

THE **BOOTH** MUSEUM

# HEADING WEST!

THE AMERICAN WEST AND WESTWARD EXPANSION  
TEACHER RESOURCE GUIDE



BOOTH WESTERN ART MUSEUM EDUCATION DEPARTMENT  
OCT 2021

**GEORGIA** MUSEUMS, INC.



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Affiliate



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# What is the Correct Terminology: American Indian or Native American?

Both of these terms are acceptable, but whenever possible it is best to use the specific tribal name when discussing or describing Native people. In the United States, Native American has been widely used but is falling out of favor with some groups, and the terms American Indian or Indigenous American are preferred by many Native people. According to a 1995 Department of Labor poll, 50% of Native respondents preferred the term American Indian while 37% preferred the term Native American. Other acceptable terms used to describe Native people in North America include First Nations (primarily used in Canada), Indigenous American, and Alaska/Alaskan Native.

As a Smithsonian affiliate, Booth Western Art Museum follows the guidelines of the Smithsonian and uses the term American Indian when referring collectively to the Native peoples of North America. For more information from the Smithsonian National Museum of the American Indian, please refer to their Native Knowledge 360° Did You Know? Webpage: <https://americanindian.si.edu/nk360/didyouknow#topq2>

## Land Acknowledgement

The Booth Western Art Museum's building sits on land that the Cherokee indigenous peoples and elders called their homelands. We acknowledge and pay respect to them.



© Lakota Sioux, *Beaded horse-mask with American flags*, c. 1890. Erik & Renee Lee collection.



# Lesson Plan Summary: “We Proceeded On”

## The Journey of the Corps of Discovery

**Summary:** Using an interactive map, students will trace the path of Lewis and Clark’s Corps of Discovery expedition and learn about York—an enslaved man who was the only African American member of the Corps of Discovery. Then, students will discover how artists use color schemes and perspective by creating their own watercolor artwork inspired by the Pacific Ocean.

**Objectives:** After completing this lesson plan, students will be able to:

- Understand the objectives and importance of the Corps of Discovery.
- Recognize the significance of York’s contributions to the expedition.
- Create their own Pacific Ocean themed watercolor paintings by experimenting with color schemes and spatial concepts.

**Georgia Standards of Excellence:** SS4H3c, ELAGSE4RF3, ELAGSE4L2d, VA4.CR.2b,c; VA4.CR.3a,c,d,e; ELAGSE5RF3, ELAGSE5L2e, VA5.CR.2, VA5.CR.3a,c,d,e; supports GSE Map and Globe Skills

**National Standards:** NSS-USH.K-4.4B, NSS-USH.K-4.4A, CCSS.ELA-LITERACY.RF.4.3, CCSS.ELA-LITERACY.L.4.2.D, VA:Cr2.1.4a, CCSS.ELA-LITERACY.RF.5.3, CCSS.ELA-LITERACY.L.5.2.E, VA:Cr2.1.5a, VA:Cn10.1.5a

### **Materials Provided:**

Lesson Plan Summary, link to interactive Corps of Discovery map, “History Highlight: York” student handout, art activity instructions, Booth Museum Color Wheel

### **Additional Materials Needed:**

- A computer, tablet, or other device capable of accessing the internet and utilizing Google Maps
- A projector, smartboard, or other device to display the interactive map for students
- Art supplies: watercolor paints, paper, water color brushes, water to rinse brushes, table salt

### **Procedure:**

1. **Explain:** In 1803 the United States government purchased the territory of Louisiana from France, adding 828,000 square miles to the US (virtually doubling the size of the country). President Jefferson wanted to send people to explore this territory and travel to the Pacific Ocean, so a special unit of the of the United States Army was established. This unit, called the Corps of Discovery, was led by Meriwether Lewis and William Clark. They were tasked with looking for natural resources, documenting plant and animal life, making maps, and establishing trade with American Indians. They also hoped to find an all-water river route from the Mississippi River to the Pacific Ocean. The Corps of Discovery expedition took 3 years, and they traveled around 8,000 miles!
2. Lead students through online interactive Corps of Discovery Map (<https://www.google.com/maps/d/edit?mid=1ubOiEEusKzkn9UCocgDRiDYkHU50-kDr&usp=sharing>).
3. **Explain:** While we were exploring the interactive map, we learned a little bit about York’s Eight Islands (marker #8, Montana), named after a very important member of the expedition. Let’s learn more about York now.
4. Lead students through “History Highlight: York, An African American Pioneer” handout (page 8)

# Lesson Plan Summary: “We Proceeded On”

## The Journey of the Corps of Discovery

### **Procedure (continued):**

5. **Explain:** Now, we’re going to make our own watercolor artwork inspired by the Pacific Ocean!
6. Pass out copies of the Booth Museum Color Wheel (page 117), or display on smartboard/projector.
7. Using the color wheel, explain primary, secondary, and tertiary colors to students.
8. **Explain:** Artists often combine colors in certain ways to create **color schemes** in their art.  
**Complementary** color schemes include colors that are **opposite** each other on the color wheel.  
**Analogous** color schemes include colors that are **next to** each other on the color wheel. **Monochrome** color schemes include different **shades** of the same color.
9. Pass out copies of Creating Perspective handout (page 119), or display on smartboard/projector.
10. Using the handout, explain how artists create perspective.
11. Using the instructions on the next page, guide students through the watercolor painting activity. Please note, students may wish to let their paint dry for a few moments between steps.

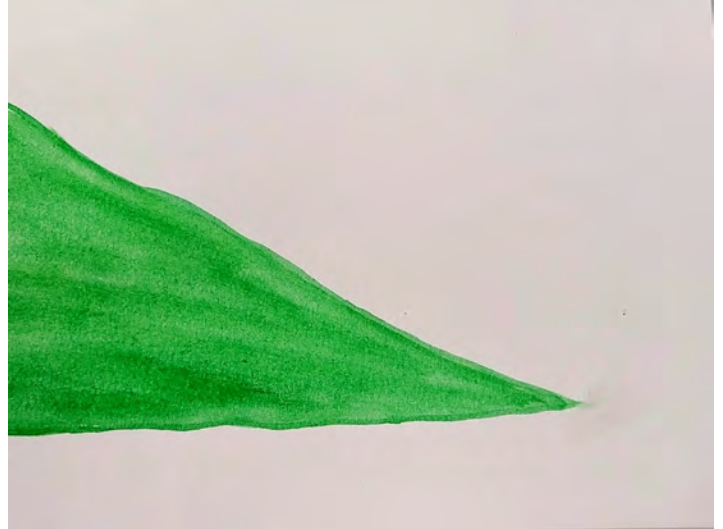
### **Additional Resources:**

- Betts, Robert (2002). In Search of York: The Slave Who Went to the Pacific with Lewis and Clark. University Press of Colorado.
- Journals of the Lewis and Clark Expedition. University of Nebraska Lincoln. Retrieved from <https://lewisandclarkjournals.unl.edu/>
- Lewis and Clark: A Native American View. Oregon Department of Education. Retrieved from <https://www.oregon.gov/ode/students-and-family/equity/NativeAmericanEducation/Documents/ELA%20Lewis%20and%20Clark%20Lesson%20Plan.pdf>
- Lewis and Clark: Natural History Discoveries Research Guide. Library of Congress. Retrieved from <https://guides.loc.gov/lewis-and-clark-natural-history>

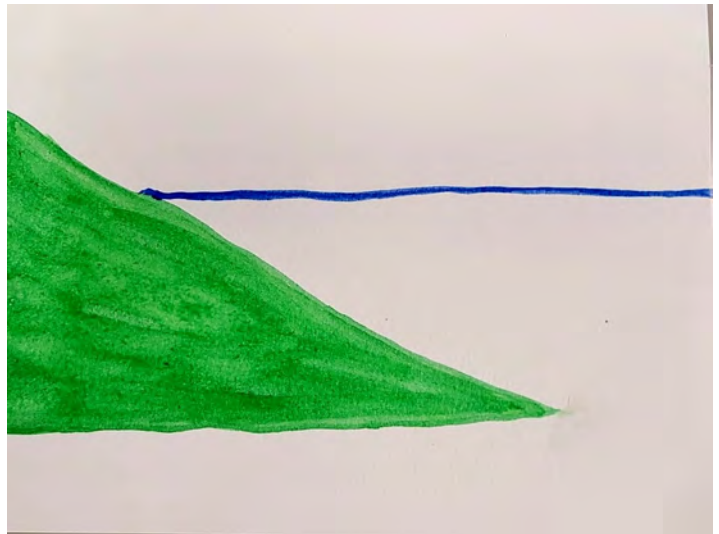


# Instructions for Art Activity

1. Using the color wheel, decide what color scheme you want your painting to have. For this example, a **complementary color scheme** will be used (blue/orange, and green/red).
2. Choose a color, or colors, that will represent land in your painting (**green** in this example).
3. Starting on the left side of your paper, about halfway down the page, draw your land using a triangle shaped figure (leave space at the bottom of the page).

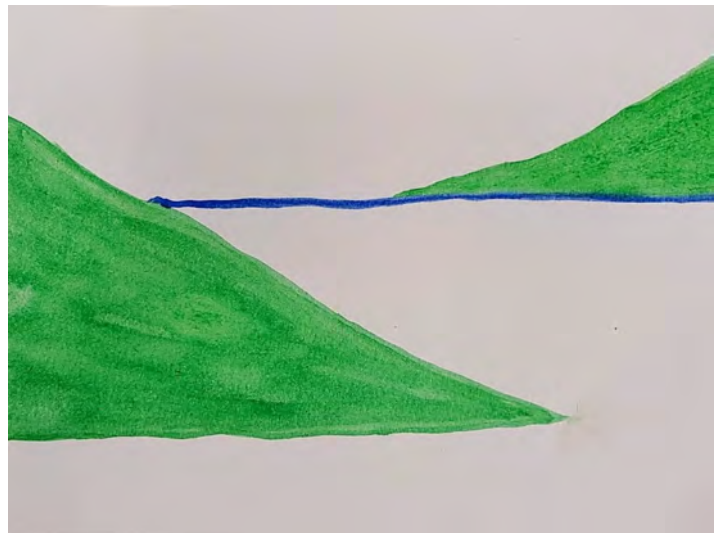


4. Next, choose a color, or colors, that will represent the ocean in your painting (**blue** in this example).
5. Starting around the middle of the figure you painted in step 3, paint a line going all the way across the page.
6. ONLY paint the line—the rest of the ocean will be painted in later.



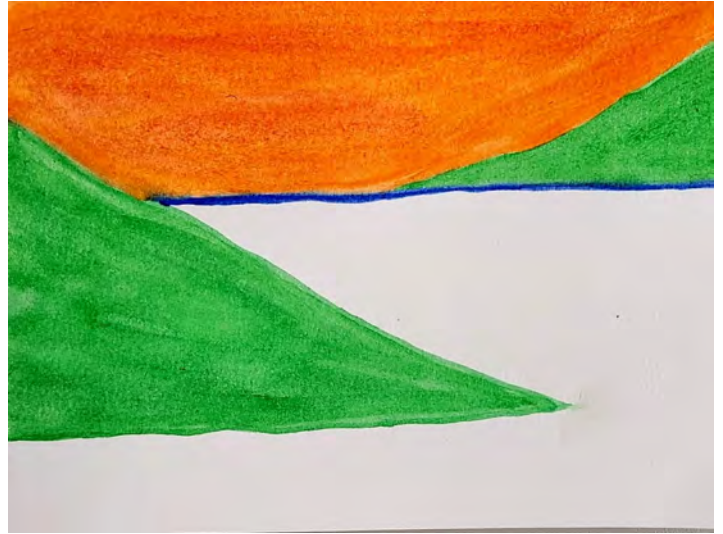
7. Using the color, or colors, you chose to represent land (**green** in this example), paint a triangle shaped figure starting at the top right corner of your page and sloping down to meet the line drawn in step 5.
8. This figure should be smaller than the figure drawn in step 3 because this landform is in the **background**, and the figure drawn in step 3 is in the **foreground**.

Allow paint to dry before proceeding to next step.



## Instructions for Art Activity (continued)

9. Choose a color, or colors, to represent the sky in your painting (**red** and **orange** in this example).
10. Paint the sky—the area above the ocean line drawn in step 5 and between the two triangle shaped land figures.



11. Using the color, or colors, you chose to represent the ocean (**blue** in this example), paint the ocean.
12. **Immediately** after painting in the ocean, while the paint is still very wet, sprinkle a pinch of table salt onto the ocean area of your painting.



13. Allow painting to dry.
14. Once the painting is dry, using fingers or a paper towel, gently wipe off the salt crystals.
15. The salt crystals will leave behind patterns that resemble waves, or the reflection of light on the water.





## Instructions for Art Activity (continued)

16. If desired, instruct students to recreate their painting in another color scheme, such as the analogous color scheme in this example (blue, green, and blue-green).



Albert Bierstadt, *Alaskan Coast Range*, ca. 1889, Smithsonian American Art Museum, Gift of Orrin Wickersham June ca. 1889



© 2009 Charles Fritz

Charles Fritz, *Glimpsing Freedom: York's Journey with the Corps of Discovery*, 2009, oil on canvas, 38 x 32 "

## HISTORY HIGHLIGHT: **YORK** An African American Pioneer

**YORK** was an enslaved African American man who was the only African American member of the Corps of Discovery. He was the first African American to reach the Pacific Ocean by crossing the continent of North America, and the first known African American to participate in a recorded vote west of the Mississippi River.

### What Do We Know About York?

York was the personal servant of William Clark and accompanied him on the Corps of Discovery Expedition (1803-1806). York's hunting and swimming skills were valuable to the group, and his ability to befriend American Indians also turned out to be very important to the success of the mission. York even risked his own life attempting to find and rescue Clark, Sacagawea, and her husband during a violent storm and flash flood. Following the expedition York asked Clark several times to free him, but for many years Clark refused. Eventually Clark agreed to free York, and after gaining his freedom York went into business transporting goods by horse and wagon. He likely died in Tennessee of cholera (a disease) in 1832 at the age of about 60. Unlike the other members of the Corps, York never received any money or land from the government as a reward for his service.



Charles M. Russell, *Lewis and Clark Meeting the Mandan Indians*, 1897, oil on canvas, 29.5 x 41.5"

In this painting, York (right) is pictured alongside Lewis and Clark meeting with members of the Mandan tribe



## Why Don't We Know More About York?

- └ Enslaved African Americans were not usually allowed to read and write, so York did not leave behind any written records that could tell us about his life in his own words.
- └ There are not many **primary sources** that mention York—most of what we know about him comes from just a few household records and letters of the Clark family, and brief journal entries written by Corps of Discovery members.
- └ Many of the books and articles written in the years after the expedition portray York according to harmful **racial stereotypes**.

## Understanding Primary Sources

Primary sources are first-hand documents that were created by people who were there at the time of an event. Sometimes these documents can be hard to understand because grammar, spelling, and even the meanings of words can change over time. In fact, the proper way to spell words in American English was not even decided until after several dictionaries were published in the 1800s! In the journal entries below, Ordway and Lewis described how York risked his own life to try and find missing expedition members during a terrible storm and flash flood that badly injured several men.

**Read the journal entries below and circle any words that are spelled differently than they should be now. How many can you find?**

July 29, 1805:

A torrent of water...was poreing down the hill with amence force tareing everry thing before it, takeing with it large rocks and mud. Capt Clark...Scrambled up the hill pushing the Intrepters wife who had hir child in hir arms...at length reached the top of the hill Safe, where Capt. Clark found his Servant York who was in Search of them greatly agitated for their well fare.

~ John Ordway

They fortunately arrived on the plain safe, where they found the black man, York, in surch of them; York had seperated from them a little while before the storm, in pursuit of some buffaloe...when this gust came on he returned in surch of them and not being able to find them for some time was much allarmed.

~ Meriwether Lewis

Journals of the Lewis and Clark Expedition, University of Nebraska Lincoln.

Answers:

(search), seperated (separated), amence (immense), tareing (tearing), everry (every), takeing (taking), intrepters (interpreters), hir (her), surch (search), seperated (separated), buffaloe (buffalo), allarmed (alarmed), well fare (wellfare)

# Lesson Plan Summary: Western Landscapes

**Summary:** By playing a matching game students will explore the varied and unique landscapes of the American West, learn about the forces that shaped them, and discover how these landscapes/landforms affected US westward expansion in the 1800s. Finally, students will create their own landscape collage art using torn paper.

**Objectives:** After completing this lesson plan, students will be able to:

- Understand that different areas of the American West have a variety of distinct landscapes/landforms, and that these geographic features both helped and hindered US westward expansion in the 1800s.
- Recognize that these landscapes/landforms were shaped by constructive or deconstructive natural processes.
- Create a landscape collage artwork using torn paper.

**Georgia Standards of Excellence:** SS4G2b, VA4.CR.2b,c; VA4.CR.3c,e; S5E1a,c; VA5.CR.2, VA5.CR.3c,e

**National Standards:** NSS-USH.3-4.7A, VA:Cr2.3.4a, NGSS 4-ESS1-1, NGSS 4-ESS2-1, VA:Cr2.1.5a

## **Materials Provided:**

Lesson Plan Summary, images of artwork, “Landforms of the American West” Matching Game, Teacher Answer Key, art activity instructions, “Creating Perspective” information sheet

## **Additional Materials Needed:**

- Construction paper (several sheets of various colors of construction paper **per student**)
- Glue
- Scissors
- Pencil

## **Procedure:**

1. **Explain:** The American West is made up of many different regions and environments that all have unique **landforms**, which are natural features of the surface of the Earth.
2. Pass out “Landforms of the American West” student handouts and instruct students to cut out the images and descriptions. Then (working alone, with a partner, or in a group) instruct students to try and match each image with it’s description. Once they are finished, use the Teacher Answer Key to check their answers. **Note**—print pages 17-20 (images of landforms and descriptions) one sided.
3. **Explain:** Now we’re going to take a look at some artwork. These are examples of **landscape paintings**. Landscape artwork like this portrays natural scenery and landforms.
4. **Ask:** Using images of artwork, ask students what kinds of landforms they see in the artwork. What might the climate/environment be like there? Does looking at the artwork inspire any feelings?
5. **Explain:** During the 1800s, thousands of settlers migrated west following the expedition of Lewis and Clark’s Corps of Discovery. Eventually this desire for land led to the forced removal of American Indians from vast areas of their territory, opening up their former homelands to settlement by others. Settlers had to travel hundreds or thousands of miles across the country, and encountered landforms like the ones we have been looking at.
6. **Ask:** What landforms might **help** settlers to travel and settle in the West? (ex: fertile soil of the plains is good for farming). What landforms might **hinder** travelling and settling in the West (ex: mountains could be difficult to cross). Are there any landforms that might both help and hinder settlement? (ex: rivers can provide transportation and drinking water but can also be dangerous during flooding).
7. **Ask:** What kinds of **technology** do we have now that would make it easier for us to travel to or live in these areas today? (ex: satellite maps to guide us through the mountains)



# Lesson Plan Summary: Western Landscapes

## **Procedure (continued):**

8. Explain the concepts of foreground, middleground, and background using the Creating Perspective information sheet on page 119.
9. Using instructions on the following page, guide students through torn paper landscape art activity.

## **Additional Resources:**

Landforms, Hey! (2015). Crash Course Kids. Retrieved from <https://www.youtube.com/watch?v=FN6QX43QB4g>

Rau, Dana Meachen (2012). *U.S. Landforms—A True Book: The U.S. Regions*. Scholastic. Retrieved from <https://shop.scholastic.com/teachers-ecommerce/teacher/books/a-true-book-the-us-regions-us-landforms-9780531283295.html>

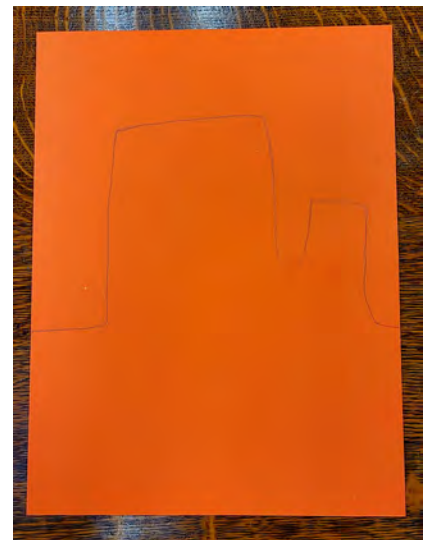
Weathering and Erosion (2015). Crash Course Kids. Retrieved from <https://www.youtube.com/watch?v=R-lak3Wvh9c>

# Instructions for Art Activity

Lead students through the following steps (note—it may be helpful for students to create a sketch of what they want their landscape to look like first):

1. Choose a piece of construction paper to use as the base on which the rest of the pieces will be layered (in this example, the **blue** paper is the base paper).
2. Next, decide what landform you want to be in the **background** of your landscape. Some possible examples include mountains, hills, volcanoes, or dunes (see pages 17 and 18 for more examples). Choose a color of construction paper to use for this feature. For this example, **orange** paper has been used to create a butte and mesa.

3. Use a pencil to lightly draw the outline of this figure on the construction paper.



4. Slowly tear the paper along the outline that you drew. Use many small tears rather than one large tear, and remember, your tears don't have to exactly follow the outline!



# Instructions for Art Activity

5. Paste the figure onto your base piece of construction paper, about halfway up the page.



6. Choose one color of construction paper to create the first **middleground** landscape feature (in this example, the **brown** construction paper represents the first middle ground feature).
7. Repeat steps 3 and 4 for the first middle ground feature.
8. Paste the first middle ground feature just below your background figure, making sure to layer the pieces.



9. Choose one color of construction paper to create the second **middleground** feature (in this example, the **yellow** construction paper represents the second middle ground feature).
10. Repeat steps 3 and 4 for the second middle ground feature.
11. Paste the second middle ground feature just below the first middle ground feature, making sure to layer the pieces.





## Instructions for Art Activity (continued)

12. Choose one color of construction paper to use for the **foreground** (in this example, the **green** construction paper represents the foreground).
13. Repeat steps 3 and 4 for your foreground figure.
14. Paste your foreground figure at the bottom of your paper, overlapping your middleground figure.



15. If desired, you can add other features to your landscape like the sun or clouds.



© Louisa McElwain, *Hurrying Angel*, 2007, oil on canvas, 65 x 57," Georgia Museums Inc. Collection





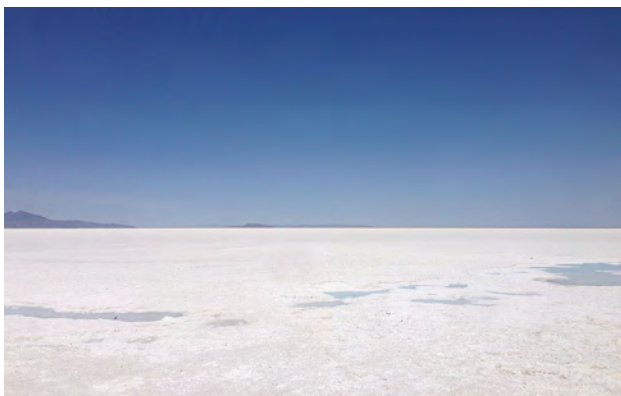
© Gerald Harvey, *Teton Encampment*, 1982, oil on canvas, 48 x 40,"



# Landforms of the American West

Landforms are natural features of the Earth's surface that are created by processes that are **constructive** (a process that builds something up) or **deconstructive** (a process that breaks something down).

**Cut out the images of Western landforms and their descriptions on the following pages, and then try to match each picture with its description!**







### **Mountains**

Mountains are elevated areas of the Earth's crust that have steep sides and pointed or rounded **summits** (tops). Mountains like the Rockies were formed when two of Earth's **tectonic plates** collided with each other.

### **Salt Flats**

Salt flats are flat areas of land, usually white in color, that are covered in salt and other minerals. Salt flats form when water **evaporates** very quickly from a lake or a pond, leaving salt and minerals behind.

### **Plains**

Plains are large flat areas of land that are often covered in grasslands called **prairies**. Millions of years ago the plains of North America were covered by the waters of a vast **inland sea**.

### **Rivers**

Rivers are large natural flows of water (**waterways**) that cross land. They are formed when rainwater flows downhill and gathers together to form a **channel** (a groove carved into the ground by the rainwater).

### **Buttes and Mesas**

Buttes and mesas are rocky hills with very steep sides and flat tops. Buttes are smaller than mesas. They are formed when wind and rain **erode** (gradually destroy and carry away) the softer rock on the sides of the hill.

### **Deserts**

Deserts are areas of dry land that are usually covered in sandy soil and have little **vegetation** (plant life). They form in areas that do not receive much rainfall.



### Coastlines

Coasts are areas where the land meets the ocean, and coastlines are the ever-changing boundaries between the land and the water. Rivers **deposit** sediments on the land, while waves **erode** (gradually destroy) the land.

### Canyons

Canyons are deep valleys between **cliffs** (areas of high, steep rock). Canyons like the Grand Canyon in Arizona were formed over millions of years as rivers carved **channels** (grooves in the ground) through layers of rock.

### Volcanoes

Volcanoes are mountains that are formed when **magma** (hot liquid rock) below the Earth's surface rises and eventually explodes from the volcano in an **eruption** of **lava**, ash, and smoke.

### Hoodoos

Hoodoos, also called fairy chimneys, are thin **spires** (tall columns) of rock. Hoodoos form when rainwater seeps in and **erodes** (breaks down and washes away) a soft rock layer on the inside of a hard rock layer.

### Dunes

Dunes form when **particles** (tiny pieces) of sand are picked up, carried, and deposited into large **mounds** (piles) by the wind. Dunes can form in deserts as well as in coastal areas like beaches.

### Valleys

Valleys are long, low areas of land between hills or mountains. Valleys are formed when rivers and **glaciers** (large areas of slow moving ice) slowly **erode** (wear away over time) the surface of the land.

# Landforms of the American West: Teacher Answer Key

## PLAINS



© National Park Service, Kansas Tallgrass Prairie, 2016, Public domain.

## DESERTS



© National Park Service, Saguaro National Park, Public domain.

## RIVERS



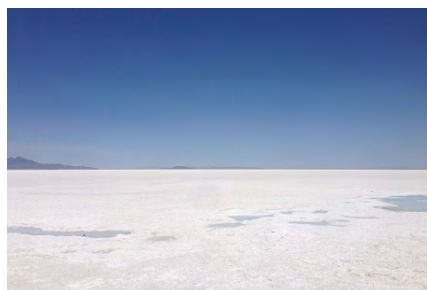
© Mgattorna, Mississippi River, 2018, Pixabay.

## MOUNTAINS



© Corey Louis, *Mt. Huron*, 2020, Digital photograph.

## SALT FLATS



© Famartin, Bonneville Salt Flats, 2014, Wikimedia Commons.

## HOODOOS



© Ron Clausen, Fairyland Point of Bryce Canyon Nation Park, 2006, Public domain, Wikimedia Commons.

## DUNES



© Jon Sullivan, Death Valley Sand Dunes, 2013, Wikimedia Commons.

## VALLEYS



© Rhododendrites, Maroon Bells, 2017, Wikimedia Commons.

## BUTTES AND MESAS



© Julie Mowery, Monument Valley in the Desert, ND, Public domain, Pixy.org.

## VOLCANOES



© USGS Cascades Volcano Observatory, Mt. St. Helen's Plume, 1980, Public domain.

## CANYONS



© Plixhere, Grand Canyon, 2017, Public domain, Pixhere.com.

## COASTLINES



© Carol Highsmith, Views from the Pacific Coast Highway, Scenic State Route 1, 2012, Wikimedia Commons.

# Lesson Plan Summary: Pelts and Profits

**Summary:** Students will learn about the fur trade during Westward Expansion as they take on the role of a Mountain Man (or Woman!) by playing a trading game and trying their hand at map-making.

**Objectives:** After completing this lesson plan, students will be able to:

- Understand the role of Mountain Men during Westward Expansion.
- Recognize the importance of the fur trade to the US and world economy.
- Create their own map incorporating cartographic elements (symbols, key,/legend etc.).

**Georgia Standards of Excellence:** SS4E1a,b,d,e; SS5E1a,b,d; MGSE4.MD.2, MGSE5.NBT.7, supports GSE Map and Globe Skills

**National Standards:** NSS-USH.3-4.3B, CCSS.MATH.CONTENT.4.MD.A.2, NSS-USH.5-12.1D ERA 1, CCSS.MATH.CONTENT.5.NBT.B.7, Supports Voluntary National Content Standards in Economics

**Materials Provided:** Lesson Plan Summary, “Pelts and Profits” student handout, example map, link to interactive trading game

## **Additional Materials Needed:**

- A computer, tablet, or other device capable of accessing the internet and utilizing Google Forms
- Art supplies: pencils, drawing paper, crayons, colored pencils, or markers
- Small items to serve as prizes (stickers, erasers, candy, etc.)
- Rulers or tape measure (optional)

## **Procedure:**

1. **Explain:** When European settlers arrived in North America they found that **natural resources** which were scarce in Europe—like animal furs—were plentiful in North America. Demand for furs was high, and fur companies were formed by businessmen looking to **profit** from selling furs. European American fur trappers, or **Mountain Men**, provided furs for the companies to sell. Venturing alone into the wilderness, they were often the first Europeans to explore and map parts of North America, and the first to encounter American Indians living there. In addition to hunting and trapping animals themselves, Mountain Men would **trade** with American Indians for furs. This **voluntary exchange** helped both Mountain Men and American Indians get items they needed or wanted. Once a year at an event called a **rendezvous**, Mountain Men would gather together with representatives from fur companies as well as American Indian traders to do business and socialize. Many Mountain Men also learned to speak the languages of the American Indians and acted as translators during interactions between European Americans and American Indians. Toussaint Charbonneau, a French fur trapper married to the famous Shoshone American Indian Sacagawea, was one such Mountain Man. He and his wife served as a translators for Lewis and Clark on the Corps of Discovery expedition.
2. **Discuss:** What do you think the life of a Mountain Man was like? What hazards or dangers might they have faced all by themselves in the rugged mountains and forests? (bad weather, harsh terrain, wild animals, disease, injury, etc.)
3. **Explain:** Sometimes when you make a choice to do something, it means you cannot do something else—you’re giving up the opportunity to do one of those things. The term **opportunity cost** describes the value (in money or other benefits) of the action you **do not** choose. When Mountain Men chose to be fur trappers they gave up the opportunity to do other jobs, like farming for example. By choosing to fur trap instead of farm, they gave up potential benefits like safety, income they could earn by selling their crops, and the chance to save money by growing their own food instead of having to buy it. The value of those lost benefits is the opportunity cost.



