

CALIFORNIA INDIAN ENRICHMENT KITS:

A TEACHER'S GUIDE



The California Indian Museum and Cultural Center

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About This Guide

This teachers guide was created by The California Indian Museum and Cultural Center (CIMCC) and Journeys to the Past to support classroom activities with CIMCC's California Indian History Teaching Kits. Three teaching kits are available for loan from CIMCC. They include:

- California Indian History Teaching Kit
- Native American History Teaching Kit
- California Indian Mission History Teaching Kit

If you are interested in borrowing the teaching kits from CIMCC please contact us at (707) 579-3004 to reserve a kit and complete a loan agreement. Reserved kits can be picked up and returned to CIMCC during regular business hours. The majority of the materials included in the kits and additional classroom crafts and projects can be purchased from Journeys to the Past. Please visit their website at www.journeytothepast.com to download the catalog and order forms.

CIMCC would like to thank Jaque Nunez for her guidance and contributions to this guide and her commitment to creating historically accurate and culturally sensitive materials for youth throughout the state.

Additional resources and video lesson plans can be found by visiting www.cimcc.org. For More information contact 707.579.3004 or email ci-mandcc@aol.com

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Introduction

"Historically, American Indians have been the most lied about subset of our population." - James W. Loewen, Lies My Teacher Told Me

The majority of American Indian children attend public schools today. This was not always the case. Early in the history of this country and this state, American Indian children were the targets of federal and state policy that tried to destroy the cultures of American Indian tribes.

In the late 1800's through the mid 1900's the American Indian boarding school system was established to carry out this mission to "kill the Indian and save the man." American Indian children were put in boarding schools where their hair was cut; they were dressed in semi-military uniforms; they were told to reject their cultures and languages, and told that their families and communities were primitive and uncivilized.

For many years the history books used in public schools often marginalized American Indians, portraying them as savage and unable to respond affirmatively to the principles of civilization. American Indians are people of the past in the education process of modern America.

Before you examine American Indian cultures with your students in the classroom, CIMCC advises you to examine the history and the status of American Indians in American society today.

California Indian History Enrichment Kit

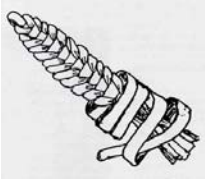
Description of Contents

The Contents of the California Indian History Enrichment Kit include the *following*:

1. Tule Doll
2. Clapper Stick
3. Animal Fur
4. Basket
5. Yucca Bag
6. Acorn Spinning Top, Obsidian Pieces, Bone Needle
7. Yucca
8. Abalone Shell
9. Bone Needle
10. Obsidian piece
11. Obsidian Arrowhead
12. Acorn Spinning Top
13. Wooden Drill Press
14. Journeys to the Past: Stave Game
15. News from Native California Booklet
16. Robert Levi Sings: The desert Cahuilla
17. Southern California Indian Curriculum guide
18. "How to make a basket" – Journey to the past CD
19. Basket weaving instructed poster



Tule Doll- The doll represents a baby in a basket wrapped in a rabbit skin blanket. It is a quick toy to amuse or keep a child occupied. Dolls are also used to teach and develop skills parenting skills among native youth.



Clapper Stick- The clapper was sometimes used to make animals flee out of an area. It is also an important musical instrument that can be used in ceremonies, dances, songs and storytelling. Clapper sticks are handmade and often crafted from elderberry branches.



Animals Fur- Animal furs and skins were used for many purposes. When the weather was cold traditional clothing was made from furs and skins, including but not limited to coats, wraps, skirts, socks and blankets.



Baskets- Baskets had many uses in traditional California Indian communities, such as cooking, collecting and storing foods, hunting birds, fishing, bathing children and carrying infants. Basket weaving was a year round process, harvesting, pruning, gathering and preparing materials involved a great deal of knowledge about native plants and their cultivation. Baskets were also made as gifts, regalia and other ceremonial purposes. Basket collectors began marketing decorative California Indian baskets during the early 1900's. The market became a means for some native women to support their families.



Yucca Bag- This item is a bag/carrier made out of yucca plant. The yucca bag can be used to carry equipment, food, or tools.



Yucca- Yucca is a plant that is very dry and long. This plant can be used for making baskets, bags, toys and bracelets, nets and rope.





Abalone Shell- An abalone is a mollusk. Coastal California Indians harvest abalones as a source of nutrition. When they were more abundant, during low tides abalones could be plucked from exposed rocks. Their shells were used for a variety of purposes such as holding little foods like acorn, and fruits and decorating regalia or making jewelry.



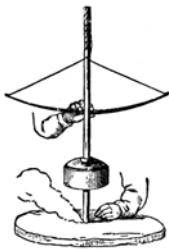
Obsidian piece: Obsidian is a very hard rock that is usually found in areas of volcanic activity. It looks like a black glass. Native Californians sought out obsidian often traveling many miles to locate it. It was used to make tools, arrowheads, spears, and knives. Obsidian trade routes have been identified throughout western states. California Indians engaged in trade with tribes from other regions to acquire this important resource.



Obsidian Arrowhead-Obsidian could be sharpened into points to create arrowheads or spears of all different sizes. Some spears range from 7 to 15 inches in length and 2-4 inches wide. They were often used for hunting, ranging from small birds to large game.



Acorn Spinning Top- The spinning top was created to entertain children. The toy was usually made with the top of an acorn. The purpose of the game is to try and see which acorn stays upright and spins the longest.



Wooden Pump Drill - The pump drill is a wooden tool that drills little holes/ circles into a certain item. Native people have used the pump drill for centuries to start fires and drill holes. This tool was ideal for making holes in bone, wood or shells and for making beads.



