A Kentucky Teachers' Guide to Native American Literature:

a

Cross-curricular, literature-based activities for teaching about Native American arts, history, and contemporary social issues in grades K-8 using books written by Native American authors.

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Introduction

Imagine that you have been invited to visit a school in a northern city to present an assembly about the culture of Kentucky. When you arrive, you are greeted by students dressed, "in honor" of your visit, in bibbed overalls and straw hats. They have freckles painted on their faces and many are barefoot. When you say hello, they reply "howdy" and proudly tell you their "Kentucky names" – names like Jim Bob, Elli Mae, and Bo Duke. They speak in an imitation Southern drawl liberally peppered with "you all," "ain't," and outlandish grammatical misconstructions. Several comment that you don't look like you are from Kentucky. One asks if you brought your rifle. Another asks if you can make moonshine.

As you enter the gym, you notice that the name of the school team is the "Hillbillies." There is a large painting of Jethro Bodine over the words, "The Feuding Hillbillies." As the children file in for the assembly, a teacher in a long dress and sun bonnet introduces her class to begin the program. They have been doing a unit on Kentucky, she explains, and the students perform a passable rendition of a Virginia Reel, ending with a loud "yee-haw."

It's obvious that a lot of well-intentioned effort has gone into preparing for your visit. There are maps of Kentucky and drawings of log cabins all over the walls. There are posters showing the state flag, the state flower, the state bird, and the state tree. Two classes have made quilts. There are biographies of famous Kentuckians, including Abraham Lincoln, Cassius Clay, and Loretta Lynn and charts of "Kentucky's Economy" featuring fleets of coal trucks, sleek race horses, and tobacco. The children are excited and a little scared of you. The teachers are gracious and anxious to show you the work their students have done. The students take you to see their computer lab and ask if you have ever seen a computer before.

How would you react to this strange mixture of fact and stereotype, of welcome and unintended ridicule? This might give you some insight into how Native American Indians feel when they see how Native American Indian culture is presented in many schools.

Teaching about cultures is probably the most difficult task faced by teachers. Culture is more than the listing of simple facts that can be categorized on charts comparing shelter, food, transportation and clothing. It has to do with attitudes and beliefs, shared experiences and histories. Moreover, cultures change and adapt. When we teach students that the Seminoles lived in chickees and the Iroquois lived in long houses, we are helping students recognize and appreciate the rich diversity of Native American Indian cultures. But we are still presenting images only of the past, perpetuating the idea that Native American Indian culture is extinct or at best an exotic relic of the past.

Teaching about Native American Indian cultures is a mandated component of Kentucky's curriculum, both in social studies and in arts and humanities. The majority of teachers in Kentucky are doing their best to teach about Native American Indian cultures in a sensitive and respectful manner, but they face a number of obstacles. For one thing, centuries of prejudice and stereotyping have made racial slurs such a casual part of American language that many people are unaware, for example, that referring to Native American Indian women as "squaws" is considered insulting. Children are often scolded

for behaving like “wild Indians” or being “Indian givers.” While these terms may not be used deliberately as insults, they still reinforce negative stereotypes.

Even if teachers are scrupulously careful to ban such language from their classrooms, they face an uphill struggle against the blatant stereotyping in the popular media. Television programs, especially those popular in the ‘50s and ‘60s and endlessly re-run on some channels, crowd children’s minds with images of ferocious scalpers woo-wooing as they race down on innocent settlers or equally ridiculous images of noble savages speaking in broken English. “Me go now, leave land of many suns, follow White Father.” Equally offensive are the grinning, red-faced, feather-sporting logos of sports teams like the Washington Redskins.

School libraries are often a surprising source of racist materials and misinformation. Many counting and alphabet books published in the ‘50s and ‘60s remain on the shelves with suggestions for counting cute “little Indians” and messages that “I is for Indian” illustrated by cartoon caricatures waving tomahawks. The most recent incarnation of the tomahawk-toting Native American Indian caricature is the character of Little Bear in “The Indian in the Cupboard,” an immensely popular book that has horrifyingly racist undertones.

The popularity of multicultural books in recent years has brought forth a crop of “retellings” of “traditional” Native American Indian folktales, often retold by non-native writers. Some of these retellings are excellent and authentic, while others are misleading, oversimplified, or made up to fit a formula. Likewise the plethora of series on Native American Indian cultures ranges from outstanding to poor.

Thematic units on Native American Indian cultures abound. Again, some are well researched, well thought out resources, while others are replete with activities that perpetuate stereotypes and insult the cultures they pretend to represent. Often, the units include activities that are based on Native American religious beliefs and treat these beliefs in an inappropriate and disrespectful manner. It is not appropriate for children to make “kachina dolls” from toilet paper rolls, to dress in a paper vest and feathers and play the role of “The Great Spirit,” to make up and perform a “Native American rain dance,” or to invent “Native American names” for themselves.

Although there is no single “correct way” to teach about Native American Indian cultures - or about any culture, for that matter - probably the best thing that teachers can do is to find and use materials that have been created by members of the culture they wish to present. In this manual, we will introduce you to a sampling of books about Native American Indian culture by Native American Indian authors, some of which are also illustrated by Native American Indian artists and photographers. The books include resource guides, non-fiction, poetry, plays, traditional folktales and contemporary fiction. We also include tapes and CD’s by Native American Indian musicians and Native American dance videos. Because we know that children learn best when they are actively engaged in hands-on learning, we have included cross-curricular activities based on each book. We have discussed these activities with the authors to ensure that they feel the activities are culturally appropriate and meaningful. Each activity has also been tested in the classroom to ensure that it is age appropriate and engaging. We have also included biographies of the authors to give students and teachers a sense of direct communication. Some authors also maintain Web sites that students can visit.

This focus on the authors as individuals also helps students understand that in today's highly mobile society, it is not at all unusual to find Native Americans living far away from their ancestral or even contemporary tribal homelands. Many large cities have intertribal urban Indian communities.

We have also included a chapter of resources and activities for teaching about the pre-historic native peoples of Kentucky. Because there are no federally recognized Native American tribes in Kentucky, we have referenced educational materials prepared by anthropologists and archaeologists who have consulted with Native American Indians (primarily Cherokees and Shawnees). We have also referred to work created by the Kentucky Native American Heritage commission and the ongoing work to develop a Kentucky Native American Cultural Center.

It is important that students learn about the pre-historic cultures of their own region. Unfortunately, this focus on the past often leads students to the misconception that there are no Native American Indians in Kentucky. Whenever possible, teachers should invite Native American Indians to visit their schools and classrooms to provide first hand, interpersonal learning experiences. When inviting authors, musicians, performers, artists, storytellers or other cultural interpreters, remember that many of these people are professionals and must be paid for their services. The final chapter includes information about how to locate Kentucky-based Native American Indian cultural interpreters as well as sources for grants to pay for their visits.

We appreciate the support of Forward in the Fifth and the Kentucky Arts Council in the development of this manual and particularly appreciate the network of Forward in the Fifth teachers, Kentucky Arts Council roster artists and Forward in the Fifth staff, who have provided input and guidance in the development of this manual. This manual would not have been possible without the support and guidance of our featured authors, illustrators, storytellers, and musicians. We would also like to thank Beverly Slapin, author and editor for OYATE, publisher of Native American Indian books, for her insight and encouragement.

This manual is intended for use in K-8th grade classes, although many activities are open-ended enough to work in high school classes and adult education classes.

Throughout the manual, we have used both the terms, Native Americans and American Indians. Many people, including many Native American Indians, have strong preferences for either the term Native American or the term American Indian. We decided to use both in order to make the manual easy to find whether one searches under Native American or American Indian. We have focused on the works of contemporary Native American Indians of North America.

The core content listed is mainly at the fifth grade level, but the work is adaptable to comparable core content for diverse grade levels.

NOTE: The webs, Venn diagrams, storyboards and other graphic organizers referred to in the lessons can all be downloaded for free from www.freeology.com .

"Did You Hear Wind Sing Your Name?"
By Sandra de Coteau Orie

Genre: picture book
Tribal focus: Oneida (part of Iroquois Confederacy)
For grades pre to adult
Source: Oyate, Amazon.com
ISBN: 0-8027-7485-7
Price Range: Paperback, about $7 (also available in library binding)

Summary: In a celebration of the coming of spring, the lyrical narrative and exquisite illustrations invite the reader to notice the natural world.

Curriculum Connections: Language Arts, Social Studies, Science, Writing, Arts and Humanities (Music, Visual Art)

Types of Activities: Nature walk, group and individual prose poems, cultural awareness, seasonal activities and reading to music.

Supplementary Resources: "Spirits in the Wind" and "Center of the Universe" (tape/CD by Arnold Richardson)

Bio-Sketch of Sandra De Coteau Orie

Sandra De Couteau Orie is both an author and an educator. She is married to Gerald Orie and they have five children.

Sandra was born and raised on the Oneida Reservation near Green Bay, Wisconsin. "My parents didn't have enough money for a crib," she recalls, "so I slept in a bureau drawer." But her childhood was rich in other ways. "I was lucky to have a nice, large family of one brother and four sisters…I loved my school when I was growing up. We had a two-room schoolhouse in our little community with all the grades together. I walked to school one mile every day with my cousins and my sisters, just like on "Little House on the Prairie." I had a very nice primary teacher, and I loved her. She was so pretty and nice to me and all the kids. I loved school, so when I was in the first grade, I knew that I wanted to be a teacher. Fortunately I have been able to become a teacher, and I owe that to my childhood."

Sandra's mother was a registered nurse and worked at a hospital in Green Bay and also nursed many of the Oneida people. She visited many Oneida people in their homes, and Sandra often accompanied her, which gave her a broad experience of the Oneida people and culture. Her mother spoke the Oneida language fluently, and Sandra learned many Oneida words and intonations by listening to her mother talk with her grandparents.

Sandra was fortunate to have a parent and grandparents who could speak the Oneida language fluently. When her parents and grandparents were children, the United States had a policy of sending American Indian children to boarding schools, away from their families, where they were forbidden to speak their own language, so few people of those generations could speak the language fluently. Sandra's father was Oneida/Ojibway and did not speak the Oneida language, so the family did not use it at home.

Sandra's maternal grandfather, Julius Stanforth, was tribal chairman of the Oneida tribe for twenty-five years. He was a very prominent man, who brought the people together and began the construction of what the tribe is today.

Twenty-five years ago the Oneida Nation School System began a program to revive the language and culture. In 1994 the school district built the Turtle School, which is a beautiful, modern school built in the shape of a turtle, one of the three Oneida clans. "The building itself is a learning center because it has wampum belts on the outside of the building in tile, it has the cycles of the seasons on the floors, the building is circle-centered and has the shape and the domes of the longhouse inside." Sandra was honored to be the school's first principal and later superintendent of the district. She is very proud of the school system and their cultural programs. Students learn all of the regular subjects plus the Oneida language and culture.

"Our school children begin and end every day with the 'Thanksgiving Prayer' said in the Oneida language. Oneida language and culture is integrated into all areas of the school curriculum, so that if students are in science class, the Oneida culture is part of that class."

Sandra has been a member of a tribal women's writing group since 1994, but her work at the school left her little time to write. When she wrote "Did You Hear Wind Sing Your Name?" she actually had not intended to write a book at all. The inspiration struck when a friend of Sandra's was coming to visit her one spring. Sandra's friend had never been as far north as Green Bay before, and Sandra wanted to write a quick note to encourage him to notice the fantastic beauty of the arrival of spring as he drove north. "Before I knew it, I realized that I had written a poem. I thought this is turning out rather nicely. I was excited, so I ran to my youngest son's room and asked him what he thought of it. He liked it so I took it to my husband. I was pretty tickled about the whole thing." Sandra's husband liked it, too. She finished typing it and mailed it to her friend. Later she read the poem to her writers' group, and a good friend in the group took it to her publisher, who was interested in publishing the poem as a children's book.

"When I realized this could be a children's book," Sandra remembers, "I thought more about it. One change was to put the poem in form from morning to night with the lyrical ending. I read the stanzas out loud to myself to listen to the sounds, to be sure they went together well. After reading it and re-reading it, I took it to an Oneida elder and linguist, who is my advisor. She asked if I realized that I had written the Thanksgiving Address, and I saw that I had written my own, modern version of the Address."

The introduction to the book was the last part that Sandra wrote. "It was a more conscious effort to explain to the non-Oneida, non-Native reader, the cultural worldview of the Oneida."

"Someday I would like to have the book translated into the Oneida language," Sandra says. She is also working on an Oneida numbers and alphabet book. "I find myself wanting to write for children because I am an educator, but recently I find myself wanting to write books for Oneida children and others that will help them learn the language. We have some books in the Oneida language, but we need more."

Sandra thinks that it is important for children to learn about their own heritage because "it gives them a foundation of who they are, solid ground in terms of their growing up, of their place in the family of man. The Iroquois believe that we are all one

family. We may be from this group or that group, but we are still one family. Learning about other cultures gives children a connection with the wider world. We have to be more globally conscious. We are all children of the world, children of Turtle Island."

Sandra feels that the most important aspect of the Oneida/Iroquois culture is "the concept of being one with the universe, of having a sense of peacefulness, a sense of belonging to other people, to other groups, to the animals, to all that is living around us, and even those objects that so-called are 'not living,' like Grandfather Stone and the Winds."

Sandra's advice to teachers encouraging their students to become writers is to "let them freely write, not put a form to it at all. Give them a lot of visual images to work from. Also use hands-on things they can feel and touch and music to listen to. Provide them with lots and lots of samples of different kinds of poetry from throughout the world. Expose them to lyrical language, the sounds and forms. Encourage them to have fun with it."

"Did You Hear Wind Sing Your Name?" is an excellent springboard to inspire young poets and artists to express their own connection with the universe.

Using this book in the classroom: Although this book fits beautifully into a unit on Native American cultures, it can also be used as a stand-alone literary piece or as part of a unit on spring or environmental education. It is helpful to integrate literature by Native American authors into a variety of units and curriculum areas so that students develop an appreciation for Native American authors and cultures as an integral part of contemporary life.

"Did You Hear Wind Sing Your Name?"

By Sandra De Coteau Orie

Activity One: Seasonal Celebrations Class Book

Grade Level: pre-8
Time Required: 120 minutes (may be divided over two sessions)
Curriculum Areas: Language Arts, Social Studies, Arts and Humanities
Core Content:
AH-05-3.4.1 Students will describe or explain how art fulfills a variety of purposes.
AH-05-4.4.1 Students will create artwork using the elements of art and principles of design.
AH-05-4.4.2 Students will use a variety of media and art processes to produce 2-D artwork.
RD-05-5.0.4 Students will identify the organizational pattern used
RD-05-2.0.7 Students will make inferences or draw conclusions based on what is read.
WR-05-1.1.2
In Literary Writing,

- Students will communicate to an audience about the human condition by painting a picture, recreating a feeling, telling a story, capturing a moment, evoking an image or showing an extraordinary perception of the ordinary.
- Students will apply characteristics of the selected form

Materials:

1. "Did You Hear Wind Sing Your Name?"
2. "Spirits in the Wind" by Tsa'ne Do'se (see appendix)
3. colored computer or copier papers – – provide an assortment of pastel and bright colors
4. crayons and/or colored pencils
5. access to books with pictures of animals that live in your area
6. 9" x 12" art paper
7. roll of double stick tape
8. CD player.

Notes to the teacher: You may want to present this as a collaborative project with the art teacher. It is an excellent way to demonstrate art that is used for *narrative* purposes (Arts and Humanities Core Content concept for grades K- 5).

Preparation: Before the first session, place the colored papers and the crayons and/or colored pencils in locations where they will be easily accessible to students without creating a "traffic jam" when students get their materials. Make sure colored pencils are pre-sharpened. If you have an outdoor classroom with tables, present the activity outside.

Introduction: Read the book all the way through, showing the pictures and allowing children to enjoy the poetic flow of the text.

Procedure: Tell students that you are going to work together to make a class picture book about spring (or another season) in your area inspired by the book they have just heard. Explain that the author is a member of the Oneida people and that the Oneida are one of the Six Nations of the Iroquois Confederacy. Depending on the grade level and previous experience of your students, you may simply indicate that the Oneida are American Indians or you may have a brief discussion about the history of the Iroquois people. (If students have read "Children of the Longhouse," they will see many connections with this book.) Read the Author's Note out loud, and then re-read the book to the class, this time pausing for discussion. After each page, ask if that was a statement or a question until they get the idea that they are all questions. Point out that the questions make us think about

different senses – what we see, hear, feel and taste.

Ask them what colors they see in the pictures and what details. Direct their attention to various elements of art and design elements used in the illustrations. Are the colors warm or cool? Complementary or contrasting? Can they see repetitions in the lines and shapes? What textures are implied? How do the borders help to draw our eyes to the focal point? What is the perspective? Point out that the pictures are big and fill the whole page.

On the page where the blue jay is sitting by her nest, ask what is in the nest. What season do they think it is? Why? On the page about the Three Sisters, ask if they recall the explanation in the Author's Note about the Three Sisters. Ask if any of them grow gardens. What do they grow? Try to help them make personal connections. On the page about the four-legged ones and the winged ones, ask them to name some of the four-legged ones and winged ones that live in their area, again making a personal connection. Usually the four-legged ones they mention are mammals. Ask them what other animals have four legs, such as turtles, lizards, salamanders, etc. Also ask them to think of winged ones that are not birds, such as bats, butterflies, dragonflies, wasps, etc.

Depending on grade level, point out that words like Wind, Sun and Cedar are capitalized. Ask students to consider why this is the correct punctuation for this circumstance (because the words are being used as proper names).

Explain that one way the artist made the pictures look so exciting was through color. One way to achieve an exciting use of color is to create art on a colored background instead of on white paper. Tell them they are going to be able to choose the color of paper they would like to use for the background of their pictures. Point out that markers do not keep their true colors on colored paper so they are going to use crayons and/or colored pencils for their projects.

Point out that the sub-title of the book is "An Oneida Song of Spring." Explain that you would like them to listen to some music created by Tsa'ne Do'se, an Iroquois flutist. Tsa'ne Do'se has combined his music with the sounds of nature. My favorite CD for this activity is "Spirits in the Wind." Ask students to listen to the music and allow images to form in their minds. I encourage students to close their eyes as they listen. Play the first selection and then ask students to share the images they envisioned. What season do the sounds make them think of? (Although there is no right or wrong answer to this, you might ask them which season has the most thunder? When are they most likely to hear crickets?) Remind them which season will be the focus of your book and ask them to share things they are likely to see, hear, smell, feel, taste, or do during that season. (With younger children, it is most effective to focus on the present season, but older children can imagine a different season.)

As the ideas emerge, allow students to select their paper and begin their drawings. You may turn the CD to a low volume and allow it to play as soft background. Some students will want help drawing different animals. Refer them to the reference books you have collected for the project.

If you cannot complete the entire project in one session, save their work and allow them to complete the drawings at the next session. To trigger their memories the next day, ask them to recall something they saw in the book. What was growing in the garden? What four-legged ones did they see? What winged ones did they see? What was spinning a web? What was howling? What did they see as they listened to the

music? What season are you representing in your book? What details could show the season?

As students are working, circulate among them and ask each student to tell you what is in his/her picture. Ask them to make it into a question beginning with did you see? Did you hear? Did you …? This helps to develop ideas for their text.

As they complete their artwork, ask them to sign their work and then select a second piece of paper (the same color or another) on which to write their text. Explain that you want them to imitate the format of the book by using questions related to their artwork instead of statements. Explain that their two pages will be facing one another in the book, so they will want to look at the visual impact of the pages together. They may want to create a border on their text page picking up some of the colors, lines, or shapes that they used in their artwork.

You will be assembling the artwork and text that students have created into a class book. I like to use stiff art paper for the pages and to mount the artwork and text on the art paper using double stick tape. This provides a sturdy format and gives each page a border. Each student will have two pages that face one another, which means that there will be papers taped to the front and back of each art paper. You may decide on the order of the pages yourself or you may involve your class in this process. Reread the book or skim the pictures and ask students how this book is arranged (from morning through nighttime). They may want to use a similar order.

One group strategy that is effective is to have the students put their chairs in a circle. Ask each student to stand, show his/her picture, and read his/her text. At the end of the reading, have each student place their pages on the floor in front of them. Have the students go to the inside of the circle and walk around looking at the pages. Ask them to suggest how the pages might be rearranged to create an order for the book or to group similar pages near each other. As they agree on suggestions, regroup the pages so that when you pick them up, they are in the proper order.

Involve students in deciding on a title for the book and the way that they would like to list the authors and illustrators (such as Ms. Jones' Fifth Grade Students or individual names). Look at the dedication page in "Did You Hear Wind Sing Your Name?" Do they want a dedication page? What should it say? You may make the book cover yourself or assign this task. I prefer to have a separate cover and an inside title page. I also prefer to laminate the pages before binding.

Assessment Suggestions: There are a number of ways that you can assess a creative project like this depending on the grade level and your specific objectives. If you plan to assess the creative work, your criteria should be made clear to the students before they begin. For example, you may require that their artwork is to fill the space, include the use of contrasting colors, and use organic shapes. Your assessment would then be based on these specific criteria. You may require that their text use proper spelling and punctuation.

You may prefer to base your assessment on a follow-up assignment, such as asking students to write a self-critique of their artwork, or to explain how they used the elements of art and principles of design to communicate a feeling.

Extensions: In addition to the extensions included as assessment suggestions, you could:

1. Create a video of your class book by having your students read their questions as you video the illustrations.
2. Add music to the video.
3. Create a class book about a different season.
4. Listen to a variety of music with seasonal or natural themes and create artwork inspired by the music.
5. Paint to music and then create text to accompany the paintings.

"Did You Hear Wind Sing Your Name?"
By Sandra De Coteau Orie
Activity Two: Giving Thanks through Poetry

Grade Level: pre-8
Time Required: 45-60 minutes
Curriculum Areas: Language Arts, Social Studies
Core Content:
SS-EP-2.1.1 Students will describe cultural elements (e.g., beliefs, traditions, languages, skills, literature, the arts).
RD-05-3.0.3 Students will identify an author's purpose in a passage.
RD-05-3.0.4 Students will identify main ideas and details that support them.
WR-05-1.1.2
In Literary Writing,

- Students will communicate to an audience about the human condition by painting a picture, recreating a feeling, telling a story, capturing a moment, evoking an image or showing an extraordinary perception of the ordinary.
- Students will apply characteristics of the selected form (e.g., short story, play/script, poem.)

Materials: "Did You Hear Wind Sing Your Name?"

Introduction: The importance of giving thanks is a cultural value of the Iroquois nations. Teachers typically ask students to make lists or write essays about the things for which they are grateful just before Thanksgiving Day, not during the rest of the year. Children usually think of being thankful for their families, but they often overlook the gifts of the natural world, gifts that are considered central to the worldview of the people of the Iroquois Confederacy.

Procedure: Explain that in writing this book, Sandra De Coteau Orie was putting into practice a basic cultural belief of the Iroquois people: the importance of recognizing and giving thanks for all the gifts of the natural world. Rather than celebrating just one day of Thanksgiving, many Iroquois believe that they should start and end each day with a prayer of thanksgiving. Among the Iroquois, there is a series of thanksgiving celebrations throughout the year to celebrate events like the first fruits of spring (strawberries) and the harvest of corn.

Ask students to recall various things that the author called attention to in her book. Make a list on the board. Brainstorm about the many ways that these things are important to humans. For example, the Sun provides warmth, light, energy for photosynthesis, and beautiful sunrises and sunsets. Trees provide shade, fruits and nuts, homes for animals and materials for human shelters, as well as beauty. Ask students to brainstorm other elements of nature, plants, and animals. Why should we be thankful that these things exist?

Because the Iroquois feel that the natural world and all that it contains is a gift, they believe that they have a duty not only to give thanks but also to use the gift wisely, to preserve and protect it. Ask students to brainstorm ways to take care of the gifts of nature that they have listed.

Ask students to select one or more gifts of nature and to write a poem about why they are thankful for this gift. You may use haiku, quatrain or another format, or you

may use the formula below. (Often young children find it easier to create poetry if they have a structure to follow.)

Line One: I am thankful for ___(a noun – name of something in nature)_
Line Two: Two adjectives that describe the (noun)
Line Three: A participial phrase describing something the (noun) does
Line Four: Giving me ___________________________
Examples:

I am thankful for deer,
Soft, graceful,
Leaping across meadows in moonlight,
Giving me a glimpse of beauty.

I am thankful for oak trees,
Strong, tall,
Shading the forest path,
Giving me acorns and colored leaves in autumn.

Assessment Suggestions: The creative aspects of poetry are difficult to assess. You might assess the poems on the basis of how well students followed the instructions for the particular style of poetry or simply consider all sincere efforts successful.

Extensions:
1. Illustrate the poems and display the poems and illustrations in the hallway.
2. Visit the website www.peace4turlteisland.org and read the Thanksgiving Address. This is a translation of the prayer that is used to open and close important meetings and events.
3. Connect this activity to environmental education. Consider ways to protect and preserve elements of nature such as clean water and endangered animals.

"Did You Hear Wind Sing Your Name?"
By Sandra De Coteau Orie

Activity Three: Four-Leggeds and Winged Ones

Grade Level: 2-8
Time Required: 30-60 minutes
Curriculum Areas: Language Arts, Social Studies, Science
Core Content:
SC-05-3.4.1
Students will describe and compare living systems to understand the complementary nature of structure and function.
RD-05-3.0.4
Students will identify main ideas and details that support them.
RD-05-2.0.7
Students will make inferences or draw conclusions based on what is read
Materials:
1. "Did You Hear Wind Sing Your Name?"

Introduction: This activity integrates well into a unit on natural sciences and classification of animals. We are used to thinking of the Linnaean system of classification as the scientifically "correct" method. It is certainly a very efficient method of classification, but it is still an artificial method, based on considering certain factors while ignoring others. Animals as different as bats, humans and whales all fall into the mammalian category because they have certain characteristics in common, even though there are obvious differences.

All cultures develop methods of classification for the living organisms in their environments. Although the Linnaean method is widely accepted throughout the scientific world because of its efficiency, it is not inherently "more correct" than other methods. In fact, it has many flaws because it is an antiquated system, but it is so widely used that it would be difficult to change it. When discussing alternative methods of classification, they should not be presented as unscientific or primitive.

Procedure: Refer back to the page that asks "Did you greet the Four-Leggeds and celebrate the Winged Ones' dances?" Point out that this refers to a method of classifying animals that is different from the Linnaean method. There are four-leggeds that would be classified as mammals and four-leggeds that would be classified as reptiles or amphibians. Conversely, there are mammals that would be classified as four-leggeds and mammals that would be classified as winged ones (bats).

The method used by the Dakota Indians identifies animals as belonging to several categories: animals that walk on two legs, animals that walk on four legs, animals that fly, animals that swim, and animals that creep. Look through "Did You Hear Wind Sing Your Name?" and make a list of all the animals in the illustrations. Ask students to suggest 10-12 additional animals. Challenge students (working alone or in small groups) to classify the animals by the Linnaean method (mammals, reptiles, amphibians, birds, insects, fish) and the Dakota method. Sometimes it is difficult to decide which category an animal fits into. For example, should a flying squirrel go into the group of animals that walk on four legs or animals that fly? Does a beaver fit into the animals that walk on

four legs or the animals that swim? Ask students to write brief statements explaining how they decided how to categorize borderline animals.

Assessment Suggestions: Assess student work on the basis of how well they followed criteria for categorizing animals and how well they explained their decisions in cases that were not clear-cut.

Extension: Develop a system of classification of your own. What are the criteria for each category? Which animals fall into which categories?

"Did You Hear Wind Sing Your Name?"
By Sandra De Coteau Orie

Activity Four: Three Sisters

Grade Level: 3-8
Time Required: one class period and several hours of independent work
Curriculum Areas: Language Arts, Social Studies, Science, Practical Living
Core Content:
SC-05-3.4.1
Students will describe and compare living systems to understand the complementary nature of structure and function.
RD-05-3.0.4
Students will identify main ideas and details that support them.
RD-05-2.0.7
Students will make inferences or draw conclusions based on what is read
WR-05-1.2.3
In Transactive Writing,

- Students will communicate relevant information to clarify a specific purpose.
- Students will develop explanations to support the writer's purpose.
- Students will apply research to support ideas with facts and opinions

PL-05-1.2.1
Students will identify the role of nutrients (protein, carbohydrates, fats, minerals, vitamins, water), which are important in the growth, and development of healthy bodies (e.g., strong bones and muscles, energy).

Materials: Access to research materials (see supplementary resources).

Introduction: Companion planting (planting different crops together, such as beans, corn and squash) is popular with modern day gardeners and proponents of sustainable agriculture, but it is actually an ancient tradition. Your class can learn a great deal by researching this tradition.

Procedure: Return to the page about the Three Sisters and ask students to recall what the author said about the Three Sisters in the Author's Note. If necessary, re-read the note to the students.

Divide the class into teams of six students. Explain that each team will have two agriculturists, two anthropologists and two nutritionists. The agriculturists will research the practice of growing corn, beans and squash together, both in the past and in the present. The anthropologists will do research to find folktales from different American Indian cultures about corn, beans and squash (separately or together). The nutritionists will research the contributions of corn, beans and squash to a healthy diet and find recipes using one or more of the vegetables as a main ingredient. When all three groups have completed their research, the groups will work together to compile a book on the Three Sisters. The book will be added to the school library to serve as a resource book for other students. (This defines your purpose and audience for the writing assignment.) You may prepare your own research questions or use the ones on the *Three Sisters Research Questions* sheet. Depending on the grade level, you will set requirements for citing sources or listing a bibliography.

Assessment Suggestions: Assess the class projects on the basis of how completely and how accurately the group answered the research questions. You may also give points for how well they document their sources and provide bonus points for illustrations, charts, etc.

Supplementary Resources

A Web search using all the key words "three sisters companion planting" should yield good results. A good Web site to start your search is www.kidsgardening.com. There are multiple entries about the Three Sisters with related links. (This is a great site for all kinds of teaching-through-gardening activities.)

Books that are helpful include:

- "Native American Gardening" by Michael J. Caduto and Joseph Bruchac
- "Indian Givers" by Jack Weatherford
- "Enduring Harvest: Native American Foods and Festivals for Every Season" by E. Barrie Kavasch
- "Earthmaker's Lodge: Native American Folklore, Activities and Foods" edited by Barrie Kavasch
- "Blue Corn and Chocolate" by Elisabeth Rozin
- "The Cultural Feast" by Carol Bryant
- "Native Roots" by Jack Weatherford
- "Why We Eat What We Eat" by Raymond Sokolov
- "People of Corn" by Mary-Joan Gerson
- "Carlos and the Squash Plant" by Jan Romero Stevens
- "Three Stalks of Corn" by Leo Politi

To get teams started, you may reproduce *The Three Sisters* sheet.

Extensions:

1. Develop oral presentations and present them to the other classes, the PTA, the school board, etc.
2. Use activities from the book "Native American Gardening" by Michael J. Caduto and Joseph Bruchac to learn more about companion planting and other Native gardening techniques.
3. Invite your county 4-H agent or agricultural extension agent to talk to the class about companion planting.
4. Plant a Three Sisters garden or a Three Sisters mini-garden
5. Publish a Three Sisters cookbook.
6. Cook some of the Three Sisters recipes and have a class feast.

Three Sisters Research Questions

For agriculturists:

- How do corn, beans, and squash benefit one another when grown together?
- How does planting the three crops together benefit the gardener?
- Describe a good way to plant a "Three Sisters" garden. Consider when each crop should be planted, how far apart they should be spaced, and what natural fertilizer might be used.
- What problems might there be in harvesting a "Three Sisters" garden? How did Native gardeners deal with these problems?
- What are some other plants that grow well together?

For anthropologists:

- Find folktales or legends from at least three different Native American cultures. Write a summary of each. Explain which culture the tale comes from and describe the environment in which that culture lived before the Europeans came to America. What crops did they raise? What were their other food sources?

For nutritionists:

- What are the nutritional qualities of each of the "Three Sisters?" Where would they be placed in the "Food Pyramid?" When answering these questions, specify the type of corn, beans, and squash or pumpkins that you are describing.
- Explain why the nutrients provided by the Three Sisters are needed for good health. What do the nutrients do for the body?
- What role do these plants play in feeding the world today?
- Find at least three recipes using one of the "Three Sisters" as a main ingredient and at least one recipe using all three. Record the recipes.

The Three Sisters

Many countries that face food shortages today are trying to increase their agricultural productivity by using a system called inter-cropping (planting different crops together). This system allow farmers and gardeners to raise more food on the same amount of land by taking advantage of the fact that certain plants actually help each other to grow successfully. For example, pole beans produce more beans when they are allowed to grow up a support system. You could build a support system of lumber, or you could plant the beans near corn and allow the corn stalks to support the beans.

Choosing plants to grow together is not as easy as it might sound. Sunflowers could also provide support for beans, but beans and sunflowers won't grow together because their roots compete with each other and the large leaves of the sunflower shade the beans from the sunlight they need. Corn, however, is so slender that it does not shade beans, and the roots of corn and beans do not compete. In fact, the roots of beans are equipped with tiny bacteria that can take large amounts of nitrogen out of the air and make it available to the roots of other plants, like corn, which needs lots of nitrogen.

Corn plants must be widely spaced from one another to do well, but that leaves a large amount of bare ground. This is a waste of space, and this bare ground tends to dry out quickly. By planting squash or pumpkins to grow between the rows of corn, gardeners can make better use of their space and provide more moisture for the growing corn. The spreading squash vines also shade out weeds, which would compete with the corn for nutrients.

Native American farmers understood this system of inter-cropping so well that they referred to corn, beans, and squash as the "three sisters" of the garden. Many Native groups have folktales and legends about the origin of the three sisters, but the group that is usually credited with originating the system is the Iroquois or Haudenosaunee (People of the Long House).

Timing is very important in planting a Three Sisters garden. The corn stalks must be allowed to reach a certain height before the beans are planted, or the beans will overtake the young corn and stunt its growth. The squash must be planted last so that the corn and beans will not be shaded out by its leaves. Harvesting is another important time. Native gardeners grew all three crops for winter storage, so the crops were left in the garden to mature and dry. This is a key to their success. If you tried to harvest corn as soon as it ripened, you would have to pull off the bean vines and trample the squash.

The "three sisters" work together just as well in cooking as in gardening. Not only are there many tasty dishes that can be made with combinations of corn, beans, and squash, but the three provide well-rounded nutrition as well. Corn is an important source of carbohydrates, beans provide protein, and squash are loaded with vitamin A.

"Children of Clay"
By Rina Swentzell

Genre: picture book, ("We Are Still Here" series)
Tribal focus: Pueblo
For grades 4 to 8
Source: Oyate, Amazon.com, Lerner Publishing Group
ISBN: 0-8225-9627-X
Price Range: Paperback, about $7 (also available in library binding)

This book is an Accelerated Reader

Summary: A grandmother leads her family into the mountains to dig clay to make into a variety of clay pieces. Along the way she shares insights into the culture of the Tewa.

Curriculum Connections: Language Arts, Social Studies (Culture and Society, Economics, Geography), Writing (portfolio pieces), Arts and Humanities (art), Practical Living.

About the Author: Information about the author's educational and professional background are included in the back cover of the book and should be shared with your students. Ms. Swentzell was kind enough to share some memories of her childhood and thoughts about what writing means to her in the following bio-sketch.

Bio-Sketch of Rina Swentzell

"The experiences in 'Children of Clay' are pretty close to my childhood memories except that we didn't have cars. We would walk to nearby clay pits. The car allowed us to get clays which were not easily accessible earlier. We had horses and wagons to go any distance over a couple of miles. The children would jump off the wagons and run alongside the wagons when the ride was too long. We would go visit people, in other Pueblos or Spanish communities. Generally, we had clay pots or food items to exchange with people for their weavings or food produce.

"School was about one-half mile from the Pueblo center and of course, we walked across the stream, and sometimes through it, to get to the U.S. government day school. I liked school because I loved to read. One highlight of our school experience was that we would get baked potatoes with butter for recess. We were poor and did not have butter. We also would get long black stockings. Stockings were a rare thing also. The teachers were the strangest people at school because they were different. They were very clean and white. Sometimes they scrubbed our skin with harsh soap and deloused our hair with sharp combs. Still, one of the people who had a great influence on my life was my sixth grade teacher who believed that I was smart and could do anything.

"So, I did continue reading and going to school. It is very unusual for people of my generation from the Pueblo to go to college. I met a person from New Jersey while I was in college and we were married. I could no longer live in the Pueblo because he would not be easily accepted there and he did not want to live there. It was too different for him. We have three children. They are all artists and very gifted. Many of my brothers and sisters are also well known artists. Nora Naranjo-Morse and Tessie Naranjo,

who are pictured in ‘Children of Clay,’ are both potters. Nora also writes. She wrote a book of poetry called ‘Mud Woman.’

“I wanted to write a book for children because I have many grandchildren and I wanted to include them in a book so that they could feel that they are worth writing about. All the children in the book are grandchildren of mine except for one niece, Nora’s daughter.

“Activities like making pottery were group activities. It was a time for people to get together while making or doing something that needed to be done. Children took care of younger ones. Older ones were like the center around which activities happened. Even ten years later, since the book was written, things have changed. Today, pottery is more of a commercial enterprise and has to be done with greater care and technical skill, leaving young children and old people out of the process.

“I think it is important to write about different stages of human life because things do change and we all need to remember that the experience we are having at this moment is not all that life is about. My grandchildren need to know that their present life of computers and television is a very recent development. I have recently written another book called ‘Younger Older Ones’ based in the 13th century about how Pueblo people might have lived in the Pueblo ruins that we visit in ‘Children of Clay.’ I write, mostly, to let my grandchildren know what their past was so they are connected to more than just today.

“When I write, I wake up very early, around 4:00 in the morning when the house is quiet and I can remember, imagine and think. I write things as they come into my head and then put it aside and later work on it some more. I enjoy being alone and thinking about life and people. When I write for children, a different feeling comes over me as if I become a child again. I like the feeling.

“I am glad when non-Pueblo people read about us because it’s like sharing our lives with others. I grew up reading about non-Pueblo people and enjoyed it thoroughly and now hope that others get some pleasure and insight when reading about us.”

Using this book in the classroom: In addition to the activities described below, many of the activities in other sections can be adapted for use with this book. A Part of Me (activity one) from “Four Seasons of Corn” can be easily adapted, as can My Special Place (activity one) from “Muskrat Will Be Swimming.”

“Children of Clay”
By Rina Swentzell

Activity One: Tewa Culture

Grade Level: 3-8
Time Required: 60 minutes
Curriculum Areas: Language Arts, Social Studies
Core Content:
AH-05-2.4.1
Students will describe or explain how visual art has been a part of Native American cultures and time periods throughout history.
AH-05-3.4.1
Students will describe or explain how art fulfills a variety of purposes.
RD-05-2.0.7
Students will make inferences or draw conclusions based on what is read.
RD-05-3.0.4
Students will identify main ideas and details that support them.
Materials:
“Children of Clay”
For older students, a copy of the Elements of Tewa Culture for each student (or small group of students).

Introduction: For the Tewa people of Santa Clara Pueblo, making pottery is more than an art form. It is a central component of their culture. Helping students recognize the distinctive culture of the Tewa will help them to recognize the elements of all cultures.

Procedure: Read the story to the class, showing the photos. Stop after each page and ask students to tell you what that page was about. Guide them toward identifying large themes (place, family, language, history, religion, fun/recreation, folktales, the steps in processing clay and making pottery, ceremonies, and art.) Write these themes on the board or on a flip chart.

As you read the text and show the photos, encourage the students to make observations and ask them questions to be sure that they notice certain things. For example, on page 22, one of Devonna’s jobs is to answer the telephone (because the other members of the family have clay on their hands). Some students are surprised by the fact that Native Americans have telephones. This is a good time to add that they also have computers and their own websites.

Students might also observe that the people are wearing mainstream American clothing and drinking Coca-Cola. This helps to strengthen the idea that, although the Tewa have maintained many of their traditions, they have also changed, as all cultures do. Traditional clothing is worn only on special occasions. Pre-packaged foods and drinks are part of their diet, along with their traditional foods.

Students may also observe that some of the children do not “look Indian.” You can explain that many people have mixed heritage, which means that one of their parents or grandparents were from another culture. Many of the students in your class probably have mixed heritage. If this seems to be of interest to your students, you might want to follow up by reading the book, “Less than Half, More than Whole” by Kathleen and Michael Lacapa. (See the chapter on this book.)

At the end of the story, point out that what you have identified are considered “elements of culture.” Ask students if there are other elements of culture that have not been discussed in this book (for example, food, holidays and celebrations). Point out that

the Tewa have many other forms of art and many other ways of making a living than the ones presented in this story. What you have is a "snapshot" of the culture, but it is a particularly vivid snapshot because the story has been told by someone who belongs to the culture. Point out the photos of Rina Swentzell on pages 24, 29 and 37.