# Lesson Plan Summary: Pelts and Profits

## Procedure (continued):

4. **Ask:** Why do you think Mountain Men chose to do this job over other alternatives?
5. Lead students through “Pelts and Profits” handout.
6. **Explain:** Pricey beaver fur hats were so in demand in the US and Europe for so long that North American beavers were hunted to near extinction! Millions of beaver furs were **exported** from North America to Europe from the 1600s to the 1900s, and the buying and selling of beaver furs was a major part of the economy on both continents.
7. **Explain:** Now we’re going to put ourselves in the shoes of Mountain Men trading for those valuable furs by playing a game!
8. Lead students through online trading game at the following link: <https://forms.gle/9KisVNPUGP1nW8W9>
9. **Explain:** In addition to fur trapping and translating, another important job that Mountain Men often did was mapping the areas they explored. We’re going to try our hand at **cartography** (map making) by making a map to lead our partners to a prize!
10. Lead students through mapping activity (instructions below).

## Mapping Activity Instructions:

1. Place students into groups of 2 and give each student a small item to serve as a prize.
2. Partner A will hide their prize somewhere in the classroom while Partner B has their head down and eyes closed. Then, Partner B will hide their prize while Partner A has their head down and eyes closed.
3. Explain to students that they will be making a map that will lead their partner to the prize they hid (see example map on page 26), and that they will need to include:
  - **Title**—the name of the area on the map (in the example map, the title is “Ms. Smith’s Classroom”)
  - **Symbols**—pictures that represent objects (in the example map, symbols include brown squares to represent student desks and backpacks to represent wall cubbies)
  - **Map Key/Legend**—a list that explains the symbols on a map
  - **Scale** (optional)—a line on a map that shows the relationship between the distance on the map and the real distance on the ground (in the example map, 1 inch on the map equals 4 feet in real life). Students may use rulers or a tape measure to measure the length and width of the room to decide what they would like the scale of their map to be.
4. After students make their maps, they will trade them with their partners and use the maps to find the prizes.

## Additional Resources:

Library of Western Fur Trade Historical Source Documents: Diaries, Narratives, and Letters of the Mountain Men. Retrieved from <http://user.xmission.com/~drudy/mtman/>

The Fur Trade in North America. Social Studies For Kids. Retrieved from: <https://www.socialstudiesforkids.com/articles/ushistory/furtradeinnorthamerica1.htm>

How Much Did a Beaver Hat Cost? National Park Service. Retrieved from <https://www.nps.gov/articles/beaverhat.htm>

# Pelts and Profits

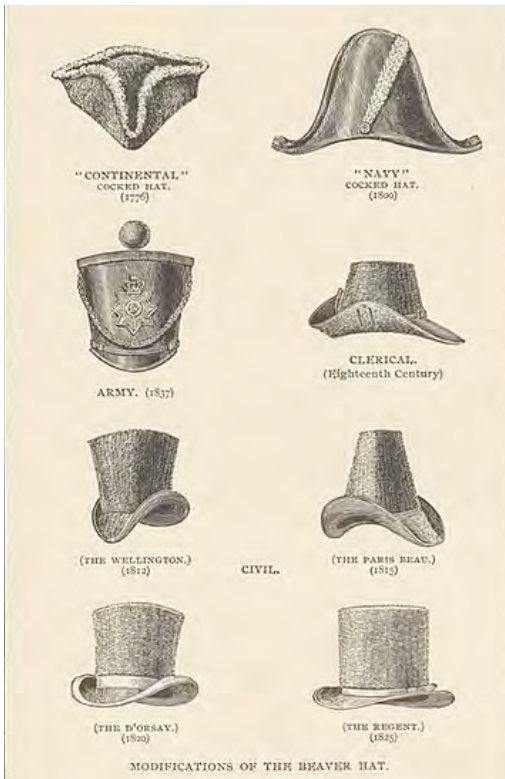
Fur trappers called **Mountain Men** (right) were often some of the first Europeans to set foot in remote parts of North America. As they hunted for furs they also mapped the areas they were exploring and traded with American Indians living there.



© David Wright, *Up the South Slope*, 1982, casein on canvas, 26 x36"

One of the most valuable furs that Mountain Men would have hunted and traded for was beaver fur. Beaver furs, or **pelts**, were naturally waterproof and were in high demand. Throughout the 1700s and 1800s, beaver fur hats (left) were considered by many men to be a must-have accessory—but they weren't cheap!

**In 1844 a fine beaver hat cost about \$8.00. An average worker earned a salary of about \$1.25 per day. How many days worth of pay would a worker have to save up in order to buy a fine beaver hat? Solve in the space below!**



*Eight Different Styles of Beaver Hats*, 1892, monograph, Wikimedia Commons



# Pelts and Profits

\$1 in 1844 money would be equal to about \$30 today. If a fine beaver hat cost \$8 in 1844, how much would the hat cost in today's money? Solve in the space below!

In order to make trading easier the Hudson's Bay Company invented a unit of measure called a **made beaver**. A "made beaver" was a high quality pelt from an adult male beaver. American

Indians could directly trade their furs for items they wanted at a Hudson's Bay Company **trading post**, or they could exchange their furs for made beaver **tokens** (pieces of metal) that they could use to purchase items later. The chart on the left shows how many made beavers a trade item was worth in 1795. The first column next to the item (**Qty**) shows the **quantity** of that item, and the second column (**Br**) shows how much it was worth in made beavers. For example, 1 **blanket** was worth 1 made beaver.

How many made beavers was a pair of **boots** worth? \_\_\_\_\_

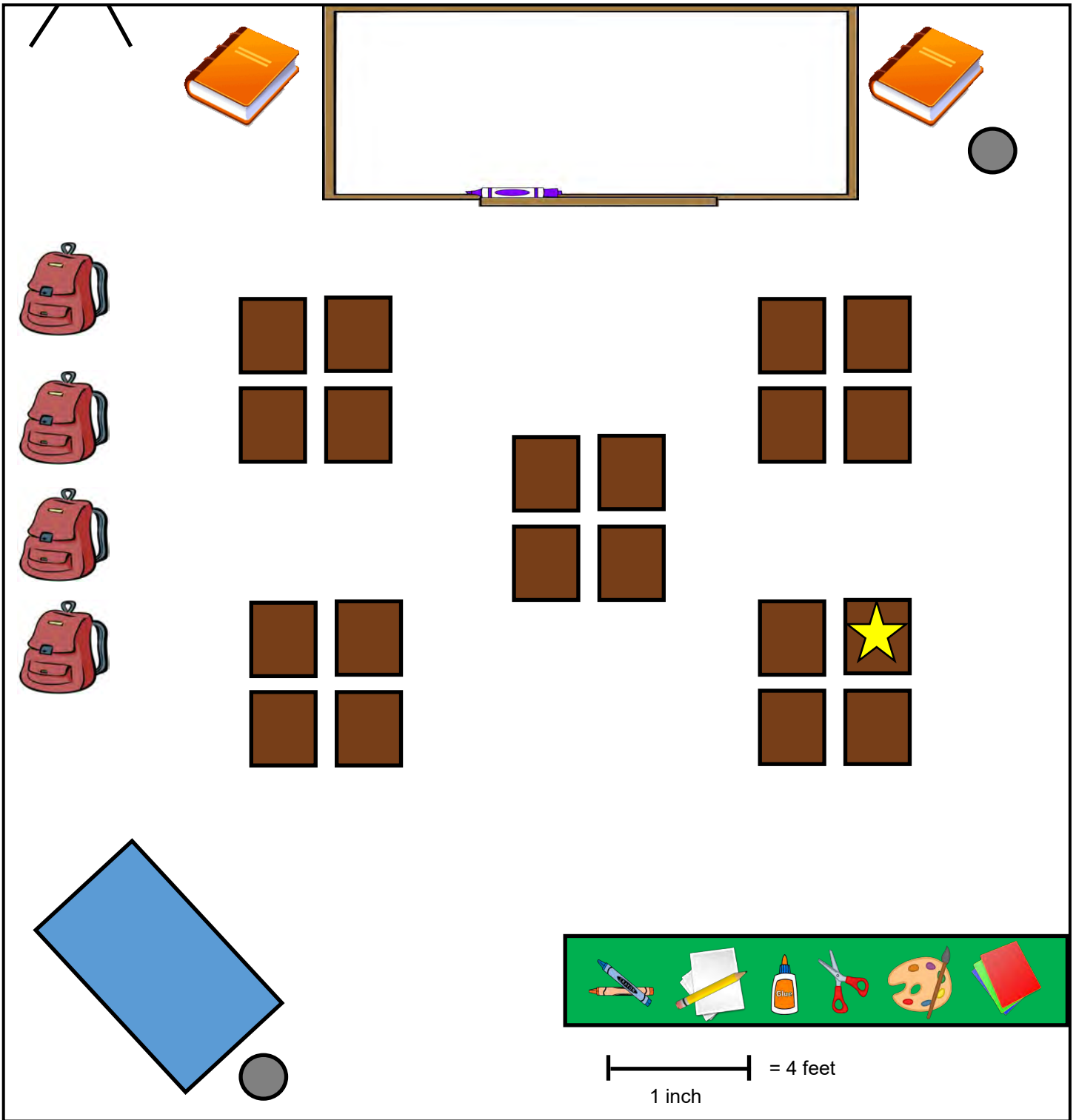
How many made beavers were **brown breeches** (brown pants) worth? \_\_\_\_\_

*Hudson Bay House 30 May 1795*  
*Standard of Trade*

	Qty	Br		Qty	Br
arrowblades no	12	1	Boxes Japan no	1	1/2
awl blades - -	24	1	do B. Glap	1	1
Blades sword corn	1	1	Buckles - - -	1	1/2
best	1	2	Brandy Eng <sup>l</sup> - Gal	1	4
Pair of ulous yd	1	1	Buttons Coat - Grop	1	1
Bayonets of sorts no	2	1	waistcock	1	1
Beads china - #	1	4	Slave - - -	12	1
✓ barleycorn	1	4	Breeches brown ✓	1	2
✓ Fine - - -	1	2	blue ✓	1	2
common - -	3/4	1	cordony ✓	1	4
Bells hawk - no	24	1	Breeches Kated no	6	1
horse - - -	12	1	Boots - - -	1	6
Basons pewter 32 <sup>ts</sup>	1	2	Caps leather ✓ no	1	1
22 <sup>ts</sup>	1	1/2	Coats great blue ✓	1	5
1. 243 hnt	1	1	Callico printed yd	1	1
1/2 pt.	1	1/2	Chisels Ice - - -	2	1
Blankets 1	1	1			



# Ms. Smith's Classroom



## Map Key/Legend



Student Desk



Trashcan



Cubbies



Prize



Bookshelf



Teacher Desk



Door



Supply Shelves

# Lesson Plan Summary: American Indian Art Forms

**Summary:** Students will use Visual Thinking Strategies and reading comprehension to learn about American Indian art forms, including basketry, pottery, and beadwork, as well as learn more about contemporary American Indian artists.

**Objectives:** After completing this lesson, students will be able to:

- Understand why and how some American Indian art forms were lost, and learn how those art forms are being revived today
- Recognize the functions of each art form in American Indian cultures
- Create works of art based on American Indian beadwork and pottery.

**Georgia Standards of Excellence:** VA4.CR.1a,b, VA4.CR.4a,c, VA4.RE.1a,c,d, VA5.CR.1a,b, VA5.CR.4a,c, VA5.RE.1 a,c,d; SS4E1d

**National Standards:** VA:Cr1.24a, VA:Re.7.2.4a, VA:Re8.1.4a, VA:Cn10.1.4a, NSS-USH.K-4.1B, NSS-USH.3-4.3A, NSS-USH.K-4.4A, NSS-USH.3-4.6A, VA:Cr1.2.5a, VA:Re.7.2.5a, VA:Re.7.2.5a, VA:Re8.1.5a, NSS-USH.5-12.1B ERA 4, NSS-USH.5-12.4B ERA 4

## **Materials Provided:**

Lesson Plan Summary, American Indian Art Form summaries, Indigenous Artist Profiles, images of art objects, artwork activity instructions

## **Additional Materials Needed:**

- Cardboard (one 8"x 3" piece for each student)
- Scissors and tape
- Modeling clay and toothpicks or popsicle sticks
- Acrylic paint in black, white, and terracotta
- Large pony beads
- Approximately 1 skein of yarn (250-300 feet; 112 inches per student, 56 for weaving, 56 for loom)

## **Procedure:**

1. **Explain:** After Indigenous people were forcibly removed from their lands, the U.S. government began a policy of **assimilation**, or blending in, with American culture. Some people believed reservations would help American Indians preserve their traditions. But many people had the prejudiced belief that **Indigenous** cultures—including their art forms—were “uncivilized.” The tragedy of American Indian removal and assimilation included not only the deaths of hundreds of thousands of people, but the near-extinction of their artistic and cultural traditions as well. Some American Indian art forms have **spiritual** and **cultural** significance, and their loss had significant consequences for many American Indian cultures. However, today Indigenous artists have been reviving some of those **traditional** arts, including pottery, beadwork, and weaving. Some **contemporary**, or modern, Indigenous artists have even combined the past and the present to create their own unique style!
2. **Discuss** different art forms: basket weaving, pottery, and beadwork (see pages 29-32 and 37-38).
3. **Lead** students through the **Object-Based Learning Discussion Questions** on page 28 and found on each art form summary page.
4. **Discuss** the biographies of each American Indian artist, including the **questions** following each biography.
5. **Complete** one or both of the art activities, found on pages 33 and 39.
6. **For the Beadwork Craft:** prepare **one 8"x 3" cardboard** and **3 pieces of string about 3 feet in length** for each student. **Instructions for Beading activity on pages 33-36. Please print the Beadwork Template (page 33) single-sided.**

# Lesson Plan Summary: American Indian Art Forms

## Additional Resources:

"Native American Beadwork: A Rich History of Cultural Techniques," <https://bit.ly/3ggoCmj>

"A World Made by Women," American Indian Magazine, <https://bit.ly/3yKY8Ay>

"Filling the Silence: Baskets Preserve Shan Goshorn's Unique Talents and Depict Lasting Impacts of Indian Boarding Schools," American Indian Magazine, <https://www.americanindianmagazine.org/story/filling-silence/>

"The Path of a Pot," American Indian Magazine, <https://www.americanindianmagazine.org/story/path-pot>

"Learning to Look and Object Investigation," National Museum of the American Indian, <https://s.si.edu/3yJVlX>

Powwow 101 | Native American Youth and Family Center, <https://bit.ly/3ITjQP7>

## YouTube Videos:

"A groundbreaking exhibition finally tells the stories of Native women artists" - PBS.org, [https://www.youtube.com/watch?v=D5\\_wBklkmTM](https://www.youtube.com/watch?v=D5_wBklkmTM).

"6 Misconceptions about Native American People" - Teen Vogue, [https://www.youtube.com/watch?v=GHDW\\_LVfn28](https://www.youtube.com/watch?v=GHDW_LVfn28)

"Historian Ned Black Hawk on Native American Artworks" - The Met, <https://www.youtube.com/watch?v=zW7yjWm8Q9I>.

"Art of Native America: Charles and Valerie Diker Collection Playlist" - The Met, <https://bit.ly/3xAAa9C>.

## Artist Pages:

Tammy Garcia, <https://kinggalleries.com/brand/garcia-tammy/>

Teri Greeves, <https://www.terigreevesbeadwork.com/>

Elias Jade Not Afraid, <https://www.instagram.com/eliasnotafraid/?hl=en>

## Object-Based Learning Discussion Questions:

- 1) How would you describe this object to someone who can't see it?
- 2) Who do you think used or uses this object?
- 3) How do you think this object was used?
- 4) How do you think this object was made? What materials do you think were used to make it?
- 5) What can we tell from this object about the people who use or used this object?

## Extension Activity: Powwow Dancing

1. **Explain:** **Powwows** are tribal gatherings that often include dancing and celebration. They are an important part of many American Indian communities. Different tribes have different traditions surrounding their powwows, but generally powwows include ceremonial **dancing**. Each tribe has their own dances, though some dances are shared by more than one tribe. Some dances have important **spiritual** meanings, and often, dancers wear special **regalia**, or traditional clothing. If you are not Indigenous and would like to become a powwow dancer, you must first be trained and then accepted by your local American Indian community.
2. **View** pow wow dance, found here: **How to Dance Powwow - YouTube**, [www.youtube.com/watch?v=TMfORbFjJ6Q](https://www.youtube.com/watch?v=TMfORbFjJ6Q) (approx. 8 minutes long)



# American Indian Art Forms: Basket Weaving

**Baskets** are traditionally **woven** by American Indian women from reeds, white oak, hickory bark, honeysuckle vines, and other materials. As European settlers **traded** with American Indian tribes, fewer American Indian women learned to weave baskets. Today, basket weaving is a popular traditional art form and remains an important **cultural craft**.

Basket designs were often passed down from **generation to generation**, and were **unique** and special to the family that made them. To make a basket, weavers often use knowledge of the methods, materials, and designs that have been kept within their **communities** for hundreds of years. Each weaver had to know how to use each part of each plant, how the **dyes** would interact with the materials, as well as how to weave the basket itself. Some baskets were designed for specific purposes. For example, if the basket was needed to hold water, the weave would be much tighter than if the basket was intended to hold food.



Double-weave river-cane basket, Cherokee, c. 1980, Jim Scott Collection

The colorful patterns were created using **dyes** made from **natural materials**, like roots, seeds, leaves, bark, and flowers of the plant. Black walnut for brown and bloodroot for red were common plants and dyes used in traditional basket weaving. Later, as baskets became more complex and artistic, basket weavers began to use dyes from other plants such as butternut for black and elderberries for purples and pinks. The **intensity** of the colors depends on how long the weaving materials are left in the dye.

## Object-Based Learning Discussion Questions:

- 1) How would you describe this object to someone who can't see it?
- 2) Who do you think used or uses this object?
- 3) How do you think this object was used?
- 4) How do you think this object was made? What materials do you think were used to make it?
- 5) What can we tell from this object about the people who use or used this object?



Blue Ridge Heritage Area, "Qualla Arts Mutual: Sample crafts at oldest Native American cooperative," 2020, accessed January 11, 2022, <https://www.blueridgeheritage.com/destinations/qualla-arts-and-crafts/>.

# Basket Weaver Bios



## Dawn Nichols Walden (Ojibwe)

Dawn Walden was born and raised in Michigan, and is a member of the Mackinac Band of Chippewa and Ottawa American Indians. She studies how ancient American Indian artists created their baskets, and she often uses the same materials and **techniques** that her ancient ancestors did! Walden often includes materials like cedar

**roots**, which American Indian basket weavers have been using for thousands of years. Sometimes she combines her baskets with **sculpture** to create a unique type of art.

**What is a sculpture? How is it similar to a basket? How is it different?**



© Dawn Nichols Walden, *Restless*, 2015, cedar bark and roots, Froelick Gallery

## Gail Tremblay (Mi'kmaq or Onondaga)



Gail Tremblay was born in Buffalo, New York, and learned **basketry** from her aunts. Instead of using natural materials to weave her baskets, Tremblay uses **film rolls**! She combines industrial, or **man-made**, materials with traditional

weaving techniques and colors. To the right is an example of her work, using film from a 1967 **documentary** about American Indians, and a style called **porcupine basketry**.

Tremblay is also a writer and scholar.

**What strange or interesting material might you use to make a basket?**



© Gail Tremblay, *Life Along the River*, 2013, 16mm film, leader, metallic braid, Froelick Gallery



# American Indian Art Forms: Beadwork

Before contact with European Americans, some American Indian tribes used **porcupine quills** to decorate their clothing. After European Americans arrived, they began trading **glass beads**, which were much easier to use. Just like basketry and pottery, some designs have been passed down from **generation to generation** within families of bead workers, and some designs can carry special or spiritual meanings. Today, bead artists continue to use traditional beading techniques and **stitches**, and some even continue to use traditional designs. Many artists bead items which are **meant to be used**, either in ceremonies or in every day life. Below are some examples of beadwork shown at the Booth Western Art Museum.

## Object-Based Learning Discussion Questions:

- 1) How would you describe this object to someone who can't see it?
- 2) Who do you think used or uses this object?
- 3) How do you think this object was used?
- 4) How do you think this object was made?  
What materials do you think were used to make it?
- 5) What can we tell from this object about the people who use or used this object?



*Knife scabbard*, Ojibwe, c. 1880, Bob and Lora Sandoni Collection



*Pictorial bag*, Lakota Sioux, c. 1890, Bob and Lora Sandoni Collection

The Lakota **imagery** on this pictorial bag might look familiar! The **larger triangles** have red staircases, representing the **mountains**. The **smaller triangles** with red doors represent **tipis**. The cross shapes point in the **four directions**: North, South, East, and West.



# American Indian Art Forms: Beadwork



## Elias Jade Not Afraid (Apsaalooke/Crow)

Elias Not Afraid is a self-taught bead artist who grew up on the Crow Indian Reservation in Montana. His grandmother's traditional bead work **inspired** his art. Not Afraid takes traditional methods of beading and applies them to more contemporary, or **modern**, themes to appeal to the younger tribe members. He also uses antique beads and **sustainable**, or environmentally-friendly, materials that his ancestors would have used in their beadwork. Not Afraid also educates the younger members in traditional beading methods, to keep the traditions alive. Not Afraid has studied older beadwork pieces made with beading techniques **no longer in use**, and he **recreated** those techniques on his own. Essentially, he has brought back beading techniques that died out many years ago!



© Elias Jade Not Afraid, **Beaded skull medallion**, Venetian glass seed beads

**Not Afraid was inspired by his grandmother's beadwork— is there anyone in your family who inspires you?**



## Teri Greeves (Kiowa)

Teri Greeves is one of the most **renowned**, or famous, bead work artists today. She was born on the Wind River Reservation in Wyoming. Greeves learned beading from her mother. Greeves uses her bead work to **tell stories** of Kiowa life, their histories, and their experiences as **21st century** American Indians.

She combines her family's beading techniques and traditions with themes from TV shows and movies, as a way to bring awareness to the existence of American Indians in the United States today. **Look at the shoes by Teri Greeves. What do you see that is traditional? What do you see that is more modern?**

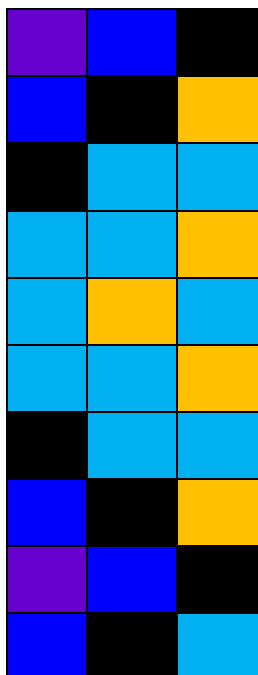


© Teri Greeves, **Sneakers**, canvas, glass beads, rubber, National Museum of the American Indian

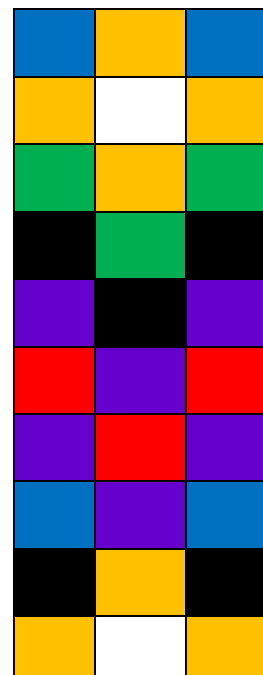
# Beading Template

Create your own beading design! Think of each square as a bead. Color and cut out your template. Use it as a guide on your cardboard piece. Below are examples of American Indian beadwork designs!

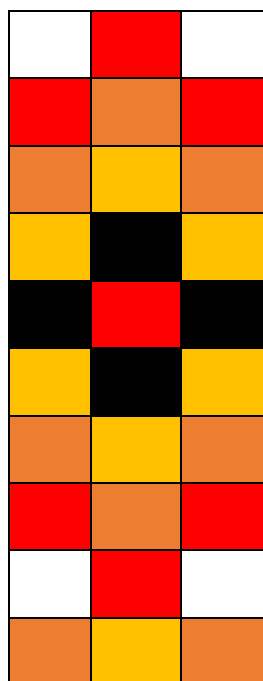
**Pueblo inspired design**



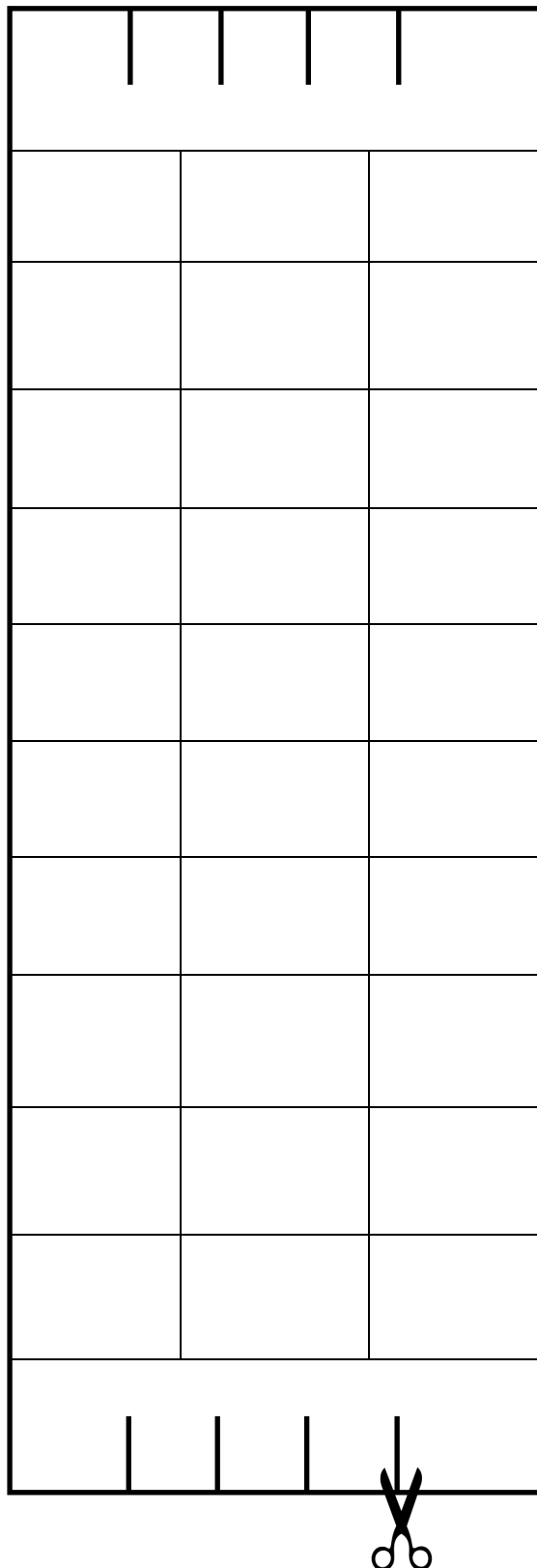
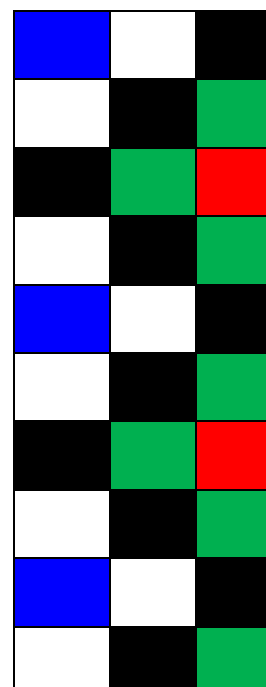
**Inuit/Inupiaq inspired Design**



**Navajo/Dineh inspired design**



**Lakota/Plains inspired design**



# Make a Beaded Bracelet!

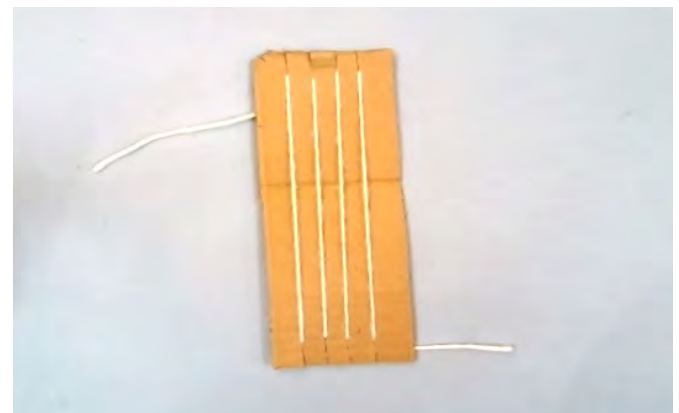
1. Take your piece of 8x3" cardboard and cut 4 small cuts in the top and 4 in the bottom, each about **half an inch** apart. Use the template on [page 33](#) as a guide!