Photos of Round House and Bark House at Kule Loklo Village at Point Reyes National Sea Shore

California Indian Mission History Enrichment Kit

Description of Contents

The Contents of the California Indian Mission History Enrichment Kit include the following:

1. Gourd Water Carrier
2. Adobe
3. Star Fish
4. Basket
5. Blacksmith Nail
6. Wool
7. Fur Skin
8. Yucca
9. Pure Tallow Soap
10. Cattle Branding
11. El Camino Real Bell
12. Tallow Candle
13. Beaver Poster
14. "They Came Singing" by: Calicanto Singers w/sing along book
15. "Projects & Layouts" by: Libby Nelson
16. "Mission of the Southern Coast" by: Nancy Lemke
17. "Mission of the Los Angeles Area" by: Diane MacMillan
18. Cattle Brands of the CA Missions- Sheet
19. News from Native California- information booklet
20. Fast FACTS Sheets of Different Missions
21. Mission Clip Art #722
22. California Missions- Pictorial Tour
23. The California Missions-History & Visitors Guide
24. California Bingo!





Gourd Water Carrier- The Gourd Water Carrier was a jug used by the California Indians to carry water, or any type of liquid. The Gourd was usually made with a leather strap so it was easy to carry.



Adobe- Adobe is a sun-dried brick made of clay mixed with straw and sometimes horse manure, then baked in the sun. Bricks were largely mud, usually mixed with some sort of vegetable additive, straw or animal manure. Not all soils are appropriate for making adobe brick. This meant that the some missions had to import their building materials from other locations if the local soil was not found to be practical for making bricks. Soil with too much clay would typically cause bricks to shrink and crack badly as they dry.



Basket- Baskets had many uses in traditional California Indian communities, such as cooking, collecting and storing foods, hunting birds, fishing, bathing children and carrying infants. Basket weaving was a year round process, harvesting, pruning, gathering and preparing materials involved a great deal of knowledge about native plants and their cultivation. Baskets were also made as gifts, regalia and other ceremonial purposes. Basket collectors began marketing decorative California Indian baskets during the early 1900's. The market became a means for some native women to support their families



Blacksmith Nail- The blacksmith nails were used when there was anything that needed to be built, or hung up or held down. Blacksmith nails were very dense, and strong.



Wool- Wool is the dense, warm coat of sheep, also called a fleece. The hair of sheep has many unique properties that made it well suited to textile production, commonly performed in the missions. Wool was used for all clothing, blankets, hats, shoes and even decorating.



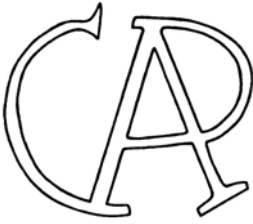
Fur Skin- Fur skin was used from a beavers, bears, foxes, coyotes, rabbits, raccoons, and deer for warmth, clothing, and even furniture. The process of capturing an animal required specific skills so that their coat was not to damaged and could be used for specific purposes.



Yucca- Yucca is an evergreen plant with spine-tipped leaves that grow in a rosette around a thickened, central stem. Native peoples of the region used the tough leaves for fiber, the central stem for a strong soap/detergent, and sometimes baked the central stem for food. Yucca is also used to weave the baskets.



Pure Tallow Soap- Tallow soap was produced in the missions and was used for bathing and cleaning.



Cattle Branding— Branding is a form of identification for a herd of cattle belonging to a specific mission or ranch. A hot iron with the specific initials of the owners of the cattle were applied to each animal inscribing the letters on their fur/skin.



El Camino Real Bell- The mission bell was used to inform people about the time/schedule, next occurring action (i.e. mass, meals, work, etc.), and even what was happening outside the mission.



Tallow Candle— Tallow was a type of candle made from fish oil and other chemicals. Tallow Candles were used in missions for light, guidance, and street lights outside. A tallow Candle was like a solid block of fuel and wicks were handmade by the Indians living in the missions.



*Doorway to cemetery at La Purisima Mission, California
Historic State Park, Lompoc, California.*

Native American History Enrichment Kit

Description of Contents

The Contents of the Native American History Enrichment Kit include the following:

1. Beaded Arrow
2. Abalone Shell
3. Dream Catcher
4. White Rabbit Fur piece
5. Deer Leg
6. Buffalo Knuckle
7. Deer Toe
8. Buffalo Hair
9. Sinew
10. Deer bone pick/needle
11. Handcrafted Hoop Dancer Figurine
12. Small woven rug sample
13. Small adobe pot, stamped A.W. Navajo
14. Coaster square depicting sand painting
15. 48 pg Teachers Guide- KEEPERS OF THE EARTH
16. Laminated informative sheet: State Names of Indian Origin
17. Giant Postcard: Native American Tribes
18. Giant Postcard: Cherokee Alphabet
19. Giant Postcard: The Cherokee Legend of The Corn Bread
20. Giant Postcard: The Cherokee Seal
21. Giant Postcard: The Cherokee Clans
22. Giant Postcard: Sequoyah
- 500 piece puzzle: American Indian Tribes



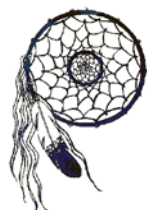
*Native Youth at the Opening Procession
for the National Museum of the American
Indian, Washington D.C.*

Monument Valley, Navajo Nation





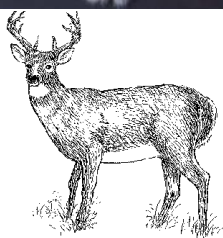
Abalone Shell: An abalone is a mollusk. Coastal natives harvest abalones as a source of nutrition. When they were more abundant, during low tides abalones could be plucked from exposed rocks. Their shells were used for a variety of purposes such as holding little foods like acorn, and fruits and decorating regalia or making jewelry.



Dream Catcher: In the Native American culture, a dream catcher is a handmade object based on a [willow](#) hoop, on which is woven a loose [net](#) or [web](#). The dream catcher is then decorated with personal and sacred items such as feathers and beads. A lot of the Native Americans use the dream catcher and hang in their house/ room and believe it keeps the bad dreams away and safe. It is often hung over a child's.



White Rabbit Fur piece: Fur was used by the Native Americans for many purposes. It was an important source of warmth and used to make shoes, clothing, hats, blankets, covering for shelters, and other basic necessities.



Deer Leg: The leg of a deer had many uses. Many Native Americans used the deer's leg to trap other animals. It was also used to make tools, for example it served as a good tool to scraped the fat off game.



