

NATIVE

AMERICANS:

who are they today?

prepared by:

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Native American Heritage Commission:

I want to take this opportunity on behalf of the social studies teachers of Kentucky to thank you for funding this project. Teachers at the fourth grade level will benefit greatly from the work of the committee and their students will be the ultimate benefactors.

As you know, no unit can be declared finished. Teachers constantly reflect and adapt units to meet the needs of their students. Therefore, I would suggest that a teacher or teachers be identified to pilot this unit and give input on changes before it is released to all teachers in Kentucky. I would be glad to facilitate this process any way I can.

Again, please accept my gratitude for your support with the project.

Sincerely,

Robin Chandler
Social Studies Consultant

RC:swt



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Who are Native Americans Today?
A Discipline-Based Unit in Social Studies
Grades 4/5

Time:	2-3 Weeks (But flexible: portions may be extended or narrowed)
Themes:	Native Americans/Stereotyping
Organizer:	How do Native American stereotypes influence perceptions of Native Americans today?
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Rationale

This unit is designed to help teachers overcome some of the present obstacles in teaching about Native Americans. Those problems center on a lack of easily accessible, accurate, and unbiased information for both teacher and student, which can result in the perpetuation of the most common and damaging stereotypes about Native Americans: that they exist primarily in the past, that any natives living today continue to live as they did in the past, that all American Indians look the same and have the same cultural background, and that there are no Native Americans in Kentucky today. To address the lack of information, the Kentucky Native American Heritage Commission has prepared and made available a new resource packet that should be used in conjunction with this unit plan. As students increase their knowledge of present and past Native American cultures, they will also be learning to identify and analyze stereotypical thinking wherever it occurs.

OVERVIEW:

Organizer

How do Native American Stereotypes influence perceptions of Native Americans today?

Essential Questions

- What are Native American stereotypes?
- There are hundreds of Native American tribes in the United States today. Around Kentucky (Ohio, Tennessee, Indiana, North Carolina, West Virginia), for example, there are groups of Shawnee, Cherokee, Miami, Lenape, Mingo, and others. What are they doing now?

- What contributions have Native Americans made to our lives?
- How have Native Americans affected the course of United States History?
- How are Native American traditions maintained?

Academic Expectations

2.16, 2.17, 2.20

Program of Studies (Grade 4)

Culture and Society (2.16 and 2.17)

- Understand similarities and differences in the ways groups and cultures within Kentucky and regions of the United States address similar needs and concerns.
- Recognize the elements of culture using different groups from Kentucky's past and regions of the United States as examples.
- Recognize how tensions and conflict can develop between and among individuals, groups, and institutions.

Historical Perspective (2.20)

- Explore different perspectives and interpretations of Kentucky history by using primary and secondary sources, artifacts, and time lines.
- Understand different groups throughout Kentucky's history and their reasons for exploring and/or settling in Kentucky.
- Recognize how lifestyles and conditions have changed over time in Kentucky.

Program of Studies (Grade 5)

Culture and Society (2.16 and 2.17)

- 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.

Historical Perspective (2.20)

- Recognize broad historical periods and eras of the history of the United States (i.e., Land and People before Columbus, Age of Exploration, Colonization, War for Independence, Young Republic, Westward Expansion, Industrialism, Twentieth Century).
- Examine the historical contributions of individuals and groups.
- Recognize the significance of important symbols, monuments, patriotic songs, poems, and written passages in the history of the United States.

Core Content

- SS-E-2.1.1: Language, music, art, dress, food, stories, and folk tales help define culture and may be shared among various groups.
- SS-E-2.2.1: All cultures develop institutions, customs, beliefs, and holidays reflecting their unique histories, situations, and perspectives.
- SS-E-2.4.1: As cultures emerge and develop, conflict and competition (e.g., disagreements, arguments, stereotypes, prejudice) may occur.
- SS-E-5.2.1: Native American cultures, both in Kentucky and the United States, had similarities (e.g., language, shelter, tools, foods, and clothing). and differences (e.g., gender roles, family organization, religion, values).
- SS-E-5.2.2: People explored and settled America and Kentucky for multiple reasons (e.g., freedoms opportunities, fleeing negative situations).
- SS-E-5.2.3: The way we live has changed over time for both Kentuckians and Americans because of changes in many areas (e.g., communication, innovations/inventions, homes, transportation, recreation, traditions, education).
- SS-E-5.2.4: The study of U.S. history is categorized into broad historical periods and eras (Land and People before Columbus, Age of Exploration, Colonization, War for Independence, Young Republic, Westward Expansion, Industrialism, Twentieth Century).