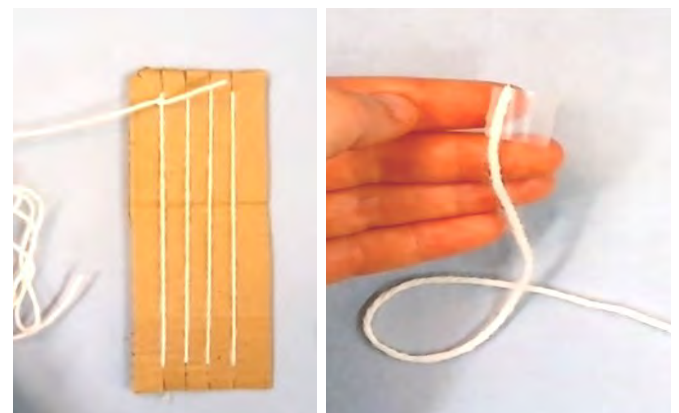
2. **Slide** the end of one string into the first cut at the **top** of your cardboard, leaving out a tail of string about **half the length** of the cardboard. Slide your string into the first cut at the **bottom** of your cardboard.



3. **Wrapping** your string behind the cardboard, slide it into the second cut at the top, and **alternate** until your string is woven into all the cuts at the top and bottom of the cardboard. These are your **loom strings**!



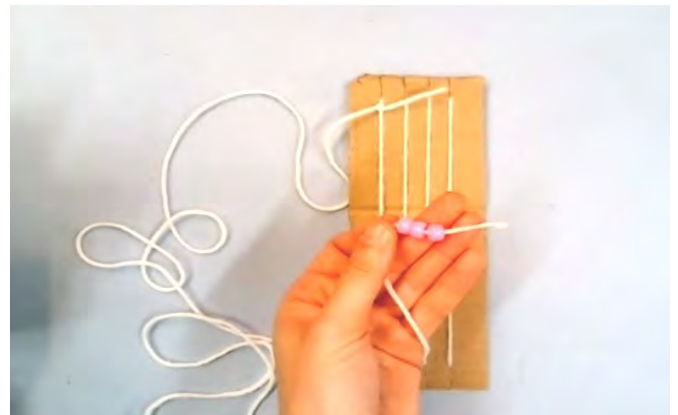
4. Take another string and **tie the end of it** in a knot at the top of the **first loom string**.
5. **Tape** the other end of it to prevent fraying. This will be your **weaving string**!





# Make a Beaded Bracelet!

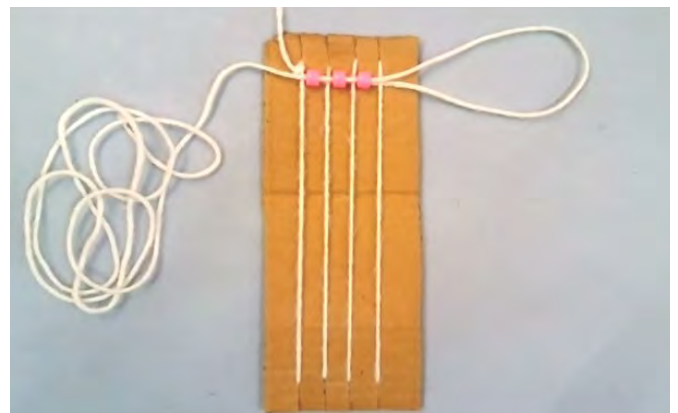
6. Take three beads of your choice of color, and string them onto your weaving string. **Hint:** wrap a piece of tape on the end of your string to make a “needle!”



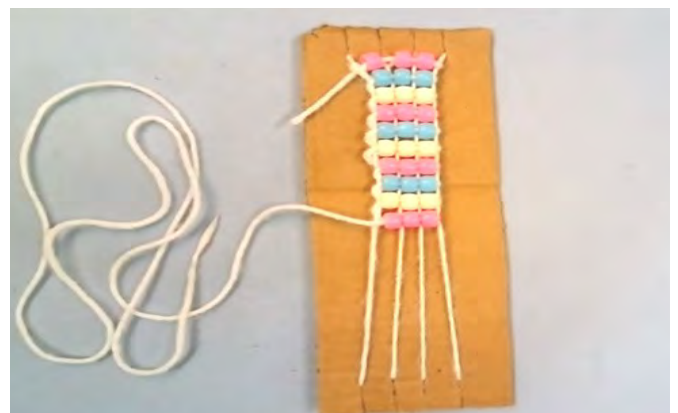
7. Pass the string with the beads **under** all of your loom strings. Make sure each bead is between two loom strings.



8. Take the end of your weaving string and push it **back through** your beads. Make sure the **weaving** string goes **over** the **loom** strings. **Pull** the **entire** string through the beads.

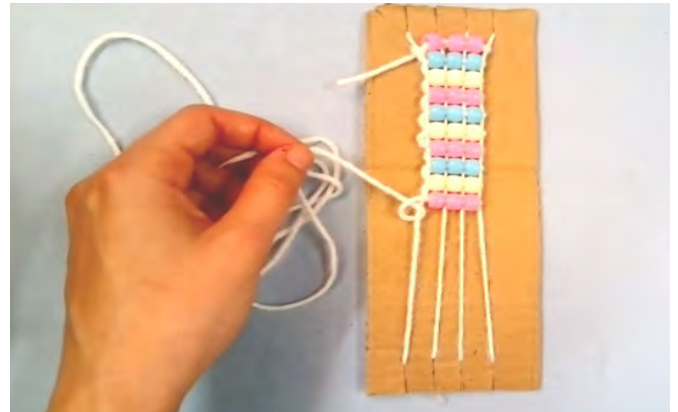


9. **Repeat** steps 6-8 until you have completed **10 rows** or the pattern on your template.

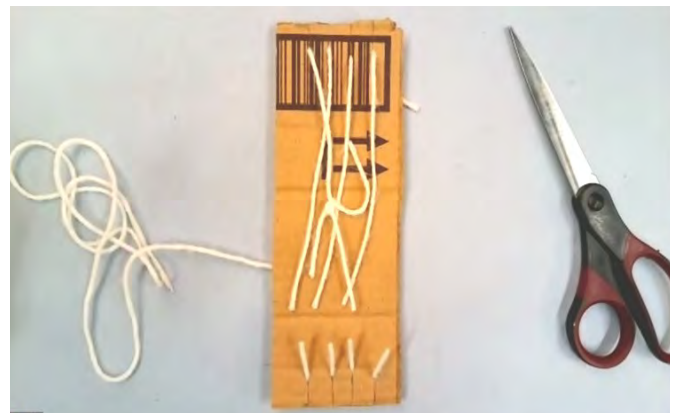


# Make a Beaded Bracelet!

10. Tie the end of your **weaving string** to one of the **loom strings**.



11. When you have finished your bead work, **turn** your cardboard over. **Cut the back** of the loom strings at the **bottom** and remove the strings from the cardboard.

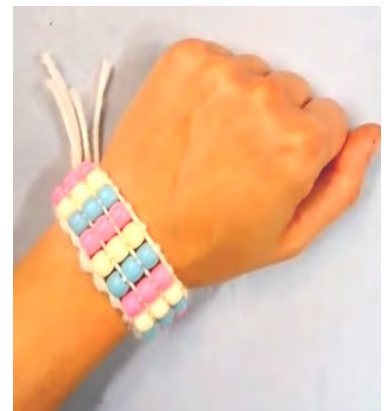
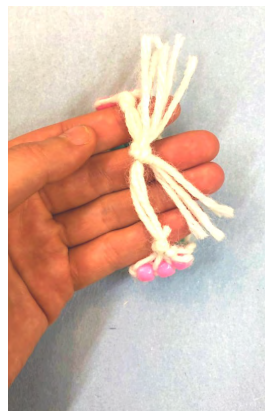


12. Tie the weaving strings at the top together using a **single knot**. Repeat at the bottom.



13. **Tie** all the ends to each other. Feel free to **cut off any extra** string. But make sure to leave enough string to tie the bracelet on, and enough room to take the bracelet off!

14. **Congratulations!** You've completed your beaded bracelet.

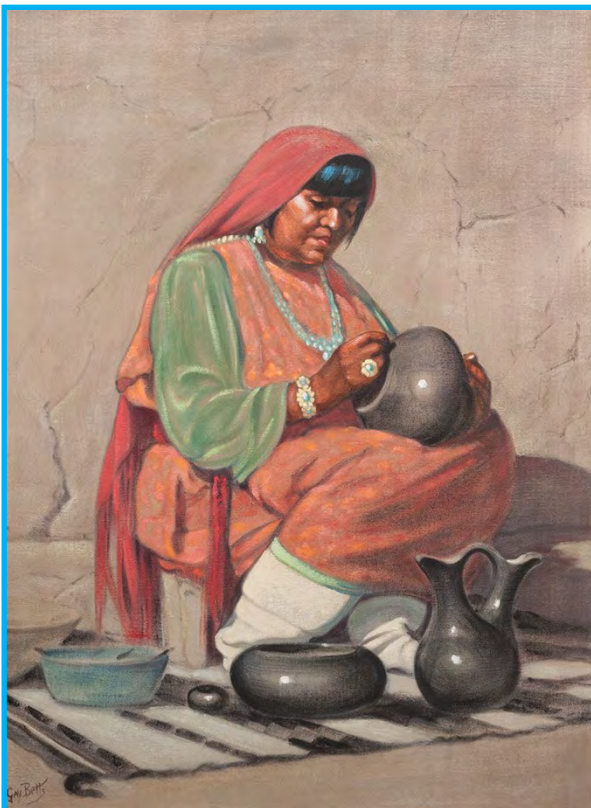


# American Indian Art Forms: Pottery

Like beadwork, pottery holds a very important cultural place in some American Indian tribes. Designs are often passed down from **generation to generation** within a single family of pottery artists. Often, you can identify the family or maker of a pot based on the pot's design, almost like a **signature**. Some designs have special or spiritual meanings, but others are simply valued for their beauty. The colors of the pots depend on the **colors of the clay** that is used, which vary based on where in the world the pots are made. Clay colors can range from deep browns and reds to light yellows, and even black and white. Designs were traditionally painted using **clay slips**, or thin, wet clays, which were then painted using natural materials like roots, leaves, and berries. The methods for creating these pots have been kept alive for centuries by American Indian artists, and continue to be used in Pueblo art today! The Zuni Pueblo **olla** pot on the right is in the Booth Western Art Museum's collection.



Zuni Pueblo olla, 1890, GMI Collection



© Grace Betts, **Maria Martinez**, 1951, oil on canvas, 36 x 48 ", GMI Collection

## Object-Based Learning Discussion Questions:

- 1) How would you describe this jar to someone who can't see it?
- 2) Who do you think made this jar? What can we tell from this object about the people who used this jar?
- 3) How do you think this jar was used?
- 4) How do you think this jar was made? What materials do you think were used to make it?



# Potter Bios



## Tammy Garcia (Santa Clara Pueblo)

Tammy Garcia comes from a long line of potters, as many ceramic artists do. She learned to make pottery from her mother, and often **carves**, instead of paints, her designs. She uses traditional designs like feathers and other elements of nature, but also



© Tammy Garcia, *Iris*, natural clay, Blue Rain Galleries

branches out into **bronze sculptures** and **abstract designs** on her pieces. Garcia only makes fewer than 10 pieces a year, and she never recreates the same design, which makes each of her pieces totally unique. Two of Tammy Garcia's sculptures are in the Booth Western Art Museum's collection!

**How do you think carving a design is different than painting a design on a pot?**

## Dextra Quotskuyva Nampeyo (Hopi-Tewa)



Dextra Quotskuyva Nampeyo is the great-granddaughter of Nampeyo, one of the most famous Hopi potters in history. Dextra likes to experiment with different types of clay, and uses **natural materials** to create her signature black and red painted designs. She makes her own paint using materials like beeplant and



© Dextra Quotskuyva Nampeyo, *Sherd Pot*, earthenware, Crocker Art Museum

tansy mustard, which she boils into a syrup and sets aside to age for a year or more. She tones her paints to get different shades and colors by mixing them with hematite and clay. In fact, some of her paints are made from the same clay as the pot, called a **slip**, watered down to get the right shade. Nampeyo uses these ancient methods in her pottery to tell stories and carry on her family's traditions.

**If you wanted to tell a story, what kind of art would you make? What story would your art tell?**

# Make a Pinch Pot!

1. To create a pinch-pot, roll your clay into a **ball**.



2. Using your thumb, **push** into the ball of clay.



3. Using your thumb and fingers open the pot, evenly **pinching** the sides.



4. Continue **pinching** the sides to form the walls until a bowl forms. Be careful not to make the walls of the bowl too **thin** or it may collapse.



5. **Congratulations**, you've completed your pinch pot! Now it's time to **decorate**! Use the instructions and designs on [page 41](#) for **inspiration**!



# Make a Coil Jar!



1. To create a **coil jar**, begin by **rolling** out thin coils like “snakes”. Try to make your “snake”, or coil, an even **thickness**.



2. **Wrap** the coil on top of itself, forming a **spiral** for the **base** of the jar.



3. Once the **base** is large enough, begin wrapping the **coil** on top of itself to form jar **walls**.



4. Occasionally “**smooth**” your clay together so that coils will hold together.



5. You will need to **continue** making snakes and adding them on top of each other so that your jar reaches the **height** and **shape** that you want.



6. You can leave your jar coiled, or, you can **smooth** the sides with your fingers. Alternately, you might also choose to **flatten** another piece of clay and **add it** on top of your coil jar to make it smooth.



# Paint Your Pottery!

**Instructions:** Once your jars have dried you can paint designs on them with **acrylic paint**! Many traditional **Pueblo** jars use black, white, and **terracotta** (a red-brown color) to create designs on their jars. Look at the **pottery designs** below for more inspiration! Get as creative as you like— combine shapes to make new ones, design a repeating pattern, or place the shapes randomly to create your desired effect!



This jar on the left is called an **olla**, and is a popular form of pottery art in some **Zuni Pueblo** cultures. The designs on this olla are **geometric**, or made with different shapes. They were created using black, white, and **terracotta** paints, just like the pots above! Use this olla as **inspiration** for your own pottery designs!

© Mary Hestia, **Ashiwi Zuni Jar/Olla**, 1930-1950, Smithsonian National Museum of the American Indian, <https://s.si.edu/3mBDnq>.

# Lesson Plan Summary: Women in the West

**Summary:** By reading diaries, mini biographies, and looking at portraits, students will discover the lives of women from all different communities across the West, what their journeys across the Overland Trails were like, and how they related to the world around them.

**Objectives:** After completing this lesson, students will be able to:

- Understand life for various women on the frontier
- Recognize diverse perspectives
- Compare and contrast different experiences using information from primary documents

**Georgia Standards of Excellence:** SS4H3c, SS4H6a, SS5CG3, ELAGSE4RL1, ELAGSE4RI1, ELAGSE4RI2, ELAGSE4RI3, ELAGSE4W4, ELAGSE5RL1, ELAGSE5RI1, ELAGSE5RI2, ELAGSE5RI3, ELAGSE5W4

**National Standards:** NSS-USH.3-4.1B, NSS-USH.K-4.4A, NSS-USH.K-4.4B, NSS-USH.K-4.4C, NSS-USH.3-4.5A, CCSS.ELA-LITERACY.RL.4.1, CCSS.ELA-LITERACY.RI.4.1, CCSS.ELA-LITERACY.RI.4.2, CCSS.ELA-LITERACY.RI.4.3, CCSS.ELA-LITERACY.W.4.4, CCSS.ELA-LITERACY.RL.5.1, CCSS.ELA-LITERACY.RI.5.1, CCSS.ELA-LITERACY.RI.5.2, CCSS.ELA-LITERACY.RI.5.3, CCSS.ELA-LITERACY.W.5.4, NSS-USH.5-12.2E ERA 4, NSS-USH.5-12.4C ERA 4

**Materials Provided:**

Lesson Plan Summary, Background for Educators, images of artwork, “Writing: Women in the West” student handout, “History Highlights” student handouts, “Faces of the Past” student handout, artwork activity instructions

**Additional Materials Needed:**

- Pencils, paper, markers, crayons, or colored pencils

**Procedure:**

1. **Explain:** Women came to the West in large numbers after Abraham Lincoln passed the **Homestead Act of 1862**. This law allowed U.S. citizens, or new immigrants intending to be naturalized, claim 160 acres of land on the frontier for free, as long as they improved it within 5 years. The **Homestead Act** included women and many of them saw the West as an opportunity to gain new freedoms. But many women also saw the West as full of dangers and uncertainty for their lives and their children.
2. **Lead** students through **Visual Thinking Strategies**, found on page 116 of this guide, for the artwork found on page 44.
3. **Lead** students through the **writing activity** on page 45.
4. **Discuss** Zitkála-Ša, Sacagawea, and Mary Ellen Pleasant, whose short biographies are featured on pages 46-48. **Discuss** similarities and differences in their lives in the West.
5. **Show** students excerpts from the memoirs of Marian Russell, Kate Chapman, and Zitkala-Ša on page 50.
6. **Lead** students through the journal activity on page 51 and the portrait activity on pages 52-55. Make sure to **print the face template one-sided**.

**Additional Resources:**

“7 of the Gutsiest Women on the American Frontier,” HISTORY.com, <https://bit.ly/3seVDnE>

“Black Women of the Old West,” YouTube, <https://www.youtube.com/watch?v=4aREe23AL5I>

“Becoming American: The Chinese Experience,” PBS.org, [https://www.pbs.org/becomingamerican/ap\\_prog1.html](https://www.pbs.org/becomingamerican/ap_prog1.html).

“Women Suffrage in the West,” National Parks Service, <https://bit.ly/2XogF0T>

5 Powerful and Influential Native American Women - Biography, <https://bit.ly/3xEHs7>

**Extension Activity:** <https://traveloregon.com/thegame/>

# Background for Educators: Women in the West

This lesson plan focuses specifically on American Indian, African American, Chinese American, and European American women who lived from the foundation of the United States in 1776 to the end of the 20th century. In many American Indian tribes, women were **agricultural** experts; they were largely responsible for tending crops and feeding the tribe. In addition to farming, American Indian women were, and continue to be, significant in many tribes for their **craftsmanship** and artistry in traditional art forms (see pages 29-38 for more information), and in some tribes are sought for their healing and wisdom. The arrival of Europeans and the near decimation of American Indian tribes by disease and warfare saw a dramatic decrease in the power that women in many tribes held.



© Anne Coe, **Suburban Ranchette: The New Watering Hole**, 2007, acrylic on canvas

Many African American women arrived in the United States as enslaved people, but many women found freedom in the American West. When **President Abraham Lincoln** passed the **Homestead Act of 1862**, African American women were, for the first time, allowed to own their own property out West. Many African American families moved out West for the opportunity to own their own land, and women often became the heads of households, running farms and establishing their own businesses. One example was **Mary Ellen Pleasant**, who amassed a large fortune as the owner of a boardinghouse and a real estate investor. African American business men and women established their own towns, and held a myriad of different occupations, including ranchers, entrepreneurs, missionaries, and stagecoach drivers, to name just a few. African Americans established

communities in every state in the West. See pages 74-76 for more information.

Following the **discovery of gold** in California in 1849, **Chinese immigrants** came to the United States to find better economic opportunities. The vast majority of these immigrants were men. The Chinese women who did make the journey were often held for vigorous testing in detention centers, due to a negative stereotype that Chinese women were involved in prostitution. Many Chinese women established successful businesses as boardinghouse owners, seamstresses, and laundresses. They founded social organizations and helped maintain vibrant **Chinese communities** along the West coast, particularly in San Francisco (see pages 96-98 for more information). Because there were fewer Chinese women compared to Chinese men, these women were vital to the continuation of Chinese communities and cultures in the West.

Finally, **European American** women arrived in the West, primarily after the Homestead Act of 1862, but had also been traveling with their families on wagon trains like the **Oregon Trail**. The decision to move West gave women more power in decision-making in the life of the family, and more freedom than they had in the East. Out West, they held innumerable jobs; they were military servants, entrepreneurs, school teachers, and farmers, among others. Western states were among the first to allow women the rights to vote, hold property, and run for office. After the Civil War, the **13th Amendment abolished slavery**, and African Americans were granted citizenship by the 14th Amendment. In 1870, the **15th Amendment** allowed African American men to vote. Women in most of the United States would not be able to vote until 1920, when the **19th Amendment** granted women the right to vote. But in the West, women were allowed to vote long before the 19th Amendment was passed! In fact, women in the Wyoming Territory were allowed to vote and even run for office as **early as 1869**.





© Donald V. Crowley, *The Critics*, 1990. Oil on canvas. 53.5 x 67.5.; GMI Collection



## Writing: Women in the West

Look at the painting of ***The Critics*** by Donald Crowley on the previous page. On the lines below, write a short creative story about what’s going on this piece. What are the people saying? What are they thinking? Write from the perspective of a person in the painting, or write from your own!



©Donald V. Crowley, *The Critics*, 1990, oil on canvas.  
53.5 x 67.5"

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

©Donald V. Crowley, *The Critics*,



©Donald V. Crowley, *The Critics*,  
1990, oil on canvas. 53.5 x 67.5"



© Fraser, Isabel "[Mary] Pleasant the Woman," *San Francisco Call* 91, no 20, December 1901.

## HISTORY HIGHLIGHT: MARY ELLEN PLEASANT A Wild West Millionaire

**MARY ELLEN PLEASANT** (1804-1914) was an **African American** woman, born on August 19, 1814 in Philadelphia. She worked in a shop as a young girl, where she learned to run a business. She married an **abolitionist** named John James Pleasant, and together, they moved to San Francisco during the **California Gold Rush**. In San Francisco, Mary set up many successful **boarding houses**. She also invested in **mining** companies and real estate. She even fought to end **discrimination**, or the unfair treatment of a group of people, on streetcars. By the time of her death in 1904, she was worth at least \$1 million— that's almost **\$30 million** today!

### Mary's Word Search

**Instructions:** Use the word search below to find out more about Mary's life!

ESCAPED

SLAVERY

CANADA

ABOLITION

UNDERGROUND

RAILROAD

CALIFORNIA

ACTIVIST

GOLD RUSH

MINING

HOTEL

F	G	G	X	N	R	G	O	L	D	R	U	S	H	C
L	S	H	A	B	O	L	I	T	I	O	N	D	N	A
C	R	K	M	P	V	C	C	B	X	Y	K	R	E	L
S	I	I	I	U	B	H	K	P	C	F	N	A	S	I
H	S	U	L	R	E	G	S	U	E	R	G	G	C	F
S	A	N	L	M	R	L	L	G	L	S	T	C	A	O
A	Z	D	I	B	O	P	A	M	V	L	H	V	P	R
C	Z	E	O	V	X	Q	V	M	L	L	Z	V	E	N
T	W	R	N	O	K	T	E	I	T	Q	C	W	D	I
I	U	G	A	L	W	L	R	N	K	X	A	E	U	A
V	H	R	I	W	N	A	Y	I	Y	N	N	B	F	D
I	O	O	R	X	A	Y	C	N	U	K	A	F	N	R
S	T	U	E	H	T	B	Q	G	L	R	D	O	C	P
T	E	N	S	W	J	B	X	U	A	C	A	Z	I	B
S	L	D	B	F	A	R	A	I	L	R	O	A	D	E





Insert image credit

## HISTORY HIGHLIGHT: **ZITKÁLA-ŠA** American Indian Activist

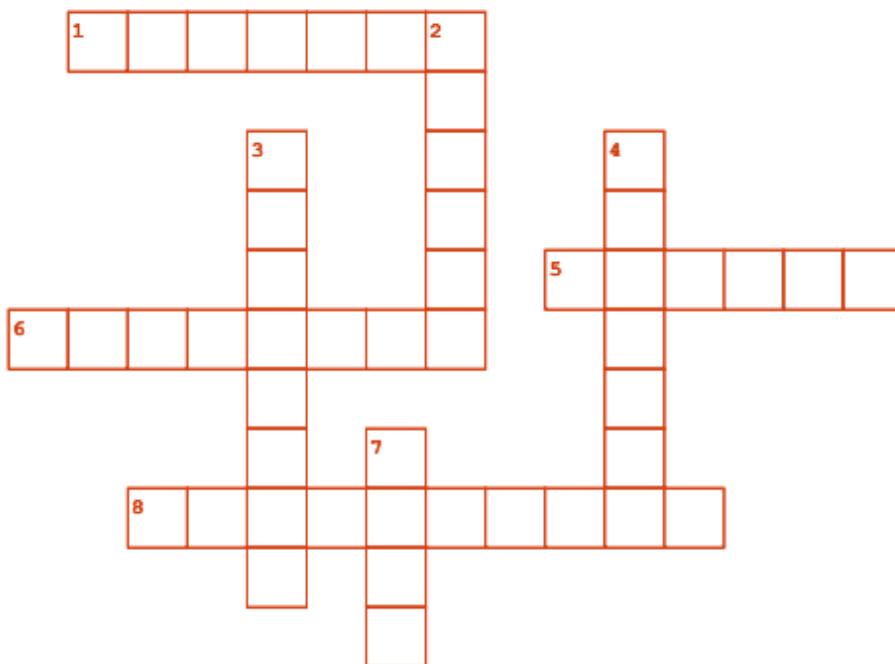
**ZITKÁLA-ŠA** (1876-1938) was born to the **Ihaŋktonwan Nation** on the **Yankton** reservation in South Dakota. As a young girl, missionaries took her to a boarding school in Indiana. She stayed there for 3 years. After college, she became a music teacher at the **Carlisle Indian Industrial School**, teaching piano and violin. But Zitkala-Ša did not like that the school forced students to give up their American Indian traditions. So she

began **writing essays** about American Indian education. She

became a very important **civil rights activist** for American Indians, making speeches in support of voting rights and **citizenship**. She founded the **National Council of American Indians**, which worked with Congress to write laws protecting the rights of American Indians. Zitkala-Ša **wrote several books**, essays, and poetry, and she loved to **play the violin**!

### Zitkala-Ša's Crossword

**Instructions:** Zitkala-Ša loved words! She made the crossword below to help you remember her life. Complete the crossword to learn more about Zitkala-Ša!



#### Across

1. The name of Zitkala-Ša's reservation
5. The name of Zitkala-Ša's tribe
6. The name of the boarding school where Zitkala-Ša worked
8. A person who is sent to another place to do religious work

#### Down

2. Another word for Indigenous
3. Person who fights for civil rights
4. Zitkala-Ša's job at the boarding school
7. A type of Plains American Indian home



© Harry Jackson, *Indian Mother and Child*, 1980. Bronze.  
27.50 x 38 x 31" GMI Collection

## HISTORY HIGHLIGHT:

# SACAGAWEA

### An American Indian Mystery

**SACAGAWEA** was born to a tribe of **Lemhi Shoshone** American Indians. When she was very young, she was kidnapped by a tribe of **Hidatsa** American Indians. While living there, she married a French **fur trapper** named Toussaint Charbonneau, and had a son named **Jean-Baptiste**. In 1804, she met **Meriwether Lewis** and **William Clark** on their journey to explore the West, and joined the **Corps of Discovery** as a

**translator**. Sacagawea turned out to be one of the most important people on the **expedition**, helping the Corps of Discovery find food, navigate the land, and speak with **American Indians**. Along the way, she reunited with her long-lost brother, **Cameahwait**, who had become chief of the **Lemhi Shoshone** tribe! But after the expedition ended, historians are unsure of what happened to Sacagawea.

## Foraging with Sacagawea

**Foraging** means to look for roots, berries, and plants that you can eat. Sacagawea was a masterful forager, and her skills in identifying plants that were **essential** to the Corps of Discovery's **survival** on their journey.

1. \_\_\_\_ A great food source, these blueberry-like **fruits** are often made into **jams**.
2. \_\_\_\_ A **tea** made from the **leaves** of this famous **syrup tree** would help with a **cough**.
3. \_\_\_\_ The **seeds** of fir trees were contained in these sharp objects. The **needles** of the trees were used in tea to treat **colds**.
4. \_\_\_\_ Eating too many of these little pink **berries** will cause an upset stomach!

A. Maple Leaf



B. Fir cone



C. Oregon Grape

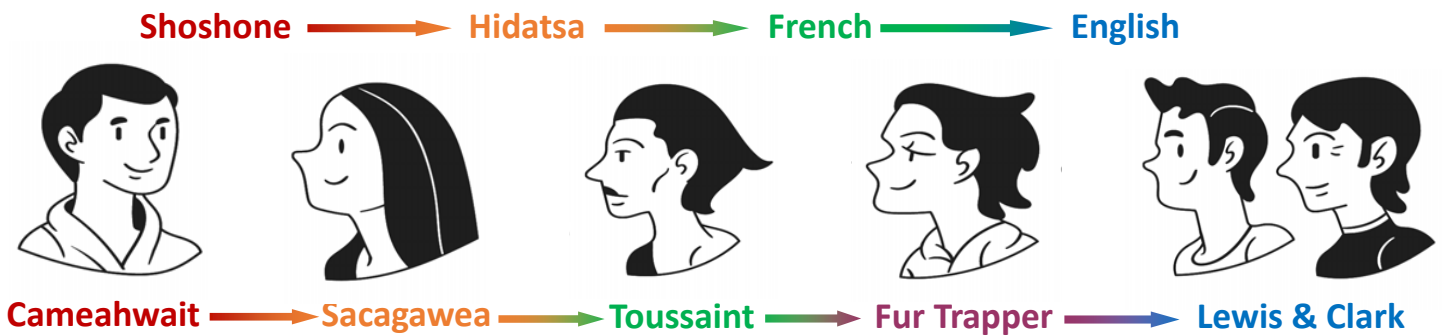


D. Salal (Shallon)



## During the Expedition: Cultures Collide

**Sacagawea** knew at least two languages: **Shoshone** and **Hidatsa**. As the **Corps of Discovery** traveled, they encountered people who spoke **Hidatsa**, **Shoshone**, and many related languages. **Sacagawea** was extremely important for **navigating** American Indian lands and **communicating** with tribes. During one conversation with her brother **Cameahwait**, Sacagawea translated Shoshone to Hidatsa, her husband **Toussaint Charbonneau** translated the Hidatsa to **French**, and a French fur trapper translated the French to English for **Lewis and Clark**. Wow! It must have felt like a big game of **telephone**!