Buffalo Hair: Buffalo hides were used by the Native Americans as blankets, rugs, wall hangings, purses and coverings around their homes. Buffalo Hair came in different sizes and colors as well. The buffalo itself also served as an important source of protein and has cultural/spiritual significance for many tribes.



Sinew: Sinew is a tendon or a tough fibrous tissue that usually connects tissue to a bone. The sinew of animals were used for many purposes. Sinews helped make clothes, blankets, tools, ceremonial items and other materials that needed to be sowed or hand made.



Deer Bone Pick/Needle: Some needles were made from deer bone, and were used to split, cut, drill, or for fish hooks and making crafts and materials. Deer bone needles are very strong, and useful tools.



Woven Rug: Rugs are used in Native Americans homes, they are usually soft rugs that are hand made and woven and sowed by native artists. They have many different designs, colors, and sizes. Pueblo tribes have been weaving blankets and garments for hundreds of years before the Spanish arrived in North America. Today wool is most commonly used for weaving, a practiced that was established upon Spanish arrival, since with them they brought sheep to the Northwest.



Small Adobe Pot: Adobe is a pottery that is a hand-made and has different steps craft its texture and shape. Pottery traditions are very difficult to generalize about because they have developed differently among tribes. In the southwest each pueblo community possesses its own unique pottery tradition based on their local sources of clay, pigments and production techniques. There are thousands of different traditions based on the cultural expressions of diverse native groups and individual artists.



Hand crafted hoop dancer figurine: The figure is a hand crafted image of a hoop dancer. The hoop dance is a storytelling dance incorporating anywhere from 1 to 30 hoops, which are used to create formations of various animals and storytelling elements. It is generally performed by a solo dancer with many hoops. During the dance, shapes are formed in a storytelling fashion, such as the butterfly, the eagle, the snake, and the coyote, with the hoop symbolizing the circle of life. The hoop dance focuses on very rapid moves, and the construction of hoop formations around and about the body.



Fajada Butte, New Mexico was used by Chacoan peoples as an astronomical observatory



Bering Strait Doctrine: Fact or Fiction?

Nearly every fourth grade text book incorporates the Bering Strait Doctrine into its introduction to California Indian history. This doctrine is contrary to the oral history of many tribes. While oral traditions vary many illustrate that native people existed in their aboriginal homelands since time immemorial.

The late Standing Rock Sioux scholar Vine Deloria, Jr., has significantly challenged this theory and refers to it as, “*scientific language for I don’t know, but it sounds good and no one will check.*” He goes on to say in his book, *Red Earth White Lies: American Indians and the Myth of Scientific Fact*:

“An examination of the Bering Strait doctrine suggests that such a journey would have been nearly impossible even if there had been hordes of Paleo-Indians trying to get across the hypothetical land bridge. It appears that not even animals or plants really crossed this mythical connection between Asia and North America. The Bering Strait exists and existed only in the minds of scientists.”

In *From the Beginning of Time, Indians of Northwest California*, A 6th Grade Curriculum Unit, the authors state,

“The ease with which the general population has embraced this theory does cause one to wonder if the land idea, in perhaps even an unconscious way, is an attempt to ease the collective conscience. After all, if you believe this theory, then you can also believe that the European invasion of North America was really just another immigration.”

Thus it is important that instructional content include an examination of the oral traditions and creation beliefs of California Indian tribes. Be sure to illustrate to your students that through oral tradition Native Americans have passed on their religious beliefs, histories, traditions, cultural knowledge, community values, etc. to future generations. A list of resources is included in the back of this guide. Creation stories are referenced in the list of recommended readings.

Acknowledging California Indian Perspectives and Recognizing Stereotypes and Historical Bias

A thematic unit on Points of View vs. Historical Bias, by Sarah Suphan is available from the Klamath-Trinity Joint Unified School District's Indian Education Program. The unit teaches students to recognize bias in historical text and analyze information presented to them from various perspectives.

Historical bias, misinformation, and stereotypes are prevalent when it comes discussing Native Americans. More often than not harmful information is presented in the classroom and in social settings. This information commonly goes unchallenged or corrected. Why? Are stereotypes about Native Americans socially acceptable? They are present in our text books, academic theories, scientific principles, cartoons, movies, brand names, sports mascots, etc. I have seen many “well intentioned” individuals perpetuate stereotypes when addressing groups of children about native people. Many educators and docents are either uninformed or misinformed!

Native people are often spoke about in the past tense. What impact does this have on the native children in your classroom? How might it contribute to negative interactions with their peers and school officials? I have taken great strides to educate my children about their history and culture, and have made an effort to provide educational resources to their teachers and care givers. I was shocked the day my kindergartener came home and announced that “all Indians are dead.” I wondered how she could have got that idea. Did she make some kind of artificial distinction between the “Indians” that were talked about in her school and the one in the mirror or those in her family and community?



Photo on the right of Elizabeth Posh, Photo to the left of Elizabeth Posh's great great granddaughter Jayden Lim (child referenced in paragraph above)

The American Indian: Yesterday, Today and Tomorrow, A handbook for educators produced by the California Department of Education states that, "Research has shown that, when stereotypes are used generally to apply to a minority population over a long period of time, the minority group itself tends to believe the unfounded prejudice or stereotype. For example, if the majority of students in a classroom believes in the negative stereotypes about Indians, the Indian students in the classroom tend to accept the same negative image of themselves."

When presenting information to your class consider the source and the potential impacts. What other perspectives can be presented on the issues at hand?

Consider the following excerpts from *California Vista's Textbook: Our Golden State*:

"Spanish missionaries wanted to teach the Native American people Christianity. The missionaries also wanted to change the Native American way of life—changes that they thought would improve the lives of the Native Americans."

"Native Americans came to live at the missions for different reasons. Curiosity about the Spanish drew some. Other's came because they believed the missionaries had a special link to the spirit world. Still others were attracted by the music and ceremony of the Catholic Church Services."