Culminating Event

Group

Student will work in groups to create an exhibit to be displayed in the school prior to Open House showing a non-stereotypical image of Native Americans. Student displays will reflect Native Americans of the past and present in a historically accurate way. Include information about their traditions and contributions both past and present. This display shall be free of stereotypes. Students may use Powerpoint, Hyperstudio, photographs, brochures, new articles, etc. The display will include visual materials as well as written descriptions explaining the artifacts in the exhibit. The group should determine what the exhibit will look like and assign roles accordingly.

The role each person played should be clearly distinguished in the display.

	CONTENT	SKILLS	COMMUNICATION
Proficient	<ul style="list-style-type: none"> • Content is accurate. • No stereotypic content included. • Exhibits broad knowledge of concepts included in the unit of study 	<ul style="list-style-type: none"> • Works cooperatively as a group with clear roles. • Distinguishes past from present. • Effectively uses technology. 	<ul style="list-style-type: none"> • Purpose of presentation is communicated clearly. • Awareness of broad audience is evident
Apprentice	<ul style="list-style-type: none"> • Reflects some content inaccuracies. • Some stereotypic content included. • Exhibits basic knowledge of concepts included in the unit of study. 	<ul style="list-style-type: none"> • Works as a group with some division of labor evident. • Some ability to distinguish past from present. • Some use of technology. 	<ul style="list-style-type: none"> • Purpose of presentation or exhibit is communicated. • Minimal awareness of audience.
Novice	<ul style="list-style-type: none"> • Content inaccuracies present. • Stereotypic content included. • Exhibits a minimal knowledge of the concepts included in the unit of study. 	<ul style="list-style-type: none"> • No clear roles or division of labor evident in group. • Problems distinguishing past from present. • minimal to no use of technology. 	<ul style="list-style-type: none"> • Purpose of presentation or exhibit is unclear. • Minimal to no awareness of audience.

Only proficient exhibits will be displayed for the school and community. You will have a chance once your exhibit has been graded to make revisions.

Individual

Write a feature article for the local newspaper explaining the exhibit and its purpose to the community. The Kentucky Holistic Scoring Guide will be used to score this piece. Feature articles are portfolio appropriate pieces of writing. An example of a feature article has been included. (Keep in mind this feature article example was written by an adult therefore, it just serves as an example of the form.)

KENTUCKY WRITING ASSESSMENT

Holistic Scoring Guide

Portfolio ID _____

NOVICE	APPRENTICE	PROFICIENT	DISTINGUISHED
<ul style="list-style-type: none"> • Limited awareness of audience and/or purpose • Minimal idea development; limited and/or unrelated details • Random and/or weak organization • Incorrect and/or ineffective sentence structure • Incorrect and/or ineffective language • Errors in spelling, punctuation, and capitalization are disproportionate to length and complexity 	<ul style="list-style-type: none"> • Some evidence of communicating with an audience for a specific purpose; some lapses in focus • Unelaborated idea development; unelaborated and/or repetitious details • Lapses in organization and/or coherence • Simplistic and/or awkward sentence structure • Simplistic and/or imprecise language • Some errors in spelling, punctuation, and capitalization that do not interfere with communication 	<ul style="list-style-type: none"> • Focused on a purpose; communicates with an audience; evidence of voice and/or suitable tone • Depth of idea development supported by elaborated, relevant details • Logical, coherent organization • Controlled and varied sentence structure • Acceptable, effective language • Few errors in spelling, punctuation, and capitalization relative to length and complexity 	<ul style="list-style-type: none"> • Establishes a purpose and maintains clear focus; strong awareness of audience; evidence of distinctive voice and/or appropriate tone • Depth and complexity of ideas supported by rich, engaging, and/or pertinent details; evidence of analysis, reflection, insight • Careful and/or subtle organization • Variety in sentence structure and length enhances effect • Precise and/or rich language • Control of spelling, punctuation, and capitalization