**Directions:** On the right are some words in Shoshone and Hidatsa, with their English translations. Divide into teams of four or five and sit in a row. One person on the end will choose a **Shoshone** word to whisper to the next person, who will whisper what they hear to the next, and so on. The **last person** on the line will try to guess what word the word was, and its **Hidatsa** translation.

### Shoshone Words:

Hakaniyun (Hello)

Bun'go (Horse)

Deka (Eat)

Haintseh (Friend)

Deheya (Deer)

Baddua (Buffalo)

Pahunapekka (Hungry)

### Hidatsa Words:

Doosha (Hello)

Aagibi (Horse)

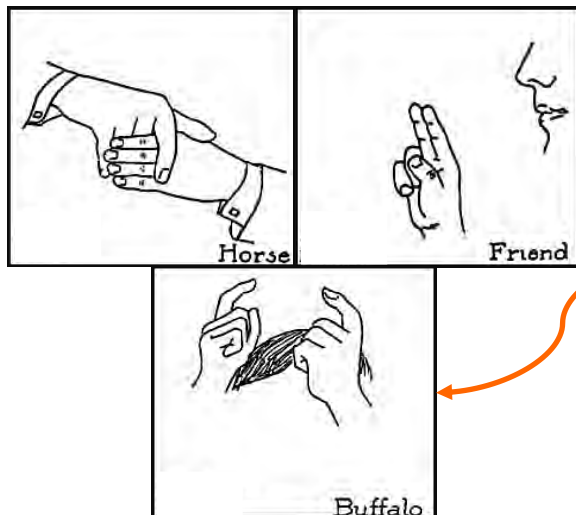
Maruud (Eat)

Iraguua (Friend)

Ciidadagi (Deer)

Midéegaadi (Buffalo)

Ariidi (Hungry)



Many tribes used **sign language** to communicate with other tribes whose languages they could not speak. These signs often looked similar across tribes!

**Try practicing the Plains American Indian Sign Language signs on the left with your friends!** Remember, every American Indian tribe is different, and might have different signs!



# Faces of the Past: Women in the West

**Instructions:** Read the journal entries below from women who traveled from and lived in the American West, and continue to the **Journal Activity** on the next page.

## Kate Chapman

“Yankton has a mixed population of five thousand inhabitants, about sixty of whom are Afro-Americans, who are all more or less in a prosperous condition. The schools, churches and hotels are thrown open to all regardless to color, and the result is, the feeling that exists between the two races is friendly in the extreme. ... The people are socially inclined and extend a hearty welcome to all who come. When we think of the crowded tenement houses, loathesome streets, foul air, bitter prejudice many of our people have to endure in the south, we are forced by the love we bear them to say, for the sake of health, wealth and freedom, come west.”

From Williard B. Gatewood, Jr., “Kate D. Chapman Reports of the ‘Yankton Colored People,’ 1889,” *South Dakota History* 7, no 1 (Winter 1976):32-35.



Image courtesy of the New York Public Library

## Zitkála-Ša

“I was a wild little girl of seven. Loosely clad in a slip of brown buckskin, and light-footed with a pair of soft moccasins on my feet, I was as free as the wind that blew my hair, and no less spirited than a bounding deer. These were my mother’s pride,—my wild freedom and overflowing spirits. She taught me no fear save that of intruding myself upon others.”

From Tanya Heflin, *Those Secret Exhibitionists: women’s diaries at the turn of the twentieth century*, Los Angeles, University of California, 2009, p. 152.

## Marian Russell

“When the day cooled and the fresh-washed clothing was brought from bush and brier, an early supper was prepared and eaten, beds were arranged for the women and children in the wagons. The full moon arose that night and looked down upon twenty covered wagons creeping along the Santa Fe Trail eastward, all passengers sound asleep. Only the men-folks plodding by the side of the oxen were awake. The out-riders nodded in their saddles.”

From Marian Russell, *Land of Enrichment: memoirs of Marian Russell along the Santa Fe Trail*, University of New Mexico Press, Albuquerque, 1981, p. 77.



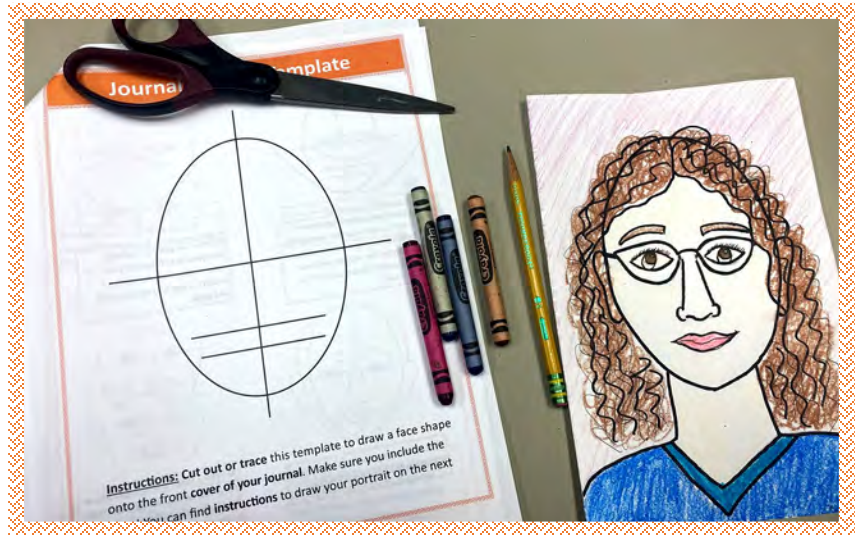
Marion Sloan Russell and her husband Richard, Courtesy of the National Parks Service, <https://www.nps.gov/foun/learn/historyculture/marion-sloan-russell.htm>.



# Journal Activity: Women in the West

## Journal Activity:

1. Take one piece of paper. Fold it in half.
2. **Cut out the template on page 51.** Use this template as a guide to draw a face shape on the front of your journal.
3. **Use the instructions on pages 52-55** to create your very own portrait!
4. **Choose one journal entry from page 50.** Answer the some (or all!) of the **journal questions below** on one page of your journal.
5. **Look at the biographies on pages 46-48** about each of the famous women of the West. What makes each woman so interesting to learn about?

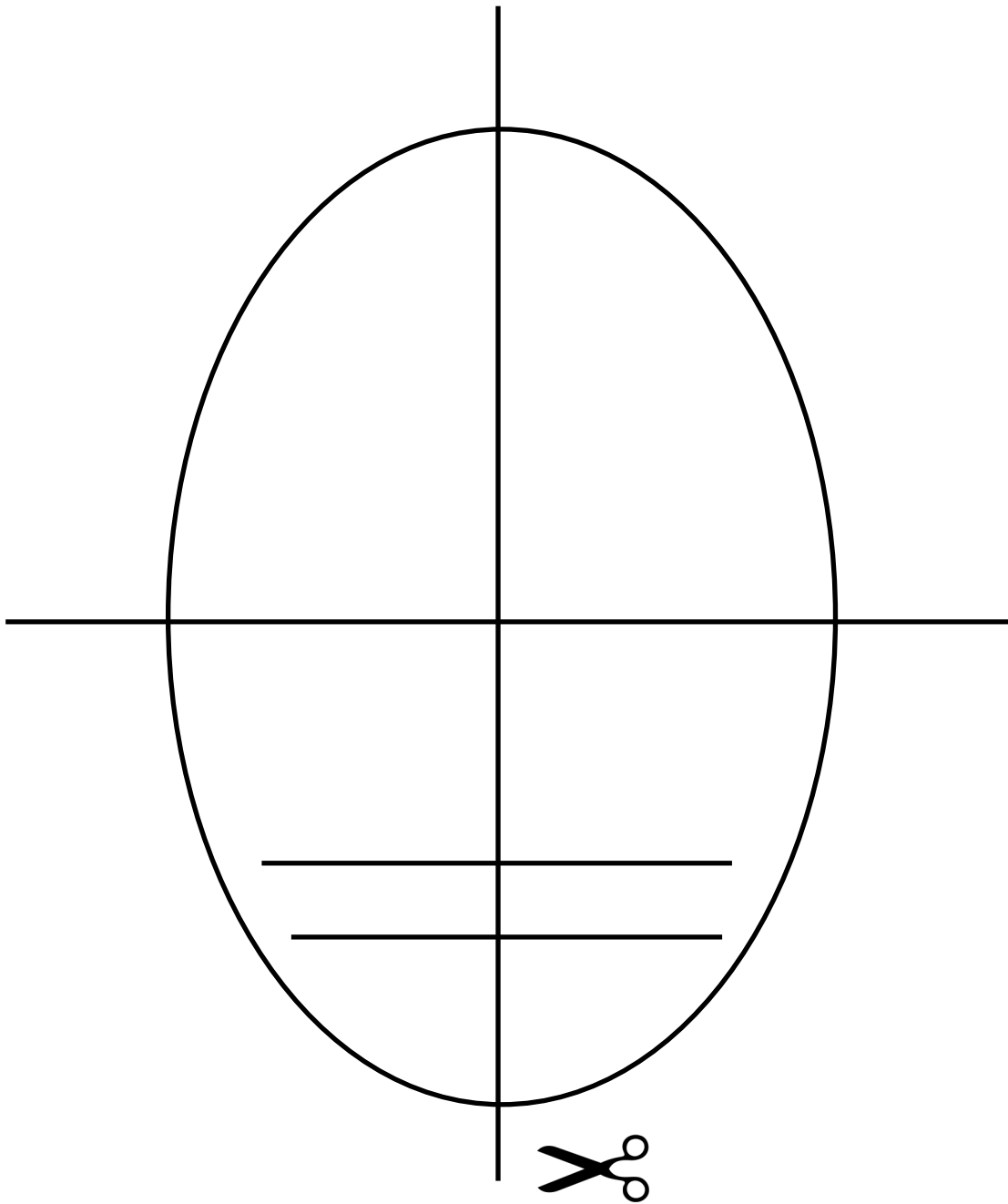


Use the template on the next page, and the instructions in the portrait activity to create the cover of your journal!

## Journal Questions:

1. What places does this journal entry describe?
2. What experience does this journal entry describe?
3. What words in this entry describe how the woman was feeling?
4. Are there any words you don't know? Write their definitions in your journal.
5. Kate Chapman was an African American woman. Marion Russell was an European American woman. Zitkala-Ša was an American Indian woman. What in each excerpt tells you about their background? How do you think their backgrounds influenced what they wrote about?
6. What did the author see around her? If you were the author, what do you think you would hear? What would you smell?
7. Put yourself in the journal entry. How would you feel about living during that time?

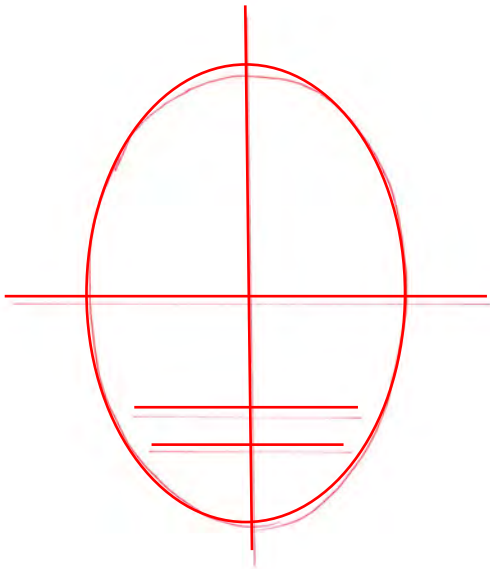
# Journal Portrait Template



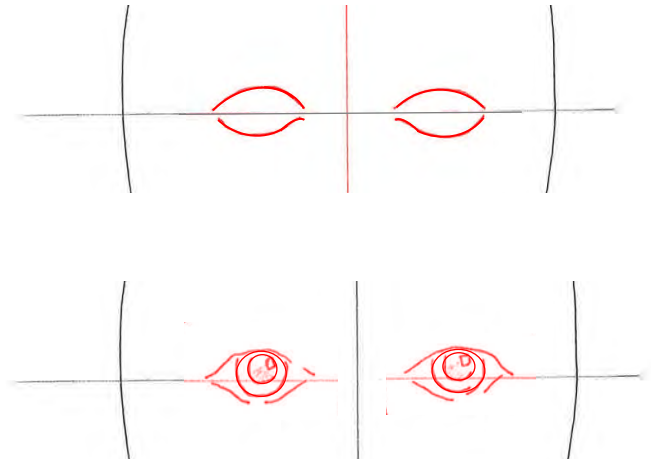
**Instructions:** Cut out or trace this template to draw a face shape onto the front **cover of your journal**. Make sure you include the lines! You can find **instructions** to draw your portrait on the next two pages.



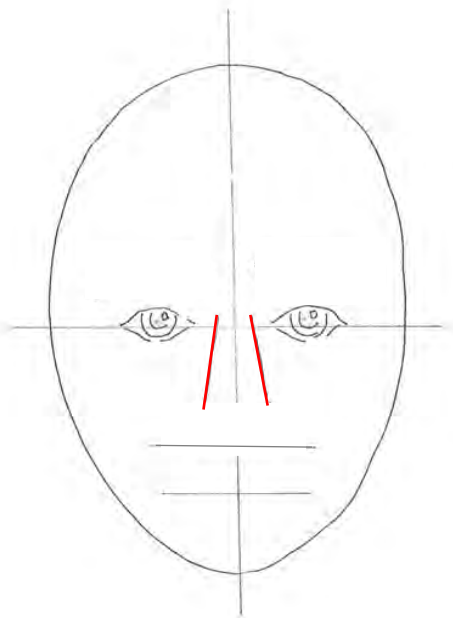
# Faces of the Present: Draw your Portrait!



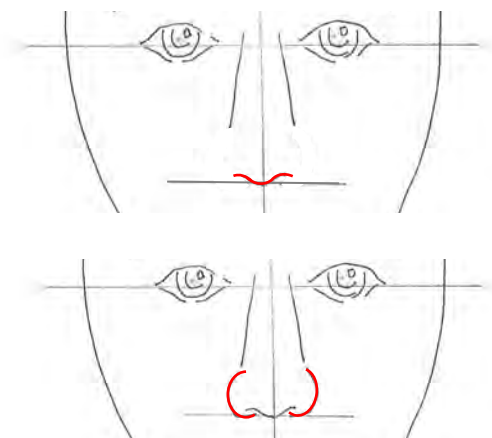
1. Cut or trace the oval on the previous page. Add one **vertical line** from top to bottom, one **horizontal line** across the middle, and two lines towards the bottom. This is your head!



2. Draw two **ovals** on the **large horizontal line**. These are your **eyes**! Add two smaller **circles** within the eye to create your **iris** and **pupil**.

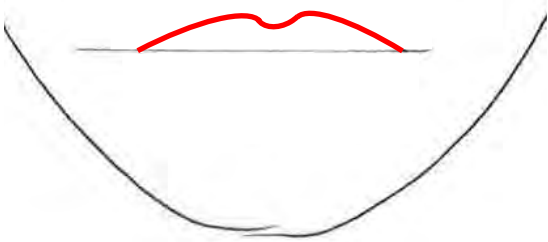


3. Draw **two diagonal lines** from just above the **big horizontal line** to just above the **first small horizontal line**.

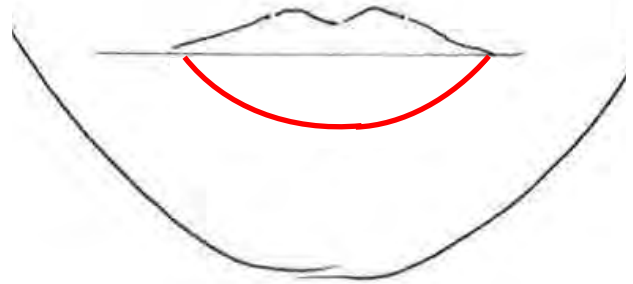


4. Draw a **small U-shape** just above the first **small horizontal line**. Draw **two C-shapes** on either side of the U-shape. This is your **nose**!

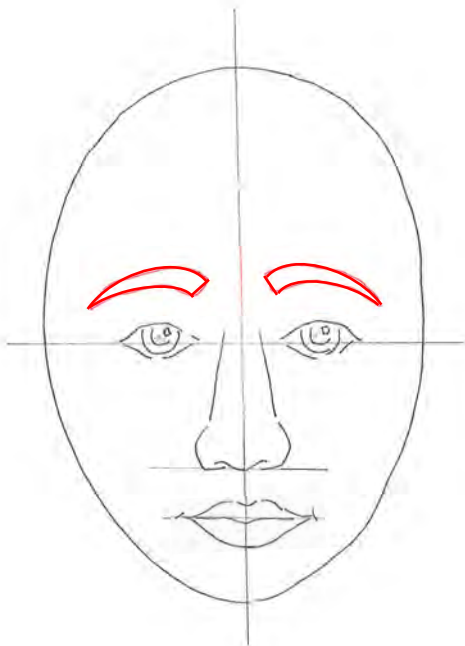
# Faces of the Present: Draw your Portrait!



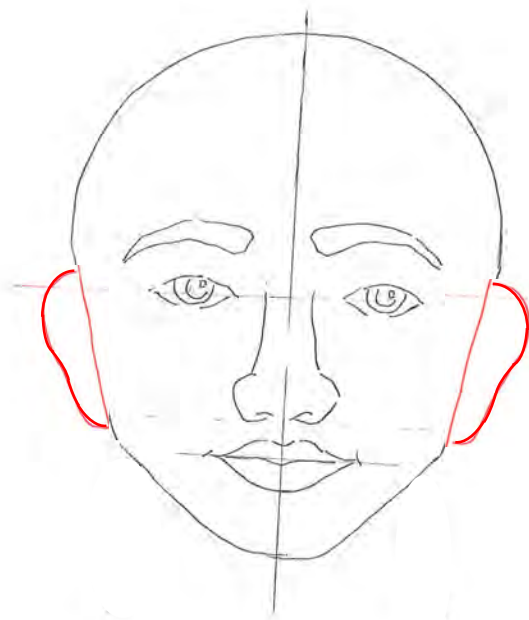
6. Under your nose, draw two soft **curving lines** to the second horizontal line.



7. Below the second horizontal line, draw one **curving line**. These are your **lips**!

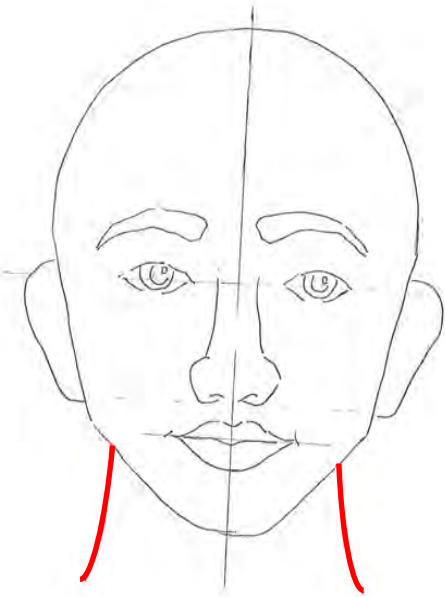


8. Draw one **curved line** above each eye. Draw another curved line above the first line and **connect them** at the ends. These are your **eyebrows**!

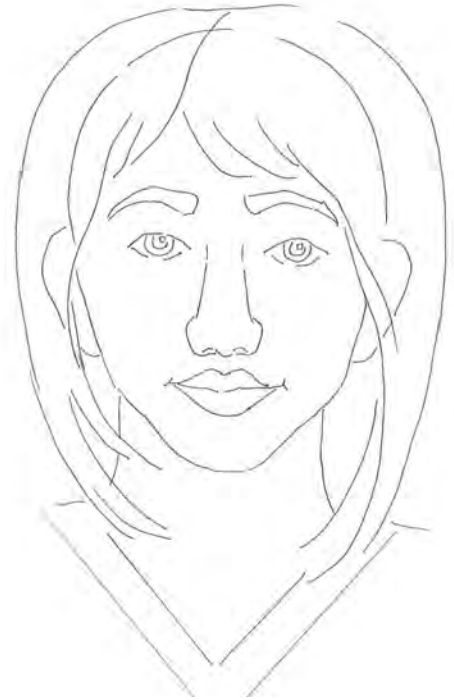


9. On each side of your head, draw one **curving line** starting from the **large** horizontal line to the small horizontal line. These are your **ears**!

# Faces of the Present: Draw your Portrait!



10. On each side of your head, draw **two lines**. This is your **neck**!



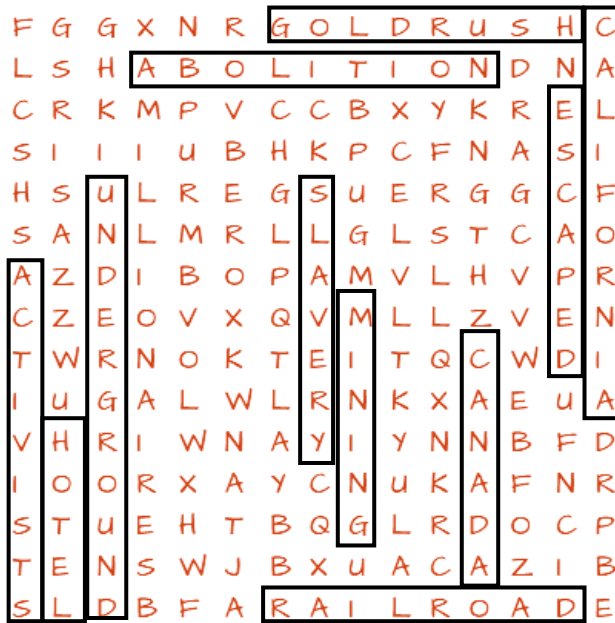
11. Add **any details** you want, like hair, clothing, and accessories. What **hairstyle** will your portrait have? What will your **clothes** look like?



12. Now it's time to **color**! Consider what color to make your hair, clothes, and accessories. It doesn't have to be **realistic**!



# Answer Key for Mary Ellen Pleasant Word Search, Zitkála-Ša Crossword, and Sacagawea Matching Game



## Matching Answers:

1. D, Shallon
2. A, Maple leaf
3. B, Fir cone
4. C, Oregon grape



# Lesson Plan Summary: Viewpoints

## Diaries of the Pioneers

**Summary:** Students will discover the pioneer experience with a Visual Thinking Strategies based examination of artwork depicting life on the trail, and by comparing and contrasting the experiences of real-life pioneers.

**Objectives:** After completing this lesson plan, students will be able to:

- Understand that thousands of pioneers homesteaded in the American West in the late 1800s.
- Recognize that each of these pioneers had different experiences and points of view.
- Create a Venn diagram that compares/contrasts the experiences of pioneers using information found in their diary entries.

**Georgia Standards of Excellence:** ELAGSE4RI1, SS4E1a, SS4H3c, VA4.RE.1a,c,d; ELAGSE5RI1, ELAGSE5RI6, SS5E1a,c,d; VA5.RE.1, supports GSE Information Processing Skills

**National Standards:** CCSS.ELA-LITERACY.RI.4.1, NSS-USH.3-4.3B, NSS-USH.3-4.5A, VA:Re.7.2.4a, CCSS.ELA-LITERACY.RI.5.1, CCSS.ELA-LITERACY.RI.5.6, VA:Re.7.1.5a, NSS-USH.5-12.2E ERA 4, NSS-USH.5-12.2E ERA 4

### **Materials Provided:**

Lesson Plan Summary, images of paintings, “Viewpoints” student handout

### **Additional Materials Needed:**

- Pencils

### **Procedure:**

1. **Explain:** In the late 1800s, pioneering men and women set out to start new lives for themselves in the American West following the forced relocation of American Indians from their homelands. This journey into the frontier was dangerous, but the reward was great, particularly following the passage of the Homestead Act in 1862. The Homestead Act granted any US citizen (including women and African-Americans) 160 acres of land at no cost as long as they agreed to improve the land somehow – by farming, for example. There were many trails, like the famous Oregon Trail, that pioneers followed together in large groups. These **wagon trains** offered the benefit of safety in numbers for travelers making the dangerous trip West. Sometimes, when new areas of the West became available for settlement, United States citizens would participate in a **land run**—a race to claim plots of land that were granted to whoever arrived there first.
2. Lead students through a Visual Thinking Strategies based discussion of *Run on the Cherokee Strip* and *On the Oregon Trail* (pages 58 and 59). Refer to the Visual Thinking Strategies guide on page 119 for this activity. (Teacher note: the “Cherokee Strip” was a 60 mile wide parcel of land in Oklahoma where the largest land run in United States history took place on September 16th, 1893).
3. Pass out “Viewpoints” student handouts.
4. **Explain:** These are diary entries written by pioneers travelling West from 1849-1875. Documents like these are called **primary sources**—documents or objects that were created at the time of an event. (please note: these diary entries have been edited for brevity and content).
5. Instruct students to read through the diary entries in the handout and then choose two of them to compare and contrast using the Venn diagram provided. You may wish to have students read the diary entries aloud for the class before they begin the diagram activity.

### **Additional Resources:**

Bagley, Will (2014). Across the Plains, Mountains, and Deserts: Bibliography of the Oregon-California Trail 1812-1912. Retrieved from [http://www.oregonpioneers.com/TrailDiaryBiblio\\_2014.pdf](http://www.oregonpioneers.com/TrailDiaryBiblio_2014.pdf)

Westward Expansion Resource Library. National Geographic. Retrieved from [https://www.nationalgeographic.org/topics/resource-library-westward-expansion/?q=&page=1&per\\_page=25](https://www.nationalgeographic.org/topics/resource-library-westward-expansion/?q=&page=1&per_page=25)



© Jim Carson, *On the Oregon Trail*, 2010, oil on canvas, 40 x 60," GMI Collection





© Robert Pummill, *Run on the Cherokee Strip*, 1992, oil on canvas, 29.5 x 47.5,"

# Viewpoints: Diaries of the Pioneers

In the mid to late 1800s, thousands of United States citizens migrated to the American West, often in **wagon trains** (right). These pioneers, or **homesteaders**, were hoping to take advantage of new opportunities for land ownership as American Indians were **displaced** (forced to leave) their homelands.



Digitally reproduced by the USC Digital Library. From the California Historical Society Collection at the University of Southern California



Prettyman, William S., *Oklahoma Land Rush September 16, 1893*, 1893, photograph. Public domain.

Sometimes when new land became available for settlement, homesteaders would participate in a **land run**—a race to claim a plot of land by arriving there first (left). Though the journey to the West was long and dangerous, the chance at a better life made the rewards worth the risks for many of these settlers.

The following diary entries were written by some of these pioneering men and women.

## May 1, 1865 – Benjamin Ross Cauthorn (wagon train)

All afternoon it blew very hard. So much so as to make it difficult to walk at all. Dust was awful. Some Pawnees came up this evening, the first we have seen out on this trip. They are very civil and have a doctor among them. They have been out to Big Steep (as they call mountains) trapping. After writing last night's journal we concluded to stand guard (first time since we left Nebraska City). Saw today a prairie dog.

Cauthorn, Benjamin Ross. *Trip to Montana by Wagon Train, 1865 April 14-November 9*. May 1, 1865. Brigham Young University, 2002. Retrieved from <https://contentdm.lib.byu.edu/digital/collection/Diaries/id/4229/rec/2>



## June 17-18, 1849 – Stillman Churchill (wagon train)

There is some hard feelings in the company this morning...they are the most quarrelsome & difficult persons I ever saw. Weather fair with variable winds, we started this morning at 5 & soon after passed the Telegraph Co who the evening before killed a buffalo. They gave us a quarter. It was the first I ever ate & sweeter meat I never [had]...the buffalo weighed 1200 lbs. Passed the second prairie dog town, they are about the size of a wharf rat & live in large villages & make a sharp noise.

Churchill, Stillman. *Diary, Vol 1*. June 17-18, 1849. Brigham Young University, 2002. Retrieved from <https://contentdm.lib.byu.edu/digital/collection/Diaries/id/131/rec/6>

## 1875 – Flora Langerman Spiegelberg (stagecoach)

The Stagecoach stopped at the log house coach stations three times daily; usually we had dried buffalo chips, with beans, red or green peppers, coffee and tea without milk or sugar, and occasional delicacies such as bear and buffalo tongues, bear and buffalo steaks. I did not relish this food, but my hardened pioneer husband never complained...our coach was stopped to let Colonel Price, a friend of my husband, pass with a band of roving Indians he had captured. I was terribly frightened, for they were the first live Indians I had ever seen. At that time I was the eighth woman in Santa Fe.