Now contrast these statements with the following excerpts from *A Time of Resistance: California Indians During the Mission Period 1769-1848*:

"The Spanish established 21 missions in the Yuman, Chumash, Salinan, Costanoan, Miwok and other tribal territories, without agreement from the tribes and without the careful concern for use and distribution of resources that characterized Native life. The missions were religious and military outposts to secure the northern frontier of the Spanish Empire. The Indian people encountered along the way were to be converted to Christianity and made to work for the Spanish colonizers as they created an economy based on European style agriculture.

"Little by little, many Indians whose customary ways of life were devastated began to live and labor inside the missions. Sometimes they came on their own, especially if they were starving or if many of their people had died. Most of the time they were captured by soldiers or lured by the priests with promises of food or safety. Although there were exceptions within most of the missions were unbelievably harsh and often abusive. Families were separated. Men, women and children were forced to labor long hours. They were imprisoned and endured many forms of torture, including laboring in chains, starvation, dog attacks, flogging and rape. Adequate food was denied them and disease was abundant in the crowded quarters. People were not allowed to return to their home communities."

While some of the harsh realities and factual atrocities of the Spanish mission era would be difficult to introduce to the common fourth grade classroom, educators must be cognizant not to ro-

manticize the colonization of California. Notions that Spanish missionaries sought to “improve” the lives of native people creates the presumption that they led lives that needed to be improved. It undermines the existing religions, cultural values, economies and governing structures of native Californians. Civilization was not brought to native Californians through christianization or colonization. Civilization existed long before Spanish explorers set foot on pacific shores. Students must be instructed that a primary motive existed, the control of natural resources and human capital to fuel the growth of the Spanish empire. Life for native Californian’s was not “improved” by the mission system, it was “jeopardized.”

A perfect example of the perpetuation of historical bias and racial stereotypes is illustrated by the California Missions Resource Center website “Ask the Experts” section. .

Q. How did the Indians like the missions and how did the missionaries treat the Indians?

A. “The California Indians lived off the land and had a very unregimented life, so the biggest shocks to them after moving into a mission were: 1) life was very regimented - you got up in the morning at a fixed hour, ate breakfast lunch and dinner at a fixed hour, attended mass etc. on a schedule that was uniform for all of the missions 2) you had to master a new language (Spanish, of course) and 3) you were quite busy working and didn't have the freedom you were used to...to wander into the woods on a nice day or go fishing.”

What kinds of stereotype and historical bias is being presented from these so called “experts?”

There are many but lets review a few.

Stereotypes

That they were “primitive” and “savage” by not being used to a “regiment” and not being “free” to “wander into the woods.”

That California Indians were “lazy” and not used to being “busy” with work.

That they were not intelligent and had difficulty “mastering” a new language.

Historical Bias

While perpetuating these stereotypes the response does not provide an accurate answer as to how or if the native people “liked” the missions or how they were “treated” by the missionaries. It fails to address the issues of capture, servitude, isolation, physical/sexual abuse, punishment, starvation and diseases suffered while at the mission. Nor does it discuss the issue of native people being classified as “neophytes” or new to civilization, thus they would never be able to achieve any level of equality under the Catholic religious structure.

I wonder how these “experts” would describe how the Jewish population “liked” the experience of living in concentration camps or how Japanese Americans were “treated” during the internment era. In light of what was presented by these “experts” consider the following quote from *Lies My Teacher Told Me*:

A Version of the “Requirement” typically read by Spaniards subsequent to encountering Native American populations,

“I implore you to recognize the Church as a lady and in the name of the Pope take the King as lord of this land and obey his mandates. If you do not do it, I tell you that with the help of god I will enter powerfully against you all. I will make war everywhere and every way that I can. I will subject you to the yoke and obedience to the Church and to his majesty, I will take your women and children and make them slaves.... The deaths and injuries that you will receive from here on will be your own fault and not that of his majesty nor of the gentlemen that accompany me.”

Mission history has greater lessons to offer children. Lessons about colonization, politics, character, identity, cultural preservation, community values, adversity and survival are far more powerful than whether native people were “shocked” by “regimented routines.”

The American Indian: Yesterday, Today and Tomorrow states that , “it is the responsibility of educators to prevent stereotypes from becoming established in young minds. Preconceived ideas may be inevitable, but they should be identified, brought into the conscious realm and examined as to their content, source and validity. They should be tested against factual information about specific Indian groups and individuals, preferably information obtained from the people themselves.”



California Indian Classroom Lesson Plans

The Ring Toss

OBJECTIVES

Students will:

- Understand that California Indian children played games.
- Decorate their stick.
- Be challenged to play the ring toss game.

Children will improve eye/hand coordination.

Materials needed:

- One chopstick
- One string
- One pipe cleaner
- Black marker or yucca paint brush



CONTENT STANDARDS

History- Social Science

3.2- Students describe the American Indian nations in their local region long ago and in the recent past.

Describe national identities, religious beliefs, customs and various folklore traditions.

Discuss the ways in which physical geography.

Including climate, influenced how the local Indian nations adapted to their natural environment (e.g., how they obtained food, clothing, tools).

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

Describe how geography and climate influenced the way various nations lived and adjusted to the natural environment. Including locations of villages, the distinct structures that they built, and how they obtained food, clothing, tools and utensils.

Visuals and Performing Arts

2.0- Creative Expressions

Skills, processes and tools

2.4- Use fibers or other materials to create a simple stave game.

3.0- Historical and Cultural Context

Diversity of the Visual Arts

3.2- Identify and discuss the content of works of the art in the past and present, focusing the different cultures that have contributed to California's history and art heritage.

PROCEDURE

Take the chopstick and decorate with black sharpie or yucca paint brush with paint.

Once dry then attach the string onto the end of the chopstick where the groove is. Tie very tight and be sure to leave most of the string hanging down. You will use 1 ½ inch of string to tie at end.

Set that down and make a bracelet out of the pipe cleaner.

Now tie the string on the pipe cleaner.

It should look like a fishing pole with a ring at the end of the string.

PLAY THE GAME

Tell the students "fishing pole" that means quiet and still and hanging the string from the pole very still and ready.

Count to three if they catch the ring in one try they make a point for the team.

Do not allow them to try over and over again one time only.

Give the rings points to improve the multiplication skills.