SCORING CRITERIA
<p>PURPOSE/AUDIENCE: The degree to which the writer maintains a focused purpose to communicate with an audience by:</p> <ul style="list-style-type: none"> • adhering to the characteristics (e.g., format, organization) of the form • employing a suitable tone • allowing a voice to emerge when appropriate
<p>IDEA DEVELOPMENT/SUPPORT: The degree to which the writer develops and supports main ideas and deepens the audience's understanding by using:</p> <ul style="list-style-type: none"> • logical, justified, and suitable explanation • relevant elaboration • related connections and reflections • idea development strategies (e.g., bulleted lists, definitions) appropriate for the form
<p>ORGANIZATION: The degree to which the writer creates unity and coherence to accomplish the focused purpose by:</p> <ul style="list-style-type: none"> • engaging the audience and establishing a context for reading • placing ideas and support in a meaningful order • providing effective closure
<p>SENTENCES: The degree to which the writer creates effective sentences that are:</p> <ul style="list-style-type: none"> • varied in structure and length • constructed effectively • complete and correct
<p>LANGUAGE: The degree to which the writer demonstrates:</p> <ul style="list-style-type: none"> • word choice <ul style="list-style-type: none"> ◀ strong verbs and nouns ◀ concrete and/or sensory details ◀ language appropriate to the content, purpose, and audience • concise use of language • correct usage/grammar
<p>CORRECTNESS: The degree to which the writer demonstrates:</p> <ul style="list-style-type: none"> • correct spelling • correct punctuation • correct capitalization • appropriate documentation of ideas and information from outside sources (e.g., citing authors or titles within the text, listing sources)

COMPLETE/INCOMPLETE PORTFOLIOS

A portfolio is incomplete if it does not contain:

- Writing in each category
- Reflective (Letter to Reviewer), Personal, Literary, and Transactive
- Required number of pieces in each category
 - ◀ 4th grade – 4 pieces
 - ◀ 1 in each category
 - ◀ 7th and 12th grade – 5 pieces
 - ◀ 1 in each category plus
 - ◀ 1 extra in either personal, literary, or transactive
- Completed Table of Contents
- Title, Category, Study Area, & Page Number for each piece
- Signed Student Signature Sheet
- Required number of Content Piece(s) (pieces from content areas other than English/language arts)
 - ◀ 4th and 7th grade – at least 1 content piece
 - ◀ 12th grade – at least 2 content pieces

A portfolio is also incomplete if any pieces

- are proven to be plagiarized.
- are different from those listed in the Table of Contents.
- are written in a language other than English.
- demonstrate only computational skills.
- consist of only diagrams or drawings.
- represent a group entry.

If a portfolio contains too many pieces, remove the first piece that may be removed without making the portfolio incomplete. Repeat this process until the portfolio contains the correct total number of pieces, the correct number of content pieces, and the correct number of pieces in each category.



WHEELS IN ART AND HISTORY

by Marjorie Jackson

PERHAPS THE GREATEST invention of all time was the simple wheel, which first rolled its way across Mesopotamia 5,000 years ago. In all of nature there is nothing like it. This means that the wheel is a totally original human invention.

People must have noticed that an ox could drag more weight than it could carry and that heavier loads could be moved with rollers beneath. Rollers eventually became massive rounds cut from tree trunks, with holes near the centers and branches passed through for axles. These early wheels wobbled and squeaked and rumbled straight

ahead, because there was no way to turn them and no way to stop them!

Fortunately, wheels improved over the centuries. We can see how they evolved by looking at works of art from different periods of history.

