: Treasure Chest Publishing, Inc., 1978. Presented in magazine format with beautiful glossy photographs of Navajo sand painting, this book offers accompanying explanations of the symbols in each painting. It is available from the Southwest Museum in Pasadena, California.

Joseph, Alvin M., Jr. *The Indian Heritage of America*. New York: Knopf or Bantam, various dates. Recommended as a teacher's resource, Joseph's work cites research by archeologist Alex Krieger that advances one possible sequence of historic developments among pre-Columbian peoples. A map of North American cultural areas and tribal locations is also included.

Kindle, Patricia, and Susan Finney. *American Indians*. Carthage, IL: Good Apple, Inc., 1985. This resource contains useful content and suggested activities. It contains blackline masters and is available through most teachers' supply stores.

Longfellow, Henry Wadsworth. *Hiawatha*. Illustrated by Susan Jeffers. New York: Dial Books for Young Readers, 1996. Longfellow's poem is rightly studied as an epic work that incorporates several elements from North American Indian cultures. The work has become an evocative, enduring part of this country's lore. Jeffers's version faithfully depicts geographical aspects of the Eastern woodlands and presents an abridged form of the poem that centers on Hiawatha's childhood. Reader's Theatre Script Service, P.O. Box 178333, San Diego, CA 92117, (619) 276-1948, publishes a reader's theater arrangement of "Mawatha's Childhood." That arrangement provides good opportunities for correlation of history-social science with English-language arts. The cast of six, plus two drummers, can be enlarged to include more performers.

Maestro, Betsy. *The Discovery of the Americas*. Lothrop, 1991. Maestro provides a survey of the discovery and settling of the Americas from the Ice Age nomads to the circumnavigation of the world by Magellan's crew. This is a large format, easy reading book.

Martin, Bill, Jr., and John Archambault. *Knots. on a Counting Rope*. New York: Henry Holt and Co., 1987. Each knot in the rope indicates the history and heritage that a young boy receives from his grandfather.

McDermott, Gerald. *Arrow to the Sun: A Pueblo Indian Tale*. New York: Viking Penguin, Inc., 1974. Available in both paperback and hardback, the story tells of a young boy in search of his father. He finds him in the sun and returns to bring the sun's spirit to earth. Students can learn much about Pueblo life from this tale.

McEvedy, Colin. *The Penguin Atlas of North American History to 1870*. Penguin, 1986. This historical atlas is an enriching resource and a boon for classroom research.

McLuhan, T. C. *Touch the Earth: A Self-Portrait of Indian Existence*. New York: Simon and Schuster, Inc., 1976. Intended for adult readers, this book can be understood by children if read aloud. The content reflects native Americans' values as written by Indian chiefs during the 1800s. Passages can be easily excerpted for daily reading to students.

Miles, Miska. *Annie and the Old One*. Boston: Little, Brown, and Company, 1985. Annie comes to accept the impending death of her grandmother as she recognizes the wonder of life. Students can learn much about living in harmony with the land and the cycles of life.

Morris, Ann. *Bread, Bread, Bread*. New York: Lothrop, Lee and Shepherd Books, 1989. This book joins the author's *Hats, Hats, Hats* (Lothrop, Lee and Shepherd Books, 1989) as a possible resource for discussing elements of culture. Ken Heyman's color photographs are vivid illustrations. This book is out of print, but may be found in most libraries.

Nabokov, Peter, and Robert Easton. *Native American Architecture*. New York: Oxford University Press, 1988. Numerous illustrations in this scholarly work can be enjoyed by students; the narrative is more appropriate for better readers.

Northwest Indians, An Educational Coloring Book. Edited by Linda Spizzirri. Rapid City, SD: Spizzirri Publishing Co., Inc., 1983. This book, in coloring-book format, contains information about tribal names, languages, geography, and culture. Fifth graders will find this book usable. The coloring activities are not recommended.

Normandin, C., editor. *Echoes of the Elders: The Stories and Paintings of Chief Lelooska*. New York: DK Publishing, 1997. *Echoes of the Elders* is the myths and legends of the Northwest Coast Indians written by a famous American Indian story teller and artist.

Pickering, Robert. *The People*. Prehistoric North America series. Illustrated by Ted Finger. Brookfield, CT: The Millbrook Press, 1996. *The People* is a survey of the first people to inhabit the Americas and their adaptation of the physical environment.