3,5,7,9, etc.

After playing have them roll the string up and mold the pipe cleaner to the chopstick. Place in can/ or storage zip lock for the next use. This is a great rainy day activity. Classroom boys against the girls or rows of tables against each other add fun and challenge the children. Have fun and you have successfully integrated ancient games with modern curriculum.

The Stave Game

OBJECTIVES

Student's will:

Understand that California Indian children played games.

Decorate their stick.

Be challenged play the stick game and understand the rules.

Materials needed:

3 tongue depressors

One yucca brush

One small shell



A small drop of paint

CONTENT STANDARDS

History- Social Science

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Describe how geography and climate influenced the way various nations lived and adjusted to the natural environment. Including locations of villages, the distinct structures that they built, and how they obtained food, clothing, tools and utensils.

Visual and Performing Arts

2.0- Creative Expressions

Skills, processes and tools

2.4- Use fibers or other materials to create a simple stave game

3.0- Historical and Cultural Context

Diversity of the Visual Arts

3.2- Identify and discuss the content of works of the art in the past and present, focusing the different cultures that have contributed to California's history and are heritage.

PROCEDURE

- Take three sticks and paint with yucca brush (strips, dots, snake marks,x's, diamonds)
- You will need 6 sticks to play (that means you need a partner to play the game)
- Play with two people
- Shake sticks in basket (sing song)
- Dump out onto tray all decorated sticks up= 3points
- All plain up = 2 points * ½ decorated ½ plain= 1 point
- 4 and 2 of any combination= 0
- 5 and 1 of any combination= 0

Take turns and see who gets the most points.



GOOD LUCK SONG

(California camp song) origin unknown. Perhaps a Pomo song that traveled to Southern California.

Hey neek knee hey wannah

Hey need knee hey wannah

Hupsi wannah hey wannah

Hupsi wannah hey wannah

Whoa!

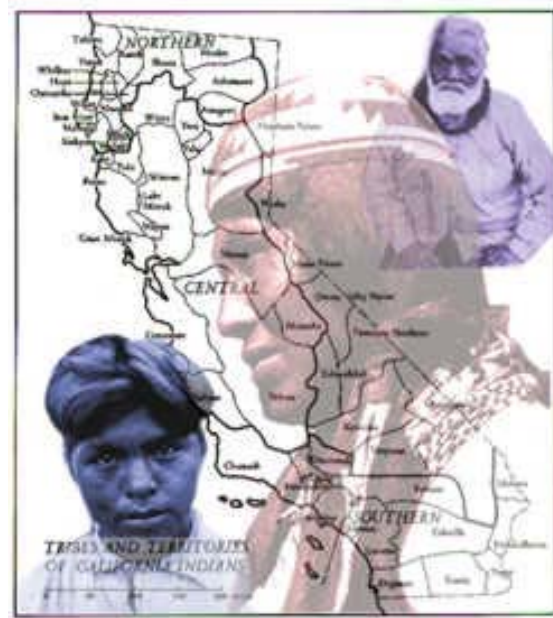
EXTENDED LESSON

Guessing Game

Hide sticks behind your back. Separate them as follow; all 6 sticks in left, all 6 sticks in right, $\frac{1}{2}$ and $\frac{1}{2}$, 4 in right 2 in left, 4 n left two in right. The other person must guess exactly where the sticks are and if he is correct he/she gets the next turn to play.

Stick toss

Place one stick on the back of hands facing up. Toss in air. If you can catch one place another, until you can place 6 sticks and catch them all. Give these sticks value and practice multiplication. Ex. Were playing the stick toss game today and they are worth 7 pts. Girls against the boys. One girl and one boy toss if they catch the stick(s) then count the points $2 \times 7 = 14$ etc.



Extended Activities & Games

Here is the review of what we covered in our Hands on California Indian Education session.

1) Stick Game (stave game) Directions below:

How to play:

2 to 8 players can participate as individuals or teams. A player starts the game by picking up all six staves (sticks), holding them vertical at least two feet above a flat surface, and then letting them drop. If they land with all six decorated sides up or all six blank sides up, the player wins two counting sticks and takes another turn. If they land with three decorated sides up and three blank sides up, the player wins one counting stick and takes another turn. If they land with three decorated sides up and three blank sides up, the player wins one counting stick and takes another turn. If they land with any other combination than the two just described, no counting sticks are

awarded and the next player in line takes a turn. Play continues in this manner. When the initial supply of counting sticks (10 or 12) is exhausted, a player can take counting sticks from any other player he chooses as long as he has a winning combination.

Winning the Game:

When one player or team has all the counting sticks, they win the game. A time limit can also be set and the player or team with the most counting sticks at that point wins the game.

2) **Stick toss game-** Put hands together palms down, place one stick on the top of hands. Count to 3 and toss stick up in the air, turn hands around similar to jacks and try to catch the stick. Now try 2, then 3 and up to 6 sticks. Give the sticks a number value, at any time if the person playing drops a stick they are out of the game. Change the value of the sticks, 10 or 5 or 7 or 9 this will assist in Multiplication building. It is a great way to improve Math skills.

3) **Ring toss-** Toss ring in the air and try and catch on stick. Give number value. I say “fishing pole” the ring is hanging from stick, count to 3 and say, “swing”. Students get one chance **only** to swing the ring. Great for eye, hand coordination and Math skills. This is easy to make with chop stick, string and pipe cleaner. Directions below:

Sand stick

Decorate with red and black ink at tip of stick

Tie string onto the larger end of the stick where a small carved ring is located.

Make a round ring out of pipe cleaner.

Tie the ring at the end of the string.

Include math with your students. Work on multiplication. Six students in a row are on a team every student that gets the ring on the stick gets 5 or 10 or 7 points $6 \times 7 = 42$.

Great rainy day activity!

4) **Acorn spinning top game-** In the ancient times our ancestors made tops with acorns. Several could spin at once and which ever spinning acorn lasted the longest was the winner. Journeys to the Past have modified the game slightly by adding a target. It is a new twist to an ancient game. Put students in



groups and let the competition begin. Every group keeps track of their points. Have fun! For more spinners www.journeystothepast.com.