Jewish Women's Archive (2020). *Flora Langerman Spiegelberg*. Retrieved from <https://jwa.org/westernpioneers/>

## May 18, 1864 – Kate Dunlap (wagon train and ferry boat)

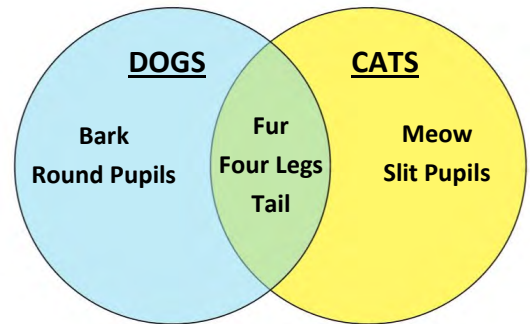
We can't get across the river for several days. Hundreds of teams are waiting their turn, and frequently fights and confusion ensue. While here I have been baking, washing ironing, etc. The old Indian paths are yet to be seen. As I gazed on the busy throng below, my thoughts were carried [to the Indians], which, a short time ago, in this very spot, erected their "wigwams," whose council fires have died out and they are being driven to the remotest corner of the continent.

Dunlap, Kate. *Diary, 1864-1865*. May 18, 1864. Brigham Young University 2002. Retrieved from <https://contentdm.lib.byu.edu/digital/collection/Diaries/id/4238/rec/4>

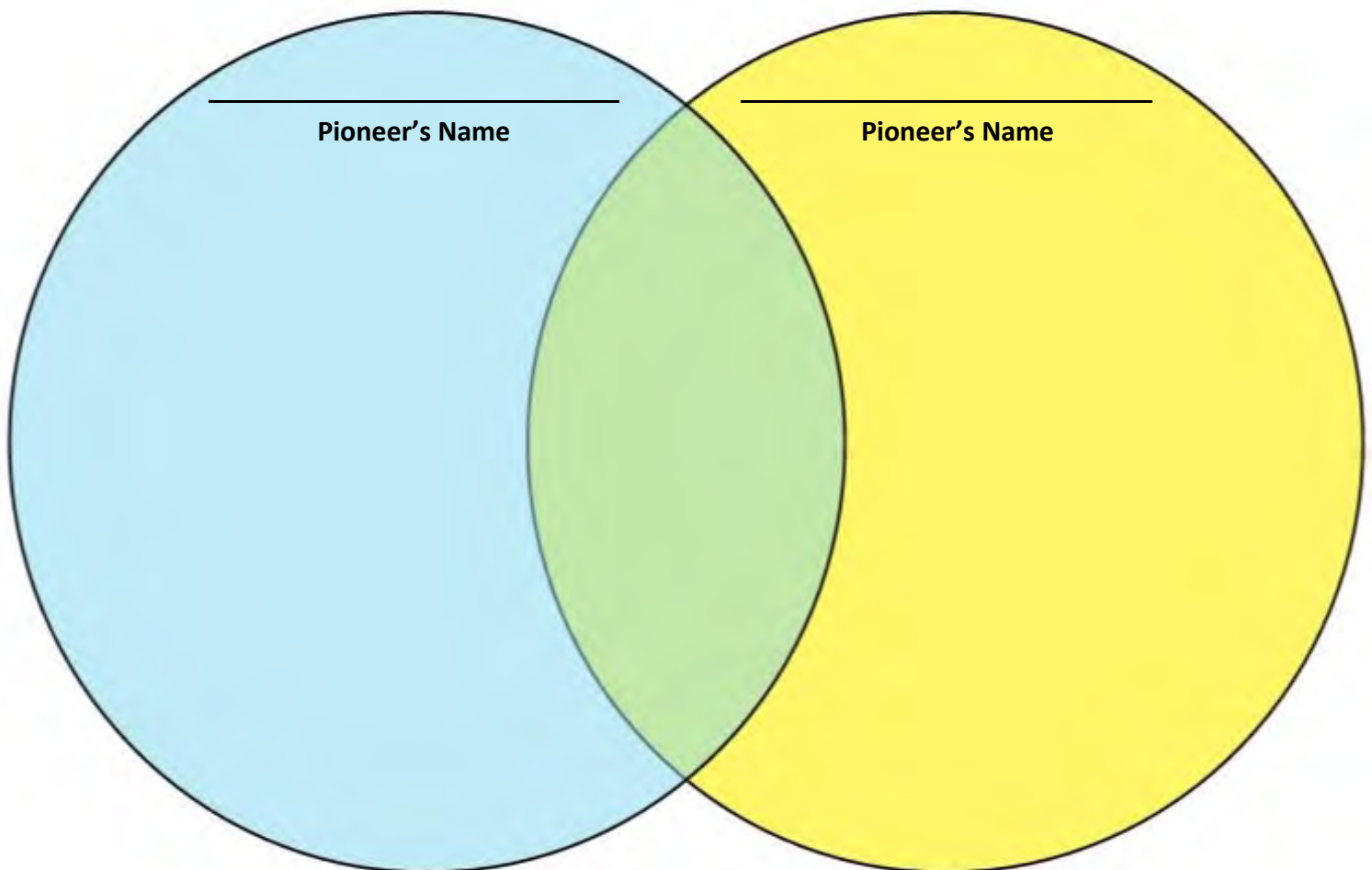


# Viewpoints: Venn Diagram

A **Venn diagram** is a drawing that can help you compare and contrast two different things. The area in the middle of the diagram where the circles overlap shows what the items have in common, while the parts of the circles that do not overlap show how the items are different. For example, the Venn diagram on the right compares dogs and cats.



**Choose two pioneers and draw a star by their names. Using information from their diary entries, compare and contrast them using the Venn diagram below.** What do they have in common? How are they different? Did they share any experiences, or write about any of the same topics?



# Lesson Plan Summary: American Indian Experiences During Western Expansion

**Summary:** Students will use Visual Thinking Strategies, rhetorical debate, and reading comprehension to discover and understand the ways Western expansion impacted American Indian tribes.

**Objectives:** After completing this lesson, students will be able to:

- Understand the effects of Western expansion on the Cherokee Nation.
- Recognize why some Indigenous leaders resisted removal.
- Compare and contrast different perspectives of Western expansion.

**Georgia Standards of Excellence:** SS4H3b, ELAGSE4RL1, ELAGSE4RI2, ELAGSE4L1, ELAGSE5RL1, ELAGSE5RI2, ELAGSE5RF4a, ELAGSE5RI2, VA4.RE.1a, VA4.CN.1a, VA5.RE.1, VA5CN.1c

**National Standards:** NSS-USH.K-4.3A, NSS-USH.3-4.3A, NSS-USH.K-4.4A, NSS-USHK-4.4C, NSS-USH.K-4.5A, CCSS.ELA-LITERACY.RL.4.1, CCSS.ELA-LITERACY.SL.4.1, CCSS.ELA-LITERACY.RI.4.2, VA:Re8.1.4a, CCSS.ELA-LITERACY.RL.5.1, CCSS.ELA-LITERACY.RI.5.2, CCSS.ELA-LITERACY.RF.5.4A, VA:Re.7.1.5a, NSS-USH.5-12.1B ERA 4, NSS-USH.5-12.4A ERA 6

## **Materials Provided:**

Lesson Plan Summary, Background for Educators, debate activity instructions, Trail of Tears testimony, "Leaders Who Resisted" student handouts, images of artwork, Timeline activity instructions, YouTube links

## **Additional Materials Needed:**

- Scissors, glue, paper

## **Procedure:**

1. **Explain:** Beginning in 1811, the United States government ordered the forced removal of over one hundred thousand American Indians from 28 different tribes to the newly bought Louisiana Purchase territory west of the Mississippi River. For more in-depth information, see the Background information on page 64.
  2. **Discuss** the debate between John Ridge and John Ross on page 66 .
  3. Lead students through the debate activity using the instructions on page 65.
  4. **Discuss** the testimony from the Trail of Tears on page 67.
  5. Lead students through Visual Thinking Strategies found on page 116 for the artwork on page 68 .
  6. Compare the "Leaders Who Resisted" on pages 69-72, and lead students through each activity.
  7. Use the links below to look at YouTube videos and TikTok compilations of American Indian powwows, cultural songs, jokes, languages, and clothing. Ask students what they think of the survival of American Indian cultures on social media.
- Indigenous Pride Native TikTok Compilation, <https://www.youtube.com/watch?v=u4wPDwHNpdA&t=376s>
  - Indigenous Tiktoks, <https://www.youtube.com/watch?v=SprvVy26cQY>
  - "We Are Still Here," A Documentary on Today's Young Native Americans, <https://www.youtube.com/watch?v=HnPKzZzSCIM>

## **Additional Resources:**

Brown, Dee. *Bury My Heart at Wounded Knee*, Henry Holt and Company, New York, 1970.

Montiero, Lorrie. "Family Stories from the Trail of Tears," American Native Press Archives and Sequoyah Research Center, University of Arkansas, Little Rock, <https://bit.ly/3xFLMs6>

The Trail of Tears: A Story of Cherokee Removal | Resource Overview (si.edu), <https://s.si.edu/3fYy65d>

A Story of Cherokee Removal (si.edu), <https://americanindian.si.edu/nk360/removal-choerokee/>

Sitting Bull's Legacy | History | Smithsonian Magazine, <https://bit.ly/3iHd11e>

# Background for Educators: American Indian Removal

American Indian removal and decimation began as soon as the first Europeans set foot on the North American continent in the 15th century. Disease, war, and assimilationist policies exerted over the course of hundreds of years culminated in the near destruction of American Indian cultures in the 19th century. Essentially, government policies towards American Indians in the 19th century can be categorized into two main strategies: **separation** and **assimilation**. Separation includes the removal of American Indians from their native lands, but it also includes the establishment of the **reservation system**, designed to segregate American Indians from European American society. Assimilation refers to attempts to “educate” American Indians in European American lifeways, including conversion to Christianity, the establishment of farms, and civic education through boarding schools. Most harmful of the assimilation policies were the efforts by the government to ban American Indian cultural practices, religious rituals, and languages, leading directly to their endangerment. The founder of the **Carlisle Indian Industrial School**, Richard Pratt, said that the mission of assimilation was to “kill the Indian, save the man.”



© Allan Houser, **Buffalo Hunt**, 1960, acrylic on canvas, , 42 x 70", © Chiinde LLC

Historians place the early 19th century as the official beginning of the U.S. policy of separation. In 1830, **President Andrew Jackson** signed the **Indian Removal Act**, which gave the federal government the power to remove American Indian people from their land by force. During this period, two Cherokee leaders rose to prominence: **John Ross**, who favored fighting for their land, and **John Ridge**, who favored leaving (interactive found on page 66). After John Ridge signed the **Treaty of New Echota** in 1835, the Cherokee were forced to walk the thousands of miles from northern Georgia to the so-called “Indian Territory” in modern-day Oklahoma. This journey was known as the **Trail of Tears** (testimony found on page 69). Along the way, about **one out of every four Cherokees died** from exposure, sickness, and starvation (painting found on page 68). Altogether, removal cost as many as 30,000 American Indian lives. After the Trail of Tears, the **Indian Wars** spanned most of the 19th century, resulting in roughly 14,690 American Indian casualties. See timeline on page 73.

Other efforts towards separation continued throughout the 19th century, but as settlers continued to push into American Indian land, often without approval by the government, they forced the government to re-evaluate their separation policy. The U.S. government called the presence of American Indians “the Indian Problem,” and used the Army to carry out their policy of assimilation in the last half of the 19th century. This policy included taking American Indian children from their families, often by force, and placing them in **boarding schools**. These boarding schools served as re-education centers for American Indian children to unlearn their languages, religions, and cultures. However, resistance met the United States government at every turn over the course of their policies, led by American Indian leaders like **Sitting Bull**, **Crazy Horse**, and **Geronimo**, among many others (History Highlights handouts found on pages 69-72). For a selection of events in American Indian history, see the timeline on page 73.



# Debate Activity Instructions

## Debate Activity Instructions:

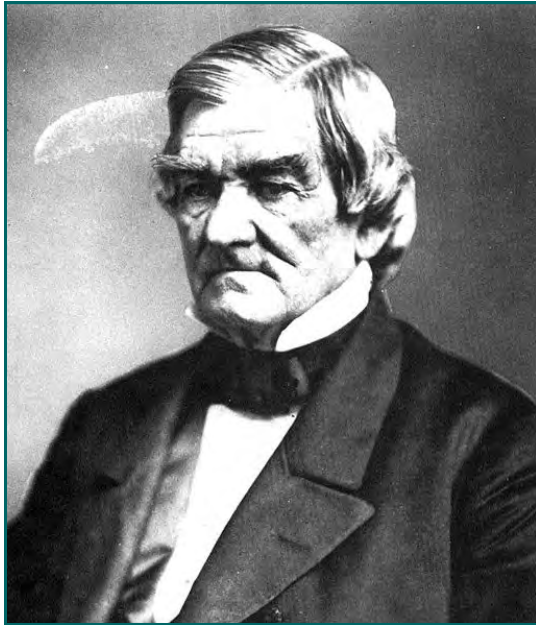
1. **Print** and **distribute** the handout on the following page, **one-sided**.
2. **Discuss** the background information at the top of the page.
3. **Divide** the class into two teams: one to support John Ridge's plan for removal, and one to support John Ross's plan to resist.
4. **Ask** each team to debate the following questions:
  - What do you think resistance would look like?
  - What do you think removal would look like?
  - How do you think would Cherokee people feel about removal?
  - How would you feel if you were a Cherokee person?
  - Which leader do you agree with? Why?
5. At the end of the debate, **ask** students what they think happened to the Cherokee people.



Image Courtesy of New Echota Historic Society

# Activity: John Ridge VS. John Ross

**Background:** In **1830**, President Andrew Jackson passed the **Indian Removal Act**, which sent the U.S. Army to forcibly remove **Cherokee**, **Muscogee** (Creek), and **Seminole** people from their lands throughout Georgia and Florida. **John Ross** was a Cherokee leader who wanted to fight the U.S. Army and protect Cherokee lands. **John Ridge** was another Cherokee leader who wanted to obey the U.S. Army and avoid a fight. Below are some of their reasons. How would you feel if you were a Cherokee person?



Charles Bird King, **John Ross, a Cherokee Chief**, 1843, lithograph, Library of Congress Prints and Photographs Division.

## **JOHN ROSS**

(Guwisguwi, "Mysterious Little White Bird")

### **Reasons to Resist Removal:**

- This is Cherokee land. We were here first!
- We have lived peacefully for many years.
- The land in the West is foreign. We don't know if we can farm there.
- There are tribes out West who will fight us!
- This is our home, and we should fight for it.



John T. Bowen, **Major Ridge**, 1842, lithograph, published in *History of the Indian of North America*.

## **JOHN RIDGE**

(Skah-tle-loh-skee, "Yellow Bird")

### **Reasons to Agree to Removal:**

- We can't fight the U.S. Army.
- They might be nicer to us if we agree to go and don't fight.
- White settlers are already fighting us, and they will keep fighting until they have our land.
- We will not survive if we stay here!
- We need to think of our children's safety!



# Testimony from the Trail of Tears

In the end, the Cherokee were forced to move. In 1835, **John Ridge** signed the **Treaty of New Echota**, which gave all Cherokee lands to the U.S. government. This treaty was not signed by the **Cherokee Council**, who make decisions for the Cherokee Nation. But the treaty allowed the U.S. government to force the remaining Cherokee people off their lands. The **forced removal** became known as the **Trail of Tears**. As many as **16,000** Cherokee men, women, and children died from **starvation**, disease, or exhaustion. Below is a testimony from Josephine Pennington, whose family survived the Trail of Tears. **Read the testimony**, and answer the **discussion questions** below.

## Testimony from the Trail of Tears:

"After the soldiers appeared, they began to build **stockades** to house the Cherokees until they could get them moving . . . In due time parties were started west, under the charge of soldiers. These parties were driven through like cattle. The sick and weak walked until they fell exhausted and then were loaded in wagons or left behind to die . . . **Chief Ross** and the Council begged the Government to let them take over the moving after a few parties had been moved by the soldiers and this was agreed upon. They began to establish camps and their health got better. It was only a short time until **Chief Ross** had worked out the details for the removal and he moved his people in groups through Kentucky, Illinois, Missouri, Arkansas, and then into the **Indian Territory**. This journey was called the '**Trail of Tears**.'" - Josephine Pennington

Excerpted from "Family Stories from the Trail of Tears," by Lorrie Montiero at the Sequoyah Research Center and Native Press Archives at the University of Arkansas at Little Rock.

## Discussion Questions:

1. What words in this testimony describe how the people on the Trail of Tears were feeling?
2. How do these testimonies make you feel?
3. How would you feel if you were forced to move out of your home?
4. How do you think the Trail of Tears made the American Indians in these tribes feel about the United States?
5. What would you take with you if you could only take what you could carry? Why?



These flowers are called Cherokee roses. They are said to represent the tears of the Cherokee as they walked along the Trail of Tears. The Cherokee rose is the state flower of Georgia, and can still be found along the Trail today.





© Charles Lindeux, *The Trail of Tears*, 1942.

Reproduced with permission. *Toolkit Texts: Short Nonfiction for American History, Westward Expansion*, by Stephanie Harvey and Anne Goudvis, ©2016 (Portsmouth, NH: Heinemann).





© Howard Terpning, *The Legend of Geronimo*, 1986, oil on canvas. 50 x 40".

# LEADERS WHO RESISTED:

## GERONIMO

### Leader of the Apache

**GERONIMO** (Chiricahua Apache) was born in 1829. His Chiricahua Apache name was **Goyathlay** (goh-yaw-the-lay), sometimes spelled **Goyahkla** or **Goyaaté**. He was one of the most important American Indian resistance leaders of the **Chiricahua Apache**. After his family was killed during a raid by Mexican soldiers, Geronimo promised to avenge their deaths, and became a fierce warrior.

According to legend, Mexican soldiers gave him the name "**Geronimo**," because he was so terrifying in battle, soldiers would call out to Saint Jerome—"Santo Geronimo," in Spanish—for aid. Some scholars think the Mexican soldiers simply mispronounced his Chiricahua Apache name.

## Geronimo's Resistance

Geronimo resisted moving onto a reservation because, like Cherokee leader John Ross, he did not think European Americans had any claim to American Indian lands. Geronimo believed that American Indians should fight for their homes. Geronimo **escaped** from reservations in Arizona three different times, fighting the U.S. Army in the mountains with his people. Eventually he was caught and sent to live on a reservation in Oklahoma in 1886. Later in life, he was a regular in **Buffalo Bill's Wild West Shows**, and met famous figures like **Annie Oakley**. Geronimo was the **last American Indian leader** to surrender to the U.S. in 1890. His last words were, "I should have never surrendered. I should have fought until I was the last man alive."



Muhr, Adolf. *Geronimo*. 1913, photograph.

## Living Legacies: Allan Houser and Sons

**ALLAN HOUSER** was a Chiricahua Apache artist whose great-grandfather was Geronimo's brother. Houser's father served as Geronimo's translator, and was imprisoned with him in Oklahoma. Born on the Warm Springs Chiricahua Apache Reservation in 1914, Allan Houser was the first member of his family **born outside of captivity** since Geronimo's imprisonment in 1886. He became one of the most famous American Indian **sculptors** and **painters** in the 20th century. His art is featured at the Booth Western Art Museum, and draws attention to his Chiricahua Apache cultural roots. Today, his sons Phillip and Bob Haozous continue to make sculptures inspired by their Chiricahua Apache heritage.



Phillip Haozous, Allan Houser's son and Geronimo's great-great-grandnephew

## Traditions of Your Own

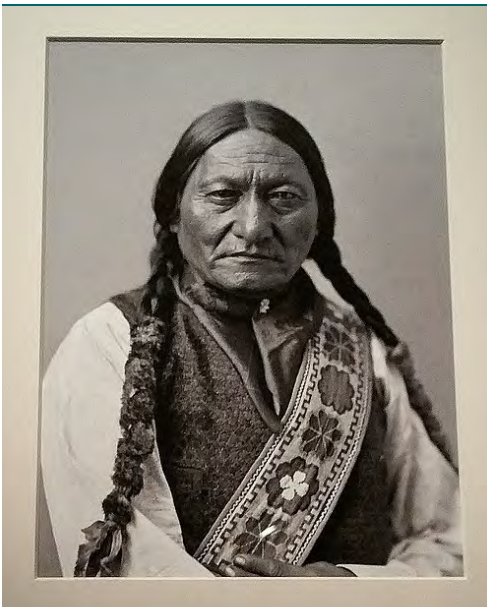
Allan Houser uses his family heritage as **inspiration** for his artwork, especially the **traditions** of his ancestors (like his drawing of a Fancy Dancer in the box below).

**Use the space below to draw one of your family's traditions!**



© Allan Houser, *Fancy Dancer*, 1985, Pen and ink on paper, Allan Houser Family Collection





© William Notman & Son, *Sitting Bull*, Montreal, 1885, Silver salts on glass, gelatin dry plate process, 17 x 12 cm, McCord Museum, Montreal, Canada

## LEADERS WHO RESISTED: **SITTING BULL** Lakota Chief

**SITTING BULL** (Hunkpapa Lakota) was born in 1830. His **Hunkpapa Lakota** name was **Tȟatȟánka Íyotake** (pronounced roughly “Ta-TAHN-ka Ee-yo-TAHN-ka” in English). He was one of the most famous and important American Indian leaders in the 19th century. His father, Jumping Bull, gave him the name **Sitting Bull** after he earned his first coup feather in battle. **Coup feathers** were awarded for special bravery in combat, and Sitting Bull was famous as a young warrior for his courage. He also became an important **spiritual leader** for the Hunkpapa Lakota tribe, and was well known for his connection to animals, especially birds.

### Sitting Bull's Resistance

**SITTING BULL** resisted removal because he wanted peace and good trade for his people. He and fellow Lakota leader **Crazy Horse** had promised to wage war only in defense. But white settlers continued invading Lakota territory until finally, the Lakota had to fight back. He fought with **Red Cloud** (Oglala Lakota) in Red Cloud's War, which ended with the **Treaty of Fort Laramie**. The treaty moved the Lakota onto a reservation, but allowed them to keep the sacred **Black Hills**. Sitting Bull famously fought and won the **Battle of Little Bighorn**, defeating **General George Armstrong Custer**. Custer had attacked Sitting Bull's peaceful village and the Lakota fought back to defend their women and children. But angry Americans thought Custer was a hero, and they demanded that the U.S. government wage war against all American Indians in revenge. These wars would become known as the **Indian Wars**.



William Notman and Son, *Sitting Bull and Buffalo Bill*, 1897, photographic print. Retrieved from the Library of Congress.

## Living Legacies: The LaPointe Family

**ERNIE LAPOINTE** and his sisters are Sitting Bull's great-grandchildren, and his only living **descendants**. LaPointe was born to the Lakota tribe on the Pine Ridge Indian Reservation in South Dakota, where Sitting Bull spent the last years of his life. LaPointe's mother often told him stories of his great-grandfather, and inspired him to write about his great-grandfather's **legacy**. In 2007, the Smithsonian National Museum of the American Indian **repatriated**, or returned to the LaPointe family, some **artifacts** that belonged to Sitting Bull, including his rifle and a lock of his hair.

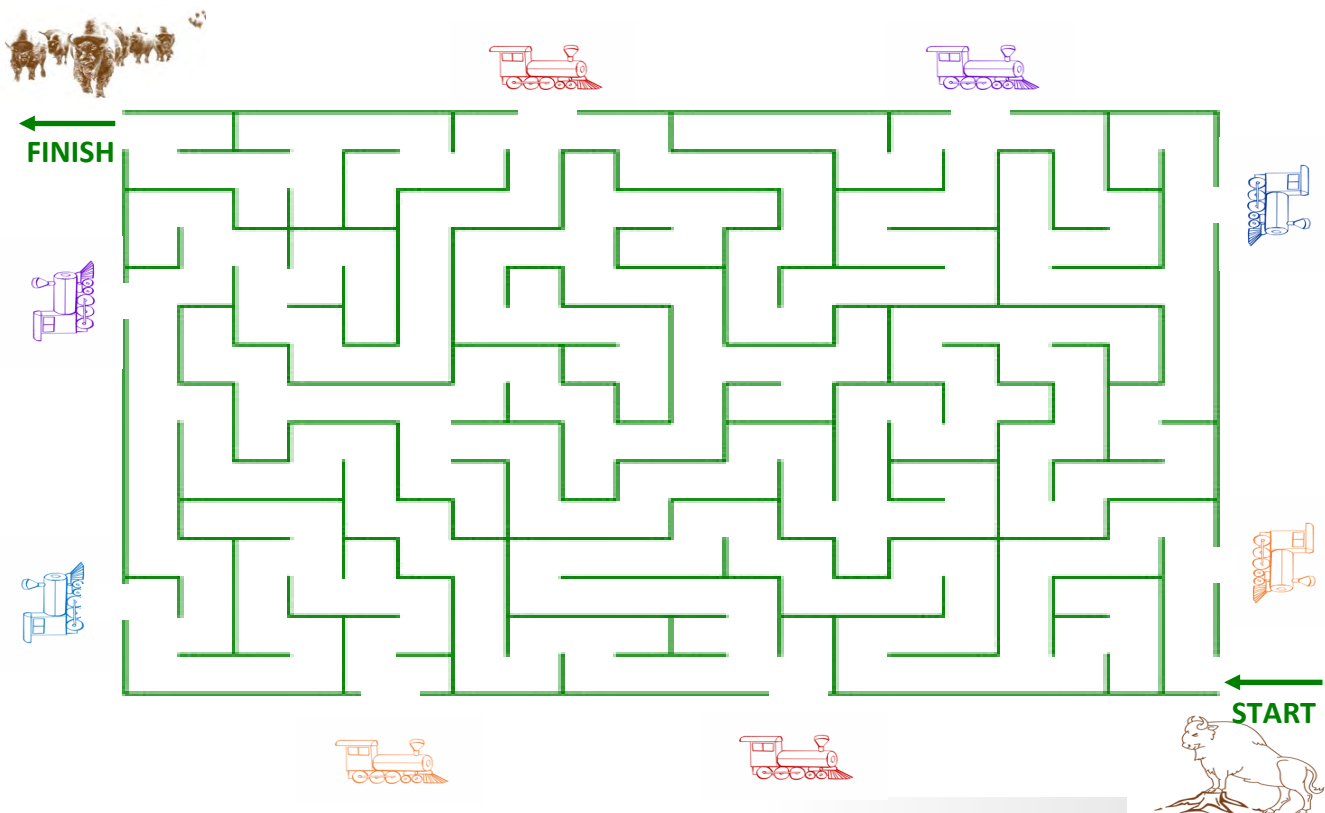


Ernie LaPointe holding Sitting Bull's rifle

## Save the Bison!

As the **railroad** was built across the West, settlers and railroad workers moved into American Indian lands. The railroad also **drove away** the herds of **bison** that some Plains tribes relied on for survival. Realizing that the bison were so important to Plains tribes, the U.S. government began a policy of killing off the bison to force American Indians onto **reservations**. However, American Indian tribes in the Plains as well as the Southwest contributed to conservation efforts to save the bison!

**Below is a bison looking for its herd, and to avoid the railroad. Help it through the maze to save it from extinction!**



# Colliding Cultures: A Timeline of Selected Events

**Instructions:** These events are all mixed up. Cut out each square and paste them to a piece of paper in order to create a timeline.

**1492: Arrival of Europeans.** Christopher Columbus travels to the island of Hispaniola. Thinking he had landed in India, he declared the Indigenous people "Indians."

**1776: Revolutionary War.** The British colonies declare **independence** from England and form the **United States of America**.

**1830: Trail of Tears.** Andrew Jackson orders the forced removal of thousands of American Indians from the Eastern woodlands to **reservations** in the Oklahoma Territory.

**1890: Wounded Knee Massacre.** During a religious ceremony known as the **Ghost Dance**, the U.S. Army killed 150 Lakota American Indians.

**1803: Louisiana Purchase:** Thomas Jefferson buys the **Louisiana Territory** from Napoleon. Meriwether Lewis, William Clark, and the **Corps of Discovery** explore the land, with the help of **Sacagawea**.

**1973: Wounded Knee Occupation.** Oglala Lakota residents of the Pine Ridge Reservation and members of the **American Indian Movement** (AIM) take over Wounded Knee to **protest** poor living conditions and government corruption.

**1885: Geronimo Campaign Begins.** Geronimo (Chiricahua Apache) leads his band of Chiricahua Apache American Indians out of the **San Carlos Reservation** in Arizona, beginning the U.S. Army's campaign to capture Geronimo.

**1924: Indian Citizenship Act.** In 1924, the United States Congress passed a law that allowed American Indian people to gain **U.S. citizenship**. However, it would be almost fifty years before they are allowed to vote or **practice their religions**.

**1876: Battle of Little Bighorn.** After gold is discovered in the Black Hills, **General George Armstrong Custer** attempts to fight a peaceful camp of Lakota people, led by **Sitting Bull** (Hunkpapa Lakota) and **Crazy Horse** (Oglala Lakota). Though Custer was defeated, the U.S. government forced the Lakota people to sell the Black Hills land.

**1866: Red Cloud's War.** Chief Red Cloud (Oglala Lakota) resists the **expansion** of wagon and cattle trails, the railroad, and incoming settlers. The war ended with the **Treaty of Fort Laramie**, which established a **reservation** for the Lakota in the sacred Black Hills.

**1861-1865: American Civil War.** The Union, made of Northern states, and the **Confederacy**, made of Southern states, go to war over the questions of states' rights and slavery. The Union wins, and **slavery is abolished**.