Rickman, David. *Northwest Coast Indians*. New York: Dover Publications, Inc., 1984. Coloring-book-type pictures offer detailed drawings of many American Indian groups of the Northwest coast. Brief information about each picture is included. The coloring activities are not recommended. This book is out of print, though copies may be found in most libraries.

Ridington, Robin, and Jillian Ridington. *People of the Trail: How the Northern Forest Indians Lived..* Buffalo, NY: Firefly Books, 1992. This is an excellent nonfiction paperback book about the land, people, families, games, hunting and fishing, housing, clothing, beliefs, and education of the Indians of the northern forests. Students will find it useful.

Sattler, Helen Roney. *The Earliest Americana*. Clarion, 1993. Sattler's scholarly work chronicles the arrival of humans in North America and examines migration patterns and adaptations of ancient peoples to diverse geography.

Siberell, Anne. *Whale in the Sky*. New York: E. P. Dutton, 1985. This is a retelling of a legend of the Northwest Indians. It is illustrated with woodcuts. Thunderbird, which watches over all creatures, saves the salmon from whales. The book is easy reading for fifth grade students.

Slapin, Beverly and Doris Seale. *Through Indian Eyes: The Native Experience in Books for Children*. New Society, 1992. This teacher resource enables the reader to select quality fiction and non fiction works including prose and poetry that conveys Indian interpretation of history, culture and storytelling. The source book also contains book reviews and a section on how to evaluate materials for bias and stereotyping.

Sneve, Virginia Driving Hawk. *Dancing Teepees: Poems of American Indian Youth*. New York: Holiday House, Inc., 1989. The author has chosen poetry selections from the oral traditions

of North American Indians and from contemporary tribal poets. The poetry reflects the theme of youth, both in metaphor and rites of passage, from birth through adolescence.

*Speare, Elizabeth George. *The Sign of the Beaver*. Boston: Houghton Mifflin, Co., 1983. This well-known novel is a favorite with schoolchildren. It imparts a respect and love for the Iroquois's life. It is often used as core literature.

Van Laan, Nancy. *Buffalo Dance*. Little, Brown, 1993. This book, in picture book format, tells the story of a Blackfoot legend about rituals performed before a buffalo hunt.

Waldman, Carl. *The Atlas of North American Indians*. New York: Facts on File, 1989. This reference, available in paperbound format, provides helpful background information for use with this unit.

Wesche, Alice. *Runs Far. Son of the Chichimecs*. Museum of New Mexico Press, P.O. Box 2087, Santa Fe, NM 87504. This enjoyable work of historical fiction, first published in 1981, is recommended for students' reading.

Wood, Nancy. *Many Winters*. New York: Doubleday and Company, Inc., 1974. Poetry and prose are used to interpret the Indian ways of life in Taos Pueblo in the Rio Grande Valley of New Mexico. The illustrations by Frank Howell feature beautiful facial portraits of elderly Pueblo Indians.

The World of the American Indian. Edited by Jules B. Billard. Washington, DC: National Geographic Society, 1994. Though currently out of print, this book is cited for the attention of those who may have access to it through public or school libraries. The photographs are particularly useful in classrooms.

Yolen, Jane. *Encounter*. Harcourt Brace Jovanovich, 1992. In dramatic acrylics a young Taino Indian boy recounts the landing of Columbus and his men in 1492.

Yue, David, and Charlotte Yue. *The Pueblo*. Boston: Houghton Mifflin Company, 1986. Woven into the fabric of pueblo life are history and ceremony, building and planting, drought and flood, sandstone and adobe, and kiva and corn. A wealth of detail is presented in this beautiful integration of text and black-and-white drawings. A bibliography and index are provided.

Visual and Performing Arts Resources

Anderson, Richard. *Art in Small-Scale Societies*. Englewood Cliffs, NJ: Prentice Hall, 1989. This book deals with questions about artworks from non-Western societies, such as: Why were these artworks created? Who were their makers? What do they mean? Included are portfolios on "The Art of the Northwest Coast," "The Art of the American Southwest," and "Traditional Eskimo Art." Other features are discussions of the commercialization of art, the use of Navajo silversmithing, and art of the Inuits.