- 5) **Guessing games-** Place 6 sticks behind your back and separate in left and right hands. There are many combinations all in left, all in right, $\frac{1}{2}$ and $\frac{1}{2}$, or 5 in right and 1 in left, 2 in left and 4 in the right etc. Make a chart to see how many times each combination is chosen. This is the beginning of math probability.
- 6) **Plaster Perris disk carvings-** Use rock carvings and sketch symbol on disk. Then carve with nail. Use yucca paint brush or any paint brush with a tempera wash to see the symbols more clearly. This is an interesting way to teach about petro glyphs and include language building. (Native American rock art)
- 7) **Stone game-** (rock soccer) Find a round stone and play similarly to soccer.
- 8) **Shinny-** similar to hockey with primitive sticks and one round rock as the puck.
- 9) **Hoop and spear-** Willow was used for the hop in the ancient times and other plant materials for spears. In your classroom but excellent for Physical Education outside use a hula hoop and foam noodles (6 ft. water floaters) for the spear. Roll hula hoop and run along the side of the hula hoop and try and throw the spear into Hula hoop. This is a safe and fun way to introduce how California Indians practiced hunting skills.

Some of these items spinning tops, authentic stick game, authentic ring toss, soapstone beads, plain clappers for you to decorate, plaster Perris disks are available at www.journeystothepast.com or call (949) 248-2558.

Basket Weaving

Collaborating with San Manuel Band of Serrano Mission Indians and the Cross Cultural Center at Cal State San Bernardino School

OBJECTIVES

Students will:

- Understand the role that baskets play in everyday life of California Indians
- Weave their own basket

Be challenged to follow California Indian traditions by giving their first basket away.

Material needed:

Journeys DVD How to weave a basket

Journeys on Stage DVD

One basket start (can be purchased from www.journeystothepast.com)



Coils 2-3-4 depends on when the center belly button is pushed
Slide show prints from People of the Pine basketry



CONTENT STANDARDS

History- Social Science

3.2- Students describe the American Indian nations in their local region long ago and in the recent past.

Describe national identities, religious beliefs, customs and various folklore traditions.

Discuss the ways in which physical geography.

Including climate, influenced how the local Indian nations adapted to their natural environment (e.g., how they obtained food, clothing, tools).

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

Describe how geography and climate influenced the way various nations lived and adjusted to the natural environment. Including locations of villages, the distinct structures that they built, and how they obtained food, clothing, tools and utensils.

Visual and Performing Arts

2.0- Creative Expressions

Skills, processes and tools

2.4- Use fibers or other materials to create a simple weaving.

3.0- Historical and Cultural Context

Diversity of the Visual Arts

3.2- Identify and discuss the content of works of the art in the past

and present, focusing the different cultures that have contributed to California's history and art heritage.

PROCEDURE

(Teacher's and Parent's may want to weave a basket)

- Soak starts & coils 15-20 minutes
- Watch How to weave a basket DVD
- Hand each student their basket start
- Never take out center it s the Belly button the birth of the basket.
- There is a weaver connected to the center. Unweave but do not take out the belly button.

- Hold the weaver close to the belly button.
- Observe how the weaver goes over the spokes and under the spokes.
- Begin by identifying where your weaver is.. Under? Or over?
- Next alternate the stitch
- Perhaps say quietly, “over the spokes, under the spokes” **and never, never skip spokes”**.
- That will change the weaving pattern. If you notice that the weaver is laying directly on top of each other and not alternating, then you have a skip.
- After going around the belly button 2 no more than 3 times pushes the center of the basket. Your start will no longer be flat but looking more like a jelly fish.
- You will use 2-3 extra weaving strands
- Leave 3” of spokes to end basket.
- Only trim spokes if absolutely necessary often adult helpers trim too much.

After ending basket push on bottom, so the basket will stand.

DISCUSS

- Were baskets used everyday by native Californian’s
- Do you use baskets?
- What do you use instead of baskets today?
- Why do you think the 1st basket is given away?
- Can you remember some of the plants that were used for basket weaving from the play?

What did the woman in the play do to the plant in order to use the plant for basket weaving?



ANSWERS TO QUESTIONS

- Baskets used for gathering, winnowing, cooking, cleaning, carrying babies, holding things.
- Often we use baskets for picnics, holding fruit, laundry and soap.
- Giving away the 1st basket teaches children generosity
- Yucca, deer grass, juncos, willow.

She was splitting the tubular plant called juncos by holding a piece in each hand and one in between her teeth.

The basket you just made is a one wall round reed basket. In the ancient times we used juncos and children or adults would make it quickly to gather berries. After eating the berries the basket would be tossed to the ground and an animal would eat it. The baskets you see in the pictures from People of the Pine DVD are baskets that would take several hundred hours. Those baskets are made differently they are coiled baskets and made with yucca fivers, split juncos and deer grass.

RECOMMENDED READING FOR STUDENTS

LEARNING CALIFORNIA INDIAN HISTORY

Bobbie Kalman. "Life of the California Coast Nations." /Illustrated by: Barbara Bedell

"Life of the California Coast Nations" describes the lifestyles and traditions of the nations that lived along the coast of California during the seventeenth century. Children will discover how these Native people used the area's many natural resources to construct homes, canoes, rafts, clothing, and other everyday items. Easy-to-follow text and vibrant images will help children gain an understanding of these people and their life ways.

Audrey Wood. "The Rainbow Bridge." /Illustrated by: Robert Florczak

For thousands of years the Chumash Indians occupied an area of the central California coast from what is now Los Angeles northward to San Luis Obispo County. Their unusual creation myth recalls how Hutash the earth goddess helped the Chumash people when they became too numerous for her island off the coast. In this reverential retelling, Audrey Wood captures the spirit of that tale. She reveals the fantastical way Hutash accomplishes the dangerous task of sending half of the Chumash people to the land across the water- and saves some of them from drowning by transforming them into dolphins.