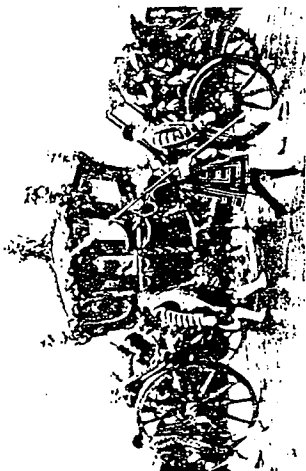
The four-wheeled chariot in this 4,500-year-old carving from Ur (above) has wheels made from planks of wood. Pegs attach the wheels to the axle. The Sumerian artist carved in wood, a precious material in the desert. The work has been enriched with inlaid shells, blue lapis lazuli, and red-orange carnelian stones. Count the legs and ears of the donkeys and you'll find that it took four to pull the chariot. The artist shows the breast band stretching around all four necks but, actually, each animal had its own harness. As the donkey pulled, the harness slid up to rest on its windpipe, and the harder the donkey pulled, the more it choked! Hundreds of years would pass before someone thought of moving the harness back to rest on strong shoulder muscles.

MESOPOTAMIA IS THE LAND BETWEEN THE TIGRIS AND EUPHRATES RIVERS. IT'S IN MODERN-DAY IRAQ. THE SOUTHERN PART OF MESOPOTAMIA INCLUDED THE LAND OF SUMER AND THE CITY OF UR!



Coaches were first built about 500 years ago to carry passengers. This magnificent example (right), built in 1763 for King George III of England, is carved from wood and gilded with thin layers of gold paint. The muscular figures on the four corners represent river gods. Most coaches were pulled by four matched horses, but it takes eight to move this four-ton coach! Through the years, springs, brakes, and hand-rubber tires were added, but the royal family, who uses it on state occasions, still calls it "Old Rattlebones."

When gold was discovered in California in 1849, coast-to-coast stage lines headed west to carry the rush of people. In 1901 Frederic Remington painted this romantic picture (below) in order to preserve the wonder of settling a continent. See how the moonlight



dramatically catches the white blaze on each horse's forehead. Remington also recorded a sense of danger by silhouetting the driver and armed guard against the night sky.

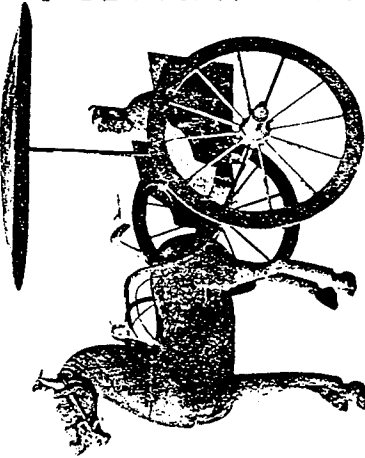
Stagecoaches covered about 125 miles per day, and drivers and horses were changed at stations along the route. A four- or six-horse team pulled each coach, depending upon road conditions. Sometimes an extra horse was kept at the foot of a steep hill to help the team make it over the top. Iron tires were clamped onto the wooden wheels to protect them from rocks and ruts, and drag-shoe brakes were added to the rear wheels to ease the coach downhill. This stage is lantern-fit, but Mark Twain once said that when the curtains were closed, a coach was as dark "as the inside of a cow."

By 1900 railroads had become the way to travel. In towns and cities throughout America, the arrival of the steam train was the most important event of the day. Artist E. L. Henry's painting (opposite, top) shows the excitement as a train puffs into the station. Spectators have come in horse-drawn buggies or afoot, and a flatted grocer's



The bronze model of this Chinese chariot (left) was made about 1,900 years ago. The bronze caster used the lost-wax method to capture in detail the balanced, spoked wheels and the high shafts attaching the horse to the chariot. Only emperors and aristocrats could afford this swift transport! The large umbrella was a sign of rank, and the splendid horse was a breed imported from faraway Fergana. The horse's value was equal to 300 pounds of gold, and the emperor had thousands of them.