The Art of California. Oakland, CA Oakland Museum Art Department and Chronicle Books, 1984. This book includes images of paintings, photographs, drawings, crafts, and sculptures from early California through contemporary times. Many examples of American Indian works are included. This book is no longer in print, but may be found in most libraries.

Art Education, Inc., 28 E. Erie Street, Blauvelt, NY 10913; telephone (914) 359-2233. The following full-color reproductions, each 28" x 22" (71.1 x 55.9 cm), sheet-print or mounted and varnished, are available from this source:

- Chumash basket and cover
- Mandan painted shield
- Navajo blanket

Art Image Publications, Inc., P.O. Box 568, Champlain, NY 12919. The following full-color reproductions, laminated on both sides, each 18" x 22 3/4" (45.7 x 57.8 cm), are available from this source:

- Fred Beaver, *Seminoles Preparing Food*
- Cheyenne elk hide robe
- Ragee Eegyvdruk, Cape Dorset Series, untitled (Inuit)
- Haida ceremonial headdress
- Fred Kabotie, *The Delight Makers* (Hopi)
- Paul Kane, *Big Shake, Chief of the Blackfoot Indians*
- Paul Kane, *Caw-Wacham*
- Cornelius Kieghoff, *Indian Family in the Forest*
- Little Chief, *Sun Dance Encampment* (Cheyenne)
- Pacific Northwest Coast frontal of headdress
- Awa Tsireh, *Green Corn Ceremony* (Pueblo)

Art Works. Forth Worth, Tex.: Holt, Rinehart and Winston, 1989. *Osceola Nick-A-No-Chee, A Boy*, by the American painter George Catlin, is included in this book as an example of a portrait. Catlin is renowned for his portrayals of American Indians. *Indian River*, by contemporary native American artist Fritz Scholder, is also available in a color transparency that is useful for examining the symbols of energy used in Indian artworks. Included, too, is *Plains II* by twentieth-century American artist Georgia O'Keefe, who spent much of her life in New Mexico.

Baylor, Byrd. *When Clay Sings*. New York: Macmillan Publishing Co., Inc., 1987. Poems and drawings from pottery describe the lives of American Indians in earlier times. The accompanying narrative helps convey the deep feeling they had for their pottery.

Burnett, Millie. *Dance Down the Rain, Sing Up the Corn*. Allison Park, PA: Musik Innovations. 1975. Box 1, Allison Park, PA-15101. This spiralbound book includes poems, pictographs,

games, ceremonial chants, songs, dances, legends for drama and mime activities, instructions for making organic instruments, arts and crafts ideas, and recipes, all derived from American Indian life and lore.

Catlin, George. *The White Cloud, Head Chief* (color reproduction). Available from the National Gallery of Art, Publications Sales, Washington, DC 20565.

Conn, Richard. *Native American Art in the Denver Art Museum*. Seattle: University of Washington Press, 1979. A comprehensive view of American Indian art from throughout America, the book features color photographs that will enhance discussions.

Manley, Ray. *Ray Manley's Collecting Southwestern Indian Arts and Crafts* (Third revised edition). Tucson, AZ: Ray Manley Photography, 1979. This paperback book contains beautiful colored photographs of baskets, jewelry, rugs, and kachina dolls of the Indians of the southwest. It can be purchased at the Southwest Museum, Pasadena, California. Students could develop projects using photographs in this collection.

Maurer, Evan M. *Native American Heritage: A Survey of North American Indian Art*. Lincoln: University of Nebraska Press, 1977. This color volume contains an excellent account of American Indian groups along with beautiful photographs of the people and their artifacts. Although no longer in print, this volume is available from many libraries.

Music for Living, Grade 5. Needham Heights, MA: Silver, Burdett and Ginn, Inc., n.d. "Zuni Sunrise Song" and a Navajo poem, "House Made of Dawn," are included in these lessons.

Native Grace: Prints of the New World, 1590-1876. This 31-minute videocassette helps students look through the eyes of artists as they visually recorded the "new world." The narration includes interpretations of the historical significance of works by John James Audubon, George Catlin, Thomas Moran, and others. The videocassette is available from social studies supply houses.

Roberts, Ruth. *The Legend of the 12 Moons*. Port Chester, NY: Michael Brent Publications, Inc., 1988. This read-together book is an adaptation of a cantata. A complete musical score is also available from the publisher. The book can be used for a reader's theater and includes suggested parts for rhythm accompaniment and sound effects. The book's illustrations are based on designs used in American Indian cloth, pottery, paintings, and baskets. This book is no longer in print, but copies are available from most libraries.