Write the phrase, "Shared Values" on the board. Explain that this is another element of culture that defines the things that are considered important by a particular culture. Ask students to brainstorm what the story tells us about the shared values of the Tewa people. Help them to think about these ideas:

- The Tewa people love the place where they live.
- They enjoy being together as a family.
- Everyone in the family helps each other.
- Their traditions are important to them and they want to pass these traditions on to their children even though many things are changing.
- They respect nature.
- They remember to thank the spirits.
- They do their work with great care and attention.

Ask students to recall whatever details they can about the various elements of culture you have listed. (For example, what *place* do they live in, what *folktale* did Gia Rose tell, etc.) With younger students, you can do this as a large group and write the details on a flip chart. For older students, distribute the Elements of Tewa Culture Student Page and let them work individually or in small groups. Allow them to refer to the book as needed.

Assessment Suggestions: Assess students on their participation in the class discussion and the amount of accurate detail the students recall.

Extensions:

1. This same activity can be used for any of the books in the *WE ARE STILL HERE* series. You will have to modify it slightly (as noted in the chapters on these books) because different books emphasize different cultural elements. (For example, "Four Seasons of Corn" talks about foods and gardening.) "Children of Clay" is a good book to use for the introduction of this activity because the text is slightly shorter than some of the others, yet many cultural elements are included. Once you have used this activity with any one of the books, you can use the work that you did as the basis for analyzing the cultural elements in the next book. For younger students, you can refer back to your flip chart pages as you read the books and discuss the similarities and differences that you observe (including the addition of different cultural elements.) For older students, give each student a copy of the Elements of Culture Student Page as you begin your reading and ask them to take notes. Pause as you read to allow them time to write down their ideas and to share them with one another. (This can be done in small groups.)
2. Use this activity as an introduction to the Transactive Writing activity.
3. Learn more about the author (Rina Swentzell), her family, and the Pueblo culture by visiting www.kstrom.net/isk/art/claybook.html, the "Children of Clay" website. For current events affecting the Pueblo people and other Native Americans, visit www.Indianz.com.

Activity: Transactive Writing

Grade Level: 3-8
Time Required: 60 minutes to introduce assignment – additional time as needed for completion
Curriculum Areas: Language Arts, Social Studies
Core Content:
RD-05-2.0.5
Students will identify and explain the sequence of activities needed to carry out a procedure.
RD-05-2.0.7
Students will make inferences or draw conclusions based on what is read.
RD-05-3.0.3
Students will identify an author's purpose in a passage.
RD-05-3.0.4
Students will identify main ideas and details that support them.
WR-05-1.1.3
In Transactive Writing,

- Students will communicate a purpose through informing, persuading or analyzing.

WR-05-1.2.3
In Transactive Writing,

- Students will communicate relevant information to clarify a specific purpose.
-
- Students will apply research to support ideas with facts and opinions

Materials:

1. "Children of Clay"
2. Transactive Writing Proposal (one per student)

Introduction: This activity will result in transactive writing pieces suitable for inclusion in portfolios. If students are not familiar with transactive writing, you will want to begin by explaining that transactive writing is writing for a specific, real world purpose such as conveying information. If students decide to include these pieces in their portfolios, they will need additional time for revisions and editing.

Procedure: The transactive writing activity should be done as a follow-up to the Tewa Culture activity. Lead a class discussion of how Rina Swentzell used her book as a vehicle to share information. In the Tewa Culture activity, you discussed how she described the culture of the Tewa people. Ask students to consider what else someone could learn by reading this book. Responses might include how to process clay and make pottery (how-to) and what the area around Santa Clara Pueblo is like (travelogue). Ask students how this story is different from a report that would just present facts about the Tewa people. Responses might include the fact that Swentzell wrote personal stories about a family and their activities. This style of writing is more like a feature article than a report.

This discussion will help students understand the different styles of writing that can be used to convey information. Distribute the Transactive Writing Proposal forms and explain that you want students to select a form of writing to convey information about their own family or community heritage. Brainstorm some possible topics and appropriate forms of writing using the Transactive Writing Proposal as a guide. Ask students to think about activities that they do with their families or about community traditions. For some students, it will be easy to come up with topics. Other students may have very little connection to their family or community heritage. Try to be

as inclusive as possible, with a special sensitivity to students who do not have strong family support.

Next consider purpose and audience. Read Rina Swentzell's bio-sketch. For whom does she write? For what purposes? Like many writers, Swentzell writes for both a general audience and for her own family. Ask students to consider who would be interested in reading stories about their family and community heritage. What will be their purpose(s) in writing?

Once students have completed their writing proposals, they may proceed with the usual steps of the writing process. They may find that as they develop their ideas, they want to make changes to their original proposal in terms of topic, purpose, or audience. You might want to allow time for students to interview people in their families or communities. (A full description of a community heritage writing project, along with student pages, is included in "Appalachian Literature, Appalachian Culture" developed by Forward in the Fifth and available from the Jesse Stuart Foundation, www.jsfbooks.com

Assessment Suggestions: Develop a scoring guide or rubric that assesses how well students have met their purpose(s) in writing and have considered the needs and interests of their intended audience(s). You could involve students in self-assessment and peer assessment as well as asking for input from the intended audience(s).

Extensions:

1. Collect the students' stories and publish them as a book.
2. Compare and contrast the cultural elements identified by your students with the cultural elements identified in "Children of Clay."

Transactive Writing Proposal

Author's Name ______________________________ Date______________

Proposed topic ____

Possible topic ideas: family outings, family gatherings or reunions, traditional family celebrations, arts and crafts that are important in your community, fishing, hunting, farming, or gardening traditions, cooking traditions, community events, sports events in your community, etc.

What type of writing will you do?
(Circle the type)

1. Report
2. How-to
3. Travel or informational brochure
4. Feature article
5. Other (please describe) ____

Purpose of the story
(Circle all that apply)

1. To entertain
2. To teach
3. To explain a process or tradition
4. To save family or community history
5. To save personal memories
6. To communicate feelings or ideas
7. Other ____

Who is your audience for this story? What details will they want to know?

____

____

Activity: Making Pottery

Grade Level: 3-8
Time Required: 60 minutes
Curriculum Areas: Language Arts, Social Studies, Arts and Humanities
Core Content
AH-05-2.4.1
Students will describe or explain how visual art has been a part of Native American cultures and time periods throughout history.
AH-05-3.4.1
Students will describe or explain how art fulfills a variety of purposes.
AH-05-4.4.1
Students will create artwork using the elements of art and principles of design.
AH-05-4.4.2
Students will use a variety of media and art processes to produce two-dimensional (2-D) and three-dimensional (3-D) artwork.
RD-05-2.0.5
Students will identify and explain the sequence of activities needed to carry out a procedure.
Materials:
1. Clay – about one pound per student. You can use self-hardening clay, but regular clay works as well and is considerably cheaper.
2. Bulletin board paper or Freezer Wrap to cover work surfaces. This simplifies clean up and prevents having clay creations stuck to tables and desks.
3. Tools for shaping clay. This can include rolling pins, Popsicle sticks, and spoons as inexpensive alternatives to purchased clay tools. Damp sponges are useful, but wet sponges can make a mess.
4. A wire cutter for slicing clay
5. Small plastic bags
6. Paper towels, handi-wipes, or other clean up supplies.

Note to Teacher: If you have never worked with clay before, you will want to practice before beginning this project with students.

This activity combines a fun, hands-on art activity with the opportunity to convey one of the subtler points about cultures, the balance between individualism and collectivism.

Introduction: In the Tewa culture, as in many American Indian cultures, traditional artistic techniques are passed on through examples, but individual artistic freedom is also encouraged. This combination of tradition and creativity is a cornerstone of the culture. This same balance between collectivism and individualism is reflected in many other ways throughout the culture. Many American Indian societies function through consensus and commitment to the good of the tribe, balanced by an equal commitment to the rights and freedoms of the individual. Many of these ideas were used as the basis for the formation of the United States government.

Procedure: Quickly review the entire process described in the book, from digging the clay to firing the finished pieces. Explain that you are going to do just the middle step of the process, shaping the clay into pots, bowls, and figures. Make sure that students understand that the clay comes from the ground. Also emphasize that because you are not taking the final step of firing the clay pieces, they will be fragile and will not hold their shapes in water.

Look at the photos on pages 24-27, where the family is gathered to make pottery. In the first picture, you can see that the children are watching as one of the adults demonstrates how she makes a pot. Do the children then imitate the adult or do they use their own creativity to design original

pieces? Explain that you are going to use the same approach. You are going to demonstrate for them a few techniques and then allow them to make their own artistic creations.

Look through the book. What are some of the different pieces that the children and the adults make? Encourage your students to discuss how different pieces are made. For example, the figure that Eliza is making is not solid but is made by joining slabs of clay. Aunt Tessie uses rolled "snakes" or coils to build a small pot.

Gather the children around a table or desk and open the clay package. Slice off a piece and then wrap the remaining clay back up. Explain that as soon as clay is exposed to air, it begins to harden and it will remain more pliable if your keep it closed in the plastic. Demonstrate a few techniques, such as rolling out "snakes" or coils, joining pieces together so that they will stick, and using the rolling pin. Emphasize that all joints must be thoroughly welded or they will come apart and that long, thin shapes will be so fragile that they will break easily.

Slice off pieces of clay for each student and place them in plastic bags. Tell students to keep the clay that they are not using sealed up. The allow them to explore and create. When the pieces are finished, allow them to air dry in a safe place in the classroom for several days before exhibiting them or allowing students to take them home. If you have used Freezer Wrap to work on, you can allow the pieces to dry on the Freezer Wrap and peel the Freezer Wrap off after several days.

Be sure to engage students in the clean-up process. This not only makes your life easier but also emphasizes the cultural value of sharing all the work that needs to be done.

Assessment Suggestions: Because this is an exploration exercise, you do not want to assess students on the artistic merits or technical success of their work. Instead, give them an opportunity to explain what they have learned about working with clay through the experience. This could be done as a show and tell with younger children or as a written learning log with older children. If you want to take assessment a step further, ask students to write a self critique and assess them on the basis of how well they follow the steps in critiquing (describe, analyze, interpret, evaluate).

Extensions:

1. Allow students to paint their creations, either while they are still wet or after they dry. Tempera or acrylic paints work best.
2. Have a second clay day, when students can use what they learned from the first experience.
3. Organize an exhibit of students' creations. Have students help you decide how to protect the fragile pottery from the viewers. (This will make a big difference the next time you take them to a museum where they are asked not to touch the exhibits.)
4. Take students to a pottery studio, a museum, or a festival where they can observe the work of potters. Ask them to figure out how the pieces were made. If possible, let them interview a potter or watch a pottery demonstration. If travel is not possible, view pottery on the Internet. You can see a series of photos showing how pottery is made on the Children of Clay website listed in Activity One above.
5. Take students on a field trip to dig clay. Process it as described in the book.

Activity: Cultural Economics

Grade Level: 5-8
Time Required: 60 minutes
Curriculum Areas: Language Arts, Social Studies
Core Content
AH-05-3.4.1
Students will describe or explain how art fulfills a variety of purposes
SS-EP-3.1.1
Students will define basic economic terms related to scarcity (e.g., opportunity cost, wants and needs, limited productive resources-natural, human, capital) and explain that scarcity requires people to make economic choices and incur opportunity costs.

Materials:
1. Cultural Economics Student Page (one per student)
2. Access to Internet for extension activities

Introduction: Rina Swentzell's bio-sketch provides an opportunity to address some core content in economics and to discuss with your students the connections between culture and economics. It also provides a springboard for exploring cultural economic development in your own community.

Procedure: Distribute the Cultural Economics Student Page. Use it as a guide for discussion. If you have not already read Rina Swentzell's bio-sketch to students, do so now. If you have, explain that you are going to talk a little more about two sections of it. Read the first paragraph, then lead discussions based on questions 1-3 of the Student Page.

Read the fifth paragraph of Rina's bio-sketch and lead a discussion based on questions 4-5.

Assessment Suggestions: Have students respond to question 6. Assess on the basis of how well their responses show an understanding of *opportunity cost.*

Extensions:
1. Visit websites that provide e-markets for Pueblo pottery and for Kentucky crafts. (www.indiansummer.com/pottery.htm and www.kycraft.org and www.kaht.com are good starting places.)
2. Contact the Kentucky Council on Economic Education for their crafts-based lesson plans and activities.

***Name*________________________________ *Date*_________________**

Cultural Economics Student Page

1. Have you ever traded a toy or a collectible card for something one of your friends had? The direct exchange of goods or services is called barter. What items did Rina Swentzell and her family barter when she was young?

2. Give some examples of bartering from your own life or your family.

3. Bartering used to be much more common than it is today. Have you heard an older person talk about bartering when they were younger? What did they tell you?

4. Every time an economic choice is made, there is an opportunity cost. Opportunity cost refers to what is given up when an economic choice is made. Pueblo potters have found that they can earn a living by making and selling their pottery, but they have had to give up something as making pottery has become a better way to make money. What have they given up? What have they gained?

5. Do you know of people in your community who earn a living by making a craft that used to be made as part of family life? An example might be basket making or quilt making. Do you think the process of making a quilt for your family would be different from the process of making quilts to sell? In what ways?

6. What is a hobby or activity that you enjoy? Do you think you would like to make your living from your hobby or just keep it as a hobby? Why? Be sure to explain the *opportunity cost* involved.

"Four Seasons of Corn"
By Dr. Sally M. Hunter

Genre: picture book, We Are Still Here series
Tribal focus: Ho-chunk (Winnebago)
For grades 4 to 8
Source: Oyate, Amazon.com
ISBN: 0-8225-9741-1
Price Range: Paperback, about $7.00 (also available in library binding)

This book is an **Accelerated Reader**

Summary: The story of an eighth grade boy of the Ho-Chunk nation (also know as Winnebago) as he balances a busy schedule of school, sports, and participation in his family's traditions. The book emphasizes the importance of family traditions as a part of personal identity.

Curriculum Connections: Language Arts, Social Studies, Writing, Arts and Humanities (dance appreciation), Practical Living.

About the Author: Dr. Hunter has written a wonderful preface to her book that should be shared with your students. She was kind enough to share more memories of her life and thoughts about writing and culture in the following bio-sketch.

Bio-Sketch of Sally M. Hunter

In her preface to "Four Seasons f Corn," Dr. Hunter describes herself as an "Indian grandmother in the city." She lives in St. Paul, Minnesota and is active in the intertribal community of that city. She is a part time writer, devoting most of her time to teaching. "I am a teacher of 26 years. I have taught high school, junior high and elementary and now teach in the graduate school at a private university. I have been there for 11 years now. I work with teachers and I teach them about American Indians."

When she was a young girl, many members of her family left the reservation to seek work in the Minnesota iron mines and eventually purchased land close to one another. Sally grew up surrounded by a loving and caring family, parents, both sets of grandparents, a great-grandmother, and lots of cousins. "I had great experiences in schools with my relatives and non-Indians," she recalls. "We never mentioned that I was an Indian but everyone knew."

Sally believes that extended families are important and spends much time with her own grandchildren. She wrote "Four Seasons of Corn" about her grandson, Russell, to remind her grandchildren to be proud of their mixed heritage and to give non-Indians a glimpse of the traditions of the Ho-Chunk people. You can see Sally with her grandson on page 37 of "Four Seasons of Corn". She is also seated at the head of the table in her dining room on page 35. In addition to her extended family in St. Paul, Sally and her family maintain ties with friends and relatives on reservations. "Our families have many relatives and dear friends that we visit with when we go to the Green Corn Dance at the Winnebago Fall Pow Wow in Wisconsin," she says.

She believes that it is important to be part of her community. "I am on the board of directors of three American Indian non-profit organizations. I work as a consultant at the American Indian Magnet School in St. Paul. It is near the sacred ancient Indian burial mounds and is called Mounds Park School."

Between her teaching, her community involvement, and her family, Dr. Hunter lives a busy life. She has not had time to write a second book yet, but she does write articles for children's literary magazines such as, The Five Owls and The Riverbank Review. "I spend a great deal of time thinking about my project before I begin to write," she explains. "Then I do an outline of what I plan to write and I do my original writing and outlines with pen and paper and then I progress to the computer, where I write and delete and rewrite on the computer. Then I have another person, who is my husband, read for corrections and suggestions. Then I submit my work to the editor, who also makes changes and asks me to rewrite."

Dr. Hunter believes that everyone should learn about the many cultures that make up our country. "We are a very diverse nation and we have strong ideals defended by our Constitution, so we must learn about one another so we can appreciate all the neighbors that make our nation and then we will remain a strong nation." To learn about American Indians, she suggests that you "read as much as you can about American Indians that is written by American Indians and get to know the people of your area of the country. There are over 350 different American Indian nations from the Atlantic Ocean to the Pacific Ocean."

Using this book in the classroom: In addition to the activities described below, many of the activities in other sections can be adapted for use with this book. Activities one and two (Tewa Culture and Transactive Writing) from the section on "Children of Clay" can be easily adapted. Also appropriate is the Brainstorming for a Memoir activity (activity two) from the section on "Jingle Dancer."

"Four Seasons of Corn"
By Dr. Sally M. Hunter

Activity: A Part of Me – Class Book of Traditions

Grade Level: 5-8
Time Required: 5+ sessions (or homework assignments), 45-60 minutes each.
Curriculum Areas: Language Arts, Social Studies
Curriculum Connections
(KY Academic Expectations)
1.2, 1.11, 2.16
Students will:

- Develop and apply reading strategies to understand human experience.
- Write using appropriate forms, conventions, and styles to communicate ideas and information to different audiences for different purposes – personal writing
- Expand their understanding of social groupings through an exploration of traditions.

Materials:

1. One copy per student of "My World," "Guidelines," "Story Proposal," "Memory Web," and "Peer Review" forms.

Introduction: To help students respond to this book in a way that puts it in a personal context, they will each write a story about a tradition that is an important part of their own personal identity. The stories will be collected and published as a class book of traditions.

The corn tradition is important in Russell's life because it is part of his *heritage*, an activity that links him to his ancestors and the cultural values of his people. Not all students come from families that maintain traditions that are part of their heritage, but most families have traditions of some sort.

Students also belong to other groups that have traditions, groups like sports teams, churches, clubs, or their class at school. Some students may prefer writing about their relationship to the traditions of these other groups to which they belong.

Although students could write about traditions in a *transactive* piece (a how-to story or a feature article, for example), this activity focuses on using personal writing (memoirs or personal narratives) to emphasize the personal meaning of the tradition to the student. Students are given the choice between writing a memoir or a personal narrative, but you might elect to limit their choice to one or the other form of writing.

A memoir is a piece of writing focusing on the relationship of the writer with a particular person, place, animal, or thing, supported by memories of specific experiences. Memoirs about the relationship with a person are explored in the section on "Jingle Dancer" (Activity Two) and memoirs about the relationship with a place are explored in "Muskrat Will Be Swimming" (Activity One.) In this activity, students will explore writing memoirs about their relationships with traditions that are a part of their lives and have influenced their personal value systems.

Ask students what lessons Russell has learned from participating in his family's corn tradition. Point out that quite often, participation in a tradition is a way of celebrating being a family or group. Guide students to see that Russell has learned values and cultural history as well as skills. He has learned about the importance or prayer and

thanksgiving, the kinship of family, the value of kindness, the special relationship between his family and corn. There are reasons that his family continues to grow and process corn in their traditional manner rather than using high tech methods or buying their corn at the grocery. Help students see these cultural values. Tell them that this is what you want them to focus on in writing their memoirs. For example, while they write about how they learned to fish, ask them to think about what else they have learned. Have they learned to value nature and the outdoors? Have they learned that it is important to do a job well? Have they heard family stories from their grandfather?

Alternatively, students could elect to write a personal narrative about how a tradition has helped to shape their values. In that case, they will write about one particular event rather than a series of memories. For example, instead of writing about how being active in sports all their lives has helped them to develop a strong sense of sportsmanship, they might write about a particular game in which they learned to value teamwork.

Procedure: Session One: As you read the story out loud, help students see the importance of the corn tradition, but also draw their attention to other aspects of Russell's world. This sets the stage for considering topics for the students' writing.

Before you begin, write "Russell's World" on one side of the board. On the other side, write "All about Corn." After every two-three pages ask students to recall what they have learned about these two topics and jot their suggestions on the board. Emphasize the cultural values that are part of the corn tradition as well as the activities like planting, tending, and harvesting. Guide students to notice that Russell is involved with school and sports as well as his family's corn tradition.

After reading the story, explain that this book is not personal writing like a memoir or a personal narrative, but that you will use it as a springboard for personal writing. Students will be writing a memoir or a personal narrative about a *tradition* that is important in their lives.

Explain that students may choose to write about a tradition that is part of their family or they may chose a tradition that is part of another group to which they belong. The main point is to select a tradition that has shaped them as individuals, influenced their values and beliefs. Ask them what other groups Russell belongs to (hockey team, football team, class at his school). What values might he have learned from these groups?

Review the definition of a memoir, asking why this book is not a memoir. How would the story have been written if it had been a memoir about Russell's relationship with the corn tradition of his family? From whose point of view? What would have been left out? What would have been added?

Which incident in the book might make a good topic for a personal narrative? How would the story have been told? From whose point of view? What kind of details would be added?

In personal writing feelings are very important. By discussing the relationship of Russell to his family tradition, students can find ideas for their own memoirs. Review the steps in the cycle of the seasons of corn and ask students to speculate about how Russell might feel about each step. How might he feel in the spring as he and his grandfather offer tobacco and say a prayer for the corn harvest? What does he learn from this

experience? How might he feel during the planting? How might he feel as his "Choka" tells him stories about the history of their ancestors and legends of their people? How might he feel when they work together to harvest the corn or gather for their celebration meal? What values are part of this process? Why does he enjoy the Green Corn dance? Do students have any special occasions when they gather with their extended families?

Distribute the "My World" forms. Give students a few examples to get them started. You may assign completion of the forms as homework or allow time for completion in class.

Session Two: Distribute and review the "Guidelines" and the "Story Proposal" forms. Ask students to brainstorm a list of values and beliefs that might be related to a traditional activity. Encourage students to show respect for one another's ideas and the values they share. Ask students to decide which tradition that they identified on "My World" would be most suitable to meet the guidelines. Explain that you want students to use the "Story Proposal" to give you an idea of the story they plan to write before they actually write it so that you can make sure that it fits the guidelines. Explain that freelance writers usually submit a story proposal to their editors before they write a complete story to be sure that the story fits the editor's guidelines. You will be acting as the editor of the class book of traditions and the students will be acting as freelance writers.

By completing the form, students will have a clear idea of their purpose and audience as well as their topic. Their audience will depend on your plans for the book. If you can, make at least one copy for the public library as well as your school library. This expands the potential audience for the book. You might even want to publish the book for sale (see extension one below). Experience with this type of project has proven that there is a large, real world audience for books about traditions. As educators, we often ask students to write for a pretend audience with a pretend purpose. This project gives students the opportunity to write for a real audience with a real purpose.

Divide the class into groups of three-four students and ask each group to review one another's proposals. The may ask each other questions and/or offer suggestions to ensure that the planned story will meet the guidelines. If students plan to use illustrations, ask them to bring them to class for the next session. (The illustrations should be photos or personal artwork, not generic illustrations from an outside source.)

Session Three: Distribute "Memory Webs" and ask students to use them as a template for brainstorming about the memories that will form the basis for their story. Remind them that if they are writing a personal narrative, they will focus on the memory of only one event, while a memoir will include several memories. If they have illustrations, they can use them for inspiration. As students complete their "Memory Webs," pair them with other students and ask them to explain their webs to one another. Articulating the sensory and emotional details that they have brainstormed will help them bring their story into focus.

Additional Sessions: You may assign the rough draft as a homework assignment or provide class time for this step. The number of sessions or evenings for homework will depend on the grade level, the length you require for the completed pieces, and whether or not you see these as portfolio pieces.

Peer Review Session: Before students begin editing for spelling, grammar, and style, provide an opportunity for them to give one another feedback on the content, clarity, and flow of the rough drafts. You may place them with partners or in small groups for the peer review process. Students will read one another's stories and complete the "Peer Review" forms. They will discuss their reviews with one another. It is helpful to have all previous forms together for this process so that students may refer back to their "Story Proposals" or "Memory Webs" to see if they have accomplished what they intended.
Final Session (or homework): Students make final revisions and edit their work.

Assessment Suggestions: You may assign a certain number of points for the completion of each step of the process. Points may be awarded for:
The story proposal
Contributions to group discussion of proposals
The rough draft
The peer review forms
The final draft
Illustrations
Punctuality

You could also use a rubric based on how well the student demonstrated an awareness of audience and purpose.

Extensions: Publish the book for sale. Student writers are thrilled to see that they have produced a book that people will actually buy and read.

Preparing your student-created book for publication can be a simple process using computers. I prefer to use a word processing program and scan photos into the text using JPEG files because this is quick and easy to do, but some people prefer to use publishing software.

Actual publication can be approached in a variety of ways. The simplest procedure is to take the camera-ready pages to a printer and have the books copied (front and back) and bound. I prefer thermal binding to comb binding, as it produces a more professional looking book. You can run the copies on your school duplicating machine and have the students (or parent volunteers) bind them themselves, which saves money but is extremely time consuming. Based on my experience with over 25 of these projects, I recommend having a printer do the job. Shop around to find one who will give you a good price on a bulk job and do quality work. It is easy to sell the books to cover the expense of production. Parents, grandparents, and community members often buy several copies to share with other relatives or to save for future generations. If possible, connect this project to some sort of school and community festival and the books will be very popular. It is usually easy to cover the expense of publication and provide each student author with a free copy of the book.

My World

We all belong to a variety of groups that have their own traditions. These groups are a part of what makes us unique individuals. Use the questions below to brainstorm about the traditions of the groups to which you belong.

1. Tell something about your family. What are some of the things that you do together? What special events do you celebrate together? What traditions have been handed down in your family? What skills have you learned from someone in your family? What values do you share with your family?

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2. Tell something about your community. Do you live in a city, a town, a rural community, or out in the country? What makes your community special to you? Is there something that happens every week or during certain seasons or on a special day that you take part in? What traditions have been handed down in your community? What values do they represent?

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3. What other groups do you belong to? Do you belong to a church, a sports team, a club, or some other group? What traditions of that group have a special meaning to you? How have they shaped your values or beliefs?

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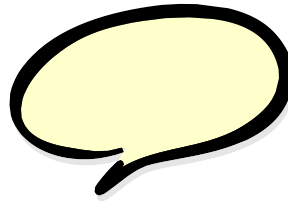
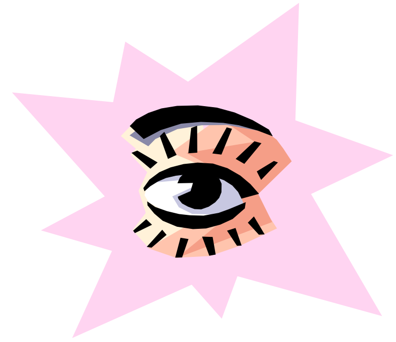




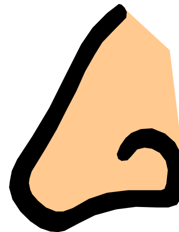
Feelings
Sights

What people said

Memory

Sounds
Weather

Scents



Guidelines for “Tradition Stories”

1. The story must be directly connected to a tradition that has been important in shaping the student’s values and beliefs.

2. The story must inform the reader if the tradition is a family tradition or a tradition of another group.

3. The story must indicate the relationship between the author and the tradition. Why is the tradition important to the author? What lessons has the author learned from the tradition?

4. If the story is a personal narrative, it must be focused on a specific incident related to the tradition and include both sensory and emotional details.

5. If the story is a memoir, it must be supported by specific memories of the role of the tradition in the author’s life.

Story Proposal

1. Author's Name ______________________________

2. What tradition will you write about? ______________________________

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3. Why is this tradition important to you? ______________________________

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4. Will you write a personal narrative or a memoir? ______________________________

5. What is the purpose of your story? (Circle all that apply)

- To express the importance of a tradition
- To preserve family, community, or group history
- To preserve personal memories
- To communicate feelings or ideas
- To entertain
- To honor
- Other (please explain) ______________________________

6. Who is your audience for this story? What details will they want to know?

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7. Do you plan to include a photograph or your personal artwork for illustration? What will you use?

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Reviewer's Name____

Author's Name ____

Peer Feedback – Tradition Stories

Keep in mind that the purpose of peer feedback is to help the author improve his or her story by providing feedback from a reader. If the reader is unable to answer one of the questions, perhaps the author needs to add something to the story to make his or her purpose clearer.

It is important to point out the strengths of a story as well as any weaknesses. Also keep in mind that the author of the story has the final word regarding any revisions.

At this point, we are trying to make sure that the story meets our guidelines and is well organized and interesting. Later on, we will focus on spelling and grammar.

1. What is the main topic of the story?

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2. What does the topic have to do with a tradition? To which group does the tradition belong? ____

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3. In what way is the tradition important to the author? How can you tell?

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4. Did you have any emotional response to the story? Were there parts that were funny or sad? Did any parts remind you of something in your own life or your own family?____

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5. What sensory details did the author include? ___________________________________

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6. What was your favorite part of the story? ______________________________________

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7. Were there any parts of the story that were confusing? Which parts? ______________

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9. Are there other details that the author could add to make it more interesting?

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10. If a story is well organized, each paragraph should have one main idea. On a separate page, list the main idea for each paragraph in the story.

11. What other suggestions do you have? ____

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Activity: Marbleized Patterns

Grade Level: 4-8
Time Required: 60 minutes
Curriculum Areas: Visual Art, Language Arts, Practical Living
Curriculum Connections
(KY Academic Expectations): 1.2, 1.11, 2.22, 2.29
Students will

- Develop and apply reading strategies to understand human experience.
- **Write using appropriate forms.**
- Create works of art to convey a point of view.
- Demonstrate skills that promote individual well-being.

Materials:

- "Four Seasons of Corn"
- A copy of "Who I Am" forms for each student.
- A sheet of 9" x 12" inch art paper suitable for painting – one per student and 10 extras.
- Two pans for holding water 11" x 14" or larger.
- Newspaper.
- 4 or more tubes of oil paint in different colors.
- Package of cheap combs of assorted sizes and styles
- Mineral spirits for clean up as needed.

Introduction: In the book, Russell successfully juggles family activities, school, and sports. This activity combines visual arts and poetry in an exploration of the different activities and obligations that your students juggle in their own lives.

If you have not done marbleizing before, you will want to practice before doing it with your students. The marbleized effect is a result of the fact that water and oil will not mix so that when you drip oil paint into a pan of water, the paint will float on the surface. You can drip on several colors and then use a comb to swirl the colors together. When you hold a sheet of art paper by opposite corners and lower it onto the surface of the water, it will pick up the oil paint. You will get a unique pattern every time, depending on which colors you use and how you swirl them together. Pull the paper away quickly before the water saturates it and place it paint side up on newspaper to dry.
The oil paint that you will use does NOT wash out of clothing, so advise students to wear old clothes on the day of the activity. Keep a few old tee shirts or plastic aprons on hand for those students who forget.

Procedure: Introduce the book in the same way you did in "A Part of Me," drawing students' attention to the fact that Russell is involved in school and sports as well as his family activities.

You could also point out that he is of *mixed* heritage. Although this book shows his involvement in his Winnebago heritage, he may also have special activities that he shares with his other grandparents. He undoubtedly also has friends. Like most young people, he faces the challenge of juggling the various aspects of his life. Ask students to comment on the different activities and responsibilities they must juggle. Discuss how it is important to be able to balance the different demands made on you to avoid stress and

to maintain your individual well being. It can be helpful to think about the many roles that you play.

Tell your students that they are each going to create a poem and a piece of marbleized paper showing the different parts of their individual lives. Distribute the "Who I Am" poetry sheets and quickly review the directions. Ask students to work quickly, creating their poem by brainstorming rather than analyzing the assignment. To give them an example, you might brainstorm a poem about yourself on the board or use the example below. You might tell them that they have just ten minutes to complete their own poems but then give them an extension to fifteen minutes. This pressure to think and write spontaneously often results in fresher imagery.

Who I Am

My name is Judy
Mother, artist, friend, advisor,
Loving, creating, laughing, nurturing,
Like a tree with many branches intertwined
Like a butterfly with a pattern all my own.

While the students are writing their poetry, you can set up the area for making marbleized paper. Cover a table with newspaper and fill two pans with water. Place the pans as far apart as possible on the table so that once you start making marbleized paper, you can have two lines of students at opposite ends of the table. Place the tubes of oil paint and the combs in the center of the table, where they are in easy reach for students from either side. Keep a stack of extra paper handy as "blotter paper." Prepare a space where students may spread their wet papers out to dry for at least an hour.

As students complete their poetry, give them each a sheet of art paper and tell them to write their names on the back side. Allow them to come up two at a time to make their paper. Students may use the paints left behind by the previous student as part of their pattern or they may want a fresh start, so you will occasionally need to clean the surface by using the extra sheets to pick up the excess. (The blotter papers can be dried and saved to use in other art projects or in extension two below.)

Complete the project with one of the extensions below.

Assessment Suggestions: Assessing poetry and artwork is highly subjective. Because this activity asks student to take the risk of writing about themselves in a very personal way, if they have made a sincere effort, they should be given positive feedback. You could assess students on how well they follow directions or on the effort they put into the activity.

Extensions:

1. Allow students to re-do the poetry assignment, taking more time, as a homework assignment.
2. Use the marbleized paper as journal covers or covers for books of poetry. Students can fold the papers in half and fill the journals with half sheets of paper or make a full size journal using one of the blotter papers as the back cover. You can bind the

journals with a comb binder or by punching holes in the side and lacing them with ribbons or yarn.

3. Have students recopy their poems on small sheets of paper (white or colored) and mount them in the center of the marbleized paper so that the marbleized paper creates a frame for the poem. You might introduce some simple calligraphy techniques and/or allow them to use calligraphy markers to get a fancier effect for their lettering. You could also print the poems on your computer, using fancy fonts and colored paper and then trimming the paper to fit on your marbleized paper.

Who I Am Poem

Instructions:
Line 1: Introduce yourself.

Line 2: Write four nouns that explain different roles that you play.

Line 3: Write four verbs ending in –ing that tell what you do in your different roles.

Line 4: Write a simile (phrase starting with "like" or "as") about the different roles that you play.

Line 5: Write a simile that shows how all the different parts of yourself combine to make you a unique individual.

(Note: Lines 4 and 5 may take more space than a single line to write.)

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Activity: The Origin of Food

Grade Level: 4-8
Time Required: 30-60 minutes to introduce the project, additional time for research and project completion
Curriculum Areas: Basic Communication, Language Arts, Social Studies,
Curriculum Connections
(KY Academic Expectations)
1.1, 1.2, 1.10, 1.11, 1.12, 1.13, 2.16, 2.17
Students will

- Use reference tools to find information.
- Develop and apply reading strategies to understand human experience.
- Organize information.
- Write and speak using appropriate forms to communicate ideas and information.
- Communicate ideas with the visual arts.
- Recognize food as one of the elements of culture.
- Recognize the contributions of diverse groups.

Materials:

1. Access to a variety of reference materials. See the Procedure section for suggested resources.
2. One copy of the *American Indian Food Research Project* form for each student

Introduction: Most students are aware that the cultivation of corn originated with Native American peoples and is a major contribution to world culture, but they often know little about the other food crops that Native Americans developed.

Procedure: Introduce the book in the same way that you did in "A Part of Me." Draw students' attention to the notes that you have made under "All About Corn." Ask students to categorize the various facts. Categories could include Varieties of Corn, Origin and History of Corn Cultivation, Importance of Corn Today, Corn Cultivation Practices of the Hochunk People, Ceremonies Related to Corn, Legends about Corn, Preservation Techniques, and Recipes.

Tell them that you are going to divide them into research teams to learn about other food crops developed by Native American gardeners and farmers and shared with the rest of the world. They will do research and share what they have learned with the rest of the class through a multi-media presentation.

Divide the class into groups of 4-5 students and distribute the "American Indian Food Research Project" sheets. Groups can select the food that they wish to research or you can assign the foods.

Additional Sessions or Homework: Students will need access to research materials including the Internet, encyclopedias, and other sources of information to complete their assignment.

Here are some excellent resources:

1. Caduto, Michael J. and Joseph Bruchac. 1996. “Native American Gardening: Stories, Projects and Recipes for Families.” Fulcrum Publishing, Golden, CO. An excellent overview of Native American gardening and history.
2. Hays, Wilma and R. Vernon. 1973. “Foods the Indians Gave Us.” Ives Washburn, Inc., New York. Stories of the plants that came from the Americas including potato, tomato, peanut, beans, pineapple, chocolate, corn, strawberries, peppers and maple sugar. (Note: Some Native Americans find the title and premise of this book unsettling, as it seems to imply that Indian people existed solely for the benefit of the colonists. Other Native Americans think this book is fine. It does contain excellent information, but use it at your own discretion.)
3. Johnson, Sylvia. 1997. “Tomatoes, Potatoes, Corn and Beans: How the Foods of the Americas Changed Eating around the World.” Athenium Books, NY.

Assessment Suggestions: Depending on the food they select and the resources available, students will have varying access to information. Assess them on how well they have made use of the resources they have available and how accurately and creatively they have presented their information.

Extensions:

1. Explore other continuing Native American food practices using the books “Clambake: A Wampamoag Tradition” by Russell M. Peters (Lerner Publications, Minneapolis, 1992), “Inanatig’s Gift of Sugar” by Laura Waterman Wittstock (Lerner Publications, Minneapolis, 1993) and “The Sacred Harvest: Ojibway Wild Rice Gathering” by Gordon Regguinti (Lerner Publications, Minneapolis, 1992).
2. Use Native American recipes to prepare a special meal. You can find a wealth of recipes at www.nativetech.org and at (www.cookingpost.com)
3. Experiment with different techniques of drying corn and other foods as a science connection.
4. Explore classroom gardening activities at www.kidsgardening.com . There is an especially relevant activity about inter-planting called the Three Sisters at http://www.kidsgardening.com/themes/culture4.asp .

American Indian Food Research Project

American Indians developed a wide variety of food crops that are now grown in many different countries. These foods include avocados, beans (kidney, string, snap, butter, lima, navy, and pole varieties), cashews, cocoa (which is made into chocolate), peanuts, peppers, pineapples, potatoes, pumpkins, sunflowers, squash, tomatoes, and vanilla.

Your assignment is to research one of these foods and their Native American origins and present the results of your research to the class. Your report should answer as many of the following topics as possible:

- Varieties
- Origin and History
- Importance Today
- Traditional and Modern Cultivation Practices
- Traditional and Modern Preservation Techniques
- Recipes
- Associated Folktales

Your report should include a written report, an oral presentation, and visual aids. Be sure to make a list of your sources (bibliography). You can obtain additional points by adding creative elements to your report such as demonstrations of drying techniques, food samples, or brochures.

Do NOT act out a legend or a ceremony. Remember that these are sacred activities and should not be imitated.

"First Nations Technology"
By Karin Clark

Genre: Picture book/non-fiction
Tribal focus: First Nations of Vancouver Island, Canada
For grades 2-5
Source: Oyate
Price Range: PB, about $7.50

Summary: Deceptively simple comparison of the technology (and culture) of the past and present First Nations people of Vancouver Island.

Curriculum Connections: Language Arts, Social Studies, Arts and Humanities (music, dance, visual arts).

Bio-Sketch of Karin Clark

Karin Clark is not an American Indian, but she has spent most of her adult life living among the First Nations people of Vancouver Island. Her First Nations friends tell her that she has developed a "heart for First Nations." In Canada, Indian people are called First Nations people because they were the first people to live there. (Sometimes Indians in the United States are also referred to as First Nations.) The First Nations people of Vancouver Island are the Kwa Kwa Ka'waka, the Nuu Chah Nulth, and the Salish. Karin works with the First Nations Education Division of the Greater Victoria School district and develops books and lessons for use in the Greater Victoria School District.

Karin is the daughter of Arnold Becker, of Babelsberg Germany and Irma Becker (nee Balscheit) of Heinrichswalde, East Prussia (now in Russian territory). "I am a first generation Canadian," she explains. Her parents left Germany right after World War Two. "Having lost everything but their lives, my parents left war-ravaged Germany to emigrate to a new country with a new promise for a better life. They came to Canada with $67 in their pockets and a train ticket to Regina… I grew up dirt poor. My mother had some school-taught English; my father had none and learned the hard way. We migrated from job to job as my father struggled to support us. In fact, my father worked himself to death so that my brother and I could have a good education and a better life. My mother survived a quintuple bypass, but her health also suffered from the stress of her life. I came to school speaking German."

It was difficult for Karin as a German in Canada after world War Two. Germany and Canada had been enemies during the war and many people hated Germans. To make her life more difficult, she was nearly blind, but she didn't realize it. "I nearly faced failing Grade 1," she recalls. "I didn't know most people could see individual leaves on trees and that gravel contained many colors besides gray. I certainly couldn't see the board from my punishment place at the back of the room... After getting glasses, nature became an incredible wonder of details and a new world leapt from the pages of books as I learned to read."

In the fifth grade, Karin had a teacher who changed her life. He was a Maori from far away New Zealand. He taught his student the songs, dances, and language of his homeland. “He inspired me,” Karin recalls, “from that year forward, to be a teacher.”