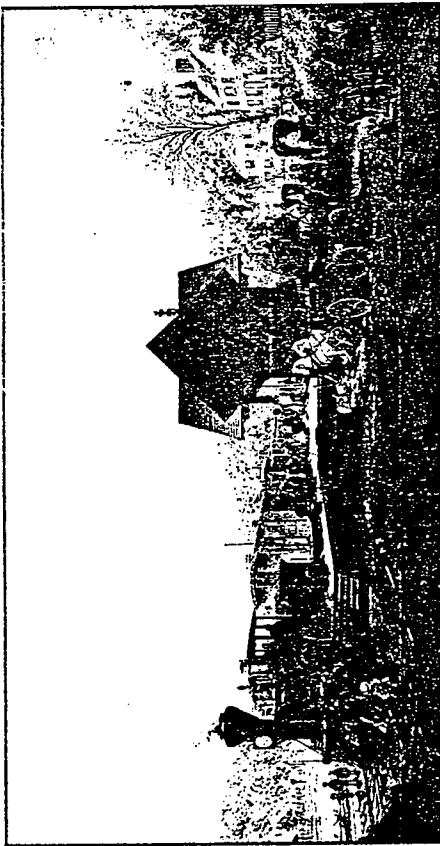
FERGANA
IS A CITY
IN
MIDDLE-ASIA
AS 300 POUNDS



About 150 years ago, the Japanese artist Ando Hiroshige painted these heavily laden carts (right). Each has two huge wheels to support its great weight and tires on the running edges protect the rims. Note that the bullocks' rope harnesses are designed to let each animal's back and shoulder muscles pull its cart forward.



A BULLOCK IS A YOUNG BULL.



wagon waits to be loaded. Passengers, mail, and goods are arriving, and the engineer has brought news of the outside world.

The engines' big wheels were connected by rods that made them all turn and pull at the same speed as the train ran forward or backward over smooth iron rails. Engineers thrilled the steam whistle when approaching a station and then coasted in, because early trains had no brakes. They were dragged to a stop by men on the platform or passengers who jumped off the train to lend a hand. Unlike stagecoaches, trains could only go where the rails led them, but they became popular once they ran on time.

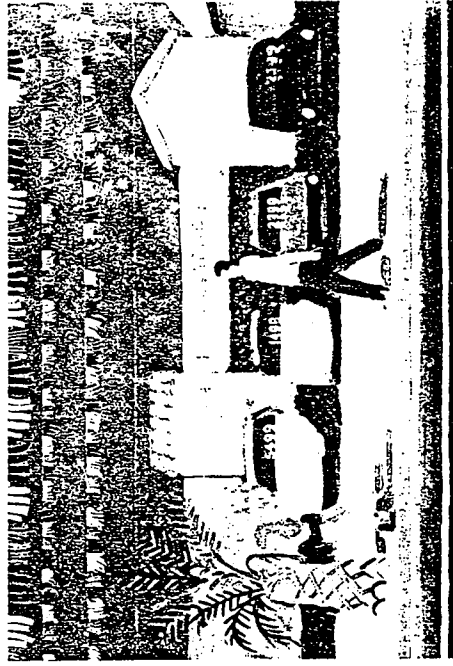
Bicycles were another popular form of transportation. French artist Fernand Léger's painting (right) of a group of cyclists is titled *Leisure*. Cyclists and circus figures were among his favorite subjects, and here he has combined the two, showing the girl on the right dressed as an acrobat. Léger's

bicyclists are from the machine age and seem to have arms and legs like industrial tubes, but bicycles had appeared as early as 1791, when the French built a *célérifère*, meaning "fast feet." The English followed with a Dandy Horse, like a foot-propelled rocking horse. By the 1860s a quantity of two-, three-, and four-wheelers were sold, and a craze for indoor riding led to spinning around and around in ballrooms. Doctors soon urged that bicycles be taken into the countryside for healthful exercise. By 1895 bicycles looked much as they do today.



In this carving (right), a European bicycle has been Africanized in the style of the Yoruba artist Abayomi of West Africa. It is one panel of a wooden door carved for a palace, showing the traditional idea of "cool character," seen in hidden messages. Hats show leadership among the Yoruba, so every one here wears one. The rider appears with powerful foreign symbols, such as the bicycle, which came to Africa about 1890. The circular fan and the musician on the right, providing music with a *dun-dun* drum, are traditionally African.