# Lesson Plan Summary: A Place of Their Own

## African American Homesteaders

**Summary:** Using historical and archaeological clues, students will discover the story of Nicodemus—a Kansas town established by African Americans following the Civil War—and learn about the importance of African American homesteaders.

**Objectives:** After completing this lesson plan, students will be able to:

- Understand that thousands of African American homesteaders settled in Western states following the Homestead Act.
- Recognize the importance and significance of towns like Nicodemus.
- Create a timeline of events based on historical evidence.

**Georgia Standards of Excellence:** SS4H6a,d; SS4E1a, ELAGSE4RI1, ELAGSE4RI3, SS5H3a, SS5E1a, ELAGSE5RI1, ELAGSERI3

**National Standards:** NSS-USH.K-4.2B, NSS-USH.3-4.2B, NSS-USH.3-4.5A, CCSS.ELA-LITERACY.RI.4.1, CCSS.ELA-LITERACY.RI.4.3, NSS-USH.5-12.2E ERA 4, NSS-USH.5-12.3A ERA 5, NSS-USH.5-12.1B ERA 8, CCSS.ELA-LITERACY.RI.5.1, CCSS.ELA-LITERACY.RI.5.3

### **Materials Provided:**

Lesson Plan Summary, “History Highlight: A Place of Their Own, African American Homesteaders” student handout, “Piecing Together the Past” student packet

### **Additional Materials Needed:**

- Pencils
- Crayons, colored pencils, or markers (optional)

### **Procedure:**

1. Lead students through “History Highlight: A Place of Their Own, African American Homesteaders” student handout (page 76).
2. **Ask:** How do we know about these homesteaders (and other people who lived in the past)?
3. **Explain:** Much like detectives, historians and archaeologists who study the people and events of long ago have to use clues that were left behind by those people in order to learn about them. These clues might be documents like newspapers or letters, artifacts (objects) like tools or toys, artwork, photographs, books, or even music. Today you’re going to be historians and archaeologists, examining clues from the town of Nicodemus, Kansas to learn about the history of this important place!
4. Divide students into groups of 2-4 and give one “Piecing Together the Past” student packet to each group (alternatively, the clues and questions may be displayed for the students on a smartboard instead of printed out).
5. Lead students through the clues and questions for Historical Period 1 on page 78.
6. **Explain:** During Historical Period 1, the **Homestead Act** was passed. This act guaranteed any citizen 160 acres of land for free. Following the end of the Civil War the **13th and 14th Amendments** granted citizenship to **freedmen and women** (formerly enslaved African Americans) who now had the opportunity to move West and create their own towns. Nicodemus, founded in 1877, was one of those towns. Nicodemus grew as more settlers arrived and became known as the center of social life for African Americans in the state of Kansas. The citizens of Nicodemus led successful lives as entrepreneurs (business owners), farmers, and tradespeople.
7. Lead students through the clues and questions for Historical Period 2 on page 81.

# Lesson Plan Summary: A Place of Their Own

## African American Homesteaders

### Procedure (continued):

8. **Explain:** During Historical Period 2, the Great Depression resulted in the loss of jobs and income for the people of Nicodemus. There were also devastating dust storms that battered the plains during an event known as the Dust Bowl. For several years these storms caused the deaths of crops, livestock, and even people, making it extremely difficult to make a living in Nicodemus. During this period, most of the people living in Nicodemus left to seek opportunities elsewhere. With so few people remaining, the buildings and homes in the town fell into disrepair.
9. **Explain:** Sometimes when you make a choice to do something, it means you cannot do something else—you're giving up the opportunity to do one of those things. The term **opportunity cost** describes the value (in money or other benefits) of the action you **do not** choose. When citizens of Nicodemus chose to leave and look for work elsewhere, they gave up the opportunity to live in the town where many of them had lived their entire lives. By choosing to leave instead of stay, they gave up potential benefits like the safety and security of being near their friends and family. The value of those lost benefits is the opportunity cost.
10. Lead students through the clues and questions for Historical Period 3 on page 84.
11. **Explain:** Starting in the 1970s, the people of Nicodemus began revitalizing the town, and in 1996 the National Park Service declared Nicodemus to be a National Historic Site because of its historical importance. Today, new homes and businesses are being built and the citizens of Nicodemus are focused on preserving their history, educating others about the town and about the role of freedmen and women in the West, and encouraging African Americans to study agriculture and farming. So, during Historical Period 4, the population of Nicodemus is growing and residents are looking to the future while still preserving their past.

### Additional Resources:

African American Homesteaders in the Great Plains. National Park Service. Retrieved from <https://www.nps.gov/articles/african-american-homesteaders-in-the-great-plains.htm>

Nicodemus Historic Resources Study. National Park Service. Retrieved from [https://www.nps.gov/nico/learn/management/upload/nicodemus\\_final\\_singlesided.pdf](https://www.nps.gov/nico/learn/management/upload/nicodemus_final_singlesided.pdf)



© Ed Dwight, *Dirt Farmers*, 2017, bronze, GMI Collection

## HISTORY HIGHLIGHT: A PLACE OF THEIR OWN African American Homesteaders

During the late 1800s, following the removal of American Indians by the US government, thousands of settlers headed West to stake their claim to the newly available lands of the Great Plains. These **homesteaders** included over 3,500 African Americans who obtained land ownership in every Great Plains state, owning a combined total of about 650,000 acres of land. In all, about 15,000 freedmen and women lived on homesteads.

### In Search of a Better Life

In 1862 President Lincoln signed the Homestead Act into law, which guaranteed 160 acres of free land in the West to any citizen of the United States. Following the end of the Civil War, the 13th and 14th Amendments were passed, which abolished slavery and granted citizenship to all African Americans (including formerly enslaved **freedmen and women**). This meant that they were now eligible to take advantage of the Homestead Act and move to the prairie in search of a better life. African American homesteaders often formed their own towns—places like Nicodemus, KS, Langston, OK, and Sully, SD—where they could pursue their goals of becoming farmers, business owners, tradespeople, teachers, and more. Life on the plains, however, was still challenging. Homesteaders faced severe weather, harsh terrain, wild animals, and limited natural resources.



Top: *Early Nicodemus Homestead*, c. late 19th century, photograph. Library of Congress.  
Bottom: *Speese Family Homestead*, 1888, photograph. Nebraska State Historical Society.

African American homesteading families and their houses in the late 1800s



## In The Spotlight: Oscar Micheaux

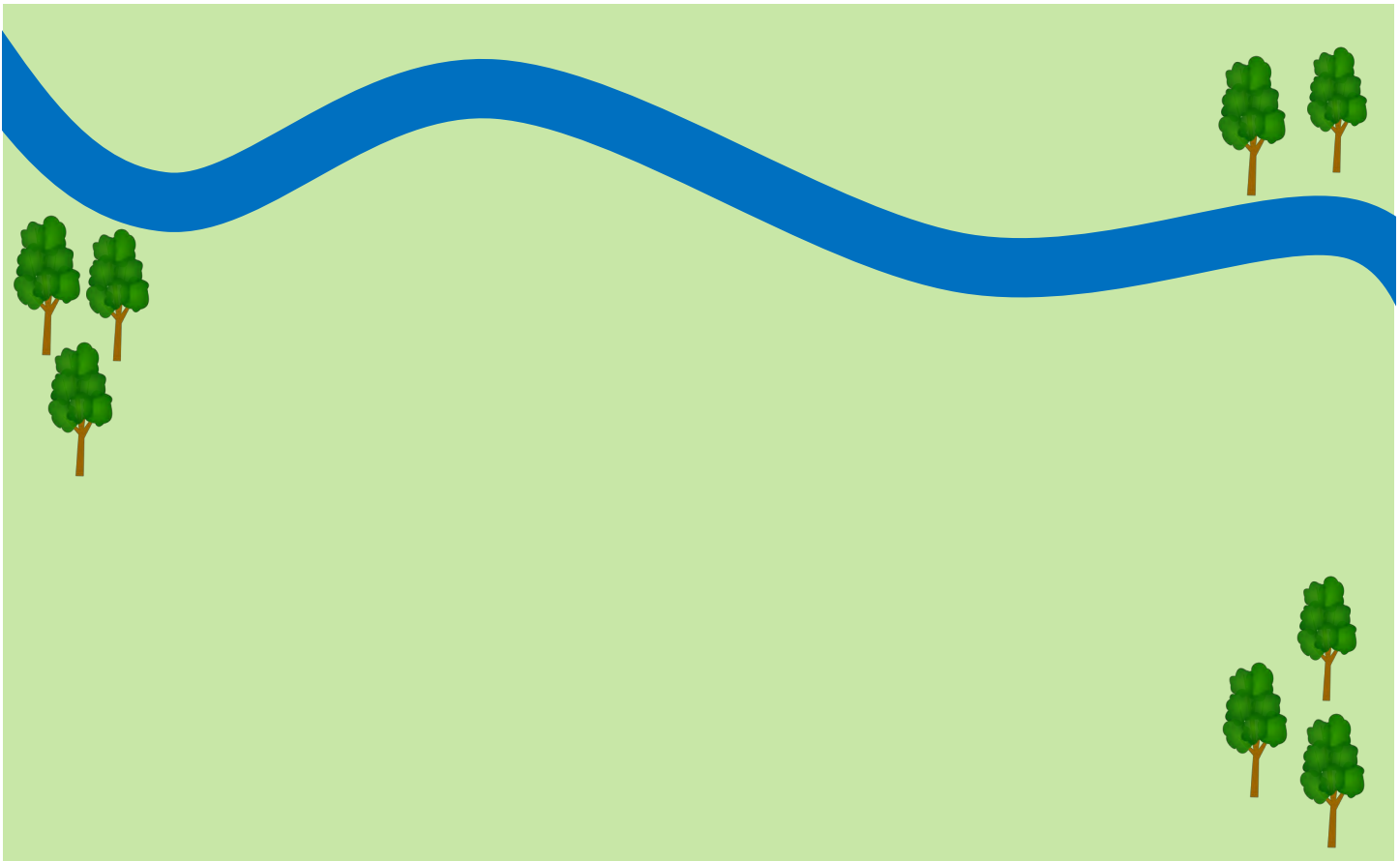
- † Oscar Micheaux (1884-1951) was a South Dakota homesteader whose experiences inspired him to write novels, and later to make films.
- † A groundbreaking filmmaker, Micheaux would go on to make over 40 feature films and create his own film and book production company. His 1919 film *The Homesteader* was the first feature length film produced by an African American.
- † His films and novels combatted negative racial stereotypes by portraying African Americans in a positive light, and many of his films also brought attention to the unjust treatment of African Americans during the Jim Crow era.

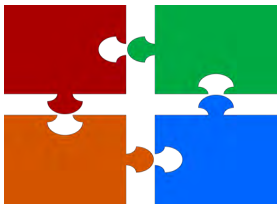


Oscar Micheaux, c. 1913. Photograph. Wikimedia Commons.

## Welcome Home!

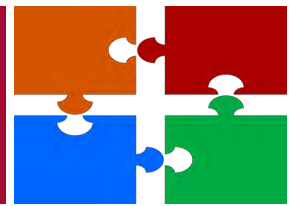
Imagine that you are a homesteader in the year 1890. The plot of land below, which includes a grassy field, a creek, and a few trees, is yours! Sketch out a map of what structures you will build, and where you will put your crops and livestock. If you like, you can color in your sketch with crayons, markers, or colored pencils.





# Piecing Together the Past

## The Story of Nicodemus, Kansas



Take a look at the documents and artifacts from each period in Nicodemus's history, and then answer the questions to discover history of Nicodemus!

### Historical Period 1 (1862-1920)

**THE LARGEST COLORED COLONY IN AMERICA!**

Is now locating in the Great Solomon Valley, in Graham County, two hundred and forty miles north west of Topeka.

Mr. Smith, the President of the Colony, is a colored man and has lived for the last three years in the Solomon Valley.

All letters of inquiry regarding Soil, Climate, and Locations, should be addressed to W. H. SMITH, or his Secretary, S. P. ROUNDTREE, Topeka, Kansas, until May 15th, 1877; then at Ellis, Ellis Co., Kan. A Postoffice will be located in June at

## NICODEMUS,

which is beautifully located on the north side of the south fork of the Solomon River, near the line of Graham and Rooks Counties, 14 miles east of Hill City, and is designed for the Colored Colony. By September 1st the Colony will have houses erected and all branches of mercantile business will be opened out for the benefit of the Colony. A Church edifice and other public buildings will be erected. No Saloons or other houses of ill-fame will be allowed on the town site within five years from the date of this organization.

We invite our colored friends of the Nation to come and join with us in this beautiful Promise Land.

Dated at Topeka, Kansas, April 16, 1877.

*TRUSTEES:*

WM. EDMONS,      JEFF. LENZE,      JERRY ALLSAPP.

W. H. SMITH,      -      -      -      President.

BERY CARR,      -      -      -      Vice President.

SIMON P. ROUNDTREE,      -      Secretary.

*W. R. HILL, Treasurer and Gen'l Manager.*

NOTE—This Colony has made special arrangements for provisions for the Summer season. For Emigrant and Freight Rates, address our Treasurer,

W. R. HILL,  
(Box 120.)      NORTH TOPEKA, KANSAS.

A

**Nicodemus Township newspaper advertisement, Topeka, Kansas, April 16, 1877:** In the late 1800s, African Americans were referred to as “colored” people. This was an acceptable term at the time, but today it is considered inappropriate.

Nicodemus Township advertisement, 1877, Kansas Historical Society.

Who is being invited to live in Nicodemus based on the advertisement from 1877 (A)? What else can you learn about Nicodemus from this ad?

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## Historical Period 1 (1862-1920)

Examine the map of Nicodemus from Historical Period 1 (on the following page). Based on what you see on the map, do you think there were **many** people living in Nicodemus at this time or only a **few**? \_\_\_\_\_

Photographs and artifacts (objects) can help us learn about the daily lives of people who lived in the past, even if only pieces of an artifact are found. What can these photographs (B) and artifacts (C) tell you about the lives of the people who lived in Nicodemus from 1862-1920?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



**1907 Nicodemus Blues Baseball Team**, 1907, photograph, National Park Service.

B

### Photographs



**America Bates and her four daughters**, c. 1900, photograph, National Park Service.



**1885 View of Nicodemus, Kansas**, 1885, photograph, National Park Service.



**Fairview School, Nicodemus, Kansas**, 1915, photograph, Kansas Historical

C

### Artifacts



**Porcelain dish fragments with paint and gold trim**, Kansas Historical Society.



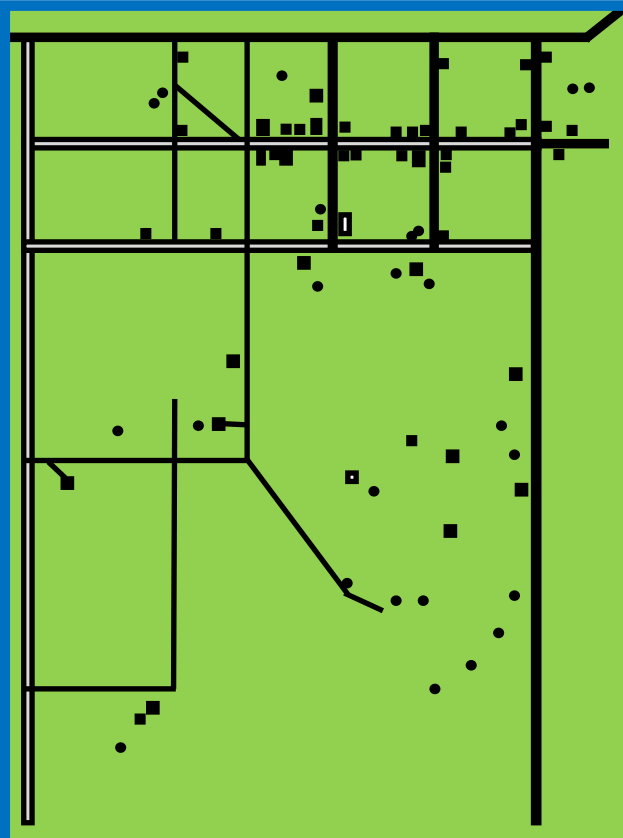
**Engraved butter knife**, Kansas Historical Society.



**Clothing iron**, Kansas Historical Society.



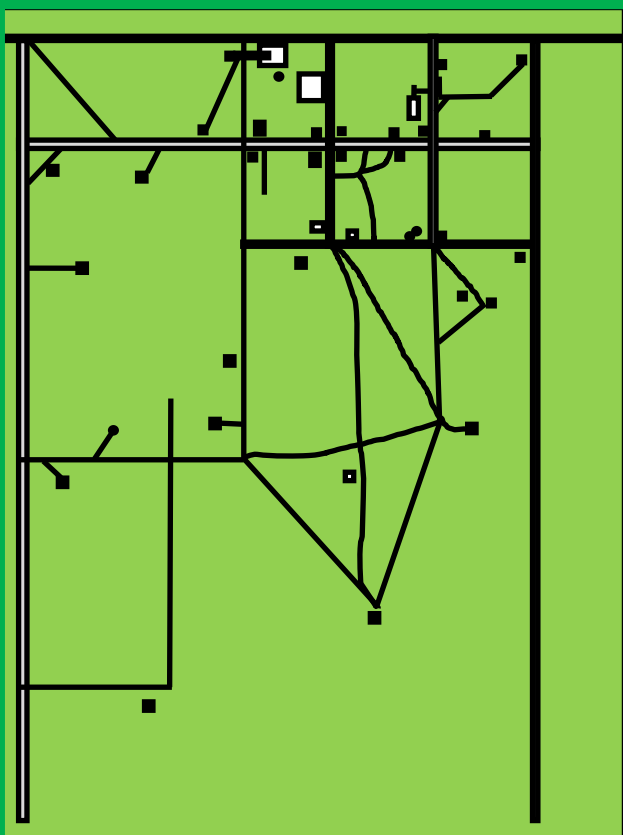
# Nicodemus Townsite Maps



## Historical Period 1 (1862-1920)

This map from Historical Period 1 shows structures that were present in the town between 1877 and 1890. There were 64 structures in downtown Nicodemus during this time. The town had several grocery stores, merchandise stores, drugstores, restaurants, and hotels, as well as churches, homes, and schools.

Map based on Nicodemus, Kansas Townsite Plan, 1877-1890, Nicodemus National Historic Site Historic Structures Report, 1983. National Park Service.



## Historical Period 2 (1920-1970)

This map from Historical Period 3 shows structures that were present in the town in the 1950s. There were 37 structures in Nicodemus during this time. Most of the structures were homes and church buildings, but the town also had one grocery store, one restaurant, a post office, and a school.

Map based on Nicodemus, Kansas Townsite Plan, circa 1950, Nicodemus National Historic Site Historic Structures Report, 1983. National Park Service.

## Historical Period 2 (1920-1970)

Compare the map of Nicodemus from 1877-1890 with the map of Nicodemus from the 1950s (on the previous page). What differences do you notice between these two maps?

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Based on what you see on the maps, do you think there were **more** or **less** people living in Nicodemus in the 1950s than there were in the 1890s? What makes you say that?

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Examine the newspaper articles (D) and the photographs (E) from this time period on the following pages. What do these clues tell you about what was happening in Nicodemus during this period? What hardships might the people there have been facing?

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D

### Newspaper Articles



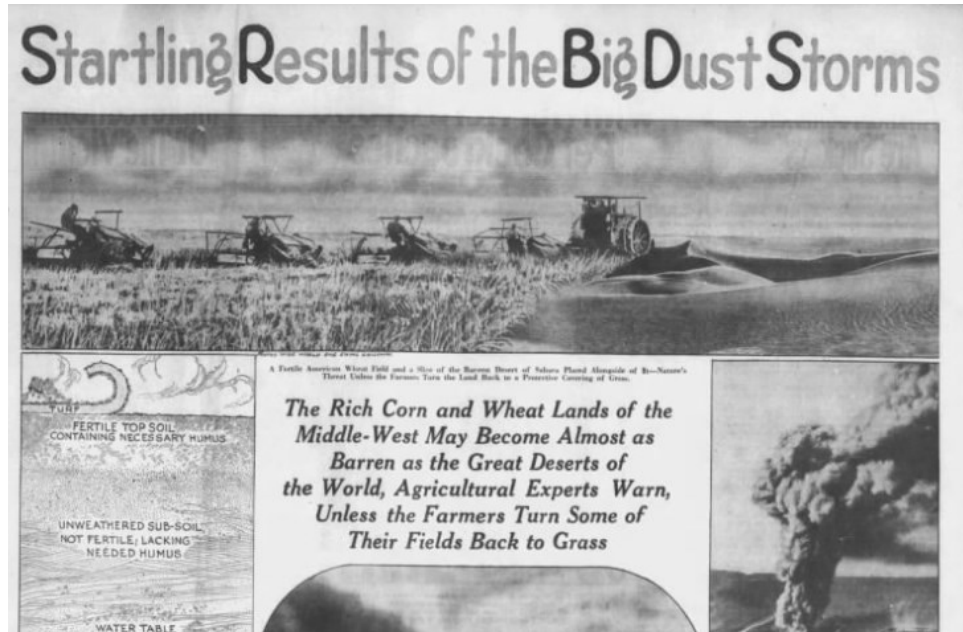
**Klamath News, October 29, 1929:** When the stock market crashed in 1929, investors lost billions of dollars, forcing thousands of businesses to close. In the Great Depression that followed, over 12 million Americans lost their jobs and 2 million became homeless.

"Stocks Lose 10 Billion In Day." October 29, 1929. *The Klamath News*. Newspapers.com

## Historical Period 2 (1920-1970)

### D

#### Newspaper Articles (continued from previous page)



"Startling Results of the Big Dust Storms." July 1, 1934. *San Francisco Examiner*. Newspapers.com

**San Francisco Examiner, July 1, 1934:** Newspaper headline about the Dust Bowl—a series of severe dust storms that swept through the plains in the 1930s, carrying and depositing hundreds of millions of tons of dust across the midwest. These storms destroyed crops, killed livestock, and even caused thousands of human deaths. The storms were the result of years of drought combined with farming practices that damaged topsoil, causing it to erode, or break apart, and blow away as dust. In some areas, so much topsoil was lost that the land was unusable for farming for many years.



**Unknown Newspaper, August 21, 1960:** This newspaper clipping of young boys from Nicodemus features a quote from Rev. Wilson, a religious leader in the town.

Rev. Wilson asked "How can you keep the young people who have carved out their own thoughts and formed their own dreams from going out into the world and away from Nicodemus?"

Unknown Newspaper, August 21, 1960. Kansas State Historical Society.



## Historical Period 2 (1920-1970)

### E

#### Photographs



**Dust Clouds Rolling Over the Prairies,** April 14, 1935. Library of Congress.



**Downtown Nicodemus.** c 1940s. National Park Service.



**Bird's Eye Photographic View of Nicodemus,** 1952. National Park Service.

### **Historical Period 3 (1970-Present)**

According to the report excerpt (F), was the population of Nicodemus **increasing** or **decreasing** in the 1970s?

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What kinds of improvements were residents making to the town during this time (F)? How might these improvements have helped convince people to stay in, or move to, Nicodemus?

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F

**Report Excerpt, 1984:** This excerpt (section) is from a National Park Service report about the history of Nicodemus.

By 1978, the population had increased to 100 residents. The increase of traffic on dirt roads and the necessity to entice others to return resulted in the establishment of the Community Development Board. They secured HUD funds to pave the remaining streets in the townsite. Telephone and electrical wiring were buried and curbs and gutters were installed when streets were paved.

The increase of residents also generated a demand for local recreation. A playground was built on the site occupied earlier by the Masonic Hall. A combination basketball/tennis court and practice court was later built in the middle of the same block. The remodeled Priscilla Art Club's party room completes the village facilities which are frequently used for wedding receptions, parties, special picnics, harvest celebrations, and Homecoming activities. Behind these facilities is a public park and travel rest area.

Transcribed from "Promised Land on the Solomon: Black Settlement at Nicodemus, Kansas." 1984. National Park Service. Edited for length.

## Historical Period 3 (1970-Present)

Take a look at the National Historic Site brochure (G), recent newspaper headline (H), and recent photographs (I) on the following pages. What can these clues tell you about what is going on in Nicodemus today?

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G

### Nicodemus National Historic Site Brochure, c. 2009



#### Nicodemus National Historic Site

Established in 1877 by former enslaved African Americans, Nicodemus is the oldest and only remaining all-Black town west of the Mississippi River. The first settlers left Kentucky in organized colonies at the end of the post-Civil War Reconstruction period to experience freedom on the free soils of Kansas. The site is administered by the National Park Service and is presently comprised of five structures: St. Francis Hotel/Fletcher-Switzer residence, Old First Baptist Church, African Methodist Episcopal Church (A.M.E.), Nicodemus District No. 1 School, and Township Hall. The Township Hall is the only historic building open to the public.



#### Five historic buildings comprise Nicodemus National Historic Site



Old First Baptist Church



African Methodist Episcopal Church (A.M.E.)



St. Francis Hotel  
Fletcher-Switzer residence

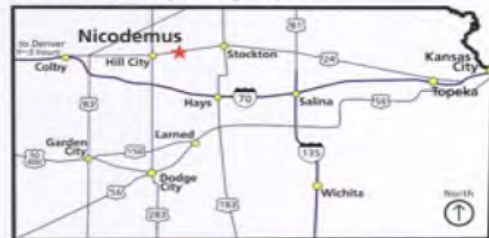


Nicodemus District No. 1  
School



Nicodemus Township Hall

Nicodemus National Historic Site is located within the town of Nicodemus, Kansas, 19 miles west of Stockton, or 14 miles east of Hill City, on Highway 24.



Nicodemus National Historic Site is open 9:00 a.m. to 4:30 p.m. daily, CST, (except Thanksgiving Day, Christmas Day, and New Year's Day). There are no entrance fees. For more information contact:

Nicodemus National Historic Site  
304 Washington Avenue  
Nicodemus, Kansas 67625  
Telephone: 785-839-4233 [www.nps.gov/nico](http://www.nps.gov/nico)





## Historical Period 3 (1970-Present)

H

### Newspaper Headline

Farm. Food. Life.

**modern farmer**

FARM      FOOD & LIFESTYLE      NEWS      SHOP

LIFESTYLE

## This Land is Our Land

NOV 30, 2016

Errin Haines Whack

After the Civil War, freed slaves from Kentucky headed west to Kansas and established their own agricultural community, named Nicodemus. Nearly 150 years later, the descendants of the town's very first farmers are doing everything possible to keep their legacy - and land - alive.

I

### Photographs



*Emancipation Day/Homecoming Parade.* c. 2019. National Park Service



*New Home Under Construction.* 2021. National Park Service



*Nicodemus Blues and Jazz Festival.* 2013. National Park Service



*Farmers of Nicodemus.* c. 2018. National Park Service

# Lesson Plan Summary: Cowboys and Cattle Drives

**Summary:** Students will discover the multicultural heritage and rich history of the cowboy, an enduring symbol of the American West. Then, students will compose their own cowboy-themed acrostic poem and transform it into a work of art.

**Objectives:** After completing this lesson plan, students will be able to:

- Understand that cowboy culture has a complex social and economic history.
- Recognize that cowboys were, and still are, a diverse group of individuals from a variety of backgrounds.
- Create a cowboy-themed poem, embellished with their own artwork.

**Georgia Standards of Excellence:** SS4E1a,b,f; ELAGSE4RL2, ESGM4.CN.2a,b; VA4.CN.2b, SS5H1a, SS5G1a, SS5E1b, ELAGSE5RL2, ESGM5.CN.2a,b; VA5.CR.2d

**National Standards:** CCSS.ELA-LITERACY.RL.4.2, NSS-USH.K-4.6A, NSS-USH.3-4.6A, CCSS.ELA-LITERACY.RL.5.2, NSS-USH.5-12.2E ERA 4

## **Materials Provided:**

Lesson Plan Summary, “History Highlight: Vaqueros, The Original Cowboys” student handout, “All Kinds of Cowboys, and Cowgirls Too!” student handout, cowboy poem instruction sheet, artwork images

## **Additional Materials Needed:**

- Pencils
- Crayons, colored pencils, or markers
- TV or computer with audio that can be used to play a YouTube video (optional)

## **Procedure:**

1. Lead students through a Visual Thinking Strategies based discussion of *Helping Hand* (page 89). Refer to the Visual Thinking Strategies Guide on page 116 for this activity.
2. **Ask:** What do you think this man’s job might be?
3. Follow up with the questions below:
  - How do we know this man is a cowboy?
  - Is he wearing any items of clothing we associate with cowboys?
4. **Ask:** What do you think is going on in this painting?
5. **Explain:** This cowboy is helping a calf who has been lost or orphaned. Calves who are strays or don’t have mothers are called **dogies** (doh-gees). The main responsibility of a cowboy is to protect the herd of cattle and to get them from place to place safely.
6. **Explain:** Following the Civil War (1861-1865) there was a huge demand for beef in the Eastern United States. The growing market for beef meant more jobs in the cattle industry were created, and many people looking for new occupations following the devastation of the Civil War headed West to take advantage of these jobs. In addition, the **Homestead Act** of 1862 granted settlers moving to the West 160 acres of free land as long as they agreed to improve the land in some way. The free land provided by the Homestead Act allowed people the opportunity to have cattle ranches. Cattle ranchers could make a huge profit by buying/raising cows in the West and selling them in the East.
7. **Ask:** How did cattle ranchers transport the cows from places out West to the eastern United States in order to sell them?