Because of the difficulties Karin has faced in her own life, she is especially sensitive to children of diverse cultures and with special needs. She wants to create a place where all children feel safe and can be excited about learning. She also has great respect for elders. “There is so much to learn from our elders,” she says.

She has learned a great deal from the elders and families of the First Nations people. She knows that they often face prejudice and poverty, and she admires their strength, courage, and compassion. “I have experienced the love, acceptance, tolerance, patience and enthusiasm from them that has become my rock, my immovable core,” she says. “It has been soul satisfying. I can’t say anything that means more than that.”

When Karin is working on a writing project, she lets the ideas simmer inside her for days. “Mostly, I seem to ask myself questions. The questions kind of ‘pop up,’ a different kind of process than when I consciously analyze something.” After days or weeks, she knows that it is time to begin writing. “I start feeling a feeling of fullness, as if something in my chest is tight and needs to get out. That’s when I know I can write. First I have long conversations with myself in the privacy of my thoughts and then I write. I don’t edit as I write the first draft. My philosophy is, ‘If it’s important enough to do, it’s important enough to do badly, just as long as I finish.’ That way, my creativity is not stifled. I know it will take five times as long as I think and require about twenty edits if it’s going to be good. I know anybody that I ask for feedback is going to slash and burn as well, so I don’t sweat the first draft of any project.”

Karin feels that it is vitally important for people of different cultures to share information so that they can learn to understand each other. When writing about First Nations, she always keeps in mind their code of ethics.

Using this book in the classroom: By comparing and contrasting the technology used by First Nations people long ago and today, this book communicates two points quite clearly.

- First Nations people do not live as their ancestors did. They make use of modern technology, such as motor boats and pick up trucks.
- But First Nations culture is still unique, with their own traditional dances and drumming ceremonies that express their unique values and beliefs.

Traditional First Nations Code of Ethics

1. Give thanks to the Creator each morning upon rising and each evening before sleeping. Seek the courage and strength to be a better person.

2. Showing respect is a basic law of life.

3. Respect the wisdom of people in council. Once you give an idea, it no longer belongs to you, it belongs to everyone.

4. Be truthful *(with compassion)* at all times.

5. Always treat your guests with honor and consideration. Give your best food and comforts to your guests.

6. The hurt of one is the hurt of all. The honor of one is the honor of all.

7. Receive strangers and outsiders kindly.

8. All races are children of the Creator and must be respected.

9. To serve others, to be of some use to family, community, or nation is one of the main purposes for which people are created. True happiness comes to those who dedicate their lives to the service of others.

10. Observe moderation and balance in all things.

11. Know those things that lead to your well-being and those things that lead to your destruction.

12. Listen to and follow the guidance given to your heart. Expect guidance to come in many forms: in prayer, in dreams, in solitude and in the words and actions of elders and friends (and in situations and happenings).

"First Nations Technology"
By Karin Clark

Activity: How Times Have Changed!

Grade Level: 2-6
Time Required: 1-3 sessions
Curriculum Areas: Language Arts, Social Studies, Science and Technology
Curriculum Connections (KY Academic Expectations): 1.2, 1.10, 2.2-2.6, 2.16, 2.17, 2.25
Students will

- Develop and apply reading strategies to understand human experience.
- Organize information.
- Describe the effects of science and technology (e.g., television, computers) on society.
- **Recognize the elements of culture.**
- Understand similarities and differences in the ways groups and cultures address similar needs and concerns.
- Explain how dance has been a part of cultures throughout history and recognize one purpose of dance (ceremonial).

Materials:

11. FIRST NATIONS TECHNOLOGY
12. Venn diagrams, four per student.
13. Copies of the Kentucky before Boone mini-posters for each student.
14. The Kentucky Before Boone Poster guide for teachers

(Large copies are available free from the Kentucky Native American Heritage Commission. See "The Native Presence in Kentucky" resources section.

Introduction: Before reading the book to your class, you can give yourself a quick course on the environment and historic cultures of British Columbia's coastal region by visiting http://www.britishcolumbia.com/information/details.asp?id=16 and http://www.sliammonfirstnation.com/

Introduce the book to your class by locating Vancouver Island on a world map or globe. Show them where it is located in relation to Kentucky. Ask students to brainstorm what it might be like in that part of the world. Explain that even though it is far to the north, the climate is relatively mild because of the influence of the Pacific Ocean currents. It rains a great deal and the island is home to a temperate rain forest with huge cedar trees.

In this activity, you will use the book as a springboard to help students think about how society changes over time by exploring how things have changed on Vancouver Island and how things have changed in the students' own families and communities. You will also think about what things remain the same and why. This could integrate well with a unit on local history, Kentucky History, or a unit on technology and society.

Procedure: Read the story to the class, showing the illustrations. Stop after each

page and ask students to tell you what that page was about. Guide them toward identifying large themes such as shelter, transportation, food, crafts and tools, clothing, and ceremonies. Write these categories on the board.

As you read the text and show the illustrations, encourage students to make observations and ask questions. You will need to explain what a bentwood box is (a box made of wood, shaped by steaming), how it is possible to cook in a wooden box (using hot rocks to boil water), and how clothing can be made from bark.

Distribute the Venn diagrams and instruct students to write the word "shelter" in the center of the diagram. Ask them to recall the shelters described in the book and decide where to place the different types of shelters. Some students might suggest that longhouses also belong in the "Today" side of the diagram with the note that they are now used for ceremonies. Move on to transportation and lead a discussion about how to classify the various forms of transportation. Since canoes are still used *sometimes*, where should they be placed? (There are different ways to handle this and you can allow students to make their own decisions as long as they can explain their reasoning.)

Divide the class into small groups and ask the groups to work together to complete their Venn diagrams using the remaining categories listed on the board. Some students with larger handwriting will need two or more diagrams to complete the assignment. Students, especially non-writers, may be allowed/ encouraged to use illustrations. Allow students to refer to the book as needed to refresh their memories. (It is helpful to have 2-3 copies.)

Ask students what they have learned about the life of First Nations people today that is similar to their own communities. What is different? Students may mention computers, cell phones, and the Internet. Although "communication" has not been addressed as a category in this book, the availability of electronic technology has had a major impact on Vancouver Island, as it has on Kentucky. As time permits, allow students to visit some of the websites listed under Extensions.

Ask them if they think there have been similar changes over time in how people meet their needs in Kentucky. Begin by thinking about what it would have been like in Kentucky 60-70 years ago. Depending on where you live, you may be able to find individuals who can give first hand accounts of what life was like before the widespread availability of electricity and gasoline motors. Invite them to visit your class and talk about how people met basic needs when they were youngsters. Work with your class to make Venn diagrams to show the differences between the lifestyle your visitor describes and the lifestyle of students today. What has changed?

Also think about what things have remained the same. First Nations people still sing songs and dance dances that are part of their ceremonies. Are there songs and ceremonies that have remained unchanged in some of the churches in your area for many generations? What else has remained unchanged?

Take a step farther back in time and consider what life was like in prehistoric Kentucky. Use the Kentucky before Boone posters as a resource for information. You can have students compare life in prehistoric Kentucky to life in Kentucky today or compare life in prehistoric Kentucky to life long ago on Vancouver Island.

Assessment Suggestions: Ask students to respond to the following open response question: "All people have basic needs, such as the need for shelter, food, and clothing.

Compare and contrast how two groups of people of the past or present have met their basic needs." (You may simplify the language for younger students.) Assess using a rubric.

Extensions:

1. Learn more about the traditional lifestyle of the First Nations peoples by having students visit the website listed in the introduction. Develop a series of questions based on the information on the website for students to research.
2. Learn about the traditional and contemporary lifestyles of another Northwest Coast people (the Tlingit) by reading "A Story to Tell" by Richard Nichols with outstanding photos by D. Bambi Kraus (Lerner Publications, Minneapolis, 1998).
3. Make a class book about your own area comparing past and present lifestyles.
4. Discuss how technology like computers, television, and cell phones has changed societies. Interview parents and grandparents to get their opinions about the positive and negative impacts of these technologies.
5. Read "Grandma's Special Feeling" by Karin Clark. In this book, Ms. Clark explores the traditional ways that the First Nations people use plants. Compare and contrast the First Nations use of plants to the traditional uses of plants in Kentucky.

Activity: We Still Dance Our Dances

Grade Level: 2-6
Time Required: 45-60 minutes
Curriculum Areas: Language Arts, Social Studies, Arts and Humanities
Curriculum Connections
(KY Academic Expectations): 1.2, 1.15, 2.16, 2.17, 2.23, 2.24, 2.26
Students will

- Develop and apply reading strategies to understand human experience.
- Make sense of ideas communicated through movement.
- **Recognize dance, music, and ceremonies as elements of culture.**
- Discuss three purposes of dance in Native American cultures.
- Analyze how the elements of dance and expressive qualities of movement are used to contribute to the idea of the dance.
- Recognize how the elements of music are used in traditional Native American music.
- Recognize the influence of time, place and society on music and dance.

Materials:

1. "First Nations Technology"
2. American Indian Dance Theatre – Volume 2 – "Dances for the New Generation."
3. Kentucky Educational Television video and teacher's guide for Dancing Threads or Dance Toolkit
4. "Responding to the Arts" resource guide available free from the Kentucky Arts Council. (Optional extension).

Introduction: This activity can help students understand the various purposes of traditional music and dance in American Indian cultures. As you watch the dance video, your students may want to imitate the dances. Explain that ceremonial dances are a form of prayer and should not be imitated so they are not suitable for a hands-on classroom activity. The Extensions include suggestions for involving your students in learning Native American *social* dances, which are appropriate hands-on activities. You may want to partner with your music, dance, or arts and humanities teacher for this activity.

Procedure: After reading and discussing the book, ask students if they would like to see the dances of the First Nations people. Watch the first segment of the "Dances for the New Generation" video. (For younger students, you might skip over the discussion of the legal battles over potlatches, but include this for older students.)

Lead a class discussion including the following topics and referring back to the video as needed:

1. Three purposes of dance are ceremonial, recreational/social, and artistic. Which of the dances were used as part of a ceremony? Which were social? When the American Indian Dance Theatre presents the dances, they are presenting them as *artistic* dances. In what ways are these artistic presentations different

from the ceremonial dances on which they are based? (They are presented on a stage for an audience, not as part of a ceremony.)
2. How did the whale dancer use the elements of dance (space, time, and force) to express the idea of the movement of a whale through water? (The dancer moved up and down through space, varying the levels to show the movement of the whale. He moved slowly and with a heavy grace, implying the size and fluid movements of whales.)
3. Why do these dances continue to be important to the Kwakiutl people? (Some express their spiritual beliefs. Some provide a way for the people to join together and celebrate their cultural identity. The dances and drumming link the people to their ancestors.)
4. What regalia were used in the ceremonial and artistic dances? How were the people dressed for the social dance?
5. What restrictions did the elders place on the American Indian Dance Theatre dancers before teaching them their dances? (To show respect for the dances and the regalia.)
6. How are the elements of music used? Discuss the timbre (sound of the instruments and voices), the tempo, the rhythm, and the dynamics (varying loudness and softness).

Assessment Suggestions: Assess younger students on the basis of their participation in the discussion. For older students, you could develop an open-ended response based on one of the discussion questions.

Extensions:
1. Watch additional segments of the "Dances for the New Generations" video and discuss the similarities and differences of dances from different tribes.
2. Use the KET video "Dancing Threads" to provide a hands-on experience with a Native American social dance (the Zuni Harvest Dance). The video includes a Zuni dancer explaining the tradition and significance of the dance and teaching it to a group of students. By starting and stopping the video, you can use it to teach your students the dance. The video set also includes two Appalachian folk dances and an African American folk dance presented in the same classroom-ready format. The teacher's resource guide has additional activities. "Responding to the Arts" (available free form the Kentucky Arts Council) includes an activity based on the Zuni Harvest Dance.
3. Compare and contrast the dance tradition you observed on "American Indian Dance Theatre, Volume 2" to the dances included in the KET Dance Toolkit.

Activity: Basket Making Traditions
Adapted from Appalachian Literature/Appalachian Culture
By Judy Sizemore
Published by the Jesse Stuart Foundation, Ashland, KY 2000

Grade Level: 2-6
Time Required: 60 minutes
Curriculum Areas: Language Arts, Social Studies, Arts and Humanities
Curriculum Connections
(KY Academic Expectations): 1.2, 2.16, 2.17, 2.19, 2,22, 2.24, 2.25
Students will
- Develop and apply reading strategies to understand human experience.
- **Recognize crafts as an element of culture.**
- Recognize the relationship between people and their environment.
- Create artwork.
- Recognize the process of basket weaving.
- Discuss purposes of visual art in traditional and contemporary Native American and folk/Appalachian cultures.
- Recognize the influence of time, place and society on art.
- Recognize differences and commonalties of the human experience.

Materials:
1. "First Nations Technology"
2. Per class: 4-6 sheets of colored tagboard, 12" x 18" and 10-12 sheets of oaktag, 12" x 18"
3. A paper cutter for preparation.
4. Glue

Introduction: Basket making is considered one of the oldest and most universal craft processes in the world. This activity has been adapted from the Appalachian Literature resource guide referenced above.

It requires a fair amount of advance preparation, but it is a fun project and the results justify the effort. It may sound too difficult for primary students, but actually students as young as kindergarten can make these baskets with assistance.

Teacher preparation of materials:

1. Put two pieces of colored tagboard together and fold them in half to 9" x 12". While the paper is still folded, cut strips 3/4" wide. Sometimes the last two strips do not come out even, but you should get at least 14 pairs of strips.
2. Repeat this process with two pieces of oaktag.
3. Cut the remaining pieces of oaktag into strips 3/4" x 12". (If you prefer, you may use colored tagboard for these pieces)

Procedure: After reading the book, draw students' attention to the many uses listed for baskets. Can they think of other uses? Baskets are so handy that they are still made and used today. Long ago people made baskets because they had no other alternatives, but today they can purchase mass-produced buckets and other containers. Ask students to consider why handmade baskets continue to be popular. Guide them to see that baskets are more aesthetically pleasing than mass-produced buckets.

At one time baskets were a necessary tool. Today they are a *functional* art form or craft. But even in the days when baskets were made because of necessity, artisans took the time to make them attractive, sometimes dying some of the materials different colors to create patterns. People have always felt a need to create beautiful objects. Ask students to think of other art forms that are both functional and aesthetically pleasing (quilts, walking sticks, pottery, candles, etc.)

Ask if any students know someone who makes baskets. If so, ask what materials the basket maker uses. Today basket makers can purchase materials, but long ago they had to make baskets from whatever materials were at hand. What materials did the basket makers on Vancouver Island use? What materials are available for making baskets in Kentucky? (White oak splits, grasses, reeds, grapevines, etc.) Show the class baskets made from different materials (handmade if possible).

Explain that baskets can even be made from paper and that they are going to use a simple basket making technique to make paper baskets.

1. Distribute a pair of colored tagboard strips to each student. Instruct students to glue the strips together in the center (they can use the fold line as a guide) to form a big plus sign. (For younger students, it is best for the teacher to put a dab of glue in the center of one strip and have students cross the other strip on top of it. Have them press down on the glued spot as they count to 25.) See Figure 1.

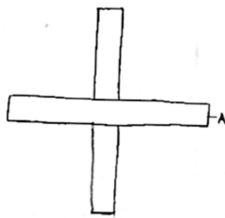

Figure 1

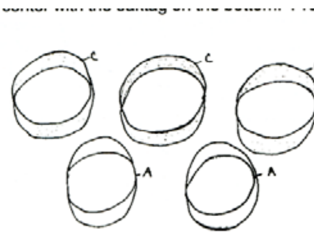

Figure 2

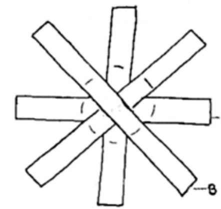

Figure 3

2. Repeat this process with the two long oaktag strips.

3. Now put a dab of glue on the center of the oaktag "plus sign" and place the colored tagboard "plus sign" across it so that you have eight spokes radiating evenly from the center with the oaktag on the bottom. Press for the count of 25. This forms the bottom and side spokes of your basket.

4. Set the bottom/spoke piece aside and give each student five of the short strips of oaktag. One at a time, these strips will be formed into rings. Place a dab of glue on one end of the strip and form a ring, with the other end overlapping the glue. Pinch together as you count to 25. (Figure 2) Make the rings as uniform in diameter as possible.

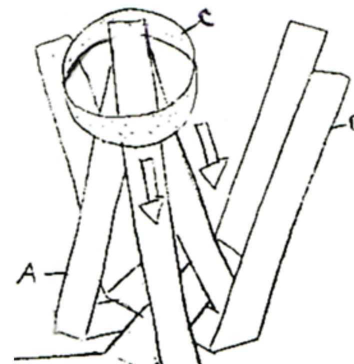

Figure 4

5. When all five rings are formed, you are ready to mark your bottom/spoke piece. Place the bottom/spoke piece on the table with the colored tagboard on the bottom. Place one ring on top of the bottom/spoke piece. Center the ring as well as you can. With a pencil, make a small mark on each spoke at the spot where the ring crosses it. Make the marks on the inside of the ring. (Figure 3)

6. At each mark, fold the spoke toward the center and make a sharp crease. The spokes will flop back to the outside, but that is all right.

7. Bring the oaktag spokes to the center, gathering all four spokes with your fingers. Slip one ring down over the four spokes and snug it down to the bottom. (Figure 4)

8. Push the oaktag spokes to the outside and bring the colored spokes to the center. Hold them together as you slip the second ring over these four colored spokes. Snug the ring down against the bottom ring.

9. Push the colored spokes to the outside and bring the oaktag spokes to the center. Slip the third ring over the oaktag spokes and snug it down against the two rings below it. It is a good idea to check on student progress at this point and make sure all baskets are snug.

10. Repeat process with last two rings, alternating colored and oaktag spokes to the center.

11. Form handle by bringing two colored spokes that are opposite each other to the center and gluing them together.

12. To finish the rim of the basket, fold the four oaktag spokes to the outside and tuck the ends into the weave of the basket. Fold the two remaining colored spokes to the inside and tuck the ends into the weave of the basket.

13. Mark students' names on the bottom with a marker, and you're done

Assessment Suggestions: If students have managed to make a basket, celebrate their success. Quite often students who may struggle with other subjects show a natural aptitude for basket making and assist their classmates. Recognize their achievement.

Extensions:

1. Invite a basket maker to your class to demonstrate basket making or to lead a hands-on activity. (There are basket makers on the Arts Education Roster of the Kentucky Arts Council - http://artistdirectory.ky.gov/aer/educationalarts/default.htm Often the county extension agent can put you in touch with a basket maker.)

Research basket-making traditions of various cultures. An excellent PowerPoint can be downloaded at http://www.traditioninnovation.org/teach/baskets/baskets.powerpoint.html

"The Story of the Milky Way"
By Gayle Ross and Joseph Bruchac

Genre: picture book
Tribal focus: Cherokee
For grades pre to 8
Source: Amazon.com
ISBN: 0-8037-1737-7
Price Range: Hard Cover, about $16.00
Accelerated Reader book

Summary: a traditional Cherokee creation myth with exquisite illustrations. This story won the Scientific American Award

Curriculum Connections: Language Arts, Social Studies, Science, Arts and Humanities (visual art – weaving)

Using this book in the classroom: **CHEROKEE RESOURCES**

This story is from the Cherokee tradition, which is so closely linked with Kentucky. Many Kentucky citizens have Cherokee ancestry and there is a group called the Kentucky Cherokee. Although they do not have federal or state recognition as a separate tribe, they are dedicated to preserving the Cherokee tradition in Kentucky. Kentucky is also one of the states along the infamous Trail of Tears, and several sites and events in Kentucky commemorate this tragic march into exile.

If you wish to create a unit on Cherokee culture for K-3rd grade, you could use the books featured here in combination with "The Trail of Tears" by Joseph Bruchac and/or "Itse Selu:" by Daniel Pennington. "the Trail of Tears" tells in easy-to-read format the history of the Cherokee's forced emigration from their homeland. Activities based on this book are included in the section on Joseph Bruchac. "Itse Selu" is the story of a day in the life of a Cherokee boy before the arrival of Europeans. Activities based on this book are in the section on Daniel Pennington.

For intermediate students, you could create a unit by combining these books with "Living Stories of the Cherokee" edited by Barbara R. Duncan. Activities based on this book are included in the teacher's resource guide "Appalachian Literature/Appalachian Culture: Activities for Middle and High School Classrooms by Judy Sizemore and Ginny Eager, available from the Jesse Stuart Foundation (See resource list). One of the storytellers featured in "Living Stories of the Cherokee" Freeman Owle, has visited many Kentucky schools to share stories, cultural information, and carving. You can contact him at Freeman Owle, P.O. Box 855, Cherokee, NC 28719. An excellent video for intermediate students is "The Principal People," available from the Cherokee Museum in Cherokee, NC. (See resource list.)

Both grade levels will enjoy (and learn from) the Cherokee and Choctaw stories told by Marilou Awiatka on Kentucky Educational Television ("Little Deer and Mother Earth" and "Rising Fawn and the Fire Mystery"). Both may be purchased from KET if you do not receive the block feed of the "Telling Tales" series. Teacher's resource guides are available for both and may be downloaded from the KET website or ordered as hard copies (see resource list).

Some websites with information related to Cherokee culture are:

www.cherokeemuseum.org
www.trailoftears.org
www.cherokee.org
www.cherokee-nc.org

This book can also be integrated into a unit on astronomy or a unit on storytelling and oral traditions.

The role of corn and the dependency of the people on this food source are important elements in this story. You might want to adapt the Origin of Food activity from the section on Sally Hunter's book, "Four Seasons of Corn."

Like many folktales, this one is likely to inspire some students to ask if the story is true, or if Cherokee people really believe the story. In answering this question, it is important to understand that this story is more than a folktale like Little Red Riding Hood. This is a creation myth, a part of the Cherokee's expression of spiritual beliefs and values. As such, it does not fall easily into the categories of fiction or non-fiction. Some people might see the story as literal truth, others might see it as being true in a metaphysical sense, and others might see it as symbolic. In any case, the most important aspect of the story is the expression of deeper truths, of values. Invite your students to help you identify these values.

Because this is a creation myth, it is not appropriate to have students act it out, but there are many other hands-on ways to involve students in the story. If you are looking for an opportunity for your students to create a play based on Native American folktales, see the section on "Pushing up the Sky" by Joseph Bruchac.

Bio-Sketch of Gayle Ross

Gayle Ross grew up outside Lewisville in northern Texas on the shores of Lake Grapevine. She was the second of four children, with an older brother and two younger sisters. Her father was a pilot and her mother was a visual artist. Her father's mother, Anne Ross Piburn, was a Cherokee storyteller. She lived with Gayle's family and told Gayle and the other children folktales and stories of the family's history. She was a direct descendent of John Ross, who served as Principal Chief of the Cherokee Nation during the 1830's, when the Cherokees were forced to leave their homeland in the Smoky Mountains and walk the "Trail of Tears" to Oklahoma to be resettled. As Gayle heard the stories of her own family's history, she learned the history of the Cherokee people.

While Gayle's grandmother was alive, the family visited relatives and friends on the Cherokee reservation in Oklahoma, but her grandmother passed away when Gayle was nine and after that, Gayle lost touch with other Native American people beyond her own family until she was in college. In college she joined the Native American Students Organization and was involved with the first urban pow-wow in Austin. She has remained very active in the intertribal community and has made it a point to provide her own children with more opportunities to connect with other Native Americans than she had. "They have been to Cherokee National holidays, which I never did when I was a

kid. They have been to pow-wows, which I never did until I was in college. They have had a chance to connect with other Indian kids and people, not just from Oklahoma, but the larger Cherokee community." Gayle feels that it is important for young people to "learn who they are on a lot of different levels, to be grounded within themselves." It is also important to learn respect for other cultures.

Gayle sees stories as a way that people can learn about and share cultures as well as a way to develop an imagination. She has been telling stories all her life. "I can't remember a time when I wasn't learning and telling stories." Most of the stories she tells are stories that her grandmother had told her or had written down and left for her.

Gayle's first career was in radio and television. She worked as a newscaster, but she didn't really enjoy that work. When storytelling festivals became popular in the late 1970's, Gayle went to a storytelling festival with a friend, Elizabeth Ellis from Booneville, Kentucky. Both women decided to try their hand at storytelling and both have gone on to become very successful professional storytellers. Gayle has appeared in almost every major storytelling festival in the country, and the White House invited her to appear in the "Millennium on the Mall" celebration in Washington, D.C. She has performed at the Kennedy Center and at the first International Storytelling Festival in Copenhagen.

For Gayle, one of the most important things about storytelling is to "get yourself out of the way and let the story take what it needs from you rather than you trying to make it do what you want it to do. It has to be a story that delights you, moves you, scares you, has a powerful effect on you, so that every time you tell it you find yourself getting as immersed in listening to it as the people who are hearing it for the first time."

Gayle's first book was an audio book, a recording of "How Rabbit Tricked Otter," produced by Parabola Magazine and distributed by Harper Children's Audio books. The editors asked if they could release the story as a printed book, but Gayle felt that it needed to be revised for print. They agreed, and she began the process of converting spoken stories into written stories. "For me it's a process of making them look to the eye the way they sound to the ear, trying to establish rhythm, humor. Lots of things you do with your face and your voice and your timing when you tell them out loud have to be accomplished solely by the selection of the words and the rhythm of the sentences. One of my all time favorite reviews of Turtle ["How Turtle's Back Was Cracked"] was that the voice of the storyteller came through." The process has worked well for Gayle and she now has five published books and is ready to try something new. She is interested in trying to write her own fiction, maybe a modern day version of a traditional Cherokee monster story.

Gayle lives with her husband and two teenage children in Fredericksburg, Texas. To contact her, write to P.O. Box 761, Fredricksburg, TX 78624.

Activity: Thematic Writing

Grade Level: K-8
Time Required: 45-60 minutes for K-3, minimum of two sessions for 4-6
Curriculum Areas: Language Arts/Creative Writing, Social Studies
Curriculum Connections
(KY Academic Expectations)
1.2, 1.11, 1.12, 2.16, 2.17
Students will

- develop and apply reading strategies.
- write using appropriate forms to communicate ideas and information.
- communicate ideas with the visual arts.
- recognize that culture is a system of beliefs, knowledge, institutions, traditions, and skills shared by a group.
- recognize that language, music, art, dress, food, stories, and folk tales help define culture and may be shared among various groups.

Materials:
1. "The Story of the Milky Way"

Note to Teacher: This activity is a good way to introduce your students to the concept of *theme* in creative writing at the same time that they are learning about the elements of culture.

Introduction: Read and enjoy the story with your students.

Procedure: Explain that the story is a myth that has been passed down through generations of Cherokee. Like most Native American folktales, the story passes on *cultural values*. The text and illustrations also reveal a great deal about other elements of Cherokee culture. Go back through the book page by page, reading the text and showing the pictures. Ask students to identify what they have learned about the Cherokee way of life and values from each page. (Be sure to start with the first page so that students will notice the modern clothing and furniture of contemporary Cherokee culture.)

As students identify various facts (such as "they grew lots of corn"), record the observations on the board and label them as elements of culture (i.e. food). The illustrations provide as much information as the text. For example, on the page where the boy visits his grandparents, you can draw students' attention to the netted sticks in the basket in the corner that were used for playing stick ball (similar to lacrosse); to the blow gun hanging on the wall with a quiver of darts hanging from it; and to the sash that the grandmother is weaving. Encourage students to identify skills and values as well as products. For example, ask how they prepared or preserved corn (skill). Ask if the people worked together or alone (value).

Two of the most important values revealed in this book – and two of the central values of Cherokee society - are the attitude of respect and caring toward elders and the importance of working together.

Ask students to think of examples from their own lives or from other stories they have heard that exemplify these same values. Allow some time for discussion and then

tell students that you want them to write stories with one of these values as the *theme* of the story. (For pre-writers, this would mean drawing a picture with a caption or dictated story.)

You may define the type of story you want them to write (personal narrative, memoir, fiction) or allow them to choose which type of story they will write. If you plan to require a certain type of story, you should focus the pre-writing class discussion in that direction.

Assessment Suggestions: Assess as you would any writing assignment, but with the added element that the story should clearly address one of the identified themes.

Extensions: 1. Allow time for conferencing, revision, and editing if you plan to use these stories as portfolio entries.
2. Adapt the activity "Tales that Teach" from the section on Cheryl Savageau.
3. Obtain the video "The Story of Light" from the Museum of the Cherokee (see resource list) and discuss how this tale also reflects cultural values. (In this video, you will see children acting out a creation myth. This is appropriate for them because these are Cherokee children who have been instructed in the spiritual aspects of the story.)
4. Read other Native American folktales (and folktales from diverse cultures) and discuss the cultural values embedded in the stories. Make charts or posters about the values you discover.

Activity: This Is What the Old People Told Me …

Grade Level: 3-8
Time Required: Minimum of three classroom sessions and one homework assignment
Curriculum Areas: Language Arts/Creative Writing, Social Studies
Curriculum Connections
(KY Academic Expectations)
1.1, 1.2, 1.11, 1.12, 2.16, 2.17
Students will

- Use interviews to find information.
- develop and apply reading strategies.
- write and speak using appropriate forms to communicate ideas and information.
- use technology to collect information and ideas.
- recognize that culture is a system of beliefs, knowledge, institutions, traditions, and skills shared by a group.
- recognize that stories and folk tales help define culture.

Materials:
1. "The Story of the Milky Way"
2. A tape recorder
3. Interview question webs

Guest Speaker

1. A senior citizen who can share stories with your students about her/his youth or pass on stories shared by their elders.

OR

2. A storyteller who learned tales through the oral tradition.

Note to the Teacher: Try to find someone from your school or community who is willing to come in as a guest speaker to share stories with your students. These can be folktales that have been passed down or simply stories about how things were done in the old days, but they should be stories based on an oral tradition, not written. Talk to this person beforehand to get an idea of the type of stories they might be able to share so that you will know what questions to ask.

An alternative is to bring in a storyteller who learned his/her stories from an oral tradition. If you are inviting a storyteller, be sure that they understand that you want to record their story. Many tellers do not allow this.

Many students will have access to tape recorders, but some will not. Try to arrange for students to be able to borrow tape recorders or to provide time for students to do interviews at school with school equipment. Also, some students will not be able to purchase blank tapes or batteries. You might ask your family resource center to help you provide these materials for your students.

An alternative approach to this project is to arrange an outing to a local senior center where students can conduct the interviews using school equipment and with your direct supervision.

Introduction: Remind students that the story that Gayle Ross has written is based on a very old tale passed down through generations orally before it was written down. It is still part of a living oral tradition. The tale tells not only

about the mysterious giant dog but also about the day-to-day life of the Cherokees in the old days. Ask students to recall what they learned from the story about Cherokee life in the old days.

Ask if they have ever heard their parents, grandparents or other adults talking about what life was like when they were young. Allow some time for sharing. Point out that these stories are part of the oral tradition of your students' families and communities.

Ask if anyone has ever told them a story that has been passed down in their family. It might be a folktale or a tall tale or it might be the story of how their grandparents met and fell in love or their uncle's first hunting trip. Again, allow some time for sharing and point out that these stories are other aspects of a living oral tradition in your community.

Explain that you want to start a class project to collect stories from older people, or stories that have been passed down in families. To get the project started, you have invited a guest speaker to visit the class who will share stories. After this, the students will collect stories from relatives, friends, and neighbors. Ask students how you might be able to collect the stories. While a video camera is a good recording tool, guide them toward the choice of a tape recorder for classroom use because more students will have access to a tape recorder than a video camera, and this will allow you to model the technique of tape recording. (You can allow students who have access to video cameras to use them for their assignments.)

Procedure: **Session One:** Have a practice run the day before your guest speaker comes. Show students how to make sure that you have fresh batteries and a blank tape. Show them how to use the play and record buttons. Set up the tape recorder and invite students to come up and conduct mock interviews with one another. Show them how to position the tape recorder to ensure that they are picking up the speaker's voices and how to do tests to make sure everything is working properly. Emphasize the importance of beginning each interview by asking the interviewee's permission to record the conversation. Then the interviewer should state his/her name, the date, and the name of the person being interviewed. Play the tape back so that students become aware of how distracting background noises can be and how important it is to try to stay quiet during a taping session. Let each student take a turn so that they have hands-on experience with the tape recorder.

Demonstrate how to create an Interview Question Web by working on one together as a class. In the center, write the name of the guest speaker and one topic you will discuss. Create web with questions that begin with the words who, what, where, when, why, and how. Explain that you are creating a list of questions, not answers and that the purpose of these questions is to help to focus the interview. You may not need to ask all of the questions because the guest speaker might answer two or three at a time. You will certainly think of other questions to ask as the interview unfolds.

Session Two: When your guest speaker is in the room, you may elect to take charge of the tape recorder yourself or allow students to take turns doing this job. Guide students to ask questions from the interview web you have devised and encourage them to think of additional questions to pose so that they begin to see how to get someone talking about their youth.

Session Three: Lead a classroom discussion about the interview process with the guest speaker. What went well? What caused problems? Focus on the interview itself as well as the technical aspects of recording.

Asks student to identify the person they will interview. Discuss possible topics for the interview and questions to get people talking about the topic. Remind students that you are interested in stories about what life was like in the old days as well as family stories that have been passed down. Have each student complete an Interview Question Web with questions they can ask their interviewee to get the interview started.

You may want to instruct students to limit the interviews to fifteen minutes so that you will have time to listen to the tapes. After they are collected, you can share one tape each day or allow students to listen to the tapes during independent time.

Assessment Suggestions: Some students will have family members who can and will really help them with this assignment, and others will not. Make allowances for these differences and assess on the basis of a sincere effort to complete the assignment.

Extensions:

1. Write stories based on the oral stories you have collected and publish them in a book. You may guide students to *transcribe* the actual interview or to summarize the story that has been shared. Be sure to obtain permission from the interviewees before you publish their stories.
2. Write a class play based on one or more of the stories you have collected.

Activity: Exploring the Milky Way

Grade Level: 3-8
Time Required: Three or more sessions
Curriculum Areas: Language Arts, Science
Curriculum Connections
(KY Academic Expectations)
1.1, 1.2, 1.10, 1.11, 2.16, 2.17, 2.19, 2.20, 2.22-2.26
Students will

- use reference tools to find information.
- develop and apply reading strategies.
- organize information.
- write and speak using appropriate forms to communicate ideas and information.
- recognize the contributions of diverse groups.
- recognize folktales as an element of culture.
- recognize that objects in the sky have properties, locations, and movements that can be observed and described.

Materials:

1. "The Story of the Milky Way"
2. "What is the Milky Way" handout – one per student
3. Access to research materials (and/or Internet sites) on folktales, astronomy, and ancient astronomers. (An excellent source of information about ancient Native American astronomy is "American Indian Astronomy" (See resource list.)

Introduction: Ask students if they have ever seen the Milky Way. Allow some time for sharing. Tell students that a good time to view the Milky Way is on clear, moonless nights or on nights when the moon is a very small crescent. (This is a good time to introduce or reinforce the concept of the phases of the moon.) It is not usually possible to see the Milky Way from a city. Ask students to suggest reasons that this might be true.

Consult a newspaper or weather station to find the date of the next new moon. It is usually possible to view the Milky Way for a few days before or after the new moon, if the night sky is clear. Send a note home to parents asking them to try to make it possible for students to see the Milky Way. Alternatively, you could arrange a class viewing of the Milky Way. You could plan this to coincide with another school event such as a ball game, or you could plan a Milky Way party. (You may have to cancel if the evening is cloudy.)

Procedure: Distribute the handouts and read them together as a class, making sure that students understand all the vocabulary words. There are three questions posed in the handout. You may elect to have all of your students do research to answer one of the questions or you may form teams to have students answer different questions. One way to divide the class might be to form teams of six students, with two students researching each of the questions. The teams can then decide how to organize the results of the research into one report or presentation. If you are thinking of the written reports as potential portfolio entries, you may want to have each students develop an individual report and then publish the reports as a chapter book.

Decide if you want students to share their answers through written reports (transactive writing) or through oral presentations or both. In either case, encourage the use of visual aids – charts, drawings, posters, photographs, etc.

Resources on the World Wide Web:

1. Ask an Astronomer for Kids: http://coolcosmos.ipac.caltech.edu/cosmic_kids/AskKids/milkyway.shtml
2. Zoom Astronomy: http://www.enchantedlearning.com/subjects/astronomy/solarsystem/where.shtml
3. Star Date from the McDonald Observatory – http://stardate.org/ Includes daily sky tips and past programs in a searchable format.
4. http://stardate.org/nativeskies/ Includes programs related to Native American astronomical sites.
5. www.skypub.com Includes listings of special sky events, this week's sky at a glance, and monthly sky charts.
6. The Kentucky Virtual Library on the Kentucky Department of Education website has searchable databases and encyclopedias.

Assessment Suggestions: Assessment will depend on the amount of time you allow for research and developing the report and on the research materials available to your students. You should develop a rubric stating your expectations and share it with your students so that they understand what is required.

Extensions:

1. Share your reports and/or presentations with other classes, parents, the PTA/PTO, or the site based council.
2. Take your students on a field trip to a planetarium.
3. Listen to Star Date each morning on National Public Radio (check your local station for times). A short and engaging update on sky viewing, astronomical objects, and the history of astronomy.

What Is the Milky Way

Have you ever been outside on a moonless night and seen a band of hazy light stretching from east to west across the sky? For centuries people have been fascinated by this silvery river of light that we call the Milky Way. Many cultures have folktales about the Milky Way. In fact, our name for the Milky Way comes from an ancient Greek story about milk spilled across the sky.

Today we know that the light of the Milky Way is the combined glow of stars too numerous to count and too distant to be seen by the naked eye. These stars are clustered toward the center of the galaxy that we call the Milky Way Galaxy. Our solar system and most of the *astronomical objects* that we see in the night sky are also part of this galaxy. The Milky Way Galaxy is shaped like a huge disk. Because our solar system is located toward the outer edge of the solar system, when we look toward the center of the galaxy, it appears as a glowing band. It is somewhat like seeing the glow of lights from a distant city.

The galaxy is so much larger than the solar system that we need a different system of measurements to talk about distances. While we can measure the distances in the solar system in terms of miles or kilometers, we speak of distances in the galaxy in terms of *light years*. A light year is the distance that light can travel in a year, and light travels very fast – 186,282 miles every second! In a year, light travels 5.88 trillion miles, so one light year is 5.88 trillion miles. The Milky Way Galaxy is about 100,000 light years across.

What other facts can you find about the Milky Way or other astronomical objects?

From ancient times, people have studied the night sky and recorded the patterns of movement of the sun, the moon, the planets and the constellations (groups of stars that appear to move through the sky together). They have observed the Milky Way and realized that it was made of countless stars.

What can you find out about these ancient stargazers and the methods they had for observing and recording the movement of astronomical objects?

People have also told stories about these *astronomical objects.* You have just read one story about the Milky Way. Here are some stories from other cultures:

- In Vietnam, a story tells that the Milky Way is a silver river that separates a princess from her beloved husband.

- The Bushmen of South Africa tell that once a strong willed girl became angry when her mother would not let her have the roots she was roasting in a fire. In her anger, the girl flung the burning roots into the sky, where they became red and white stars. The ashes from the fire formed the Milky Way.

- An Irish folktale says that the Milky Way was formed when an enormous cow turned over a bucket of milk.

What other folk tales can you find about the Milky Way or other astronomical objects?

Activity: Recycled Rattles

Grade Level: K-2
Time Required: 60 minutes
Curriculum Areas: Language Arts, Social Studies, Arts and Humanities
Curriculum Connections
(KY Academic Expectations):
1.2, 2.16, 2.17, 2.24 – 2.26
Students will

- develop and apply reading strategies to understand human experience.
- recognize that music is an element of culture.
- create works of art and show that they understand how time, place, and society influence the arts and humanities.
- recognize instrument families

Materials:

1. "The Story of the Milky Way"
2. *Walela* or other tape or CD featuring Native American music with rattles.
3. Tape, glue, rubber bands, rice, dry beans, and an assortment of containers with lids and other natural and recycled materials (to be brought in by students)

Note to the Teacher: You might want to collaborate with the music teacher for this activity.

Introduction: Ask students how the people scared the great dog away (by making a great sound with their drums and turtle shell rattles.) Explain that drums and rattles were (and still are) some of the most important instruments in Native American folk music. Listen to a tape or CD of Native American music that includes rattles. (*Walela* is a good choice because this is a Cherokee group featuring a blend of contemporary and traditional music. The selections *Cherokee River, The Warrior, the Whippoorwill, and Amazing Grace* all feature rattles.) Ask students to what family of instruments the rattle belongs (percussion).

Procedure: Explain that in the past, people had to make their instruments from materials that they could find in their immediate environment. Explain that you want students to do the same thing. Rather than attempting to imitate Native American instruments, challenge students to design original instruments from materials – natural or recycled – that they can find in their own environment. They should not use purchased materials (with the possible exception of things like tape and rubber bands).