Perhaps the automobile is the form of transportation that best represents today's fast-paced society. Once called "horseless carriages," people now refer casually to their cars as "wheels." In the late 1970s British artist David Hockney created a series of paintings about automobiles on California streets. People in Europe walk and watch for things of interest, he felt, while people in Los Angeles appear to see everything from moving autos. This painting (below) shows used cars sitting on a sale lot with bright, plastic-fringed banners flapping to attract attention.



Five thousand years ago someone invented the wheel, and ever since then, humans have been busily inventing forms of transportation. Artists have been just as busy incorporating the wheel into their carvings, paintings, and sculptures. It's amazing to think how, after all these centuries, the simple wheel is still rolling along!

Essential Question: How do stereotypes develop today?

Related Questions/Issues:

- *What is a stereotype?*
- *What are existing stereotypes of Native Americans?*
- *Why are they harmful?*
- *Can students recognize these stereotypes?*

Instructional Activities:

What do you know? Students list ideas they have about Native Americans, what they consider to be “facts”. Ask students to describe or draw an “Indian” person. Most responses will be stereotypical. Ask if any of the students have met an “Indian” person. Ask those who have not met an “Indian” person how they knew how to describe one. Where have they seen Native Americans? Are they accurate representatives of Native Americans? Discuss actors pretending to be “Indians.” What does a person wear, do? Students could draw an “Indian” and then explain their drawing.

- Introduce the word **stereotype**. Discuss what stereotypes are and how they are wrong, since people of any group will behave, think and look different. Give an example: A person knows two bullies who have black hair and blue eyes. If that person decides that anyone with black hair and blue eyes is a bully, then that person has created a stereotype. Discuss how this can hurt people.
- Teacher and students present images of native Americans from magazines, commercials, books, Internet, etc. Teacher leads discussion of stereotypical images portrayed through these media. Discussion revolves around negative and positive stereotypical portrayals.

Bring books that stereotype Native peoples to class - examples include: *Red Fox and his Canoe* by Nathaniel Benchley; *Indian Summer* by F.N. Monjo; *Indian Two Feet and His Horse* by Margaret Friskey. Other books that use stereotypical images or language can be found in Moore and Hirschfelder’s article *Feathers, Tomahawks and Tipis: A Study of Stereotyped “Indian” Imagery in Children’s Picture Books*. Ask the students to look through books, magazines, and advertisements to find illustrations of stereotypes. Compare these with contemporary photos from documentary books; *Native Americans: 500 Years After* by Michael Dorris; *The Native Americans: An Illustrated History* edited by Ballantine and Ballantine; *500 Nations: An Illustrated History of North American Indians* by Alvin M. Josephy, Jr. or; *The World of the American Indian* edited by Jules B. Billard. Are the people wearing feathers? What are they doing? Does the text suggest that the events depicted are everyday occurrences or special occasions?

- Discuss the great diversity of Native American cultures (clothing, music, homes, food, religion). Ask students to find examples of stereotypes in books, spoken language, movies, advertisements, etc. Discuss how the examples are stereotypical. (Are they accurate portrayals? Do they distinguish specific tribal affiliation? Do native characters use a native language, correct English, pidgin English, or grunts? Are they portrayed as smart?) Student should reflect on the answers to these discussion questions in writing and then discuss their answers.
- Ask students to read excerpts from stereotypical text (*The Cruise of Mr. Christopher Columbus* by Sadybeth and Lowitz; *The First Thanksgiving* by Lou Rogers; *Tomahawks and Trouble* by William O’Steele.). Replace terms such as “Indian” with “American”. How does the statement sound now? Discuss how unrealistic it is to make broad statements about any group. Point out that there are

many different Native American groups, just as there are many different groups in Europe, Africa, and America.

- Teacher and student find images of contemporary Native Americans in magazines, websites, literature, etc. Teachers will assist students in discriminating between these images and what they have seen through the stereotypical images. Students will help the teacher create a bulletin board displaying contemporary images of Native Americans.