John Washakie. "YUSE The Belly & the Bear." /Illustrated by: Jon Cox

Yuse is the story of a boy who is not the most athletic, biggest, or strongest of his friends. In short, he is a kid like most kids. However, wise teachers help him overcome his fears and adversaries by using his head. The story crosses ethnic and cultural boundaries and is pertinent to anyone who has ever been the underdog. This is a traditional, Native American story and a vital part of our country's history.

Monique Sonoquie. "The begging of the Chumash." / Illustrated by: Joel Rivers

Edward D. Castillo. "The Pomo." / Illustrated by: R.E Wood

This beautifully illustrated multivolume series explores for the young reader the rich, cultural history of the diverse tribes that comprise the Indian Nations of North America. Each book, written or coauthored by a Native American, opens with a traditional story that has been passed along from one generation to the next. The narrative then describes the nation's origins, way of life, key historical events- both pre- and post- European contact- religions and traditions, and family life. In the final chapter, the author looks at contemporary life and the future envisioned for a specific Native American nation. Each book also includes a recipe or game that may still be used or played by the tribe.

Harriet Peck Taylor. "Coyote Places the Stars." / Illustrated by: Harriet Peck Taylor

One evening, crafty Coyote climbs to the moon to discover the secrets of the heavens. Instead, he finds a way to make the most wonderful pictures for all the world to see. The next night, the other animals of the canyon look up to the sky, where they see a big surprise! Based on a Wasco Indian legend, this story about the origin of the constellations is joyfully retold and vibrantly illustrated.

Gloria Dominic. "Coyote and the Grasshoppers." / Illustrated by: Charles Reasoner

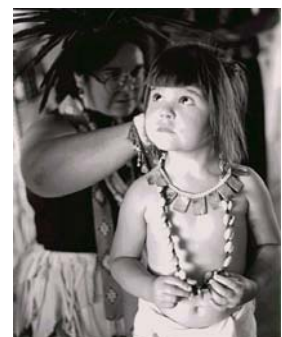
Gr 3-6-Each tape features a story from a Native American tribe, a brief account of the tribe's culture and history, and a glossary of terms. The two distinctly different delivery styles of the narrators reflect the wide range of moods conveyed in this collection of legends. Mara DeMey's soft voice fits the gentleness of the stories which describe the character's love for the earth, while the highly animated performance that Peter Thomas delivers is appropriate for the briskly paced adventure tales. The background animal sounds in each story give listeners the sensation of being close to nature. The paperback books feature boldly colored illustrations.

Jane Louise Curry. "Back in the Before Time." / Illustrated by: James Watts.

In these entertaining twenty-one stories from a variety of California Indian tribes, you'll meet trickster Coyote, Grizzly Bear, Dog, and Weasel. You'll find out how according to Indian legend- the world began, the mountains were formed, and Sun came to light the day. Read about a time when all was magic and wonder, when Man was at home in the natural world, back in the Beforetime.

Mary J. Carpelan. "Coyote Fights the Sun."

With lovingly executed watercolor paintings that evoke the beauty and isolation of winter in the rugged country just north of Mount Shasta, Mary J. Carpelan presents a story of that foolish and impulsive trickster of Native American tradition, Coyote. Mistaking early sunshine for the end of winter, Coyote tells his daughters to throw out all the winter food and go get some greens, and then blames all the resulting difficulties on the sun. Retelling the story of Coyote's fight with the sun just as her Shasta Indian grand father used to tell it to her, Carpelan gives readers not only an amusing tale, but also lessons in behavior and geography, a window on ancient way, and a living expression of Native American heritage.



RECOMMENDED READING FOR STUDENTS

LEARNING NATIVE AMERICAN HISTORY

Cathy McCarthy. "THE OJIBWA" Illustrated by: Victoria and Julius Lisi

This beautifully illustrated multivolume series explores for the young reader the rich, cultural history of the diverse tribes that comprise the Indian Nations of North America. Each book, written or coauthored by a Native American, opens with a traditional story that has been passed along from one generation to the next. The narrative then describes the nation's origins, way of life, key historical events- both pre- and post- European contact- religions and traditions, and family life. In the final chapter, the author looks at contemporary life and the future envisioned for a specific Native American nation. Each book also includes a recipe or game that may still be used or played by the tribe.

Dennis Limerhand & Ned Blackhawk." THE CHEYENNE" Illustrated by: Mary Em Parrlli

This beautifully illustrated multivolume series explores for the young reader the rich, cultural history of the diverse tribes that comprise the Indian Nations of North America. Each book, written or coauthored by a Native American, opens with a traditional story that has been passed along from one generation to the next. The narrative then describes the nation's origins, way of life, key historical events- both pre- and post- European contact- religions and traditions, and family life. In the final chapter, the author looks at contemporary life and the future envisioned for a specific Native American nation. Each book also includes a recipe or game that may still be used or played by the tribe.

Ned Blackhawk. "THE SHOSHONE" Illustrated by: Herman J. Viola

This beautifully illustrated multivolume series explores for the young reader the rich, cultural history of the diverse tribes that comprise the Indian Nations of North America. Each book, written or coauthored by a Native American, opens with a traditional story that has been passed along from one generation to the next. The narrative then describes the nation's origins, way of life, key historical events- both pre- and post- European contact- religions and traditions, and family life. In the final chapter, the author looks at contemporary life and the future envisioned for a specific Native American nation. Each book also includes a recipe or game that may still be used or played by the tribe.

L.Gordon McLester & Elisabeth Torres. "THE ONEIDA" Illustrated by: Herman J. Viola

This beautifully illustrated multivolume series explores for the young reader the rich, cultural history of the diverse tribes that comprise the Indian Nations of North America. Each book, written or coauthored by a Native American, opens with a traditional story that has been passed along from one generation to the next. The narrative then describes the nation's origins, way of life, key historical events- both pre- and post- European contact- religions and traditions, and family life. In the final chapter, the author looks at contemporary life and the future envisioned for a specific Native American nation. Each book also includes a recipe or game that may still be used or played by the tribe.