Appendix I-1

Guidelines for Teaching About American Indians

These guidelines¹ were formulated to assist teachers in presenting lessons on American Indians²? Some points are applicable to the period covered in this course model; others may assist teachers in presenting units covering later time periods.

1. Each culture should be seen as a consistent and working system, a way of life adapted to survival, security, and to the preservation and use of a given environment. The cultural wealth of each group should be incorporated into the study. A somewhat anthropological approach is advised.
2. There is some disagreement regarding the most appropriate term for American Indians. Some individuals prefer *Native Americans*; others, *first Americans*; others, *original Americans*. Records indicate that, except for *people* or the specific name of their own group (e.g., Pawnee, Navajo, Erie), the Indians had no general name for themselves. Use of the actual name of the group being studied is advised.
3. American Indians today have diverse points of view regarding recent history. At one extreme are those who stress the guilt and cruelty of early settlers and seek belated compensation; at the other extreme are those who have been assimilated into the majority culture and who have no desire to revive ancient traditions. Between these two positions, there exists a range of opinion.
4. In descriptions of the later conflicts between pioneers and Indians, the treachery, cruelty, and insincerity which often marked the conduct of both settlers and natives should not be ignored. The impression that one side was all good and civilized and the other bad and savage should likewise be avoided. Antagonisms are perhaps best presented as cultural conflicts, the result of the almost inevitable clash between peoples with thoroughly different ways of life. Students may reflect on how cruelty and bloodshed might have been averted.
5. The policies of the U.S. government toward Indian peoples over the past hundred years have been erratic. "Sometimes it looked almost like a policy of genocide, as far as the Plains Indians were concerned; later came the policy of reservations,

¹ Pursuant to the provisions of Education Code Section 33308.5, these guidelines are presented to serve only as a model or example and are not intended in any way to be prescriptive. Compliance with these guidelines is in no way mandatory.

² Adapted, by permission, from *The Making of Our American Teacher's Guide*, Learner-Verified Edition II, Allyn and Bacon, pages 36-37, Concepts and Inquiry, series, ©1974, Dr. Raymond English, editor-in-chief. (The rights to this series are now held by the Center for Learning, 21590 Center Ridge Rd., Rocky River, OH 44116.)

segregation, and so-called paternalism. Later still came the attempt to wean Indians from their cultural traditions and compel them to enter the mainstream of American life as farmers (owning their own land in 'severalty') and tradesmen. Then the pendulum swung back to the idea of cherishing the culture patterns of the various surviving groups; at the same time came proposals for 'termination'-that is, for bringing to an end the national government's paternalistic role in Indian affairs. The enthusiasm for termination died down in the late 1950s." (*The Making of Our America, Teacher's Guide*, page 36) An extremely complicated situation is the result.

6. It is permissible to discuss religions and beliefs, but it is perhaps best if students not try to reenact sacred ceremonies and customs. When using the false faces or kachinas in the classroom, for example, care should be taken not to allow students to regard them carelessly or trivially. This principle is applicable to any religion, not only those of native Americans. When in doubt, teachers might contact reputable scholars for guidance.
7. The cultures of American Indians have contributed substantially to American culture as a whole. Students should consider the crops, foods, drugs, medicines, place names, and agricultural techniques that originated with the Indians. Many highways and roads, for example, were originally native American trails. Traditions and examples of courage, dignity, endurance, and respect for nature continue to inspire young people, and the many ongoing traditions and ceremonies add to the variety in the culture of the United States.

Four general culture groups are identified in the standards for special emphasis because they exemplify how the settlements interacted with different environments: the cliff-dwellers and pueblo people of the desert Southwest; the Indians of the Pacific Northwest; the nomadic tribes of the Great Plains; and the woodland peoples east of the Mississippi. In general, these cultural divisions are based on differences in the natural environment and in ways the groups adapted to their environments. These divisions are, however, somewhat simplistic, since "enclaves of different subsistence patterns were found inside larger culture areas. Whether a specific people belonged to a particular culture area would depend on their geographic location, but their language or religious customs or subsistence method might distinguish them from the majority of the people in the area." (*The Making of Our America, Teacher's Guide*, page 37).