Ask students to define a European. French, Italian, Dutch, Spanish, German: how are they different? Do all people from the European continent look the same, behave the same? Do they all wear wooden shoes or live in castles? Compare to Native American people using pictures of different types of clothing, houses, tools. (*Native Americans: 500 Years After* by Michael Dorris; *The Native Americans: An Illustrated History* edited by Ballantine and Ballantine; *500 Nations: An Illustrated History of North American Indians* by Alvin M. Josephy, Jr. or; *The World of the American Indian* edited by Jules B. Billard.) Emphasize the difference in past and present ways of living. Point out that just as Europeans no longer live and dress as they did in the past, neither do Native Americans.

Essential Question: Who are Native Americans Today?

Related Questions/Issues;

- *Teachers should lead students to differentiate among tribes to counteract stereotypes that all tribes are the same.*
- *Issues within this category could include: appearance, lifestyle, religion, clothing, food, government, occupations, education, businesses, location (geography), aspirations, etc.*
- *Both tribally-oriented practices and individual practices should be investigated.*

Instructional Activities:

- Continue looking for images in books, magazines, websites, etc. that present contemporary Native American life. Teacher should continue to assist students in differentiating between actual and stereotypical practices.
- Possibly invite guest speakers to present information about contemporary practices or attend events.
- Teacher should also direct students to distinguish between past and present practices. Using contemporary images of Native people collected from various sources, compare dress, homes, etc., with photos and drawings of Native Americans 150 years ago. (*Native Americans: 500 Years After* by Michael Dorris; *The Native Americans: An Illustrated History* edited by Ballantine and Ballantine; *500 Nations: An Illustrated History of North American Indians* by Alvin M. Josephy, Jr. or; *The World of the American Indian* edited by Jules B. Billard.) Do the same comparison with Euro-Americans. Discuss how both groups have changed over time. Discuss the fact that people still treat Native Americans as if they live as they did 150 years ago.
- Read books, such as those about Pow-Wows, in order to make connections between past and present practices of traditions.
- Investigate Native Americans' role/portrayal in contemporary arts (i.e. literature, movies, art).
- Design a WebQuest focusing on contemporary Native American life.
- Listen to recordings of traditional and contemporary Native American music. Examples of traditional music are: *Matriarch: Iroquois Women's Songs* by Joanne Shenandoah; *Creation's Journey: Native American Music* from The Smithsonian Institution; *Powwow Songs-Music of the Plains Indians* by New World records

and *Songs of Earth, Water, Fire, and Sky: Music of the American Indian* from New World Records. Contemporary music: *Yazzie Girl* by Sharon Burch; *Dream Catcher* by Kevin Locke; Tokeya Inajin; *Up Where We Belong* by Buffy Sainte-Marie; or *Ghost Dance-The Last Hope* by Jessie Nighthawk. Compare it to music used in old movies or the music students associate with Native Americans (DUM dum dum dum, DUM, dum dum dum). What types of instruments are used in traditional music (drum, flute, rasp, rattles). What instruments are used in contemporary Native American music?

- Create a Venn diagram illustrating past traditions, present traditions, and traditions still maintained today.
- Students will respond to an open-response item that requires students describe **three** characteristics of contemporary Native American life. Students should explain how these characteristics today differ from the stereotypes present in today's society concerning Native Americans.

Essential Questions: How are Native American traditions maintained?

Related Questions/Issues?

- *What are traditions?*
- *What traditions do students practice?*
- *What are some Native American traditions?*
- *How have the practices of these traditions changed?*
- *What are present obstacles to following traditions?*

Instructional Activities:

- Define "tradition".
- Are there any traditions the students maintain that are from their ancestors? (Religious celebrations, holidays, coming-of-age celebrations, naming ceremonies). How is this different for Native Americans? Discuss students' own traditions and any obstacles to their practicing these traditions.
- Chart or make a timeline of Native American traditions. Discuss which have been practiced historically, which are currently being practiced, and which may be recent additions.
- Define boarding schools. Discuss boarding schools as obstacles for Native American traditions. How would students feel if forced to go to boarding school? Students should reflect on this in their writing journal.
- Ask students to think about the lives of pioneers and American Indians 150 years ago. What would they need to learn in order to live in that time. There were no grocery or department stores nearby from which to buy supplies; where did the food, dishes, clothing and tools come from? Clothing, candles, soap, tools, and other everyday items were made, food was gathered or hunted and cooked over open fires or preserved. Where and how did they learn these things? Discuss what is necessary to know today and where this information is learned.
- Have students search magazines, newspapers, news programs, and web sites for articles and events about Native Americans. How are they presented? What issues are involved in contemporary life? How do the issues relate to traditional ideas/values?
- Discuss the use of specific clothing for special events. Use photographs of Native people in traditional dress and in everyday clothing. Compare to other groups (Russian, Spanish, Japanese) in similar traditional and everyday clothing. Do you expect people of other nations to wear traditional clothing all the time? Why do you expect Native Americans to do so? Use a video of a powwow (*Denver March Powwow* or *Into the Circle*), or visit a powwow if possible; the mix of traditional and contemporary music, food, clothing and language is striking.