Verna Fowler. "THE MENOMINEE" Illustrated by: Herman J. Viola

This beautifully illustrated multivolume series explores for the young reader the rich, cultural history of the diverse tribes that comprise the Indian Nations of North America. Each book, written or coauthored by a Native American, opens with a traditional story that has been passed along from one generation to the next. The narrative then describes the nation's origins, way of life, key historical events- both pre- and post-European contact- religions and traditions, and family life. In the final chapter, the author looks at contemporary life and the future envisioned for a specific Native American nation. Each book also includes a recipe or game that may still be used or played by the tribe.



Kevin Henkes. "Old Bear"

Snug and warm, curled and furry, Old Bear sleeps. Red, orange, and brown leaves fly through the air and it s snowing hard. Old Bear doesn't notice. Old Bear is dreaming about being a cub again. He is dreaming about the beauty of the world. He is dreaming about everything he loves. Turn the page and you will see!

Bruce Swanson. "Gray Wolf's Search." Illustrated by: Gary Peterson

Gray Wolf is told by his uncle, a shaman, which his role in their clan depends on his finding a very important person. Through conversations with his brothers and sisters in the woods and waters- Bear, Eagle, Whale, Beaver, Owl, and Wolf- Gray Wolf makes a wonderful discovery about himself and his people.

Tim Tingle. "When Turtle Grew Feathers" Illustrated by: Stacey Schuett

In this Choctaw variant of Aesop's fable "The Turtoise and the Hare," storyteller Tim Tingle reveals some unexpected twists and expands the cast to include a wild turkey, a colony of ants, and a cheering squad of Little Bitty Turtles as well. When Rabbit boastfully challenges Turtle to a race, he gets his comeuppance... and turtle gets a little assist from his winged friend, Turkey. In the process, we learn why Turtle's shell is cracked and why you never see Rabbit racing Turtle today. Stacey Schuett's bold acrylic paintings capture not only the grasslands of the High Plains but also the demeanor of its animal inhabitants and the humor of the tale.

Chief Jake Swamp. "GIVING THANKS." Illustrated by: Erwin Printup, Jr.

"Giving Thanks" the text speaks concise thanks to Mother Earth, to water, grass fruits, animals, to the wind and rain, sun, moon and stars, to the Spirit Protectors of our past and present, "for showing us ways to live in peace and harmony," and to the Great Spirit, giver of all. The simplicity and familiarity of the

message do not diminish the moving effect of the lengthening catalog of blessings. At first glance, the art, while colorful and very legible, seems overly conventional; closer inspection, however, reveals an interesting use of pattern in the faces of both humans and animals, variation between distant landscape and close-up still-life composition, and a satisfying buildup of momentum to the dramatic, fire-lit night scene of the final invocation to the spirits. The entire text is reproduced in Mohawk on the last page (without a pronunciation guide, alas). A brief prefatory note makes the very valuable suggestion that the giving of thanks should be a daily, rather than a rare, activity.

Richard Vaughan. "Lift The Sky Up." Illustrated by: Robin Moore

Terri Cohlene. "Little Firefly." Illustrated by: Charles Reasoner

Terri Cohlene. "Turquoise Boy." Illustrated by: Charles Reasoner"Turquoise Boy: A Navajo Legend" is a part of the "Native American Legends" series. The presentation of the legend makes it accessible to readers while maintaining an accurate image of the Navajo culture. The illustrations use warm colors and geometric shapes and symbols common in the Navajo world. The text is a delightful retelling of a traditional Navajo legend. Turquoise Boy, the son of Sun Bearer and Changing Woman (Navajo spirits of creation), goes in search of a way to make the life of his people easier. He travels across the Navajo world and implores the Holy Ones, his father above (Sun Bearer-the sun), and Mirage Man below to help the People. Mirage Man shows Turquoise Boy a secret gift, and the People participate in a ceremony to bring the gift forth.

Terri Cohlene. "Dancing Drum." Illustrated by: Charles Reasoner

The Dancing Drum A Cherokee Legend is an excellent book to read to the classroom to teach Legends and Folktales. A lot like this book because it is written on a higher reading level than most of your typical legends. This book contains of the elements characteristic of a legend. The main character is Dancing Drum, a little Indian boy who is trying to save his people from the wrath of the sun. The conclusion to this tale is a beautiful example of how many people can work together to solve a problem.

Gloria Dominic. "First Woman and the Strawberry." Illustrated by: Charles Reasoner

"First Woman and the Strawberry." Is a brief account of the tribe's culture and history, and a glossary of terms. The two distinctly different delivery styles of the narrators reflect the wide range of moods conveyed in this collection of legends. Mara DeMey's soft voice fits the gentleness of the stories which describe the character's love for the earth, while the highly animated performance that Peter Thomas delivers is appropriate for the briskly paced adventure tales. The background animal sounds in each story give listeners the sensation of being close to nature. The paperback books feature boldly colored illustrations. Elementary school teachers and students will find this collection informative and entertaining.

Gloria Dominic. "Brave Bear and the Ghosts." Illustrated by: Charles Reasoner

"Brave Bear and the Ghosts." Is a brief account of the tribe's culture and history, and a glossary of terms. The two distinctly different delivery styles of the narrators reflect the wide range of moods conveyed in this collection of legends. Mara DeMey's soft voice fits the gentleness of the stories which describe the character's love for the earth, while the highly animated performance that Peter Thomas delivers is appropriate for the briskly paced adventure tales. The background animal sounds in each story give listeners the sensation of being close to nature.

Gloria Dominic. "Sunflower's Promise." Illustrated by: Charles Reasoner

"Sunflower's Promise" a brief account of the tribe's culture and history, and a glossary of terms. The two distinctly different delivery styles of the narrators reflect the wide range of moods conveyed in this collection of legends. Mara DeMey's soft voice fits the gentleness of the stories which describe the character's love for the earth, while the highly animated performance that Peter Thomas delivers is appropriate for the briskly paced adventure tales. The background animal sounds in each story give listeners the sensation of being close to nature.

Paul Goble. "The Girl Who Loved Wild Horses." Illustrated by: Paul Globe

There was a girl in the village who loved horses; she understood them in a special way. What she wanted was to live among the wild horses where she could be truly happy and free. Will her people let her go? Read to find out.





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