Show some rattles to the class and talk about the materials that they were made from. Then lead a class discussion about easy-to-find materials that could be used to make a good rattle. Containers with lids such as coffee cans or margarine tubs work well. Small cups can be taped together. Gourds are excellent. Also discuss what can be put inside the rattle to make the sound. Use a margarine tub to demonstrate the difference in sound quality when you use rice, beans, pebbles, or other small items. Be sure to show that, in this case, less is more – in other words, you get a better sound when you put in a small quantity of rattling materials than when you put in a large quantity. Give students 2-3 days to bring in materials to use and share with one another and then have an instrument making session. Make sure that the rattles are sturdy enough to endure a lot of shaking. Tape or glue lids in place. Decorate the rattles with recycled paper, self-

adhesive stars, or other materials. Encourage students to pay attention to how the decorating materials may effect the sound as well as the appearance of their instruments. Too much decoration can muffle the sound of the rattle.

Assessment: To be considered successful, instruments should produce a good sound, be sturdy enough to use, be easy to hold, and be attractive. Additional points may be given for creative use of materials.

Extensions: 1. Experiment with making other types of percussion instruments.

2. Use the instruments in a class percussion session. Demonstrate different rhythm patterns for students to follow. Experiment with varying the tempo, beat, and dynamics.
3. Divide the class into small groups and let the groups develop a percussion performance.
4. Learn about other instruments used in traditional Native American music (drums, flutes, whistles, and in South America, panpipes.)
5. Listen to traditional and contemporary Native American music (see resource list).

Activity: Native Fashions

Grade Level: 3-6
Time Required: 60 minutes
Curriculum Areas: Language Arts, Social Studies, Arts and Humanities
Curriculum Connections (KY Academic Expectations):
1.1, 1.2, 1.10, 1.11, 2.16, 2.17, 2.20
Students will
- use reference tools to find information.
- develop and apply reading strategies to understand human experience.
- organize information.
- write appropriately for a variety of purposes and audiences.
- recognize clothing as an element of culture.
- recognize broad historical periods.
- recognize how lifestyles and conditions have changed over time.
- understand similarities and differences in the ways groups and cultures within Kentucky and regions of the United States address similar needs and concerns.
- understand how humans have interacted with the physical environment to meet their needs in Kentucky and regions in the United States.

Materials:
1. The Story of the Milky Way
2. Access to resource materials, including access to the Internet.

Introduction: Read the Illustrator's Note to your students. Go back through the book, looking at the illustrations and paying special attention to the clothing. Point out the sash hanging from a stick frame in the picture when the boy visits his grandparents in their home. Some Cherokee craftsmen still practice the art of finger weaving sashes in this style.

Procedure: Explain that many people have the stereotypical idea that, until recently all Native American clothing was made from buckskin. Your students are going to do a research project to find out about Native American clothing in pre-historic and historic periods in different parts of the Americas and publish a book for the school library with accurate information.

You may divide the class into several teams and have each team research the historic and pre-historic native clothing for different regions of North and South America (Southeast, Northeast, Great Plains, Sub-Arctic, California and Great Basin, Mexico, Central America, Peru and the Andes Mountains, etc.). Explain that you want the report to include information about the materials used, how the materials were obtained and processed, how the clothes were constructed (needles, thread, etc.), and the style of dress for everyday and ceremonial occasions. Footwear and accessories should be included. If students have access to authentic Native American clothing items, these could be modeled or displayed as well as photographed, but you should firmly discourage students from "dressing up." This practice is offensive to most Native Americans.

Resources on the World Wide Web:
1. Native Technology – www.nativetech.org/clothing/regions/regions.html This website includes numerous links that are helpful.
2. National Museum of the American Indian – www.nmai.si.edu – click on exhibits

3. Native American Resources - www.kstrom.net/isk/art/art_clo.html – clothing, regalia, and textiles
4. Check the official websites of individual tribes. The easiest way to find them is to visit the links complied by Lisa Mitten at www.nativeculture.com/lisamitten/indians.html

Assessment: Depending on the resources available and the amount of time you can devote to this project, develop a rubric that clearly states your expectations and share it with your students.

Extensions:

1. Check out contemporary Native fashions. The magazine "Native People: Arts and Lifeways" (P.O. Box 18449, Anaheim, CA 92817-9913) is a great resource. Catalogs can be obtained from mail and on-line sources, including:

- Native Threads, Inc., P.O. Box 23286, Leucadia, CA 92023 (www.nativethreads.com)
- Dorothy Grant, 1656 West 75th Aveneu, Vancouver, BC Canada V6P 6G2 – www.dorothygrant.com
- www.Allnative.com

2. Do a hands-on weaving or finger weaving project.

"Grandchildren of the Lakota"
By LaVera Rose

Genre: Non-fiction/photo essay
Tribal focus: Lakota (commonly referred to as Sioux)
For grades 5 - 8
Source: Oyate, Amazon.com
ISBN: 1-57505-279-2
Price Range: Hard Cover, about $22.00

Summary: The author, a Lakota grandmother, writes about the past, present, and future of the Lakota Nation. Among the Lakota, children are considered the most important gift from the Great Spirit and the future of the Lakota Nation, so the book centers on the life of Lakota children on and off the reservations. Without preaching or bitterness, the book raises awareness about the continuing struggle of the Lakota Nation to retain their culture and sovereignty and to regain their lands.

Curriculum Connections: Language Arts, Social Studies, Arts and Humanities, Math

About the Author: The Author's Note in the beginning of "Grandchildren of the Lakota" expresses the author's feelings about the importance of her heritage and her purpose in writing her book. It should be shared with your students. She has also been kind enough to share memories of her childhood and information about her life today to share with your students.

Bio-Sketch of LaVera Rose

"I had a very happy life on the Rosebud Reservation. My father died when I was nine years old and my youngest brother was just an embryo in my mother's womb. Since I am the oldest of six children, I was responsible for helping with the younger children. These experiences caused my mother to be a very important influence in my life. She was an extremely strong, loving person who raised us up to be sound adults.

"When I was in the second grade my mother was having a difficult pregnancy so I and my twin brothers were sent to St. Francis Mission Boarding School for an entire year. It was a lonely experience! My parents lived 45 miles away and could only afford to visit us once that year. The nuns were rigid, cold women. I only got to see my brothers on the weekends when the boys and girls were allowed to play together. Otherwise we lived in separate buildings and ate at separate parts of the dining room. I hated it! I was 12 years old when my family moved to St. Francis so my mother could work at the Mission. School was much different then. The school had become a day school, with buses running throughout the reservation to bring students to school. The nuns were younger, were wearing short habits, and were not as strict as the older nuns from the earlier period. Just being at home with my mother and family made all the difference."

Today Ms. Rose is a librarian and archivist with the South Dakota State Historical Society. An archivist is a person who is responsible for historical keeping records. Ms. Rose especially enjoys her work as the Archivist for the Indian Archives Project. She is

responsible for locating records about American Indians of South Dakota and having them microfilmed so that they will be available for future generations. She is also responsible for cataloging all the newspapers in the state.

Ms. Rose has a special concern for the young people and future generations of her people. She is not a full time writer but she has written another book for young people and an article about her mother for a literary magazine. She says that there are many reasons that she feels compelled to write, but perhaps the most important reason is that "I want young American Indians to be proud of who they are. My book portrays the positive aspects of reservation life even though mainstream media still likes to dwell on the poverty levels and alcoholism rates. There are many positive things about reservation life that make me glad of who I am and where I come from. My mother's mother was forced to give up her native language and culture in an attempt to "civilize" her. Today Lakota language and culture remains alive and strong because there were those who did not give in to the European ideals forced upon them. Today it is okay to stand and say I am a Lakota -- I am different and that is okay."

Ms. Rose has six grandchildren. "I give all of my free time to my grandchildren because I don't want to miss a moment of their lives! I feel great joy and contentment when I am with them."

Using this book in the classroom: This book is an excellent vehicle for considering issues like historic perspective, conflict and resolution, the functioning of democratic governments, social interaction among diverse groups, assimilation and cultural integrity. It fits best into fifth or eighth grade social studies classes, where these issues are covered with an emphasis on United States history. It is invaluable in helping students understand that American Indian cultures are still alive and that disagreements over land ownership are still unresolved. Few students in Kentucky realize that federally recognized American Indian tribes are considered sovereign (although not independent) nations and have their own democratic tribal governments that establish and enforce laws on their reservations. Many students are under the impression that American Indian history ended in the late 1800's. This book provides a unique insight into the continuing culture, family-centered lifestyle, and evolving history of a dynamic and resilient people.

The book also integrates well with fifth grade arts and humanities requirements that address the styles and purposes of Native American art, music, and dance.

Because the book is rather lengthy, you might want to alternate reading out loud with guided discussions/learning logs and hands-on activities. We have broken the book into three sections, but you may want to use a different configuration, so we have included a general outline.

Pages 6-9 overview of history
Pages 10-15 family life, kinship ties, and giveaways
Pages 16-21 Lakota land and communities

Pages 22-25 Lakota government and education
Pages 26-32 Hunting, fishing, and gathering

Page 33 Lakota crafts and economic development

Pages 34-35 Lakota religion
Pages 36-43 Pow wows, rodeos, and fairs
Page 44-45 Survival and future of the Lakota culture

Grandchildren of the Lakota

By LaVera Rose
Activity: Learning Logs

Grade Level: 5 - 8
Time Required: 3 sessions (can be interspersed with hands on activities as noted.)
Curriculum Areas: Language Arts, Social Studies, Arts and Humanities
Curriculum Connections (KY Academic Expectations): 1.2, 2.14-2-17, 2.20, 2.25, 2.26
Students will

- Develop and apply reading strategies to understand human experience.
- Explore the interpretive nature of the history of the United States (historical perspective).
- Develop a chronological understanding of the history of the United States and recognize cause-and-effect relationships and multiple causation.
- Recognize unique places in the United States.
- Recognize the basic purpose of democratic governments
- Understand how culture in the United States has been influenced by languages, literature, arts, beliefs, and behaviors of diverse groups.
- Examine social interactions among diverse groups in the history of the United States.
- Recognize purposes of the arts in diverse cultures.

Materials:

1. Folder for each students (see Teacher Preparation of Materials)
2. Copies of "History Timeline" and "Lakota Words" for each student

Teacher Preparation of Materials: If you combine the hands-on Star Quilt and Leather Lacing activities with Learning Logs, students will end up with an attractive journal of their Lakota studies. Prepare a manila folder for each student by cutting the folders to 8½" in length and punching three holes in the folded side. Students will keep all their forms and learning logs in the folders and decorate the covers with paper star quilt patterns. At the conclusion of the unit, students will punch holes in their papers, insert them in the folders, and bind them into the folders with leather lacing.

Introduction: Before reading the book to your class, you can give yourself a quick course on the history of the Lakota from a native perspective by visiting the website of the Rosebud Sioux at http://www.rosebudsiouxtribe-nsn.gov/ or by reading the section on the Lakota in Native America in the Twentieth Century" (see resource list in appendix).

Procedure: Read one section of "Grandchildren of the Lakota" in each session and lead a guided discussion and/or ask students to write in their learning logs about the discussion questions. You might integrate the guided discussion into your reading and then have students write in their learning logs at the conclusion of the session. Suggested topics for discussion are included for each section as well as student forms.

Ask students to take notes as you read, with special attention to noting historic event. Also distribute the "Lakota

Vocabulary" sheets. This includes the Lakota words used in the book in the order they appear in the text. Although there is a pronunciation guide in the back of the book, you will probably find it helpful to refer students to the written list. At the conclusion of the reading/discussion, you can distribute copies of the discussion questions to allow students to use them as guides for their learning log entries or you may assign a certain topic for them to address.

If you are going to complete the journal project, ask student to place their papers in the folders at the end of each session. Have them write their names on the back of the folders, but leave the covers of their folders untouched. I like to do the Star Quilt Activity after reading Section One, the Bead Graphing Activity after Section Two, and the Leather Lacing Activity at the end of the project.

Suggested Discussion Topics for Section One (pages 6-21)

1. What was the cause of the conflict between European Americans and the Lakota? What methods were used to attempt to resolve the conflict? What was the result? What issues are still unsettled?
2. How were the lifestyles of the Lakota changed when they were forced to leave their homes in the Black Hills and move onto reservations? How would you feel if you were forced to leave your home and change your way of life?
3. When the U.S. government forced Lakota children to attend boarding schools where they had to speak English and learn the customs of European Americans, it was assumed that the children would give up their Lakota culture and be *assimilated* into the mainstream culture. Why do you think this policy failed? What do you think of this policy? How would you feel if you were forced to leave your home and go to a boarding school where you were not allowed to speak your own language, see your family, or do any of the things you were used to doing? How would this effect you? How would it effect your family?
4. Does your social studies text tell about the policy of forcing Indian children to attend boarding schools? Why do you suppose that this is important historic information from a *Lakota perspective*?
5. What have you learned about Lakota families? What is the Lakota attitude toward family responsibilities? Who is responsible for raising children?
6. How are children regarded in Lakota culture?
7. On what occasions are giveaways held? What is their purpose?
8. What were the most special gifts given at giveaways long ago? What is a special gift that people like to make today? What is one purpose for creating art like star quilts?
9. Why are the Black Hills so important to the Lakota?
10. What are the Badlands like?
11. What are some of the problems the Lakota face today? What improvements are taking place?
12. What have you learned about Lakota cultural values? How do these values help the Lakota meet challenges and build for the future?

Suggested Discussion Topics for Section Two (pages 22-33)

1. What have you learned about the tribal government of the Lakota?
2. The basic purpose of democratic governments includes the establishment of order, security, and the attainment of common goals. In what ways does the tribal government achieve these goals?
3. Who elects the tribal council and the chairman? Who determines the laws on the reservation? Who enforces them?
4. How have the schools on the Lakota reservation changed since the 1970's?
5. Read the bio-sketch of LaVera Rose. Why do you think that Lakota people have struggled so hard to keep their language and their culture alive?
6. What wild foods are gathered by the Lakota? Why do the children have to learn to harvest wild turnips in a special way?
7. What is a popular traditional method of food preservation? What are some reasons that the Lakota gather and preserve wild foods?
8. In what ways does the author say that the Lakota people are similar to the buffalo?
9. Does your family hunt, fish, or gather wild foods? Share your thoughts and memories of these times.
10. What are two purposes for making beadwork and quill work? What role does beadwork play in the *economy* of the Lakota? How is the tribal government working toward the goal of improving the quality of life for the people?

Suggested Discussion Topics for Section Three (pages 34-45)

1. In 1791 the First Amendment to the Constitution guaranteed religious freedom. When were American Indians granted the right to practice their traditional religious ceremonies? Why did this take so long?
2. During the 1970's, conditions improved in several ways for American Indian people. Why was it important to the Lakota to gain control of their schools and to be granted religious freedom?
3. Is the Sun Dance a ceremonial or a recreational dance? What is the difference between the two types of dance?
4. What are three teachings of the Sacred Pipe?
5. Why do Lakotas who live in cities return to reservations for wacipis?
6. What are some purposes of dancing at wacipis?
7. How has Lakota dancing changed over the years?
8. What are other popular activities at wacipis? Which would you most enjoy?
9. How did Lakotas prove themselves great horsemen long ago? How do they prove their horsemanship today?
10. What important decision did the Supreme Court reach in 1980?

11. Poverty is a serious problem for the Lakota people. The U.S. government has offered them a great deal of money to settle their claim to the Black Hills, but almost all bands have refused the offer. Why?
12. In what ways are LaVera's grandchildren just like most American children? In what ways are their lives different?
13. Why is it important to LaVera and other Lakota to pass their traditions and values on to their children and grandchildren?

Assessment Suggestions: Ask students to respond to one of the following open response questions:

1. What are some of the Lakota's cultural values? How are they put into practice?
2. What are some of the positive aspects of life on the Lakota reservation?
3. Why has it been a struggle for the Lakota people to maintain their culture? What policies made it difficult for them to do so? What cultural values helped them to meet the challenges?
4. Why are the Black Hills so important to the Lakota? How do you think the ongoing conflict between the United States government and the Lakota people over the ownership of the Black Hills should be resolved? Why would this be a fair resolution?

Extensions:

1. Learn more about pow wows and dance by watching the "Dances for the New Generation" video by American Indian Dance Theatre (Volume Two). Pow wow dances are the last segment of the video. Discuss the importance of pow wows in preserving American Indian cultures and strengthening inter-tribal ties.
2. Research the lives of Crazy Horse and Sitting Bull and write biographies. If you discover different perspectives in the way that these leaders are presented in different sources, explain what the differences are. (A good source for a native perspective on these leaders is "Native America: Portrait of the Peoples" (see Resource List in Appendix). To help students learn to detect differences in perspective, use some of the activities in "Points of View VS Historical Bias" (see Resource List in Appendix).
3. Compare and contrast Lakota history and contemporary lifestyles with the history and contemporary lifestyles of other American Indian groups by reading books in the We Are Still Here Series by Lerner Publications (see Resource List in Appendix). Several books are featured elsewhere in this guide. "A Story to Tell" by Richard Nichols (Tlingit history and culture) is excellent for this purpose.

Lakota Vocabulary

Oceti Sakowin Seven Council Fires (the Lakota, the Nakota, and the Dakota)

Oglala One of the seven subgroups of the Lakota – "Throws Something"

Sichangu One of the seven subgroups of the Lakota – "Burned Legs"

Oohenunpa One of the seven subgroups of the Lakota – "Two Kettles"

Miniconju One of the seven subgroups of the Lakota – "Planters by the Water"

Itazipco One of the seven subgroups of the Lakota – "Without Bows"

Sihasapa One of the seven subgroups of the Lakota – "Blackfeet"

Hunkpapa One of the seven subgroups of the Lakota – "Those Who Camp at the Head of the Circle"

Tatanka buffalo

Tiyospaye extended family

Wakanyeja children or sacred beings

Wakantanka The Creator or Great Spirit

Maka Mother Earth

Ikce Wicasa common man

Unci Grandmother

Wojapi a traditional pudding made from berries

Papa saka dried venison

Wasna dried venison, dried berries, and tallow

Wiwanyank Sun Dance

Cante Waste Win a girl's name

Wacipi social gathering held in the summer

Activity: Star Quilt

Grade Level: 5 - 8
Time Required: 60 minutes
Curriculum Areas: Language Arts, Social Studies, Arts and Humanities
Curriculum Connections
(KY Academic Expectations): 1.2, 2.9, 2.10, 2.16, 2.17, 2.22, 2.23
Students will

- Develop reading strategies.
- Understand and apply concepts of space and measurement.
- **Recognize art as an element of culture.**
- Create artwork using elements of art and principles of design.
- Identify various purposes for creating works of art.

Materials:

1. 10 sheets colored tagboard
2. One pack colored computer paper
3. Glue sticks – one per every 2-3 students.
4. Scissors – one pair for every 2-3 students.
5. Copies of "Instructions for Star Quilt Patterns" – one per student

Introduction: Make one of the paper quilt blocks yourself so that you have experience and a sample to show your class. You may want to partner with your school's art teacher for this. If you are doing the journal project, have students use the star quilt patterns to decorate the front of their folders.

Teacher Preparation of Materials:
Cut the tagboard into 8" x 8" squares for the background piece of the block. Although each student will need only one 8" x 8" square, cut extra so that students can make choices about colors. Each student will also use two 4" x 4" squares of colored computer paper, but again, cut extras.

Students who complete the block quickly will have time to add a second smaller star inside the large star. These students will need two 2" x 2" squares of colored computer paper.

Procedure: Remind students that quilts using the star design are one of the most popular ways to honor others at a giveaway. Explain that quilts are made of fabric, but quilt patterns can be developed using paper. You will be making a paper quilt pattern.

Explain that there are many patterns for creating star designs. The one that you will use is based on squares and triangles. Show them your sample and point out the that the block is 8" x 8", the inner square is 4" x 4" and the points of the star are triangles made from a square that is 4" x 4". Spread out the squares that you have cut and allow students to select an 8" x 8" square and two 4" x 4" squares. Encourage them to consider the effect of various combinations of colors.

Distribute the "Instructions for Making Star Quilt Patterns," scissors, and glue.

Instructions for Star Quilt Patterns

1. Fold one of your 4" x 4" squares in half, edge to edge. Unfold it and fold it again, edge to edge to divide the square into four 2" x 2" squares. Cut along the fold lines. (Figure 1)

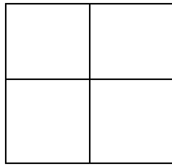

Figure 1

2. Fold each 2" x 2" square in half, point to point. Unfold and cut along the fold line to create two right angle isosceles triangles from each square (total of eight triangles).
3. Take two triangles and align them so that the tips opposite the hypotenuse are touching each other, creating a "bow-tie" effect. Place the bow tie in one corner of your 8" x 8" square so that they outline a 2" x 2" square (Figure 2).

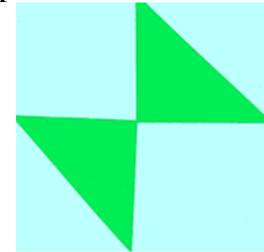

Figure 2

4. Repeat this, matching two triangles at each corner. This should outline a 4" x 4" square in the center of the 8" x 8" square.
5. Glue the triangles in place (Figure 3).

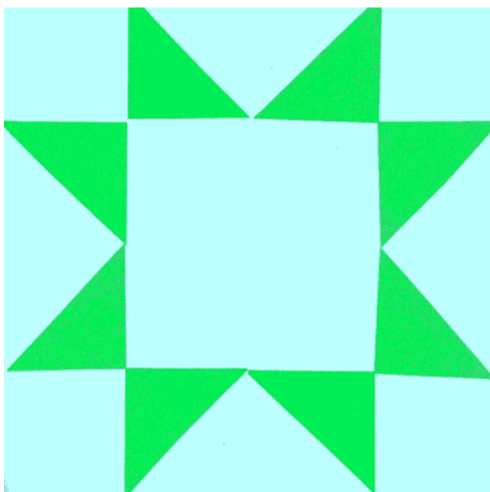

Figure 3

6. Glue the 4" x 4" square in place in the center.
7. If you wish, you may repeat this process, using two 2" x 2" squares to create a smaller star in the 4" x 4" square.
8. Glue the star quilt pattern to the cover of your folder.

Assessment Suggestions: Assess students on how well they were able to follow the instructions to create a star. Give extra points for students who create a second, smaller star.

Extensions:

1. Many people do not think of quilting as a traditional art form of American Indians. Do some research to find out how quilting became a part of Lakota culture. A good source for information is "Native America: A Portrait of the People" (see Resource List in Appendix) page 166. Discuss how the star quilt tradition demonstrates the Lakota ability to adapt and maintain the uniqueness of their culture under duress.
2. Experiment with making star patterns using eight diamonds or other shapes.
3. Invite a quilter to visit your class to demonstrate piecing, appliqué, tacking or quilting or to do a residency on quilt making.
4. Make a star quilt as a class project and give it to someone you honor. Or raffle it off and send the proceeds to Lakota Allies or Honor the Earth (both organizations are featured on www. Lakotamall.com).
5. Search the web for Lakota-made star quilts. A company named Maka Suta sells high quality Lakota star quilts. A good place to begin your search is at http://www.nativeculturelinks.com/indians.html Check the listings for native businesses.
   What is the emerging role of e-commerce in helping artists on reservations in remote locations to connect to potential customers?

Activity: Bead Pattern

Grade Level: 5 - 8
Time Required: 45-60 minutes
Curriculum Areas: Math, Social Studies, Arts and Humanities
Curriculum Connections (KY Academic Expectations): 2.9, 2.16, 2.17, 2.22, 2.23
Students will
- Understand and apply concepts of space and dimensionality.
- **Recognize art as an element of culture.**
- Create artwork using elements of art and principles of design.
- Identify various purposes for creating works of art.

Materials:
1. One sheet of graph paper per student
2. Several sets of colored pencils.

Introduction: Make a bead pattern yourself so that you have experience and a sample to show your class. You may want to partner with your school's art or math teacher for this project, especially if you plan to assess it.

Procedure: Draw students' attention to the beadwork shown on page 32. Review the traditional and contemporary purposes of beadwork (functional to decorate clothing, economic to sell to tourists.)

Explain that beadwork requires a great deal of time and careful attention to detail, but that you can develop a pattern for beadwork using colored pencils and graph paper. Instruct students that they may create any pattern they wish (unless you have a particular goal in mind) but that each grid represents a bead and so must be filled completely using one color. If you plan to assess the bead patterns, see the suggestions under assessment.

Assessment Suggestions: If you wish to assess the bead patterns, you must establish specific criteria for a rubric and share the criteria with students to that they know what is expected. Possible criteria are:
- You must use complementary colors.
- You must create a repeating pattern.
- You must create a zig-zag diagonal line.
- You must create a pattern with vertical symmetry.
- Your design must have a border in a contrasting pattern.
- Your pattern must fill the paper completely. (In this case, you might want to give students a half sheet to work with.)

Extensions:
1. Invite a bead artist to visit your classroom to demonstrate beadwork or do a residency.
2. Search the web for Lakota-made beadwork. A good place to begin your search is at http://www.nativeculturelinks.com/indians.html Check the listings for native businesses. What is the emerging role of e-commerce in helping artists on reservations in remote locations connect to potential customers?

3. Learn about the Indian Arts and Crafts Act of 1990, a truth-in-advertising law that makes it illegal to offer or display for sale any art or craft product in a manner that falsely suggests it is Indian produced, an Indian product, or the product of a particular Indian tribe. (You can obtain a brochure about the Act from the Indian Arts and Crafts Board, U.S. Department of the Interior, Washington, D.C.) Why do you suppose it was necessary to pass this Act? How does this Act protect the public from misrepresentation? How does it protect American Indian artists and craftspeople from loss of income? How does it protect American Indian cultures from misrepresentation?

Activity: Leather Lacing

Grade Level: 5 - 8
Time Required: 45-60 minutes
Curriculum Areas: Language Arts, Social Studies, Arts and Humanities
Curriculum Connections
(KY Academic Expectations): 2.22
Students will:
- Create artwork.

Materials:
1. One or two 25 yard spools of suede leather lace (depending on the size of your class). Select a type that is suitable for bead working, braiding, and macrame (not too thick).
2. Package of feathers in natural colors.
3. Package of pony beads.
4. Bottle of tacky glue.
5. Roll of wax paper or Freezer Wrap

Introduction: Make a leather-laced folder yourself so that you have experience and a sample to show your class. You may want to partner with your school's art teacher for this project.

Teacher Preparation of Materials:
Cut the leather lacing into pieces 38" – 40" long (one per student).

Procedure: Have students assemble their decorated folders and all the papers they want to include in their Lakota Journal (could include "History Timeline," "Lakota Vocabulary," learning log entries, open response writing, bead patterns, print outs from Lakota-related websites, and some extra blank sheets for future entries).

Using a three-hole punch, punch holes in all papers to line up with the holes punched in the folders. Enlarge holes as needed if they don't line up perfectly.

Distribute the lacing and tell students that they will have to pay close attention to your instructions and not get ahead of you. You can use different students' folders to demonstrate each step. (This gives you a chance to help students who are struggling.)

STEPS

1. Beginning with the top hole, insert the lacing from the front to the back, pulling it through and leaving a "tail" about 6" long on the front side.
2. Holding the "tail" in place with your thumb, circle the lacing around the side edge of the folder to the front and insert it through the same hole from the front to the back again, thus securing the lacing. It will look as if you have taken one stitch around the edge of the folder.
3. Your lacing is now on the back side of the folder. Insert it in the middle hole, going from the back to the front. Circle around the edge of the folder and insert it in the same hole, again, coming from the back to the front again.
4. Your lacing is now on the front side of the folder. Insert it in the bottom hole, going from the front to the back. Circle around the edge of the folder and insert it in the same hole, again, coming from the front to the back again.
5. Circle the end of the folder and come back through the bottom hole from front to back again. This will be the third thickness of lacing in the same hole and it will be very snug.

6. Your lacing is now on the back of the folder. Insert the lacing in the middle hole, going from back to front.
7. Your lacing is now on the front of the folder. Insert it in the top hole, going from front to back.
8. Circle the end of the folder. Slip the end of the lacing under the lacing that goes from the middle hole to the top hole and tie the two lose ends together.
9. Put a piece of wax paper or freezer wrap about 4" x 4" under the ends of the lacing to protect your journal cover from glue. Slip a bead over one end of the lacing. Slide the point of a feather in the bead hole and drop in a drop of tacky glue. Repeat with the other end. (Check to be sure you have not spilled any glue on the journal cover.) Allow to dry for at least one hour before removing the wax paper protection.

Assessment Suggestions: This is a tricky process to learn. If the journal is laced, consider it a success!

Extensions:

1. Display your Lakota journals.

"Jingle Dancer"
By Cynthia Leitich Smith

Genre: picture book
Tribal focus: Muskcogee, Ojibwe, intertribal
For grades pre through 6
Source: Oyate, Amazon.com
ISBN: 0-688-16241-X
Price Range: Hard Cover - about $16.00 (also available in library binding)

Summary: "Jingle Dancer" is the story of Jenna, a contemporary Muscogee (Creek)-Ojibwe (Chippewa) girl who, in bringing together her regalia for the pow-wow, draws strength from the women of her family and her intertribal Native American Indian community in small town Oklahoma.

Curriculum Connections: Language Arts, Social Studies, Arts and Humanities (dance, music)

Using this book in the classroom: Jenna's desire to dance in the pow-wow with a dress that "sings" is so compelling that it awakens an urge within the reader to imitate her. Certainly you will want to provide hands-on activities for your students in response to this wonderful story, but having students make up a "jingle dance" is not a recommended path. The jingle dance has spiritual significance and should only be performed by those who understand this aspect of the dance. The jingle dress is not a costume, but dance *regalia* and also has special significance, so again, imitation is discouraged.

"Jingle Dancer" does, however, provide a wonderful springboard to introduce your students to the different purposes of dance – recreational, artistic, and ceremonial – and to provide a dance opportunity that is appropriate (not ceremonial in nature). Several suggestions are included in the extension to Discussion Question # 8 in the first activity (Guided Discussions).

There are also other hands-on activities that help your students respond to the exquisite writing, the cultural details, and the underlying theme of honoring family, community, and heritage.

Bio-Sketch of Cynthia Leitich Smith

Cynthia Leitich Smith has always been a book lover. As a child, growing up in Kansas, Missouri, and Oklahoma, she read all the time. At the age of seven, she won a reading contest sponsored by the Mid-Continent Public Library of Grandview, Missouri.

Cynthia was an only child, but she had a large extended family, including lots of first-to-third cousins, grandparents, and great grandparents. "Like Jenna, I went to powwows now and then," Cynthia recalls, "But I wasn't a dancer… Just one of the kids running around with her cousins, eating up whatever fried had been brought for dinner.

Back then I thought pretty much everybody had at least a few Native people in their families. Members of my family were in tribal politics and still are, but much of that just seemed like backdrop back when I was a little girl. A couple of my uncles are involved in Indian veterans' projects and programs. I remember being proud of that. I still am."

After graduating from college, Cynthia attended the University of Michigan Law School, then lived for about two and a half years in Chicago, Illinois. Now she lives in sunny Austin, Texas with her "very cute husband Greg" and their two gray tabbies, Mercury and Sebastian. She spends her time doing what she has always wanted to do, writing books for children and young adults. "Jingle Dancer" was her first published book. "Rain Is Not My Indian Name" is written for readers age ten and up, and "Indian Shoes" is a series of short stories for readers ages seven to ten.

"I write when most people are sleeping," Cynthia says, "and it's just me and the night animals, going about our business. I can do administrative tasks all day, but really writing, especially first drafts . . . that's something I can only do between midnight and four a.m.

"I write only on the computer, though I self-edit on hard paper. I think it's because I have a journalism background, newspaper work. That trained me to write fast and furious with the idea of a deadline always in mind. I have little problem writing every day, at least when I'm deeply into a story. I try to write the first draft all the way through and just trust the muse," Cynthia adds. She spends a lot of time revising her work, creating character depth and polishing the "the poetry and music in the language. The first drafts are bad, awful. But they're a place to begin."

Cynthia is a mixed blood, enrolled member of the Muscogee-Creek Nation. She grew up in an inter-tribal community, which means that she has friends from many different tribes and many different cultures. In her stories, she tries to share her feelings about Native American culture and life. "What I really want to say with Jingle Dancer and about those childhood years is that even though powwows, for example, are important, they are not the sum total of human or even Native identity." Cynthia feels that the values that are part of every day life are "still Indian and still worth knowing about. Jenna helps Cousin Elizabeth carry in her files. I helped my great-grandmother bring in her mail. I lived with my great aunt for a while, and we'd sit on her sofa and sing top 40 hits and Indian songs. It was like breathing, in a way."

Cynthia feels that it is important for young people to learn about their own and other people's cultures. "Knowledge will help children see themselves and each other for who they really are and who they can become. Knowledge is a key to acceptance and respect, to learning to live and love and work together. It sounds easy, trite, almost not worth bothering to repeat, but we're all beginning to
understand what a struggle that can be.

"For Native kids in particular it's important because they're fed so many falsehoods from the mainstream media, from the politicians and the entertainment industry (books, TV and movies), even from some schools. Too many Native kids are ashamed of what others think they are. And yet, I see a pride in so many kids today that I didn't really have at their age. I feel hope from them. Maybe that's why I'm a writer. Not just to offer an image different than stage-coach marauders, as so many seem to think, but to try to keep it as real as fiction can be . . . with the idea that however painfully slowly,

just maybe things are getting better. Certainly nobody was talking to Native authors about education when I was a little girl. And I'm only 33."

Cynthia feels that one of the best ways to learn about diverse cultures is through quality literature. In addition to writing her own books, she maintains a website of children's literature resources and publishes an on-line newsletter about literature for children and young adults. You can subscribe to the newsletter and read more about Cynthia's life (even see pictures of Mercury and Sebastian!) on her website (http://www.cynthialeitichsmith.com/).

Activity: Guided Discussion

Grade Level: pre-6
Time Required: 30-60 minutes
Curriculum Areas: Language Arts, Social Studies
Curriculum Connections
(KY Academic Expectations)
1.2, 1.12, 1.13, 2.16, 2.17, 2.26
Students will

- make sense of things they read.
- speak using appropriate forms.
- make sense of ideas and communicate ideas with the visual arts.
- recognize the elements of culture.
- recognize diversity and commonality of the human experience.

Materials:

1. Arts supplies for extension activities.
2. *Into the Circle* video for extension activity.
3. "First Nations Technology" by Karin Clark for extension activity.
4. *Dancing Threads* video

Introduction: The discussion questions on the story are taken from Ms. Smith's website (with permission).

Procedure: Some of the discussion questions can be offered before your reading of the text to ensure that students understand some of the terms that might be unfamiliar to them. Others can be used after the reading. Be sure to show the illustrations as part of your discussion, especially for questions 7 and 10. You do not necessarily have to include all of the questions nor do you have to use them in the order they are listed. Some can be used as springboards for extension activities. Use whatever works best for your class. You might want to save a few questions, such as 4 and 5 for a quick written response.

Assessment Suggestions: Assess students on the basis of their participation in the discussion or in the extension activities.

Extensions are listed under individual discussion question**.**

Discussion Questions

1) What is a powwow? (See author's note.)
   Extensions:
   a. Watch the video *into the Circle: An Introduction to Native American Powwows.* (Note: The video is 58 minutes long. You might want to select the segments that will work best for your class.)
   b. Take your students to a powwow.

2) What is a tradition? Do you have traditions in your families? What are they? (Non-Indian readers: please remember that you may not always know if a Native child is in your discussion group. Be sensitive to their perspective. If you do know of one, please don't put her – or other children of diverse backgrounds - on the spot as a "cultural expert." Attribution: Oyate.)
   Extensions:
   a. Ask younger students to draw a picture of a tradition in their family or community and write (or dictate) a caption.
   b. Ask older students to write a story about a tradition in their family or community.

3) Read "The Great Ball Game: A Muskogee Story" retold by Joseph Bruchac and illustrated by Susan L. Roth. In "Jingle Dancer," who tells Jenna the Story of Bat? What is the theme of the story? What does Jenna have in common with Bat?
   Extensions:
   a. Ask students what they might have in common with Bat.
   b. Read other stories retold by Joseph Bruchac and discuss the lessons embedded in the stories.

4) How did Mrs. Scott, Grandma Wolfe, Great-aunt Sis and Cousin Elizabeth help Jenna make her dress?

   Extensions:
   a. Ask students how someone has helped them to accomplish something special. Younger students might draw a picture and write (or dictate) a caption while older students could use this as the basis for a personal narrative.

5) How did Jenna show her respect for these women?
   Extensions:
   a. Discuss how we can show respect and honor the people in our own lives. Jenna shows respect in her daily activities (such as helping) as well as through her dance. Have your students generate a list of daily and special ways to show respect and honor. You might decide to do a class art, music writing, or community service project honoring special people in your students' lives.

b. Read the bio-sketch of the author. How did she use her writing as a way to honor her family and her heritage?

6) Did “Jingle Dancer” take place today or a long time ago?
Extensions:
a. Make a list of all the clues in text and illustrations that let you know that this story takes place today.
b. Read “First Nations Technology” and discuss how cultures change and yet retain certain traditions.

7) Discuss the meaning of "four" in Native tradition (see author's note). In “Jingle Dancer,” how is the number four represented? (Four directions, four women, four rows of jingles, four dancers at the powwow . . . can you find more?).

8) What does regalia mean? (see author's note). Emphasize that regalia are not a costume. Talk about other people who wear special clothes on meaningful occasions like priests or brides in their wedding dresses. Please note that it is disrespectful when non-Indians "dress up" to "play Indian" or wear fake "Indian-inspired" clothes on Halloween.
Extensions:
a. This is a good place to expand your discussion to address the purposes of dance. The jingle dance is ceremonial in nature, which is why dancers wear regalia. Dancers performing social, recreational, or artistic dances often wear costumes. Like regalia, costumes add color (and sometimes sound) to the dance and emphasize the motion of the dancer, but they do not have spiritual significance. You could use this book as part of a larger unit on dance and view videos of different types of dances performed for different purposes.

   You might involve your children in a hands-on exploration of a folk dance or an artistic dance. For these dances, it is appropriate to allow your children to use props like scarves or to wear costumes, but be sure to help them understand why it is not appropriate to use the jingle dance as a hands-on activity or to make imitation “regalia.” The Kentucky Education Network has a series of videos entitled “Dancing Threads,” which provides step by step instructions for performing social/recreational dances from the Zuni culture, the Appalachian culture, and the African American culture. A teacher’s resource guide is available.
b. This can also be a good introduction to a discussion of stereotyping. The Kentucky Native American Heritage Commission has an excellent resource guide entitled “Teaching about American Indians: Stereotypes and Contributions.” It is available free from the Commission at 300 Washington Street, Frankfort 40601 or call 502-564-7005.

9) Jenna lives in a small town in Oklahoma. Find Oklahoma on a map.

10) Jenna is a contemporary girl. The homes that she lives in and visits contain objects that may also be found in the homes of young readers. What objects in the small-town

Oklahoma houses may be found in other children's homes? (Television, books, chairs, pitcher, sink, carpet, etc.)

Activity: Brainstorming for a Memoir

Grade Level: 1-6
Time Required: 60 minutes or longer
Curriculum Areas: Language Arts
Curriculum Connections
(KY Academic Expectations)
1.2, 1.10, 1.11, 1.12, 1.13
Students will

- make sense of things they read.
- organize information.
- write using appropriate forms to communicate ideas.
- speak using appropriate forms to communicate ideas.
- make sense of ideas and communicate ideas with visual arts.

Materials:

1. Special Person Brainstorming web for each student
2. Sensory Details web for each student
3. Special Person Brainstorming Web copied on transparency paper
4. Sensory Details web copied on transparency paper

Introduction: Although "Jingle Dancer" is not a memoir, it can easily serve as an inspiration for a memoir (a piece of writing focusing on the relationship of the writer with a particular person, place, animal, or thing, supported by memories of specific experiences.)

Procedure:

Session One: After reading the story, ask students why Jenna's dress is so special to her. Guide them to understand that it is not just because it sings, but also because a special person in her life gave each row of jingles to her.

Ask how many rows of jingles she sewed on her dress. Read the last paragraph of the Author's Note that explains the importance of the number four.

Explain that you are going to do some brainstorming for a special kind of writing called a memoir. Review the definition of memoir if this is the first time your students have engaged in memoir writing.

Explain that you are going to do your brainstorming in four clusters. Show the Special Person Brainstorming Web transparency and ask students to consider the relationship between Jenna and her grandmother. Write "grandmother" in the center oval. Ask students to suggest words that describe Jenna's grandmother (both physically and her personality). Refer back to the text and draw students' attention to the illustrations. Write four of their suggestions in the ovals linked to "description." Ask students to think of everyday memories that Jenna might have of her grandmother (example: eating frybread, watching her on the video, sitting together on the couch, hugging). What was a special event? (example: When Grandmother gave her moccasins, making the jingle dress together, Jenna's first jingle dance.) What do they imagine might be a fourth special event that Jenna and her grandmother might have shared? What are four things that Jenna might have learned from her grandmother? (example: How to dance, how to sew, how to honor her family, how to be helpful).