- Students would complete an open-response item explaining how **two** Native American traditions have been maintained.

Essential Question: What contributions have Native Americans made to our lives?

Related Questions/Issues:

- *What have been some of the individual and group contributions of Native Americans?*
- *How have the following areas been affected: food, language, architecture, arts, literature, political systems, military, business, music, agricultural products/techniques, sports, etc.*

Instructional Activities:

- Investigate words that have Native American origins.
- Discover Native American contributions in learning centers focusing on food, architecture, arts, music, sports, etc.
- Read books, websites, magazines, etc. which provide information about these contributions (i.e., contributions to literature, the military, etc.)
- Research connections between Native American and other political systems.
- Demonstrate agricultural techniques originated by Native Americans.
- Ask students to describe how Native Americans obtained food. How did the foods differ from region to region? Discuss how Native Americans helped Kentucky pioneers who did not know anything about the animals or plants here. How do people get food today? Ask students to describe traditional foods in their own families. Are any of them foods that Native people introduced to the world (potatoes, beans, squash, tomatoes, chocolate, popcorn, maize, peppers)?

Essential Question: How have Native Americans affected the course of U.S. history?

Related Questions/Issues:

- Where did Native Americans live? Where do they live now?
- What was/is their connections to the land?
- What ownership issues have been sources of conflict?
- How have Native Americans participated in wars (i.e., WWII, Civil War, American Revolution, etc.)
- What did settlers learn from Native Americans, in social, business, and agricultural arenas?
- How did Native Americans contribute to the Colonists' survival?
- What partnerships between Native Americans and Euro-Americans have existed (i.e., Lewis/Clark and Sacajawea)?

Instructional Activities:

- Role-play interactions between settlers and Native Americans.
- Study migration patterns, where Native Americans have lived and live now, why these changes have taken place.
- Students debate contradictory sides of treaty negotiations.
- Discuss the roles Native Americans played in the successful colonization of Kentucky by the pioneers. Using skits, have your students illustrate how they would react if they were Native Americans when the first pioneers came here. At first, many Native people welcomed the strangers, were excited about gifts of metal and glass objects that they had not seen before. Many Pioneers were thankful to Native peoples for teaching about planting Native crops and hunting local animals.

As more and more pioneers came and wanted more and more land, how did the Native people respond? Would they defend the land that had been theirs for generations, defend their family? What would the pioneers think and do?

- (Teacher and teacher's aid portray a Native American and a pilgrim. The classroom is America and the hallway is the ocean. When the teacher comes into the room the students understand that the pilgrim has just completed a long ocean voyage and needs a place to live. The teacher asks the Native Person (pick a particular tribe i.e., Lenni Lenape, Narragansett, Powhattan, etc.) for land. This must be done by sign language since their languages are different. The other indicates that the pilgrim can have a portion of the classroom /land. The Native person teaches the pilgrim how to plant and hunt, etc. More ships come and the act is repeated until the Native American is in the corner with very little "land". Ask is the Native person should give up the land remaining. Divide the students into tribal people and pilgrims to discuss the problem. (A war may break out). Summarize the point of the skit.

At the completion of the unit, students will complete an individual assessment including multiple-choice and open-response items on the unit of study. This assessment will determine if students can apply what they have learned to answer the essential questions of the unit.

Students will then work in groups to complete culminated performance and individually to write the feature article. The journal reflections completed during this unit should be used in pre-writing activities for the feature article.