# Lesson Plan Summary: Cowboys and Cattle Drives

## **Procedure (continued):**

8. **Explain:** Cattle were transported by trains, but railroad tracks didn't reach every place in the United States in the 1860s. Cowboys were hired to **wrangle** (round up) and transport cattle from the ranches to the railroads in huge herds of up to 3,000 cows! These **cattle drives** followed paths known as cattle trails, like the Chisholm Trail and the Great Western Cattle Trail. These trails were hundreds of miles long, and the journey took 2-3 months. Cowboys faced many dangers on these drives, including wild animals, severe weather, and cattle **stampedes**.
9. **Ask:** Cowboys have been a part of American culture for a long time, but who were the original cowboys?
10. Lead students through "History Highlight: Vaqueros, The Original Cowboys" student handout.
11. **Explain:** Most people are familiar with the image of a European American cowboy, but cowboys came from a variety of backgrounds—in fact, 1/4 to 1/3 of all cowboys in the Old West were American Indian, African American, or Mexican American (like the vaqueros); and there were even some cowgirls too! Many of the first African American cowboys were born into slavery, and later became cowboys in pursuit of a better life following the Civil War.
12. Lead students through "All Kinds of Cowboys, and Cowgirls Too!" student handout.
13. **Explain:** Cowboy poems and songs are two very important cowboy traditions that have been carried on and preserved. Cowboys write songs and poems themselves, but other people who are not cowboys also write songs and poems about them. Historically, cowboys wrote songs and poems for many reasons—for entertainment, to pass along information and stories to others, or to sing while working to help keep the cows calm. Now we're going to create our own cowboy themed poem and artwork!

**Instructions for art activity:** Students will create an **acrostic poem** using a bank of suggested words and turn their poem into an original work of art (see example on page 94). While students are working, you may wish to play the song *Whoopie Ti-Yi-Yo, Get Along Little Dogies* recorded by Cisco Houston: [https://www.youtube.com/watch?v=iXQodWaz\\_wc](https://www.youtube.com/watch?v=iXQodWaz_wc). This is a traditional cowboy ballad dating from the 1890s.

1. Print the cowboy poem instruction sheet (page 94) and pass out to students, or display it using a smartboard or projector.
2. Instruct students to choose one word from the bank and to write their word vertically down the side of their drawing paper.
3. Students will then use each letter to begin another word, phrase, or sentence that describes or relates to their chosen word in some way.
4. Once they have completed their poem, they will decorate their paper to create their own work of art.

## **Additional Resources:**

Nodjimbadem, Katie (2017). The Lesser Known History of of African American Cowboys. Smithsonian Magazine. Retrieved from <https://www.smithsonianmag.com/history/lesser-known-history-african-american-cowboys-180962144/>

The American West: US History Primary Source Timeline. Library of Congress. Retrieved from <https://www.loc.gov/classroom-materials/united-states-history-primary-source-timeline/rise-of-industrial-america-1876-1900/american-west-1865-1900/>

Vaqueros: Teaching the World to Rope and Ride. Bullock Museum. Retrieved from <https://www.thestoryoftexas.com/discover/campfire-stories/vaqueros>





© Loren Entz, *A Helping Hand*, 1994, oil on canvas, 38 x 40"





© Antonio Gomez, *El 56*, 2018. Courtesy of the artist.

## HISTORY HIGHLIGHT:

# VAQUEROS

### The Original Cowboys

Many people believe that the traditions of cowboy culture originated (began) in the United States of America, but in fact these traditions were brought to North America from Spain. In the 1500s Spanish settlers arrived on the continent, bringing with them their cows, their horses, and their cowboys. These cowboys were called **vaqueros** (bah-ker-ohs).

## Who Were The Vaqueros?

Spain has a long history of cattle ranching, so when Spanish settlers arrived in North America several hundred years ago they set up cattle ranches here too. The vaqueros were responsible for guarding, transporting, and caring for the herds of beef cattle that belonged to the ranchers. Vaqueros were highly skilled workers and expert horseback riders. They had to know how to do things like use **lassos** (ropes with loops in them) to catch cows, navigate across harsh terrain, locate food and water sources for the cattle, survive dangerous weather situations, and take care of any animals that became sick or were injured. The vaqueros of Mexico taught these skills to others, spreading cowboy culture across the United States (and the world!) The unique vaquero culture of Spain and Mexico still exists, and today's vaqueros proudly carry on the traditions of their ancestors.



© Gerald Curtis Delano, *The Chisholm Trail*, n.d., oil on canvas, 37 x 48," GMI Collection

In this painting, a vaquero leads a herd of longhorn cattle across a Western landscape






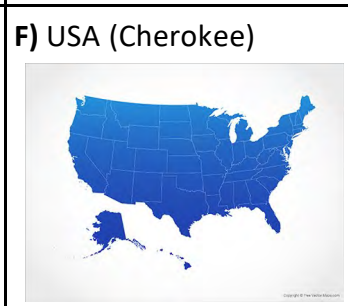


A horizontal number line is shown, starting at 0 and ending at 100. There are tick marks at intervals of 10. A bracket is drawn above the line, spanning from 0 to 50. Below the bracket, the text "50%" is written.

- ## How Do You Say “Cowboy?”

**Try to match the word to the correct country/language!**

**Try to match the word to the correct country/language!**

- |                |                               |
|----------------|-------------------------------|
| 1) koboi       | 5) wagadigehidohi (ᑳᓴᑳᑲᑭᑲᑲᑲᑲ) |
| 2) karjapaimen | 6) vaqueiro                   |
| 3) cao bời     | 7) kaoumpói (καουμπόη)        |
| 4) niúzǎi (牛仔) | 8) kovboy                     |

<p><b>A) China (Chinese)</b></p> 	<p><b>B) Portugal (Portuguese)</b></p> 	<p><b>C) Finland (Finnish)</b></p> 	<p><b>D) Turkey (Turkish)</b></p> 
<p><b>E) Indonesia (Indonesian)</b></p> 	<p><b>F) USA (Cherokee)</b></p> 	<p><b>G) Greece (Greek)</b></p> 	<p><b>H) Vietnam (Vietnamese)</b></p> 

Answers:

1=E, 2=C, 3=H, 4=A, 5=F, 6=B, 7=G, 8=D



# All Kinds of Cowboys, and Cowgirls Too!

Spend a few moments looking closely at the following paintings and photographs of cowboys and cowgirls, and then do the activities on the next page!



© Thomas Blackshear III, *Now What?*, 2008, oil on board, 25.5 x 29.5"



© Antonio Gomez, *A Todo Galope*, 2016, photograph. Courtesy of the artist. From the Vaqueros Legacies and Diverse Descendants exhibit, Booth Western Art Museum



© Guy Deel, *Dusty*, 1981, oil on board, 22 x 18"



© Richard A. Ducree, *Old Glory*, 2018, photograph. Courtesy of the artist. From the Vaqueros Legacies and Diverse Descendants exhibit, Booth Western Art Museum

Cowboys and cowgirls, both past and present, come from a variety of different backgrounds! Cowboy history includes people of all kinds, and they each contributed to the development of cowboy culture. Today, modern cowboys and cowgirls keep cowboy traditions alive.

**Choose two images on the previous page to compare. Draw a star by those two images, and use them to answer the questions below!**

What are some things the people in these images have in common?

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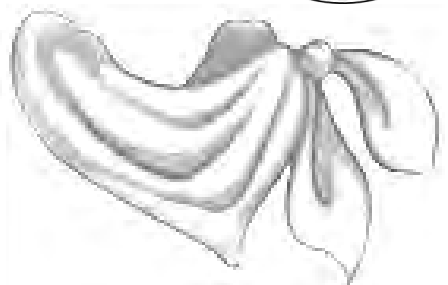
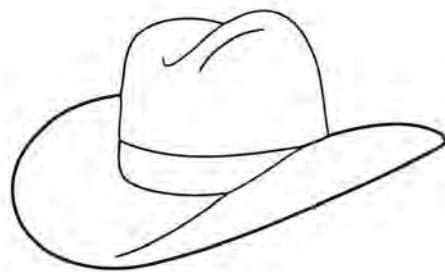
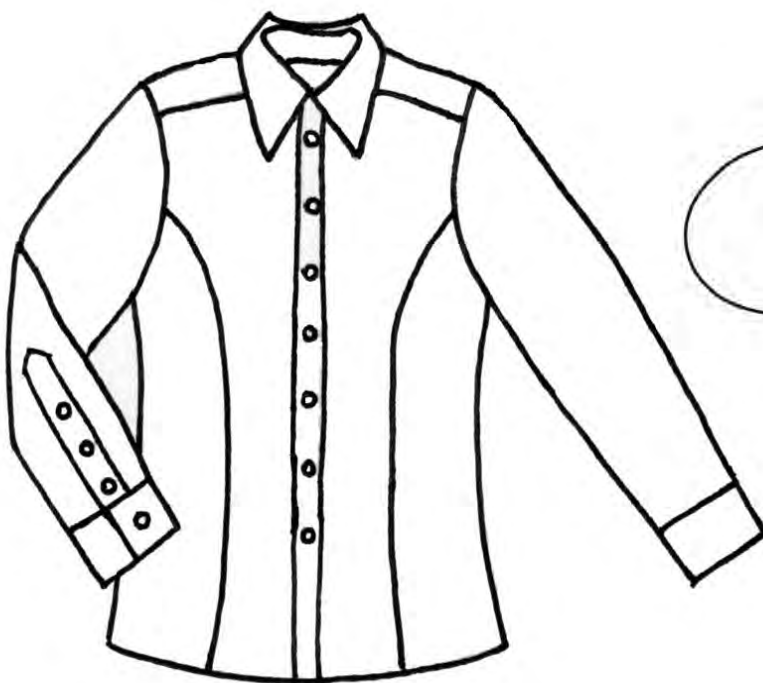
What differences do you see in their clothing, accessories, facial expressions, or actions?

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**You might have noticed that the cowboys and cowgirls in the images are wearing items that are often associated with cowboy culture—like cowboy hats and boots. Below, you can design and color your own cowboy or cowgirl clothing!**



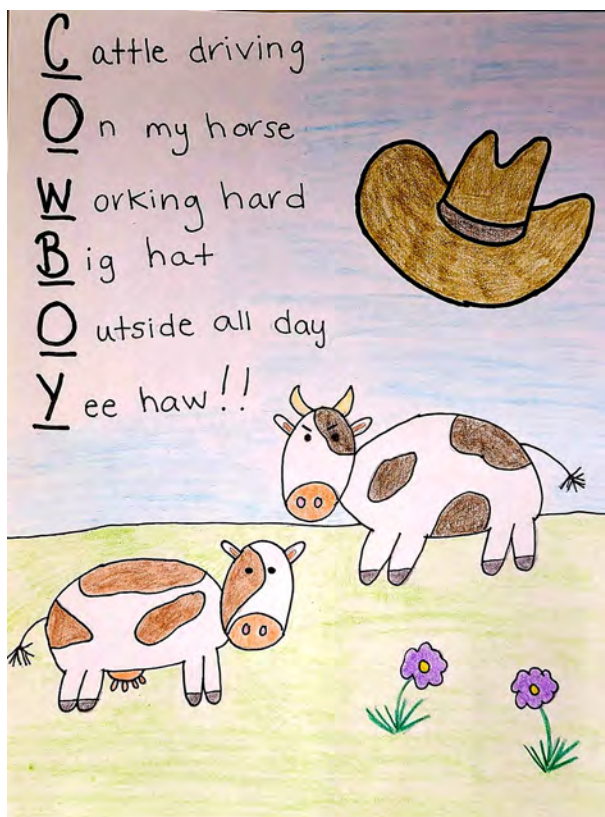


# Cowboy Poem Instructions

Choose one of the words from the word bank below and circle it. You'll use it to make an **acrostic** poem! An acrostic poem is a poem where the first letter of each line spells out a word. In the example below, the first letter of each line of the poem spells the word "cowboy."

Write the word you chose from the word bank vertically (top to bottom, as shown in the example) on the left side of your page. Next, use each letter to start a new line in your poem—and remember, poems don't always have to rhyme! When you're done, decorate your paper with your own original artwork!

Cowboy	Cowgirl	Cattle	Rodeos	Dogies
Vaquero	Bandana	Ranches	Prairie	Herding
Stampede	Railroad	Horses	Wrangle	Trails



Example acrostic poem and artwork

**When writing your poem, think about things like:**

- What animals do you associate with cowboys?
- What clothing would you like to wear as a cowboy or cowgirl?
- If you worked with cattle, where would you spend most of your time?
- What activities, jobs, or chores might you do if you were a cowboy or cowgirl?



# Lesson Plan Summary: Chinese Railroad Workers

**Summary:** Students will learn Chinese immigrant perspectives of frontier life in the American West with a Visual Thinking Strategies approach to artwork, videos about the Transcontinental Railroad, and primary sources documenting different Chinese experiences.

**Objectives:** After completing this lesson, students will be able to:

- Understand the challenges of immigrant life on the American frontier
- Recognize different perspectives of Westward Expansion
- Compare and contrast different experiences using information from primary documents

**Georgia Standards of Excellence:** SS4H3c, SS4G2b, SS5H1d, ELAGSE4RL1, ELAGSE4RL3, ELAGSE4RI1, ELAGSE4RI3, ELAGSE4RI6, ELAGSE5RL6, ELAGSE5RI6

**National Standards:** NSS-US.H.3-4.1B, NSS-US.H.3-4.2B, NSS-US.H.K-4.4A, NSS-US.H.3-4.4C, NSS-US.H.3-4.5A, NSS-US.H.K-4.5A, CCSS.ELA-LITERACY.RL.4.1, CCSS.ELA-LITERACY.RL.4.6, CCSS.ELA-LITERACY.RI.4.1, CCSS.ELA-LITERACY.RI.4.3, CCSS.ELA-LITERACY.RI.4.6, CCSS.ELA-LITERACY.RL.5.6, NSS-US.H.5-12.2C ERA 4, NSS-US.H.5-12.2A ERA 6, NSS-US.H.5-12.2B ERA 6

## **Materials Provided:**

Lesson Plan Summary, Background for Educators, images of artwork, Historical Resource Evaluation activity instructions, “History Highlights: San Francisco’s Chinatown” student handout, **Railroad Game** instructions, board game, and cards

## **Additional Materials Needed:**

- Pencils and paper, dice, game pieces

## **Procedure:**

1. **Explain:** For seven years, **Chinese immigrants** worked to build the most difficult part of the railroad through the **Sierra Nevada mountains**. The work was extremely difficult and dangerous, and many Chinese workers died of exposure, explosions, and disease. On **May 10, 1869**, the two railroad companies met at **Promontory Point**, Utah, completing the Transcontinental Railroad and achieving one of the greatest feats of engineering and construction in United States history.
2. Lead students through a Visual Thinking Strategies based examination of ***Miners in the California Gold Rush***. Refer to the **Visual Thinking Strategies** on page 116 .
3. Discuss the **History Highlights** of San Francisco’s Chinatown.
4. Show students excerpt from **Huie Kin’s Reminiscences** and excerpts from newspapers.
5. Discuss Kin’s experience of immigrating to the United States. **Lead** students through the **Resource Evaluation Strategies** on page 100.
6. Show students the video: “The Chinese Transcontinental Railroad Workers | Asian Americans,” <https://bit.ly/3CKSO2a>
7. Lead students through the **board game activity**.

## **Additional Resources:**

Geography of Chinese Workers Building the Transcontinental Railroad (stanford.edu), <https://stanford.io/3iETPRy>

The Chinese Exclusion Act | Inside Look | PBS - YouTube, [https://www.youtube.com/watch?v=-v3\\_y3EbRIU](https://www.youtube.com/watch?v=-v3_y3EbRIU)

Becoming American - The Chinese Experience | Shows | BillMoyers.com, <https://bit.ly/3sbg3h0>

Inspire, [goldenspike150.org](http://goldenspike150.org)

Chinese Railroad Workers in North America, <https://stanford.io/3CFK79r>

Introduction to Chinese Characters | Year of China (brown.edu), <https://bit.ly/3m1tizU>

金山 - Chinese Character Detail Page (writtenchinese.com), <https://bit.ly/3fZqQWZ>

# Background for Educators: Chinese Railroad Workers

Several circumstances combined to bring thousands of Chinese people to the United States in the second half of the 19th century. First, there was conflict in China during the Qing dynasty, particularly in the southern provinces of **Guangdong** and Guanxi. At the same time, between 1856 and 1861, the **Second Opium War** between China and Great Britain compromised Chinese trade and economy. Finally, the **discovery of gold** in California led many Chinese people to decide to move to the United States. Roughly **25,000 Chinese people** emigrated to the United States in the 1850s alone. Crossing the ocean to America was dangerous, and many people died from disease and exposure. The majority of Chinese people arrived at San Francisco, but did not stay; rather, they moved on to the gold fields in the **Sierra Nevada** mountains. But the gold was scarce, and Chinese workers looked for other sources of income. Those sources came in the form of business enterprises such as laundries and groceries, but one of the most important sources of employment for Chinese workers was the **Transcontinental Railroad**. **President Abraham Lincoln** signed the **Pacific Railroad Act** in 1862, giving funds and resources to build a railroad that crossed the entire country.

Two railroad companies would build the railroad: the **Central Pacific** would start in the West and build East, and the **Union Pacific** would start in the East and build West. Four major railroad businessmen headed the construction projects: **Leland Stanford**, Charles Crocker, Mark Hopkins, and Collis Huntington. These companies needed a large workforce to build the railroad in extreme conditions, and Chinese immigrants were willing to work for less pay than white workers. As many as 20,000 Chinese workers were hired through contractors to build the railroad. Chinese workers blasted 15 tunnels through the Sierra Nevada mountains using explosives like black powder, dynamite, and **nitroglycerin**. Due to the volatile nature of the explosive, an untold number of Chinese workers died due to explosions, accidents, and injuries sustained during the work.



Arnold Genthe, *The vegetable peddler*, 1896, photograph.

After seven years, the railroad was finally completed at **Promontory Point, Utah, on May 10, 1869**. The completion was celebrated with a **Last Spike Ceremony**, during which a golden spike was driven into the last railroad tie. A photograph (page 102) was taken of the major railroad magnates posing with two engines, the **Jupiter** and **Number 119**, meeting at last. However, while Chinese and Irish immigrants set up the railroad tracks in preparation for the laying of the ceremonial spike, neither were invited to pose in the photograph or take part in the ceremony. Soon after the completion of the railroad, a major economic depression hit the United States, and impacted the West particularly hard. Jobs became scarce, and white workers began to perceive Chinese workers, who would accept lower pay, as a threat to their livelihoods. In 1882, Congress passed the **Chinese Exclusion Act**. The act banned Chinese people from the United States for 10 years, and prohibited any Chinese person living in the United States from seeking **naturalization**, or citizenship. In 1892, the **Geary Act** extended the Exclusion Act for another 10 years, and required all Chinese people to carry identification cards issued by the Internal Revenue Service. In 1902, Chinese people were **permanently banned** from the United States. Chinese immigrants and their families would remain ineligible for citizenship until the Geary and Chinese Exclusion Acts were **repealed** in 1943.





© Benjamin Wu, *Miners in California Gold Rush*, N.D., oil on canvas, 30" x 40," GMI Collection





Grant Avenue Trolley

## HISTORY HIGHLIGHT: SAN FRANCISCO'S CHINATOWN East Meets West

In 1849, **San Francisco** was one of the most important **ports** for Chinese immigrants arriving in the United States. Throughout the 19th century, Chinese immigrants would pass through and settle in the city. They established businesses to help support **gold miners** and **railroad workers**. They also opened restaurants, groceries, and **tailor shops** catering to Chinese immigrants. More than 100 years later, San Francisco's **Chinatown** has become an American icon, and a **monument** to Chinese culture in the United States.

### Huie Kin in Chinatown

"... San Francisco's **Chinatown** was made up of stores catering to the Chinese only. There was only one store... which kept Chinese and Japanese **curios** for the American trade. Our people were all in their **native** costume, with **queues** down their backs, and kept their stores just as they would do in China, with the entire street front open and **groceries** and vegetables overflowing on the sidewalks." - Huie Kin, *Reminiscences*, 1932

**Huie Kin** (pronounced roughly "Hoy Kahn") came to the United States in the late 19th century from the **Taishan** province in **Guangdong**, China to seek work opportunities. He would later become a **missionary** and establish the first Chinese Church in New York City. But when he first arrived in the United States, Huie Kin, like many Chinese immigrants, relied on **mutual aid societies** set up by Chinese people who already lived in the States. These societies would provide new immigrants with safe places to stay while they found jobs and housing. One of the first **structures** built in San Francisco was the square you see in the image on the right. It was built in 1833 by the earliest immigrants to California. Because it was so close to the **port** where many Chinese people came into the United States, many Chinese immigrants settled here. **Huie Kin** would have walked through this square. **What do you think he would have thought?**

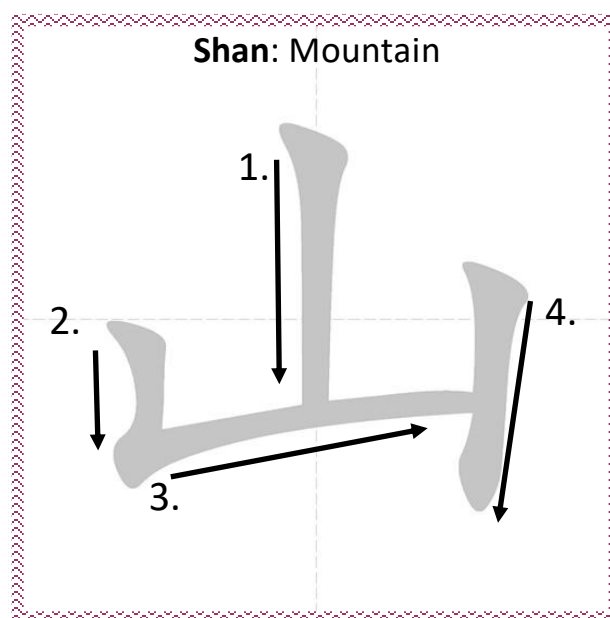
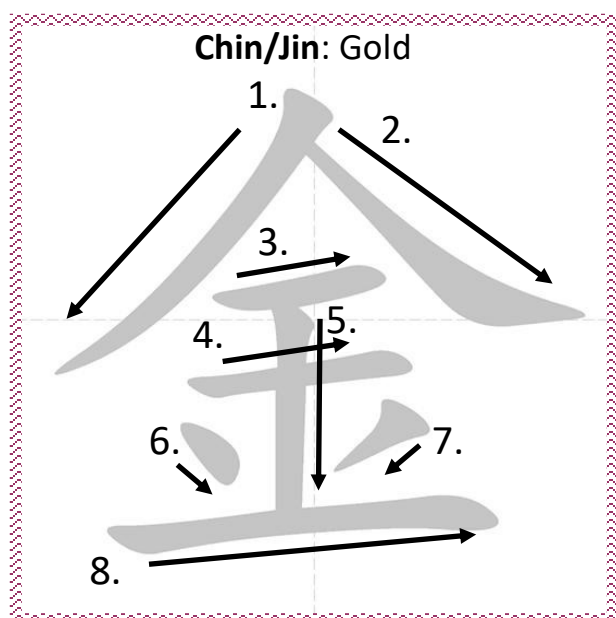


Postcard from 1909 of Portsmouth Square in San Francisco, built in 1833.

## Let's Write in Mandarin!

The **Chinese** language has many different **dialects** (a form of a language that is spoken in a particular area). Below are the **Mandarin** Chinese characters for the word “**Gold Mountain**,” or **Jinshan**. Chinese immigrants often called California the “**Gold Mountain**” because of its gold mines! **Huie Kin** couldn't wait to visit Gold Mountain, which he called “**Chinshan**,” in his local **dialect**.

**Instructions:** Trace the **characters** below, following the order of the arrows. Can you see the **mountain**?



Together: **Chinshan** (Dialect) or **Jinshan** (Mandarin)

**Write** 金山 (Gold Mountain) below on your own!



# Historical Resource Evaluation

The **Chinese Exclusion Act** was hotly debated in the years before it was passed in 1882. The act would ban all Chinese immigrants from the United States for 10 years. **Newspapers** reported the opinions of different **politicians** and important figures. Below are two excerpts from **Huie Kin's memoir**, and a **speech** from **Senator James Blaine** during a public debate in Congress. Read these sources and use the **Resource Evaluation Strategies** on the next page to compare them.



Huie Kin and his wife Louise, Retrieved from huiekin.org

## Huie Kin's Memoirs

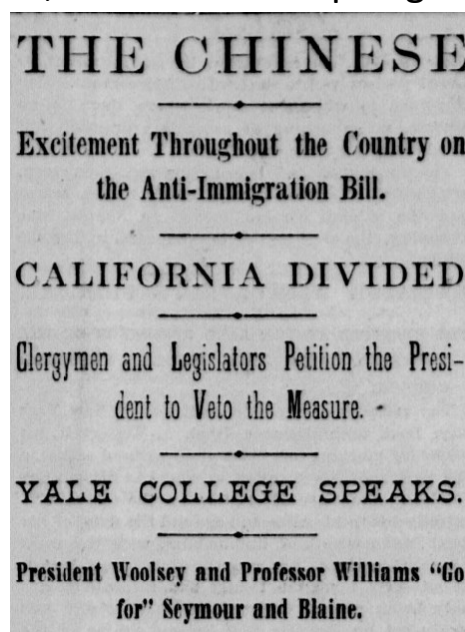
"Another time a cousin returned from **Chinshan**, the '**Gold Mountain**,' and told us strange tales of men becoming tremendously rich overnight by finding gold in river beds. To this day, San Francisco is known among our people as the "Old Gold Mountain." Once I was very sick, and in my delirium, so mother told me, I talked of nothing but wanting to go to **Chinshan**."

"In those days there were no **immigration laws** or tedious examinations; people came and went freely. Somebody had brought to the pier large

wagons for us. Out of the general babble, some one called out in our local **dialect**, and, like sheep recognizing the voice only, blindly followed, and soon were piling into one of the waiting wagons. Everything was so strange and so exciting that my memory of the landing is just a big blur." — Huie Kin, *Reminiscences*, 1932 (**Autobiography**)

## Senator James Blaine's Speech

"The Asiatic... **immigration** [is] an immigration that has no regard to family, that does not **recognize** the relation of husband and wife, that does not **observe** the tie of parent and child, [...] I am opposed to the Chinese coming here ; I am **opposed** to making them **citizens** ; I am opposed to making them voters." — Senator James Blaine in the 45th Congress, 3rd session, February 14, 1879 (**Public debate**)



Headline from *The New York Herald*, February 25, 1879.



**Resource Evaluation Strategies**

Instructions: Read and respond to the questions below about each of the sources on the previous page. Are these sources **primary** or **secondary**?

**Huie Kin's Memoirs (1932)**

**Senator Blaine's Speech (1879)**

<b>Sourcing: What do you know about the writer of the source?</b>		
<b>Close Reading: What does the document say? Is it biased? What is the tone?</b>		
<b>Reflecting: How does this document make you feel? What does the person who made this source want you to learn?</b>		

# Board Game Instructions

## Game Set Up:

- 1) Print out pages 103-114, which include the **game cards** and the **board game** itself. Make sure the board game (pages 113 and 114) prints **one-sided**, and the cards (pages 103-112) print **two-sided**. Once printed, **staple** the two board game pages together **where the staple icons indicate**. You can print as many copies of the game as you like!
- 2) Cut out the **Chance** and **Knowledge** cards.
- 3) Find **1 die** for each game you print and **game pieces** for each player. You can use beans, pennies, paper clips, or other small classroom objects. You can also take pieces from another game to use!
- 4) Have students break into **teams** of 3-4 to play the game.



Photograph of the Golden Spike Ceremony by Andrew J. Russell, May 10, 1869, Yale University Libraries.

## Rules of Play:

- 1) All the players start on the red START space. Roll the dice to determine how many spaces you move.
- 2) If you land on a square that says **Chance**, draw a **Chance** card and follow the instructions.
- 3) Some cards will have unlucky events that will send you backwards, and some will have good luck that help you move forward!
- 4) If you land on a square that says **Knowledge**, have **another** team member draw a **Knowledge** card and ask you the question. If you answer the **Knowledge** question correctly, **move forward** one space! If you answer incorrectly, **stay** where you are.
- 5) Some spaces include different accidents like **avalanches** and **plagues** that railroad workers would have endured. Follow the **instructions** on these squares when you land on them.
- 6) When the **Chance** and **Knowledge** cards have been used up, **shuffle** and use them again.
- 7) Play until **all players have reached Promontory Point**. The first team to get all their players to **Promontory Point** wins!

<p><b>Tunnel collapse!</b> Move back 1 space and end your turn!</p>	<p><b>Ahead of Schedule: Move ahead 1 space and end your turn!</b></p>
<p><b>STRIKE!</b> You and your workers strike for better pay. Skip your next turn while you strike. After you have been skipped, move forward one extra space to get your extra pay. Keep this card until you end your next</p>	<p>Move to the nearest Knowledge space and answer the question! If correct: stay there. If incorrect: return to your original space and end your turn.</p>
<p>Move to the nearest Knowledge space and answer the question! If correct: stay there. If incorrect: return to your original space and end your turn.</p>	<p><b>SABOTAGE:</b> Switch your piece with ANY other piece!</p>
<p><b>Supply upgrade! Move ahead 1 space with your new tools!</b></p>	<p><b>ROCK SLIDE:</b> Roll 1 die. 5+: You dodge! Move ahead 1 space. 3-4: Go back 1 space. 1-2: Skip your next turn. Keep this card until you have been skipped!</p>



**CHANCE CARD**

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**CHANCE CARD**

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**CHANCE CARD**

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**CHANCE CARD**

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**CHANCE CARD**

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**CHANCE CARD**

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**CHANCE CARD**

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**CHANCE CARD**

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**MAJOR Railroad Delay:**  
Switch your piece with  
the person in last! If  
you're in last, move back  
1 space!