Distribute the Special Person Brainstorming Webs to your students and ask them to think of someone special in their own lives. Ask them to write that person's name in the central oval. Then ask them to fill in the rest of the ovals. Emphasize that they should just use a few words to summarize their thoughts in each oval. (Pre-writers and beginning writers might use pictures or symbols as well as dictated words to express their ideas.)

Next explain that writers often make use of sensory details in their writing. Show the Sensory Details overhead and explain that again you are going to think in clusters of four. Ask students to recall a taste detail from the story (frybread and honey), a sound detail (drums, jingles, crunching autumn leaves) a kinesthetic detail (bounce stepping, dancing), and a sight detail (sunlight flashing on jingles, beads on the moccasins).

Distribute the Sensory Details web and ask students to think about the same special person and to describe (with words, pictures, or symbols) a sensory detail that they associate with that person.

Save both webs for the next session.

Session Two: The next step in the brainstorming process is to focus the story. Divide students into small groups and ask them to take turns in their group explaining why the person that they selected is special to them. They should use ideas from their memoir web and sensory detail web, but the focus should be on the relationship between them and the special person, not on telling the story of an event. Ask students to provide each other with feedback. What did you find out about the special person and their relationship with your classmate as you listened to your classmate? How, for example, do you know that they love each other? This feedback helps students understand if they are communicating what they intend to communicate.

Immediately after this, invite older students to "free write" about their special person. (Free writing is writing whatever comes to your mind without worrying about organizing the thoughts.) In some instances, the "free write" can serve as a first draft. In others, students will want to use the free writing exercise and the web to write their first draft. The web, the free write exercise, and the first draft should all be placed in the student's working folder for possible further development.

You might want to discuss with students the importance of saving their brainstorming activities and rough drafts even if they decide not to develop the pieces as portfolio entries. Many authors use story ideas that first occurred to them when they were in elementary school. Even if students do not intend to become writers, the brainstorming webs are a wonderful way to save memories.

Pre-writers and beginning writers could draw a picture and create a caption instead of doing the free writing and drafting activities.

Assessment Suggestions: These activities should be assessed as steps in developing writing skills and not as finished products.

Extensions:

1. Students may elect to develop their pieces further through the writing process (conferencing, revising, editing, and publishing). They may chose to use the pieces

as portfolio entries, as gifts to their special person, as entries in a class book, or as personal writing that they want to save for the future.

2. Illustrate the stories.
3. Have students create scrapbooks of their special person with photos, mementos, drawings, or writings.
4. Develop a class scrapbook of "Our Special People."
5. Read Cynthia Leitich Smith's bio-sketch. Who were some of the important people in Cynthia's life?

Activity: Verb Power

Grade Level: 1-6
Time Required: 45 minutes
Curriculum Areas: Language Arts
Curriculum Connections
(KY Academic Expectations)
1.2, 1.11
Students will

- make sense of things they read.
- write using appropriate styles.

Materials:

1. Verb Power card set
2. Paper bag
3. Poster board or flip chart page for recording verbs.

Introduction: Student writing improves as students learn to use a wider vocabulary both to convey meaning and to set a tone. In this activity, they will practice using verbs besides "walk" to describe motion. Before beginning the activity, copy the Verb Power grid and laminate it. Then cut the cards apart.

Procedure: Jenna visits three houses and returns to her grandmother's house, but she does not walk along her journey. With your students, revisit the story to find out how Jenna travels. First she dances, then she skips, then she strolls and finally she shuffles. Push the desks back and ask students to cross from one side of the room to the other by dancing, skipping, strolling, and finally shuffling. Ask them if the different movements seemed to convey different feelings. Which would they do when they were feeling excited? Which would they do when they were feeling tired?

Explain that the verbs that writers use can change the whole feeling of the writing. They are going to develop a word bank of movement verbs that they can use in their own writing by playing a game.

Rearrange the desks and divide the class into small groups of 3-4 students. One at a time, each group will select a verb power card and take it into the hall. They will quickly read the card and decide how to move according to the directions on the card. They will enter the classroom without speaking and move in the appropriate manner to their seats. The other groups will think of verbs that describe their movements. Remind students that you want verbs and not adverbs or phrases. After recording the suggested verbs, you may allow students to guess what the directions were.

Ask students to write a short story using four of the verbs.

Assessment Suggestions: Assess as you would any writing assignment based on vocabulary words.

Extensions:

1. Post the verb chart in your room and encourage students to use the verbs in their writing.
2. In gym class, have students line up on one side and cross the gym floor in the appropriate manner as you call out different verbs.

3. Make a similar verb chart for other overused verbs, such as "said."
4. Review the text paying attention to the way that the author describes the time of day. Make a list of suggestions for describing the time of day by referring to the sun and/or moon.

Verb Power

You are crossing hot sand and your feet are burning.	You think someone is following you and you are trying to sneak away.	You are crossing a deep canyon on a tight rope wire.	You have not slept for four days.
You have just won a million dollars.	It is a freezing cold winter day and you have forgotten your coat.	You are pretending that you are an eagle gliding across the sky.	You are searching for deer tracks in the forest.
You are listening to your favorite song on your headphones.	You are late for class and you are hoping that the teacher won't see you.	You are walking through thick, gooey mud.	You have twisted your ankle.
You are crossing a creek on slippery rocks.	You are rabbits.	You are leaves being scattered by the autumn wind.	You are carrying a box that is very heavy.

Activity: Frybread

Grade Level: pre-6
Time Required: 45 minutes
Curriculum Areas: Social studies
Curriculum Connections
(KY Academic Expectations)
1.2, 2.16, 2.17
Students will

- make sense of things they read.
- recognize food as an element of culture.

Materials:

1. Frybread recipe on an overhead transparency
2. Electric frying pan
3. Mixing bowl and spoon
4. Ingredients for frybread
5. Paper towels
6. Paper plates and napkins
7. Honey or jam (optional)

Introduction: For this activity, you MUST have help, preferably 2 parents or aides. Students MUST be kept at a distance from the hot frying.

Procedure: Ask students what kinds of bread they and their families eat. Explain that frybread is a bread that is popular in many different contemporary American Indian cultures. It is often served at pow-wows and is the base for Indian tacos (see Author's Note). Show the frybread recipe on the overhead and read it to students.

While your adult helpers are making the frybread, ask student to list or draw some of their favorite breads and other foods, especially those that are prepared in their own homes. Ask them to write (or draw) the recipe for one of their favorite foods. (The recipes described by younger students are often hilarious.)

Assessment Suggestions: No assessment is needed unless you want to assess some of the extensions.

Extensions:

1. Make Indian tacos.
2. Use the experience as the basis for writing recipes and other how-to stories.
3. Develop a class cookbook of favorite family recipes collected by students.
4. Find recipes for breads or other foods from other cultures and have a round-the-world food fair.
5. Extend this activity by sampling or making other Native American foods in your classroom. The Cooking Post is an excellent source for cookbooks, ingredients, prepared foods, and samplers.

Fry Bread Recipe

4 cups white flour
1/2 teaspoon salt
1 tablespoon baking powder

Combine all ingredients. Add about 1 1/2 cups lukewarm water and knead until dough is soft but not sticky. Shape dough into balls the size of a small peach. Shape into patties by hand; dough should be about l/2 inch thick. Make a small hole in the center of the round.

Fry one at a time in about l inch of hot lard or shortening in a heavy pan. Brown on both sides. Drain on paper towels and serve hot with honey or jam.

Recipe used with permission of the Cooking Post (www.cookingpost.com)

Delicious Foods and Recipes from
Native American Indian Tribes

The Cooking Post
The Pueblo of Santa Ana
2 Dove Road
Bernalillo, New Mexico 87004
USA
Call Toll Free: (888) 867-5198
(505) 771-8318
Fax: (505) 867-3395
email: info@cookingpost.com

Activity: Four Directions

Grade Level: 2-6 (adapt as needed)
Time Required: 30 minutes
Curriculum Areas: Language Arts, Social Studies, Math
Curriculum Connections
(KY Academic Expectations)
1.2, 2.9, 2.19
Students will

- make sense of things they read.
- use technology (compasses)
- understand space and dimensionality aspects.
- Develop an awareness of the role of directions in map making and geography.

Materials:

1. Good quality hand-held compass like a Silva brand compass. (It is wonderful to have a set of six so that students can take turns using them.)
2. Grid paper (large grids work best).
3. Transparencies of the compass rose and the grid paper.
4. Sheets of compass roses to cut into enough squares for each student.

Introduction: Directions are important in many Native American cultures. Some ceremonies are performed four times in four directions. Developing an awareness of directions can also help children grasp spatial concepts and understand maps.

Before beginning, you will need to determine which direction in your classroom is north, which is south, east, and west. Compasses sometimes give inaccurate readings inside due to magnetic interference, so you will want to take a reading outside to ensure accuracy. If it is not possible to go outside, stand in the middle of the room holding the compass away from anything metal, including desks.

Procedure: Ask students to recall which directions Jenna went to get to each house along her travels. (Refer back to the text.) Ask students to point in the direction they think is north. Then show them where north is.

Place the compass rose on the overhead. Explain the meanings of N, S, E, and W and point out that the four directions form right angles. Distribute the compass rose squares to students. Ask them to align their compass roses so that the N arrow is pointing north. Ask them to point to the west, south, and east. This may take some practice.

(Note: The compass rose printed here includes the four directions, four intermediary directions (such as northwest) and compass readings to make it more clearly match an actual compass. This also allows you to do more advanced activities with older classes related to the degrees.)

Show them your compass and demonstrate how it works. (This is where it is really handy to have a classroom set of six or more.) Take them outside and show them

how to use the compass to find north. Have everyone line up facing north. Then ask them to turn to the west, south, east, and back to north. Now line up and take five steps to the north, five to the west, five to the south, and five to the east. Where did you end up? Try the same exercise in the same sequence that Jenna walked in the story (east, south, west, and north). Where did you end up?
Back in the classroom, have students glue their compass roses to one corner of their grid paper. Using a grid sheet on the overhead, demonstrate how to shade in one square toward the center of the sheet to indicate Grandma Wolfe's house. Ask students to count five squares to the east and shade in a block to indicate Great-aunt Sis' house. Demonstrate on the overhead. Continuing to guide them on the overhead, count five blocks south from Great-aunt-Sis' house and shade in a block for Mrs. Scott's house, then five blocks west to Elizabeth's apartment. How many blocks and in which direction would you need to go to get back to her grandmother's house? Label each shaded square.

Assessment Suggestions: Assess students on the basis of their completed grid sheets.

Extensions:
1. Make a map of your classroom, school, or playground.
2. Find Oklahoma (Jenna's home) on a map of the United States. Which direction is it from your school? Point in the direction of Oklahoma.
3. As you go about your daily tasks, use direction words frequently. (i.e. "Line up and walk northwest to the lunchroom.")

DR. JOSEPH BRUCHAC

Dr. Joseph Bruchac is an incredibly prolific author of Native American stories for young people. We have included activities for two of his books in this section, but we *highly* recommend that you obtain more of his books and use them in your classroom. For several of his books, he has partnered with environmental educator Michael Caduto to include cross-curricular activities that connect traditional Native American folktales from numerous cultures with environmental education. The stories are well written and the activities are excellent and extensively field-tested. These books should be in every school library and used as resource guides by teachers who are presenting units on Native American cultures, world folktales, or the environment.

Bruchac has also written a number of books about Native American history in both fiction and non-fiction formats. These books should also be in every school library. It is essential that students have access to books written about Native American history by Native Americans. Too often the Native American viewpoint is left out or inaccurately represented by non-native writers.

Following is a selected list of books by Joseph Bruchac that you should consider adding to your personal and/or school library collection. This is not a complete list (he has over sixty published books with more coming out each year). For your personal reading pleasure, remember that he has also written many books for adults.

Joseph Bruchac: Bibliography of Selected Titles

Collections of folktales with cross-curricular activities for grades 3-6
Co-authored with environmental educator Michael Caduto
Available in school/library binding - Teacher's guides available.

1. Keepers of the Earth: Native American Stores and Environmental Activities for Children – ISBN: 1555913857
2. Keepers of the Animals: Native American Stories and Wildlife Activities for Children – ISBN: 1555913865
3. Keepers of the Night: Native American Stories and Nocturnal activities for Children – ISBN: 15559117773
4. Keepers of Life: Discovering Plants through Native American Stories and Earth Activities for Children – ISBN: 1555913873
5. Native American Gardening: Stories, Projects, and Recipes for Families (with Gary Paul Nabhan) – ISBN: 155591148X

History and Historical Fiction

All available in school/library binding – All are Accelerated Reader Books

1. The Trail of Tears – Grades 2-4 – Factual account of the forced emigration of the Cherokee from their homeland in the 1830's. ISBN: 0679690521
2. Diary-format novel intertwines everyday details of the forced march into exile, the political issues surrounding the Indian Removal Act, and Cherokee spirituality in a compelling story. ISBN: 0439121973
3. Squanto's Journey – Grades 4-8 – Historically accurate story of Squanto's life and his role in history that should be included in every unit on Thanksgiving. ISBN: 0152018174
4. Crazy Horse's Vision – Grades 2-4 – The childhood of the great Lakota leader with an author's note about his adult life and death. ISBN: 180000946
5. Arrow over the Door – Grades 4-7 – Based on a true incident, the story recalls a peaceful encounter between the Abenaki and a group of Quakers in 1777 during the Revolutionary War. Includes historical notes. ISBN: 0803720785.
6. A Boy Called Slow: The True Story of Sitting Bull – Grades 1-4 – This coming of age story offers a glimpse into a vanished culture. ISBN: 0399226923
7. Navajo Long Walk: The Tragic Story of a Proud People's Forced March from Their Homeland – Grades 4-6 – Navajo artist Shonto Begay's exquisite illustrations enhance this story of Kit Carson's raid and the forced march to the Bosque Redondo reservation. ISBN: 0792270584

Autobiographical

1. Seeing the Circle (Meet the Author) – Grades 2-5 – ISBN: 157274271 (Accelerated Reader book)

Joseph Bruchac-Bio-Sketch

Joseph Bruchac was raised in the small town of Greenfield Center in the foothills of the Adirondack Mountains in the northern part of New York State. He was raised by his grandparents. They ran a little general store, and Joseph loved to help out in the store. He rang up purchases on the cash register and washed the customers' cars and windows. In the fall and winter, he sat around the wood stove and listened to the local lumberjacks and farmers tell stories and tall tales.

Although his grandfather was of Abenaki Indian descent, he didn't share this culture with Joseph. It wasn't until later in his life that Joseph learned the history and folktales of his Abenaki people. His grandfather did, however, teach him to walk quietly in the woods, to fish, and to love nature. He also taught Joseph the importance of kindness. He told Joseph that when he had misbehaved as a child, his father had never spanked him, but just talked with him, and he raised Joseph in the same way.

Joseph's grandmother also had a strong influence on him. She had graduated from law school, and although she never practiced law, she was a devoted reader and

passed on to Joseph her love of books. Joseph especially liked to read book about animals, both fiction and non-fiction, books about the legend of King Arthur, and adventure stores like Tarzan and The Hardy Boys.

When Joseph went to college, he thought he would like to be a naturalist or park ranger, so he majored in Wildlife Conservation. In his third year in college, he took a creative writing course and realized that what he wanted to do more than anything else was to write, so he took an extra year in college and graduated with a major in English literature and a minor in zoology. He went on to get his Master's Degree and his Ph.D. During this time, he also began to collect folktales from Native American elders, but it wasn't until his two sons were born that he began to write the stores down. He wanted to share these stories with his sons. His first book of stories was published in 1975.

Since then he has published over sixty books with more coming out each year. His writing has won numerous awards. Many of his books are retellings of Native American folktales. He spends a great deal of time researching each folktale before writing his own version. He has found many old versions of the tales, written in the original languages, and translated them, but he doesn't believe that it is enough to find the tales in books, especially since most of these books were written by non-natives. He visits the Native American nation that owns the story and talks to elders. More importantly, he *listens* to elders.

In an interview with Eliza T. Dresang for CCBC-NET, Joseph recalled that he learned a very important idea from Harold Tantaquidgeon, a Mohegan elder. "Harold Tantaquidgeon teaches us to proceed through a circle: first to listen, second to observe, third to remember, fourth to share," Joseph said. When Joseph wrote an autobiography, he called it "Seeing the Circle."

Joseph feels that an important part of his life work is to tell the old tales of diverse Native American cultures for a number of reasons:

- because they are really good stories and should be remembered;
- because they teach important lessons about how we should relate to the earth and to one another with respect and understanding;
- because many, many stories that are published as "Native American" stories are written by non-native people who did not take the time to visit the cultures and *listen* to the people who own the stories and did not tell them the right way. Sometimes people even make up stories and claim that they are "Native American" folktales when they are not.

Joseph is careful not only to listen to the elders and tell their folktales with understanding, but also to acknowledge the people who have shared their stories. Because of this, many people are eager to share their stories with him.

Joseph does not limit himself to retelling traditional tales. He also writes poetry, history books, historical fiction, and young adult novels about modern Indian children. He wants to make sure that people realize the Native Americans are not people who existed only in the past. Native American cultures exist today and modern Native American children face challenges that are part of today's world. When Joseph travels, he listens not only to elders but also to children, and the stories they share about their own lives and problems.

There is one more important part of Joseph's creative process. He listens, he observes, he remembers, and he also daydreams. In a discussion group hosted by

Scholastic (one of Joseph's publishers), he said, "I think that we need to allow young people more time to daydream, to be alone with their thoughts and not always busy at something — whether it is schoolwork or the latest computer game. Daydreaming is like mental calisthenics for a writer."

Today Joseph and his wife, Carol, live in the same house where Joseph grew up with his grandparents. His sons, Jesse and James, are writers and storytellers. James is the director of the Ndakinna Education Center in Greenfield Center. The Center offers courses in Native American history, culture, and environmental awareness. Joseph, James, Jesse, and Joseph's sister, Marge, perform together as the Dawnland Singers, offering traditional and contemporary northeastern American Indian music and storytelling.

You can learn more about Joseph Bruchac on his author website: **http://www.josephbruchac.com/**

“Pushing up the Sky”
By Joseph Bruchac

Genre: plays
Tribal focus: diverse (Northeast, Southeast, Northern Plains, Northwest Coast, Southwest)
For grades pre to 8
Source: Amazon.com
ISBN: 0-8037-2168-4
Price Range: Hard Cover, about $19.

Summary: Plays based on the folktales of the Abenaki, Ojibwa, Cherokee, Cheyenne, Snohomish, Tlingit, and Zuni. The plays are ready to stage with suggestions for costumes and sets.

Curriculum Connections: Language Arts, Arts and Humanities (drama, visual art), Social Studies

Supplementary resources: “The Story of Light” (video)

Using this book in the classroom: The book contains full instructions for staging the plays and placing them in the appropriate cultural context. If you do not have the time for a full-scale production, or if you would like to try out several plays before deciding which one to perform, the plays can easily be used as Reader’s Theatre. Simply make copies of the scripts and assign students to read the various parts. However, even with this limited approach to production, it is important to set the cultural context for the plays, so you should always read the cultural statement at the beginning of each section. Locate the homeland of the tribe on a map and briefly discuss the natural environment of the area.

Supplemental activities included here help students learn theatre terminology and connect the production of these plays with Kentucky’s core content in theatre. We also include ideas on critical reading and creative writing.

This book could be used as the core of a unit on Native American cultures, storytelling, theatre, or creative writing.

Activity: Talk the Talk

Grade Level: 3-8
Time Required: Open
Curriculum Areas: Language Arts, Social Studies, Arts and Humanities
Curriculum Connections
(KY Academic Expectations): **1.2, 2.16, 2.17, 2.19, 2.22-2.26**
Students will

- develop and apply reading strategies
- **recognize folktales as an element of culture.**
- create a performance using the elements of production representing Native American folktales.
- identify and discuss elements of production and elements of performance. Identify how they communicate setting and mood.
- identify and describe characters, their relationships, and their settings and environments, related to a script
- use appropriate drama terminology to reflect on, interpret, revise, and critique personal dramatic creations and those of others.
- discuss specific cultures (Native American) and styles (folk tales, myths, and legends) within dramatic works.
- recognize the influence of time, place and society on theatre and storytelling.

Materials:

1. "Pusing up the Sky"
2. Materials suggested for play
3. Handouts

Introduction: Before you begin working on the production of your play, take time to make sure that your students will learn appropriate drama terminology and jobs in theatre during the process. Begin by asking students to brainstorm what you will need to produce a play. As they make suggestions, insist that they restate them in appropriate terminology and record them on chart paper. For example, if someone says, "We need outfits," ask if they mean "costumes" and write that on the chart paper.

As each suggestion is made, ask what would be the title of the person in charge of that task. For example, a costume designer will be in charge of the costumes. Ask leading questions, such as "How will the actors remember what to say?' and "How will the audience know the play is taking place in a forest. Would sounds help?"

Here are some possibilities of tasks and job titles:

Costumes – costume designer
Script – script writer
Scenery – set designer
Sound effects – sound engineer
Characters – Actors
Helps actors remember lines – assistant director
Keeps everything organized – director
Moves props during play – stage hands
Advertises the play – public relations director

Provides backing for the play – producer

Procedure: Once the tasks and job titles are identified, you will want to assign jobs. If all of the students want an acting part, they can each do double duty with a second job. You will be the producer and may elect to be a producing director or may allow students to "apply" for the job of director.

Depending on the grade level of your students and the amount of time that you have, the application process could be as simple as raising their hands if they want a particular task or as sophisticated as filling out an application.

Selection for particular parts could be done by auditions or assignment. If you are doing auditions, let students complete the "Getting into Character" handout to help them prepare for the audition.

As you are practicing and doing rehearsals, the students who are not on stage can serve as an audience and provide feedback to the actors and others through critiques. It provides an excellent opportunity to teach audience skills. Students who are not accustomed to live performances do not always realize how rude it is to talk during a play or how important it is to pay attention and give positive feedback such as applause.

As work on the play gets under way, use some of the handouts on the following pages to help students make plans and critique their progress. Integrating these writing activities into the production of the play will help students internalize the vocabulary and concepts of theatre arts. It will also help them produce a better play by focusing their attention on what makes a good play. It is much better to do critiques along the way than after the final performance. After the final performance, you should celebrate your success.

Assessment Suggestions: Have students keep a folder of the handouts you assign and base your assessment on the contents of the entire folder.

Extensions:
1. Perform the play for other classes, parents, the PTA/PTO, the site based council or the school board.
2. Make handbills listing each student's job.
3. Advertise the play with posters.
4. Make a video of the play.
5. Have a party for cast and staff.

Theatre Job Application

1. Name of Applicant: ____

2. What job are you applying for? ______________________________________

3. What skills or qualities do you have that would make you good at this job?

____

____

____

____

____

____

____

4. What previous experience do you have that would help you do a good job?

____

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____

Getting into Character

Before trying out for a part, read the script and think about the character that you want to play. Even if the part is a small or non-speaking part, it helps you do a better job if you "get into character"

1. Name of Actor (that's you!) ____

2. Name of Character ____

3. How would you describe your character's personality? _______________________

____

4. How could you use the elements of performance (movement and speaking style) to communicate your character's personality? (For example, if your character were big and mean, would you want to use a soft, friendly voice or a gruff voice?)

____

____

____

____

5. What is your character's motivation in the scene? What does he or she want?

____

____

6. How can you use the elements of performance (movement, vocal expression) to communicate your character's motivation and emotion? (For example, if the character is scared, he or she might shake and talk in a shaky voice.)

____

____

How Am I Doing?

Before rehearsal, ask a friend in the audience to help you out by critiquing your performance. Ask him or her to watch for the things listed below. After the performance, talk to your fried about your performance and see if you can think of ways to be even better next time.

1. Was I loud enough? Could you hear me? (projection)

Yes No Sometimes

2. Did I speak clearly enough? Could you understand me? (diction)

Yes No Sometimes

3. Did I remember to think about how the "stage picture" looked to the audience? (For example, not blocking the audience's view of another character, not standing in a straight line with the other actors but assuming more natural poses)

Yes No Sometimes

4. Did I remember my stage directions (such as where to enter and exit, when to move upstage or downstage)?

Yes No Sometimes

5. Did I remember my lines?

Yes No Sometimes

6. From my speaking style and my movements, what do you think my character's personality is?

____

6. What emotions did I communicate with my vocal expression and movement?

____

____

How Am I Doing – Self Critique

1. Name ____

2. Job Title ____

3. My responsibilities are ____

____

____

____

4. I think I am doing a good job of ________________________________

____

____

____

____

5. One thing I could do better is ____

____

____

____

Drama Unit Open Response

1. How will you use the elements of production (scenery, costumes, props, make-up, sound) to communicate the setting of your play? Be sure to include the name of the play and the setting that you are trying to communicate. Give at least three specific examples and explain how they communicate setting.

2. How are the actors using the elements of performance (vocal expression, speaking style, movement) to communicate the characters' personalities and emotions? Give at least three specific examples.

Activity: How It Came to Be That Way

Grade Level: 2-8
Time Required: Minimum of three sessions
Curriculum Areas: Language Arts, Social Studies, Arts and Humanities
Curriculum Connections
(KY Academic Expectations)
1.2, 1.10, 1.11, 1.13, 2.16, 2.17, 2.22, 2.25

Students will

- develop and apply reading strategies.
- organize information
- write using appropriate forms.
- communicate through the visual arts.
- recognize folktales as an element of culture.
- create works of art
- recognize the influence of time, place, and society on literature

Materials:

1. Copies of the scripts for "Possum's Tail" and "Wihio's Duck Dance."
2. Storyboards – (from http://freeology.com/graphicorgs/page2.php)2 for each student
3. Venn diagrams (from http://freeology.com/graphicorgs/) for each student
4. Planning Guides for each student

Note to the Teacher: This activity could be done before or after producing one of the plays or by using the plays as Reader's Theatre. The directions are given assuming a Reader's Theatre approach, but you can modify as needed. You may have all the students perform in both plays or half in one play and half in the other.

Introduction: Explain that you are going to do a Reader's Theatre performance of two plays based on Native American folktales from two different cultures and compare and contrast the tales. After that, students will write their own original folktales based on the common characteristics of the two plays.

Procedure: Session One: Begin with "Possum's Tail." Read the introductory note about the Cherokee and locate their historic and contemporary homelands on a map. Quickly assign roles and distribute the scripts to the students. Enjoy acting out the story.

After the story, distribute storyboards to the students. If students are not familiar with using storyboards to re-tell a story, model the process on the board. Below are some suggestions for what to write on the lines under the six boxes.

Write the words on the board and ask your students to suggest what you could draw to show what is happening. (Don't worry if you feel that you are not the world's best at drawing. It will actually make the students feel more confident in their drawing if your artwork is not overly impressive.)

1. The animals were planning a meeting. Possum was bragging.
2. Rabbit had an idea.
3. Rabbit took Possum to see Cricket.
4. Cricket put his medicine on Possum's tail.
5. The meeting began.
6. Everyone laughed at Possum's bare tail.

Session Two: Read the introduction to "Wihio's Duck Dance" and show the Cheyenne travels on a map. Do a Reader's Theater of this play. Distribute the Venn diagrams and draw a large Venn diagram on the board. Write "Possum's Tail" in one circle and "Wihio's Duck Dance" in the other. Modeling the process on the board, have students compare and contrast the elements of drama in these two stories (character, setting, plot, and theme). Guide them with questions so that you end up with these common characteristics in the center of the diagram:

Characters – talking animals
Setting – natural setting, long ago
Plot – someone was tricked, something changed to be the way it is today
Theme – the stories teach lessons

Session Three: Remind students of the common characteristics you identified. Explain that there are many folktales from all around the world that have these same common elements and that they are going to write their own original tale based on this model.

Distribute the Planning Guides and explain that they will use these to brainstorm ides for their stories. When they have completed their planning guides, give them storyboards to draw and outline the plots of their stories. (Don't limit them to one storyboard.)

Session Four: Using the Planning Guide and storyboard to guide them, have the students flesh out their ideas either as stories or as scripts for plays.

Allow additional time for conferencing, revision, and editing if you intend to use these as portfolio pieces.

Assessment Suggestions: Assess as you would any creative writing assignment, with the additional understanding that points will be given or lost for including al the common elements of this genre of folktale.

Extensions:

1. If the students wrote stories, allow time for illustration and publish a class book of folktales.

2. If they wrote scripts, use some of the scripts for Reader's Theatre.
3. Read the section on Murv Jacob. Look at his paintings in books he has illustrated. Have students develop illustrations (paintings if possible) to illustrate their original stories.

Name ______________________________________ Date ____________________

Original Animal Tales

Guidelines

- The folktale must take place long ago in a natural setting.
- The characters in the story will be animals that talk and act like people (personification). The animals must be animals that would live in the setting you select.
- Something will change to be the way that it is today.
- Some lesson will be taught.

Planning Guide

1. What will be the setting for your story?

____

____

2. What animal will be the main character in your story?

____

3. Who are the other characters? (Don't use more than three.)

____

____

4. What will change? How was it before the change? How was it after the change?

____

5. Who will learn a lesson? What will that lesson be?

"Children of the Longhouse"
By Joseph Bruchac

Genre: young adult novel
Tribal focus: Iroquois
For grades 4 - 8
Source: Oyate, Amazon.com
ISBN: 0-14-038504-5
Price Range: Paperback, about $5.00 (also available in library binding)

Summary: In the context of an exciting story about eleven year old twins, Bruchac conveys a sense of what life was like among the people of the Great League of Peace of the Iroquois Confederacy before the arrival of European settlers.

Curriculum Connections: Language Arts, Social Studies, Physical Education, Practical Living

Supplementary Resources: The video, *The Native Americans: Nations of the Northeast* (which can be downloaded from http://onebigtorrent.org/torrents/252/The-Native-Americans--Nations-of-the-Northeast-1of6--avi) is an excellent companion resource. You might want to watch the first portion of the video before beginning the book to give students a sense of the setting and historical context. You could watch the portion of the video that discusses the relatively recent return of the Iroquois to the valley described in the book after you finish the book to show students that the culture is still strong and the place is still important to the people.

Using this book in the classroom: To do this book justice, a minimum of seven sessions would be required. This could easily be a 2-3 week unit. It provides a springboard for discussing forms of government and the Iroquois influence on the development of democracy in the United States government as well as for exploring cultural elements.

You could present the book as a read-aloud, reading 1-2 chapters to your class per day, followed by guided discussions and journal writing. You could also purchase a classroom set (hard cover or paperback) and allow students to read at their own pace and keep a folder. Or you could use the book and activities as an independent reading project. (This book is an excellent alternative to the series about The Indian in the Cupboard, which is popular but unfortunately laced with racist stereotypes.)

There is so much that can be learned from "Children of the Longhouse" that you have to guard against focusing too much on the cultural background or you are in danger of losing the fast paced flow of the story. Many activities are suggested here, but you should be selective and use only as many as do not impede the enjoyment of the story.

The story pulls you into the life of the village so effectively that there is a temptation to "enter into the spirit" by encouraging each child to select an "Indian name" while you are reading the book. Although you don't want to stop any child from daydreaming or exercising his/her imagination, we do NOT recommend that you lead the class in pretending to be Indians because this practice generally reinforces stereotypes.

Think of it this way. Would it make you feel uncomfortable if you knew that a class from a different part of the country was pretending to be from Kentucky and assuming "Kentucky" names like Billy Bob and Daisy May? I have relatives with those names, and I am proud of them, but I wouldn't want other people to use the names as pretend names because it would seem disrespectful, an invitation to poke fun at Kentucky's culture. Most Native Americans see the practice of "pretending to be Indians" in the same way.

Activity: Guided Discussions/Learning Logs

Grade Level: 4-8
Time Required: 15-20 minutes after each reading session
Curriculum Areas: Language Arts, Social Studies
Curriculum Connections
(KY Academic Expectations)
1.1, 1.2, 1.10, 1,111.16, 2.15, 2.16, 2.18, 2.19, 2.20
Students will

- Use reference tools
- make sense of things they read
- organize information
- write using appropriate forms
- use computers to collect information
- accurately describe various forms of government and discuss rights and responsibilities of citizens in a democracy
- recognize elements of culture
- observe, analyze, and interpret social institutions
- understand economic principals
- recognize the relationship between people and geography
- develop historical perspective

Materials:

17. Children of the Longhouse (multiple copies if possible)
18. Access to research materials and World Wide Web for extensions.

Introduction: Each day read or assign 1-2 chapters of the book.
Procedure: After daily reading, lead a class discussion of one or more of the topics suggested (or a topic you identify). Allow students to refer back to the text as needed to refresh their memories. Ask students to write a daily learning log based on your discussion and to keep the logs in a folder. You may assign specific information that must be included or give them free choice.

Some suggested topics:

- The Great League of Peace
- Celebrations of Thanksgiving
- Cultural values
- Practical living/technology (elm baskets, canoes, etc.)
- Trade with neighboring tribes
- Agricultural practices – use of fire
- Recreation
- Stories
- The decision making process
- The rights and responsibilities of individuals
- The role of women
- Families and family roles
- Holding a council
- Music and dance
- The longhouse
- The natural setting

- Steps in growing up
- Ways of healing
- Lacrosse – more than a game
- Resolving conflicts

Assessment Suggestions: Check student logs periodically to ensure that entries are relevant, accurate, and sufficiently detailed. At the end of the project, you could assess the folder or pose an open-ended question. You could also use the Accelerated Reader test as part of your assessment.

Extensions:

1. Invite each student to select one of the guided discussion/journal topics as a research topic. Ask them to consult additional sources and prepare a written and/or oral report to share with the class. (See resource list in the appendix and Selected Websites below.)
2. Adapt activities from "Democracy: an American Indian Concept" from "Grandmother Spider's Web" (a resource guide of Native American contributions to science, social studies, etc. Available from the Indian Education Program, Anoka-Hennepin Independent School District 11, 11299 Hanson Blvd., NW Coon Rapids, MN 55433).
3. Adapt activities from "Ancient Fires" to demonstrate the ancient use of fire in the agricultural practices of Kentucky's native peoples. Video, booklet, and teacher's resource guide available from the Kentucky Heritage Council, the Barstow House, 410 High Street, Frankfort, KY 40601, 502-564-7005.
4. Invite one of the Kentucky-based artists from a tribe in the Iroquois Confederacy to visit your classroom.
5. Divide the class into teams and have each team research one of the tribes of the Iroquois Confederacy (the Mohawks, the Oneidas, the Onondagas, the Cayugas, The Senecas, or the Tuscaroras).

Selected Websites:

1. Peace for Turtle Island – a plethora of information (at an elementary reading level) about the Confederacy and its member tribes. Includes a "homework help" section that allows students to obtain answers to specific questions not addressed on the website from Native American experts. www.peace4turtleisland.org/ This site also has an excellent section on longhouses, including diagrams and sketches. http://www.peace4turtleisland.org/pages/longhouse.htm
2. Participatory democracy – Includes information about the structure of the Confederacy's participatory democracy, the attendance of Confederacy leaders at the first Continental Congress of the United States, and the rights of women in the Confederacy. www.ratical.org/many_worlds/6Nations/index.html.
3. Iroquois Nationals Lacrosse website – Includes information about contemporary lacrosse and the history of lacrosse and its role as a medicine sport. Also includes a wonderful version of the story of the Ball Game with illustrations by the 1999 4th grade students at Onondaga Nations School.

4. Iroquois Indian Museum – Includes an "electronic longhouse" and information about exhibits and cultural history. www.iroquoismuseum.org.
5. Iroquois Confederacy Links – a directory of websites of the six nations. www.kahonwes.com/links1/links.html.
6. Haudenosaunee: People Building a Longhouse – links to information about the Confederacy and to six nations websites. Includes contemporary issues. www.sixnations.org.
7. Links to Native American websites – www.nativeculture.com/lisamitten/nations.html.

Activity: Understanding Characters

Grade Level: 4-8
Time Required: 10-15 minutes after chapters introducing new characters
Curriculum Areas: Language Arts, Social Studies
Curriculum Connections
(KY Academic Expectations)
1.2, 1.10, 1.11, 2.16
Students will

- develop and apply reading strategies to understand human experience.
- organize information
- write using appropriate forms
- observe, interpret, and analyze human behaviors to better understand the relationship among individuals and among groups.

Materials:

1. "Children of the Longhouse" (multiple copies if possible)
2. Character webs (10 per student)

Introduction: Through your guided discussions, you have considered in depth the natural, historic, and cultural setting for the story. To understand the characters and their actions, you have to consider how they interact with their setting and with one another. To keep track of the characters, you are going to keep character webs on the main characters. You can begin a web each time a new character is introduced and add to the web when the character reveals something else about themselves.

Procedure: To help students understand the process, distribute two webs after the first chapter. Direct students to write Ohkwa'ri in the center of one web and Grabber in the center of the other. What information can you write on your webs at this point? Discuss what is meant by "Personality," "Skills," "Responsibilities," "Role in family/tribe," and "Likes" and "Dislikes." Allow student to make suggestions and discuss differences of opinion. It is not necessary that everyone agree on exactly how to describe the characters, just that they understand the process. As new characters are introduced (Otsi:stia, She Opens the Sky, Big Tree, Two Ideas, etc.), distribute webs. Have students keep all their webs together in a folder. Periodically look at the webs and discuss if the characters have changed. In what ways?

Assessment Suggestions:
At the end of the book, ask students to respond to one of the following questions and assess as you would any open response question:

In what ways did Ohkwa'ri change and mature during the book? Give three specific examples.
In what ways did Grabber change and mature during the book? Give three specific examples.
How does Otsi:stia feel about her brother? Explain your answer with three specific examples of her actions.
How does Ohkwa'ri feel about his sister? Give three specific examples.
Do you think that Ohkwa'ri will be a good leader when he grows up? Give three specific details that support your opinion.
Do you think Otsi:stia will fulfill her role as a woman of her tribe? Give three specific details to support your opinion.
Do you think that Ohkwa'ri and Grabber might become friends? Give three specific details to support your opinion.

Extensions:

1. Ask students to write a short story about one of the characters at a later point in their lives.
2. Read "Four Seasons of Corn." Ask students to compare and contrast Ohkwa'ri's life to the life of Russell. Remind them to be sure to discuss the relationship between the two boys and their respective families and tribes.
3. Read "Where the Partridge Drums Its Wings: A Mohawk Childhood" by Karen Gravelle. (Although Gravelle is not Native American, she spent a great deal of time with the Mohawk people researching this book and it is an excellent representation of life on a contemporary Mohawk reservation that straddles the New York-Canadian border.) Ask student to compare and contrast the lives of David and Chantelle with the lives of Ohkwa'ri and Otsi:stia. Remind them to be sure to discuss the relationship between the children and their respective families and tribes.
4. Ask students to compare and contrast Ohkwa'ri or Otsi:stia's life to their own. Remind them to be sure to include their relationship with their family and your family traditions.

Activity: Night Noises

Grade Level: 4-6
Time Required: homework 15-20 minutes, in class 30 minutes
Curriculum Areas: Language Arts, Social Studies
Curriculum Connections
(KY Academic Expectations)
1.2
Students will

- develop and apply reading strategies to understand human experience.
- write using appropriate forms.
- understand things they observe and hear.

Materials:

1. "Children of the Longhouse," Chapter Six

Introduction: When Joseph Bruchac was asked in a Scholastic Discussion Group what advice he would give to students to make their writing come alive, this is what he said:

1. "Always use your senses. Includes how things feel, taste and smell in your writing.
2. "Make your work more vivid by the use of metaphor. Use similes, say what things are like to help your reader experience those things better.
3. "Really listen: Listen to how people talk, to how the wind sounds, to music, to poetry, to everything around you. Put the heard world into your work.
4. "Write about the things they love, try to help others love those things the way you do! The best writing is sharing."

After Chapter Six, read this quote to your students. Ask them to make lists of the noises that Ohkwa'ri heard when he spent his first night in his own small house and the noises he was used to hearing in the longhouse. Lead a class discussion about the noises that students hear in their own homes at night. Point out that sometimes we are not aware of noises because we are so accustomed to them, but when we sleep in a different place, we are often very aware of the noises.

Procedure: Tell students their homework assignment is to make a list, just before they go to bed, of all the noises they can hear from their room – the night noises that they are accustomed to (or if the are staying away from home for the night, the night noises of that place). Tell them to write what made the noises and an effort to write the sound they

hear. Explain that this is called onomatopoeia. For example, the washing machine – woosh, woosh. Tell them to try to come up with at least five noises. (They won't use them all, but this will give them choices.)

The next day, they will use their lists to write a poem. You might choose a haiku or a cinquain or use the format described below.

Night Noises Poem

Line one: a short phrase indicating that you are preparing for sleep
Line two: first onomatopoeia
Line three: explain what made the sound
Line four: a simile or metaphor
Line five: second onomatopoeia
Line six: explain what made the sound
Line seven: a simile or metaphor
Line eight: third onomatopoeia
Line nine: explain what made the sound
Line ten: a simile or metaphor
Line eleven: short phrase telling how the combination of sounds makes you feel.

Example

Night Noises

Time to sleep,
Tick tick tick
    My clock on the nightstand
    Like a heart beating,
Screeeech – click, click, boom
    Mom letting the cat out
    Like a guard on duty,
Whirr, whirr, whirr
    The heater coming on
    Like a blanket falling over me,
Warm, safe, sleepy.