It may be enough for fifth graders to understand that the Indian peoples in a given natural environment tended to develop cultures suited to that environment. Students can further be led to see that dozens of people (tribes), each with a distinct culture, existed within each culture group. Teachers may point out that studies of American Indians can be based on other classifications, such as language group, family structure, political organization, or subsistence pattern, and that quite different perspectives will result from each approach.

Appendix I-2

Retrieval Chart for American Indian Studies

Directions: Read a variety of books to find information on the following topics. Record the information in words and pictures.

	<u>Assigned Topic</u>
Physical characteristics of the land	

Plants	
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Animals	
---------	--

Appendix I-2 (Continued)

Directions: Read a variety of books to find information on the following topics. Record the information in words and pictures.

Religious Beliefs and Practices

Family structure and responsibilities (men, women, children, elders)

Appendix I-2 (Continued)

Directions: Read a variety of books to find information on the following topics. Record the information in words and pictures.

Festivals and ceremonies

Arts and Crafts

Appendix I-2

Geographical Scenarios

Pacific Northwest

Imagine yourself living in a place with the following resources and features:
Average temperatures: high 80°F. (26.70° C); low 45°F. (7.2°C)

coastal chaparral
coastline
coyotes
deer
elk
fertile soil
high desert
moose
mountain lions

mountains
oil (tar)
quail
sagebrush
salmon
seasonal rainfall
shellfish
snakes
streams

The resources and features listed above are the basis for the following items:

clothing
food
items for trade
shelter
tools
weapons

Questions:

Which resources would you use to supply each of the items listed?

What kind of work would be necessary to produce the items?

What kinds of decorations or designs might be used on some of the items?

How would you spend your free time in the Pacific Northwest?

In what kinds of celebrations, festivals, songs, or dances might you participate in the Pacific Northwest?

Appendix I-3 (Continued)

Desert Southwest

Imagine yourself living in a place with the following resources and features:
Average temperatures: high 90 F. (32.2° C); low 51° F. (27.2° C).

bears	little rain
cactus	mountains
copper	mountain sheep
deer	pronghorn antelope
desert	quail
doves	rivers
elk	snakes
forest	trout
grouse	various wild cats
lizards	

The resources and features listed above are the basis for the following items:

clothing
food
items
shelter
tools
weapons

Questions:

Which resources would you use to supply each of the items listed?

What kind of work would be necessary to produce the items?

What kinds of decorations or designs might be used on some of the items?

How would you spend your free time in the Desert Southwest?

In what kinds of celebrations, festivals, songs, or dances might you participate in the Desert Southwest?

Appendix I-3 (Continued)

Great Plains

Imagine yourself living in a place with the following resources and features:

Average temperatures: severe winters-average temperature 3°-F. (-16°C); average snowfall 32 inches (81.3 cm) per year, mild summers-average temperature 69°F . (20.6° C).

beavers	lakes
berries	oil
coal	partridges
coyotes	pheasants
deer	prairie dogs
ducks	pronghorn antelope
fertile	rabbits
fish	raccoons
flat plains	rain from April through September
flowers	rivers
grass	rolling hills

The resources and features listed above are the basis for the following items:

clothing
food items for trade
shelter
tools
weapons

Questions:

Which resources would you use to supply each of the items listed?

What kind of work would be necessary to produce the items?

What kinds of decorations or designs might be used on some of the items?

How would you spend your free time in the Great Plains?

In what kinds of celebrations, festivals, songs, or dances might you participate in the Great Plains?

Appendix I-3 (Continued)

Eastern Woodlands

Imagine yourself living in a place with the following resources and features:

Average temperatures: high 70°F. (21.1° C); low 20° F. (-6.7° C)

deer	mountains
ducks	partridges
fertile soil	pheasants
fish	rabbits
forests	rain
four seasons	rivers
foxes	river valleys
geese	salt
grouse	snow
iron lakes	wild flowers

The resources and features listed above are the basis for the following items:

- clothing
- food
- items for trade
- shelter
- tools
- weapons

Questions:

Which resources would you use to supply each of the items listed?

What kind of work would be necessary to produce the items?

What kinds of decorations or designs might be used on some of the items?

How would you spend your free time in the Eastern Woodlands?

In what kinds of celebrations, festivals, songs, or dances might you participate in the Eastern Woodlands?