**WAY Ahead of Schedule:**  
Switch your piece with  
the person in the lead! If  
you're in the lead, move  
ahead 1 space!

**SABOTAGE:** Choose 1  
person to skip their next  
turn! Give this card to  
the person you choose.

**PLAGUE:** Roll one die.  
5+: Miracle cure! Stay where  
you are.  
3-4: Go back 1 space.  
1-2: Skip your next turn to  
heal. Keep this card until you  
have been skipped!

Roll 1 die. Move forward  
the number of spaces  
equal to the number  
rolled!

**STRANDED:** Roll one die.  
5+: You find your way! Move  
1 space and end your turn.  
3-4: Go back 1 space.  
1-2 Skip your next turn to  
wait for rescue. Keep this  
card until you have been

Somebody lost all your  
shovels. Go back 1 space  
to find them and end  
your turn!

Move to the nearest  
Knowledge space and  
answer the question! If  
correct: stay there! If  
incorrect: return to your  
original space.

CHANCE CARD

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CHANCE CARD

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CHANCE CARD

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CHANCE CARD

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CHANCE CARD

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CHANCE CARD

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CHANCE CARD

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CHANCE CARD

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**KNOWLEDGE CARD**

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**KNOWLEDGE CARD**

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**KNOWLEDGE CARD**

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**KNOWLEDGE CARD**

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**KNOWLEDGE CARD**

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**KNOWLEDGE CARD**

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**KNOWLEDGE CARD**

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**KNOWLEDGE CARD**

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Who did the Central Pacific Railroad hire to build the railroad?

- A) American Indians
- B) Mexican Americans
- C) Chinese Americans
- D) African Americans

**Answer: C**

How long was the railroad in miles?

- A) 2,580
- B) 1,776
- C) 580
- D) 1,000,000

**Answer: B**

**Fun fact:** The length of the railroad was decided to be 1,776 miles in honor of the signing of the Declaration of Independence in 1776.

Which of these represents a primary document?

- A) The diary of a girl on the Oregon Trail
- B) A book about American Indians written by a historian
- C) Wikipedia
- D) A book of fairytales

Which of these landforms would railroad workers have faced?

- A) A tall mountain
- B) A rushing river
- C) A snowy cliff
- D) All of the above

**Answer: D**

Who was the President when the railroad was completed?

- A) Abraham Lincoln
- B) Chester Arthur
- C) Ulysses S. Grant
- D) Millard Filmore

**Answer: C**

What were the names of the two trains that met at Promontory Point?

- A) Jupiter and 119
- B) Jupiter and Saturn
- C) Bob and Larry

**Answer: A**

Who was the President when the railroad started?

- A) Abraham Lincoln
- B) Chester Arthur
- C) Ulysses S. Grant
- D) Millard Filmore

**Answer: A**

When was San Francisco's Chinatown established?

- A) 1974
- B) 2020
- C) 1848
- D) 1902

**Answer: C**

**KNOWLEDGE CARD**

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**KNOWLEDGE CARD**

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**KNOWLEDGE CARD**

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**KNOWLEDGE CARD**

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**KNOWLEDGE CARD**

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**KNOWLEDGE CARD**

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**KNOWLEDGE CARD**

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**KNOWLEDGE CARD**

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How much did the railroad cost to build?

- A) \$1,000
- B) \$1 million
- C) \$1 billion
- D) Between \$96 million and \$112 million

**Answer: D**

How many Chinese people died building the railroad?

- A) 3
- B) 500
- C) 1,500
- D) Nobody knows

**Answer: D**

True or False: Every Chinese person who came to the United States in the 19th century worked on the railroad.

- A) False
- B) True

**Answer: False! Chinese immigrants were also missionaries, business owners, shopkeepers, ranchers,**

What other jobs did Chinese immigrants have?

- A) A missionary
- B) A cowboy
- C) A gold miner
- D) All of the above

**Answer: D**

What did the Chinese Exclusion Act

- A) Give all Chinese Americans 40 acres and a mule.
- B) Grant all Chinese immigrants citizenship.
- C) Ban Chinese immigrants from the United States.

**Answer: C . The act was passed in**

What are some reasons Chinese immigrants came to the United States?

- A) Conflict in China
- B) Gold in California
- C) Employment opportunities
- D) All of the Above

**Answer: D**

How did the railroad companies keep snow off their tracks?

- A) Special snowplows attached to the engines
- B) Little houses built over the tracks
- C) Leaf blowers

**Answer: A or B. At first they tried special snowplows, but they didn't work well so they built little houses over the tracks!**

When and where was the Transcontinental Railroad completed?

- A) May 10, 1869 at Promontory Point, Utah
- B) May 10, 1869 in San Francisco
- C) July 4, 1869 at Promontory Point, Utah
- D) July 4, 1776 in Philadelphia

**Answer: A**

**KNOWLEDGE CARD**

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**KNOWLEDGE CARD**

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**KNOWLEDGE CARD**

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**KNOWLEDGE CARD**

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**KNOWLEDGE CARD**

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**KNOWLEDGE CARD**

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**KNOWLEDGE CARD**

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True or False: Each railroad had to set its own time to avoid scheduling errors, because time zones had not been

- A) True
- B) False

**Answer: True! Time zones were not established in the United States until 1883.**

True or False: The railroad workers laid telegraph lines as they built the

- A) True
- B) False

**Answer: True! Telegraphs made communication along the lines easier. Plus, it killed two birds with one stone!**

True or False: Sleighs were used to transport rail parts over frozen rivers in winter.

- A) True
- B) False

**Answer: True! When the rivers thawed, rail parts were transported across them by ferries.**

When the final spike was put in, what was the message sent by telegraph to let the government know the railroad was

- A) "We're finished."
- B) "Done."
- C) "All aboard!"
- D) "Choo choo!"

**Answer: B**

True or False: Chinese immigrants who had built the majority of the railroad were invited to the "Last Spike" ceremony.

- A) True
- B) False

**Answer: False! Chinese workers were discriminated against, and were not invited to the final ceremony.**

True or False: After the railroad was completed, Chinese people were treated fairly and equally.

- A) True
- B) False

**Answer: False! In fact in 1882, Congress passed the Chinese Exclusion Act, which banned Chinese people from the U.S.**

True or False: The original Transcontinental Railroad is completely gone and no longer visible.

- A) True
- B) False

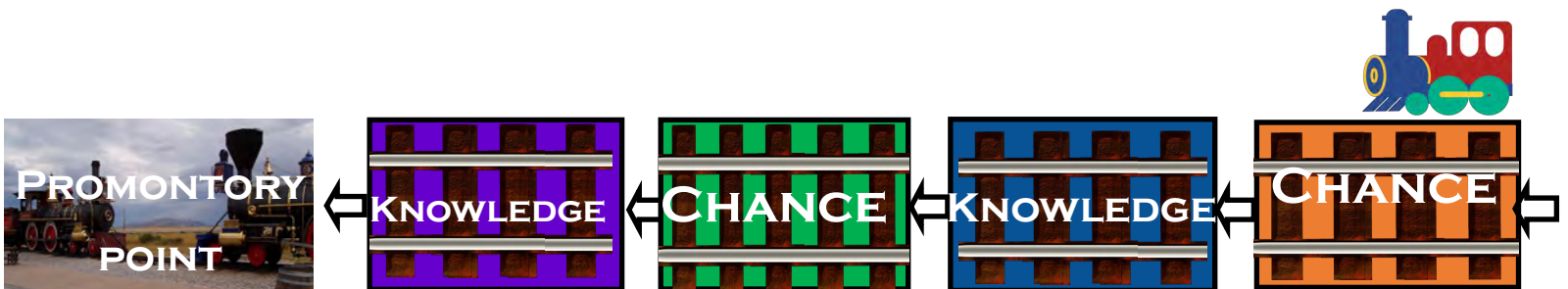
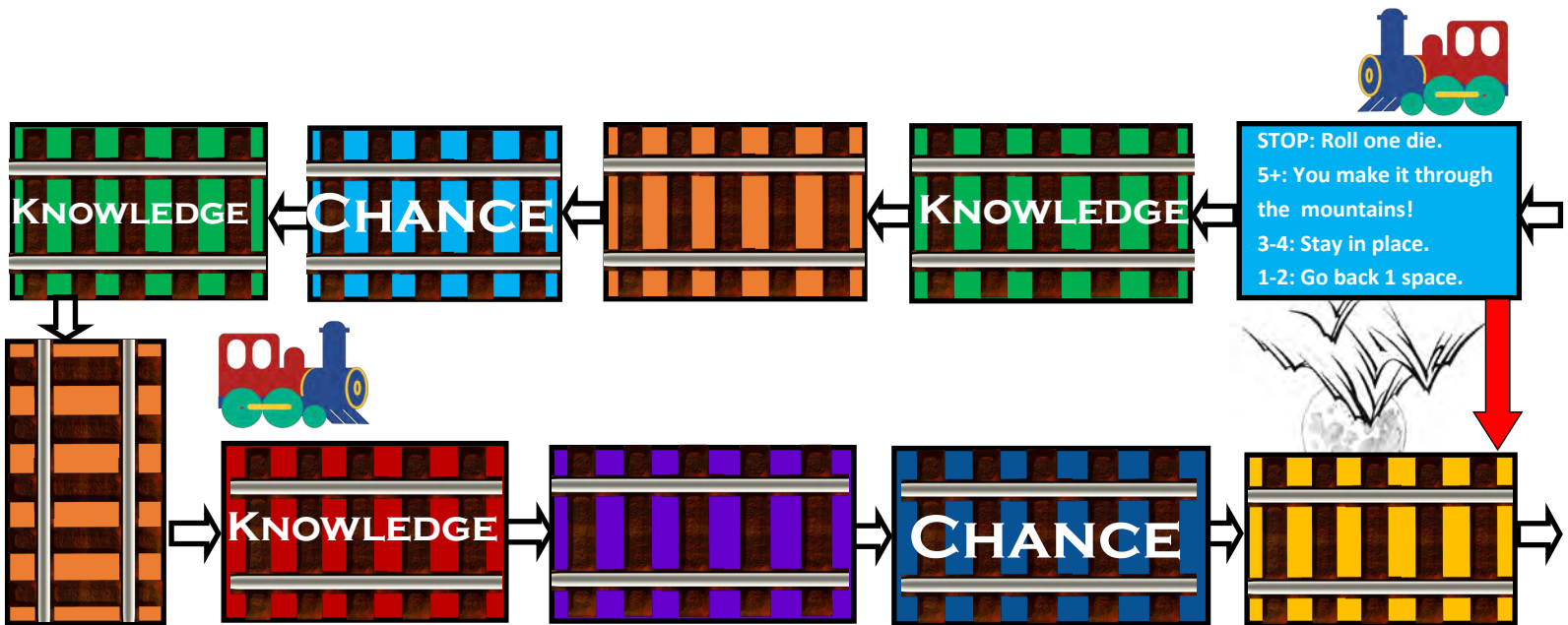
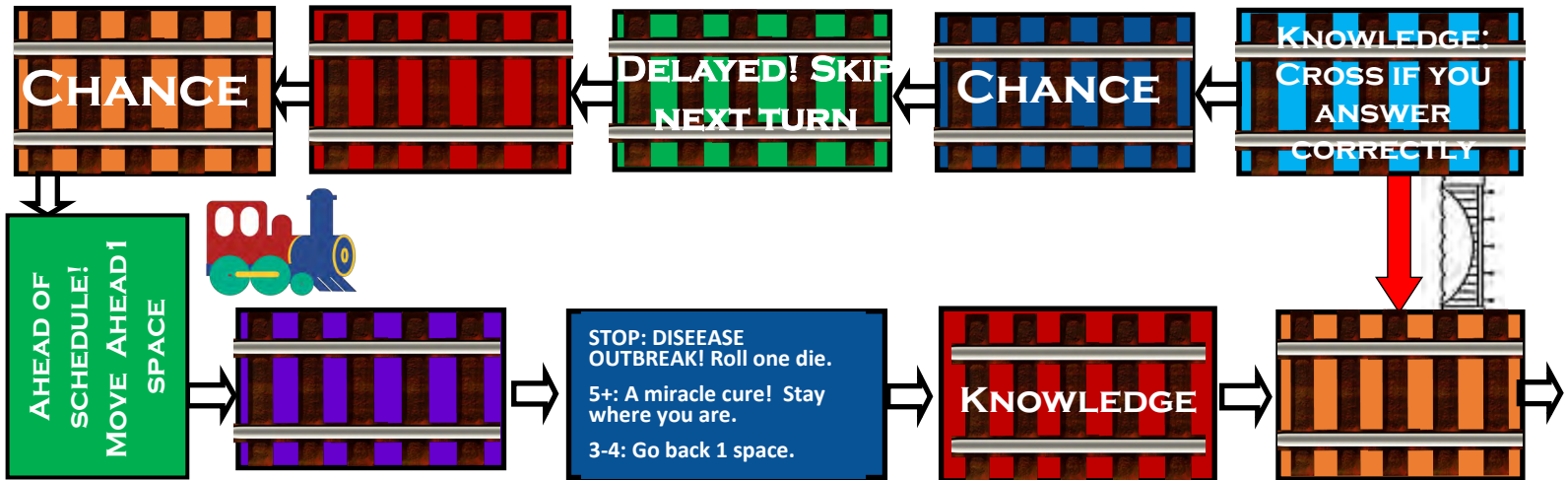
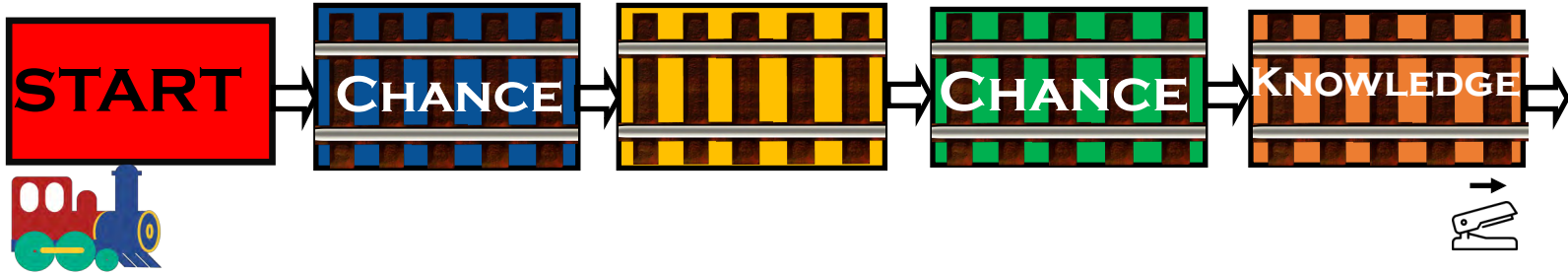
**Answer: False! You can still see the remains of the original railroad**

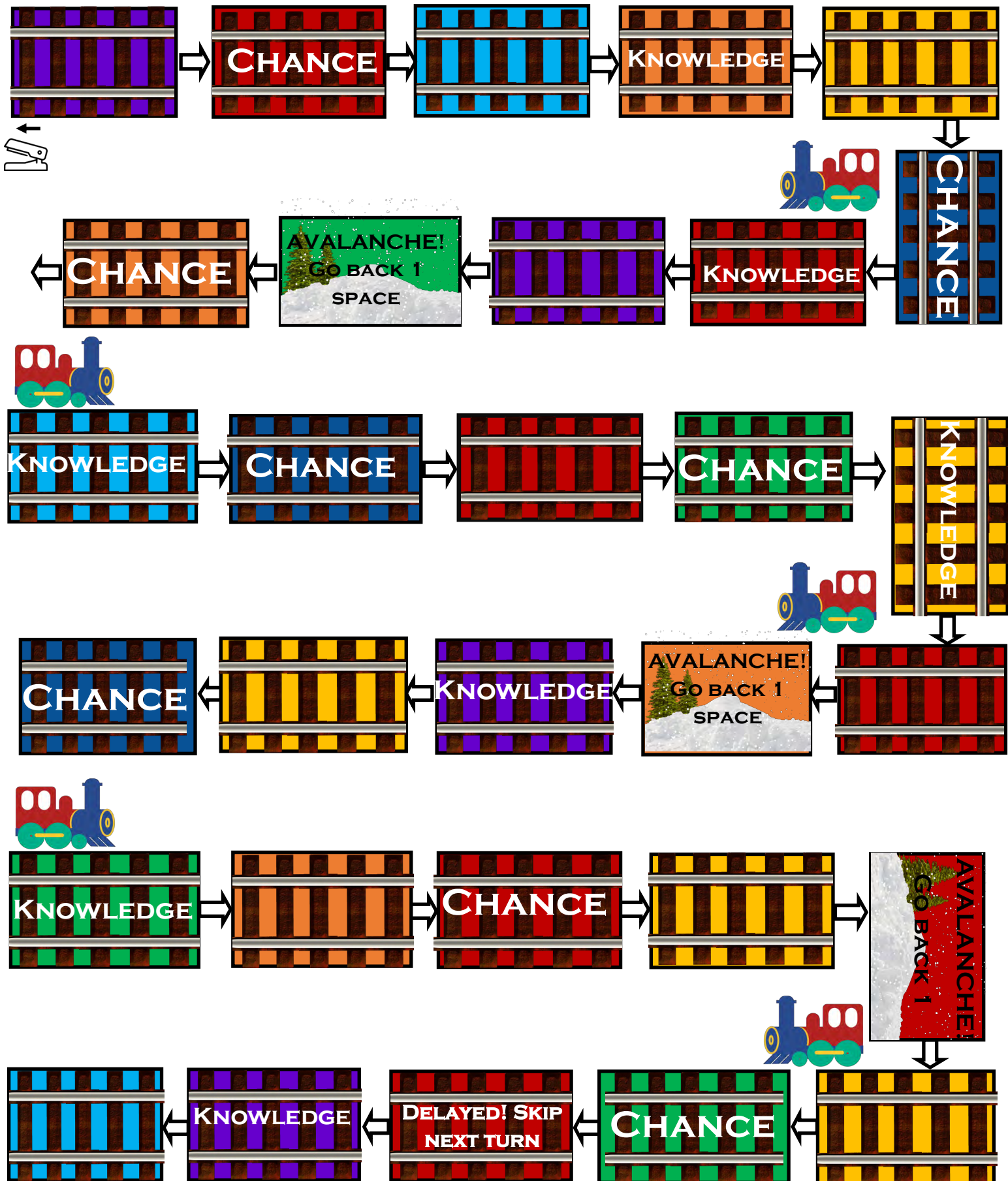
True or False: The Transcontinental Railroad is no longer in use.

- A) True
- B) False

**Answer: False! Parts of the Transcontinental Railroad are still in use by passenger trains running from Sacramento to central Nevada.**







# Additional Resources: Compiled List

## Visual Thinking Strategies (VTS)

- Visual Thinking Strategies official website: <https://vtshome.org/>
- Visual Thinking Strategies and the Common Core Standards (2013). Retrieved from <https://vimeo.com/81688821>
- VTS with 2nd Grade, Wild Center, NY. (2017). Retrieved from <https://vimeo.com/194787697>
- Art Education Toolbox: Visual Thinking Strategies (VTS). <http://www.georgewbushlibrary.smu.edu/Teachers/Classroom-Resources/~media/A4592FB236F4416E97A9C56B43950BD5.pdf>
- Anne-Marie Slinkman. (2016). How Visual Thinking Strategies Can Help You Lead Great Class Discussions. The Art of Education University. Retrieved from <https://theartofeducation.edu/2016/11/23/visual-thinking-strategies-can-help-lead-great-class-discussions/>

## Websites - General Information

- Booth Western Art Museum YouTube Channel. Includes exhibition walkthroughs and step-by-step drawing lessons. <https://www.youtube.com/user/boothmuseum/featured>
- The Art of Education University (Magazine includes online access to articles and resources) <https://theartofeducation.edu/>
- National Art Education Association (Foundation with online access to research and tools) <https://virtual.arteducators.org/monthly-webinar-archives>
- Smithsonian Learning Lab (Arts specific resources and lessons available) <https://learninglab.si.edu/>
- National Endowment for the Arts <https://www.arts.gov/artistic-fields/visual-arts>
- PBS LearningMedia (Visual Arts videos, interactives and lesson plans) <https://gpb.pbslearningmedia.org/subjects/the-arts/visual-art/>
- Art21 (nonprofit focusing on contemporary art who provide videos, curriculum, and articles) <https://art21.org/>
- Google Arts & Culture. Art of the American West. <https://artsandculture.google.com/culturalinstitute/beta/exhibit/art-of-the-american-west-national-cowboy-western-heritage-museum/-gLSVF0yj8AoLg?hl=en>
  - Google Arts & Culture App (Supported on IOS and Android Devices) Explore art through selfie filters, games, and high quality images. <https://artsandculture.google.com/>



# What is Visual Thinking Strategies?

**Visual Thinking Strategies (VTS)** is an inquiry-based teaching strategy for all grade levels. It is a teaching strategy used for looking at **images**, **photographs**, and **artwork**. You do not need any special art training to use this strategy. The strategy is very simple: You, the teacher, act as facilitator and ask students a set of questions while looking at images.

Begin by asking students to look closely and silently at an image of your choice for a minute or two. Three questions guide the discussion:

- “What’s going on in this picture?”
- “What do you see that makes you say that?”
- “What more can we find?”

The goal of VTS is not to teach the history of a work of art but, rather, to encourage students to observe independently and to back up their comments with evidence. At the beginning students should simply identify things they see, no matter how big or small it might seem. Artists always have a reason for including things within their artwork! After discussing what they see, the discussion can delve into what the painting means.

When a student responds to a question...

- **Listen carefully.**
- **Point** to the element in the painting that the student is talking about.
- After each student’s response, **paraphrase** what the student said. Paraphrasing their answers is an important component of VTS—it lets students know that they have been heard and that their contributions to the discussion are valid.
- Comment on their observations **neutrally**, avoiding words such as “correct” or “wrong”.
- **Link** student comments that are contrasting or complimentary.

The goal of VTS is to encourage critical thinking skills like group problem solving. VTS will not only help students understand artwork, but also be able to interpret images that they see in their everyday lives. This strategy can be used with any of the artworks provided within this educator guide.

For more information on VTS or to watch examples of VTS in action, see the additional resources list on [page 34](#).

# THE BOOTH MUSEUM Color Wheel



## Primary Colors:

**Red**, **Yellow**,  
and **Blue**.

## Secondary Colors:

When two primary  
colors are mixed  
together, they create  
**Green**, **Orange**, and  
**Purple**.

## Tertiary Colors:

When a primary  
and secondary  
color are mixed  
together.

## Complementary Colors:

Two colors that are  
opposite of each other  
on the color wheel.

**Blue** and **Orange**  
**Red** and **Green**  
**Yellow** and **Purple**

# THE BOOTH MUSEUM

## Elements of Art & Principles of Design

### Line

A path created by a point moving in space. A mark with greater length than width. Can be vertical, horizontal, straight, curved, thick, thin, etc.



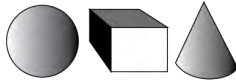
### Shape

A two-dimensional (2D), or flat enclosed line. Shapes can be **geometric**, like circles, squares and triangles, or **organic**, mimicing shapes found in nature.



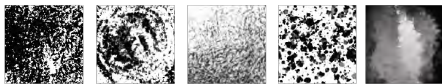
### Form

a three-dimensional (3D) shape that has length, width and **depth**. This includes spheres, cubes and pyramids.



### Texture

A surface that can be seen (**implied**) or felt (**actual**). Examples of words that describe texture are rough, smooth, soft, prickly, etc.



### Color

Light reflected off of an object. White is pure light and black is the absence of light. A color's **hue** is the unique name, like red, blue, purple, etc. A color's **value** is how light or dark it is. A color's **intensity** or saturation is how bright or dull it is.



### Space

The area around, between or within objects. **Positive** space describes the shape of object itself. **Negative** space is the area around objects that has shape. Space can also describe depth.



### Value

The lightness or darkness of a color. The progression of value creates a gradation scale. **Tints** are when white is mixed with a hue. **Shades** are when black is mixed with a hue.



### Balance

The distribution of visual weight to create **stability**. **Symmetrical** balance occurs when objects are equally distributed on both sides. **Asymmetrical** balance occurs when objects are different on both sides. **Radial** balance occurs when elements are arranged around a central point.



### Emphasis/Dominance

The part of the design where the viewer's eye goes first. The **focal point** is the central point of attention in an artwork. This area could be different in size, color, texture, shape, etc.



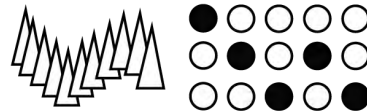
### Proportion/Scale

The feeling of unity created when all parts of an artwork (sizes or amounts) relate well with each other.



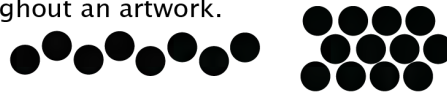
### Movement/Rhythm

The path the viewer's eye takes through an artwork that implies a sense of motion. **Rhythm** is described as a feeling of organized movement throughout an artwork. This can occur through line, shape or color.



### Pattern/Repetition

The repeating of an object or symbol in a planned way throughout an artwork.



### Variety/Contrast

The use of several elements of art that create **difference** within an artwork to convey visual interest.



### Unity

The feeling of **harmony** between all the elements within an artwork which creates a sense of wholeness and completeness.





# THE BOOTH MUSEUM

## Creating Perspective

**Perspective** is a technique used by artists that allows them to convey distance and depth in their artwork. This creates the illusion of three-dimensional spaces on flat, two-dimensional surfaces. To create art that is **in perspective**, an artist must pay special attention to the size of objects so that some objects appear to be closer to the viewer, and some appear to be farther away.

### Foreground

The **foreground** is the part of the image that appears to be **closest to** the viewer. Figures in the foreground appear closer to the viewer because they are larger than other figures. In this painting, a cowboy, his horse, and a cow appear in the foreground.



© Alden Timothy Cox, *Dance of the Blue Cayuse*, 2001, oil on board, 39.25 x 49"

### Middleground

The **middleground** is the part of the image that appears to be in the **middle distance** of the painting. Objects in the middleground are neither closest to, nor farthest away from, the viewer. In this painting, the herd of cattle appears in the middleground.



### Background

The **background** is the part of the image that appears to be the **farthest away** from the viewer. Objects in the background are drawn smaller than objects in the foreground and middleground. In this painting, the mountains appear in the background.

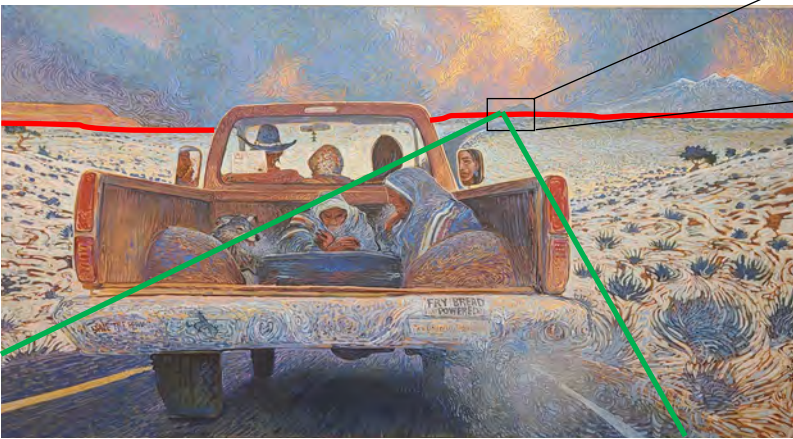


# THE BOOTH MUSEUM

## Creating Perspective

### One Point Perspective

One point perspective is a drawing method that shows how figures appear to get smaller as they get further away from the viewer, coming together towards a single vanishing point on the horizon line. A **horizon line** (outlined below in red) is a horizontal, or side-to-side, line across the page. In landscape artwork, the horizon line is where the earth meets the sky. The horizon line tells you where your **eye level** is, or the height of your eyes when you look straight ahead. A **vanishing point** is the point at which two parallel lines (outlined below in green) appear to come together.



© Shonto Begay, *Our Promised Road*, 2007, acrylic on canvas, 43 x 72,"



Vanishing Point

In this painting, the road looks larger towards the front of the painting and gets smaller and smaller until you can't see it anymore as it approaches the **background** of the painting. The bushes and trees in the **foreground** also appear larger than those in the **middleground**.

### Atmospheric Perspective

Atmospheric perspective refers to how the **atmosphere** (the air that surrounds Earth) affects how we see objects in the distance. Objects far away from the viewer are seen less clearly and with fewer details. Their color changes in **value** (the lightness or darkness of a color) and **saturation** (the brightness or dullness of a color). Objects in the distance also usually appear **cooler** in color—blue, green, and purple are **cool** colors, while red, orange, and yellow are **warm** colors.



© Merrill Dean Mahaffey, *The History of Life*, 2009, acrylic on canvas, 56 x 80", given by the R.C. Cannady Family in memory of Irene Evelyn Cannady

In this painting, the mountain closest to the viewer has a range of light and dark values, and warm, bright, saturated colors (orange and yellow). The mountains farther away from the viewer have been painted in mostly light values, with few dark values. The colors appear more dull, and cooler colors are used (blue and purple).