Assessment Suggestions:
Evaluating poetry is highly subjective. Any honest effort to follow the directions and complete the assignment should be rewarded with a favorable assessment.

Extensions:

1. Ask students to go back through a story that they wrote recently and consider what sensory details (sounds, smells, tastes) they can add.
2. Ask students to go back through a story that they wrote recently and consider what similes or metaphors they can add.
3. Ask students to write a story about a time when they heard night noises that were not familiar to them. This might lead to a personal narrative.

MUSKRAT WILL BE SWIMMING
By Cheryl Savageau

Genre: picture book
Tribal focus: Abenaki
For grades 1-8
Source: Oyate, Amazon.com
ISBN: 0-87358-604-2
Price Range: Hardcover, about $15

Summary: This book is an excellent example of the way that traditional tales are still used to help children find their way in the world. A young girl is hurt by the taunting of her classmates, but her grandfather tells her a story to help her see past their unkindness to grasp her own self worth. It is a wonderful book to use as part of a unit on self-esteem, diversity, folk tales or native cultures.

Curriculum Connections: Language Arts, Visual Arts, Social Studies, Writing, Science, Practical Living

Bio-Sketch of Cheryl Savageau:

I grew up on an island on Lake Quinsigamond in Massachusetts. The lake was very much as I described it in the story, although it was divided into sections by a dam. On the “Big Lake” side of the dam, the bottom was sandy and good for swimming and people from far away drove their big boats there on the weekends. We didn’t have enough money for motor boats, but we had canoes and rowboats, which we used on the “Little Lake,” the area on the other side of the dam, which was my favorite place because everything was so alive there. It was full of pond lilies of different kinds, pickerel weed, fish, and turtles, and frogs, and snakes. Blueberry Island was out in the middle somewhere and also a floating island made of tangled grasses that we called the “Sargasso Sea,” named after a place in the Atlantic Ocean that we learned about at school. There were lots of channels made by the muskrats through the cattails around the edges of the pond that were fun to paddle through, although if they got too narrow, we’d have to paddle the canoe backwards to get it out again.

We all learned to swim when we were little. At night in the summer time, families would walk down to the lake in the evening with towels and soap, and we’d wash up there before bedtime. We’d go to bed cool and clean, our hair smelling of the

lake. As soon as we could swim well, we could go swimming or canoeing as long as we had a buddy with us. The adults trusted us to be competent and to take care of each other, and that the older kids would take care of the younger ones.

In the winter, we watched for the lake to freeze, and for one of the fathers to test the depth of the ice. When it was thick enough, we would go skating. It was fun to skate down by the frog pond and through the muskrat channels because the reeds and grasses protected the water from the wind, so the water was very smooth there. When we were older, we could skate on the Big Lake, three miles down to a bridge and back. We also liked lying stomach down on our sleds and using screwdrivers like ski poles to propel us across the ice.

In the spring, there were always polliwogs, and if we were lucky, we'd see a snapping turtle lay her eggs in the bank near my aunt's house. We had to get up really early in the morning, just before the sum came up. She was huge, with a strong muscular neck, and we watched from inside the house. We didn't want to scare her away or get her mad.

In both summer and winter, the lake fed us bass, pickerel, catfish, bluegills and trout. In the summer we fished from shore, or a dock, or a rowboat. In the winter there was ice fishing, where the men made holes in the ice and dropped in their lines. I remember walking, following my uncle from one line to another, then stopping in the shack for hot cocoa from a thermos.

Usually sometime during the winter, there'd be a big skating party on the ice. Everyone in the neighborhood would prepare for it by bringing things to burn. We'd make a huge pile of wood, papers, Christmas trees, out on the ice. The night of the party, the bonfire would be lit. We'd eat fish, hot dogs, marshmallows, and hot chocolate. It was kind of like a winter barbecue. Skating in the orange firelight on the ice was really beautiful, with everyone, even the adults, skating around, the grandmothers and grandfathers in thick boots around the fire, talking and drinking cocoa and laughing.

"Muskrat Will Be Swimming" is based on a real incident in my life, when I was insulted in school by being called a "lake rat." My father told me the story about his being called a frog. Later I learned the story of The Women Who Fell from the Sky, and the two came naturally together in this book. Because dreams are important to us, I knew the girl would have a dream, and because children are respected in Abenaki culture, I knew the grandfather would pay attention to her dream.

Besides writing, I am a storyteller and a quilt artist and a doll maker. Besides "Muskrat," I've published two books of poetry. I'm working on another book of poetry and a couple of children's books. One will combine my interest in quilting with my writing. It is called "A Quilt of Green Stars," and is also about the lake. This one will have a grandmother rather than a grandfather in it, though. I like to feel that I'm connecting the world of my grandparents to the world of my grandchildren.

Sometimes I begin writing on yellow pads of paper or notebooks or even napkins in a restaurant. Then at some point, I just go to my computer, and try to get as much down as I can. I like to write all the way through the story, letting the story tell itself. Then I go back and fill in details to round it out and help people see the story better. I listen also to the sounds of the words, and try to make the words feel good in my mouth as I read them aloud. I write at different times of day, whenever I get an idea. I like to be busy with my hands, quilting, knitting, gardening, because I often get ideas when I am

quiet and working. It's as if the story is just inside, waiting to rise to the surface if I can just get my mind still enough, and working with colors and textures and being quiet helps me do that.

It's important to me to know about my Abenaki and French Canadian heritage because it helps me to understand myself better, what the customs and values are that have been important to us as a culture, and how they are still important in today's world. The Abenaki stories and other stories of northeastern Native peoples are particularly important to me because they come from this place where I live and offer solutions to many problems that people still face. Because my heritage is mixed, I also know how important it is to know about more than one culture, to understand that there are different ways to look at things, and that we can all learn from each other.

Activity: My Special Place

Grade Level: 1-8
Time Required: 3 sessions
Curriculum Areas: Language arts, writing (memoirs), visual arts
Curriculum Connections
(KY Academic Expectations)
1.2, 1.3, 1.11, 1.13, 2.22, 5.2

Students will

- make sense of materials they read;
- make sense of things they observe;
- write using appropriate forms (memoir) for an audience and a purpose;
- make sense of ideas and communicate ideas with the visual arts;
- create works of art to convey a point of view; and
- use creative thinking skills.

Materials:

20. Transparency of the "My Special Place" web.
21. Copies of the web for each student.
22. Art supplies (construction and

Introduction: An important element of Native American culture (and many other cultures) is the strong attachment to particular places. In this book, the storyteller tells us about her special place, a lake that is part of her, as she is part of it. You can help your students understand the importance of place within cultures by having them consider a special place in their own lives. I like to do this as a three-part project with a web, an illustration, and a memoir. You could elect to do only one or two of these activities. If you do all three of the activities, you can use the finished products to create books, either a class book or individual books using each child's illustration as the cover for his/her own book. Combining visual and written expression often results in more creativity in both areas.

Procedure:

Session One: Read the story, stopping occasionally to ask students to recall sights, sounds, and scents that the author describes. At the conclusion of your reading, ask students to recall details about the story, using the "My Special Place" web transparency. How did the author feel about her lake? What did she do there? What did she see? How do the sensory images help us to feel that we are at the lake? What is the special relationship between the author and the lake? How does she tell us this directly? What specific examples does she use?

Invite students to share some details about a place that is important to them. It might be their home or a special place where they go fishing. It should be a place that they see on a repeated basis, not a place that they have seen only once. Ask them to describe how they feel about the place.

Distribute the "My Special Place" webs and ask students to brainstorm descriptive details about their place. Younger students might use only pictures, while older students can combine words and pictures on the web.

Session Two: Tell students they are going to draw a picture of their favorite place. Look back through the book and draw their attention to two or three pictures. Ask them to describe the details they see and discuss how the details contribute to the overall feeling of the illustration. Are there people or animals in the illustration? What are they doing? What season does it appear to be? Why? Tailoring your discussion to the age of the children, discuss such aspects as color (muted or vibrant), focal point, and perspective. (If available, you could also show photos or artwork of your locality and discuss them.)

Explain that the illustrations are one person's *interpretation* of the story (the illustrator's). How might they illustrate it differently? What moments in the story were particularly important and how would they illustrate them?

Tell students they are going to illustrate the special place they described in their web. Distribute the webs so students can review their ideas. Ask student to create one or more rough sketches before they begin their actual drawing. (If students are not familiar with the idea of doing a rough sketch, explain that this is a kind of visual brainstorming, a way to plan the placement of the major elements of the picture. They should not spend too much time trying to get things just right on the rough sketch, nor should they add color.)

An alternative is to allow students to begin with a rough color impression, experimenting with colors that seem to be a part of their special place. Crayons, oil pastels, or water colors are more suitable for this activity than markers. For children who see color first, this allows them to get to the color and emotional impression of the scene quickly. Color impressions can either be developed into an abstract or impressionistic piece or be used as the background to a line drawing.

Once the rough sketch is completed, they are ready to begin the illustration. I like to provide them with a variety of papers to choose from, including different colors and textures if possible. Construction paper and colored computer papers are inexpensive media that add more vibrancy to their pictures than a smooth white background. (Or they might use their color impression as the background.) I encourage the use of crayons and colored pencils rather than markers. Markers do not keep their true colors on colored backgrounds. If you have the time and materials, you could make this a painting project. A nice touch is to mount the finished illustrations on a larger paper to give the appearance of matting.

If you plan to use the illustrations as a cover for a book or in a class book, be sure that all illustrations are aligned in the same direction. (I have made the web and memoir form in a horizontal format.)

Session Three: Using their webs and illustrations as inspiration, ask students to write a memoir about their special place. Younger writers might use the "My Special Place"

form that is provided, and pre-writers can dictate their thoughts. Remind students that the purpose of memoir writing is to communicate the relationship between the author and the place, not merely to describe the place or an incident that took place there. (This project might also give students ideas for personal narrative pieces that do focus on specific incidents, but make sure that they understand the difference between the two types of writing.)

You should discuss the audience for the writing piece. It is always important to provide a genuine audience for writing, even if the "publication" is merely to read the pieces to classmates or to hang the illustrations and memoirs in the hallway. Another audience is family members who will read the piece when students take it home. Remind students that a large part of their audience has probably never been to their special place, so they will need to provide the sensory details that will enable the audience to imagine the feeling of the place.

Another audience for the writing is their future selves. A memoir is a way to capture some feeling that is important to you and to preserve it for yourself. I compare this to making blackberry jam that allows you to save the taste of summer and enjoy it in the winter. Students seem to enjoy this thought.

Cheryl Savageau likes to remind students that authors and artists are always their own first audiences. In creating a piece, they go back and forth between the artist self and the audience self to see how the piece is working. The audience self gives feedback, the artists self fine-tunes the work.

Many of the pieces developed in this project will be suitable for portfolio entries, and you will need to provide additional time for revision and editing.

Remember that if the writing piece is to be included in a bound book, you need it to be in the same format (horizontal or vertical) as the illustrations.

Assessment Suggestions: You can assess the artwork and writing separately or together. If assessing them together, a fun way to approach assessment is to divide the class into groups of 4-5 students. Collect the artwork and writing from each group. Hide the names on both writing and artwork and mix them up so that the artwork is not with its associated writing piece. Distribute the mixed sets to different groups, so that no group has its own set of artwork and writing pieces. Challenge each group to match the writing to the artwork. This shows if the author/illustrator provided enough detail in both pieces for a match to be made (and if the group doing the matching is reading for detail).

More formal assessments may be done using a rubric. If you plan to use this approach, students should know what is on the rubric before beginning their work so that they know exactly what is expected of them. The rubrics will depend on the grade level of your students and any focus areas you are working on in language arts or visual arts.

If you are using the writing pieces for potential portfolio entries, use your established procedure of peer review and conferencing.

Extensions:

1. Create class or individual books.
2. Use the illustrations and quotes from the memoirs to make a calendar.
3. Read the author's bio-sketch and discuss how the author feels about her story. Write letters to the author and tell her about the stories you have written.

Activity: Animal Tales

Grade Level: 2-8
Time Required: 3-5 sessions
Curriculum Areas: Language Arts, Science
Curriculum Connections
(KY Academic Expectations)
1.2, 1.3, 1.10, 1.11, 2.2-2.6, 5

Students will

- use reference tools;
- make sense of materials they read;
- make sense of things they observe;
- organize information;
- write using appropriate forms (literary, transactive) for an audience and a purpose;
- understand the characteristics and life cycles of living organisms and their relationship to their habitats;
- use critical and creative thinking skills.

Materials:

1. Access to reference materials about animals.
2. Copy of "Animal Notes" for each student.
3. Copy of "Animal Tale Plan" for each student.

Introduction: Animal tales are often used in American Indian cultures (and other cultures) to teach lessons, usually about proper behavior and self-esteem. The tales also reveal careful observations of the animals that are the characters. This activity might be integrated into a language arts unit on folktales or a science unit on animals and habitats.

Procedure:

Session One: Read the story out loud, being sure to draw attention to the illustrations of muskrats. At the end of the story, ask if any of the students have ever seen a muskrat. Based on the illustrations, what can they tell about muskrats? What other animals do they resemble and in what ways?

Read the paragraphs in Notes on the Story that give more information about the muskrat. After each paragraph, ask students what the main topics of the paragraph were (i.e. habitat and bodies, caring for the young, homes, food and interesting facts, habits). List these topics on the board. Ask students which characteristics of the muskrat enabled him to be the hero of the story about Sky Woman. Guide them to think about his webbed back feet and his ability to stay under water for up to fifteen minutes at a time.

Ask students to recall why the grandfather told the story about muskrat and Sky Woman. What did people call him when he was young when they wanted to insult him? People have a tendency to insult one another by using animal names. Lead students in brainstorming a list of animal names used as insults (pig, snake, dog, skunk, fox, wolf, turkey, shark, etc.). What are the negative characteristics that people associate with these animals?

Tell students that they are going to develop animal tales that allow these animals to play the role of hero, but first they will have to do some research about the animals. Divide the class into groups and have each group select an animal to research.

Session Two: Providing as many diverse resources as possible, have students work in research teams to find out all they can about "their" animal. (If students have not done research projects and note taking before, go over basic techniques with them.) Ideally, each team member will use a different resource and they can then compile their information. To help them organize their note taking, you can either provide them with copies of "Animal Notes" or help them develop their own categories for note taking. Once individual students have taken the notes they can find in their resource, the group can get together to share information that each student can add to their own note taking page. Depending on the age of the students, you might want to have them keep a bibliography.

Session Three: From this point on, students can continue to work in small groups or you can ask them to work as individuals. If you are more interested in producing the literary piece than the transactive writing, you can skip this activity and proceed to Session Four.

Ask students to use the notes they took to write a feature article about the animal they have researched. Emphasize the difference between a report (which demonstrates learning to the teacher) and a feature article, which communicates to a wider audience. A feature article must have a lead, something that grabs the attention of the audience by posing an interesting question or challenging a common assumption. For example, the girl in the story automatically thought of a "lake rat" as something very negative. She probably made this assumption because she knew that the other children were insulting her. Sometimes the way that people say things to us clouds our judgment or overrides our own experiences. Her grandfather pointed out that Native American people regard animals differently, as something that people can learn from through observation. Think back to your first discussion. What did you identify as the reason that people would consider it insulting to be compared to this animal? That might make a good lead for a feature article. (e.g. "You might think that the pig is just a very messy animal" or "You might have heard that snakes are not to be trusted.") Remind students to keep their article organized. Point out that they do not have to use all the information in their notes, just what is relevant.

Session Four: A feature article can counteract the bad reputation of an animal by using facts. A literary piece counteracts the bad reputation of an animal by allowing that animal to play a heroic role. Begin by having students brainstorm the broad outline of their story by completing the "Animal Tale Plan." Remind students that from the Native American perspective, animals can teach humans how to do things or lend them powers if

humans will observe them. For example, a beaver can live both on land and in the water, is a powerful swimmer, and a builder. Wolves are great hunters and singers and have strong family ties. Bears are very protective mothers, etc.

When students have worked out their ideas on the "Animal Tales Plan," they are ready to write their rough drafts and proceed through the writing process. Finished stories can be read aloud to classmates or other classes and published in a variety of formats.

Assessment Suggestions: Assess as you would any writing assignment. If you plan to consider these stories for portfolio pieces, allow extra time for revision and editing.

Extensions:

1. Illustrate and publish the stories.
2. Create skits or plays based on the stories.

Student Name __________________________ Animal researched ___________________

Animal Notes

1. Habitat: ____

____

2. Physical Characteristics (what the animal looks like):

____

____

____

3. Caring for the Young: ____

____

4. Homes: ____

____

5. Foods: ____

____

6. Habits: ____

____

7. Interesting Facts: ____

____

8. What power or gift might this animal give to people?

____

____

____

Student Name ____________________ Animal hero ____________________

Animal Tale Plan

1. Setting for the story (the habitat of the animal): ____________________

____

2. What characteristics of this animal would allow it to do something heroic?

____

____

3. What gift or power could this animal share with people?

____

4. What other animals will be characters in your story? ____________________

____

5. What problem do the animals face? ____________________

____

6. Which animals try to solve the problem? How?

____

____

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____

7. How does the hero solve the problem? ____________________________________

____

____

____

Activity: Tales that Teach

Grade Level: 1-5
Time Required: 1-5 sessions
Curriculum Areas: Language Arts, Social Studies, Practical Living
Curriculum Connections
(KY Academic Expectations)
1.2
Students will

- make sense of things they read
- demonstrate skills that promote individual well-being and healthy family relationships;

Materials:

1. A copy of the book "Pushing up the Sky" by Joseph Bruchac.
2. Copy paper, markers, and a roll of scotch tape.

Introduction: As explained in the Notes on the Story, Native American cultures use stories as a means of teaching. A class discussion can reinforce this idea and help students see how it connects to their own lives. By combining the story in this book with two stories from "Pushing up the Sky," you can explore this theme in three cultures.

Procedure:
Session One: After reading "Muskrat Will Be Swimming," lead a class discussion. Why was the girl sad? Who had hurt her feelings? How? Have any of your students felt the way the girl did? (Depending on your class, you might not want to allow students to begin sharing their stories of hurt feelings out loud because this can become a session of telling on each other.) Who listened to the girl and tried to make her feel better? Have any of your students felt better when someone listened to their problems? What story did her grandfather tell her about when he was young? Has anyone ever told one of your students a story about when they were young and had a problem just like the student is dealing with? Why did the grandfather tell the story about Sky Woman? What was he trying to teach his granddaughter about the muskrat and about herself? Guide students toward an understanding that everyone is special and everyone should feel good about their own identity.

Pre-writers and beginning writers can draw a picture of themselves showing something special about themselves. They can write or dictate captions for their drawings.

More experienced writers can use the "Tell About" form to record some of their reactions to your group discussion. (Save these as they might provide the starting point for a personal narrative.)

Sessions Two and Three: Act out "Possum's Tail" and "The Strongest One" from "Pushing up the Sky." Do a very simple production, without scenery and with minimal props and costumes, more in the style of Reader's Theatre than as a full production. For pre-readers and beginning readers, you should act as the narrator and read the actor's lines to them so that they can repeat them. You can make copies of the script for more experienced readers and let them read their parts.

After each play, ask students to identify the lesson that is embedded in the story. Ask them to give examples of how these lessons might apply to contemporary life (without naming classmates as examples).

Assessment Suggestions: Assess students on the basis of their participation in class discussions or ask them to respond to an open response question asking them to compare and contrast two of the tales.

Extensions:

1. Learn more about the Iroquois, Abenaki, Cherokee, and Zuni cultures.
2. Produce one of the plays from "Pushing up the Sky" with scenery, props, and costumes as suggested. **(Note: It would not be appropriate to act out the story of Sky Woman as a play. This is one of the Creation stories of the Iroquois people and thus a sacred story that is not suitable for classroom interpretation.)**
3. Make posters or banners related to the stories and their lessons, such as "Everyone is special."

Name ____ Date ____________

Tell about …

1. A time when you learned it was all right to be different.

____

____

____

____

____

____

2. A time when you learned that talking about your feelings could be helpful.

____

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____

____

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____

3. A time when you learned that there are different ways of looking at things.

____

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____

"The People Shall Continue"
By Simon Ortiz

Genre: picture book Tribal focus: inclusive For grades 2 to 8 Source: Oyate, Amazon.com ISBN: 0-89239-125-1 Price Range: Paperback about $7

Summary: An insightful and concise summary of the past, present, and possible future of America, "The People Shall Continue" presents complex issues in simple, easy-to-read and understand terms. This book can be used by itself or can be combined with several other books in this manual to develop a unit on native cultures. It is also effective when it is integrated into a unit on environmentalism or United States history.

Curriculum Connections: Language Arts, Social Studies, Visual Art, Music

Bio-sketch of Simon Ortiz

Simon J. Ortiz is an Acoma Pueblo Native American. From childhood to young adulthood, he lived with his family in McCartys, an Acoma village in New Mexico. Simon is a member of the Eagle clan, and his first language is Aacqumeh dzehni, the language of the Acoma people. Simon's family – his parents, his older sisters and his grandparents – were very important to him as he was growing up.

He attended school at the McCartys Day School, where students were required to speak English all the time. If teachers caught the students speaking in Aacqumeh dzehni, they would crack them across the back or the knuckles with a ruler, but the students still managed to speak their own language when the teachers were not around.

Simon has always loved language. Growing up, he was surrounded by traditional storytelling, and he felt the power of language as a way to express and communicate feelings and ideas. "When a person expresses something, it is his own and very personal, but at the same time, it is open to others," Simon explains. "I see and feel, and I can relate that experience because others see and feel in the same way."

As a youngster, Simon loved to read and was especially fond of stories written by Southern writers. "They wrote about farming and rural life, and they wrote from an oral tradition. Their stories spoke to me."

Simon's first published poem was a Mother's Day poem written for his mother and printed in the school newspaper when Simon was eleven years old. As a young teenager, Simon experimented with writing songs lyrics. After graduating from high school, Simon went to work in the uranium industry for a year. He spent some time in the Army and attended college at the University of New Mexico. During his life, Simon has been a teacher, the editor of a community newspaper, a public relations director, and the lieutenant governor of the Acoma Pueblo. More than anything else, though, Simon is a writer.

Simon is best known as a poet, but he also writes nonfiction, short stories and books for children. Simon likes to start his day with a run/walk before dawn. After breakfast, he usually sits down to work on a writing project, but he feels that there is much more to writing than the time that he spends at his desk. "It is as if I am writing all the time," he explains. Simon's writing is always connected to his experiences. "Writing is being open to what experiences mean to you in that moment or over time and then putting that in a language context. Good writing opens you up to what is important to you."

Simon sees his writing as a way to help his people and their heritage, community, and culture. In the Acoma culture, helpfulness is the guiding principle. When he wrote "The People Shall Continue," he wanted to explain the history and beliefs of Native Americans, but he also wanted to reach out to people of all cultures, to bring them together to help one another and to be responsible for keeping the balance of Earth.

"You have to be responsible for who you are and what you do," Simon says. "You must respect yourself, and by way of respecting yourself, you will see that you must respect others. From this, joint ways of doing things will follow. Cooperation becomes possible. Self esteem comes from the opportunity to do something positive, which makes you feel good."

When Simon was working on "The People Shall Continue," his son, Raho was in the third grade. "Raho was my test. I wanted to see if he could read it at that level and respond to it." To Simon, it is important that readers respond to his work in terms of their own lives. He hopes that his writing will remind readers of their own family stories and their own personal experiences.

Raho is thirty-two now and is an attorney living in San Francisco. Simon also has two daughters, Rainy Dawn and Sara. Rainy Dawn lives in Albuquerque and has three children, several stepchildren, and a baby on the way. Sara is a college student at the Institute of American Indian Arts in Santa Fe and a young mother. Simon enjoys spending time with his grandchildren whenever he can.

Simon has written another children's book that is awaiting publication. It is called "The Good Rainbow Road" and it is illustrated by Michael Lacapa. It is written in three languages – English, Spanish, and Aacqumeh dzehni. Simon is currently teaching in the English Department at the University of Toronto in Canada.

Activity 1: Making the Personal Connection

Grade Level: 2-8
Time Required: 30-60 minutes
Curriculum Areas: Reading, Language Arts, Social Studies
Curriculum Connections
(KY Academic Expectations)
1.2, 1.4, 1.11, 2.16, 2.17, 2.19, 2.20
Students will

- make sense of things they read or listen to.
- write using appropriate forms (3-6 grade).
- understand similarities and differences in the ways groups and cultures within regions of the United States address similar needs and concerns.
- understand how social institutions in regions of the United States respond to human needs, structure society, and influence behavior.
- recognize how tensions and conflict can develop between and among individuals, groups, and institutions.
- analyze strategies and ways to achieve conflict resolution.

Materials:

25. THE PEOPLE SHALL CONTINUE
26. "Making the Personal Connection" Student Sheet (one for teacher or one per student for 3-6)

Thoughts from the Author: Simon Ortiz encourages teachers to allow students to respond to the book in their own terms, from their own experiences. "Their response doesn't have to be about me as the author or even about native peoples. The language experience should be interactive.
Encourage them to talk about things that are remembered within their own families, their own experiences. That will bring meaning to the story, even if it is not a logical understanding. It will have meaning for them because it becomes acceptable in terms of their own lives."

Introduction: Either read the book out loud or allow time for students to read the book. If you are reading the book to younger students, occasionally ask questions such as "What were some of the things that the people from different regions used for food?" "Why was life always hard?" and "What did the Spanish want when they came to the South?"

Procedure: After reading the book, initiate a discussion to help students make a personal connection to the experiences described. You can use one or all of the prompts on the "Making the Personal Connection" Student Sheet. You can ask older students to write journal entries responding to one or more of the prompts. These journal entries might serve as springboards for personal narratives, memoirs, or personal essays in the future.

Closure: Discuss the idea of shared responsibility. Ask for suggestions on what the class might do as a group to keep the balance of the earth or to take care of each other. This could be something very simple such as cleaning up the classroom each day. Allowing students to find a positive action that they can take together allows them to respond in a very concrete way to the underlying theme of the book.

Assessment Suggestions: Assess students on the basis of their participation in the discussion or on their journal entries

Extensions:

1. Brainstorm a list of simple, positive actions that can become part of your daily classroom routine and implement as many as possible.
2. Brainstorm and implement a larger community service project.

Making the Personal Connection

1. Share a story from your family's history.

2. Tell about a time when something very special was taken away from you. How did you feel?

3. How do you think you would feel if someone took your home from you?

4. Tell about a time when someone broke a promise to you. How did you feel?

5. Tell about a time when you were separated from your home and family. How did you feel?

6. How do you think you would feel if you were forced to leave your family and home and go to a place where you were not even allowed to speak your own language?

7. Tell about a time when someone said things about you that were not true. How did that make you feel?

8. How do you think you would feel if someone tried to make you ashamed of your people, your family, or your heritage? Has this ever happened to you?

9. Tell about a time when you realized that someone else had faced the same problems that you had faced. How did that make you feel?

10. Tell about a time when you have had to have the courage to continue even though life was a struggle.

11. Tell about a time when you had the chance to tell your own side of a story and someone listened to you with respect for your feelings. How did that make you feel?

12. What do you think are the most important responsibilities that we, as fellow humans, have to ensure that life continues?

Activity: They Took a Stand

Grade Level: 4-8
Time Required: open
Curriculum Areas: Reading, Language Arts, Social Studies
Curriculum Connections (KY Academic Expectations)
1.1, 1.2, 1.11, 1.12, 1.16, 2.16, 2.17, 2.19, 2.20
Students will

- use reference tools.
- make sense of things they read.
- write and speak using appropriate forms.
- use technology.
- explore the interpretive nature (how perceptions of people and passing of time influence accounts of historical events) of the history of the United States using a variety of tools.
- recognize how tensions and conflict can develop between and among individuals, groups, and institutions.
- analyze strategies and ways to achieve conflict resolution.

Materials:

1. "The People Shall Continue"
2. "Native America: A Portrait of the Peoples"
3. Access to resource materials
4. Access to world wide web (optional but desirable)
5. "They Took a Stand" Student Sheet (one per student)

Note to the Teacher: Before beginning this project, you will want to check your library to find out what resources are available that have information about the various leaders mentioned on pages 12 and 13. You may have quite a lot on well-known figures such as Geronimo and very little on lesser-known figures like Captain Jack. You may find that many of your older resources contain outdated, one-sided or stereotypical interpretations of history. You may wish to eliminate these immediately or you may decide to share these with your students to help them see how the interpretation and presentation of history has changed over time. Be certain that you do have resources that present a balanced picture of the past. See the Resource Suggestions at the end of this chapter.

Introduction: On pages 12 and 13, Ortiz writes about some of the leaders who fought to protect Indian homelands. Ask students which of these leaders they have heard of and what they have heard. Explain that many of these leaders have been portrayed in popular media, but that the portrayal has not always been historically accurate. Often these leaders have been either vilified as "savages" or romanticized as "noble warriors." Explain

that in your research project, students are going to consult a variety of sources to try to get a more accurate picture of who these men were and why they fought. Caution students that even in text books and encyclopedias they might find conflicting information so it is important that they keep notes with references.

Procedure: Divide students into teams and assign each group a particular leader to research. Give each student one of the "They Took a Stand" Student Sheets. Explain that they will use these sheets for taking notes. They do not need to write in complete sentences, but they will need to write enough to get all the information recorded. Go over the sheet with them and give them examples of how they might complete it. You may assign each student to a particular resource or you may allow each team to divide the work as they want. Instruct them to complete a separate sheet for each resource that they consult. They should consult at least two different resources. When they have completed their sheets, the groups should meet and discuss their findings. As a group, they should prepare a written report or an oral presentation about the leader. The report should include a bibliography. If they have found conflicting information in different sources, they should include the information from both sources and cite the sources. (If appropriate, you may lead a discussion on why there might be conflicting information in different resources. When were the books written? By whom? How would these factors effect the interpretation of history?)

Closure: Ask students to identify the most common cause of the conflicts in which these leaders were involved. They will find that the conflicts had to do with the use and ownership of land and often involved broken treaties. The struggle over these issues continues into modern times, but contemporary leaders have opportunities that were not available to the leaders your students have been researching. Read your students the short biography of Howard Rock in "Native America: Portrait of the Peoples" (page 234-235). Ask students what strategies Howard Rock was able to use. Why would these strategies have been ineffective at the time of the leaders you have researched?

Assessment Suggestions: Assess as you would any written or oral report. Assessment will depend on the amount of time that you allow for the project. If you decide to allow several class periods for work, you might want to develop a scoring rubric and share it with students so that they will know what is expected.

Extensions:

1. Learn about modern day Native American leaders and write reports on their lives and achievements. This could include political leaders like Wilma Mankiller, Betty Mae Jumper, Ben Nighthorse Campbell, William L. Hensley; athletes like Jim Thorpe; activists like LaDonna Harris; musicians like Buffy St. Marie and R. Carlos Nakai; artists like William "Bill" Reid and Nora Naranjo-Morse (sister to Rina Swentzell); and the writers featured in this manual.
2. Read Simon Ortiz' biography to your class. Like the leaders he has included in his book, Ortiz seeks to help his people. What strategies has he used to help his people?

Student Name ____ Date _____________

They Took a Stand

1. Who is the leader you are researching? _____________________________________
2. To which people did he or she belong? _____________________________________
3. Where did he or she live? ____
4. When did he or she live? ____
5. Against whom did he or she fight? ____
6. Why did he or she feel that it was necessary to fight? __________________________

____

____

____

7. What did he or she want for his or her people? _______________________________

____

____

8. How did the war end? What happened to the leader? __________________________

____

____

9. Did any of the things that he or she wanted ever come true, even if it was after the death of the leader? What things?

____

____

10. Name of resource (books or Web sites): ___________________________________

____

Grade Level: 5-8
Time Required: 1-2 weeks
Curriculum Areas: Reading, Language Arts, Social Studies
Curriculum Connections
(KY Academic Expectations)
1.1, 1.2, 1.11, 1.12, 1.16, 2.16, 2.17, 2.19, 2.20
Students will

- use reference tools.
- make sense of things they read.
- write and speak using appropriate forms.
- use technology.
- understand how humans have interacted with the physical environment to meet their needs in regions in the United States.
- understand similarities and differences in the ways groups and cultures within regions of the United States address similar needs and concerns.
- recognize the elements of culture using different groups from regions of the United States as examples.
- understand how social institutions in regions of the United States respond to human needs, structure society, and influence behavior.

Materials:

1. "The People Shall Continue" "Native America: A Portrait of the Peoples"
3. Access to resource materials
4. Access to world wide web (optional but desirable)
5. "Understanding Cultures" Student Sheet (one per student)

Activity: Nations of the People

Note to the Teacher: If possible, use the "We Are Still Here" series of books as your resources for this project. This series, written by Native authors and highlighted in this manual, provides authentic pictures of contemporary life with references to the past. Most other series focus mainly on life in American Indian societies of the past and sometimes, at the end of the book, acknowledge that Native people still exist. Sometimes they speak as if American Indians have vanished. This is part of the misconception that we are trying to overcome.
Another advantage to the "We Are Still Here" series is that the books do not simply list information about the cultures in an encyclopedia fashion. Instead the information is integrated into the context of stories about actual Native people. This makes the reading experience richer and also helps students develop active reading and listening skills.

Additional resources are listed in the Resource Suggestions at the end of this chapter.

Introduction: On page 18, parents urge their children to remember their heritage by saying, "You are Shawnee. You are Lakota…" Ask students which of these peoples they have heard of. What have they heard? What other American Indian nations do they know?

Explain that you are going to spend some time learning about various American Indian nations, their traditions, and their contemporary lives.

Procedure: Divide the class into groups that will study various American Indian peoples. The number and identity of peoples will depend on the number of good resources that you have available. If possible, have one or more good readers in each group so that they can read the books to the others in the group. Explain to students that each group is going to learn about the culture of one particular people and then share what they have learned with the rest of the class. To do that, they will read books written by and about Native Americans. As one student reads, the others will have to listen carefully to discover information that can help them to answer the questions on the Student Sheets. They will need to take notes, writing down the page numbers where the information is found so that they will be able to find it easily when they begin to develop their report. (If students are not used to this process, you will have to model it for them. You could use "The Tewa Way" activity included with "Children of Clay" to demonstrate the process of active listening and note taking.)

If possible, students will also have the opportunity to visit websites maintained by the peoples they are learning about.

You may require a written report and/or an oral report of a specific length. You may require illustrations, maps, and other visual materials or make these elements optional, depending on how much time you have to allocate to the project.

Closure: Provide time for the students to share their reports. You may want to make a bulletin board display and/or allow them to make presentations to other classes or to the PTA or site-based council. Discourage students from "dressing up as Indians" to give their reports. If they wish to show pictures or authentic examples of traditional and/or contemporary clothing from the people they are learning about, that is wonderful, but dressing up in a Halloween-style costume to give their reports is inappropriate.

Assessment Suggestions: Assess groups on how well they have used available resources to find information and how effectively and creatively they have communicated that information.

Extensions:
1. Invite a Native American artist, musician, or cultural presenter to visit your class. (See list in chapter on Native American Presenters in Kentucky.) Personal interaction is the best possible way to learn about another culture.
2. Investigate the Cradleboard school exchange program listed in the Resource List in the Appendix.
3. Do a project to learn about the heritage and changing traditions in your own community or your students' families. Include oral history interviews.

UNDERSTANDING CULTURES

As a group, prepare a report on the culture that you are learning about. Your report can include maps, photos, and artwork. Be sure to answer all of the following questions in your report:

1. Which culture are you studying?

2. Cultures are influenced by the natural environment in which they develop. What can you find out about the traditional homeland of this people? Describe their homeland, including landforms, water, climate, plant and animal life, and natural resources.

3. Cultures are shaped by the shared histories of the people. What are some of the important events in the history of this people? How have those events shaped their culture today?

4. Cultures change as new technologies develop. What are some of the ways this people utilizes modern technologies? In what ways has modern technology changed the culture of this people?

5. Compare and contrast three of the following elements of culture as they were practiced before modern times and as they are practiced today by this culture:

- Food
- Clothing
- Homes
- Arts and Crafts
- Music and Dance
- Stories and Folktales
- Language
- Lifestyles and Occupations

6. Many groups have had to struggle very hard to keep their traditions alive. What traditions are important to this culture? How are they making sure that these traditions are passed on to their children?

Activity: Haiku Imagery

Grade Level: 4-8
Time Required: 1-2 sessions
Curriculum Areas: Reading, Language Arts, Social Studies, Visual Art
Curriculum Connections
(KY Academic Expectations)
1.2, 1.3, 1.13, 2.16, 6
Students will

- make sense of things they read and observe.
- make sense of ideas and communicate ideas through the visual arts.
- observe, analyze, and interpret human behaviors, social groupings, and institutions, to better understand people and the relationships among individuals and among groups.
- develop their abilities to connect and integrate experiences and new knowledge.

Materials:

1. "The People Shall Continue"
2. "The Native Americans: The Nations of the Northeast" video
3. Blank white paper (photocopy paper)
4. Pencils and crayons

Note to the Teacher: The Division of Equity in the KY Department of Education maintains a lending library of multi-cultural books and videos (e-source). If you don't have "The Native Americans: Nations of the Northeast" at your school, you can borrow it by accessing the e-source in the Division of Equity section of the Kentucky Department of Education's website and completing the request form. Although for this activity, only two portions of the video are used, your students will enjoy watching the entire video. You may, however, want to break it up over 2-3 sessions (it is 50 minutes in length).

Introduction: On page 17, Ortiz speaks about the boarding school experience. This is an aspect of U.S. history that is rarely mentioned in text books. Show students the illustration for this page. Ask them how the illustrator has managed to convey the emotions of the people in the picture. What kind of lines did he use in people's faces? How do the eyes of the child in the front draw our attention and move our eyes downward?

What is the verbal image that Ortiz uses to describe the removal of the children from their families? How does the phrase "like leaves torn from a tree" convey a sense of pain?

To help your students understand what the boarding school experience was like for the children who were forced to attend the schools, show the section of the video that begins at 30:45 and ends at 38:10. This is a powerful segment and will have a strong emotional impact on your students. It is important to follow up by showing the end segment of the video (from 48:20 to the end), which makes it clear that Native American

families and communities are still intact, despite the trials they have been through, and that life for Native American children today is vastly better than it was at the boarding schools.

Procedure: After watching the sections of the video, allow children time to respond to what they have seen by asking questions, making comments, or talking about separations that they have experienced. Quite often children in your class may have suffered very painful family separations, and this discussion could be difficult for them, so you will have to guide the discussion with some care. (Sometimes you will learn things about your students that you did not know.)

After allowing discussion of the topics, help children focus on how the images in the video helped to convey ideas and feelings. Ask them to recall the images of the boarding school segment and the final segment. What images do they remember? Why were those images powerful? What season did it appear to be in the different segments? How did that effect the mood? Challenge students to think of more than subject matter. What shapes and lines contributed to the mood of the images? Point out that much of the boarding school segment is in black and white while the final segment is in color. How does this effect the mood of the images?

Distribute pencils, crayons, and several sheets of blank white paper to students. (Photocopy paper is fine.) Ask them to use pencils to draw lines, shapes, or images that express sorrow on one sheet of paper. Emphasize that you are not expecting that they create finished pictures, just that they experiment. On a separate sheet, ask them to use crayons to draw lines, shapes or images that express joy.

Collect the papers and group the ones in pencil together and the ones in crayon together. (This could be on tables or on the wall.) Direct students' attention to the group done in pencil. Ask them to think of words that describe the lines, shapes, images, and color that they see. List these words on the board. If they are having trouble getting started, prompt them with questions like, "Does this line seem to be rising or drooping?" "Does this shape seem to be moving or still? "What image do you see here?" "Would you say this is colorful?" Encourage students to think of words that describe not only the physical appearance but also the emotional impact of the lines, shapes, and images.

The list of words students generate will serve as a "word bank" for writing poetry. Tell students that you are going to model the process by working as a large group to write a group poem. Ask students to choose some of the words from the list to write a haiku poem. A haiku poem has three lines. The first line has five syllables, the second line has seven syllables, and the third line has five syllables. Ask students to help you find words that can be combined to create the lines with the right number of syllables.

After completing the group poem, ask students to work on their own to make word banks and write haiku based on what they see in the crayon images.

Closure: Allow times for students to read their poems out loud to each other.

Assessment Suggestions: Writing poetry is a highly personal experience and involves taking certain creative risks. Any honest effort should be considered a success.

Extensions:

1. In a second session, ask students to draw a more complete image to express an emotion and to write a poem based on the image. These poems could be haiku, cinquain, rhymed, or free verse.
2. Visit the University of Arizona's website and download Ortiz' poetry from his collections "After and Before the Lightening" ("Voyage to Haven," "Sun Prayer," and "First Prayers") and WOVEN STONE ("Four Bird Songs"). Read the poems to your students. Discuss the imagery. Allow time for students to draw illustrations for the poems.

Resource Suggestions

Activities 2 and 3 are research projects. Most school libraries have a number of books and/or series of books on Native Americans. Some are excellent; some are so inaccurate that they should be discarded. Two resources are available to help you evaluate the resources in your own library. Both contain reviews of specific books and guidelines for making your own evaluations.

1. Through Native Eyes: The Native Experience in Books for Children Edited by Beverly Slapin and Doris Seale (Oyate, 1998). This book also includes a number of essays by American Indian authors that help you understand the American Indian perspective on this subject.
2. "Selective Bibliography and Guide for 'I' IS NOT FOR INDIAN: THE PORTRAYAL OF NATIVE AMERICANS IN BOOKS FOR YOUNG PEOPLE" an on-line program of the American Indian Library Association (www.nativeculture.com/lisamitten/ailabib.htm)

To judge the resources available in your library for research into the leaders mentioned in Ortiz' book, you can compare them to the biographies included in Native America: Portrait of the Peoples. (You will be able to find brief biographies about all of the leaders in this resource.) Although you may have to help students with some of the more difficult words, this is an excellent resource for student use as well.

Some titles recommended by the American Indian Library Association that include biographical information:

1. American Indian Stories – a series for grades 3-5 edited by Herman Viola (Milwaukee: Raintree Publishers, 1990)
2. American Indian Tribes by Marion E. Gridley (NY: Dodd, Mead & Co., 1974) Grades 5-9
3. Indian Chiefs by Russell Freedman (NY; Holiday House, 1987) Grades 5-9. Despite the title, Freedman does a good job of explaining the complex levels of leadership among American Indians.
4. The Last Buffalo: Cultural Views of the Plains Indians by W.E. Rosenfelt (Minneapolis: T.S. Denison & Co. 1973) Grades 4-6.

5. Who Was Who in Native American History by Carl Waldman (NY: Facts on File, 1990) Grades 6 – adult. Although this book leaves out all pre-Columbian leaders and ends in 1900, it does provide useful information.

Probably the best titles for information about specific cultures are the "We Are Still Here Series" by Lerner Publications, Minneapolis.

Some titles recommended by the American Indian Library Association that include information about specific cultures (in addition to the books above):

1. The First Americans: Tribes of North America by Jane Werner Watson (NY: Pantheon, 1980) Grades K-3
2. Happily May I Walk: American Indians and Alaska Natives Today by Arlene B. Hirschfelder (NY: Scribner's, 1986) Grades 5 and up.
3. The New True series by Children's Press
4. Pueblo Storyteller by Diane Hoyt-Goldsmith (NY: Holiday House, 1991)
5. The Rain Dance People: the Pueblo Indians, Their Past and Present by Richard Edroes (NY: Alfred A. Knopf, 1976) Grades 6 and up.

If possible, include research on the Internet. There are many websites that contain all sorts of misinformation about American Indian cultures and history. Be sure that you include official tribal sites and tribal college sites in your internet research. Two good starting points to find these sites are www.nativeculture.com/lisamitten/indians.html and www.cradleboard.org

THE FLUTE PLAYER
By Michael Lacapa

Genre: picture book
Tribal focus: Apache
For grades 2 to 8
Source: Oyate, Amazon.com
ISBN: 0-87358-627-1
Price Range: Paperback about $8 (also available in hard cover and library binding)

Summary: a traditional Apache folktale of star-crossed lovers retold and illustrated by Michael Lacapa.

Curriculum Connections: Language Arts, Social Studies, Arts and Humanities (music, visual art)

Supplementary Resources: "Spirits in the Wind" or "Center of the Universe" (tape/CD by Arnold Richardson/Tsa'ne Do'se)

Bio-Sketch of Michael Lacapa

Michael Lacapa was raised on the Apache reservation in Whiteriver, Arizona. The second of eight children in his family, he is of mixed Apache, Hopi, and Tewa descent. He honors the traditions of all of his ancestors through his stories and his art.

From childhood, he has had a passion for art, which led him to earn a bachelor's degree in secondary education (art) from Arizona State University and to complete graduate studies in print making at Northern Arizona University. He taught art at the Phoenix Indian High School and Chaparrell High School and then spent several years working with the Apache Language and Culture Program to develop educational materials for native school-aged children. It was during his time with the Language and Culture Program that he developed his skills as a storyteller and a writer. He also co-authored and illustrated his first book, THREE STORIES OF THE WHITE MOUNTAIN TRIBE. He taught art at the Whiteriver Elementary School for several years and continues to work with students as an artist-in-residence in schools in Arizona and throughout the United States. He also appears in many storytelling festivals, presents lectures, and continues to write and illustrate books.

His published books include:

Ndee Benagode´i, Co-author/ Illustrator (White Mountain Apache Tribe Pub. 1981)
Mouse Couple, Illustrator, (Northland Pub. 1988)
The Flute Player, Author/Illustrator (Northland Pub.1990)
Antelope Woman, Author/Illustrator (Northland Pub. 1992), Storyteller's Publishing House, 2002
Less than Half More than Whole, Co-authored with wife Kathy/Illustrator (Northland Pub. 1994), Storyteller's Publishing House, 2002

The Magic Humming Bird, Illustrator (Kiva Pub. 1996)
Spider Spins A Story, Co-Illustrator (Northland Pub. 1997)
The Good Rainbow Road (pending)

Audio Books:
Native American Coyote Stories (Sagebrush Productions, 1997), Storyteller's Publishing House, 2002 tape and CD
Native American Stories, Sounds from the Heart (Sagebrush Productions 1998) Storyteller's Publishing House, 2002 tape and CD

In 1999 he was honored with the prestigious Wordcraft Circle of Native Writers and Tellers award for the best book cover illustration of the year.

The inspiration for his books comes from the stories told in the language of his People around evening campfires and family gatherings, and the designs and patterns found in basketry and pottery indigenous to the Southwest. Because he is a storyteller and artist as well as a writer, he has his own unique approach to creating books. "I write by telling as opposed to sitting and actually inscribing because I was taught story by telling as opposed to writing in the traditional way," Lacapa explains. "I went to college and learned English and the writing process, but I still initiate the process by telling and by creating images.

"When I first hear the stories, I see images in my mind, so when I begin to tell the story, I am actually describing what I already see in my mind. Because these stores are often told in the Apache language – or Hopi or Tewa - I am translating them as well. The images are still the same in the Indian language or in English, but when I get ready to create the text, the text then is transposed into English.

"A lot of my first work is just quick sketches. An image tells me more than a note would, or a bit of a manuscript. Then I tell the story, and I record it. When I finally get to the place where I think this story can become a book, the writing creates the order for the story. There are certain elements that have to be brought to mind in terms of order, in terms of repetition. In our storytelling tradition, the special number is four, and because of that tradition, I use repetitions in fours. In the dominant [non-native] culture, three is the number of repetitions used in storytelling, but we use four. We think of that as the right order for creating story, so I am always counting to make sure I have four repetitions. My writing is a way of bringing together the culture, the traditions, the discipline, the educational influence, and through that, I create story.

"In certain respects I am like an administrator. I take all these different elements that exist and choreograph them by placing them together so that they reflect and reinforce one another to create the literature. I do have to think in two or three different modes. When I am working with images, I am thinking in a mode that is natural to me. I already see pictures. The whole story already exists in picture form."

Lacapa has spent years in the classroom as a teacher as well as a visiting artist/writer/storyteller. He advises teachers to allow students to find the approach to writing that works best for them. "Some kids are visual learners, and they need to draw first, or to create a set of drawings that tells their story, so let them draw first. They may not have the words yet to tell their story, but after they have thought it through and

articulated it on the piece of paper in terms of image, then they may find the words that can better supplement what they are trying to tell in that story. Visual learners may just say, 'A long time ago there was this house,' but in their minds, they are seeing all the great details that a writer might use. By allowing them to draw their ideas first, the teacher can coach these visual learners to become writers by asking them to describe the picture, helping them find the words. That becomes a great exercise for them in creating story.

"When I work with kids in schools, I am always pushing education but I also tell kids that when I was young, I was afraid of writing because I felt that I couldn't always follow the rules. The rules are important, but they are not the most important element. The most important element is the human element. When we watch a basketball game, we don't watch the coach. We watch the players. I want kids to understand that they have to learn the rules, but they also need to hold onto their passion. My passion is drawing. I can do that any time. I show them how I draw, and talk about how I create stories based on images, but I explain that they have to find their own path. Their stories are just as important as mine, and they are the only ones who can tell those stories. I can't tell their stories for them. I can only share my approach and encourage them to follow their passions."

As an artist, Lacapa is always trying to challenge himself, to find the balance between the way that he wants to paint for himself and the way that he paints to communicate with the public. For book illustrations, he usually uses watercolor and gouache on hot pressed watercolor paper, which produces intense color resolution. In his paintings, he usually uses acrylic on canvas or Masonite. Recently, his illustration style and his painting style have moved closer together. In his latest book, he used watercolor applied with a toothbrush instead of a paintbrush and then refined the images with pen and ink and colored pencil.

Lacapa lives in Taylor, Arizona with his wife Kathleen, a speech pathologist, and their three children, Daniel, Rochelle, and Anthony. Kathleen is of Mohawk, Irish and English descent. Both Michael and Kathleen believe that is it important for all children to learn about their heritage, but especially important for children of multicultural backgrounds, who struggle with understanding where they belong. Their co-authored book, "Less Than Half, More Than Whole" helps children to understand and to celebrate multi-ethnic roots.

In his work as an artist, storyteller, writer, and artist-in-residence, Michael encourages young people to listen to and learn from their elders, their teachers, and nature.

Using this book in the classroom: This book can be integrated into units on Native American culture, music, folktales, visual art, or the Southwest. You may want to partner with your school's art and/or music teacher for some activities. It is helpful to play American Indian flute music for students in conjunction with reading the book. Many students have never heard this music before so they are not able to imagine the sound. Selections from "Canyon Trilogy" by R. Carols Nakai are especially appropriate for reinforcing the Southwestern atmosphere, while selection from "Spirits in the Wind" by Tsa'ne Do'se (Arnold Richardson) inspire students to develop stories with a southeastern woodland setting or a coastal setting. An especially effective strategy is to play a

selection of Nakai's flute music as an introduction to your reading, slowly turning the volume down as you begin with the words, "Listen! Did you hear that sound?" Later, when you are doing the activities, "It Sounds Like…" and "Flute Tales," you can contrast Nakai's music to the combination of natural sounds and flute music on Richardson's recordings. This helps students to develop the concept that music can communicate mood and a sense of place.

Consider having an artist-in-residence visit your classroom in conjunction with this book to conduct sessions on painting, playing the flute, storytelling, or writing. You can apply for funding through the Kentucky Arts Council and other sources to provide partial funding for visiting artists.

Activity 1: A Sense of Place

Grade Level: 2-6
Time Required: 2-5 sessions
Curriculum Areas: Language Arts, Social Studies
Curriculum Connections
(KY Academic Expectations)
1.1, 1.2, 1.10, 1.11, 1.12, 1.13, 2.16, 2.17, 2.19, 2.20
Students will

- use reference tools to find information.
- develop and apply reading strategies.
- organize information.
- write and speak using appropriate forms to communicate ideas and information.
- communicate ideas with the visual arts.
- recognize the contributions of diverse groups.
- use a variety of tools to obtain and present geographic information (e.g., landforms, natural resources)
- recognize unique places in the United States
- recognize the significance of important symbols and monuments.

Materials:

2. "The Flute Player"
3. Access to research materials on Arizona

Introduction: This activity can be integrated with a study of the Southwest, perhaps through a unit on habitats or state studies, or used as a stand-alone activity.

Procedure: Read the entire story to students, showing the pictures. (If possible, use the musical introduction suggested in "Using This Book in the Classroom.") Ask students to describe the setting for the story. What clues in the text can they recall that suggest the setting? Guide them to identify the words canyon, cornfield, river, and trees. Rivers, trees, and cornfields will be familiar to Kentucky students, but canyons are quite different from the valleys and hollows found in Kentucky.

Show them the first page and call their attention to the rocks and bare tree in the foreground. What color are the rocks? Are those cool or hot colors? Are the rocks moss-covered or bare? Do they seem to be in a forest or a desert?

Direct their attention to the middle ground, where a blue river flows through green fields. Are these warm or cool colors? What does the color contrast between the rocks and the cornfields tell us about this canyon? Why is the river important? Why do the people plant their fields in the canyon?

Explain that the story is a traditional folktale told by the White Mountain Apaches of Arizona and that the author lives in Arizona, near the Apache reservation where he grew up.

Divide students into research teams and ask them to prepare group reports (written and/or oral) on Arizona. Depending on grade level and available research materials, you may ask them to include some of the following topics:

- State symbols
- Geography – location and landforms
- Climate
- Natural resources
- Plants and animals
- History and historic sites, including the history of Native American groups
- Population, including the locations of reservations

Assessment Suggestions: Your assessment rubric will depend on the grade level of the students and the amount of time allotted for preparation of the report. Students should know exactly what is expected in terms of content, length, and documentation as well as how to earn bonus points (with maps, visual aids, illustrations, internet sites, etc.)

Extensions:

1. Assign a research project on the Apaches. (You might also include other Native American tribes represented by the books in this guide.) Examine the impact of physical geography on the development of cultures. How was the development of housing, foods, lifestyles, and arts of various cultures effected by the physical geography of their homeland?
2. Prepare charts comparing and contrasting Kentucky with Arizona.
3. Keep track of the weather in Phoenix and Flagstaff for a week. Compare the temperatures and rainfall in the two locations with one another and with your local rainfall and temperature.
4. Collect travel brochures and plan an imaginary trip to Arizona. Write a diary about your "trip."

Activity 2: Sunlight and Shadow

Grade Level: 2-6
Time Required: 30-45 minutes
Curriculum Areas: Visual Arts
Curriculum Connections
(KY Academic Expectations)
1.3, 1.13, 2.22, 2.23
Students will

- understand things they observe.
- communicate using visual arts.
- create artwork using the elements of art and principles of design.
- use a variety of media and art processes to produce two-dimensional (2-D) artwork.
- recognize color groups and use them in the creation of artwork

Materials:

1. "The Flute Player"
2. Drawing paper (1-2 sheets per student)
3. Markers
4. Various art supplies for extensions

Introduction: Look through the book, drawing attention to the rocks. Ask them if the colors of the rock indicate heat or coolness. Ask students to speculate where the sun might be in each picture. Guide them to observe that all the yellow is on the sides of the rocks facing the sun while the black represents the shaded sides and undersides of the rocks. Explain the Michael Lacapa creates his colorful rocks with paint, but a similar effect can be created using markers.

Procedure: On large chart paper, demonstrate how to draw multi-colored rocks. First draw the shape of the rock in yellow. Outline the rock in black and use black to create shadows on one side and the underside of the rock. Imitate Lacapa's technique of suggesting contours with squiggly lines and edges. Working up from the bottom, add red and then orange shading, finishing with dots of orange.

Distribute drawing paper. (White construction paper or even copy paper will work, although not quite as well.) Pass out yellow, red, orange, and black markers and invite students to draw rocks using the style you have just demonstrated. Remind them to make sure the yellow sides of all the rocks are facing in the same direction to indicate the sun's position.

Assessment Suggestions:
Assess students on how well they followed directions.

Extensions:

1. Allow students to complete their drawings using their own creative ideas.
2. Take students outside to observe the patterns of sunlight and shadow in your schoolyard. Take along drawing materials and sketch what you observe. If possible, take them on a nature walk to observe the effect of sunlight and shadow on trees, rocks, plants, etc.

3. Use other elements of Lacapa's art as an example for drawing exercises. Trees, baskets, corn, and butterflies are possible subjects.
4. Experiment with various media, including crayons, brush markers, pastel crayons, oil pastels, watercolor crayons, and/or tempera paint.

Activity 3: Zig and Zag

Grade Level: 2-6
Time Required: 45 minutes
Curriculum Areas: Visual Arts
Curriculum Connections
(KY Academic Expectations)
1.3, 1.13, 2.16-2.17, 2.22-2.26
Students will

- understand things they observe
- communicate through visual arts
- recognize art and crafts as elements of culture
- create artwork using the elements of art and principles of design.
- use a variety of media and art processes to produce two-dimensional (2-D) and three-dimensional (3-D) artwork.
- recognize a variety of styles and subject matter
- identify the role of visual arts in different cultures
- recognize that different artists chose to express themselves in different ways.

Materials:

1. "The Flute Player"
2. Drawing paper (1-2 sheets per student)
3. Markers, crayons, or colored pencils
4. Various art supplies for extensions
5. Access to Native American art prints, books, or internet sites

Introduction: Explain that Michael Lacapa's artwork is inspired by designs on traditional baskets and pottery from his Apache, Hopi and Tewa cultures. Show your students examples of Native American basket and pottery designs.

Ask students if they would classify Lacapa's illustrations as realistic art. Guide them to understand that Lacapa does not try to make his art realistic, but uses a variety of basic shapes and lines to *represent* people, plants, and landscapes.

Show the illustrations in the books, asking students what kinds of lines they see. (Make sure they understand that the edges of shapes are considered lines.) Encourage them to notice horizontal, vertical, diagonal, straight, curving, flowing, and zigzag lines. Lacapa uses an abundance of zigzag lines. Ask students to identify different uses of zigzag lines. Notice how often he intensifies the effect by using repeating patterns of parallel zigzag lines.

Read your students the following quotation from Lacapa that explains what the zig zag lines represent:

"Before there was a written word, Native Americans wrote messages, stories, put down hallmarks and signatures with design. Their arts were their words. Designs are the words of the past. These designs and patterns represent ideas, concepts, stories, people, places, and things.

The zigzag is a symbol of life. It represents the River of Life to the Apaches (i.e. "The Flute Player" story). Look at the burden basket at the beginning of the story and see the zig zag design that wraps around the basket. It never begins. It never ends. Life is continued, and as people, we get on the river and we live, and when we die, we get off the river, but the river of life is constant.

That is what the zig zag lines represent. When you see the boy and girl together in the book, their designs parallel each other. Then when the girl dies, her designs kind of float into the air, and she becomes a spirit being rather than a mortal being."

Show students the first and last pages of the story and draw their attention to the river that flows through both pictures. Ask them what they think this represents. Show other pages and allow time for discussion of the use of zigzag lines.

Procedure: Using markers, crayons, or colored pencils, ask students to draw three zigzag lines anywhere on their paper. Then ask them to exchange papers with someone else. Ask them to draw a picture using the three zigzag lines that they have been given as part of the design. Encourage them to use more zigzag lines in their drawing. (The exchange of papers seems to get children past the "I don't know what to draw" stage and encourages a wide range of imaginative responses.)

Assessment Suggestions:
Assess students on how well they have incorporated the zigzag lines into their artwork.

Extensions:
1. Ask students to create an abstract design consisting of triangles and zigzag lines.
2. Draw baskets and decorate them by drawing basic shapes and zigzag lines.
3. Make pottery and decorate it with basic shapes and zigzag designs. The decoration may be done by carving the lines into the moist surface of pottery with wooden tools (Popsicle or craft sticks work well). Or you may allow the pottery to dry and use tempera paint to paint designs. If firing is possible, the designs may be made with glaze.
4. Provide students with scenic photos and ask them to interpret the scenes using zigzag lines and basic shapes.
5. Provide students with photo portraits and ask them to interpret them using zigzag lines and basic shapes.
6. Examine other elements of art (color and shape) and principles of design (pattern, balance, repetition, focal point) in relation to Lacapa's work.
7. Use the websites in the Introduction and other research materials to learn about traditional and contemporary Apache basket making. What materials are used? What designs are most common? What do the designs represent? What purposes did baskets serve in traditional Apache culture? What are their purposes in contemporary Apache culture?
8. Expand this research to investigate other Native American art forms (Navajo woven rugs, Pueblo pottery, Haida totem poles, etc.). Assign different teams to write reports with illustrations of these art forms.

Activity 4: It Sounds Like …

Grade Level: 2-6
Time Required: 30-45 minutes
Curriculum Areas: Language Arts, Social Studies, Music
Curriculum Connections
(KY Academic Expectations)
1.2, 1.11, 1.14, 2.23-2.26
Students will

- develop and apply reading strategies
- write using appropriate forms
- make sense of ideas communicated through music
- recognize timbre as an element of music
- recognize instruments families (wind and folk) from diverse cultures

Materials:

1. "The Flute Player"
2. "Timbre Simile" sheets – one per student

Introduction: This activity helps to draw students' attention to the timbre (sound) of various instruments and to develop their use of simile. It also draws their attention to the use of repetition in folktales. (In this tale, the repetition is the comparison of the flute music to the sound of the wind blowing in the trees.)

You will need a variety of instrumental CDs or tapes. Include Native American music but feel free to include instrumental music from diverse cultures. Sometimes this makes a more interesting mix. (To coincide with Core Content, 1st-5th grade should emphasize music from Native American, West African, and American folk music traditions and music of the Baroque period. For 6th grade, include music from European and Asian cultures.)

Procedure: Ask students what the people in the story thought the flute sounded like. Tell them you are going to play a variety of instrumental music for them and ask them to compare the timbre of the instrument to something that is not a musical instrument, such as an element of nature.

Distribute the "Timbre Simile" sheets and instruct students to write down their thoughts instead of calling them out so that everyone will have the opportunity to think of their own answers.

Before playing each selection, write the name of the instrument on the board for students to copy onto their "Timbre Simile" sheets. If possible, show a picture of the instrument.

After playing each selection, allow students to share their similes. You will find that sometimes many students come up with the same comparison, and other times they have very different responses. There is no right or wrong response as long as the student is giving a sincere and original response each time.

Assessment Suggestions:
Collect the papers and assess whether students have provided an original response for each instrument.

Extensions:

1. Have students draw pictures of the instruments and of their similes to create a class "Timbre Simile" book. You might have each student do one instrument.
2. Learn about the wind instruments used in the folk music of three distinct cultures. Make a class book about these instruments.
3. Compare and contrast the way the instruments are made, the style of the music, and the purpose of the music in each culture.
4. Work with your music teacher or a visiting artist to help students learn to play a song on the flute. (Inexpensive flutes are available at about $ 3 apiece in bulk orders from a variety of sources including Nancy Whitley, Idle-a-While, 385 S. Buckman St., Shepherdsville, KY 40165.

Student Name ___________________________________ Date _______________

Timbre Similes

The timbre of an instrument is the unique sound that it makes. Sometimes it is easiest to describe the timbre of an instrument by using a simile, describing what the instrument sounds like. Try your hand at creating similes for the timber of a variety of instruments.

1. The _________________________ sounds like __________________________

____

____

2. The _________________________ sounds like __________________________

____

____

3. The _________________________ sounds like __________________________

____

____

4. The _________________________ sounds like __________________________

____

____

5. The _________________________ sounds like __________________________

____

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Activity 5: Flute Tales

Grade Level: 2-6
Time Required: 3 or more sessions
Curriculum Areas: Language Arts, Social Studies
Curriculum Connections
(KY Academic Expectations)
1.2, 1.11, 1.13, 1.14, 2.22
Students will

- develop and apply reading strategies to understand human experience.
- write using appropriate forms
- make sense of ideas communicated through music
- communicate ideas with the visual arts.

Materials:

1. "The Flute Player"
2. Flute music, such as "Spirits of the Wind" by Tsa'ne Do'se.
3. A variety of drawing supplies (paper, markers, colored pencils, crayons)

Introduction: This can be done as a large group activity with younger students or as a small group or individual activity with older students. The instructions are written as a large group activity but can easily be modified for small group or individual work.

I like to use Tsa'ne Do'se's "Spirits of the Wind" for this activity. The inclusion of many natural sounds helps students to form mental images as they listen to the music. The first selection has sounds of a Kentucky summer (thunder, crickets, etc.). Later selections include sounds of water flowing and waves on a beach.

Procedure: Session One: After reading "The Flute Player," distribute paper and art supplies to students. Tell them that you are going to play some flute music for them and that you want them to allow pictures to form in their minds as they listen. They might want to close their eyes. After a few minutes of listening, pause the music and allow them to share some of their ideas. Then ask them to draw the pictures that they see as you continue to play the music softly. The drawings should be done quite freely, as rough sketches, not finished works of art.

Sessions Two and Three: Distribute students' drawings back to them. Ask them to begin by describing the scenery of their drawings to you. These will be the settings for your story. Write the various settings on the board or on chart paper. Include details about time of day or night and season (a forest in summer, a mountain at sunset, etc.).

Ask them to describe the people in their pictures. These will be the characters for your story. You may decide whether or not to include some of the animals in their drawings as characters.

Discuss the settings. Are all the settings close to each other or will there be some travel in the story? Are they all in the same season or will time elapse? Do you have scenes that represent different times of day? Which illustrations might come first?

Discuss the characters. What will be the relationship of the various characters? Will they know each other in the beginning of the story or will they meet during the story? When will they be in which settings?

Begin to consider elements of plot. What problem will the characters face? Will they solve their problem or will there be a tragedy? How will music be involved? How will the story begin? How will it end? What will happen in the middle?

Construct a story line. Decide on a phrase that has to do with music that can be used to introduce the story and then repeated at intervals throughout. Then begin to flesh out the story. The story does not need to follow the initial drawings exactly.

With input from the students, write the story. (I find it easiest to jot down all their ideas and suggestions and then to write the story when I have time alone. I like to divide the text over as many pages as there are students, with 2-4 lines at the top or bottom of each numbered page. That way I can take the pages back to the class and let each student draw an illustration for one page of the completed book.)

If you are working with older students, you can divide them into small groups and guide them through the same process using the drawings of each member of the group. Or you can allow individual students to develop a story based on their own drawing, using the scenery of the drawing for the setting and the people and/or animals as the characters. With older students, you may want to allow additional sessions for revision and editing, especially if the students plan to use the stories for portfolio entries.

Assessment Suggestions: If you are doing it as a group project, you will assess each student on the level of their participation in the process. If you are doing it as small groups or individual assignments, assess as you would any work of fiction.

Extensions:
1. Publish the book(s).
2. Make a video showing the illustrations as someone reads the text. Include some flute music as an introduction.
3. Learn folktales from other Native American cultures.

THE NATIVE PRESENCE IN KENTUCKY

November is Native American History Month in Kentucky, and there are a number of events that take place at that time, but there are resources to help you teach about the native presence in Kentucky all year long.

In preparing this resource guide, we did not discover any Native American authors from Kentucky or any Native Americans writing about Kentucky. We did, however, discover that one of the best illustrators of books about Native Americans is a Kentucky Cherokee named Murv Jacob.

Murv Jacob

Murv Jacob, a painter and pipe-maker of Kentucky Cherokee and European heritage, studied for twelve years with Cherokee master artist Cecil Dick and is well-known for his intricate, ornately patterned, and thoroughly researched paintings. Mr. Jacob's award-winning art has illustrated over sixty children's books and is also displayed in several museums. He and his wife, Deborah Duvall (Cherokee), have written several children's books together. He lives in Talequah, Oklahoma, the modern capitol of the Western Cherokee, where he has an art studio.

> *There is a story that has become central to me. It is the story of the stick ball game between the birds and the animals, and I like that story for personal reasons. I like all the animals; I like all the birds. In painting that story, you get to portray all those guys. It's a battle for supremacy between the mammals and the birds. In the story, the animals don't want two little mammals, but the birds adopt them and take them onto their team – I really like that part of the story. These creatures become Bat and Flying Squirrel.*

From "Talking Animals: An Interview with Murv Jacob," by Sean Teuton in American Indian Culture and Research Journal, Vol. 26, No. 2 2002.

From the Cross Path Museum News (www.pequotmuseum.org)

His books include:

How Turtle's Back Was Cracked
Boy Who Lived with the Bears and Other Iroquois Stories
Rabbit and the Bears
Dog People: Native Dog Stories
Great Ball Game of the Birds and the Animals
How Medicine Came to the People: a Tale of the Ancient Cherokees
How Rabbit Tricked Otter

Turtle Meat and Other Stories
Circle of Thanks
Flying with the Eagle, Racing the Great Bear
Four Ancestors: Stories, Songs and Poems from Native America
The Legend of the Windigo

The historical novels of Robert J. Conley

Many of these books are in your library or can be purchased. Have your students study Jacob's style, especially the details that he includes of the natural world. In some of his books, he has as many as seventeen different species of ferns, plus all the other flora and fauna. His attention to detail, rich colors and bold patterns have made him one of the most respected and widely known illustrators of children's books.

Other Resources

In addition, there are numerous excellent resources available for teaching about Kentucky's prehistory, including a children's book about Kentucky's prehistoric people written by Dr. A. Gwynn Henderson, director of the Kentucky Archaeological Education Network. The book, "Kentuckians Before Boone," is featured - with accompanying classroom activities - in "Appalachian Literature: Appalachian Culture Primary and Intermediate Classrooms." Both books are listed in the resource section in this chapter.

There are also many contemporary Native American musicians, storytellers, artists, dancers, and cultural presenters in Kentucky. Some are descendents of tribes historically associated with Kentucky and others are from other Native American tribes and have relocated to Kentucky.

This chapter provides background information and resources for teaching about Kentucky's prehistory as well as information about how to locate contemporary Native American presenters to visit your classroom. There is also information about grants to pay for presenters' fees.

SECTION ONE: Prehistory to Contact

Background Information

(Adapted, with permission from the Kentucky Archaeological Survey website and the William S. Webb Museum website.)

Despite the often-repeated myth that prehistoric Kentucky served only as a vast hunting ground for roving bands and that Native Americans never lived here permanently, Kentucky had been permanently inhabited for a very long time before the arrival of the non-native people of European and African descent. Archaeological records confirm that American Indians lived in Kentucky more than 12,000 years ago and continued to have permanent villages in Kentucky until less than three hundred years ago.

Prehistory in Kentucky (that period of time for which no written records exist) is generally divided into four periods.

Paleoindian (12,000 to 8000 B.C.) groups are thought to have arrived in Kentucky at the end of the last Ice Age, at least 14,000 years ago. The climate in Kentucky was much colder and wetter then. Perhaps they came into the area on the trail of large game such as mammoth, mastodon, or bison. These animals not only provided meat, but skins for shelter and clothing. During this time period, people lived in small groups, which moved frequently. They often carried their belongings in skin bags and built temporary shelters for protection from the elements.

The Paleoindian toolkit consisted of well-crafted spear points. The size of these spear points reflects an extensive knowledge of how to work and shape stone. In addition to projectile points, they also made tools from flint for scraping hides and wood. It seems likely that Paleoindians also made tools from wood and animal bones, but evidence for this has not survived in the archaeological record. Little is known about the ritual or ceremonial life of the Paleoindians.

By the **Archaic Period** (8000 to 1000 B.C.), the climate had become more like it is today. Climatic changes led to the extinction of large animals, such as the mastodon and giant bison. With the extinction of these animals, Archaic hunters turned their attention to smaller game such as deer, turkey, and rabbit. They also collected wild plants for food and medicine and began to grow small gardens. Archaic groups made baskets for collecting, transporting, and storing their food.

During the Archaic period people tended to live in one place for longer periods of time than they had during the Paleoindian period. However, they continued to have a mobile lifestyle, never staying in one place for more than a few months. These camps were located in areas where they could exploit a variety of resources. Smaller seasonal camps also were located in rockshelters. Archaic hunters tipped their spears with notched

and stemmed, not fluted, stone spearpoints. They used a spearthrower (atlatl) to improve the accuracy of their throwing. Sandstone nutting stones found at their camps imply that, as time passed, they came to rely more on plants for food. By 1000 B.C., some Archaic peoples had begun to experiment with growing their own food. They let squash and small-seeded plants like goosefoot grow on the trash heaps near their base camps. Before long, Archaic women were planting seeds in areas cleared especially for that purpose.

Archaic people had a rich and varied ritual and ceremonial life. They may have performed rituals to ensure a successful hunt and families would have gathered to pay their last respects to a deceased loved one. Objects made from marine shell or copper from the Great Lakes region were placed with some individuals when they were buried. These items were obtained through exchange with other groups. Other individuals were buried with their favorite spearthrower and decorated bone hairpins.

The **Woodland** (1000 B.C. to A.D. 1000) period is marked by the introduction of pottery. Early pottery was anything but portable. It was thick, heavy and fragile. However, pottery had definite advantages. It could be used for cooking, and could be made watertight. Surplus food could be sealed into it to protect it from pests. The use of baskets, gourds and other containers continued.

During the Woodland period, more time was devoted to gardening and cultivated plants became an important component of the diet. Plants, such as squash, sunflower, goosefoot, and maygrass were cultivated. Woodland peoples also hunted a variety of animals and collected wild plants. They tended to build bigger houses and to live in larger communities.

Woodland religious and ceremonial life is reflected by the construction of large earthen enclosures and mounds. Religious ceremonies were often performed within circular earthen enclosures. Burial mounds were constructed over several decades. Within these mounds some individuals were placed in log tombs. Copper bracelets and mica crescents placed with some of these individuals reflect their status within Woodland society. It also indicates that Woodland peoples participated in long-distance exchange networks. Tobacco, which was grown by Woodland gardeners, was smoked at important events. During the Woodland period people also began to explore caves, such as Mammoth Cave.

Late in the Woodland period, the bow and arrow was developed. For the first time small, true arrowheads replaced spear points, although spears continued to be made and used. The use of groundstone tools continued, and was especially important in the processing of corn. Stone celts were an improvement on the grooved axe.

By the **Late Prehistoric** (A.D. 1000 to 1750) period, village life revolved around the planting, growing, and harvesting of corn and beans. These plants supplied the Mississippian people of western Kentucky and Fort Ancient peoples of eastern Kentucky with as much as 60% of their diet. Late Prehistoric peoples added the hoe to their tool kit to work their agricultural fields.

New pottery vessel forms were developed during this period. They included jars, bowls, plates, bottles, and colanders. Handles were added to jars and human and animal effigies were attached to some bowls and bottles. During the Late Prehistoric period

people began to construct rectangular houses. They also began to live in large year-round settlements, many of which were stockade. As many as 2,000 people may have lived in some of the large towns. These communities were ruled by hereditary chiefs, who lived on large platform mounds near the center of the community.

Late Prehistoric religious and ceremonial life is reflected in part by the figures depicted on engraved shell gorgets. It also is reflected in the placement of whole ceramic vessels with shell spoons, pipes, and shell necklaces with the dead.

Contact. The arrival of Europeans and Africans in North America in the very end of the 15th century and through the 16th century brought to a close the native chapters of Kentucky's past, and opened the chapters of written history. Changes occurred in the cultures of both natives and newcomers, but contact had the greatest effect on the lifeways of native peoples. These native peoples were the descendants of the prehistoric village farmers. The early historic native peoples living in Kentucky may have been members of such tribes as the Mosopelea, Shawnee, Tutelo and Chickasaw among others.

During this time of change, most native peoples lived in villages along or near major rivers and established winter hunting camps in the headwaters of small streams. Many of the 16th and 17th century native Kentuckians never saw a European trader or explorer, but they heard stories about them. Archaeologists have recorded only one major village, located on the Ohio River, whose inhabitants interacted directly with Europeans in the 1740's and 1750's. The native people probably called this village Chillicothe, while the English called it Lower Shawneetown and the French called it Sinnipoto.

European contact brought many changes to native peoples. New clothing styles, superior weapons, metal cooking pots, and fatal diseases were introduced. Sometime in the late 1680s, epidemics of smallpox and other European diseases swept through Kentucky with devastating consequences for native peoples. Untold numbers of individuals, sometimes entire communities, died as they succumbed to illnesses for which they had no natural immunities.

The earliest Europeans to set foot in Kentucky were traders and explorers perhaps as early as the end of the 17th century and certainly by the middle of the 18th century. With the regular appearance of French and English traders, Kentucky's native peoples had direct access to a variety of goods. They traded deerskins for guns, kettles, scissors, metal axes, shirts, ribbons, coats, mirrors, silver earrings, glass beads and brass ornaments. By the time colonists began arriving in Kentucky in the late 1700's, native peoples were living mostly along the Ohio River and venturing into the Kentucky interior to hunt. Native perceptions of land ownership clashed disastrously with the settlers' notions. Native peoples of the Ohio Valley joined with the British during the Revolutionary War; the British defeat was a defeat for native peoples as well, and they were forced to give up their claims to the Kentucky territory. Some may have gone into exile in other states, some may have stayed and blended in with the new arrivals.

These periods are explained with excellent illustrations in the fourth grade text book "The Bluegrass State" by Peggy Roney Walther.

TEACHERS, PLEASE DON'T TOUCH THAT TROWEL

Digging at a Site On Your Own Can Be Hazardous to History!

It might seem that an exciting way to learn more about Kentucky's prehistory would be to conduct an archaeological dig with your class, perhaps on school grounds. To learn why this is not a good option, read the following:

Archaeology is a destructive science. Soil and artifacts that are removed from a site can never be replaced in the exact position where they were originally deposited. archaeologists not only record where artifacts are found below the surface, but also where they are located relative to each other within each stratigraphic layer. Archaeologists photograph or map artifacts (ceramics, glass, structural remains, shell or bone) in place before they remove them. Meticulous record keeping is necessary to reproduce the site on paper as it is being removed from the ground.

No two archaeological sites are alike. It takes years of specialized training to recognize a site, to learn how to "read the dirt," and then determine how an excavation should be conducted. It is extremely important that a controlled, systematic excavation be conducted by a knowledgeable, reputable professional.

So if you teach about archaeology or prehistory, please don't include excavations as part of your class. Teaching students to dig without the supervision of a professional archaeologist will encourage site vandalism. The amount of time and preparation it takes to excavate, analyze and interpret a site exceeds the amount of class time you can devote to this type of project. And there is a possibility that you and your class could inadvertently disturb an historic or prehistoric site if you elect to do your own dig.

Teachers, you should also be aware that it is unlawful in Kentucky to excavate on school grounds or other public lands without an antiquities permit from the Office of State Archaeology at the Department of Anthropology, University of Kentucky in Lexington. Teachers wishing to plan student participation projects involving excavation should arrange for students to attend field schools or volunteer in excavations under the direction of a professional archaeologist.

If you or your students think you have discovered an historic or prehistoric site, you should fill out a site survey form or contact A. Gwynn Henderson, Archaeologist/Education Coordinator, Kentucky Archaeological Survey, 1020-A Export Street, University of Kentucky 40506-9854 Phone 859/257-1919.

Resource List Condensed from the Kentucky Archaeological Survey
(used with permission)

This list summarizes some of the resources that are available to teachers who are interested in teaching about archaeology, Kentucky prehistory, and Kentucky's native peoples. Copies of many of these resources are on file with the Kentucky Archaeology Education Network at the Kentucky Archaeological Survey in Lexington. Members of the Kentucky Archaeology Education Network can request to borrow these resources for short periods of time.

To join the Network (membership is free), take a *Project Archaeology* workshop; fill out an Archaeology Network Teacher (ANT) Form; or call/write/e-mail the Network Coordinator. Members receive this list, which is updated annually; news of up-coming archaeological happenings around the state; the Survey's newsletter, **Trowel and Pen**; and a free copy of each booklet in the Survey's Education Series as it is produced. For more information, contact A. Gwynn Henderson, Coordinator, Kentucky Archaeology Education Network, Kentucky Archaeological Survey, 1020-A Export Street, Lexington, KY, 40506-9854. Phone 859/257-1919. E-mail aghend2@pop.uky.edu

Activities, Activity Books and Resource Boxes

1. ***Behringer-Crawford Museum Loan Cases***. Portable suitcase exhibits with manuals that suggest activities and provide visual aids. Available for 4-5 days. $75 refundable security deposit. Contact Behringer-Crawford Museum, Devou Park, 1600 Montague Rd., P.O. Box 67, Covington, KY, 41012. Phone 859/491-4003.
2. ***Culture History of Kentucky Coloring Book*** by Virginia G. Smith (1993). Line drawings of Indians at work and of the items they used in daily life throughout the 12,000 years of Kentucky prehistory. Available from the Kentucky Archaeological Survey, 1020-A Export Street, Lexington, KY, 40506-9854. 31 p. Grade: K-6. Cost: $0.50 for single copies; less for multiple copies.
3. ***Daniel Boone National Forest's Education Resource Boxes***. They contain artifacts, books, videos, lists of accessible resources and teaching/assessment strategies for teachers. Write Frank Bodkin, Morehead Ranger District, 2375 KY 801 South, Morehead, KY, 40351 or call 606/784-6428 for more information.
4. ***Discover Kentucky People From Prehistoric Times to 1917*** by Vicky Middleswarth (1990). A Kentucky Historical Society Museum Activity Book, providing activities and illustrations of people in period dress. Available from the Kentucky Historical Society, 100 W. Broadway, Frankfort, KY, 40601. Phone 502/564-1792 or 1-877-4HISTORY. 32 p. Cost: $3.00.

5. ***William S. Webb Museum of Anthropology Loan Cases***. The Museum has a series of Artifact Loan Cases for use by teachers and school groups in Fayette County and nearby counties. The cases are sturdy aluminum suitcases containing sets of authentic prehistoric Kentucky American Indian artifacts selected from the Museum's collections (chipped stone tools like spearpoints, scrapers, drills; groundstone tools like axes, and mortar and pestle; pottery fragments, and bone tools). Each case also contains a comprehensive Teacher's Guide with descriptions of the materials, manufacture and use of each artifact, plus additional information about the customs, games, foods, houses, and folklore of Kentucky's first peoples. Suggestions are made for group and individual activities to prepare a class for a field trip to the Museum. Call 859/257-8208 or write W. S. Webb Museum of Anthropology, 201 Lafferty Hall, University of Kentucky, Lexington, KY 40506-0024. Cost: Free.

Booklets

"Kentucky Archaeological Survey, Education Series." A series of short booklets written for the general public on Kentucky archaeological sites and topics. Available from the Network Coordinator, Kentucky Archaeological Survey, 1020-A Export Street, Lexington, KY, 40506-9854. Grade: 9-12. Although these booklets are above the reading level of elementary students, we include them because they are excellent background for teachers and can be read out loud to students. Students can also learn from the illustrations and charts. They are useful because they are about places that may be familiar to the students. Cost: single copies available free to teachers for classroom use. Prices vary between $3.00 and $5.00 (see below); discounts are available for 25 copies or more. Funds from the sale of these booklets will be used to reprint them. They include the following:

"Number One: Slack Farm and the Caborn-Welborn People" by David Pollack, Cheryl Ann Munson, and A. Gwynn Henderson (1996). Describes the lifeways of the prehistoric Caborn-Welborn people, a village farming society that lived in western Kentucky from about A.D. 1400-1700. Information about the looting of the Slack Farm site and what was learned as a result of research there is also presented. Black and white photographs and drawings illustrate how these people lived. 30 p. Cost: $5.00.

"Number Two: Mute Stones Speak: Archaic Lifeways of the Escarpment Region in Jackson County, Kentucky" by William E. Sharp and A. Gwynn Henderson (1997). Describes the lifeways of hunters and gatherers who lived in Eastern Kentucky 8,000 years ago and discusses how archaeologists learn about the past from the artifacts people left behind. Black and white photographs and drawings. 16 p. Cost: $3.00.

"Number Three: Prehistoric Hunters and Gatherers: Kentucky's First Pioneers" by Leon Lane, Eric J. Schlarb, and A. Gwynn Henderson (1998). Draws on Paleoindian research carried out in Kentucky in general and the mountainous portions of Cumberland and Clinton counties in particular. Focusing exclusively on Paleoindian and Early Archaic lifeways, it presents a new explanation for how the earliest peoples colonized and settled Kentucky. Black and white photographs and drawings. 16 p. Cost: $3.00.

"Number Four: Forests, Forest Fires, & Their Makers: The Story of Cliff Palace Pond, Jackson County, Kentucky" by Paul A. Delcourt, Hazel R. Delcourt, Cecil R. Ison, William E. Sharp, and A. Gwynn Henderson (1999). This booklet tells the 10,000-year long environmental and human story of Keener Point Knob, based on research carried out at a small ridgetop pond and nearby rockshelters by paleoecologists, archaeologists, and fire ecologists. It describes the changes in forest vegetation brought about by changes in climate and through prehistoric peoples' use of fire to manipulate the forest as they turned to a gardening way of life. Also discusses how paleoecologists and archaeologists go about their research. Black and white photographs and drawings. 28 p. Cost: $5.00.

Curriculum Materials

1. "Appalachian Literature, Appalachian Culture: Literature-based Cross-curricular Activities for the Primary and Intermediate Classrooms" by Judy Sizemore and Ginny Eager (1999). One hundred classroom activities linked to particular examples of Appalachian literature (contemporary Appalachian writers and books with Appalachian themes) tried and tested by teachers and library media specialists. Two chapters deal with books about American Indians: Chapter 12 *Kentuckians Before Boone* by A. Gwynn Henderson and Chapter 13 *Itse Selu: Cherokee Harvest Festival* by Daniel Pennington. Published by Forward in the Fifth, Berea, Ky. Available from Jesse Stuart Foundation, P.O. Box 669, Ashland, KY 41105. Phone 606-326-1667 or e-mail - jsf@inet99.net. 204 p. Grades: K-6. Cost: $14.95.
2. "Columbian Kentucky" by Vicky Middleswarth (1994). A two-week lesson plan developed, in part, from actual archaeological research at prehistoric sites in Kentucky. To be used as a companion activity program with *Kentuckians Before Boone* (see Books for Kids section). Subjects covered include native games, foods, clothing, burial practices, and houses. Includes resource lists. Available from Network Coordinator. 50 p. Grade: elementary-middle school. Cost: $5.00.
3. "Native Peoples, Continuing Lifeways Teacher Resource Packet" edited by Stephanie Darst and David Pollack (1994). This resource was prepared as part of the 1993 and 1994 Kentucky State Fair and Exposition Center's Native American Cultural Project. It contains an array of materials about Kentucky prehistory and American Indians. It includes a Teachers' Guide to Railey's "Kentucky Before Boone" poster (listed in the Brochures, Directories, and Posters section); a discussion of four widespread misconceptions about Kentucky's American Indians; an outline of the similarities and differences between the late prehistoric Mississippian peoples in western Kentucky and the Fort Ancient peoples in central Kentucky; a discussion of American Indian oral traditions; and sections about native basketry traditions, music, language, and plant foods. Each packet also contains classroom applications, lists of available resource materials and persons; places to visit; and teaching/assessment strategies prepared by teachers keyed to particular outcomes specified by the Kentucky Education Reform Act (KERA). Copies of the packet were mailed to all Kentucky public elementary and middle school libraries and to regional resource centers. Contact the Network Coordinator if your school does not have this resource. 156 p. Grade: K-12. Cost: $5.00.

4. “The Native Peoples of Eastern Kentucky: An Integrated Thematic Unit Based on Local Prehistory” by Judy Sizemore and A. Gwynn Henderson (1998). Divided into eight different sections that touch on archaeology, local and state-wide prehistory, prehistoric technology, site stewardship and unlearning American Indian stereotypes. The 14 classroom-tested lessons, activity suggestions, and accompanying content materials in this unit integrate social studies, language arts, science, math and arts & humanities subjects. Lessons include pottery making, artifact analysis, and fiction writing based on research into local prehistory. In addition to the printed guide, the unit includes pictures (either as slides [n=21] or as slide images on a videotape) of people demonstrating prehistoric technology such as stone tool making, pottery making, and cooking; and of archaeologists at work in a rockshelter in Eastern Kentucky, showing field techniques (digging, troweling, screening, taking notes). Available from the Network Coordinator, Kentucky Archaeological Survey, 1020A Export Street, Lexington, Kentucky 40506-9854. 102 p. Grade: 2-6. Cost 6.00, additional for video or slides.
5. “A Teachers' Guide to Wickliffe Mounds Research Center: Activities for the Classroom Volumes I and II” by Lisa Marie Engen and Amy R. Shook (1992 and 1993). Developed to use prior to visiting Wickliffe Mounds Research Center (a Mississippian mound site in far western Kentucky), the 16 activities cover a wide range of topics from archaeological methods to American Indian games and food and could be used everywhere in Kentucky. Vocabulary in each volume. Volume II includes a bibliography and resource list. Available from Wickliffe Mounds Research Center, P.O. Box 155, Wickliffe, KY 42087. Pages/Grade: Volume I Elementary School/15 p.; Volume II Middle School/17 p. Cost: $1.50 each.
6. “Teaching About American Indians: Stereotypes and Contributions. A Resource Packet for Kentucky Teachers” by Tressa Townes Brown (1999). Developed for use by secondary school librarians, resource specialists and teachers. It is divided into three parts. The first provides information about stereotyping and offers ideas for activities; the second presents information about American Indians' contributions to American culture, as a group and individually; and the third part is a resource guide that lists books, curriculum materials, videos and addresses of organizations and sites on the World Wide Web. Since information related to Kentucky's native peoples, mainly the Cherokee, Shawnee and Chickasaw, is privileged it is especially useful for Kentucky educators. Available from the Kentucky Native American Heritage Commission, 300 Washington Street, Frankfort, KY 40601. Phone 502/564-6661. 105 p. Grade: K-12. Cost: Free.
7. “Woodland Peoples: An Educational Unit” by the Minnetrista Cultural Council (1993). A good overview of the prehistory and history of the native peoples of the Ohio Valley and Great Lakes. Also includes activities. Published by the Minnetrista Cultural Council, Muncie, IN. Contact Network Coordinator 32 p. Grade: middle school.

Videos

1. “A Native Presence” (60 min.) VHS. KET, The Kentucky Network (1995). Good program of interviews with American Indians, archaeologists, and historians

concerning Kentucky's native people. Available from KET Tape Duplication, 600 Cooper Drive, Lexington, KY 40502-2296 or by calling toll-free 1-800-945-9167. Cost: $25.00 (but check cost to teachers). Or contact Network Coordinator to borrow a copy.

2. "Kentucky Archaeology Series" (6-11 min.) VHS. Developed by the Kentucky Heritage Council and the Kentucky Archaeological Survey, and produced by Voyageur Media Group, Inc. of Cincinnati, Ohio (2000). Each episode examines a unique aspect of the Commonwealth's archaeology with a blend of interviews, artifacts, rare archival images and video of ancient American Indian sites in Kentucky. A total of seven episodes are planned.

   "Episode 1: Ancient Fires at Cliff Palace Pond" (10:30 min.) examines landmark research on Kentucky's first forest managers. Archaeologist Cecil Ison takes viewers to a spectacular site in Daniel Boone National Forest where soil core studies show how American Indians have been using fire to manage the environment for over 3,000 years. Number Four in the Kentucky Archaeological Survey's Education Series is a companion booklet to this program (see the Books, Magazines, and Other Publications section). Grade level: HS

   "Episode 2: The Adena People: Moundbuilders of Kentucky" (6:00 min.) examines the legacies of the Adena people whose ancient culture is renowned for massive burial mounds. Dr. Berle Clay examines the search for rare Adena settlements, which could tell archaeologists much about the lifeways of these prehistoric American Indians who lived over 2,000 years ago. Grade level: 4-8

   "Episode 3: Saving a Kentucky Time Capsule" (9:00 min.) documents efforts to preserve dozens of ancient American Indian mud glyphs (drawings) discovered deep inside a Kentucky cave. Archaeologists Valerie Haskins and Dan Davis lead viewers on an unforgettable journey to see rare legacies from Kentucky's early occupants. Grade level: 4-8

These three episodes can be purchased on a single tape from the Kentucky Heritage Council. The cost is $10.00 plus $4.00 shipping and handling. Call 502/564-6661, write the Council at 300 Washington Street, Frankfort, KY 40601, or fax them at 502/564-5820.

Companion guides for teachers, consisting of eight classroom-tested, cross-curricular activities, have been developed for each episode by Judy Sizemore. Grade level varies from upper elementary to high school, depending on the video's subject matter. The companion guides are free and are available in hard copy from the Kentucky Heritage Council or they can be downloaded from the Council's Archaeology Video Series Web page: http://www.state.ky.us/agencies/khc/video.htm Also visit the Series' Web page to view artwork prepared for the series and to read detailed summaries of the episodes and brief descriptions of the companion guides, which characterize the lessons, and list the essential questions and the specific Kentucky Academic Expectations addressed in each guide.

3. “Kentucky GeoQuest” (30:00 min.) VHS. KET, The Kentucky Network (1993). A series of four half-hour programs created especially for 4th graders learning about Kentucky geography. Program 3: The Human Factor explores Kentucky prehistory and history. Includes a Teacher's Guide with program summary, vocabulary and projects. Video available from KET Tape Duplication, 600 Cooper Drive, Lexington, KY 40502-2296 or by calling toll-free 1-800-945-9167. Fax orders to 1-859/258-7399. Teachers Guide also can be purchased from KET. KET will take purchase orders, checks, money orders, VISA or MasterCard. Grade: 4. Cost: $25.00 for the video and $2.50 for the Teachers Guide.
4. “Kentucky Life Series” (7-12 min.) VHS. KET, The Kentucky Network. *Program 503* (12 min.) Aired on October 17, 1998. Stone mounds and alignments in Menifee County and a large earthen Adena burial mound in Montgomery County are described in the first segment of this program. The importance of preserving these vestiges of the past is also discussed. Copies of the video are available from KET Tape Duplication, 600 Cooper Drive, Lexington, KY 40502-2296 or by calling 1-800/945-9167. Fax orders to 1-859/258-7399. Cost: $10.00 + $3.95 shipping to teachers. KET will take purchase orders, checks, money orders, VISA or MasterCard. Or contact Network Coordinator to borrow a copy.
5. ***Wickliffe Mounds*** (10 min./20 min.) VHS. A video tour of Wickliffe Mounds, a prehistoric town in western Kentucky where research has been ongoing by Murray State archaeologists for over five years. Descriptions of the archaeological discoveries and how archaeologists interpret the lifeways of the town's prehistoric peoples. Available from Wickliffe Mounds Research Center, P.O. Box 155, Wickliffe, KY 42087. Cost: Return postage. Can be kept for up to 3 weeks.

Computers: Web Sites

1. **The Kentucky Heritage Council's Web Page** features a section on the Kentucky Archaeological Survey. The Survey's Web page includes news, upcoming events, information about the four periods of Kentucky prehistory. It includes pictures of artifacts and sites, information about on-going projects, a list of publications and an expanded Resource Guide. The True-False quiz listed under Activities, Activity Books, and Resource Boxes also is on the web page in a different format. "Myths About Archaeology" lists common myths about archaeology and archaeologists, while "Test Your Knowledge of Kentucky Prehistory" is an interactive quiz that challenges misconceptions about Kentucky prehistory. On the Kentucky-Uruguay Cultural Heritage Education Project web page, readers will find a description of the project, images of project students working at an archaeological site in Eastern Kentucky, and student writings about their field experiences and the artifacts they found. A form on which to report archaeological sites you have found, along with instructions on filling out the form and who to send it to, also is at the Kentucky Heritage Council’s Web site.
2. The Web page for the William S. Webb Museum of Anthropology is online, with information, images, and activities about Kentucky's prehistoric and historic past as told through archaeology. The address is case sensitive http://www.uky.edu/AS/Anthropology/Museum/museum.htm

3. Information about the **Ohio Hopewell culture** and middle Ohio Valley prehistoric cultures (includes materials for teachers: maps, resource lists, contact information)

Courses for Teachers

"Columbian Kentucky" is a lecture/hands-on course designed to introduce teachers to Kentucky prehistory and the lifeways of its native peoples. Teachers are provided content, participate in classroom activities and receive teaching resources and materials. The course meets the requirements for additional days of professional development credit and has been approved by the Kentucky Department of Education. Contact Network Coordinator for more information. Cost: honoraria, printing, travel, and per diem for the two course instructors.

"Kentucky Project Archaeology" is a national heritage education program that teaches students to appreciate and protect the nation's rich cultural heritage. It supports the K-12 curriculum with hands-on activities based on local prehistory. It models real-world situations and can be used in a variety of ways, including interdisciplinary studies. Teachers receive high-quality educational materials, including the activity guide "Intrigue of the Past," and continuing professional development. Under the leadership of trained educators and professional archaeologists, teachers will explore the science of archaeology and its classroom applications. Workshops are between 1.5 and 2.5 days in length and cost between $55 and $65, depending on workshop length and meal arrangements made by the host institutions. Workshop organizers will work with teachers to secure professional development credit through their school districts. For more information and to find out about when and where the next workshop will be held, call Gwynn Henderson, the state's Project Archaeology coordinator, at 606/257-1919; or visit the Kentucky Project Archaeology web page at http://heritage.ky.gov/kas/projarch.htm

Brochures, Directories, and Posters

1. Two brochures on Kentucky's prehistoric Mississippian farming cultures: "Late Prehistoric Native Americans of the Upper Cumberland River Valley" (1997) and "Prehistoric Farmers of the Barren River Region" (1998). Archaeologists prepared these brochures to describe the results of research into the lifeways of Mississippian peoples who lived at particular village sites in Knox County and in Barren County, respectively. Available from the Network Coordinator. Grade: middle and high school. Cost: Free.
2. "Kentucky Before Boone" poster by Jimmy A. Railey (1990). Detailed black and white line drawings on this poster illustrate all aspects of Kentucky prehistory from the very earliest hunter-gatherers to the most recent native farmers. It includes time-specific scenes, activity scenes and technology scenes. An accompanying fact sheet summarizes Kentucky prehistory. Available from the Kentucky Heritage Council, 300 Washington Street, Frankfort, KY, 40601. Grade: K-12. Cost: Free.
3. "Native American Indian Month" poster (1998). This color poster reproduces the wall mural at the James C. Salato Wildlife Education Center, which is an artist's reconstruction of an A.D. 1500 American Indian village on the banks of the Kentucky River in central Kentucky. Available while supplies last from the Kentucky Native

American Heritage Commission Council, 300 Washington Street, Frankfort, KY, 40601. Grade: K-12. Cost: Free.

Places To Visit

These places have exhibits about Kentucky prehistory. Phone numbers are provided to help schedule visits.

1. Behringer-Crawford Museum, Devou Park, 1600 Montague Rd., P.O. Box 67, Covington, KY, 41012. Phone 859/491-4003. Programs also are offered during the school year. They include "Archaeology Lab" for upper elementary and high school (on-site only) and "Kentucky Prehistory" (on-site or in your classroom) for primary to high school. Call for program costs. www.bcmuseum.org
2. Daniel Boone National Forest, Morehead Ranger District Office: 606/784-6428
3. Kentucky History Center 100 W. Broadway, Frankfort, KY, 40601. Phone 502/564-1792 or 1-877-4HISTORY. The Kentucky Historical Society's Center includes an extensive exhibit, filled with objects, interactive activities and images. Free programs also are available and tours can be scheduled. Web page www.history.ky.gov Cost: Free.
   For those interested in prehistory, Area B: First Kentuckians (10,000 B.C. - A.D. 1750) in the permanent exhibit hall presents information about native people's lifeways. Among other things, visitors walk through an Indian house made of mats and view a large mural that depicts an Archaic village along the Green River. Drawers that contain artifacts pull out, and a videotape shows how stone tools are made.

   The remainder of the History Center's permanent exhibit hall contains objects and exhibits, as well as audiotapes of speeches and stories, that document all facets of Kentucky history. An historical archaeology touch cart activity also is available. Filled with historic artifacts in stratigraphic sequence, these objects were recovered during the Kentucky Archaeological Survey's excavations in advance of the History Center's construction. To schedule its use or other hands-on activities, such as making prehistoric pottery, call the director of education at 502/564-1792

4. Living Archaeology Weekend (held annually the second to the last Fri and Sat in September. 10-5 each day). Gladie Historic Site, Red River Gorge near Natural Bridge State Park. Sponsored by the USDA Forest Service, Stanton Ranger District and the Red River Historical Society. Phone 606/663-2852. Visitors can watch American Indians and other craftsmen demonstrate prehistoric technology, such as stone tool making, dugout canoe making, pottery making, hide tanning, basket making, and cooking. Native storytellers also are featured and visitors can try their hand at house building and spear throwing. Cost: Free.
5. James C. Salato Wildlife Education Center, Frankfort, Ky. Phone 1-800-858-1549. A mural and exhibit of prehistoric artifacts describes the Fort Ancient farming culture of central Kentucky, inspired by the book “Kentuckians Before Boone,” by A. Gwynn Henderson (see Books for Kids section). Programs are available that focus on how native peoples used the environment, which include a visit to the animals kept at the Kentucky Department of Fish and Wildlife's Game Farm (eagles, elk, buffalo, deer,

and wild turkey). For school groups, there is an admission charge per student of $.50 and for adults (one is needed for each 10 children) of $1.00. Otherwise, admission is free. Visit www.fw.ky.gov/navigation.asp?cid=130

6. SunWatch Indian Village, 2301 West River Road, Dayton, Ohio 45418-2815. Phone 937-268-8199. SunWatch gives the visitor a real sense of what a prehistoric farming village looked like. At this reconstructed Fort Ancient village along the banks of the Great Miami River just outside of Dayton, Ohio, visitors can view an introductory video, wander through the museum, and then step out onto the observation deck to see the village reconstructed in the very places where archaeologists documented the remains of prehistoric houses, trash pits, central cedar post, and burials. Taking the path through the village is like a walk back in time. Visit the SunWatch Web site, http://www.sunwatch.org, for listings of special events, classes for kids and adults, overnights and other activities. Admission is $5.00 for adults and $3.00 for seniors and children ages 6-17.
7. Wickliffe Mounds Research Center and Museum, PO. Box 155 Wickliffe, KY, 42087. Phone 270/335-3681. Exhibits describe the lifeways, architecture, and ceremonial activities of the inhabitants of this Mississippian town. Trails to walk onto the largest mound and through environmental areas. Guided tours for school groups with advanced notice. Classroom visits also can be arranged. Video and slides about Wickliffe and Mississippian culture available for loan. Workshops and activity days related to American Indian technology are held each month.
   Web page http://parks.ky.gov/findparks/histparks/wm/ e-mail is wmounds@brtc.net
8. William S. Webb Museum of Anthropology, University of Kentucky Lexington, KY. Phone 859/257-8208. Guided tours of the Museum typically focus on Kentucky's prehistoric past. They last about 45 minutes and generally involve a short presentation, a hands-on activity to demonstrate concepts and foster discussion, and time for questions and answers. Call one week before you plan to visit. Cost: Free. Their Web address is http://www.uky.edu/AS/Anthropology/Museum/museum.htm (case sensitive).

Books For Kids

"Kentuckians Before Boone" by A. Gwynn Henderson (1992). Kentucky Humanities Council's New Books for New Readers Series. This book follows one Indian family's life during late summer and early fall of 1585 in central Kentucky. The research is based on archaeological, ethno-historic and historic information about central and eastern Kentucky's village farming peoples known as the Fort Ancient people. The University Press of Kentucky, 663 South Limestone Street, Lexington, KY, 40506-0036. 64 p. Grade: elementary. Cost: $4.95.

SECTION TWO: Contemporary Native American Culture

Although at the time of this writing there are no federally or state recognized tribes resident in Kentucky, many modern Kentuckians are native or have native ancestry. Some people with native ancestry who were not raised in a native culture have been able to document their ancestry and some have obtained tribal certification as members of tribes resident in other states. The requirements for tribal certification are complex and

vary from tribe to tribe, both in terms of the percentage of American Indian blood required for membership and in terms of the documentation required.

In some families, there is little or no written documentation but the oral history is strong and traditions have been passed down. In many other families, even the oral tradition is sketchy. Many families have traditional stories about a Cherokee ancestor who escaped from the Trail of Tears and settled in Kentucky, but many such stories are undocumented. Well into the twentieth century there were laws discriminating against Native Americans, so many people were reluctant to document their Native American ancestry, even if they had the opportunity to do so. Now many people take pride in their Native American ancestry and are anxious to learn more about American Indian cultures of the past and present.

In addition, there are now many American Indian Kentucky residents who were born elsewhere and are affiliated with tribes that are not historically associated with Kentucky. Some have tribal certification as members of the Iroquois, Hopi, Lakota, or other Indian nations.

There are a number of groups in Kentucky that provide opportunities for people of Native American descent to share fellowship, celebrate their heritage, and educate the public about Native American cultures of the past and present. Some focus on a particular tribe, like the Kentucky Band of Cherokee, and others are inter-tribal, like the Red Crow Indian Council.

Unfortunately, there are also some people and some groups that pretend to be American Indian in order to profit from selling crafts as "Native American made" or who simply enjoy "playing Indian." It was because of these unscrupulous individuals and the proliferation of imported items claiming to be "Made by Indians" (not just in Kentucky, but all across the country) that the Indian Arts and Crafts Act was enacted in 1990. This is a truth in advertising law that makes it illegal to offer or display for sale, or sell any art or craft product in a manner that falsely suggests it is Indian produced, an Indian product, or the product of a particular Indian tribe. Under the Act, "Indian" is defined as a member of a state or federally-recognized tribe or a certified Indian artisan (an individual who is recognized by the governing body of a federally or state recognized tribe as a non-member Indian artisan). Indians who are members of federally or state recognized tribes or certified Indian artisans have tribal certification cards. Only these people are legally allowed to market their products as "Native American" or "Indian Made." Other people may market their products as "inspired by Native American designs" or describe themselves as having Native American ancestry, but they may not misrepresent themselves or their products. Individuals who break this law can be fined up to $250,000 and/or face up to five years in prison.

This law does not apply to performances, but ethically, the same principal should apply. Individuals should be honest and open about their status and heritage. This is <u>not</u> to imply that only people who are tribally certified can provide meaningful cultural experiences for your class, nor that all people who are tribally certified are knowledgeable about their heritage. People of mixed heritage, whether tribally certified or not, may be excellent artistic or cultural presenters, and some non-native persons who have combined academic studies with personal experiences are able to share valuable insights.

You should also be aware that the issue of tribal cards is a sensitive issue. Many Native American people, whether they hold tribal cards or not, resent the idea that they should have to have a card that proves who they are when no other ethnic group is asked for this proof. Documentation for tribal cards is based on whether or not their ancestors "enrolled." Many did not enroll because they were opposed to enrollment. (Enrollment was tied to the Allotment Act, which was designed to portion tribally held land out on an individual basis and undermine tribal ownership and sovereignty. Also it was limited to the people who lived on the reservation or in certain areas at the time of enactment.)

ORGANIZATIONS

There are a number of resources that can help you locate artists and cultural presenters who can share their art form or expertise with your class. Here are a few to get you started (listed alphabetically):

1. The Kentucky Native American Heritage Commission was created in 1996 to recognize Kentucky's native peoples and to raise awareness and educate Kentucky's citizens about the Commonwealth's prehistoric and historic indigenous groups. (http://heritage.ky.gov/knahc/)

The Commission sponsors several activities, including:

- Native American Heritage Month at Salato Wildlife Education Center
- Living Archaeology Weekend at Red River Gorge, Gladie Cultural Environmental Center
- American Indian Mobile Museum

They also have resources for teachers that can be downloaded from their website, including:

Teaching About American Indians: Stereotypes and Contributions, a Resource Packet for Kentucky Teachers
[PDF - 2,798KB]

Native Americans: Who Are They Today social studies lesson plan
[PDF - 978KB]

At the time of this writing, they are in the process of developing a list of speakers for school programs. Contact information: Kentucky Native American Heritage Commission, 300 Washington Street, Frankfort, KY 40601 502-564-7005 or e-mail Tressa.Brown@ky.gov

2. The Kentucky Arts Council (www.artscouncil.ky.gov)has identified American Indian artists, storytellers, and musicians who work in traditional and contemporary styles and have experience working in school settings. Contact information: Kentucky Arts

Council, Capital Plaza Tower, 21st Floor, 500 Mero Street, Frankfort, KY 40601 or call 1-888-833-2787 or 502-564-3757 (V/TDD).

3. The Kentucky Folklife Program (also found at www.artscouncil.ky.gov) has identified a number of American Indians who authentically represent the traditions of their cultures. Some have performed at the Kentucky Folklife Festival in Frankfort and some have been recognized as Master Artists in the Kentucky Folklife Program's folk art apprenticeship program. Contact information: Kentucky Folklife Program, 502-564-1792, or e-mail bob.gates@ky.gov or mark.brown@ky.gov
4. The Trail of Tears Commission, Hopkinsville, KY (270) 886-8033 or e-mail info@trailoftears.org or visit their web site at www.trailoftears.org. They organize a pow wow every September featuring Native American dancers and certified Native American craft vendors.
5. The Unity Council brings together representatives from numerous Indian groups across Kentucky. They have identified American Indian artists, storytellers, musicians, and cultural presenters who work in traditional and contemporary styles. They also have a mobile museum.

Native American Cultural Center

Efforts are now underway to develop a Native American Cultural Center in Carrolton on the grounds of General Butler State Park. Land has been allocated and the Native American Cultural Center board is considering architectural renderings. Events are planned for the site even before the construction of the Center gets underway. The eventual goal is to have an interactive museum with artists from many native nations demonstrating their traditions.

FUNDING SOURCES

Most artists and cultural presenters are self-employed individuals and must be compensated for their time. Some school use Title One funds, professional development funds or discretionary funds for special programs. Family Resource or Youth Service Centers or parent-teacher groups sometimes have funds that can be earmarked for special programs. You can leverage additional funds by applying for grants. The Kentucky Arts Council (KAC) has a number of grant programs that could be useful, including the Teacher Incentive Project grant and the Arts Build Communities grant. The Kentucky Folklife Program also has a Folk Arts Project grant that could be useful for projects such as working with Native Americans to coordinate an authentic Native American festival at your school or in your community. Guidelines and application forms for all of these programs can be downloaded from the KAC web site at www.artscouncil.ky.gov. Call 1-888-833-2787 for more information. Kentucky Arts Council program directors will be happy to answer your questions.

Appendices

Native American Literature/ Native American Culture
Featured Books – Alphabetical by Author

1. Children of the Longhouse

By Joseph Bruchac
Genre: YA novel
Tribal focus: Iroquois (Northeast)
For grades 4 to 6
Source: Oyate, Amazon.com
ISBN: 0-14-038504-5
Price Range: PB, about $5.00

Summary: In the context of an exciting story about eleven year old twins, Bruchac conveys a sense of what life was like among the people of the Great League of Peace of the Iroquois Nation before the arrival of European settlers.

2. Pushing up the Sky

By Joseph Bruchac
Genre: plays
Tribal focus: diverse (Northeast, Southeast, Northern Plains, Northwest Coast, Southwest)
For grades pre to 6
Source: Amazon.com
ISBN: 0-8037-2168-4
Price Range: HC, about $19.00

Summary: Plays based on the folktales of the Abenaki, Ojibwa, Cherokee, Cheyenne, Snohomish, Tlingit, and Zuni. The plays are ready to stage with suggestions for costumes and sets.

3. First Nations Technology

By Karin Clark
Genre: picture book
Tribal focus: First Nations (Northwest Coast)
For grades pre to 6
Source: Oyate
Price Range: PB, about $7.50

Summary: Deceptively simple comparison of the technology (and culture) of the past and present First Nations people of Vancouver Island.

4. The Flute Player

By Michael Lacapa
Genre: folktale
Tribal focus: Apache (Southwest)
For grades pre to 6
Source: Oyate, Amazon.com
ISBN: 0-87358-627-1
Price Range: PB, about $8.00

Summary: This is a traditional Apache folktale about star-crossed lovers. The illustrations are exquisite.

5. Did You Hear Wind Sing Your Name?

By Sandra De Coteau Orie
Genre: picture book/poetry
Tribal focus: Oneida (Northeast)
For grades pre to 6
Source: Oyate, Amazon.com
ISBN: 0-8027-7485-7
Price Range: PB, about $7.00

Summary: In a celebration of the coming of Spring, the lyrical narrative invites the reader to notice the natural world.

6. The People Shall Continue

By Simon Ortiz
Genre: picture book
Tribal focus: inclusive
For grades pre to 6
Source: Oyate, Amazon.com
ISBN: 0-89239-125-1
Price Range: PB, about $7.00

Summary: An insightful and concise summary of the past, present, and possible future of America.

7. Grandchildren of the Lakota

By LaVera Rose
Genre: Non-fiction (Children of the World series)
Tribal focus: Lakota (Plains)
For grades 4 to 6
Source: Oyate, Amazon.com
ISBN: 1-57505-279-2

Summary: Contemporary life and culture of the Lakota.

8. Story of the Milky Way

By Gayle Ross and Joseph Bruchac
Genre: folktale

Tribal focus: Cherokee (Southeast)
For grades pre to 6
Source: Amazon.com
ISBN: 0-8037-1737-7
Price Range: HC, $ 16.00

Summary: A traditional Cherokee folktale with exquisite illustrations.
Curriculum Connections: Language Arts, Social Studies, Writing, Arts and Humanities (art, theatre/folktales), Science, Practical Living

9. Muskrat Will Be Swimming
By Cheryl Savageau
Genre: picture book
Tribal focus: Abenaki (Northeast)
For grades pre to 6
Source: Oyate, Amazon.com
ISBN: 0-87358-604-2

Summary: A grandfather tells his granddaughter a traditional tale to build her self-esteem when classmates call her names.

10. Jingle Dancer
By Cynthia Smith
Genre: picture book
Tribal focus: Inter-tribal (Muskogee-Creek and Ojibway)
For grades pre to 6
Source: Oyate, Amazon.com
Price Range: HC, about $16.00

Summary: A young girl does not have time to order jingles for her dress in time for the pow-wow, so she borrow jingles from the important women in her life.

11. Children of Clay
By Rina Swentzell
Genre: We Are Still Here series
Tribal focus: Pueblo
For grades 3 to 6
Source: Oyate, Amazon.com, Lerner Publications
ISBN: 0-8225-9627-X
Price Range: PB, about $7.00

Summary: A grandmother leads her family into the mountains to dig clay to make into a variety of clay pieces.

12. **Four Seasons of Corn**
By Sally Hunter
Genre: We Are Still Here series
Tribal focus: Winnebago
For grades 3 to 6
Source: Oyate, Amazon.com, Lerner Publications

ISBN:
Price Range: PB, about $7.00

Summary: The story of an eighth grade boy of the Ho-Chunk nation (also know as Winnebago) as he balances a busy schedule of school, sports, and participation in his family's traditions. The book emphasizes the importance of family traditions as a part of personal identity.

ADDITIONAL BOOKS RECOMMENDED FOR PRESCHOOL-8TH GRADE

Note: This is not intended as a comprehensive list, merely some suggested additional titles that could easily be adapted to the types of activities in this guide. Additional titles are included in each section.

1. Drumbeat…Heartbeat
   By Susan Braine
2. **Many Nations**
   By Joseph Bruchac
3. **Trail of Tears**
   By Joseph Bruchac
4. **Heart of A Chief**
   By Joseph Bruchac
5. **The Birchbark House**
   By Louise Erdrich
6. **Daughter of Suqua**
   By Diane Johnston Hamm
7. **Less than Half, More than Whole**
   By Kathleen and Michael Lacapa
8. **This Land is My Land**
   By George Littlechild
9. **A Man Called Raven**
   By Richard Van Camp
   Genre: picture book
   Tribal focus: NW territories
10. **Real Wild Rice**
    By David Martinson
11. **A Story to Tell**
    By Richard Nichols
12. **Songs from the Loom**
    By Monty Roessel
13. **Kwulasulwut**
    By Ellen White

SUPPLEMENTARY RESOURCES
Reference Books

1. Native America: Portrait of the Peoples
By Duane Champagne
Genre: resource
Tribal focus: inclusive
For grades 5 to teacher
Source: Oyate, Amazon.com
ISBN: 0-8103-9452-9
Price Range: PB, about $19.00

Summary: An encyclopedia of Native America of the past and present written from a Native American perspective. Includes brief biographies, maps, tribal information and overviews of Native American activism, languages, religion, health, arts, literature, and media. This book should be in every school library.

2. Native America in the Twentieth Century
By Mary B. Davis
Genre: resource
Tribal focus: inclusive
For grades 5 to teacher
Source: Oyate, Amazon.com
ISBN: 0-8153-2583-5
Price Range: PB, about $35.00

Summary: An encyclopedia of contemporary Native America. Provides detailed and accurate information about the history, culture, and present-day circumstances of about 200 tribes. Also includes overviews of topics such as Native American arts, economic development, educational policy, government policy, health, land claims, languages, law, literature, public image, race relations, religion, social issues, sports, treaties, and urbanization. This book should be in every school library.

3. Native American History
By Judith Nies
Genre: resource
Tribal focus: inclusive
For grades 5 to teacher
Source: Oyate
ISBN: 0-345-39350-3
Price Range: PB, about $14.00

Summary: A chronological account of Native American history and global history presented in a double-column, timeline format. This book is a must-have for social studies teachers who teach U.S. or world history.

4. Through Indian Eyes
By Beverly Slapin

Genre: resource
Tribal focus: inclusive
For grades 5 to teacher
Source: Oyate
ISBN: 0-935626
Price Range: PB, about $25.00

Summary: A reference guide that explains how to select books that are culturally appropriate and respectful and how to detect those that are NOT. Includes numerous book reviews of books that might be on your library shelves and many that should be. Essays and poems by Native Americans help to explain why popular misrepresentations of native culture are so damaging. This book is an invaluable aid to the media specialist who is serious about developing a multicultural library. It can also be used in a class project for fifth graders to involve them in a review of books that are currently available in the library and ones that might be ordered.

Note: There is a drastically shortened version of this book available from Oyate for about $10. It is called "How to Tell the Difference." It does not include the essays, book reviews, or resource list, but it does provide guidelines and examples.

Tapes and CDs

1. "Heartbeat 1: Voices of First Nations Women" and "Heartbeat 2: More Voices of First Nations Women"
   Smithsonian Folkways
   Source: Oyate, Smithsonian Folkways
   A mixture of traditional and contemporary native women's music in a variety of styles. Features well-known performers and non-professional women singers who are known only within their own communities. An excellent accompanying booklet introduces the singers and their music.

2. "The Mankillers: All Women Northern Drum"
   Source: Oyate
   Contemporary inter-tribal women's drumming group.

3. "Walela"
   Cherokee Publications, Triloka
   A contemporary trio of Cherokee women (Rita Coolidge, Laura Satterfield, and Priscilla Coolidge) sing traditional Cherokee songs (like the Cherokee Morning Song), Cherokee gospel music (like Amazing Grace), and contemporary and original compositions.

4. "Up Where We Belong" by Buffy St. Marie
   Source: Oyate
   One of the most widely known Native American singers and song writers performing original compositions in a variety of styles from love songs to protest songs, often mixing native rhythms with folk or rock.

5. "Spirit in the Wind" and "Center of the Universe" by Arnold Richardson (Tsa'ne Do'se)
   Source: Sacred Cedar Production
   Traditional and original flute music that incorporates natural and ambient sounds.

6. "Raven in the Snow" by Bill Miller
   Source: Amazon.com

   Native rock with lyrics of hope.

NOTE: You can hear audio clips from the music of forty Native American artists (playing traditional and contemporary music) by visiting www.oyate.com.

Videos

1. Dance Toolkit – Kentucky Educational Television Network
   This multi-media toolkit include videos, CDs, and lesson plans on dance from diverse cultures, including several pieces on Native American dance. Provides excellent opportunity to compare and contrast dance from Native American cultures with dance from other world cultures.
2. "American Indian Dance Theatre"
   Comments from elders put the performances into cultural context. Includes dances from diverse cultures from the northwest coast, the northeast, and the plains.

   Source: Oyate Price Range: About $35.00

3. "The Principal People"
   Produced by the Museum of the Cherokee, this video tells the story of the Cherokee people from their own perspective.

   Source: Museum of the Cherokee, Cherokee Publications

   Price Range: about $25.00

4.. "The Story of Light"

Students from Cherokee Elementary School enact a traditional Cherokee folktale.

Source: Museum of the Cherokee

5. "Dancing Threads" Kentucky Educational Television Network

A Zuni dancer teachers middle school students to perform a Zuni harvest (social) dance as he explains the cultural context of the dance. Your students can follow along and learn the dance from the video. The complete set included two

Appalachian folk dances and an African American folk dance as well as the Zuni dance. Teacher's resource guide available.

Contact Information for Sources for Books, Videos, CDs, and tapes:

1. Lerner Publications
   1251 Washington Avenue North
   Minneapolis, MN 55401
   1-800328-4929

2. Oyate
   2702 Matthews Street
   Berkeley, CA 94702 510-848-6700 oyate@oyate.org
   www.oyate.org
   Publisher and distributor of Native American books, tapes, CD's, and videos. Accepts orders by phone, mail, FAX, or on-line. Will accept purchase orders.

3. Amazon.com

   On-line seller of books, CD's and videos. Does not accept purchase orders but will accept credit cards

4. Cherokee Publications
   P.O. Box 430
   Cherokee, NC 28719
   828-488-8856.1 For orders – 800-948-3161
   Cpubl@aol.com

5. Wolf Spirit Studio
   361 Lynch Road
   Hollister, North Carolina 27844
   Phone: (252)586-7015
   Sacred Cedar Productions

   224 East 5th Street

   London, KY 40741

   E-mail: sacredcedar@webtv.net

   www.tsanedose.com

6. Smithsonian Folkways
   955 L'Enfant Plaza, Suite 7300, MRC 953
   Washington, D.C. 20560
   1-800-410-9815 for orders, 1-202-287-3262 for catalogues
   E-mail: folkways@aol.com website: www.si.edu/folkways

7. Triloka Records
Gold Circle Entertainment
13906 Gold Circle, Suite 201
Omaha, NE 68144
www.triloka.com

8. Kentucky Educational Television Network (KET)
600 Cooper Drive
Lexington, KY 40502
859-258-7000

8. Museum of the Cherokee
U.S. Highway 441 North
Cherokee, NC 28719
828-497-3481 www.cherokeemuseum.org

Language Courses

Many of the books introduce Native American languages. If you would like your students to develop a deeper awareness of Native American languages, you might select one for special study. Audio-forum has language courses on tape for the following languages: Jicarilla Apache, Cherokee, Cheyenne, Chickasaw, Choctaw, Kiowa, Lakota, Lenape, Maya, Mohawk, Muskogee (Creek), Navajo, Ojibwe, Passamaquoddy, Salish, Tlingit, and Yup'ik. Some of the courses also include history, songs, and folktales.

For a catalogue, call 1-800-243-1234 or visit their Web site at www.audioforum.com